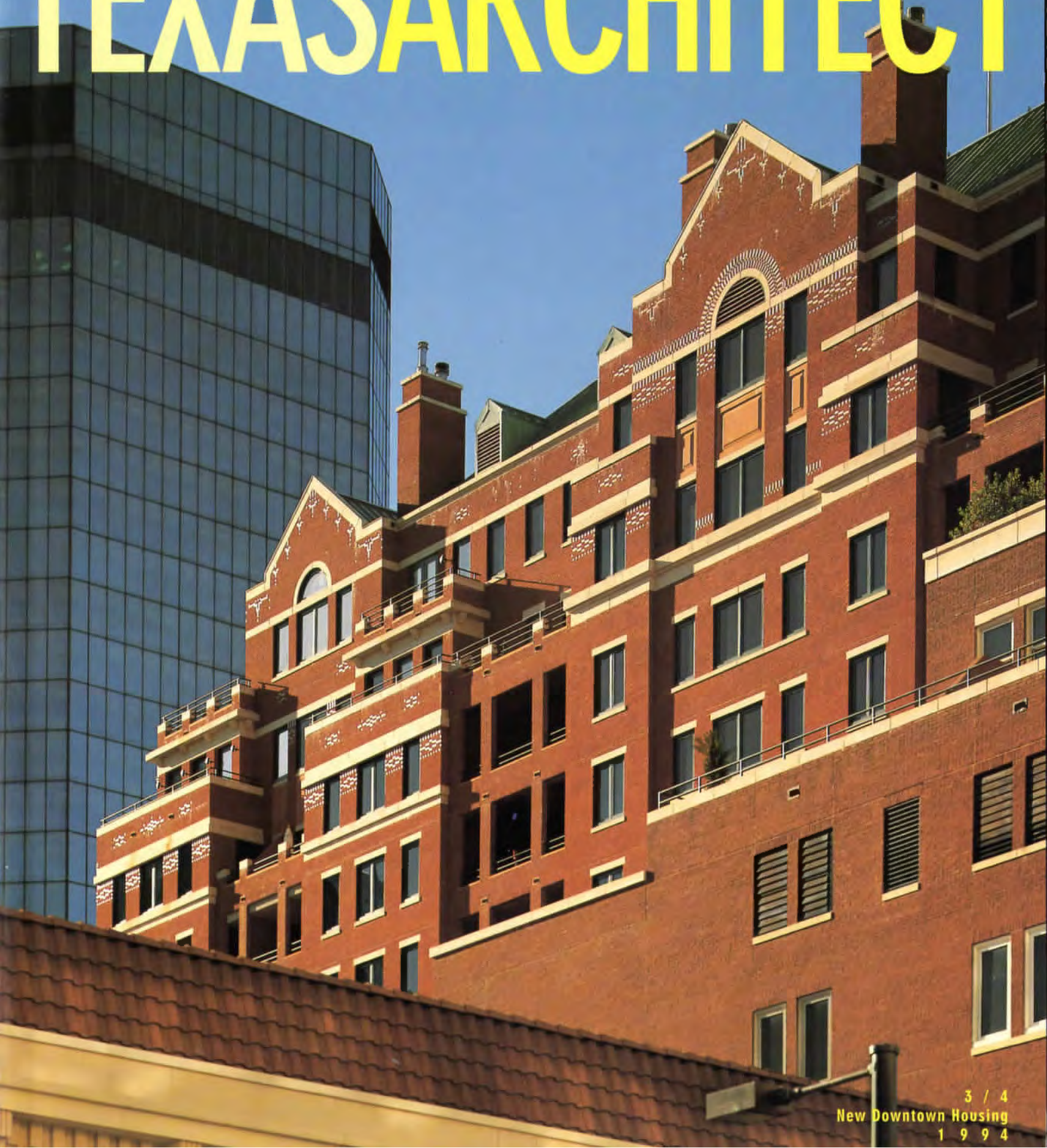


TEXAS ARCHITECT

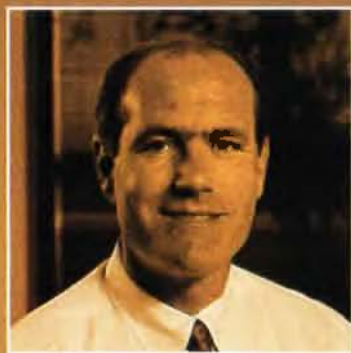


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TEXASARCHITECT

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Joel Warren Barna **Editor**
 Susan Williamson **Associate Editor**
 Ray Don Tilley 512/303-7701 **Marketing Consultant**
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Living Downtown

AMONG THE CHARRED STUMPS just after a forest fire, things look as if they'll never grow back. But after a couple of rains, fireweed appears, followed by hemlock and other plants whose seeds need a good fire to start germinating. Pretty soon the forest is reestablishing itself, renewed, as vibrant a part of nature in its way as the mature growth it replaces.

I think it's not stretching the metaphor too hard to suggest that the downtowns of Texas cities have been undergoing a 30-year-long conflagration. Masked only partially by the building boom of the early 1980s, Texas downtowns have been swept by a slow-rolling wave of destruction fueled by changes in the ways people work and travel. People and businesses have moved out, farther and farther into the suburbs, leaving old buildings empty downtown, waiting, in most cases, for the wrecking ball and the surface parking lot. Texas downtowns became, as David Dillon suggested in a story some years ago, "the hole in the doughnut," a place where almost nobody lived and fewer and fewer people worked.

The projects we present in the following pages—new downtown housing projects in Dallas, Fort Worth, and San Antonio—are like fireweed. They are popping up because of the opportunities presented by a generation of loss: because many historic downtown buildings are now better used for housing than office space, because downtown land is cheaper than it was before the bust, because a small but significant number of people are beginning to see downtown as an easy commute to their workplaces, compared to a home at the end of a congested freeway.

