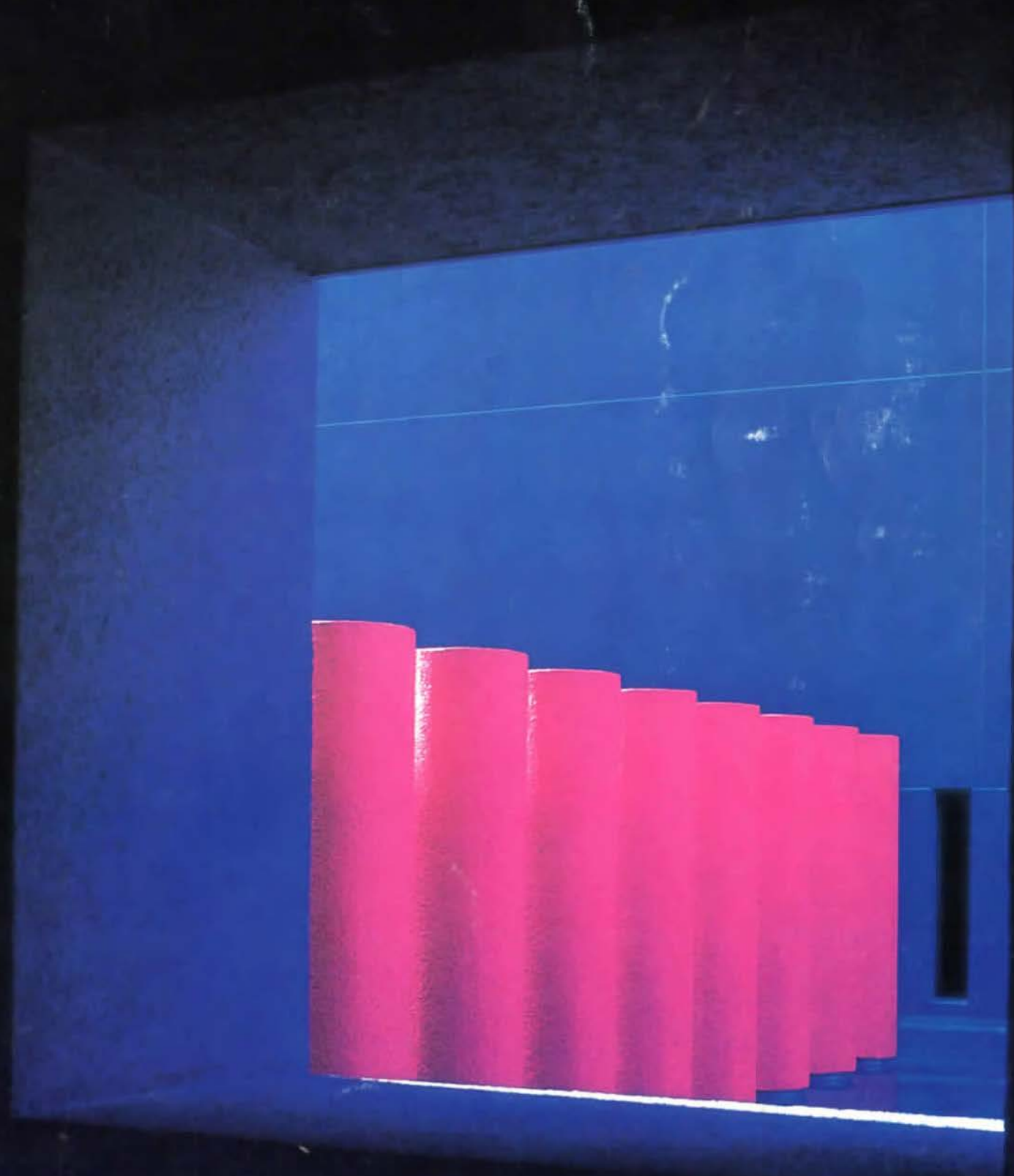


TEXAS ARCHITECT



The meaning of beauty

■ The beauty of **GRANITIFIANDRE®** makes you forget its most important quality: superior technology. The result of endless research, matchless creativity and sophisticated technology, **GRANITIFIANDRE®** in polished or matte finish allows for infinite creations of stunning beauty. **GRANITIFIANDRE®** is porcelain stoneware through and through. Stronger than granite, it is a perfect blend of function and aesthetics. **GRANITIFIANDRE®**, architectural projects that leave a mark forever!



DISTRIBUTED BY:

Ceramic Tile International

Ceramic Tile International
1624 W. Crosby Rd., Suite 117
Carrollton, TX 75006
(800) 688-5671
Fax: (214) 242-2488

- Dallas
- Fort Worth
- Denton
- Tyler
- Waco
- San Antonio
- Austin
- El Paso



Bowman Tile Supply, Inc.

12229 Sowden
Houston, TX 77080
(713) 462-1390
(800) 392-9801
Fax: (713) 462-2358

- Houston
- Galveston
- Beaumont
- Corpus Christi
- Bryan / College Station
- Rio Grande Valley

■ DALLAS, Texas
DARLAWN FAIRMOUNT Bldg.
Architects:
SULLIVAN KEY MERRILL
Arch. & Planners Inc., Dallas

GRANITI F IANDRE®

Circle 39 on the reader inquiry card

On the cover:

Courtyard in Solana's Village Center, designed by Legorreta Arquitectos; photograph by Blackmon-Winters

Making a Public Realm 36

In the 1990s, Texas faces the challenge of filling in the gaps left by the development of the last two decades. Old city centers lack vitality, while growing suburban nodes lack street life. Thinking about a public realm offers potential solutions for both. *by O. Jack Mitchell, FAIA*

Main Street 10 Years On 44

The story of the Texas Main Street Program, which celebrated its tenth anniversary in 1991, goes beyond fixing up buildings to place-making and economic rekindling in the small towns and urban zones of Texas. *by Vincent Hauser*

If You Build It, They Will Come 52

Solana, the growing corporate campus northeast of Fort Worth, shows a unique union of architecture, planning, and landscape design. New buildings in the Village Center show the designers' ancient sources. *by Willis Winters*

Letters 4 Issue Theme 35

Editor's Note 5 Interiors 56

News 8 Survey 60

Of Note 9 Practice 61

Calendar 12 Resources 66

New Projects 16 Marketplace 67

On Paper 68

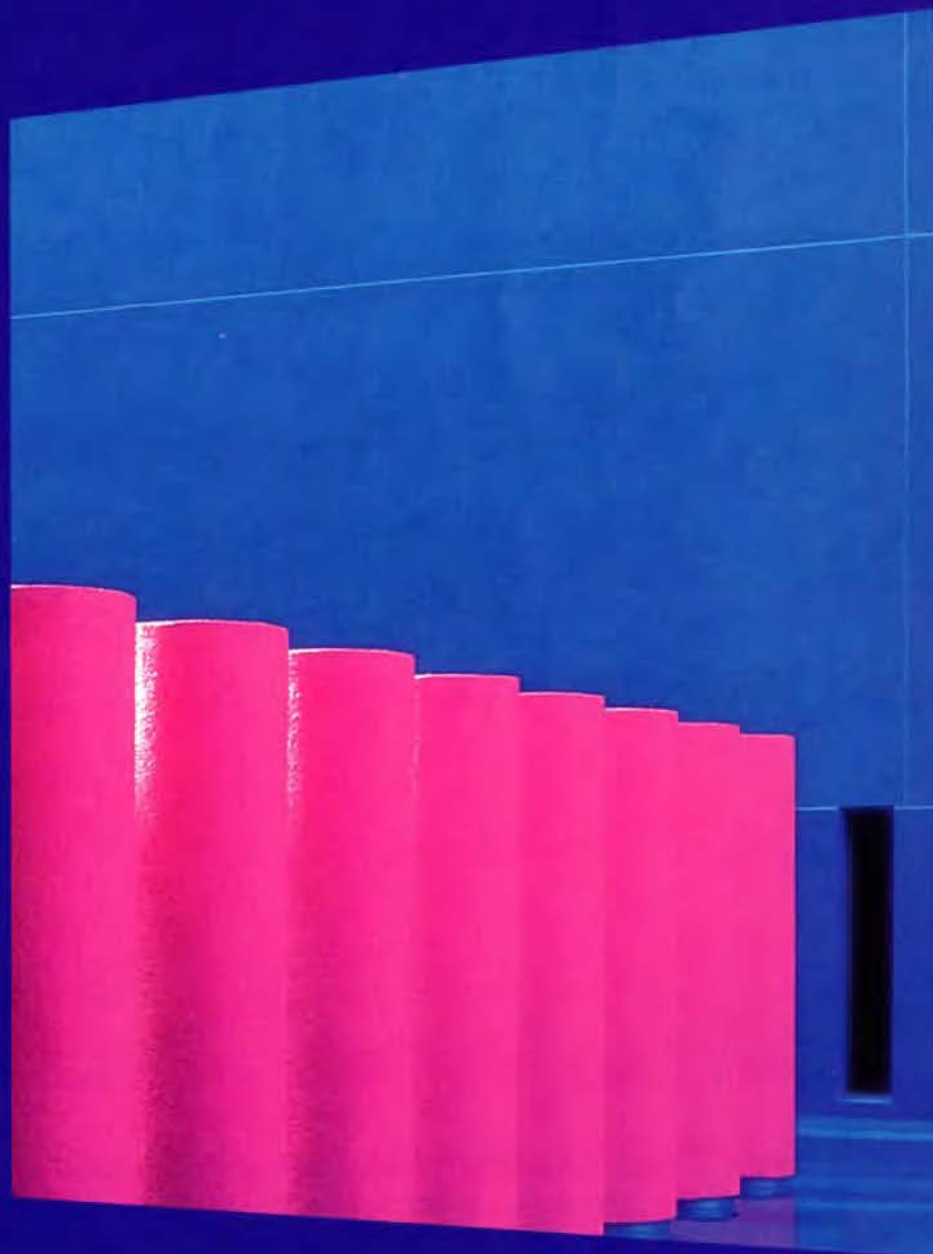
4th Graphics

Competition 21

Call for Entries

Kitchens & Baths 24

Special Advertising Section



Letters

I ALWAYS ENJOY my issue of *Texas Architect*, but I especially enjoyed the January/February 1992 issue with the spectacular cover format. It's one of the finest regional publications I have seen.

*Antoine Predock, FAIA
Antoine Predock Architect FAIA
Albuquerque, N.M.*

MY COMPLIMENTS on the excellent article, "Midland: Evolving in boom and bust," written by my long-time friend, Frank Welch. Having moved to Midland in 1942 and having lived there for several years, I read with nostalgia the history of the Scharbauer Hotel, the Petroleum Building, and the old courthouse. I vividly recall my first dealings with a young scholar-architect, Frank Welch, in the basement of his brother-in-law's clothing store. Thanks for the memories.

*H.V. "Corky" Moss, Hon. TSA
Featherlite Building Products Corporation
Austin*

MY MIDLAND PIECE turned out well (see *TA* Jan/Feb 1992), but I made an error on the airlines

boarding data. It should be 5,000 boardings on all airlines since 1960, not 1971. That would be three boardings per week. Also, I failed to acknowledge the Midland County Historical Society for the vintage photographs that appeared in the story.

*Frank Welch, FAIA
Frank Welch Associates, Inc.
Dallas*

I ENJOYED the historical tabulation of "Three Decades of Architecture in Texas" [see "Three Decades, and Change," *TA* July/Aug 1991]. Although the projects depicted represented a broad range of architectural designs, as you know, much of the architectural design products of our state for the last 30 years have been produced outside of Texas. To extract a limited set of examples as a base for concluding that the architects of these 30 years went awry simply is not realistic.

Quite the contrary: As a former associate in Caudill Rowlett Scott, I know many architects in this state have provided a majority leadership position in providing designed environments for education and health-care services

throughout the world. Most of the design solutions I managed were in fact results of a participatory design process that you called "misguided hope and misdirected anger."

As we look at architectural design in historical perspective, we see a continuing evolution which is based upon our society's hopes and dreams. I believe these three decades have provided a wealth of resources for the creative designer. These resources have included: public issues as design criteria, individual user emotion as a driving force in creativity, awareness of energy consumption, and the evolution of building design as a response to function and environmental responsibility.

I congratulate *Texas Architect* on underscoring the importance of history in our profession. The '70s and the '80s were fantastic times to be practicing architecture. I hope the next decades are at least equally as vital. I don't agree with your conclusion, but I like your work.

*Robert H. Cox
Cox/Croslin and Associates
Austin*

Master Distributor of American-Made

PCGLASSBLOCK®



8-inch End Block, Vue or Decora



6-inch Hedron Corner Units, Vue or Decora



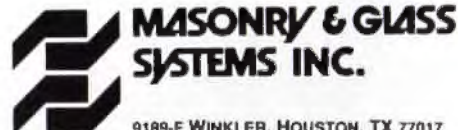
6" by 6" Glass Paver, Delphi Pattern

New Products from the Industry Leader

We provide design and technical guidance . . . PC GlassBlock® products and accessory samples . . . and project quotations.

Our years of glass block experience mean we can help you build with confidence . . . with one of today's most versatile construction materials.

PC GlassBlock® is a registered trademark of Pittsburg Corning Corporation.



9189-F WINKLER, HOUSTON, TX 77017
P.O. BOX 87097, HOUSTON, TX 77287-7097
PHONE: 713/944-9716
FAX: 713/944-1723

Texas Architect (ISSN: 0040-4179) is published seven times per year (bimonthly and in April) by the Texas Society of Architects, 114 West Seventh, Suite 1400, Austin, Texas 78701. TSA is the official Texas state organization of the American Institute of Architects (David Lancaster, Executive Vice President). Copyright 1992 by the Texas Society of Architects.

Joel Warren Barna **Editor**

Ray Don Tilley **Publications Director**

Susan Williamson **Associate Editor**

Carolyn Baker 512/929-9038 **Advertising Representative**

Katie Larson 214/993-1111 **Advertising Representative**

Linda Langan **Publications Assistant**

Kimberly J. Burns **Membership Director**

Lou Hartness **Controller**

TSA Publications Committee

William L. Peel, AIA, Houston (chairman); Lawrence H. Connolly, AIA, Midland; Jeffrey C. Fetzer, AIA, San Antonio; Vincent Hauser, AIA, Austin; Gilbert Hoffman, AIA, Houston; Nestor Infanzón, AIA, Dallas; Craig Kuhner, AIA, Arlington; Ed Soltero, El Paso; Dennis W. Stacy, AIA, Dallas; Robert Steinbomer, AIA, Austin

Contributing Editors

David Dillon, Dallas; Stephen Fox, Houston; Larry Good, FAIA, Dallas; Douglas Harvey, San Antonio; Barbara Koerble, Fort Worth; Gerald Moorhead, FAIA, Houston; Lila Stillson, Austin; Willis Winters, AIA, Dallas; David Woodcock, AIA, College Station

TSA Officers

Logic Tobola II, AIA, Houston, President; James Tittle, FAIA, Abilene, President-Elect; Bob Brooks, AIA, Houston, Vice President; Rudy V. Gomez, AIA, Brownsville, Vice President; Paul Kinnison, FAIA, San Antonio, Vice President; Gary K. Weeter, AIA, Dallas, Vice President; Tommy Cowan, AIA, Austin, Treasurer; Donald E. Dickerson, AIA, Amarillo, Secretary; David Lancaster, CAE, Austin, Executive Vice President

TSA Board of Directors

Richard Buzard, AIA, Abilene Chapter; Thomas L. Lavin, AIA, Amarillo Chapter; Chuck Croft, AIA, Austin Chapter; James E. Holster, AIA, Brazos Chapter; Bill T. Wilson II, AIA, Corpus Christi Chapter; Jan Pittman, AIA, Dallas Chapter; James A. Wofford, AIA, El Paso Chapter; Jim E. Lemons, AIA, Fort Worth Chapter; O'Neil Gregory, AIA, Houston Chapter; Teresa Morales-Best, AIA, Lower Rio Grande Valley Chapter; Danny D. McLarty, AIA, Lubbock Chapter; Kent Harris, AIA, Northeast Texas Chapter; J. Carlos Jones, AIA, San Antonio Chapter; William F. Nelson, AIA, Southeast Texas Chapter; Keith J. Bailey, AIA, Waco Chapter; James Riggen, AIA, West Texas Chapter; Don G. Daugherty, AIA, Wichita Falls Chapter; R. Lawrence Good, FAIA, Dallas, and John Only Greer, FAIA, College Station, AIA Directors; Lee Roy Hahnfeld, Fort Worth, TAF Chairman; Anne P. Dickson, Dallas, Public Member

Second-class postage paid at Austin, Texas, and additional mailing offices. **Postmaster:** Send address changes to *Texas Architect*, 114 West Seventh, Suite 1400, Austin, Texas 78701. Phone: (512) 478-7386.

Subscription price is \$12.00 per year for TSA members, \$21.00 for nonmembers with addresses in the continental U.S. (nonmembers do not receive the *April Practice Annual*). Reproduction of all or part of editorial content without written permission is prohibited. Use of names and images of products and services in either editorial or advertising does not constitute an endorsement by TSA or AIA, nor does comment necessarily reflect an official opinion of either organization. *Texas Architect* is indexed by the Avery Index of Architectural Periodicals, available in major libraries.

A New Look

AS I WROTE the Editor's Note for the last issue two months back, the pressing business of acknowledging some institutional changes in the TSA Publications Committee meant that I left some important graphic changes in the magazine go by without a mention. If you compare issues from 1991 to those of 1992, you'll see what I mean.

The magazine is wider by about three-fourths of an inch; the paper stock inside is heavier, with a matte instead of a glossy finish. There is a new logo on the cover, and a new display typeface for the headlines and captions on our editorial pages. This new look was conceived and implemented by TSA Publications Director Ray Don Tilley. It is officially a reformatting, not a redesign, since it builds on the changes instituted in the major redesign for our November/December 1989 issue. But the reformatting has produced some dramatic changes. The pictures are bigger, and, with the heavier stock, they look better. The type used for text is bigger and easier to read, an effect buttressed by the matte finish of the paper. *Texas Architect* is now the same size as the big three national architecture magazines. All in all, it makes for a bigger, better *Texas Architect* for our readers. What the members of TSA have to offer to their clients is quality—the difference in design that will translate into quality of finished product. That, in its largest sense, is the message of *Texas Architect*. And that's what the magazine's new look is all about.

There is also another consideration: The graphic changes are among a number of measures, from increased circulation to beefed-up promotion, being taken to make *Texas Architect* a better place for our advertisers. The system that underlies the continued operation of this magazine is a many-faceted partnership, in which our advertisers play a crucial role. For their contribution to the magazine, our advertisers deserve thanks. They also deserve the support of the magazine's readership. It is the coalition of people dedicated to quality in the built environment—from architects to suppliers to contractors to clients—that will make the difference not only for this magazine but for the growth of the building market in Texas.

Joel Warren Barna

Who are you going to have to be today?



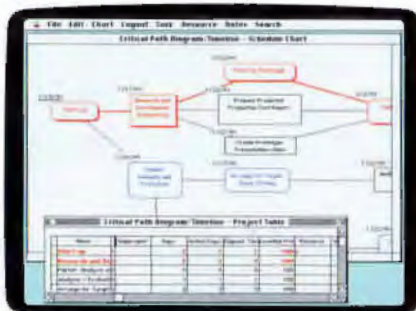
Designer?



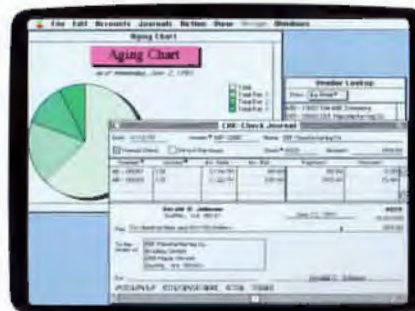
Marketing Manager?



Administrator?



Project Manager?



Accountant?



Engineer?

Museum plans ahead

AUSTIN In January, the board of directors of Laguna Gloria Art Museum selected Lake/Flato Architects of San Antonio to prepare a detailed site-development plan for the museum's property in West Austin.

According to Larry Paul Fuller, chairman of the museum's Site Development Committee, Lake/Flato was hired to "identify uses and attitudes toward development of the entire [35th Street] site." Implicit in the decision to hire Lake/Flato is the understanding that the firm will design whatever new construction is identified in the site plan, Fuller says.

The committee sent its request for submission of credentials to 14 firms, all but one based in Texas. From that submission, the committee narrowed the list to seven; those firms were asked to make a short presentation of past work. The committee "appreciated [Lake/Flato's] feeling that the sight was sacred and that a modest intervention was all that was called for," Fuller says. In addition, the committee admired the firm's ability to combine in-

novation with a respect for regionalism.

The site development plan will address questions about the future of the Driscoll House (Harvey L. Page, 1916), which currently contains the museum's gallery space. That space, and related curatorial areas, are no longer adequate, Fuller says. Over the years, changes to the house have compromised its historic character, he adds, and one desire of the board of directors is that the Italianate villa be restored to its original character. Such a restoration would necessitate the construction of additional gallery and curatorial space, most likely in a separate building or buildings located elsewhere on the museum's 12-acre site.