Most interestingly to me, some of the projects are being created because Texas architects—Graham Greene, David Lake, and Ted Flato, among others—acted as their own clients. Other architects, take note: They created (and invested in) the deals that brought new units to a market that had choked off the other financial channels for serving not one but several growing housing-market segments. A couple of retail outlets, some charter public schools to draw parents, and, who knows—our downtowns could again become . . . urban.

Joel Warren Barna

UPCOMING ISSUES:

We invite submissions to **TEXAS ARCHITECT** for all our upcoming issues. Scheduled issue themes for 1994 include

JUL/AUG '94 (deadline 15 Mar)

"Design of Transit Centers"

SEPT/OCT '94 (deadline 15 May)

"Free Trade and Design—Texas

Architects and Worldwide Markets"

NOV/DEC '94 (deadline 15 Aug)

"Annual Review of Texas Architecture"

We also need stories about new architectural projects, interiors, historic preservation, urban design, zoning, mass transit and highway development, competitions, and education for our **NEWS** and **SURVEY** sections. In addition, we are looking for stories about innovations in technique and management for our **SMALL PRACTICE ISSUES** section.

If you can help with any of these topics, please call **TEXAS ARCHITECT** at 512/478-7386. **JWB**



TEXAS SOCIETY OF ARCHITECTS

1994 Honors Program Call for Nominations

Each year since 1971 the Texas Society of Architects recognizes individuals and organizations outside the profession of architecture who share its commitment to the quality of life in Texas. Accomplishments by past honorees have included roadside beautification, wildlife conservation, open space protection, passage of laws protecting the public's health, safety, and welfare, downtown revitalization, preservation of historic buildings and sites, public-school programs emphasizing environmental concern, museum programs and exhibits about community architecture, and reporting, publications, and articles promoting the appreciation of the built and natural environment. In addition, TSA honors its exceptional members and distinguished Texas architectural educators for leadership and achievement.

Award Categories

Honorary Membership

Awarded to an individual for long-term association with architects and architecture in providing a better quality of life in Texas.

Citation of Honor

Awarded to groups or organizations whose activities make significant contributions to the goals of the architectural profession for improvement of the natural or built environment in Texas.

John G. Flowers Award

Awarded in memory of TSA's first executive vice president. Recognizes an individual or organization for excellence in promotion of architecture through the media.

Llewelyn W. Pitts Award

TSA's highest honor, awarded in memory of Llewelyn W. Pitts, FAIA, who served as TSA president in 1961 and was an influential and dedicated AIA leader. Recognizes a distinguished member for lifetime leadership and achievement in the profession of architecture and the community. Although no formal nominations are accepted, suggestions may be directed to the Honors Committee.

Distinguished Achievement in Architectural Education Award

Awarded to a distinguished architectural educator who has inspired others to excellence in architecture. Nominee must be a current or former member of the faculty of one of the seven accredited Texas schools of architecture, living at the time of nomination, and a full-time educator for at least five years. Criteria for selection will include evidence of the following: teaching of great depth, having a cumulative effect on a long line of students; teaching of great breadth, having influenced a wide range of students; and the ability to maintain relevance through the years by directing students toward the future while drawing on the past.

William W. Caudill, FAIA, Award for Young Professional Achievement in Recognition of Outstanding Service in Leadership Development

Awarded in memory of William W. Caudill, FAIA, recipient of the 1985 AIA Gold Medal and a pioneer of architectural design, practice, and education. Recognizes a TSA member who exemplifies qualities of leadership and service to the organization and community. Must be an AIA member in good standing and an active member of the local AIA chapter and TSA for a minimum of two years, not to exceed ten years (40 years of age is a recommended maximum for a nominee). The individual should be a role model to the organization with these qualities: goes beyond the call of duty in service to the profession; influences improvement in the organization at the state level; encourages participation among fellow members and nonmembers; exemplifies qualities of leadership; and exemplifies qualities of professional practice.

Nomination

Each nominee's submission should include: (1) completion of the nomination form; (2) illustrations (photos, publicity releases, other graphic material); (3) letters of recommendation from individuals outside the architectural profession (mandatory for Honorary Members limited to five letters; optional for other nominations); (4) letter of recommendation from chapter president (mandatory for Young Professional Achievement Award; optional for other nominations); (5) photograph of nominee (mandatory for Honorary Membership, John G. Flowers Award, Llewelyn W. Pitts Award, Educator Award, and Young Professional Achievement Award). Include all material in 8 1/2" x 11" plastic sleeves and submit in a ring binder. Reduce all oversize material to fit within sleeve.

Selection

The TSA Honors Committee will meet in June to review submissions. After the TSA Board has taken action on the Honors Committee recommendations, winners will be notified by a letter from the TSA President. News releases will be originated by TSA.

Presentation

Awards will be presented during TSA's 55th Annual Meeting at The Stouffer Hotel at The Arboretum in Austin, October 6-8, 1994.

Submission Deadline

All nominations must be received in the TSA Office no later than 5:00 p.m. on Wednesday, June 1, 1994. Nominations should be sent to:

TSA Honors Committee
c/o Texas Society of Architects
114 West Seventh, Suite 1400
Austin, Texas 78701
512/478-7386

Letters

EDITOR: I want to commend you and Jack McGinty, FAIA, for the article "The Janus Brief" (see *TA*, Jan/Feb 1994) addressing the sad state of the interrelationship among Texas architects and engineers. The thoughtful message of encouragement about how productive, even synergistic, the interaction has been and can be is more likely to change attitudes than any "accord" might. I truly appreciate Texas Architect's contribution to promoting interdependence and respect between our professions. With an unselfishness will come a return to leadership in the construction industry. Keep up the good work.