Although the site plan, which Fuller expects to be complete by late summer, will include recommendations regarding new construction, the museum has not identified funding for such a building program, Fuller says. "When the plan is complete, we will address funding. When funding is in place, we will move ahead with schematic design." *Susan Williamson*

U.S. highway bill passes

WASHINGTON, D.C. The \$155-billion, six-year federal highway-funding bill passed by Congress at the end of the 1991 session and signed into law by President Bush in December was heavily supported by the American Institute of Architects, whose leaders hope that it will change the way transportation is planned and funded nationwide.

In Texas, the measure will bring up to \$7.16 billion in federal funding to highway and transit programs statewide between now and 1997. The bill also includes a number of Congressionally mandated programs. Sixteen different construction projects are funded with \$270 million, including a \$13.4-million intermodal transit center in Fort Worth, while \$160 million is made available for construction of DART's light-rail line in the South Oak Cliff area of Dallas, and \$5.68 million for DART's commuter-rail connection between Dallas and Fort Worth. In addition, \$500 million is made provisionally available for a "Priority Corridor Fixed Guideway Project" in Houston. The wording of this section in the bill was left vague to include either the monorail plan, now abandoned, or Mayor Bob Lanier's new commuter-rail plan.



The 1991 federal highway bill includes funds for a light-rail line in Dallas.

The legislation, called the Intermodal Surface Transportation Efficiency Act of 1991, marks the largest infusion of federal money into transportation since the beginning of the federal Interstate Highway System in 1956. The bill contains transit and planning provisions from the AIA's "Livable Communities" program, according to Ann Looper of AIA's Government Affairs branch. Thousands of letters and telephone calls from AIA members "Highway bill," *continued on page 11*

OF NOTE

Rio Grande plan receives awards

The Texas Historical Society's preservation plan for the Lower Rio Grande (see TA, August 1991) has received a 1992 P/A award and an honor award from the Texas Chapter of the American Planning Association. The preservation plan documents the cultural history and architecture of a 200-mile stretch of land and river between Laredo and Brownsville; the survey and the book which documents it were produced by the THC's Las Caminas del Rio Heritage Project.

Luhn on board

Graham B. Luhn of Houston has been appointed to the Texas Historical Commission State Board of Review for National Register Nominations; he was elected chairman of the board for 1992.

19th century Houston described

Rice University Press has published HOUSTON'S FORGOTTEN HERITAGE, an examination of the landscape, houses, and interiors of Houston from 1824 to 1914. The book was written by Dorothy Knox Howe Houghton, Barrie M. Scardino, Sadie Gwin Blackburn, and Katherine S. Howe.

Visiting critics, awards in Arlington

The visiting critics in the graduate architecture studios at UT-Arlington for 1992 are John Keenen of Keenen/Riley Architects, New York; Deborah Natsios of New York; Carlos Jimenez of Houston; and Peter Waldman from Rice University. UT-Arlington students and faculty members have received international recognition for their design work, including awards in competitions in Japan and Poland.

Fort Worth chooses public art

Brad Goldberg of Dallas has been chosen to execute Fort Worth's first public sculpture paid for by matching public and private funds. Goldberg's sculpture will be placed in a new plaza that will join Heritage Park with a county parking facility. A second commission was awarded to Chris Powell of Fort Worth. The competition was sponsored by Urban Strategies for Tarrant County, a non-profit group that addresses urban improvement issues.

*Texas Society
of Architects
53rd Annual
Meeting*

HOUSTON
NOVEMBER
12-14, 1992



RENAISSANCE

AIA

TEXAS

*Professional Programs
Architectural Tours
Entertaining Social Events
Over 200 Exhibits*

"Highway bill," continued from page 9

helped keep these provisions in the bill during an often rancorous conference committee of Senate and House members, she adds.

The highlights of the bill include a \$24-billion surface-transportation program, including programs from highways to mass transit to bicycle and pedestrian projects. A new National Highway System was also created, with 45 percent of its \$21 billion in funds earmarked for maintenance of current highway and transit systems. Over \$3 billion was allotted for "transportation enhancements," including historic preservation, bicycle and pedestrian facilities, purchase of historic and scenic easements, and landscaping. And \$6 billion was provided for addressing urban congestion and air quality.

The bill also makes significant changes in support for mass transit. It includes an appropriation of \$31.5 billion for mass transit (twice the amount recommended by the administration), plus separate funding for special programs, like those in Dallas and Houston. It permits state officials, for the first time, to transfer highway funds to mass-transit projects. And it changes the federal matching formula for state expenditures, bringing transit up to the same 80-percent-state/20-percent-federal matching ratio as applies to highway funding. Previously, a lower matching ratio for transit gave states an incentive to favor highways in budgeting.

Due to the efforts of architects, says Looer, the bill contains strong requirements for comprehensive planning as a part of highway and transit work. For the first time, state and metropolitan authorities will be required to develop joint comprehensive mobility plans. These must promote land-use patterns that enhance the viability of mass transportation, consider feasible substitutes for substantial expansion of highway capacity, reduce demand in congested areas for vehicle travel, and minimize disruption of historic and scenic areas. In addition, the bill includes up to \$1.5 billion for funding of metropolitan planning efforts. "Architecture firms engaged in community and transportation planning can access these funds through states and localities," says Looer.

"This bill is good news for Texas cities," says Brent Byers, former president of the Dallas Chapter/AIA, who lobbied for its passage. "DART will be eligible for funds for a CBD circulator system. And the availability of funds to lessen the impact on historic properties could be a significant improvement." **JWB**

Enlighten Your Designs.

Take The Load Off
With Gerard Lightweight
Stone And Steel Roofing.



Choosing the right roof is a decision that should be taken lightly. And at just 1.4 lbs. per square foot, the Gerard roof is a very attractive choice.

Its unique, patented design carries a class "A" fire resistance rating.* In independent testing, the Gerard roof has proven impervious to 105 m.p.h. hurricane-force winds, torrential rain, hail and heavy snowloads.

And each is backed by a 40-year limited weather-proof warranty. Plus, we offer a selection of colors and blends to complement a wide range of architectural styles.

To learn more, call us at 1-800-841-3213 or look in your Sweets catalogue 07320/GER BuyLine 6208. You'll find the Gerard roof to be a very enlightened choice.



Beautiful Under Any Condition.

Gerard Roofing Technologies, Alcan Building Products Division of Alcan Aluminum Corporation Gerard Corporate Headquarters
955 Columbia Street, Brea, CA 92621-2927 ©Copyright 1991 Southeastern Regional Office 1-800-782-2048
*Gerard panels are Class "A" fire retardant roof coverings as described in the 1988 UBC Section 5201 (a) 1 when applied over new construction.

Circle 115 on the reader inquiry card

CALENDAR

ADA conference continues

The second and third segments of the three-part video conference series, **OPENING ALL DOORS: HOW TO COMPLY WITH THE AMERICANS WITH DISABILITIES ACT**, will be presented at seven locations in Texas: Austin, College Station, Corpus Christi, El Paso, Houston, and Odessa. The second segment will focus on design issues raised by ADA and will offer design solutions; the third segment will focus on unanswered questions raised by the law and will explore issues related to coping with local codes and enforcement. **Opening All Doors (800/343-4146), second segment: MARCH 18; third segment: APRIL 21**

Peace officers' memorial

A design competition for the Texas Peace Officers' Memorial, to be located on the north grounds of the State Capitol, is open to all citizens of Texas. Each team submitting an entry must include an architect who is registered and resides in Texas. James Pfluger, FAIA (512/476-4040), deadline: **APRIL 30**

"The City Imagined"

The 1992 Paul Kennon Memorial Symposium will explore the contemporary city in relation to architecture. Participants include Diana Agrest, Marshall Berman, Alan Colquhoun, Peter Eisenman, Maria Gandelonas, Rem Koolhaas, and Mary McLeod, moderator. There is no charge; however, registration is necessary. Rice University School of Architecture (713/527-4864), **MARCH 14**

Hispanic influence examined

The Rice Design Alliance will present an illustrated series of lectures, "Hispanic Traditions in American Architecture," that will examine building traditions of Hispanic origin and their effects on American architecture. In addition, the RDA will hold its 15th annual Tour of Houston Architecture, this year featuring Spanish-Mediterranean-style houses in River Oaks. The tour is open only to RDA members and guests. Rice Design Alliance (713/524-6297), lectures: **MARCH 4, 11, 18, 25; APRIL 1, 15; tour: APRIL 25 and 26**

"Calendar," continued on page 14

Downtown Dreams

FORT WORTH Movies may be the stuff of dreams, but Texas observers hope the opening of the new AMC Sundance 11 Theatres represents more than the mere illusion that life and commerce are returning to the streets of downtown Fort Worth. The theater complex is the preview to Phase I of Sundance West, the 12-story residential/retail development designed by David M. Schwarz Architectural Services of Washington, D.C.; the development is scheduled for completion this spring. Edward P. Bass, the Fort Worth financier who created the adjacent Caravan of Dreams nightclub, has spearheaded Sundance West, the first new development downtown to include housing, shops, and restaurants.

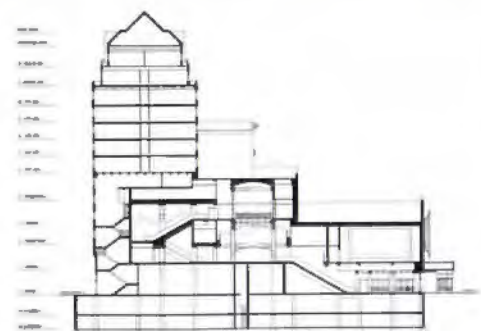
Bass hoped that the theater complex would provide an economic boost by giving people a reason to come downtown again: Seeing a movie could be the memorable experience it once was in the days of Fort Worth's long-defunct downtown movie houses—the Worth, the Hollywood, and the Palace. Multiplex cinemas have been used before to stimulate economic activity in a dormant market. However, downtown is still a novel and risky venue for a movie theater, at least compared to the haven of suburban shopping centers. American Multi-Cinema, Inc., was eventually convinced that, with the concentrated daytime population and lack of direct market competition downtown, a lineup of first-run hits would attract enough moviegoers to make the complex viable. The first months of operation justify this optimism; the theaters have drawn 7,000 to 10,000 patrons per week, and as many as 20,000 during a peak holiday week. Downtown merchants, delighted by a 25 percent increase in business, have made plans to lengthen their hours, and several new restaurants will open soon.

The theater complex is placed on Houston Street next to a Victorian commercial structure and in the same block as the Caravan of Dreams. The juxtaposition of the theater's art deco-inspired facade with the Victorian storefront facade next door is representative of many such stylistic relationships in Fort Worth's downtown. The theater's exterior of colored tile and brick is accented by cast-stone relief panels and a deco-style neon marquee. Both the polygonal ticket booth and the entrance doors are handsomely clad in stainless steel.

One of the architect's major challenges was shoehorning 11 theaters, concession areas, and



Craig Kuhner



Top: The lobby's urban theme includes a decorative cityscape silhouette.

Above: The theater is on levels one through five of the 12-story Sundance West tower.

restrooms within a five-story space at the base of the residential tower. The theater entrances are on levels two and four; levels three and five contain the interconnected projection booths. The original plans were for eight theaters; AMC insisted that eleven were necessary. The layout was deftly juggled, but the interior spaces reflect this compression.

Inside the street-level foyer, a broad slate-clad staircase flanked by escalators leads to a four-story atrium surrounded by six theaters and the major concession area. From the atrium, two flights of stairs and escalators lead to five upstairs theaters. The exteriors' deco styling is replaced inside by an urban theme expressed in three-dimensional "trusses" and "girders" arching over concession areas and the stairwell; flat cityscape silhouettes are set in the

upper levels of the main lobby atrium and staircase. The skyscraper cutouts are enlivened with changing colored lights to mimic different times of day. Stepped skyscraper forms are also evoked in the newel posts of the aluminum stair railings and in the restroom tile work.

While several articles have suggested that Sundance 11 is comparable to the old-time movie palaces, this is an exaggeration that underscores how our collective memory of those splendid edifices has been lost. While Sundance 11 is certainly lavish in comparison with generic mall multiplexes, Schwarz's interiors are more comparable to a Hollywood stage set than to a full-blown movie palace. The architect employs subterfuge to achieve his special effects within the constraints of budget. The interior "trusses," touted in the Sundance West press releases as stainless steel, are in reality aluminum, with concrete supporting columns clad in layers of "metallic" plastic laminate, studded with decorative rivets. Schwarz adds some dazzle with mirrors wrapped around the lobby and stairwell; the mirrors help to visually relieve the tightness of the interior spaces, but don't camouflage the narrow staircase and escalators leading to the second tier of theaters, nor the constricted self-serve concession area on the upper level.

Inside the theaters, the decoration is even thinner. The skyscraper motif reappears on rectangular acoustical panels, and triangular uprights have perforated filmstrip-like edges. The theaters range in size from 100 to 300 seats and all are accessible to the handicapped; adjacent seating for companions of patrons in wheelchairs was a thoughtful provision.

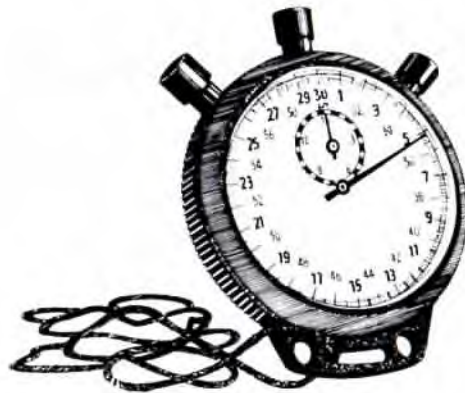
The Sundance 11 Theatres, calculated to fit right in with Fort Worth's yen for trompe l'oeil facadism, may provide a formula for success that other cities may one day emulate. But at what cost? Evoking is not the same thing as saving history. The destruction of the old Monnig's Department Store to provide the surface parking necessary for the theater's success was an ironic reminder of Fort Worth's many erased memories. Yet rekindling economic vitality with new construction is a positive step that should help both the cause of the new and the preservation of the historic that compose downtown Fort Worth. If Fort Worth can refrain from replacing all of its history with Hollywood, it may yet achieve a born-again downtown.

Barbara Koerble

How most insurance programs measure claims processing time

JUNE	JULY	AUGUST
1 2 3 4 5 6	1 2 3 4	1
7 8 9 10 11 12 13	5 6 7 8 9 10 11	2 3 4 5 6 7 8
14 15 16 17 18 19 20	12 13 14 15 16 17 18	9 10 11 12 13 14 15
21 22 23 24 25 26 27	19 20 21 22 23 24 25	16 17 18 19 20 21 22
28 29 30	26 27 28 29 30 31	23 24 30 31 25 26 27 28 29

How the TSA Insurance Program does



Most insurance programs can't pass the test of time. They fail when it takes weeks and months to handle your claim. They fail when they treat you like a number with a problem.

The TSA (Texas Society of Architects) Insurance Program, however, passes the test of time with flying colors. Among the program's features:

- 48 hour average claims turnaround time
- A courteous and caring staff that treats you like a person, not a number
- Choice of three deductible options
- Office hours from 8 a.m. to 8 p.m. central time
- Controlled by active AIA members as Trustees

It's your time and your money. If your insurance program isn't giving you the service you pay for, it's time to look into the TSA Group Insurance Program.

For more information, call Kathleen McDonnell or Staci Shirley at:



Association Administrators & Consultants
19000 MacArthur Boulevard, Suite 500
Irvine, California 92715
1-800-854-0491 Toll Free

Go Native, Texan!

Native Texas Pecan

Texas architects who specify Native Texas Woods are not just patriotic. They're smart. Consider Pecan... the State Tree of Texas. Our Native Texas Pecan is 50% harder than Oak and 25% more stable. Pecan is highly colored and figured, making each piece a work of art. Excellent for flooring, paneling, countertops, cabinets, and tables. Let Texas Kiln Products show you Pecan's versatile beauty.

Also Mesquite, Blackjack Oak, Live Oak, Savannah Oak, Aromatic Red Cedar, Cypress, Sycamore, and many other "Native Texas Woods"

Processors of the Treaty Oak

In the Lost Pines near Bastrop State Park

Call David Miller today: (800) 825-9158

Texas Kiln Products

Circle 106 on the reader inquiry card to get Texas Kiln Products' monthly bulletin, free!

We are trying to make it EASIER

TO GET IT RIGHT

Call us, we will try to help you with your Chemical specifications.



SECURE
INCORPORATED

1000 Lofland Drive
Waxahachie, TX 75165
214/937-0800 FAX 214/937-8718



Circle 34 on the reader inquiry card

NEWS

"Calendar," continued from page 12

Landscape architecture conference

The Texas American Society of Landscape Architects (ASLA) will hold its 1992 conference in Houston; the major focus will be "The Texas Landscape." Gene Merkl (713/522-0611), MARCH 6-8

Awards for religious structures

The 1992 International Design Award Program is open to built structures that serve as or support a religious facility; the projects must be designed by a registered architect and must be a work of architecture, a renovation, a restoration, or an interior design project completed after 1987. The Interfaith Forum on Religion, Art and Architecture (IFRAA), (202/387-8333), deadline: entry forms JULY 1; submissions AUGUST 3

"Dwelling"

The Center for American Architecture and Design at the University of Texas will hold its annual symposium, focusing this year on the social, cultural, and spiritual aspects of dwelling. Pamela Peters (512/471-0154 or fax 512/471-0716), APRIL 2-3

Propane gas home contest

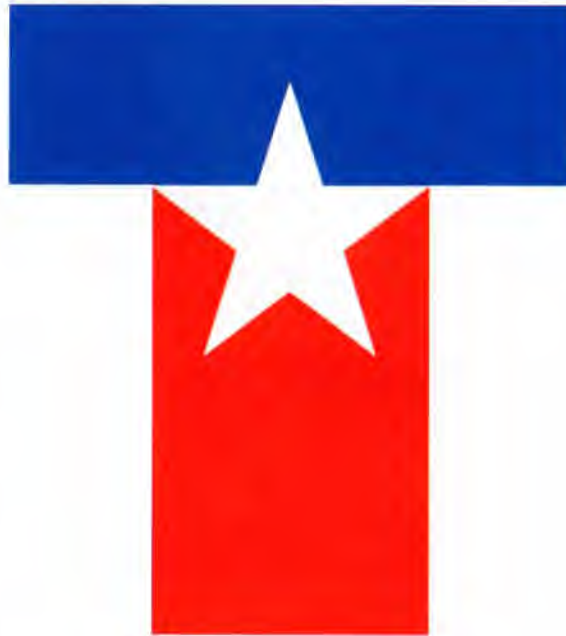
Awards will be presented for the propane gas "Home of Today," which must have been built within the last three years, and to an architecture student for design of the propane "Home of the Future." Entries must be single-family homes in one of four categories: custom home, production home, vacation home, or manufactured home. National Propane Gas Association (708/352-4004), deadline: JUNE 30

Evolution of the Restoration Process

The American Architectural Foundation is co-host of this symposium exploring the restoration process past, present, and future. AIA Headquarters, Washington, D.C. (Lonnie J. Hovey, 202/638-3221), MAY 15

Art from Found Objects

The annual family exhibition highlights artists who incorporate found objects in their work; the exhibit includes a children's participatory gallery. Laguna Gloria Art Museum, Austin (512/458-8191), MARCH 7 TO APRIL 26



Texas' Premiere Design Honor is Sneaking Up on You

Deadlines can show up from nowhere. And TSA's Design Awards deadline is near, three months earlier than last year. But now you know. So begin preparing your submissions

The Call for Entries is in the May/June *Texas Architect*

today, because the basic rules will not change. Call the photographer. Redraw your plans. Then relax while you await the Call for Entries, with jurors' profiles, in May.

Entries are Due in Austin by 5:00 p.m., June 30, 1992

38th Annual

TSA Design Awards

NEW PROJECTS

Dallas gets new office building

Corgan Associates Architects of Dallas has designed the first private-sector office building to be started in downtown Dallas in seven years. The seven-story, 122,000-square-foot complex for Central and South West Corp. will be connected to the company's existing building on Woodall Rodgers Freeway. Work was scheduled to start in February, with completion planned for May 1993.

Ziegler Cooper redesigns ENRON

Ziegler Cooper, Inc., of Houston has recently completed several design projects: the re-design of the 30th floor of the ENRON Building for ENRON Gas Services Group; the interiors for Credit Suisse/Chicago; and interior design of a 5,000-square-foot management and marketing office for Transwestern Property Company in Houston's San Felipe Plaza.

Hermann Hospital work planned

Houston-based Wilson Griffin Architects is designing facilities for Hermann Hospital, including a 2,000-square-foot toxicology lab in the hospital; a 3,000-square-foot outpatient radiology lab in the Hermann Professional Building; and renovation of two floors of the Houston Medical Center on Travis for Hermann's purchasing department and corporate and professional relations groups.

Clark Condon Landscapes BP Plaza

Clark Condon Associates, Inc., of Houston, will provide landscape architectural services for BP Plaza, a 20-level tower under construction in Houston.

Index Goes to Minneapolis

Houston-based Index, The Design Firm, will provide interior design services for the renovation of the Radisson Plaza Hotel in downtown Minneapolis, Minn. The project should be finished in fall 1992.