*R. Lawrence Good, FAIA
President,
Good, Fulton & Farrell, Dallas*

Correction: The photograph of the gymnasium at Saguaw Elementary, by Vestal Loftis Kalista/Architects, that appeared in the Special Advertising Section on page 14 of the Jan/Feb 1994 issue showed the project before renovation, not after. We regret the error.

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News

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REDEVELOPMENT Business leaders and government officials, working through nonprofit groups, are planning major redevelopment stages for cities around Texas.

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AUSTIN Winners are selected in the AIA Graphics Competition.

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BLANCO COUNTY A Hill Country ranch is SOUTHERN LIVING's "best new house under 1,800 square feet."

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COLLEGE STATION The Brazos Chapter AIA meets to present honor and service awards.

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Big Plans Afoot

REDEVELOPMENT Businesses and municipal governments, through nonprofit downtown management corporations, are working together to revitalize downtowns throughout Texas. In addition, downtown landowners in several cities are setting up Public Improvement Districts (PIDs) with the power to tax themselves to supplement municipal sanitation and security services. By addressing the issues of crime and aesthetics, they hope to create a better environment for their own businesses and attract new investment.

Dallas and Houston have integrated plans for several districts within their greater downtown areas, while plans for districts in other cities affect only the downtown proper, as in Austin. In each of these three cities, plans already have financing from federal, state, and private sources, and are in the beginning stages of implementation, while others like El Paso are awaiting the results of a bond issue vote. Overall, these plans represent a significant effort to remake the look of the Texas' major urban centers and create a climate for growth in neglected areas. Here's a look at what's in store:

Dallas: A strategic plan adopted in November of 1993 by the Central Dallas Association calls for an east-west light-rail system in the business core with transfer centers at the periphery completed by 1995, and a free-fare district. Also called for are parks, to accommodate up to 10,000 people; an institution of higher learning for adult education to be housed in an unused department store; the creation of a pedestrian mall with underground tunnel system and other pedestrian amenities; and, by 1998, renovation and conversion of existing historic buildings to accommodate 1,350 housing units.

At the Civic Center, the Convention Center is expanding from 306,000 to 575,000 square feet; plans call for the center to grow to a million square feet over the decade. A multimodal transportation center is planned as well as a convention center hotel, along with the expansion of the Reunion Arena to include an ice rink. Elsewhere in the district, existing office space will be refurbished to centralize government offices, including the relocation of the police head quarters to the former Federal Reserve Building.

Further planned improvements in downtown Dallas include a large multipurpose arts

facility in the Arts District, a permanent amphitheater adjacent to the Pacific Mall, and a sports complex in the Farmers Market area.

Fort Worth: Downtown Fort Worth, Inc., also adopted a strategic plan in November 1993 that starts with the conversion of the south downtown Federal Building complex into a regional transportation center. This center will eventually become the transfer station for the commuter rail between Dallas and Fort Worth; the Dallas part of the line will begin construction in 1995. Downtown Fort Worth, Inc., is also forming a nonprofit housing corporation that will administer federal, state, and private moneys for downtown housing development to produce 1,000 units in conversions and new construction over five years. A \$60-million arts complex is being designed; a public open-air market square; and a center for higher learning are also under discussion.

San Antonio: While downtown San Antonio remains one of the more vibrant of Texas' city centers, the Downtown Owners Association continues to target areas within the city for potential growth. Hixon Development Corp. has signed the Hard Rock Cafe and County Line Restaurant as tenants in a new commercial venture called The South Bank, at Presa and Navarro streets. The Majestic and Brady building have been converted to apartments, and other conversions are in the works for downtown. Houston St., an old retail corridor, is proposed as a possible arts district, with the Empire and Majestic theaters slated for face lifts and new tenants including a children's theater group. In the planning stages are proposals for two transportation transfer terminals on the periphery of downtown; doubling the size of the existing convention center to include hotel expansions; and the development of the Sunset Station (the old SoPAC rail station) to a food



Paul Hester and Lisa Carol Photographers, Fayetteville

The South Main area is one target of revitalization efforts in Houston.

CALENDAR

and live-entertainment venue, "similar to Church Street in Orlando", says Don Harrell, chairman of the Downtown Owners Association board.

El Paso: The Downtown Enhancement Project, a master plan of all proposals for downtown revitalization made over the past 15 years, goes to a bond vote in May. The plan includes, among other things, the relocation of the Museum of Art to the old Greyhound Bus Station; the creation of an Arts Festival Plaza around the Plaza theater; the expansion of the Civic Center from 60,000 to 150,000 square feet, with hotels and parking; a new library that includes an international business and trade center; the development of the Old San Francisco Historic District into housing; and the relocation of the transportation center to the City Hall area.

Houston: Both the Downtown Houston Management Corp. and the Market Square Economic Development Corp. have been working with city officials and private business to develop and implement a comprehensive plan for Houston. The City has allotted nearly

\$600 million for downtown improvements, including street rehabilitation, the development of pedestrian amenities, and the improvement of transportation facilities and routing; the expansion of the convention center and hotel facilities with a proposed adjacent sports stadium; the redevelopment of the Albert Thomas Convention Center and Sam Houston Coliseum to entertainment venues; a new criminal justice center and additional municipal facilities to exist in rehabilitated historic buildings; and a \$25 million classroom building for the University of Houston. Private investment proposals include a \$100-million face lift for the historic Chinatown area; a new building for St. Joseph's Hospital; and redevelopment of a corridor on South Main between downtown and Texas Medical Center. Finally, plans call for the conversion of historic buildings to housing in the Market Square district, where a housing survey named the site the second choice after the theater district and illustrated a demand for downtown housing in the thousands of units.

Carole E. Twitmyer

Honor Awards were presented to Lina Husodo of Bower Downing Partnership for her "Travel Portfolio," (1st Honor Award, \$100; see cover of *TA* Jan/Feb 94); David Bliss and Tim Barber of UT Austin for "The Fence," (2nd Honor Award, \$75); and David Heymann and Byron Blattel of David Heymann/Architect for the "North Austin Substation 1% Competition." (3rd Honor Award, \$25).