Memorial Northwest offices finished

Watkins Carter Hamilton Architects of Bellaire has completed the Memorial Northwest Professional Office Building. The 6-story, 128,000-square-foot building adjoins Memorial Hospital Northwest.

Schlumberger picks team

HOUSTON Schlumberger has chosen CRSS Architects of Houston to design its new National Operations Center in Sugar Land. Phyllis Spittler, a representative of CRSS, confirmed the selection in January.

The plan for the new operations center calls for the creation of a unified corporate campus on a site in Sugar Land that already houses approximately 200 Schlumberger employees in

several existing buildings. Schlumberger plans to consolidate other offices from around the U.S. in the new complex.

Schlumberger selected CRSS Architects in an uncompensated competition organized by Cushman Realty of Houston. Other finalists in the competition were Pierce Goodwin Alexander & Linville and Hoover & Furr, Inc., both of Houston. *JWB*

German park planned

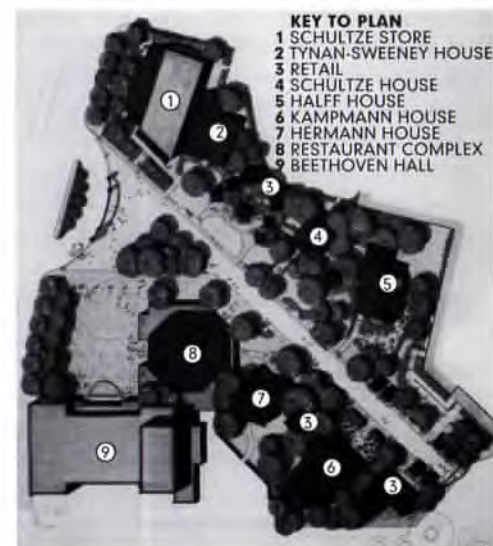
SAN ANTONIO A San Antonio group is moving ahead with plans for a park that would celebrate the area's German heritage. The plan calls for German investors to pay for a large part of the project, which includes the restoration of seven historic structures in HemisFair Park.

The San Antonio City Council in December approved a 25-year lease of the property to German Heritage Park, Inc., a non-profit corporation that will oversee the park's construction and operation. The park will include a coffee house and bakery, a restaurant and beer garden, a theater, and various retail shops.

According to Gerhard Buech, the organization's executive vice president, negotiations are underway with a number of German businesses that want to be part of the park project. The German groups will pay for the restoration of the buildings they occupy. German Heritage Park hopes to raise \$4.1 million to pay for other renovation work; pledges of \$2.9 million had been received by late January.

German Heritage Park will take possession of the park from the city section by section as financing is available, Buech says. The three initial target areas are the Schultze Store, Beethoven Hall, and the restaurant/beer garden pavilion; the restaurant building is the major new structure planned for the park. A German bakery based in Heidelberg is interested in converting the Schultze Store into a cafe and bakery, Buech says. Construction could start as soon as this summer with opening tentatively scheduled for spring 1993. Negotiations are underway with a German organization interested in building and operating the restaurant, as well as with two German vineyards interested in a wine tasting and retail shop to be located in the Schultze House.

The historic buildings were part of a turn-of-the-century German neighborhood, according



Top: The octagonal restaurant and beer garden would be just to the right of the entrance to the German Heritage Park.

Bottom: Milton Babbitt's site plan calls for retail in-fill and landscaping between seven restored historic structures.

to Milton Babbitt of 3D/M, the architect who prepared preliminary plans for the park. That plan calls for a reorientation of the entrance to Beethoven Hall from the south to the north side, construction of several in-fill kiosks and retail structures, including one that will mask an unsightly wall between the park and the nearby convention center, and extensive landscaping. *SW*

Church awards given

The Interfaith Forum on Religious Art and Architecture (IFRAA) honored two Texas projects in its 1991 competitions: a cathedral addition and renovation in Houston, and the stained glass panels created for a small hospital chapel in Plano.

An addition to Houston's Christ Church Cathedral (Silas McBee with J.A. Tempest, 1893) by Ray Bailey Architects, Inc., of Houston received a Citation Award. The project involved the design of an enlarged Guild Hall and an education building containing classrooms and a Montessori school. These additions to the cathedral campus, which includes a chapel designed by William Ward Watkin, complete the city block that creates the site. The education building forms the northern edge of the block, creating new courts east and west, while the renovated and expanded Guild Hall lies at the center of the block. Jurors praised the project as "a very appropriate addition... which enhances the old building," calling the result "a feeling of an over-all unity."

An Honor Award was presented to Jeff G.

Smith for his design and construction of 850 square feet of stained glass included in Hermanovski Lauck's design of Hope Chapel at Children's Presbyterian Healthcare Center in Plano. The stained glass panels are the central feature of the small chapel—starting on the side walls with blue-black and moving gradually into shafts of red, green, purple, and yellow radiating out from a white oval. *Amy M. Young*



Richard Payne, AIA

Christ Church addition

Stephen D. Sprowls, CPCU
President

PLUS

PROFESSIONAL LINES
UNDERWRITING SPECIALISTS, INC.

Continuing professional advice and support to help you manage the risks associated with your profession. Providing more than 15 years of experience, combining liability insurance and knowledge of the practice of architecture. Serving as TSA's source for professional liability insurance through responsive insurers, including the DesignPLUS London Slip.

Professional Lines Underwriting Specialists, Inc.
4201 Bee Caves Road, Suite C-202
-Austin, Texas 78746

(512) 328-8395 1 (800) 880-1019
Fax (512) 328-8121

Circle 12 on the reader inquiry card

NOW TWO CONVENIENTLY
LOCATED STORES . . .

MILLER
BLUEPRINT COMPANY NORTH
10713 METRIC BLVD
Austin, Texas
(512) 837-8888



MILLER
BLUEPRINT CO. DOWNTOWN
501 WEST 6TH ST.
Austin, Texas
(512) 478-8793

. . . TO SERVE BETTER THE
AUSTIN PROFESSIONAL!

Circle 13 on the reader inquiry card



*The elegant CAESAR STONE...
for Commercial and Residential!*

*Tiles and Panels for Floors, Walls,
Counter Tops, and Exterior Cladding*

Available NOW...Call



GREAT SOUTHERN SUPPLY CO.

1-800-323-4398 • Houston 713-644-1751 • Dallas 214-358-1070

Circle 9 on the reader inquiry card

Need to know more? Start here ...

**TEXAS ARCHITECT'S
advertisers can
supply additional
design and technical
information for
products and
services shown in
this issue. For
prompt service, fill
out and mail a
Reader Inquiry
Service card from
the facing page. Just
use the "Circle
Number" listed here.**

Pg. Advertiser Circle Number

32 American Standard	8	32 Noland Company	8
29 Andersen Windows	20	17 Professional Lines Underwriting Specialists	12
6 Apple Computer, Inc.	27	27 Salas & Co.	15
13 Association Administrators & Consultants	11	14 Secure, Inc.	34
29 Black Millwork	20	70 Structural Glass	24
2 Bowman Tile Supply	39	34 Texas Architect Reprints	144
2 Ceramic Tile International	39	14 Texas Kiln Products	106
69 Chemstar	7	26 TKO Associates, Inc.	21
33 The Conrad Co.	16	2 Trans Ceramica Ltd.	39
11 Gerard Tile	115	30 Wagner & Company	31
18 Great Southern Supply	9	25 Wilsonart - Ralph Wilson Plastics	1
4 Masonry & Glass Systems	10		
23 Masonry Institute	3		
17 Miller Blueprint	13		

Build Your Collection

Complete and return the adjacent postage-paid subscription card to receive every issue—all six regular issues, plus a bonus seventh issue, if you prepay. And save at least 13% off the cover price!

SUBSCRIPTION ACTION CARD *Save by Subscribing to TA!*

Start my savings with the next issue of TEXAS ARCHITECT! Please enter my subscription for the terms I've marked below:

- One year, six issues, \$21 13% off the cover
 Two years, twelve issues, \$38 21% off the cover
 Student rate, one-year, \$15 38% off the cover
- Payment enclosed. One free issue on a one-year subscription, 7 in all; or TWO free issues on a two-year subscription, 14 in all.
 Bill me.

Primary business/industry (check only one):

- Architecture or A/E firm
 Engineering firm
 Architectural design (not headed by reg. architect)
 Interior design
 Landscape architecture
 Contractor or builder
 Government
 Commercial/Industrial/Institutional
 College personnel or library
 Architecture student
 Public library, professional club, society, or trade association
 Supplier of building or interior furnishing products
 Other allied to the field

Please specify:

If you are a registered architect, in which state(s) are you registered?

Name
 Title/Position
 Firm/School
 Type of Firm
 Mail Address
 City/State/Zip
 Billing Address (if different from above)

This card expires May 31, 1992. TEXAS ARCHITECT March/April 1992 Issue

To Enter the 4th Annual Graphics Competition

If you are a TSA member, associate, or professional affiliate; an architect registered to practice in Texas; or a student at one of Texas' six accredited schools of architecture, be sure to enter the 4th Annual Graphics Competition. Read the Call for Entries and Competition Rules on the following page, then use the entry form at right. Competition entry deadline: April 30, 1992, 5:00 p.m., at the TSA Office in Austin. Questions? Call Ray Don Tilley (512/478-7386).

ENTRY FORM 4th Annual Graphics Competition

Please type or print all information requested and sign the form in the space provided. This form (or a photocopy) must be attached to each entry. One check for the total fees must be attached to one entry.

Entrant Name
 Firm/School
 Address
 City/State/Zip
 Position/Class
 Telephone

This is entry number of entries.

Title of Entry

Category (check one) Architectural Delineation Working Drawings
 Concept and Imagination Sketch Books
 Publication Graphics Business Graphics

I certify that I am currently a member, associate, or professional affiliate of the Texas Society of Architects (\$45 entry fee), a non-TSA architect registered to practice in Texas (\$75 entry fee), or an architecture student currently enrolled at the University of Houston, Rice University, Texas A&M University, University of Texas at Arlington, University of Texas at Austin, or Texas Tech University (\$30 entry fee). I executed the work being entered in this competition. I grant rights for one-time publication to Texas Architect, for which I will additionally reimburse Texas Architect \$75 per winning color entry to help defray color printing costs. I understand that if I have not complied with all competition rules my entry may be disqualified without notification or return of entry fee.

Entrant's Signature
 Date

Summary of Entries (enter total no. of entries and total fees on each card):

No. of entries x \$45 per TSA member entry =
 x \$75 per non-TSA architect entry =
 x \$30 per student entry =

IMPORTANT: Please complete the back of this form as instructed.

Competition entry deadline: April 30, 1992. TEXAS ARCHITECT March/April 1992 Issue

To Receive Free Product Information

Take advantage of additional information available about products and services advertised in this issue of TEXAS ARCHITECT. Simply fill out the information requested on one of the adjacent Reader Inquiry Service Card, detach it, and drop it in the mail, postage-paid. We will forward your requests to our advertisers immediately.

FREE PRODUCT INFORMATION *Reader Inquiry Service*

Please send free information about the products and services circled below:

Name
 Firm/Company
 Address
 City/State/Zip
 Position
 Telephone

Please check the appropriate boxes below:

- Job Function:
 Owner/Partner/Principal
 Manager/Department Head
 Staff Architect
 Project Manager
 Intern Architect
 Designer
 Interior Designer
 Engineer
 Client

Do you write or approve product specifications? Yes No

- Type of Business:
 Architectural or A/E Firm
 Consulting Engineering
 Contractor or Builder
 Commercial, Industrial, or Institutional
 Government Agency
 Interior Design

Information Needed for:
 Current Project New Building
 Future Project Remodeling

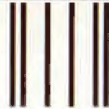
Please circle your reader inquiry number(s):

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150

I would also like to subscribe to TEXAS ARCHITECT. Please bill me.

This card expires May 31, 1992. TEXAS ARCHITECT March/April 1992 Issue

TEXAS ARCHITECT



BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

TEXASARCHITECT

114 W 7TH ST, STE 1400
AUSTIN, TX 78701-9833

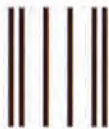
NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



Below, and on another sheet if necessary, briefly (no more than 100 words) describe the entry, including materials used and purpose. If the entry reflects an actual project, provide the project's name, location, client, and size; also explain the project's outcome.

Lined area for writing the entry description.

Please mail this form along with your entry to TEXAS ARCHITECT, 114 WEST SEVENTH, SUITE 1400, AUSTIN, TEXAS 78701. If you have questions, call Ray Don Tilley, 512/478-7386. Entry deadline is April 30, 1992.



BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

TEXASARCHITECT

114 W 7TH ST, STE 1400
AUSTIN, TX 78701-9833

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



Architecture for Thought

A subscription to TEXAS ARCHITECT brings you up to date and enriches your career with each new issue.

When you take advantage of our free product information service, you can build and update your reference files quickly and easily.

Send in your cards today.

ARCHITECT

4TH

Annual Graphics Competition

The *Texas Architect* Graphics Competition recognizes outstanding work by Texas architects as exhibited in drawings, renderings, sketches, and other two-dimensional media. Entrants are judged on the quality, style, and effectiveness of graphic design and presentation, rather than on the merits of any projects or details presented.

CATEGORIES:

- **ARCHITECTURAL DELINEATION.** Renderings and presentation drawings produced for an actual project, built or unbuilt.
- **WORKING DRAWINGS.** Any drawing from construction documents for an actual project, built or unbuilt.
- **CONCEPT AND IMAGINATION.** Conceptual sketches, schematic drawings and diagrams, and drawings of imaginary projects or places.
- **SKETCH BOOKS.** Drawings and sketches of landscapes, cityscapes, and existing buildings, spaces, and building details. Sketches may be entered individually, as a group, or as a complete sketch book.
- **PUBLICATION GRAPHICS.** Actual printed pieces of books, reports, manuals, proposals, magazines, brochures, and similar printed media.
- **BUSINESS GRAPHICS.** Actual printed pieces of corporate and personal stationery, logos, announcements, advertisements, cards, posters, and similar printed media.

Each entry must be submitted in only one category. *Texas Architect* reserves the right to reclassify inappropriately labeled entries.

MATERIALS. For *Architectural Delineation*, *Working Drawings*, *Concept and Imagination* categories, submit one slide for each entry. High-quality duplicate slides are acceptable. The original work or an original 35mm slide or 4x5 transparency must be available for publication should the entry receive an award.

Entries in the *Sketch Books* category may be entered in one of three ways: (1) one slide of a single sketch or collection of sketches; (2) the original sketch book, for judging in its entirety; (3) the original sketch book, tagged for selected sketch(es) to be judged.

For *Publication Graphics* and *Business Graphics*, submit each entry mounted on one 20x30-inch foam-core or rigid illustration board, leaving a two-inch margin on all sides for hanging. Do not use glass.

An entry that violates any rule may be disqualified. TSA staff will endeavor to resolve entry problems. However, entrants may not be notified of disqualifications, and in no case will entry fees be refunded.

ENTRY FORM. Complete one form for each entry and attach it to the back of the mounting surface or clip it to the slide sleeve. Use photocopies of the form if necessary. Complete the summary of entries on one of the entry forms and attach an envelope with one check for the total fees.

To preserve anonymity of entries, remove any firm name, logo, or renderer's name from the entry, except in cases such as letterhead and brochure work where the firm name or logo is integral to the presentation.

ELIGIBILITY. Eligible work must have been produced by (1) a current member, associate, or professional affiliate of the Texas Society of Architects, (2) an architect registered with the Texas Board of Architectural Examiners, or (3) a currently enrolled architecture student at the University of Houston, Rice University, Texas A&M University, University of Texas at Arlington, University of Texas at Austin, or Texas Tech University.

JUDGES. The 1992 jury includes George Hoover, FAIA, principal of much-published Hoover Berg Desmond Architects in Denver; Bob Shimer, architectural photographer who has worked since 1969 for Hedrich-Blessing in Chicago; and one Texas graphic-design professional yet to be named.

AWARDS. Given in each category to as many entries as the judges feel merit award. Each entry is judged on its own merits. The judges can choose not to name a winner in a category if they feel no entries merit award. Winning entries will receive the following:

- Certificate of award.
- Publication in *Texas Architect*.
- Promotion to other publications.

ENTRY FEE. A fee of \$45 for each entry by a TSA member, \$30 for each student entry, or \$75 for each entry by a registered Texas architect who is not a TSA member, must be included with your submission. After judging, an additional payment of \$75 will be required for each winning color entry to help offset the cost of four-color reproduction in *Texas Architect*.

DEADLINE. All entry materials must be received by *Texas Architect* no later than 5:00 p.m., April 30, 1992. Entries are to be mailed or delivered to: *Texas Architect*, 114 West Seventh Street, Suite 1400 (Norwood Tower, 14th Floor), Austin, Texas 78701.

Entry Deadline:

April 30, 1992, 5:00 p.m.

Main Street on display

HOUSTON An exhibition on the problems and prospects of Houston's Main Street opened in January at the Houston Museum of Fine Arts. Drawn from a 1991 charette organized by the Houston Chapter/AIA, as well as from the work of design studios at Rice University and the University of Houston, the exhibition includes maps, sketches, historic and recent photographs, drawings, models, and collages that



Gerald Moorhead, FAIA

Houston MFA's Main Street Exhibition

propose solutions to Main Street's problems. The exhibition was curated by Janet Landay of the MFA and *TA* contributing editor Gerald Moorhead, FAIA. Moorhead also wrote the exhibition catalogue.

Although it represents only a minuscule piece of Houston's sprawling urban form, Main Street inside Loop 610 is, in fact, enormous—stretching the length of Manhattan, the width of the entire District of Columbia, or the distance from the Bois de Vincennes to La Defense in Paris. Houston's Main Street unites residential and commercial areas with many of the city's major institutions and tourist attractions, including the Astrodome, the Medical Center, Rice University, the Houston Zoo and Hermann Park, the Museum of Fine Arts, and the skyscraper park downtown. But while many of these institutions have continued to thrive, the street linking them has fallen on hard times.

Says Bill Neuhaus, president of the Houston Chapter/AIA, "A taxi driver who took part in the first charette said that when he had out-of-town visitors to drive around, he always wished he could find a way from downtown to the Astrodome without going down Main Street. That shows how bad things have gotten."

Addressing the problems of Main Street fits with a general reassessment currently taking place in Houston, says Neuhaus. "Houston is preparing its first comprehensive plan since 1929. The opportunity exists to return Main Street to the social, cultural, and economically diverse street it once was," he adds.

The exhibition, in the MFA's small Masterson Junior Gallery, is dense with information. Overall, the presentations stress the crucial role of a rail system and zoning to stimulate opportunities along Main Street. In the design proposals presented, special attention is focused on Allen's Landing, which would be given a historical center to stimulate tourism; various opportunities for rail-related development in and around downtown; and South Main, which would be transformed by a monumental park. Weekly Sunday afternoon gallery talks on history, restoration, and revitalization will support the exhibition.

Upcoming events may help get the ideas shown in the exhibition more attention than might otherwise be expected. MFA head Peter Marzio is touting the show as a way to prepare the city for the upcoming Republican national convention.

JWB

Invitation to Display



Health Care Architecture Exhibit

May 31-June 2, 1992
Dallas, Texas

Entry Deadline: April 20, 1992

Showcase your latest innovations in health care facility design at the Texas Hospital Association's 1992 Convention & Exhibit Show, May 31-June 2 in Dallas. Participation in this exhibit introduces your firm to the planners and decision-makers for health care facility construction and renovation projects.

For information, call THA's exhibits coordinator at 512/465-1017.

Sponsored by
Texas Hospital Association
in cooperation with
Texas Society of Architects &
American Hospital Association



THE AUSTIN-SAN ANTONIO Building & Remodeling Trade Show

WEDNESDAY-THURSDAY
May 13-14, 1992
City Coliseum, Austin

For exhibition information:
Call 1-800-877-EXPO
Join these featured exhibitors:

ATTEND THESE SEMINARS

	Wed.	Thurs.
1. Linking AutoCAD to Your Database Kelly Nunn	9-10 a.m.	3-4 p.m.
2. Aggressive Marketing & One-Pitch Closes Michael McKenny <i>National Association for Remodelers</i>	10-11 a.m.	2-3 p.m.
3. OSHA Rules and How They Affect You and Your Company Kathy Gillespie <i>Associated Builders & Contractors</i>	11 a.m.-Noon	1-2 p.m.
4. Alternative Energy for the Building Industry: Passive Solar Design for Home & Business Russell Smith <i>Texas Renewable Energy Association</i>	1-2 p.m.	11 a.m.-Noon
5. Using Your CADD to Its Fullest Extent <i>National Association of Women in Construction</i>	2-3 p.m.	10-11 a.m.
6. Codes and Changes UBC Carroll Lee Pruitt, AIA <i>International Conference of Building Officials</i>	3-4 p.m.	9-10 a.m.

Enduro Fabric Awnings
Houston Instrument
Custom Building Products
Bonanza Marble
Travis Tile
Henderson Trucks
Black Millwork
DuPont Corian
Comnet

L. Kibler Co. -
Precast Terrazzo Tile
LoneStar Materials
Tekgraf
Furrow Building Materials
Isuzu Truck of America
D'Hanis Brick & Tile
Acroline Windows
Pella Windows

Wood Tek
Rick Hall Supply
AT&T
Labor Force
Miller Druck Spec. Contracting
American Olean
Kelly-Moore Paint
Andersen Windows
Firesafe of Houston

Blade Technologies
Smith Protective Services
Brick & Stone
Makita Tools
Skill Power Tools
Takagi Tools
DEWalt Industrial Tools
Constant Communication
Ford Motor Company

Circle 65 on the reader inquiry card for exhibition information; circle 66 for information on attending the show.

Don't leave your library unfinished . . .

If you've missed an issue or two in the past, or if someone borrowed your copy of TEXAS ARCHITECT and never returned it, now is your chance to complete your library anew. Scan the list at right to find any issues you wish. We will help you fill in the holes to complete your collection. But hurry, some issues are nearly sold out . . .

Ordering is simple. Send a list of the quantities and issue dates you desire, along with a check to: Texas Architect, 114 West Seventh, Suite 1400, Austin, TX 78701. Send \$6.00 per copy (\$4.00 per copy + \$.32 sales tax + \$1.68 postage/handling). Call 512/478-7386 for large quantities or for issues not listed at right.

1 9 9 1

NOVEMBER/DECEMBER
DETAILS AND GRAPHICS
In the Details; Architecture and Computers;
Rangers Stadium; Graphics Winners

SEPTEMBER/OCTOBER
TEXAS SCHOOLS
History of Architectural Education; New
School Projects

AUGUST
INTERIORS ANNUAL
Bank One and Interiors of the 1990s; 1991
Interiors: A Portfolio

JULY/AUGUST
THE SIXTIES
The Sixties in Texas; Irving Phillips; Willis-
Moody Mansion

MAY/JUNE
HIGH-TECH TEXAS
Choices for High Tech; Research and Jobs;
3M/IBM Austin; Fujitsu; Tandy

MARCH/APRIL
THE 1980S
Money & Building in the 1990s; Projects of
the '80s; Charles Moore; HemisFair Park

JANUARY/FEBRUARY
1990 TSA DESIGN AWARDS
A Portfolio of Winners

1 9 9 0

NOVEMBER/DECEMBER
EXPORT ARCHITECTURE
Export Architecture; Where Are They Now?;
Lessons of the Anasazi

SEPTEMBER/OCTOBER
ARCHITECTURE FOR ENTERTAINMENT
Entertainment Architecture; 2nd Annual
Graphics Competition

JULY/AUGUST
STONE WALLS, IRON BARS, TIGHT MONEY
Downtown Justice; Juvenile Centers; Border
Stations; Tuscan Walk

MAY/JUNE
OUTER SPACE, INNER LIFE
Sasakawa Center; Astradome at 25; Houston
Health Care

MARCH/APRIL
TRANSPORTATION AND URBAN FORM
Trains, Planes, and Automobiles; Future of
Cities

JANUARY/FEBRUARY
1989 TSA DESIGN AWARDS
A Portfolio of Winners; The Fountains of
Dallas

1 9 8 9

NOVEMBER/DECEMBER
A TEXAS FIFTY
Fifty Years of Texas Architecture; Goldsmith
Hall

SEPTEMBER/OCTOBER
ARCHITECTURE FOR CHILDREN
Design for Children: New Public Interest;
Concrete and Irony; Meyerson Symphony
Center

JULY/AUGUST
VISIONARY ARCHITECTS AND ARCHITECTURE
Bruce Goff in Texas; Doug Michels; Peter
Waldman; Dallas Townhouses

MAY/JUNE
NEW TEXAS HOUSES
Texas Houses: Context vs/ Subtext;
Regionalism as Renewable Resource

MARCH/APRIL
FIRST GRAPHICS COMPETITION
Winners' Portfolio; Capitol Competition and
its Legacy

JANUARY/FEBRUARY
NEW TOWNS, OLD AND NEW
Las Colinas: Ultimate Bourgeois Utopia; Old
New Towns; Contemporary Synthesis, Future
Unity in Laredo

Order Back Issues of TEXASARCHITECT

SPRING**TEXAS ARCHITECT****1992**

Kitchens & Baths

Special Advertising Section

For the third year in a row, TEXAS ARCHITECT presents its Kitchens & Baths Special Advertising Section. We have given our industry suppliers and manufacturers this opportunity to show Texas architects, designers, and specifiers their new products and services. Whether you are looking for just the right fixtures and accessories to finish out a new project or planning to redeem a cramped old house with new kitchen and bath additions, our advertisers can help. After reading this section, if you have questions just note the "circle number" for the particular company that interests you and circle that number on one of the reader inquiry cards on page 19. Add your name and address, mail the card free to us, and we will forward your request immediately.

Andersen Windows

Circle 20 on reader inquiry card**Don't Let the Harsh Texas Sun Stop You . . .**

from bringing the brilliance of outdoors in . . . with ANDERSEN WINDOWS & PATIO DOORS, you can open up any room to create a beautiful environment of light, comfort, and style . . . all while maintaining value and performance, as well as aesthetics and function.

ANDERSEN'S HIGH PERFORMANCE SUN GLASS, with its excellent product backing, allows the views you want while effectively blocking the most harmful effects of extreme infrared and ultraviolet rays.

ANDERSEN WINDOWS & PATIO DOORS provide beautiful styles for your window combinations, while performing day and night beyond some of the industry's highest standards for wind and water infiltration. (Tested to the requirements of NWWDA I.S. stds.)

With ANDERSEN WINDOWS & PATIO DOORS there is little or no exterior maintenance over the years. ANDERSEN'S PERMA-SHIELD VINYL CLADDING, offered in three standard colors, is impervious to

A COMPLETE GUIDE TO ANDERSEN
WINDOWS & PATIO DOORS.



the elements, yet its interior is natural wood (one of nature's best insulators). ANDERSEN gives you more than beauty, more than comfort; it gives you incredible performance and peace of mind, the feeling of confidence that comes only with the name ANDERSEN.

Over the last 94 years, ANDERSEN has become the leader in the window and door industry, and now more than ever can assist you in your design dreams. For performance specifications, technical data, CAD software, and product information, contact one of the South Texas Window Centers listed on page 28.

"Kitchens & Baths," continued on page 26



Announcing the Winners of the 1991 “Rock Around the World with GIBRALTAR” Design Contest



Thanks to everyone who entered their concepts for designing with GIBRALTAR solid surfacing, from the makers of WILSONART laminate, and to the judges:

Robert Steinbomer, AIA,
 and Lou Kimball, AIA
 Steinbomer & Associates, Austin

Ray Don Tilley, *Texas Architect*

WINNERS' ROLL OF HONOR

**BEST
 OF
 SHOW**

“Striking Time”
 P.J. Johnson, Owner
 The Design
 Establishment
 Houston, Texas

**HONOR-
 ABLE
 MENTION**

“4-Panel Screen Wall”
 M. Shane Cook
 Morris*Architects
 Houston, Texas

**HONOR-
 ABLE
 MENTION**

“Conference Table”
 Tracy M. Gremillion, ASID
 Goza Millworks, Inc.
 Denham Springs,
 Louisiana

**MERIT
 AWARD**

“Kitchen”
 Norman Van Nattan, CKD, Owner
 Kitchens for Colorado, Inc.
 Lakewood, Colorado

**MERIT
 AWARD**

“A Crack in the Block”
 Ken Picou, Owner
 Ken Picou Design
 Austin, Texas

**MERIT
 AWARD**

“Swing Set”
 Mark Bode
 Glover-Smith-Bode, Inc.
 Oklahoma City, Oklahoma

**MERIT
 AWARD**

“Coffee Table”
 Robert H. Anderson, Owner
 2001 Designs
 Irving, Texas

These winners will receive cash prizes in addition to being featured in an upcoming issue of *Texas Architect*. Best of Show winner P.J. Johnson is still considering taking the first-prize trip to Spain—or settling for the cash equivalent.

The Conrad Company

Circle 16 on reader inquiry card

CORIAN: Living With The Best

If you're a person who longs for luxury that lasts, CORIAN was made for your new bath. Defined not only by classic beauty and craftsmanship, but also by contemporary standards of excellence that marble and granite can't live up to. Including a long-life practicality that makes your decision to invest in CORIAN wiser with each passing year.

CORIAN lets you create seamless vanity tops with color-coordinated sinks. Build



If life is what you make it,
living with Corian[®]
makes a lot of sense.


This brand mark signifies that CORIAN is the original solid surfacing material invented by DuPont and the only one with 25 years of experience and customer satisfaction in both commercial and residential applications. CORIAN offers the ultimate combination of practicality and luxury for the kitchen and bath.
CORIAN is a registered trademark of the Du Pont Company.



Do something
elegant with water.



See our extensive collection of bath, kitchen, and architectural hardware.

TKO ASSOCIATES, INC.

A residential and commercial source since 1981. Showroom open Monday-Friday.

370 Decorative Center
Dallas, TX 75207

214/741-6060

Circle 21 on the reader inquiry card

grout-free shower walls and tub surrounds. And add graceful curves and sweeps to your designs.

For the name and location of your nearest certified fabricator or authorized dealer, please contact:

The Conrad Company

15150 Sommermeyer, Suite 100
Houston, Texas 77041
(713) 896-0932 or (800) 392-5131

2110 Hutton Drive, Suite 108
Carrollton, Texas 75006
(214) 620-2822 or (800) 442-3391

"Kitchens & Baths," continued on page 28



SALAS & CO.

THE WOOD PROFESSIONALS

Manufacturer Direct:

- Built-ins / Wall Units
- Judges' Paneled Rooms
- Ceiling Beams
- Southwest Store Fixtures
- Wood-Turnings
- Carvings
- Bars
- Staircases
- Mantles
- Fine Furniture

With SALAS & CO., The Wood Professionals, you can turn your ideas into reality, meeting your exact specifications. We have served architects for over 26 years doing just that, and doing it well. When your plan is in place for a project, we work with you and your designers to come up with custom original architectural millwork that complements and enhances your design. Whether modern, contemporary, or historic styles, we have the creativity and dedication to come through. Over 20,000 square feet of manufacturing space at your service, plus a comprehensive display showroom.

New Ideas Catalogue Available April 1, 1992!

SALAS & CO., 301 Blanco Rd., San Antonio, Texas 78212
(800) 221-0366 • (512) 733-1269 • Fax (512) 733-1705

Wagner & Company

Circle 64 on reader inquiry card

Your One Stop Shopping Source

Wagner & Company, with showroom locations in San Antonio and Dallas, offers the finest selection of decorative hardware, plumbing fixtures, systems kitchens and baths. Among the 150 quality product lines displayed in the San Antonio showroom are Baldwin, Omnia, Jado, Schlage, KWC, Blanco, Grohe, Phylrich, Runtal Radiators, Bobrick, LCN, and SieMatic Kitchens. The firm specializes in residential as well as contract projects in the United States and Mexico.

The Dallas Design District showroom displays SieMatic kitchens. Designers are on staff at both locations. Wagner & Company also offers Medfile office and lab furniture for clinics and other medical facilities. Medfile was shown at the 1991 TSA Design Ideas & Products Exposition in Corpus Christi.

For professional service, a wide selection of products, technical assistance, and delivery services, all in a neat and clean environment, note Wagner & Company's two showroom locations:

203 W. Rhapsody
 San Antonio, Texas 78216-3131
 (512) 341-3396 Fax (512) 341-0246

1519 Hiline Drive
 Dallas, Texas 75207-9903
 (214) 871-7010 Fax (214) 969-0065

"Kitchens & Baths," continued on page 30



SieMatic® Kitchen Interior Design ...

where design joins function for a total kitchen concept. There's a SieMatic kitchen to suit every taste, and every type of home. Visit our showroom to experience first hand the beauty and quality of SieMatic.

WAGNER & COMPANY
 architectural products

203 W. Rhapsody
 San Antonio, Texas 78216
 (512) 341-3396

1519-A HiLine Drive
 Dallas, Texas 75207
 (214) 742-3723

Circle 31 on the reader inquiry card



Texas Window Centers

- Abilene Glass & Mirror**
4241 Sayles Blvd., Abilene, Texas
- Architectural Hardware & Bldrs. Supply**
4000 West 51st Street, Amarillo, Texas
- Big Tin Barn**
18602 Katy Freeway, Katy, Texas
- Boyer Glass & Mirror**
1149 East Rusk, Jacksonville, Texas
- Bricks International**
1419 E. San Pedro, Laredo, Texas
- Cassity Jones**
East 621 S.E. Loop 323, Tyler, Texas
- Chickasaw Lumber Company**
2705 West Vickery, Fort Worth, Texas
- The Chism Co.**
8310 Broadway, San Antonio, Texas
- Classics Furniture Gallery**
225 Winchester, Tyler, Texas
- W.E. Darden**
200 Otis, Waco, Texas
- Energy Bank**
9621 Hillcroft, Houston, Texas
- Energy Concepts Windows & Doors**
10910 Old Katy Road, Houston, Texas
- The Energy Shop**
11401 Plano Road, Dallas, Texas
- Gloor Lumber**
1600 Alton Gloor Blvd., Brownsville, Tx.
- H&W Supply**
504 E. St. Elmo, Austin, Texas
- Howtex, Inc.**
1-35 West & Nash Exit, Texarkana, Texas
- Ideal Lumber**
6520 Stewart Road, Galveston, Texas
- Leslo Distributor**
2301 E. Denman Avenue, Lufkin, Texas
- Longview Servistar**
1100 West Loop 281, Longview, Texas
- Mid-West Door & Window**
2400 West Front, Midland, Texas
- Northside Building Materials**
3400 Fredericksburg Rd., San Antonio
- Pearland Lumber**
2027 N. Main, Pearland, Texas
- Ray's Glass & Mirror**
1207 E. Pecan Blvd., McAllen, Texas
- Stripling Blake Lumber**
5508 Hwy 290 W, Austin, Texas
3400 Steck Avenue, Austin, Texas
3620 Hwy W. 31, New Braunfels, Texas
- Window Visions**
4414 82nd St., Ste. #202, Lubbock, Texas

AT THE RISK OF SOUNDING PRETENTIOUS,
WE MAY TOTALLY ALTER YOUR OUTLOOK ON LIFE.



With an Andersen® skylight or roof window overhead, you're assured of more than a new angle on the sun and a bath, dining or family room bathed in light. That's because we've created a skylight and roof window thoughtfully designed and carefully built to Andersen standards of lasting beauty, trouble-free performance, weathertightness and energy efficiency. It also offers you another standard Andersen feature, choice. Select our skylight or stationary roof window. Or our fully functional venting or our vent/tilt window that opens up to multiple breeze-catching venting positions as well as one for easy cleaning. Whatever way, you not only enjoy a brighter outlook but you know you can count on it to last.

Black
MILLWORK CO., INC.

Circle 20 on the reader inquiry card

Andersen
AW
Windows - Patio Doors
TM
Andersen

Wilsonart

Circle 1 on reader inquiry card

New WILSONART® Laminates Depict the Earth's Riches

An artist's hand lends new elegance to the richness of black marble veined with white in a new WILSONART® decorative laminate pattern called Classic Black. This addition brings the total Design Group I™ offerings up to 234 standard items, all available with 10-day delivery assurance.

The new 24-page Design Group I Brochure showcases all 234 colors and patterns in full-color. For a copy of the brochure, contact your WILSONART® representative, or call the toll-free hotline, 1-800-433-3222 (in Texas 1-800-792-6000).

The Design Group I collection includes 117 Color Quest solid colors, 23 stone-like, stippled Impression designs, 12 aged "metal" Genesis patterns, 16 realistic Marbles, 30 abstract Patterns, 28 natural Woodgrain designs, and 8 leather-like Tannery designs.

A diversity of cultural and artistic influences make the new Design Group I what it is—a broad-based line of colors and patterns reflecting the widely different design directions of the '90s. The new line is the result of extensive research and input from design communities around the world, brought together to provide specifiers with a new "Spirit of Adventure" in design possibilities.

Introduced in 1976, the Design Group I collection provides the design community a balance between best-selling laminate colors and patterns, and exclusive looks that can't be found anywhere else.



BALDWIN

Fine Bath Accessories

Fine porcelain and solid brass combine in Baldwin's Victoria™/Hampton™ accessories to create a bath of gracious refinement. Choose the Hampton in black or the Victoria in white to tastefully appoint your bath.



**WAGNER
& COMPANY**
architectural products

203 W. Rhapsody
San Antonio, Texas 78216
(512) 341-3396

Circle 31 on the reader inquiry card

TKO Associates, Inc.

Circle 21 on the reader inquiry card



With an extensive collection of bath, kitchen, and architectural hardware, TKO Associates, Inc., has been a residential and commercial source since 1981. Dallas showroom open Monday through Friday.

Salas & Co.

Circle 15 on reader inquiry card

Among carvers and woodcrafters of Texas, the Salas family name stands out.

Architectural millwork calls for fine hardwoods and softwoods. Wood from Texas is our choice with hardwood preference for Texas oak, pecan, and mesquite; and softwood preference for Texas yellow pine and cottonwood. However, over a period of 35 years, wood from every corner of the world has passed through Salas & Co. In addition, the millwork requires the use of the highest quality veneer and laminates. At Salas & Co., skilled employees work with these products, all of which go into the custom furniture designed by Victor Salas.



Whatever the wood selection and/or the work or style pursued by our woodcrafters, certain steps are religiously followed. During the wood selection for panels, table tops, and built-ins like breakfronts and libraries, the primary surfaces are carefully matched for color and grain characteristics. The same board is used for drawer fronts and door frames and therefore the entire casework matches.

During the joinery work process, true mortise-and-tenon joints are used to lock door rails to stiles, with dado joints used to

provide room for panel expansion. Panels, in panel-and-frame construction, are allowed to float to provide the expansion wood needs as the seasons change. Whatever the joinery selected, the piece is both machine- and hand-sanded and carefully fitted by an assembler who has the masterful eye of a seasoned furniture maker.

Beauty, strength, and attention to detail, style, and period are the hallmarks of the Salas family. The furniture we design and create becomes tomorrow's heirlooms today.

TEXASARCHITECT

Circle the Number

It's quick. It's easy. It's free.

Tear off one of the cards on page 19. Then circle the reader inquiry number for each advertiser whose products or services are of interest to you. Add your name and address, mail it free to Texas Architect, or fax it to us at 512/478-0528 for fastest service, and relax. We'll take care of the rest. And soon you'll have the extra information you need.

TEXASARCHITECT

The first whirlpools designed to fit your body . . .



as well as your mind.

The Symphony Collection™ is a completely new concept in whirlpool design. A unique system that provides you with sculptured forms, graceful curves and ingenious accessories to create your own individualized whirlpool. From cushioned head rests to spout designs and grab bar styles, everything is up to you. The result is a whirlpool that suits your body as well as your imagination. Plus, each has been designed for easy installation and all have been factory tested and UL approved. So feel confident with the Symphony Collection.™ We've considered everything, but most of all we've considered you.

American Standard

*Living up to a higher standard.
American Standard.™*

Circle 8 on the reader inquiry card

**CORPUS CHRISTI
NOLAND COMPANY**
5422 Ayers Street
Corpus Christi, Texas 78415
(512) 855-5449

**DALLAS
AMERICAN STANDARD PLUMBING**
Matt Holmes
District Sales Manager
Dallas District
(214) 317-3440

**SAN ANTONIO
NOLAND COMPANY**
"Showcase of Plumbing Products"
2639 Mossrock Drive, San Antonio, Texas 78207
(512) 342-9612

Never has common sense
been expressed with such elegance.



CORIAN® is the extraordinary surfacing material that brings new meaning to the idea of elegance for your home. For beneath its classic beauty lies an incredible ruggedness that even marble and granite can't live up to. A long-life practicality that makes your decision to invest in CORIAN wiser with each passing year.

CORIAN lets you create seamless worktops with multiple CORIAN sinks. Add graceful curves and sweeps to your designs. And choose from endless color combinations.

For the name and location of your nearest certified fabricator or authorized dealer, please contact:

The Conrad Company

15150 Sommermeyer, Suite 100 2110 Hutton Drive, Suite 108
Houston, Texas 77041 Carrollton, Texas 75006
(713) 896-0932 (800) 392-5131 (214) 620-2822 (800) 442-3391



This brand mark signifies that CORIAN is the original solid surfacing material invented by DuPont, and the only one with 25 years of experience and customer satisfaction in both commercial and residential applications. CORIAN offers the ultimate combination of practicality and luxury for the kitchen and bath.

CORIAN is a registered trademark of the DuPont Company.

CORIAN®
Living With The Best™

Worktop is Burnt Amber, inlays are Garnet, Black Pearl and Sandstone from the CORIAN Sierra Collection. CORIAN sinks are in Bone. Custom island cabinets by Ruff.



Circle 16 on the reader inquiry card

Reprints

You can order copies of articles from Texas Architect at reasonable prices and in quantities as low as 100. Reprints are printed to the magazine's high standards in color or black-and-white, and will include your firm's logo, name, and address added at no charge. Some reformatting and custom layout are also available. For more information, call Publications Director Ray Don Tilley (512/478-7386), or circle 144 on the reader inquiry card.