Mark Forsyth

Austin's Top Graphics

AUSTIN Eight projects were recognized in the 1993 AIA Austin Graphics Competition. The winners were chosen from among 40 entries by jurors Randy Swearer, head of the graphics division of the University of Texas School of Fine Arts; Elena Carlini, visiting professor at the UT Austin School of Architecture; and *Texas Architect* editor Joel Barna.

Best of show honors (\$150) were given to Daniel Vickers of O'Connell, Robertson, & Associates for his "Richardsonian Revival," a rendering of the Howard Memorial Library.

Left: Daniel Vickers' winning entry for the AIA Austin Graphics competition.



"The Laugh"

An architectural competition challenges participants to design a "temple of laughter." Prize money totalling \$8,500 will be awarded by jurors Arthur Erickson, Thom Mayne, and Eric Owen Moss. THE END (P.O. Box 1332, Culver City, Calif. 90232, 213/296-6226), submittals due May 1

"Texas Art Celebration '94"

Organized by the Assistance League of Houston, the juried exhibit of Texan art will open in the 1600 Smith lobby gallery. Forty works chosen from 1,125 entries are displayed in the show. Cullen Center, Houston (800/628-6028), through May 7

AIA Conference in Austin

A joint conference of the Corporate and Public Architect Professional Interest Areas will address the topic "Evaluating Project Delivery in the Face of Change." The two-day conference will feature sessions on re-inventing the project-delivery process and collaboration as a management art. Toni Thomasson, City of Austin (512/499-7058), March 25 and 26

Homes on Tour on Galveston Island
Guided tours of privately owned homes from the Queen Anne style of the Victorian era to turn-of-the-century Prairie style designs highlight the 20th anniversary of the Galveston Historic Homes Tour. Galveston Historical Foundation (409/765-7834), May 7, 8, 14, and 15

And in the Capitol City

The second installment of the Heritage Homes Tour features ten homes from the last three decades of the 19th century. "Victorian Austin: The Age of Opulence" is accompanied by a candlelight preview tour and lectures by author/professor Blake Alexander and author/journalist Judith Martin. Heritage Society of Austin (512/474-5198), May 7 and 8

Hill Country winner

BLANCO COUNTY A Hill Country ranch house has won a 1994 Southern Home Award from *Southern Living* magazine. Featured in the February issue, the Foster home in Blanco County, designed by San Antonio architect Richard H. Mogas, was one of six winners in the competition, chosen from more than 200 entries.

Southern Living established the honor in 1989 to recognize excellence in residential design and has attracted homeowners, architects, builders, and other design professionals to submit entries. The publication's staff critics were joined by prominent guest jurors Barry Moore, FAIA, from Houston; Charles Aquino from Richmond; and Carson Looney from Memphis.

The Foster's ranch house won in the category of "new homes less than 1,800 square feet." Inspired by traditional Hill Country architecture, Mogas uses thick limestone walls in the core to cool the house in the summer and retain heat in the winter, rails made of welded pipe, and simple pine columns sup-

porting the porch roof. Surrounding the limestone core are the outer rooms, which are made entirely of wood, including a combination of cypress, cedar, pine, and oak. Replacing an existing farmhouse from the 1880s, the new ranch takes advantage of the oaks and views provided by the site, capturing southeastern breezes with its careful orientation.

Southern Living Homes Editor Linda Hallum was not surprised to find a winning house in the Hill Country, "This part of Texas has such a colorful history. It's truly the heart and soul of the state. And the blending of German influence with pioneer ranch houses means really outstanding design." MF



Above and right: The Foster home, designed by Richard Mogas, uses limestone and other local materials to blend into its Hill Country site.