Connections in Urban Design



THIS ISSUE PRESENTS a survey of urban problems and prospects, by O. Jack Mitchell, FAIA; a history of the Texas Main Street preservation program, by Vincent Hauser, and a look at some new buildings at Solana, by Willis Winters. Together, these stories point to connections for urban design in Texas in the coming decade.

Making a Public Realm

by O. Jack Mitchell, FAIA



Just before publication of this issue, we were saddened to learn of the death of O. Jack Mitchell. A memorial fund has been established in Mitchell's name at the Rice University School of Architecture.

A CONSENSUS ON HOW TO BUILD AMERICAN CITIES in the '90s, particularly Sunbelt cities, is missing. The situation we face seems clear enough. On the one hand, the economic debacle of the 1980s remains to be cleared away. On the other hand, as demonstrated in Joel Garreau's new book, *Edge City: Life on the New Frontier*, almost all urban growth is taking place in multiple urban centers at a distance from the old "central business districts." Our cities are changing. Old downtowns formerly full of street life, mixed uses, and vitality are decaying, while nodes at the city's periphery grow physically and economically, but without the street life, pedestrian activities, and civility of the old centers—qualities that suburban developers and property owners increasingly see as necessary to their continued growth or even survival. Central cities and edge cities may have more in common than is usually supposed, and those commonalities can point the way to some possible solutions. The 1990s may provide the opportunity to develop a consensus on urban form, one drawing on the successes and failures of both types, one that will serve us in shaping the urban form of the future.

Shared Urban Problems

A recent visit to Congress Avenue in Austin delineated part of the problem. Empty shops and going-out-of-business signs prevail on this, the most ceremonial and civic street in Texas, our equivalent to Pennsylvania Avenue in Washington, D.C. One wonders why the city and the state are not concerned enough to work with the private sector to bolster the street's economic activity,

Facing page photo by Jeff Debevec;
all others by Paul Hester



which has presumably departed to the suburban malls. The physical character of Congress Avenue is handsome, if not elegant, and the idea of strolling along a main street while window shopping is still a compelling one. The accompanying presence of Sixth Street, with its night time activities, suggests that the traditional center of Austin can still be active and economically viable—and even pedestrian. But intentionality and effort from both the public and private arenas are required to make it so.

Downtown Houston offers another example. Houston has four performing-arts complexes whose six halls contain a total of 10,000 seats. Many nights, all or most of the halls are busy with performances. The performing arts institutions occupying these complexes are exceptional, and their proximity creates a situation most cities would envy. But there is little for theater-goers to do before or after attending the theaters, and it only recently that the institutions in the area formed a Theater District organization to work for their common interests. One major goal of the Theater District organization is to encourage varied street

life in the area, and the group has supported redevelopment of the former Albert Thomas Convention Center as an ancillary entertainment center. Preliminary plans for the convention center, however, suggest activities only within the building itself, with little relation to the street. This type of activity only compounds the problem, and even if the new facility is an economic success, the sense of the district will be little changed. The aspirations of the Theater District organization to create a vibrant, diverse street scene enhancing the performing-arts organizations are admirable. The difficulty is knowing how to make it happen. One does know that it requires intention and effort, both in dollars and time, from both public and private sectors.

By way of comparison, consider an edge-city street. Post Oak Boulevard, the main street of Uptown Houston, is a quintessential example. Uptown Houston is the city's only real mixed-use center. An Uptown Houston association has transformed itself into a taxing district and has hired design consultants to consider ways of upgrading the quality of the street, as part of efforts to plan for

Public events, such as the Jean-Michel Jarré concert and light show in downtown Houston in 1986 (above), are important in Texas cities. Public spaces, however, lack the clients we depend on to organize change; the result is that the fabric of our daily lives often has to fit within scaleless environments (facing page).



and ensure the area's continued growth. One of the problems faced is that on an everyday basis Post Oak has no pedestrian street life; the consultants have focused part of their efforts on finding ways to foster such activity. A clue may be provided by the annual winter holiday lighting ceremony and other special events, which bring tens of thousands of people to the district. Any successful change in Uptown Houston will require recognition that the answer lies in the redesign of the street and its public realm, not in the design of new buildings.

Turning to the Public Realm

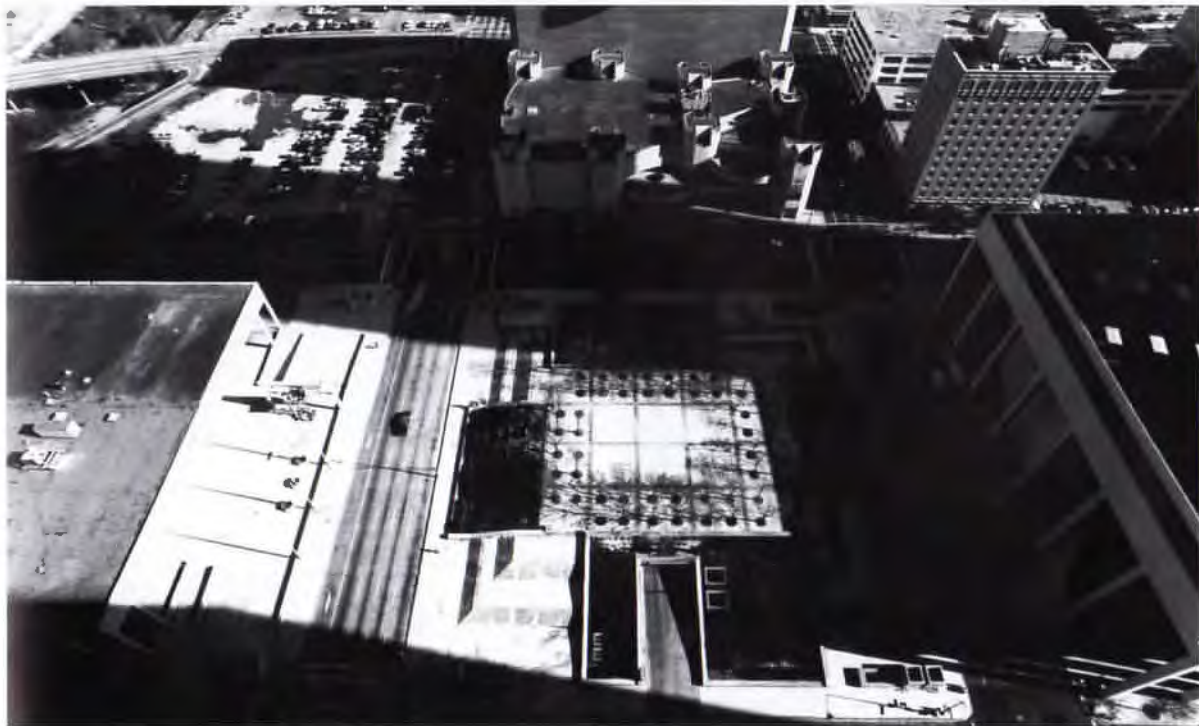
At the center and the edge, our cities have a missing ingredient: people on foot, going about

their daily business. Urban theory in the past several decades has provided contradictory responses to this situation. The two most persuasive urban-design visions in the last 20 years belong to the European Rationalists, including Aldo Rossi and Leon Krier, and to Robert Venturi and Denise Scott-Brown. The former group celebrates the European pre-industrial city and focuses on remaking city centers; its adherents tend to a preoccupation with squares and plazas as urban spaces. The latter group, starting with *Learning from Las Vegas*, presents a more American view, celebrating the automobile-dominated strip and suggesting that American vernacular building since World War Two—Main Street in particular—is “almost all right.” Both views seem more theoretical than practical, but both offer helpful insights by emphasizing the importance of the public realm—one with the public square, the other with the street itself.

More recent attention has focused on projects by Andrés Duany and Elizabeth Plater-Zyberk, including *The Town of Seaside* in Florida. Although influenced by Leon Krier, their work is very much of the “real” world: They are building to the requirements of developers, and including cars as a necessary part of the equation, although they do so by enticing their clients to share a vision of a more townlike suburban development, one instructed by very specific technical codes for building. Duany and Plater-Zyberk, in their neo-traditional town plans, pay great attention to public buildings and squares and the making of civic places, carefully designed streets, and pedestrian networks. Understanding and transforming the public nature of traditional American towns is a fundamental ingredient of their work.

While suburban neo-traditional town plans don't address the evolving landscapes of Congress Avenue or Post Oak Boulevard directly, the work of Duany and Plater-Zyberk, like that of their predecessors, offers new possibilities for conceptualizing both problems and solutions. The key lies in focusing on the redesign of the public infrastructure and the building of a meaningful public realm.

The first step is to understand the nature of the public life intrinsic to urbanity, a phenomenon not given much attention during the '80s (although this lack of concern was certainly not limited to the realm of architecture and urban design). Public life takes place in the street, in parks, in public squares, and in public buildings housing civic institutions. In recent years, design professionals have been preoccupied with buildings, although it is plain that just as much attention should have been paid to the public realm in which the buildings were set. Such



Only recently have the theaters and other institutions in downtown Houston organized to create a Theater District. Their intent is to shape the spaces in the area to foster the creation of street life, restaurants, and other amenities for theatergoers. Jones Hall and the Alley Theatre face the old convention center across a little-used plaza (left) in a photograph taken during the early 1980s. Now a new park and the Wortham Theatre Center fill the zone closest to Buffalo Bayou.

a preoccupation on the part of architects is easy to understand: they worked on those areas—the buildings—that clients paid them to work on, and no one was a client for the spaces in between.

Perhaps the strongest problem facing this and other urban projects is that establishing a public realm, places to play out a public life, has never been a high priority in Houston, or in most other Sunbelt cities for that matter. Public *events* in Houston—the annual Houston International Festival, myriad ethnic celebrations, the Uptown holiday lighting ceremony—as distinct from public *places*, are very important. Houstonians are enthusiastic in celebrating events. But the other side of this coin is routine activities, when people come together for commonplace purposes, where streets and public places are busy with everyday life, in an outdoor, pedestrian, people-oriented environment. In this regard Houston is much less successful.

Local wisdom argues that our climate inhibits this kind of activity, but one has only to look at San Antonio's Paseo del Rio, unexcelled in America as a meaningful and economically viable public realm, to realize this need not be so. The River Walk's everyday life is all that a traditional urbanist could desire, and the special events—fiestas and Christmas activities—are spectacular. If it does seem to be predominantly a tourist phenomenon, it suggests the power of this kind of collective urban environment to attract throngs of people. Of particular note is the recent addition of River Center, the

Establishing a public realm doesn't have a high priority in most Sunbelt cities. Public events are important, but not public places for everyday life.



intown shopping mall that links so well to life along the river as well as to the street scene above. San Antonio is one of a very few old downtowns that has successfully added major shopping facilities to compete with its edge cities. There is much to be learned from this environment in terms of design, economics, and the cooperation of the public and private sectors. However, one must remember that San Antonio's river development is unique.

There are a few residential neighborhoods that offer the same sense of urbanity. In each of them, the sidewalk, front yard, and front porch (where it still exists) provide a place for neighborliness to prosper. Duany and Plater-Zyberk argue this point forcefully. The precinct surrounding the Menil



Collection in Houston, with its modestly designed public building, its adjacent park with sculpture, and its 1920s bungalows, almost all with front porches, bespeaks neighborliness and civility of a high order. One wonders if the Menil-area model might not be repeatable as an antidote to the prevalent new suburban environments, with their lack of regard for a public life (except around the country club, when required affluence allows).

The Space Between

If we build great streets encouraging a public life, we will inevitably build great, livable cities. A commitment to building public places is also important and they need not be grand or pretentious. Street life adjacent to the public places helps, and recognizing that there is a fit between plazas and streets is essential. Public parks are also very important in enhancing the quality of cities. Lastly, the quality of our public buildings is meaningful as they celebrate the institutions housed whether it be the city hall, library, concert hall or whatever. The location of these institutions in the plan of the city can give greater meaning to their importance. The fit between streets, places, parks and institutions should have collective meaning. These elements become the public infrastructure and ultimately the symbol of our collective, communal lives. The making of a quality public realm in our cities is the most lasting act we design professionals can do—and it requires a new mindset on our part.





**The scale of the city—
even a sprawling city
of cavernous spaces
like Houston—is tamed
when people are
brought together (fac-
ing page): Events can
teach us how to make
meaningful places for
everyday life.**



**Porches, sidewalks,
and other features that
link the house to the
public life of the street
hold the key to civility
in new suburban
neighborhoods.**



Main Street 10 Years On

by Vincent Hauser

Photographs courtesy of the Texas Historical Commission, except as noted

IN *THE IMAGE OF THE CITY*, Kevin Lynch speaks of those qualities of cities that make them memorable and livable. For the most part, the Boston described in Lynch's book is far removed from our day-to-day experience of the contemporary Texas city. But it is not all that distant from the images of the cities, the rural towns, and the neighborhoods of our memory. These are the places given collective meaning by watershed events, in which our shared civic lives intersect with personal narratives.

Ten years old in 1991, the Main Street Program of the Texas Historical Commission shows that slow, incremental change usually works better than the big fix.

But the survival of such places is constantly challenged by changing economic patterns, political arrangements, and demographics, all of which are vastly different today than when the courthouse towns of Central Texas took shape, or when the Houston Heights and Oak Cliff were founded as streetcar suburbs. Everyone knows that cities, to survive, cannot be frozen in time. The question is: Can the future be made to accommodate places

from the past? Does the future have room only for Las Colinas and The Galleria? Does the future of Central Texas courthouse towns such as Hillsboro hold only more outlet malls? Certainly, it is fair to challenge those notions of place and meaning that we usually take for granted. It is also fair to ask what we have really learned not only from the city, but from the neighborhoods that knit the city together and the small towns that are the hearts of their own rural neighborhoods.

When we think of the traditional small town, it is usually difficult to separate reality from myth—images of small-town life say as much about our aspirations as they do about the actual experience of those places. Houston has become a blurry icon of unrestrained (and now renewed) growth and opportunity; similarly, Fredericksburg and Jefferson have become comfortable symbols of more distinct, more easily discernible traditions and more clearly articulated social structures. These small towns have become safekeepers of our memory of tradition, as well as of a rich built environment.

Above: The 1910 courthouse (C.H. Page) once dominated the square in Tyler. Architects and businesses are working on design of city-funded improvements.

Facing page, bottom: Buildings rehabilitated by businesses, with government help through the Texas Main Street program, line Georgetown's square.



Far left: Tyler near the turn of the century, when festivals, stores, bargains, and circus parades defined downtown's character.

Left: The original Tyler farmers' market, c. 1910; downtowns used to serve as "incubator" to businesses that outgrew their Saturday stalls on the square.

Recent history tells us that the reality of small cities in the last 40 years has been much like that of the large metropolitan regions of Texas—and, for most towns, the story has not been as pretty as Fredericksburg's. As the traditional urban downtown has been replaced by strip centers, regional shopping malls, and satellite office development, life in small towns all over Texas has been reordered by migration to urban centers, highway bypasses, and dispersed retail and office developments. Attempts by those in traditional town centers to compete with these trends usually resulted in the well-intentioned addition of the symbols of new strip development—large signs and metal-siding slipcovers—to courthouse-square buildings. Business owners hoped to compete more effectively with what were, in fact, the new realities of the retail and office world, by using the only means at hand. For those small-town downtowns stranded by new roads and drained by sprawling urban centers, the reality was even grimmer. Downtowns simply emptied and were boarded up. The results of these changes in small-town spatial arrangements were not mere statistics: The uprooting of families, the disruption of schools, and all of the other attendant disturbances left a permanent mark on individuals as well as communities.

Thinking Small in a Big Way

THIS PATTERN was clearly not unique to Texas. In her book *The Living City*, Roberta Gratz recounts experiences of communities facing the same challenges in trying to reclaim their once-vital central places, ranging from Savannah, Ga., to Co-Op City in the Bronx. The picturesque Savannah we know today belies the underlying turmoil of complex political and social struggles that went into preserving it. In her exploration of the realities of cities, Gratz evaluates the relative merits of gov-





Above: Downtown Georgetown, c. 1890; the city's wood-frame structures were replaced by buildings with facades in cast-iron and limestone; the use of local materials and interpretations of Richardsonian Romanesque style and commercial vernacular design makes these buildings particularly expressive.

Right: The 1911 courthouse in Georgetown, by J.N. Preston and Oscar Ruffini, provided a setting for everything from music lessons on a Thursday afternoon to group practice on the square.



ernmental planning and "conventional wisdom," coming down strongly on the side of the latter.

"It is not that 'expert' planners, architects, developers and government policy-makers don't ever offer sensible and appealing solutions to commercial decay or neighborhood neglect," Gratz writes. "Of course they do. They just don't leave much room for either the breakthrough of the unconventional idea or the contribution of the on-site expert, such as the neighborhood resident or businessman—the city 'user' whose instinctive judgment sometimes is at odds with professionally developed plans."

Gratz presents an evolving national consensus about how to approach problems by "thinking

small in a big way," by being inclusive rather than exclusive, and by taking the long-term view. In her examinations of "living cities," Gratz recalls H.L. Mencken's dictum: "For every complex, difficult problem, there is a simple, easy solution. . . and it is wrong." Slow and incremental, Gratz says, is more effective than "the big fix." Her views are borne out by the experience of the state employees, local managers, government officials, and concerned citizens who have taken part in the Main Street program, which celebrated its 10th anniversary in 1991. Interestingly, a recap of the history of the Main Street program shows that the focus that quickly emerged had to do with marketing and management skills rather than misty visions of tradition. Main Street is about keeping towns alive.

Georgetown

BY THE LATE 1970s, the Central Texas town of Georgetown faced complex and difficult problems. As the seat of Williamson County, Georgetown had enjoyed a rich cotton and railroad legacy since its founding in 1848. However, the community was now facing the very real possibility of being swallowed up by an ever-expanding Austin. Many of the downtown's ornate limestone and pressed metal buildings had fallen into disrepair. There were numerous ground floor vacancies, and most of the second-floor space had been abandoned for years. Sales-tax receipts, significant indicators of the area's economic strength, were low and the trend was downward. More importantly, the heart of the once-thriving community was symbolically as well as literally rusted and broken.

Behind the chipped paint, however, Georgetown, with its dominant courthouse square, had much in common with the "ancient city" described by Serge Chermayeff and Christopher Alexander, who wrote: "Civic beauty, as a whole, is consciously shared and does much to induce feelings of loyalty, pride and patriotism. So strong are these visible features of urbanity that even a stranger, a visitor, cannot escape their impact. Such cities possess physical clarity, because their forms emerged in response to relatively simple, limited pressures. Cultural continuity and slow technological change combined to establish a planning and building method that relied on adjustment and refinement through trial and error. . . . [which] gave each city its identity."

The rebuilding effort that emerged in Georgetown over time integrated each of these key elements. Citizen groups became involved and helped to reshape the role of downtown, not just preserve its physical layout.

In 1982, city and county leaders, along with a strong contingent of local businesspeople, citizens, and preservation activists, organized themselves and hired a downtown manager to work with them and focus on the pressing issues at hand. Linda McCalla, the downtown manager, spearheaded efforts to organize the community's diverse elements. Among the many groups that eventually got involved were the Georgetown Heritage Society, the Downtown Georgetown Association, and the Chamber of Commerce, as well as city and county government leaders.

In an era of interest rates approaching 20 percent, one of the first orders of business was to establish a low-interest loan pool. Five local banks were persuaded, and in some cases gently coerced in a spirit of friendly competition, to contribute \$20,000 each to the pool. The loans were offered to property owners at a rate of six percent for five years. The Georgetown Heritage Society and the Sid Richardson Foundation helped to establish a sign-grant program, used to promote installation of new signs that would be more in keeping with the historic character of each building.

Nationally, federal tax incentives for historic preservation were created in the tax revisions of 1981, which provided for income tax credits of up to 25 percent of the amount invested in eligible historic buildings. (A limited version of the program is still in place.) All of these incentives were aggressively promoted by McCalla, who marketed them as incentives to strengthen existing businesses and to recruit new businesses. McCalla and her cohorts forged the critical link between successful businesses and long-term economic and visual improvement. Without the cash registers ringing, the Georgetown Main Street program showed, nothing could be spent on building rehabilitations, new signs, or even, in many cases, routine maintenance.

The most visible of Georgetown's assets were the buildings themselves. Behind the peeling paint and stained limestone lay rich and varied treasures; the overall character was altered but intact. As a way to market the downtown, the buildings themselves would have to be a significant component. In the same way that the strip shopping centers marketed their newness and location, downtown would market the historic character and the unique opportunities presented by the older structures.

Many significant rehabilitation projects were completed during the next few years, among them the Romanesque revival Dimmit Building, the Mileham Building with its elaborate Metzger cast-iron front, the Lockett Building, and the David Love Store.



Special events, parades, and festivals had been the hallmark of the traditional downtown. More than any other activity, parades and festivals bring the community together. The traditions and rituals associated with such events cement the community together, and celebrate the community's diverse ethnic and cultural history. Georgetown rediscovered these as well as many other opportunities, including their annual Mayfair celebration, lunchtime music concerts, and the downtown farmers' market.