WALL GRAPHICS Concept to Completion MURALS

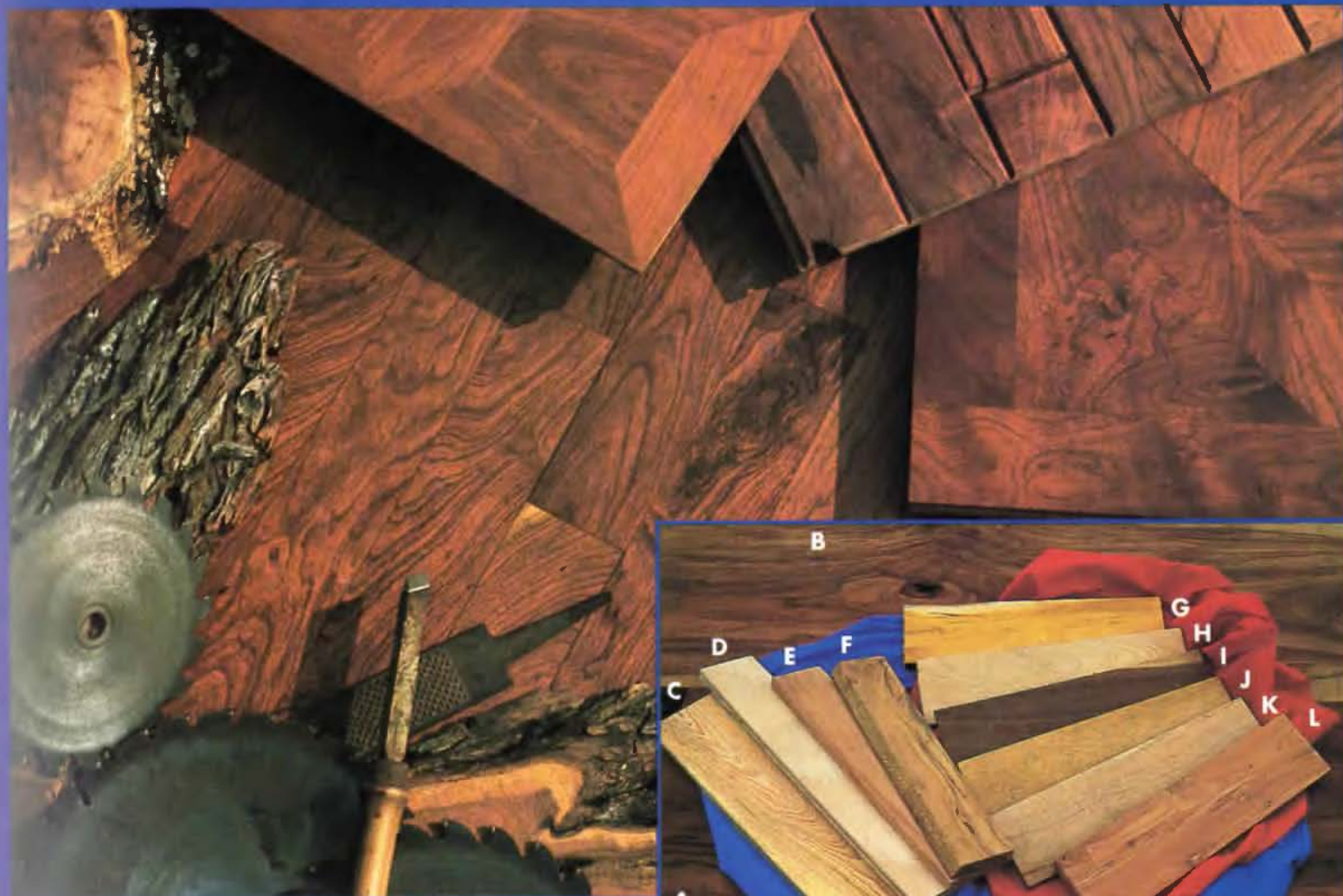


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Best of Brazos

COLLEGE STATION Three architects from the Brazos AIA Chapter were recognized at the chapter's annual Honor and Service Awards dinner. John Only Greer, FAIA, and David G. Woodcock, FAIA, served as jurors.

Fred A. Patterson and Charlie Burris were presented 1993 Chapter Design Honor Awards for their work in the design and unique historic preservation of Fannin Elementary School in Bryan. The two principals of Burris*Patterson Architects were praised for their sensitivity to the surrounding historic district near downtown Bryan and for the use of elements from an existing building on the site declared unfit for restoration.

Woodcock, an architecture professor at Texas A&M University, said of the project, "Fannin School in Bryan represents one of those rare examples where the reuse of fragments from the past has been done with taste and skill. In this school, the elements, columns and pediments retain their formal integrity, and establish a sense of continuity between the earlier structure and the new."

Left and below: Fannin Elementary School, designed by Fred A. Patterson and Charlie Burns, blend old and new in the unique preservation project.

Also honored was Texas A&M Professor Tom Parker, awarded the chapter's Service Award in recognition of his distinguished service to the chapter and the profession. The past President of the Brazos Chapter and current Chapter Director for TSA, Parker, a principal at Group 4 Architects in Bryan, has served on the Texas Board of Architectural Examiners for more than six year and on the national Architectural Registration Exam Writing Committee for three years; and he represents architects on the Intercouncil of Registration, which oversees registration for architects, landscape architects, and engineers. *MF*



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* AIA member insurance evaluation & needs assessment study, wave #3.
Wiese Research Associates, October 1992.



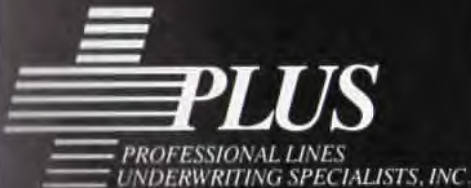
OF NOTE

National award to UT Professor
In collaboration with Michael Underhill and Laura J. Miller, University of Texas professor David Heymann was awarded a citation in the 41st annual P/A Awards competition for the design of the Ontario Bible Church and BILD Ministry Complex to be built outside Ames, Iowa.

... And the Alamodome
The National Society of Professional Engineers ranked the Alamodome as one of the country's top ten engineering achievements. The structure uses the world's largest retractable/movable system to change from a 160,000-square foot exhibition hall to a 32,000-seat basketball arena.

... And an abandoned ranch house
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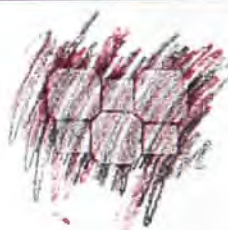


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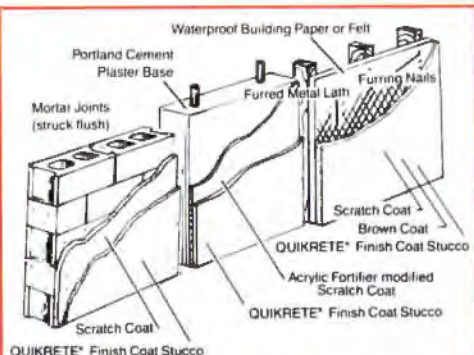
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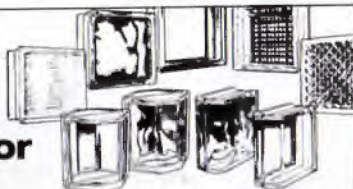