In the last 10 years, the community has gradually redefined and shaped a new role for downtown, one not so very different from that of its heyday, but responding directly to modern economic

Top and above: The Mileham Building in Georgetown, before and after rehabilitation; with its distinctive Metzger cast-iron front, the building needed only cosmetic exterior repairs. Its interior was extensively renovated.



Top and right: Gus's Drug Store (c. 1884) was the original location for a family business that grew into several branches. The limestone wall behind its painted pediment was rebuilt. More important for downtown Georgetown than the restoration of its buildings was the ability to build on the aggressively responsive style of customer service that Gus's owners exemplified.

Right: The rehabilitation of the David Love Store in Georgetown utilized federal investment tax credits; it provides an example of the mixed-use potential of downtown properties, including ground-floor retail space, along with offices and apartments upstairs designed by Georgetown architect David Voelter.



demands and contemporary life-styles. Since 1982, over \$8 million has been reinvested downtown, and over 50 new businesses have been started. Something as simple as extended shopping hours has meant the difference between success and failure for many retailers, as they have adapted to new shopping patterns arising from two-wage-earner households. Gold's Department Store, a Georgetown landmark and retail anchor, continued to serve the local neighborhoods successfully, as it had done for many years, by offering extended hours and consistently advertising to the Austin market.

It was clearly back to the basics of responding to the demands of the marketplace and to the social needs of the larger community. Insofar as regional growth has had a broad positive effect on Georgetown, the city's downtown has fared well. It is possible that many of the successes of the Georgetown Main Street program would have come about eventually, but probably not in the same way, and probably not as well. The real measure of success will be in the next 10 years, not the last: Recent successes will be put to the test as regional demographics and economics continue to change.

Learning from the Rouse Company

WHILE GEORGETOWN OWES ITS SUCCESS primarily to hard work and a view toward the long term, many of the specific ideas and strategies used there have their origins in centralized retail management and the festival marketplaces pioneered by the Rouse Company. Although they would seem to be much different entities, festival marketplaces and regional shopping malls are full of lessons for successful downtown revitalization. They also can teach us about the role of historic preservation for everyday stores and public buildings outside the realm of landmark buildings.

These were the basic issues examined by a group headed by Mary Means within the National Trust for Historic Preservation in the late 1970s. From their answers, the group assembled what was to become the basic toolbox of ideas for Main Street programs nationwide. Their ideas emphasized the need to combine economic development with quality design, to organize, to promote the downtown through events and festivals, and to focus on the unique character and history of the community.

Texas was one of the first states to work with the National Trust Main Street program in implementing these ideas, which began in 1981. Downtown managers working directly in each community were initially trained by the National Trust. They are now trained by the Texas Historical Commission, working closely with volunteer pro-

professionals in retail development, real estate, marketing, public relations, and related disciplines. The Rouse Company made significant contributions to these communities by making their managers and marketing experts available for training and to act as visiting experts for new Main Street cities.

On the ground in Georgetown as one of Main Street's first managers, Linda McCalla found herself working much like a mall manager—only without the benefit of a lease as leverage. Relying on strong leadership and countless volunteers, McCalla reorganized the merchants' association, which, in a mall, provides the key to organizing special events, coordinating advertising, and staying on top of trends and problems. In Georgetown, merchants learned what mall merchants know: Coordinating shopping hours, advertising, and promotions helps everybody's business. With more-focused market research, merchants found that they learned more about the needs of downtown office workers and their suburban counterparts. The "mom and pops" then found ways to augment traditional strengths, emphasizing customer service and updated merchandise.

Houston Heights

MAIN STREET HAS ALSO WORKED in Texas cities—in the Houston Heights, for example. From its beginnings as the first "planned" Houston neighborhood in the early 1890s, the Heights held many of the attractions of a small town within the city. In its conception and execution, the Heights incorporated elements of the Garden City and City Beautiful movements, adapted to the already-distinct Houston life-style. Served by a new streetcar line, the Heights was promoted as offering an attractive, genteel life, as well as a place to escape Houston's mosquitoes. The commercial cores of the Heights along Yale and 19th streets developed more slowly than the Victorian and bungalow village along Heights Boulevard, but by the '20s they were the dominant business and social centers.

The Yale Pharmacy, Kaplan's Ben Hur and Harold's Men's Store, Heights landmarks for decades, were some of the few businesses remaining from the boom days that continued through the early 1960s. After Loop 610 opened, however, population began shifting westward past the Heights. Over the course of the next 10 years, the Heights changed dramatically. Some long-time residents remained, while young families seeking an alternative to a stressful freeway commute moved in, along with Hispanic families who came in response to the attractive and convenient neighborhood. Changing traffic and demographic pat-



Paul Heaton

terns altered the retail distribution in the area, moving toward Shepherd and Durham streets, which border the Heights to the west.

In 1988, a group of long-time Heights businessmen, including Harold Wiesenthal of Harold's and Tommie Vaughn, a Heights automobile dealer, gathered in a neighborhood parking lot after a local event and formed the Greater Heights Area Chamber of Commerce with the goal of building up the 19th Street corridor. By this time, 19th Street had become a mixture of business anchors such as Kaplan's, Harold's, and Tommie Vaughn that drew customers from all over the city, along with a jumble of resale shops, thrift stores, and vacant buildings. Successful businesses worked hard to develop and keep their clientele. But crime and visual blight were pressing problems: Businesses had to provide secured parking and even guards to enhance their customers' sense of safety. They could no longer hold on by themselves.

When Main Street manager Angela Smith was hired to direct the rebuilding effort, she discovered the divergent interests driving both the social and

Above: The Heights Library, rehabilitated in 1980 by Ray Bailey Architects, is one of the stately buildings in the Heights's residential area.

Below: When Loop 610 opened, new residential development left the Heights behind, and its retail area shifted westward to Shepherd and Durham streets.





Above, left to right: the Yale Street Pharmacy was a neighborhood anchor in the Houston Heights, in which breakfast and lunchtime restaurant trade complemented the bread-and-butter prescription business. The pharmacy was part of a strong base of medical facilities, which included Heights Hospital and numerous outpatient-treatment centers.

economic directions of groups in the neighborhood. Essentially her task was to accommodate the cultural and ethnic diversity on 19th Street, the area's meeting ground. Clearly the pressure existed to drive off all the resale shops and replace them with shops like those in the Galleria or Montrose. But this was not the nature of the Heights. By building bridges between all of the diverse groups within the neighborhood, and getting the merchants group organized on 19th street, Smith helped engineer a vital but messy renaissance in the last three years.

Architecturally, 19th Street was lined with what most would consider rather homely buildings, particularly in comparison to the elaborate Victorian homes and elegantly proportioned bungalows of the neighborhood. The conventional wisdom held little hope for the long-term prospects of the commercial strip. But these buildings have proved to be useful in serving as incubators for several new and expanding businesses in a growing antiques and art market, right along side the resale shops. Jeff Law's October Studio is a good example: for Law, the Heights location fulfilled the traditional role of the downtown as a business incubator through its low rent levels, its support for entrepreneurial spirit, and its reasonably adaptable space. Small businesses such as Antiques on 19th Street, which started by serving the local neighborhood, slowly grew in this environment. As other antique shops grew in response to their and other successes, 19th

Street became a citywide antiques-shopping destination. The adaptability of the buildings has proved an asset that could not have been easily duplicated in a freeway strip or mall.

Neill Sackheim and Randy Pace opened their Carter & Cooley Deli down the street, bringing a much-needed restaurant to the neighborhood. Their success as pioneers in the Heights then took them to Market Square in downtown Houston, where they are planning an expansion. Another key element was provided by the Houston Police Department, which opened a satellite office on 19th Street. High police visibility has been a key factor in the rebirth of the 19th Street area (as well as in Dallas Oak Cliff, where innovative thinking has led to dramatically lower crime rates). The Heights Theater has served as a community center many times; its artist-owners, gradually restoring the Heights landmark, have made the facility available for fund-raising events and many other activities.

One significant economic issue exists in the Heights to which no effective solution has yet been found: financing small businesses. Most traditional financing is oriented toward property owners, not renters, particularly in this age of skittish or non-existent real estate lending. Most newer businesses in the Heights lease their space and reserve their capital for inventory. As tenants they do not have the same financial resources available to them as would property owners, who can offer liens as collateral for business financing. The tax incentives





and low-interest loan pools that worked so well in Georgetown have not worked in the Heights. By any measure, however, 19th Street now has a life of its own, perhaps not quite what was originally envisioned, but real and vital in a way that seemed impossible a decade ago. Due to the efforts of the Heights business leaders and the Houston legislative delegation, urban areas statewide are now eligible to participate in the Main Street Program.

Learning From Main Street

What is shared by both Georgetown and the Heights, and, indeed, all the 60 communities that have participated in the Texas Main Street program and have invested over \$200 million in their down-

towns, has been their approach to change. This approach has been incremental in nature. Large projects have been viewed as a series of related small ones, rebuilding memorable places in the same way they originally grew. The ideas that worked the best have grown and evolved from clear insight, and they worked by responding to the broadest range of participants. Simply put, ideas that include the most options work better than “big fix” ideas that preclude other opportunities. That is how Main Street programs throughout Texas have worked best, because it is how cities grow best.

Vincent Hauser is an architect with the Texas Historical Commission's Urban Main Street Program.

Above: Harold's Menswear, one of the long-time 19th Street businesses drawing customers from around the city, still occupies its corner, now opposite an incubator strip focusing a new citywide center for antiques sales.

These pages, bottom: the emerging streetscape of 19th Street, rehabilitated as part of the state's first urban Main Street program, which was begun by the Greater Heights Area Chamber of Commerce.





If You Build It, They Will Come

By Willis Winters



John Oliver

The planning of Ricardo Legorreta's new buildings at the Village Center in Solana recalls not just Mexican haciendas but the ancient Mayan city of Tulum.

Photographs by BlackmonWinters
except as noted

WITH THE OPENING of a 40,000 square-foot fitness center by Legorreta Arquitectos in the spring of 1991, the master plan for the Village Center at Solana is largely complete. Six buildings, created over four years, make up the ensemble: the fitness center called the Solana Club joins a national Boy Scouts training center, a 200-room Solana Marriott Hotel (see *TA* Jan/Feb 1992), two five-story office buildings totaling 300,000 square feet, and a two-level retail-office-service complex of 44,000 square feet. All the buildings in the Village Center were designed by Legorreta with executive architect Leason Pomeroy Architects of Orange, Calif.

A substantial body of literature exists concerning the landscape and architecture of the larger 900-acre Solana campus, master-planned in 1985 for joint-venture developers Maguire Thomas Partners and IBM by a consortium of design firms including, in addition to Legorreta, Barton Myers Associates of Los Angeles, Mitchell/Giurgola Architects of New York, and Peter Walker/Martha Schwartz of San Francisco. By way of summary, this master plan consists of three primary building complexes arrayed on two sides of State Highway

114, about 15 miles northeast of Fort Worth. On the west side of the freeway is the IBM Westlake office complex, containing 1.2 million square feet (Mitchell/Giurgola) and the Solana Village Center (Legorreta); to the east is a separate IBM Southlake complex of 375,000 square feet (also by Legorreta).

The central boulevard that links these complexes will be extended through the remaining Southlake property in future phases to connect additional building tracts for future corporate clients. Maguire Thomas is actively marketing these tracts, and towards that end, has commissioned separate hypothetical building designs from Antoine Predock and Gwathmey Siegel & Associates. The completion of the first stage of the Solana master plan, however, allows the opportunity for a closer examination of the Village Center, which combines the highest principles of landscape and building into a miniature urban utopia carved from the pastures and oak groves of North Texas.

The Village Center at Solana is a complex and richly-layered ensemble, suggesting a wide range of planning typologies on the one hand, and an intensely

personal and eccentric architectural vision on the other. The dialogue between the disciplines of planning and architecture in the complex is profound, giving the complex a sustained energy rare in modern architecture. Indeed, there are few architecture/planning combinations of this density and scale anywhere—certainly not in the “urban center” of Las Colinas, the older and substantially larger suburban complex ten minutes to the east.

In a 1989 article in *Texas Architect*, Richard Ingersoll proclaimed Las Colinas as a new urban type, providing all the functions of a city except representative government. “As a new synthesis of the American dream, one that guarantees maximum security, easy automobile circulation, quick access to work, segregation from economic inferiors, ‘natural’ landscapes, and even a bit of architectural class, Las Colinas qualifies as the ultimate bourgeois utopia,” Ingersoll wrote. The qualities described by Ingersoll that partially constitute this utopia are transformed at Solana and the Village Center onto a much higher level of social and physical expression. Solana, therefore, represents an even more radical version of the political and natural utopian principles evident at Las Colinas.

Ricardo Legorreta says that the basic planning precepts of Solana are inspired by the Mexican hacienda. The notion of compounds enclosed by walls, so central to Legorreta’s work, brings to mind other, more ancient, models as well. For example, the figure-ground plan of the Village Cen-



ter bears striking similarities to the ceremonial precincts of numerous Mayan cities, particularly those of the post-classic period. The fortified city of Tulum, on the Yucatan peninsula, offers a valuable comparison here. Strict rectilinear planning plays little apparent role at either Tulum or at Solana. Significant structures and minor ones, whether they are sacred temples or temples of commerce, are loosely grouped around the principal ceremonial space. Walls complete the urban composition. This space does not have rigid boundaries, but overflows around building corners to form smaller, more intimately scaled spaces in the voids between adjacent buildings. In both instances, there are no rigid planning axes or symmetries; visual axes tend

Facing page, top: Solana Village Center, with the new health club to the left, retail and office buildings at center, and the Solana Marriott at right

Facing page, bottom: Solana from the air, with the Village Center to the left of the intersection

Above: A bridge connects the Village Center to the Solana Club, which is defined by its stucco-walled portal.

Left: The Mayan city of Tulum provides an analogue to the planning of Solana.





James F. Wilson

Above: The Solana Marriott Hotel, with Legorreta's signature sloping facade, is set in rolling fields of wildflowers.

Below: Visual axes, rather than formal geometries, link Village Center spaces.

Below right: Monumental pylons provide cohesion.

to predominate. One other similarity is evident: a major street typically leads from the ceremonial precinct to one or more additional building groups. At Solana, a bridge and road extend from the Village Center proper westward to the Solana Club, which is also defined as a walled compound; its entry is through a stucco portal. The elements that compose and define the Village Center, including walls, boundaries, highways, pylons, and public spaces, are visible reminders of what J. B. Jackson calls the "political landscape," a landscape that has evolved partly from experience and partly to meet the political needs of citizens. "[Such landscapes] exist," says Jackson, "to ensure order and security and continuity and to give citizens a visible status.

ure-ground plan of the entire ensemble, the designers have achieved a condition of urban *poché*—the ability of a solid to engage, or be engaged by adjacent voids, like that described by Colin Rowe in *Collage City*, where ". . . both buildings and spaces exist in an equality of sustained debate. . . . in which victory consists in each component emerging undefeated, the imagined condition is a type of solid-void dialectic that might allow for the joint existence of the overtly planned and the genuinely unplanned, of the set-piece and the accident, of the public and the private, of the state and the individual." In the Village Center, Legorreta fully embraces this sustained debate. He has captured qualities of Mexican vernacular architecture that make the Village Center special and enduring.

The architecture of the six buildings that compose the Village Center amplifies the qualities evident in the planning of the complex, demonstrating Legorreta's rich architectural vocabulary and reflecting remarkable continuity with his work of almost three decades. Massing tends to be simple and well-proportioned, and the compositions are accentuated by a relentlessly fluid building material (synthetic stucco) and enlivened by color. Modest corner towers (16 can be counted at the Village Center) and walls extending into the landscape, are appended to these simple volumes. In addition, Legorreta employs a signature formal device—the sloping facade—on one of the two office buildings and on the hotel. Not only does this recall his ear-



They serve to remind us of our rights and obligations and of our history." At the Solana Village Center, we are reminded of the history of another place and region.

Legorreta and the planning team have accomplished more than merely creating a ceremonial or public precinct. Through manipulation of the fig-





lier work at the Hotels Camino Real in Cancun and Ixtapa, but also brings to mind, once again, a reference to Mayan temples towering above Yucatan forests. A variety of window treatments is used, ranging from flush glazing on the hotel and east-facing facades of the Boy Scouts training center and the Solana Club to well-proportioned, punched openings, trimmed in limestone, on the two office buildings and retail complex. The hotel fenestration pattern is further enriched by balconies and brise-soleils, recalling similar applications by Jose Luis Sert. On the west facade of the Boy Scouts building, there is another familiar Legorreta device: square windows with stucco frames extending from the wall plane. Vertical slit windows are also to be found throughout the complex. Pylons and towers play a critical role at the Village Center. By varying their height, shape, and color, Legorreta marks the sequence of arrival and cues along visual axes. A pink cylinder at the entry aligns roughly north-south with a Peter Walker landscape sculpture in the hotel arrival court. An equally strong east-west axis is defined by a violet pigeon-roost in the center of the retail complex at one end and the entry of the Solana Club at the other.

Yet another critical element in Legorreta's work is the patio or court, employed with startling effect at the Village Center. It is this device, perhaps, more than any other, that brings to mind the vernacular building traditions of Legorreta's native Mexico. With the addition of water and color, an intense spatial experience has been achieved. The character and hierarchy of these spaces vary significantly, from the open and public *atrio* at one corner of the retail complex, to the smallest and most private courtyard located in the center of the Boy Scouts training center.

Lamentably, Solana's master plan contains no accommodation for future housing. In its most ba-



sic form, therefore, Solana—and the Village Center—is merely another refined abstraction of the suburban office park, a planning type in which Dallas/Fort Worth seems to abound. This permanent population deficiency, together with a moribund economy (from which not even IBM is immune) and its rural location, assure for the Village Center a near future of dream-like solitude. Planning, landscape, and architecture of the highest order, however, will eventually triumph over this economic siesta. Solana recalls a phrase from a popular recent movie: "If you build it, they will come." **TA**

TA contributing editor Willis Winters is an architect and architectural photographer practicing in Dallas.

Above left: Water features recall the work of Legorreta's mentor, Luis Barragán.

Above: A mist-fountain defines a parking court.

Below: A formal court with planters contrasts with the relaxed geometry of the landscaping surrounding the site.



Interiors

Mix-match CRSS Offices

"WHAT WE DID in the CRSS Tower," said Scott Strasser "is to set up the framework and let people create their own spaces." With six different groups of architects, engineers, and financial specialists on eight floors of a Houston high rise, the question was how to make things flexible

enough, to create work space for designers, and to keep the cost down.

Scott Strasser and Mark Herman of CRSS Architects' Interior Architecture group created a solution of clashing colors, mix-matched furniture, and modular spatial arrangements. Furni-

Continued on page 58



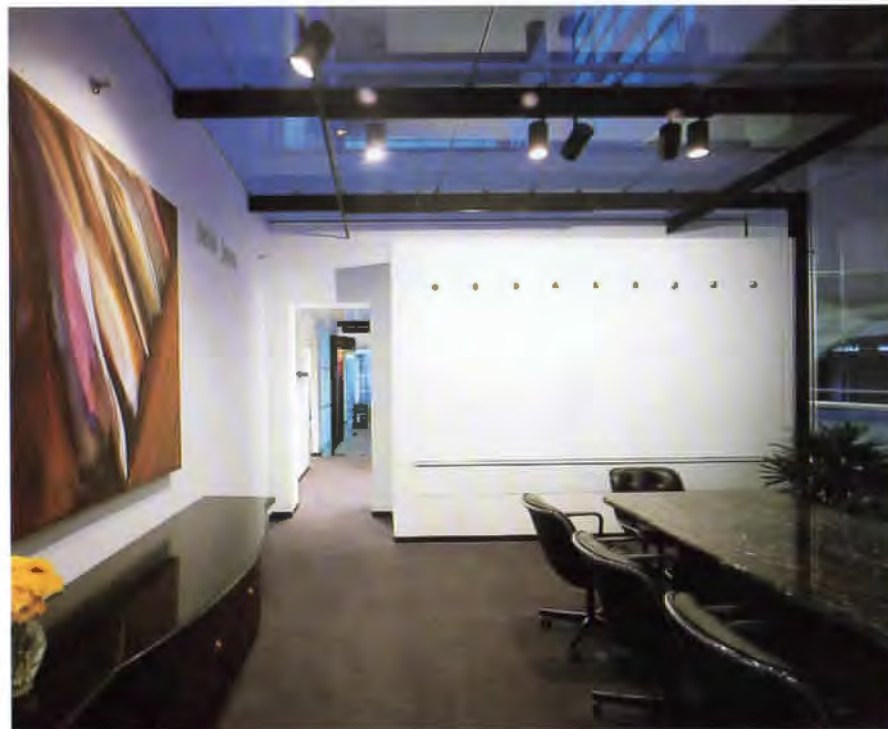
Open Space in Innova

WHEN LO/KESTER Associates, Inc., moved into the Innova Building in Houston, members of the firm wanted to keep the design of their office simple. Orientation to daylight was a crucial factor. Clerestory windows and a west-facing balcony provide sunlight all day; other light is admitted by

the office's glass-block and etched-glass corridor walls. Most of the office is gray, with red structural columns and carpet accents of purple, yellow, and red providing color. Gray-paneled workstations supply privacy for drafting and designing.