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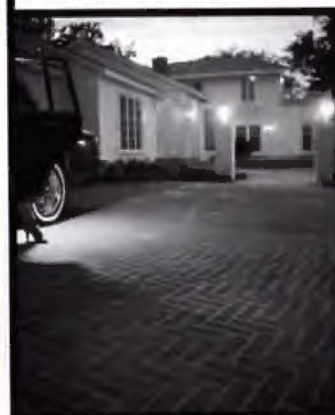
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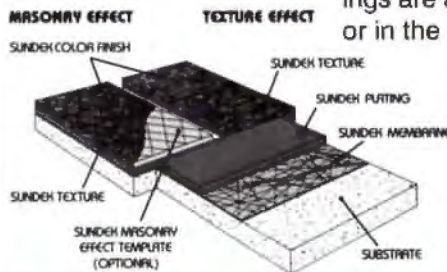
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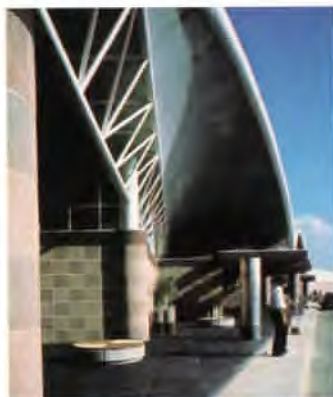
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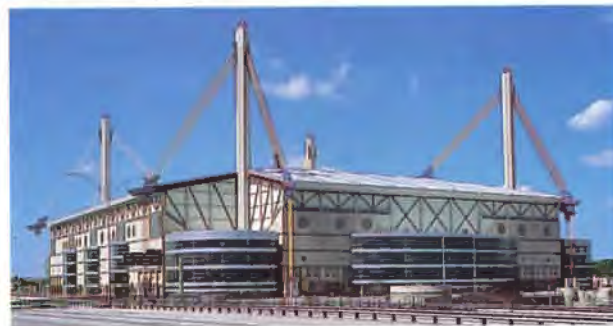


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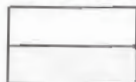
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Jefferson State Bank, Alamo Heights Branch, San Antonio
designed by Peter Callins, AIA, Callins Associates, Inc., Architects, San Antonio

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New Downtown Housing and New Community Centers

TEXAS ARCHITECTS are exploring ways to serve small but significant new markets for housing close to the centers of the state's cities. Some of these projects are luxurious, others spare and minimal, and still others are aimed to serve some of the poorest people in our society. All these projects, however, share a vision of redefined uses for space in our central cities.



IN SOUTH TEXAS, local architects have teamed with university researchers to produce community centers that will help end the isolation of residents of the *colonias*.

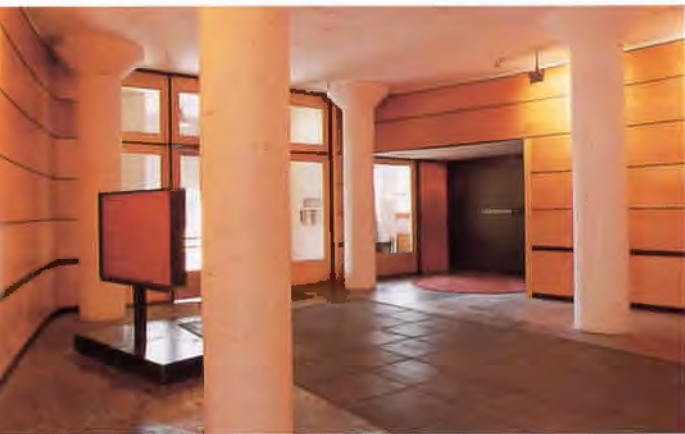


Dallasite Conversions

By Joel Warren Barna

GRAHAM GREENE AND HIS COLLEAGUES in The Office of Graham Greene are among a growing number of developers and architects in Dallas working to show that, with some creative financial thinking and cooperation from government, there are many markets for near-town and downtown housing, and that design professionals can thrive by helping those markets grow.

Fifty units here, a hundred there, housing projects have been popping up around the Dallas central business district since the start of the 1990s. Greene, who first came to Dallas with the now-closed office of Lohan Associates, had been active in rehabilitating inner-city housing since his student days in New Orleans and Chicago, and he has been involved in many of these Dallas housing projects, including both new construction and ventures involving conversion of outmoded or abandoned buildings to residential use.



These pages: 3200 Main, converted by The Office of Graham Greene from an abandoned warehouse into office, theater, and loft-apartment space, is a landmark in Dallas's Deep Ellum.

Left: first floor lobby

Below: apartment interior



3200 Main and Prince of Wales photography by Michael Lyon







Two recent projects show the firm's style, both in the way the deals were put together and in the skillful way modernist design is used to save old buildings by converting them into marketable living space.

The building called 3200 Main was developed by a partnership that Greene put together, combining private funds with municipal and federal tax breaks and the promise of local infrastructure improvements. The building, formerly the Interstate Forwarding Company Warehouse, is a block-filling six-story landmark in Dallas's Deep Ellum district, a reminder of the time a century ago when Dallas fortunes were made from serving the regional railroads. Its interior spaces were big and open, with the floors supported by massive mushroom columns. The architects left the street elevations alone as much as possible; they added security features and created a parking garage in a neighboring structure. Using a vocabulary of industrial finishes and fixtures, they divided the interior into a variety of spaces, including a first-floor office for themselves, a basement theater space, and loft apart-



ments in which tenants—artists, doctors, teachers, and others—can combine work and living space. Rents range from \$450 to \$2,800.

Greene also recently developed the Prince of Wales, the first single-room-occupancy hotel built in Dallas in generations and one of several the firm is working on. Greene had worked on the city's federally mandated affordable housing survey, which identified a need for housing for single people who would otherwise be homeless. "The need and the financial opportunity were there, so we decided to do it ourselves," Greene says.

He and colleagues created the venture's proforma ("Architects are good with spread sheets," he says) and set about assembling a complex \$1.8-million financial package involving four banks, the City of Dallas, and the Texas Housing Opportunity Fund. His firm negotiated federal and local regulations and codes, picked a site, designed the project, and oversaw its construction.