Set in all this moder-

Continued on page 59



Top: A white staircase appears to sink into black and gray carpet tiles in CRSS's newly redesigned tower.

Above: The conference room in Lo/Kester's new offices features a green marble table and a glass ceiling.



Delivering d'Architecture

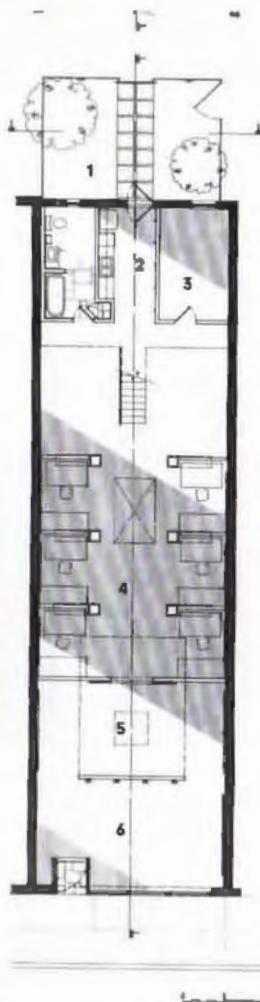
IN DESIGNING the firm's offices in Dallas's Deep Ellum, one of Atelier d'Architecture's main goals was contrast. The new offices are in a 2300-square-foot converted warehouse that has been divided into a working art gallery, an architectural-design studio, administrative and support offices, and a design-management and conference space.

The original wood flooring, brick masonry walls, and tin ceiling contrast with new black lacquered wood and semi-

gloss white drywall partitions. Black storage units, working as light columns, illuminate the space.

The art gallery at the front of the building provides a transitional area separated from the design studio by sand-blasted Plexiglas doors. The offices and service areas are located off the studio, while a private courtyard is found at the rear of the building.

Colors, materials, and textures are differentiated to achieve the firm's goal of heightened contrast. *Amy M. Young*



KEY TO PLANS

- 1 COURTYARD
- 2 KITCHEN
- 3 OFFICE
- 4 STUDIO
- 5 CONFERENCE
- 6 GALLERY
- 7 LIBRARY

Top left: Black-lacquered and white-painted surfaces contrast with the brick masonry walls and pine floors in the studio.

Middle left: An art gallery, seen through the glass-and-white-brick storefront, provides a transitional zone between street and office.

Bottom left: Partitions divide the design studio into six work stations; black columns double as storage units and light sources.

PROJECT Studio, gallery space for Atelier d'Architecture

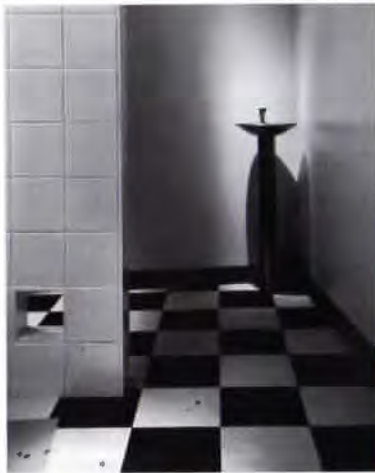
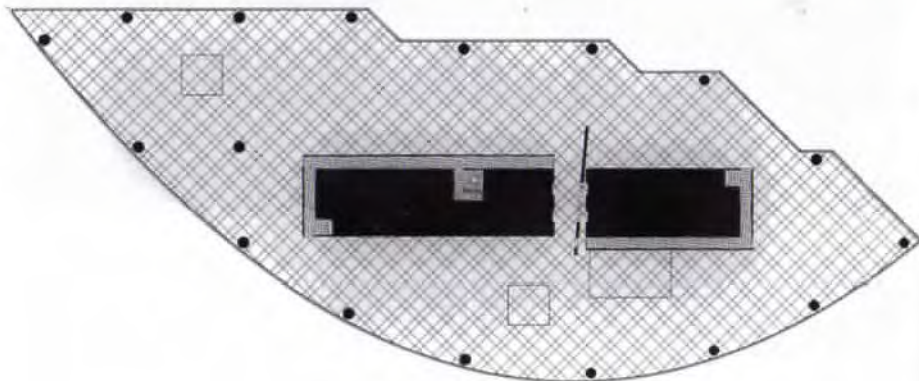
ARCHITECT Atelier d'Architecture (Design team: Cathy Corder, Blane Kelley, Charles Ralph, William Commer)

PHOTOGRAPHER Cathy Corder



Series above: Geometric patterns of black, gray, and white combine with accents of vibrant color to form the basic palette of CRSS's office redesign.

Series below: Variations of a few simple themes carry through into such mundane elements as a break area, drinking fountain, and coffee maker.



PROJECT CRSS Houston Tower
CLIENT CRSS Architects, Inc., Houston
ARCHITECT CRSS Architects (Fruitt Garrison, principal-in-charge; Scott Strasser, project designer; Cinda Ward and Mark Herman, design team; Tol Lawrence, Nancy Kendall,

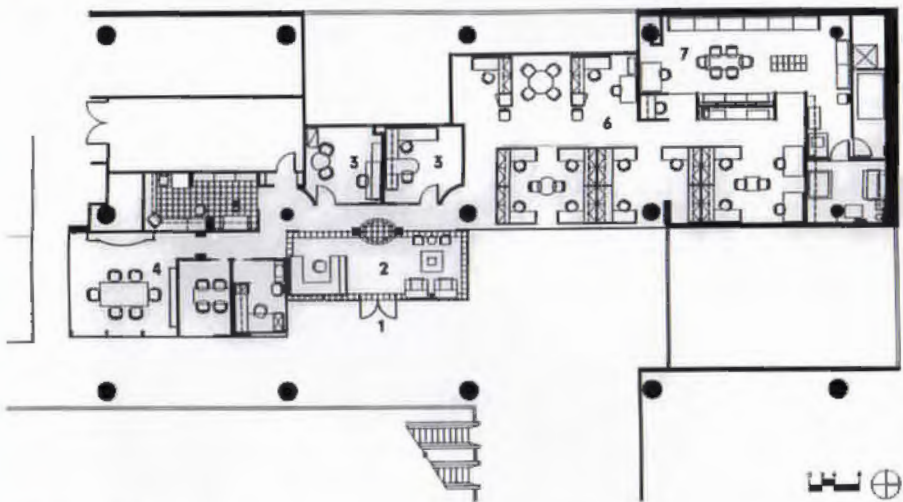
Brenda Erhardt, and David Parrish, project team)
CONSULTANTS Theo Kondos (lighting); Paoletti Assoc., Inc., San Francisco; Pelton Marsh Kinsella, Dallas (acoustic and audio visual)
CONTRACTOR CRSS Constructors, Inc.

PHOTOGRAPHER Chas McGrath, San Francisco

Continued from CRSS, p. 56
 ture was reused, and every office was painted a different color: 100 colors were specified. This simplified future changes and held costs to \$22 per square foot.

Simple rules govern the space. The core, a white rectangle with a floor of black-and-white tile, contains such shared elements as kitchens and copiers. The rest of the space is open plan, with a ceiling system consistent from floor to floor.

The new environment, designers say, allows the employees to create a space to fit their work. **AMY**



Continued from Innova, p. 56
 Uncomplicated detailing in the work areas ensures the overall simplicity of the office. The project was completed for only \$16 per square foot. **AMY**

PROJECT Architectural office of Lo/Kester Associates, Inc., Houston
ARCHITECT Lo/Kester Associates, Inc., Houston
CONTRACTOR Crawford Construction, Houston
PHOTOGRAPHER Rick Gardner

Continued from Innova, p. 56

- KEY TO PLAN**
 1 ENTRY
 2 RECEPTION
 3 PRINCIPAL'S OFFICE
 4 CONFERENCE
 5 KITCHEN
 6 DESIGN/PRODUCTION AREA
 7 RESOURCE LIBRARY



Top left: Lo/Kester's new offices, a "glass building within a building," begin with this lobby area, walled with clear and etched glass.

Top right and above: A mahogany entryway marks the office entrance; a red-enamel-painted column terminates the axis of the corridor.

Survey

Home in the Hill 60

ARCHITECTURE Setter, Leach & Lindstrom of Minneapolis, Minn., designed new quarters for a food wholesaler.

Texas leads recovery 61

ECONOMY A new report from the Texas A&M Real Estate Center says Texas is leading the country toward post-Cold War economic restructuring.

Hissing Architects 62

BOOKS Joel Garreau's *EDGE CITY* is a morality tale of interesting facts, but architects are his villains.

Suburbs and Principles 63

BOOKS Gerald Moorhead, FAIA, reviews a book on the work of Andrés Duany and Elizabeth Plater-Zyberk.

West Side High 63

IN PROGRESS Stanley and PSA, Inc., Architects, a joint venture, designed a new El Paso high school.

Commercial Archeology 64

HISTORY W. Dwayne Jones describes a tour of significant recent architectural treasures.

Products and Information 65

Resources 66

Index to Advertisers 66

Marketplace 67

On Paper 68

Styled for the Hillside

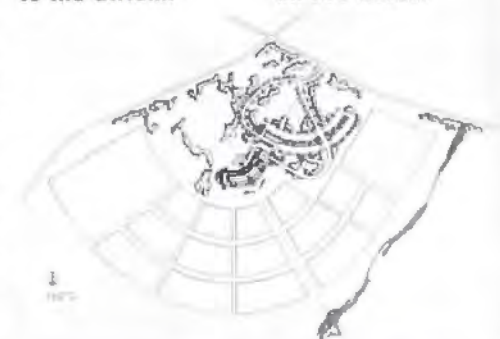
ARCHITECTURE Gentle curves, prominent slate-and-copper roofs, and wood-framed windows mark the new McLane Corporate Center in Temple, a project designed by the architecture firm Setter, Leach & Lindstrom of Minneapolis, Minn.

McLane Company is a wholesale food distribution company that became a subsidiary of Wal-Mart in 1990; it was founded in 1894 by the grandfather of the current president, Drayton McLane, Jr. Sales have grown by as much as 30 percent annually in recent years, company officials say; the work force has also grown, from fewer than 30 employees in the early 1980s to 284 employees in 1991. As the company expanded, its operations spread into office space in several buildings around Temple. Wanting to consolidate operations as a way of providing a better working environment, the company's management decided to move to a new building near the center of 900 acres west of Temple. Mr. McLane wanted the design of the new headquarters to reflect the influence of Frank Lloyd Wright and the Midwestern Prairie School, which he considered appropriate for the rolling agricultural site. Setter, Leach & Lindstrom had designed several distribution centers for McLane Company, the first in 1983, and the firm was chosen to design the building.



Above: A monumental open stair in the lobby leads to the atrium.

Below, site plan and photo: The building is set into a ridge on 900 acres.



KEY TO PLAN

- 1 ENTRANCE
- 2 RECEPTION AREA
- 3 ATRIUM
- 4 MERCHANDISING
- 5 SALES
- 6 DATA SYSTEMS
- 7 CONFERENCE ROOMS
- 8 OPEN OFFICE
- 9 COMPUTER EQUIPMENT
- 10 TRAINING/MEETING
- 11 LUNCHROOM



Texas leads recovery



Above: A metal colonnade frames the outward curve of the lunchroom.

Right: The lunchroom, the building's main public space, is set under a three-story atrium at the center of the building.

Below: Executive offices are found on the third floor.

Facing page, far left: first floor plan

Facing page, left: second-floor plan



The architects used an important site feature, a ridge that twists from north to south, to give form to the new building. They conformed the headquarters' roughly symmetrical wings to a bend in the ridge, setting the building into the slope. The surface-level parking lot and the main entrance, used by all employees and visitors, is positioned near the ridge top. From the entrance, employees and visitors go either up to the executive offices on the third floor, to the second-floor offices of the sales and merchandising departments, or downstairs, to the first floor, which is nestled into the hill. The first floor includes training and meeting rooms, computer rooms, and other back-office functions. It centers on the building's main public space, the employee lunchroom, capped by a three-story atrium, which faces out to the rolling site's sorghum fields. Most of the space



on the lower floors is organized loosely into a series of open-office areas. Wood railings, ceilings, cornices, and muted colors tie the design of the executive and staff-level offices together.

From the outside, the building is notable for the well-managed scale of its teak-framed windows, and for the way in which the wide-eaved slate roofs are broken into terraces with copper banding. On the side facing the lower level of the ridge, the architects have framed the office-space wings with a base skinned in rough-faced granite, providing a walkway and sun control that ties the building to its site.

Joel Warren Barna

PROJECT McLane Corporate Center, Temple
ARCHITECT Setter, Leach & Lindstrom, Inc., Architects & Engineers, Minneapolis, Minn.
CONTRACTOR Lee Lewis Construction Co., Inc., Lubbock
CONSULTANTS Lockridge Priest (mechanical); Young Enterprises (electrical)
PHOTOGRAPHER James F. Wilson, Dallas

ECONOMY The U.S. is in a recession, but Texas has turned the corner to economic recovery, says an expert at Texas A&M's Real Estate Center.

"Texas survived the depressed markets and financial turmoil that plagued the state during the mid-1980s. Now, Texas is ahead of the rest of the country, not only in recovery but in the realization that the economy has changed fundamentally," says Jack C. Harris, research economist with the Real Estate Center.

"Successful recovery no longer is a simple matter of returning to normal," says Harris. "Our national economy is restructuring to compete in world markets, not to support a military superpower."

Texas is farther along in restructuring because its big producers of yesterday—oil and construction—relinquished their leadership positions in mid-decade. New leaders are services and small business, as well as expansions in oil-related specialties.

"In the Texas recovery, human capital and initiative have proven fruitful," says Harris. "Many white-collar professionals who lost their jobs now work for former employers, but as heads of their own consulting and business-services firms. These new entrepreneurs have assisted not only in the recovery but in the fundamental transition to a new economy."

The Texas economy is expected to continue its improvement, albeit slowly, in 1992. A prolonged national downturn, however, could hamper the state's progress," adds Harris.

He says that, despite the problems of Texas S&Ls, the state's housing market is rebounding, due to the resilience of the state's mortgage-banking industry. And national experts rank Houston and Dallas-Fort Worth prominently among cities favored for real estate investment.

The report is available for \$1 (\$2 outside Texas) from the Real Estate Center, Texas A&M University, College Station, Texas 77843-2115. Request publication NR-901. Add \$1 handling per order.

Architects Bad

EDGE CITY: LIFE ON THE NEW FRONTIER

by Joel Garreau

Doubleday, 1991

546 pp., \$22.50 clothbound

BOOKS Joel Garreau of the *Washington Post*, author of *The Nine Nations of North America*, has carved off a piece of current American urban development and declared it to be Paradise Regained. The edge city of the title, he says, has five million or more square feet of leasable office space; 600,000 square feet of leasable retail space; is a work center whose population increases after 9 a.m.; is perceived by the population as a single place; and was created in the last 30 years. These, he says, are places where people "light out for the territory," like Huck Finn, created by "the sons of the pioneers . . . [whose] thirsts . . . are those of Everyman." The virtue of edge cities, Garreau says, is their lack of design and planning, which has set them free to respond to the market, which embodies the "hogstomping exuberance" of America's highest aspirations to freedom and democracy. He quotes Frank Lloyd Wright as "anticipating with stunning accuracy many of the features of Edge City," condemning downtowns as "the gravestone . . . of civilization," and urging the citizen "to go where he enjoys all the city ever gave him, plus freedom, security, and beauty of his birthright, the good ground." Adds Garreau, "How about that. We've done it!"

There is a good book in *Edge City*, examining the economic and political forces behind the growth of American cities in the late 20th century. *Edge City* includes a lot of solid research and makes a number of interesting conceptual connections. Garreau has taken his subject seriously, considering everything from census information to literary criticism in positing edge city development as a battle for both the soul and the future of America, which he sees balanced between the hunger for a sense of community and a need for change and growth. I found the chapters on the perils of embracing mass transit and on the suburbs' growing opportunities for minorities, particularly African Americans, both provocative and compelling.

Unfortunately, the book is soggy with wind-bag Everyman rhetoric, typified by Garreau's frequent use of "we" when he is asserting the advantages of edge-city development over other forms. This is a rhetorical trick, implying that Garreau and his readers have made forma-

tive decisions about things they are permitted to purchase. It is also a trick to equate suburban homeowners and office workers with Huck Finn and the pioneers of the American plains, however much we would like to see ourselves in such a pleasingly mythic light. Argument by seductive pronoun and false analogue like this is off-putting, and it ultimately undercuts the validity of Garreau's contribution to the study of these emerging landscapes.

Then there is the way Garreau portrays architects. "When I started reporting on Edge Cities, one of my first genuine surprises was to discover just how little architects usually have to do with the appearance of these places. The height, shape, size, density, orientation, and materials of most buildings are largely determined by the formulaic economics of the Deal. It is stunning how completely it was the developers who turned out to be our master city builders," Garreau writes.

Fair enough. The conclusion he draws from this discovery may strike many architects as puzzling, however. It is that architects are at fault, not only for being left out of the Deal, but for the resulting ugliness of the edge cities. Writes Garreau: "It is not so much that these designers had been banished from playing a role in the major decisions about Edge City. As often as not, they had exiled themselves. . . . If [bistros, second-hand bookstores, cobbler shops and other signs of] . . . civilization were having a rough time in Edge City, I couldn't help wondering to what extent it had something to do with the intellectual absence of so many people I had always viewed as the guardians of the built environment."

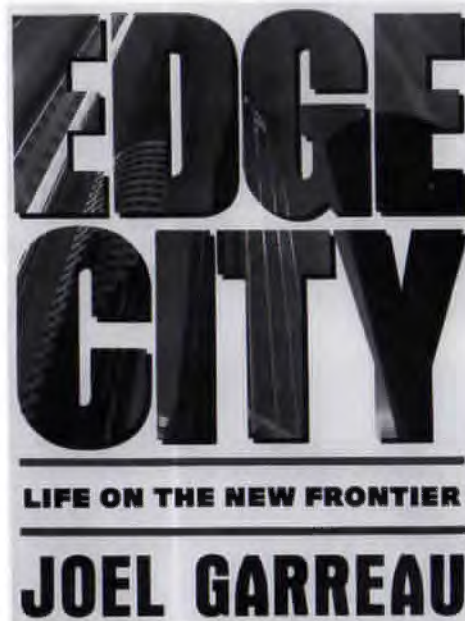
As proof, Garreau offers the comments of various architects and planners who are willing to bash the profession, from John Portman (by whose lights other architects have failed to live in the real world of developers and deals) to Christopher Alexander (who blames other ar-

chitects for selling their souls to developers). Both of them can't be right in the absolute terms Garreau chooses for the debate, but that doesn't matter. Garreau caps it off with this nugget: "In the midst of reporting this chapter, I was asked to address the American Institute of Architects, which was holding its convention in Houston. After the talk, one architect came up

and basically said, Okay, fine. I want to examine an Edge City; how do I get there." Garreau told him to drive westward out Westheimer Boulevard. "And he got this stricken look on his face. Car? he asked. Car? My God, he said. Can you get a cab in this town?" From a chance conversation with a single unnamed person, Garreau says architects are "part of the problem, not part of the solution."

This is argument by factoid, offered in support of an absurd contention. It's akin to arguing that we all listen to M.C. Hammer because Yo-yo Ma refuses to release videos to MTV. It is also a contention that contradicts everything else in Garreau's book. If the Deal is the highest good, by what standards does Garreau whine about the prospects of bistros and cobbler shops? If edge cities can be improved, why does he always compare architects who are critical of the development practices of contemporary urban nodes to Maoist control freaks, as he does, for example, with Jonathan Smulian of Llewellyn-Davies Sahni in Houston? Where Garreau does treat architects approvingly, he often apparently misunderstands their work: He praises Peter Calthorpe's "pedestrian pocket" plans, without noting that they are based on promoting mass transit and minimizing the use of automobiles, both of which ideas Garreau has portrayed previously as foolish holdovers of an aggressively atavistic attitude.

Garreau also had to ignore a lot of evidence in asserting his architects-are-self-exiled proposition. I can understand why he, being from Washington D.C., apparently never heard of such hick firms as



CRSS or HKS or Morris*Architects, which designed corporate campuses, mixed-use centers, and office buildings that Garreau whizzed by all over the country, or of Taft Architects, which made part of its early reputation giving *gravitas* to water-control buildings in the Woodlands. Never mind that by ignoring just such work Garreau is guilty of the same sort of snobbism that he accuses architects of. How about Philip Johnson, I.M. Pei, Cesar Pelli, and other stars whom Garreau might be expected to know about, and whose work is all over American suburbs? How did they exile themselves from edge cities?

Garreau cites parking lots as a particular problem. "Why are they so ugly?" he wonders. "Could there conceivably be something inherent in Edge City parking lots that requires them to be that way? Or is it simply that most designers have not considered them worthy of study?" Inexplicably, Garreau leaves out the other possible explanation, which is that economic considerations dictate that architects have no say in changing cost-engineered parking-lot designs. One example is sufficient to explode Garreau's thesis. It is the IBM Westlake offices in Solana, by Mitchell/Giurgola Architects, one of a few places where developers have permitted architects to deal with parking seriously, with excellent results.