The Prince of Wales building was an abandoned 1920s-era apartment complex located on a bus line near the Baylor medical center and other employ-

ment nodes, with grocery stores nearby. Restoring the exterior of the building, the architects divided it into 61 units, each with a bed, a writing table, a chair, a refrigerator, and a private toilet and shower. Both first and second floors have shared kitchen and gathering spaces off the central stairwell.

Piece by piece, Greene's firm is building up Dallas's near-town housing stock. **TA**

PROJECT 3200 Main Street, Dallas

CLIENT Undermain Partners, Ltd.

ARCHITECT The Office of Grabam Greene, Dallas (Grabam Greene, principal; Lester Cox and Margaret Garcia, project architects; Kellie Lawson, Steve Quevedo, Eric Jakimier, Paul D'arconte, and Vanessa Hill, project team)

CONTRACTOR Evans M. Busb, Builders, Dallas

CONSULTANTS MEP Systems, Dallas (mechanical engineering); James E. Smith, Dallas (structural engineering)

PROJECT Prince of Wales, Dallas

CLIENT Prince of Wales Partnership, Ltd., Eric Jakimier, project manager

ARCHITECT The Office of Grabam Greene, Dallas (Paul D'arconte, project architect; Lester Cox, architect)

CONTRACTOR W. B. Kibler Construction, Dallas

CONSULTANTS Mark Portnoy, Dallas (mechanical, electrical, and plumbing engineering); James E. Smith, Dallas (structural engineering)

These pages: The Prince of Wales is the first federally subsidized single-room-occupancy hotel in Dallas. Built in a renovated 1920s-era apartment building on Dallas's near East Side (facing page, top, before renovation), it contains 61 one-room units, each with bath, bed, and desk (above). Each floor has a communal kitchen and dining area (facing page, bottom).



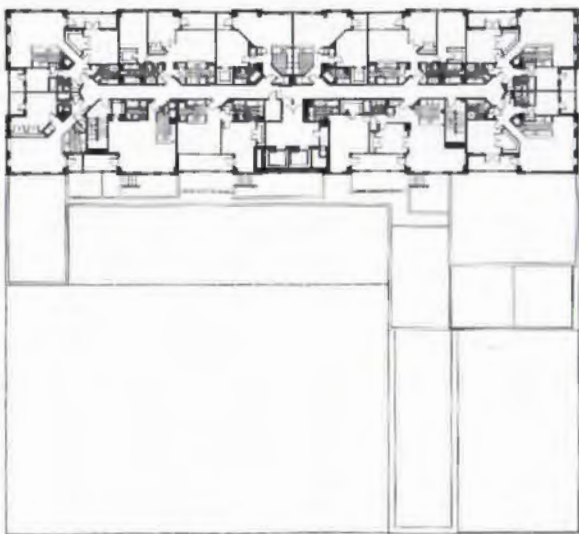
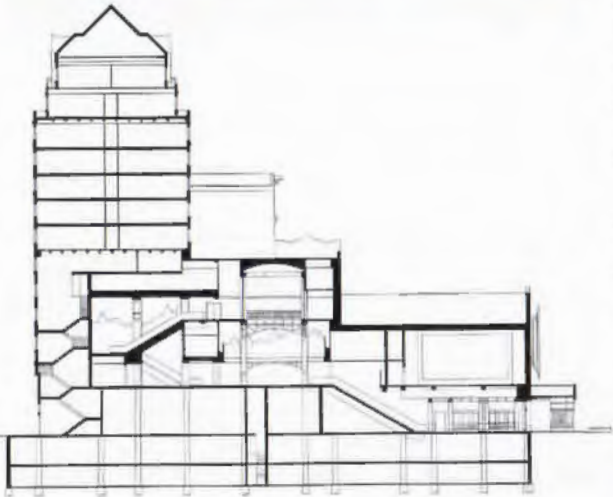
Cowtown Downtown

by Lawrence Connolly

AN URBAN PLANNERS' AXIOM states that a vibrant city requires people living downtown, and Fort Worth is providing a true test of the idea. Unlike other Texas cities, Cowtown has retained its architectural heritage while boasting a growing residential neighborhood only a stone's throw from the county courthouse.

The catalysts for this evolution are the Bass brothers of Fort Worth, who have been working for years to expand the availability of housing in the downtown where they have their offices. Skeptics may say housing can't flourish downtown anymore, but the Bass brothers have proved them wrong by successfully developing the \$30-million Sundance West (see *TA*, Jul/Aug 1989) and more recently the Sanger Lofts, both parts of a three-phase project designed by the Washington, D.C.-based firm David M. Schwarz/Architectural Services.

It is no accident that the Bass brothers are involved in residential development downtown: The family has a tradition of downtown living. Sid Richardson, great-uncle to the brothers, lived in Fort Worth's Westbrook Hotel and the Fort Worth Club, and Ed Bass was one of the last residents to leave the Blackstone Hotel when it closed in 1982. Besides funding the preservation and adaptation of Sundance Square and other historic properties in the early 1980s (see *TA*, Sept/Oct 1982), the Basses are involved in Fort Worth real estate primarily through their City Center Development Corporation, which owns and manages a large part of downtown, including the Worthington Hotel (1981, by 3/D International of Houston) and the



Top to bottom: apartment interior, building section, and plan of typical residential floor, Sundance West

Right and facing page: The project's massing mediates between 19th-century and contemporary neighbors.