West Side High School

IN PROGRESS The West Side High School campus in El Paso is bordered by mesas and sits adjacent to a large arroyo. The requirements for the campus include classroom space, a library, administration offices, two gymnasiums, a performing arts center, a football stadium and practice field, a baseball field, tennis and basketball courts, student commons, and parking. The design response to this program is a low-scale building arranged around a central enclosure. The courtyards, plaza, and walkways on the campus are organized around north-south and east-west axes, while parts of the composition are angled to respond to the context of the Rio Grande and its pass through the mountains. The hipped roofs and materials respond to the context of traditional architecture in the area and the work of Trost & Trost. The 300,000-square-foot school building provides space for 105 classrooms for 2,400 students, complemented by computers and other elec-

But even in their "exile," architects can't help but wreak havoc. In an appendix on "The Laws" of suburban development, Garreau offers the rule for "The most probable explanation of why the first thing a developer usually does is bulldoze everything flat," which is "Because architects use T-squares. Therefore, when designing a building, the first thing an architect usually draws is a horizontal base line, which in turn gets incorporated into the final building by the work of a bulldozer."

It could be that Garreau intends an exhortation to architects to do a better job in designing and in working with their clients, so that suburban nodes can be made less alienating. Certainly, the long section on Christopher Alexander indicates that Garreau wishes it were so. But it comes across as the opposite: Garreau wants architects, along with the other pathetic Luddites standing in the way of various developments, to disappear, the way Garreau made the city inside the beltway road, the city where there are real problems to be solved, disappear from his story. Another disappearance: Garreau's book about recent suburban development lacks a single mention of the RTC or the \$500-billion S&L bailout. Edge cities deserve a chronicler; what they get with Garreau is another cheerleader. *Joel Warren Barna*



tronic teaching aids. Outdoor sports areas lie to the north and east of the school, with parking adjacent to these areas and to the north, southwest, and southeast of the school building. The project won a Merit Award in the El Paso Chapter/AIA's 1991 awards competition. Completion is set for fall 1993.

AMY

ARCHITECT Stanley + PSA, Inc., Joint Venture Architects, El Paso
PROJECT West Area High School Campus, El Paso
CLIENT El Paso Independent School District

Say you want a revolution

**ANDRÉS DUANY AND ELIZABETH PLATER-ZYBERK
 TOWNS AND TOWN-MAKING PRINCIPALS
 Alex Krieger and William Lennertz, eds.
 Rizzoli Press, 1991
 120 pages, 210 illustrations, \$25 paper**

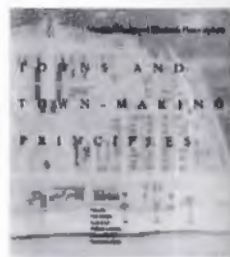
BOOKS Can architects, planners, politicians, or ordinary citizens still believe that the planning and design of cities can even have an effect on social and environmental problems as post-industrial society crosses the millennium?

These questions are intentionally political. According to the essays in this book, nothing short of the redemocratization of America will begin to stir the energies needed to find solutions. In his *Afterward*, Leon Krier, no apolitical commentator, declares that "the very notion of civil society" requires revision so that small-town participatory democracy can make more people "active citizens" and restore the balance between governed and government.

With several brief essays and descriptions of 13 projects ranging in size from 80 to 9,400 acres, this catalog of the practice of Duany and Plater-Zyberk is not as polemical as the preceding paragraphs suggest. But since their work, based on recapturing the principles of economic independence underlying Ebenezer Howard's 100-year-old Garden City plans, is about the only viable activity with any hope of effecting change within the cycles of suburbanization and urban decay, they point to the revision that Krier foresees.

Unfortunately, the firm's successes are clothed in a lace-doily vocabulary of vernacular nostalgia mandated by their own codes, obscuring meatier conceptual strategies. The traditional gridded town plan does not require stylistic homogeneity to enforce its urbanistic goals. If postmodernism had a lesson, it should be a respect for pluralism.

Amplified, this book conveys a good understanding of Duany and Plater-Zyberk's approach. Since only one of these projects, the diminutive town of Seaside, has been built and occupied, it will take more time and more experience to learn if a return to small town life will save civilization. *Gerald Moorhead, FALA*



Roadside Architecture

HISTORY From the simple to the sublime, roadside architecture offers a treat for everyone. Such is the claim of the national organization of the Society for Commercial Archeology (SCA), a group that seeks to highlight the recent architectural heritage of different parts of the country. As part of the ongoing process of identifying and preserving Texas' regional architectural heritage, SCA co-sponsored a "Big D Roadside Architecture Tour" last October, along with the Texas Chapter of the Society of Architectural Historians.

Tour participants devoted eight hours to experiencing Dallas' architectural growth in the 20th century. Among the highlights were Highland Park Village (1931), one of the earliest shopping centers in Texas, designed by Fooshee and Cheek, and their Grande Tourist Lodge (1931), considered one of the finest tourist courts in the Southwest in the 1930s. The last remaining Art Moderne service station of the Good Luck chain was also included on the tour. Its shapely tower and streamlined service bay remain, although it lacks its once-brilliant neon. The Good Luck station design was an adaptation of the Fair Park Hall of State, which was also visited at the end of the tour.

Although these highlights gave the tour some of its peak stops, the balance of the event focused on more mundane roadside architecture. Tourist courts and early motels composed a large number of sites during the Oak Cliff portion of the tour. These roadside resources are often overlooked or dismissed as serious pieces of architecture. The tourist court, however, represents a significant stage in the development of the lodging and tourism industries. Following municipal campgrounds for tourists (one was established in Dallas by 1920), entrepreneurs capitalized on the growing popularity of the automobile and the phenomenon of recreational travel. Major roads such as the Dallas-Fort Worth turnpike were ideal locations for new lodging facilities, which offered protection for the automobile, as well as fanciful architec-



ture to attract the traveler. Few courts matched the Mission Courts' wonderful interpretation of the Spanish missions or the stylized Alamoesque facade of the Alamo Plaza Courts, which opened in Waco in 1929.

Porcelain neon signs are a second often-overlooked roadside feature. The bane of many beautification enthusiasts, early neon signs drew autoists traveling at increasingly higher speeds into roadside businesses, and they represent a significant industrial and cultural development. Many featured elaborate designs with colorful and active neon tubing. The Big Tex sign on Central Expressway and that of Weaver Brake and Spring Company near Deep Ellum were two of the signs visited during the tour.

The Society for Commercial Archeology gathering also recognized a 70-year history of the Pig Stands Drive-In Restaurants. Believed to be the first drive-in restaurants in the world, Pig Stands originated in Dallas in 1921. The company grew to over 100 establishments across the country that all featured the famous Pig Sandwich. The Pig Stands design was an

Left and below:
The Alamo Plaza
Courts and Mission
Motel were visited.

**Bottom, left and
right:** surviving
porcelain-neon
signs in Dallas



important precursor to later roadside eateries. Only a handful of Pig Stands remain today in Texas, but the company is still thriving and is now documenting its history.

Dallas provided the participants with an exciting collection of roadside architecture that is well-documented in its tour guide. The Society for Commercial Archeology is now turning its attention to an August 1992 conference planned for Los Angeles, entitled "Driving In, Moving Out: Mobility in Post-War America." We invite all interested parties to call for more information on the upcoming conference, and to take part in rediscovering the recent architectural heritage of Texas. *W. Dwayne Jones*

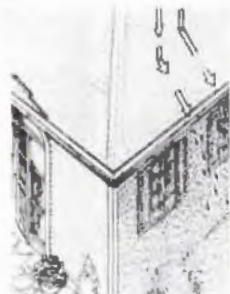
For further information, write: W. Dwayne Jones, c/o Texas Historical Commission, P.O. Box 12276, Austin, TX 78711, or telephone 512/463-6094.

PRODUCTS AND INFORMATION



Dur-O-Wal mechanical anchors are replacement or supplemental masonry ties for existing brick veneers.

Circle 40 on the reader inquiry card



RainhandleR from **Savetime Corp.** is said to eliminate gutter problems. RainhandleR breaks roof rain into droplets and disperses them evenly.

Circle 41 on the reader inquiry card



Wilsonart has added 69 colors and patterns to its Design Group 1™ collection of decorative laminates, including patterns inspired by the colors of aged metal and crackled pottery.

Circle 1 on the reader inquiry card

A new, eight-page brochure describes **CalComp's** latest high-speed, high-resolution, large-format electrostatic plotters: the monochrome Model 67436 and the color 68000 Series.

The brochure describes the plotters' accuracy and line quality; area/color-fill capabilities; connectivity capabilities; memory, and other options.

Circle 42 on the reader inquiry card



Taliq Corporation's Clear Vision Panels alternate between transparent and translucent. When electric current is sent through a film of liquid crystals laminated between layers of glass, the crystals align, making the glass transparent. When power is switched off, the crystals realign randomly and the panels become translucent.

Circle 43 on the reader inquiry card



American Standard's Symphony collection won top honors in the product-design competition of the American Society of Interior Designers, cited for safety and aesthetic qualities.

Circle 8 on the reader inquiry card

The **VELUX Round Top Roof Window** was designed specifically for the roof; it fits above the Model GGL Roof Window and comes in two sizes.

Circle 44 on the reader inquiry card



Eldon-Rubbermaid's Clothing Care™ system includes coat hooks, hangers, wall racks, and a coat tree;

they can be installed individually or as a unit.

Circle 45 on the reader inquiry card

The **Neon Lever-lock®** tape rule from **Stanley Tools** has an easy-to-find green neon case.

Circle 46 on the reader inquiry card



The **Video Toaster** from **Newtek, Inc.**, provides the tools to produce network-television-quality video, all in a single desktop workstation. The Video Toaster includes a four-input production switcher; real-time digital effects; three-dimensional animation, rendering, character generation, and paint tools; and a frame grabber and still store. The system, based on a Motorola 68000 processor, includes both hardware and software.

Circle 47 on the reader inquiry card

Adden Furniture has introduced its solid red oak Groton arm and side chairs. The chairs stack five high and come with the option of a ganging device and kneeler.

Circle 48 on the reader inquiry card



The **Devine Lighting CLB** hassock bollard, constructed of extruded aluminum and cast louvers, is available as a head only or on an aluminum base.

Circle 49 on the reader inquiry card



BOMA International's

ADA Compliance Guidebook A Checklist for Your Building

Meeting the Title III Provisions of the Americans with Disabilities Act
Public Accommodations and Commercial Facilities

A summary, explanation and survey for compliance evaluation

The **Building Owners and Managers Association International (BOMA)** has published *ADA Compliance Handbook, A Checklist for Your Building*; the book offers information on the portions of the Americans with Disabilities Act (ADA) that address accessibility in buildings. In addition, the book provides a checklist to be used in assessing ADA requirements.

Circle 50 on the reader inquiry card

Resources

d'Architecture Offices, p. 57

Paint: Sherwin Williams (Dover White); **Aluminum storefront:** installed by Gibraltar Glass, Dallas; **Recycled brushed steel door with illuminated transom:** fabricated by Frank Puebla, Dallas; **Diamond-plate-metal-and-I-beam stairs:** Frank Puebla; **Maple-wood and sanded plexiglas doors:** fabricated by Lakewood Custom Cabinetry, Dallas; **Black-lacquered wood for light-sentry and storage columns:** Lakewood Custom Cabinetry; **Lights:** Artemide (black Sintesi spotlights), Halo (white tracklights); **Ceiling fan:** Stratos by Ron Rezek; **Stone flooring:** Banks Stone Service, Inc., Dallas (Pennsylvania blue-green flagstone)

CRSS Offices, pp. 56, 58

Carpet: Interface/Heuga; **Vinyl Tile:** VPI, Armstrong; **Paint:** Devoe; **Storefront:** Hope; **Laminate:** Wilsonart, Pionite (custom laminate), Formica; **Hardware:** Russwin; **Lighting:** Columbia, Halo, Lightolier, Artemide; **Acoustical Tile:** Tectum; Eggcrate; Artcrest;

Furniture Systems: Herman Miller Action Office (refurbished), Knoll (custom-designed); **Miscellaneous furniture:** ICF, Palazetti, Herman Miller, Knoll Studio, Danber, Emeco

Lo/Kester Offices, pp. 56, 59

Carpet: Durkan Pattern Carpet; **Paint:** Devoe; **Vinyl floor tile:** Azrock; **Ceiling tile:** Armstrong Ceiling; **Wall sconces and pendant:** Saturn; **Furniture systems:** Knoll; **Office furniture:** Gunlock; **Seating:** Steelcase; **Reception seating:** Knoll, Kron; **Custom millwork:** L. Gonzales Company; **Gold dome:** Deco Plastic; **Glass block:** Pittsburgh/Corning Glass; **Etched glass:** Art Glass by Wells; **Granite supplier:** Cangelosi Marble & Granite

McLane Corporate Center, pp. 60, 61

Plastic laminate: Wilsonart (counter tops & toilet partitions); **Acoustic ceilings:** USG; **Paint:** Pittsburgh Paint; **Carpet tile:** Bentley; **Broadloom carpet:** Bentley, Prince Street; **Wood-grid ceiling:** Architectural Surfaces; **Vinyl-composition tile:** Tarkett; **Vinyl base:** Mercer; **Wood trim and millwork:** Custom by C.M. Trauschold Company; **Fabric wall-covering:** Maharam, J.M. Lynne; **Granite flooring and granite building stone:** Cold Spring Granite; **Slate roofing:** Villa del Ray, Johnson Roofing (installer); **Light fixtures:** Columbia, Indalux, Peerless, Prescolite, Lightolier, Sterner, Moldecast; **Skylight:** Skylight Manufacturing, Inc.; **Teak windows:** Duratherm; **Glass:** Viracon; **Appliances:** Sub Zero, Kitchen-Aide; **Access flooring:** Innocrete; **Door hardware:** Sargent, Russwin; **Ceramic tile:** Summitville, Crossville; **Systems furniture:** Reff (open and private office); **Office seating:** Reff, Knoll, Steelcase; **Conference furniture:** Reff, Vecta, Berco; **Lounge seating:** Gilbert, Brayton, Metro, Intrex; **Dining furniture:** Lowenstein, Berco; **Boardroom table and president's desk:** Paul's Woodcraft (Custom design by Setter Leach & Lindstrom); **Occasional tables:** Metro, HBF; **High-density filing:** Lundia; **Ornamental steel:** Davis Iron Works; **Elevator:** Dover; **Food-service equipment:** Royston

Index to Advertisers

Pg. Advertiser Circle Number

32	American Standard	8
29	Andersen Windows	20
6	Apple Computer, Inc.	27
67	Architecture Magazine	
13	Association Administrators & Consultants	11
29	Black Millwork	20
2	Bowman Tile Supply	39
67	Capitol Rubber Stamp	
2	Ceramic Tile International	39
69	Chemstar	7
33	The Conrad Co.	16
11	Gerard Tile	115
21	4th Annual Graphics Competition	
18	Great Southern Supply	9
67	Industrial Roofing & Insulation	
4	Masonry & Glass Systems, Inc.	10
23	Masonry Institute	3
17	Miller Blueprint	13
32	Noland Company	8
17	Professional Lines Underwriting Specialists	12
27	Salas & Co.	15
14	Secure, Inc.	34
70	Structural Glass	24
34	Texas Architect Reprints	144
22	Texas Hospital Association	
14	Texas Kiln Products	106
26	TKO Associates, Inc.	21
2	Trans Ceramica Ltd.	39
10	TSA Annual Meeting	
15	38th Annual TSA Design Awards	
30	Wagner & Company	31
25	Wilsonart - Ralph Wilson Plastics	1
67	TheWoodBook	

Moving?

Don't forget to take TEXAS ARCHITECT with you!

NEW CITY/STATE/ZIP

NEW ADDRESS

NEW COMPANY (IF ANY)

(or Print or Type Your Name and Old Mailing Address)

Place Address Label Here

TEXAS ARCHITECT

Mail to: 114 W 7th St, Ste 1400, Austin, TX 78701

MARKETPLACE

As an industry professional, you can order

TheWoodBook '92

for a **10-day free trial.**

If you decide to keep TheWoodBook you pay only **\$25.00**

Send your order to: TheWoodBook

P.O. Box 5613

Montgomery, Alabama 36103-5613

or call toll-free 800-669-5613

POLYURETHANE FOAM ROOFING

Visit some of the worlds largest polyurethane foam roofing projects. Testimonials from architects and industry experts. This professionally produced video will demonstrate spray foam applications throughout the country. Learn about foam technology and the national association of foam applicators with this entertaining, informative free video and color brochure. Call 1-800-ROOF-TEC



INDUSTRIAL ROOFING & INSULATION INC.
5980 Scranton Houston, TX 77075-1088

Sharon Ruth Pike,
Owner

1912 S. Congress Ave.
Austin, Texas 78704
Fax(512)447-6918
Tel (512)447-0335

Capital Rubber Stamp

SEALS \$21.00
STAMPS \$15.00
STAMP PADS \$ 3.00

(Includes Fax & Shipping)

Prompt 2 Day Turn-Around
Call, Mail or Fax Your Order M/C & VISA Accepted



Technical Writers Wanted:

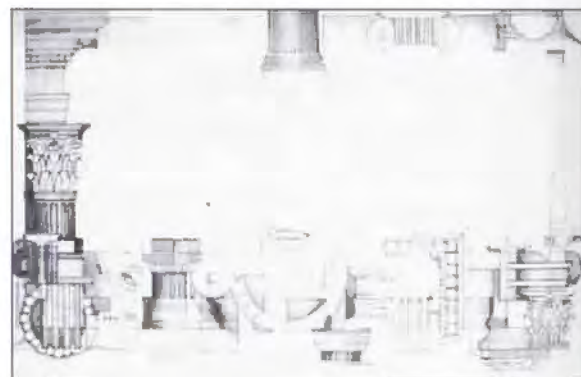
ARCHITECTURE, the national magazine of the American Institute of Architects, is seeking freelance writers to undertake assignments for its technology and practice section. Applicants must be trained in architecture and have writing/journalism experience. Send resume and writing samples to: Nancy B. Solomon, Senior Editor, ARCHITECTURE Magazine, 1130 Connecticut Avenue, N.W., Suite 625, Washington, D.C. 20036.

MARKETPLACE

Advertising in Marketplace is available for \$75 per column inch, one-inch minimum; business cards are \$225. Ads may be line or display. Design and typesetting available at \$10 per column inch for each service. Rates net, not commissionable. Closing date is the 20th of the second month preceding publication date (Mar. 20 for May/June 1992 issue).



Photographs by BlackmonWinters



1991 Ken Roberts Memorial Delineation winners: Wiley Award, by Lynn R. McLain (top left); Best of Show, by Brent Byers, FAIA (above); Honor Awards (series at right, top to bottom): Rod L. Booze of UT Arlington; Brian Calhoun of Texas Tech University; and M. Fadzil M. Ali and Scott Lehman, of UT Arlington

Diversity, Hand After Hand

ON PAPER The Dallas Chapter/AIA Ken Roberts Memorial Delineation Contest each year elicits a wide range of work, both within the profession (see above) and between professional and student entries (series at right). The 1991 winners shown here, which were selected by jurors Barbara Stauffacher

Solomon of San Francisco, Allan Stacell of College Station, and Herschel Fisher, FAIA, of Dallas, reveal a continuing diversity of approaches to visual communication and a commitment to patient hand work in the face of efficient, but often less persuasive, high-tech methods. *Ray Don Tilley*



I Liked Neighborhood Terrorism Until The Day Of The Masonry Hut!

“It’s not all it’s cracked up to be, being the wolf. Automatic Bad Guy, you know? But I’ve accepted myself and my impulses, my hungers if you will, and Dr. Ziebeck says I’m adjusting nicely.

Then along comes that smart aleck third pig and his modern masonry construction.

Talk about frustration! I mean, I’m known as a huffer and puffer, right? Don’t mean to brag, but I can get some wicked velocity on my Sunday Huff.

Well, I wound up and gave it a solid Huff and slipped in a Number 3 Puff and that pig’s hut didn’t give a wiggle. Not a quiver. I thought I heard—I know I heard—them laughing in there.



Well. You can imagine what that did to me. I’ve tried to come to grips with it, make it my reality, you know, but still it was a failure.

Masonry construction and union labor are too tough, too much. There, I’ve said it and I’m glad. Huts aren’t supposed to be that strong, you know?”



Masonry Institute of Texas
P.O. Box 34583
Houston, Texas 77234

Circle 3 on the reader inquiry card

QUALITY TRADITION DEPENDABILITY



— Cambridge Seven Associates / Lloyd, Jones, Fillpot Associates

The Entrance You Can Bank On

NBC Bank Plaza in San Antonio, Texas provides the setting for this custom designed entrance. The elegant brass finish highlights the dependability of an SGI formed door. This application features welded joinery, balanced door hardware, and custom metal vestibule.

Limited only by your imagination, custom entrance designs combined with the SGI glass door tradition will always insure a quality appearance.

SGI is prepared to offer its expertise in Tuf-Flex® glass doors, formed doors, clad aluminum doors and rolling glass doors to meet your design requirements.

Please contact us for more details.

STRUCTURAL **G**LASS, **I**NC.

3025 Maxroy • Houston, TX 77008
713-863-0272 • 1-800-932-0272 • FAX 713-863-1146

Circle 24 on the reader inquiry card