photographs these pages: Jim Hedrich, © Hedrich-Blessing

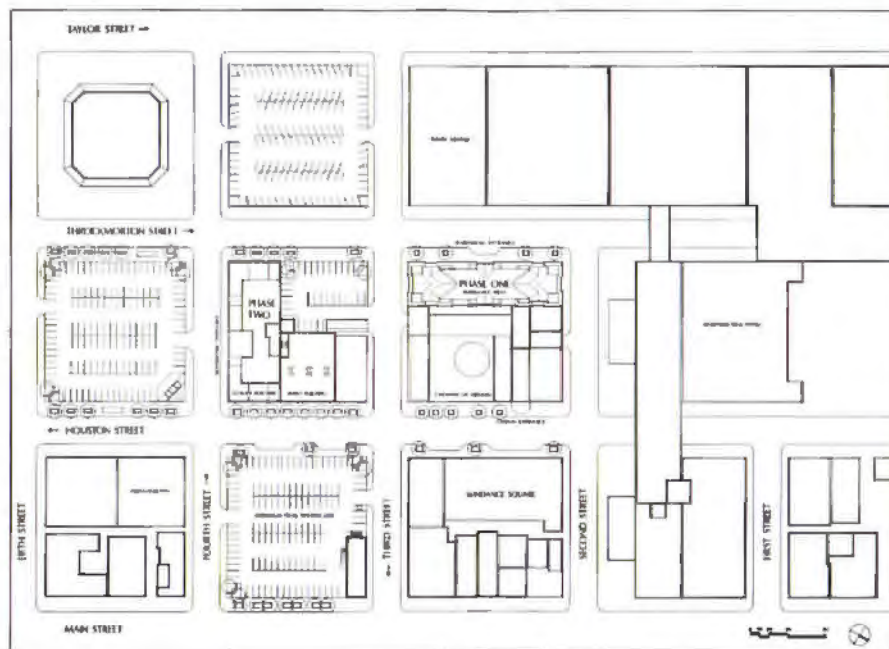


Chubb Schools

1000 10



© Michael Lyon



Area site plan

City Center Towers (1981-1983, 3D/International and Paul Rudolph, design architect).

Skeptics said the Basses were crazy to build new apartments in downtown Fort Worth. To ensure that such naysayers would be wrong, the Basses researched preferences of potential residential tenants and hired Schwarz to design a model apartment reflecting those preferences. Invitation-only appointments to view the model were made. After only one week all the apartments were leased, a year and a half before the units would be ready.

Sundance West (1992) is intended as part of a mixed-use residential and commercial complex, wrapped around the Caravan of Dreams (see *TA* Mar/Apr 1984), that is to provide for its dwellers' needs under one roof and on a single block. The complex includes two underground parking floors (beneath all three residential phases) and an 11-screen movie theater (the first built in a Texas downtown in over a generation; see *TA*, Mar/Apr 1992). Restaurants and retail shops occupy levels one through five; levels six through twelve contain 59 apartment units. In addition, there are numerous other restaurants and retail shops within a block's walk. The units have angular floor plans, large kitchens open to the living areas, high ceilings, cast iron bathtubs, sconces, operable windows, and terraces. The upscale lobby features raised wood-panel wainscoting, patterned marble floors, and cowhead-decorated capitals on *faux marbre* columns.

Responding to one area of the market surveys has played a particular role in the success of Sundance West. The surveys showed that safety was the paramount concern of potential renters. This concern has been addressed by three layers of security: the Fort Worth Police Department, which is often represented by officers on horseback or on bicycles; plain-clothes off-duty police officers working for a recently created Special Improvement District; and the Basses' own City Center Development Corp. security force. The feeling of safety that these efforts provide has begun to spill over to street life in the area. The movie theater built as part of Sundance West, for example, ranks as the busiest in the AMC chain.

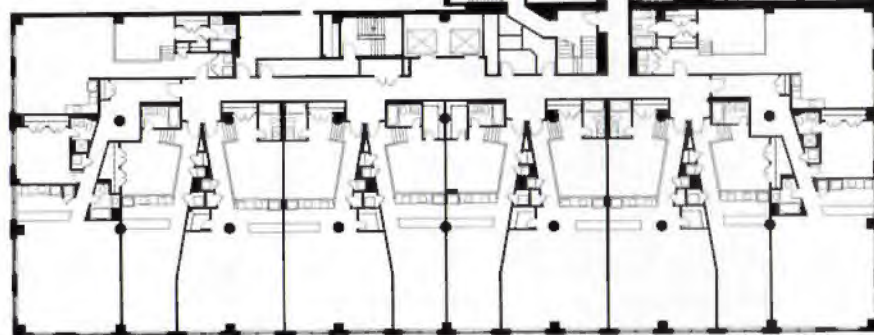
Sundance West supports this street life with its own amiable presence. Architect Schwarz, on a recent tour of the project, said that Ed Bass picked the brick color, and influenced the rooftop appearance (Bass's office, in a nearby tower, looks down on it). Schwarz chose the fenestration, proportions, and ornament that help the project fit both the historic fabric of the area and

nearby newer buildings. This was accomplished by cascading the massing of Sundance West from the Tandy office towers and the Worthington Hotel on the north and west sides down to the lower three- and four-story historic retail buildings on the south and east sides, thus bridging the roofs of Sundance West's neighbors. In addition, polychrome darker brick and limestone accents were used to provide some familiar visual texture, harmonizing sympathetically with nearby historic structures such as the Knights of Pythias Castle.

Sanger Lofts

THE second phase, Sanger Lofts (1993), is an adaptive reuse of the old Sanger Brothers Department Store and the Fakes Building into units that rent for lower rates than those of Sundance West. The project's tenants are primarily young single people and couples without children, and include museum workers, architects, and artists. The exterior of the Sanger Lofts was restored to Department of the Interior guidelines for historic preservation of landmark structures, while the insides were gutted except for the original maple floors, which were reconditioned. Penthouses have been discreetly and unobtrusively located behind the parapet. To make this second phase more economical, a minimal industrial-theatrical aesthetic was used in the lobby and hallways, which are painted shades of gray, while

Facing page, top:
interior of a Sanger
Lofts unit; right,
typical floor plan



ceilings, upper walls, and exposed overhead conduit and ductwork are painted black.

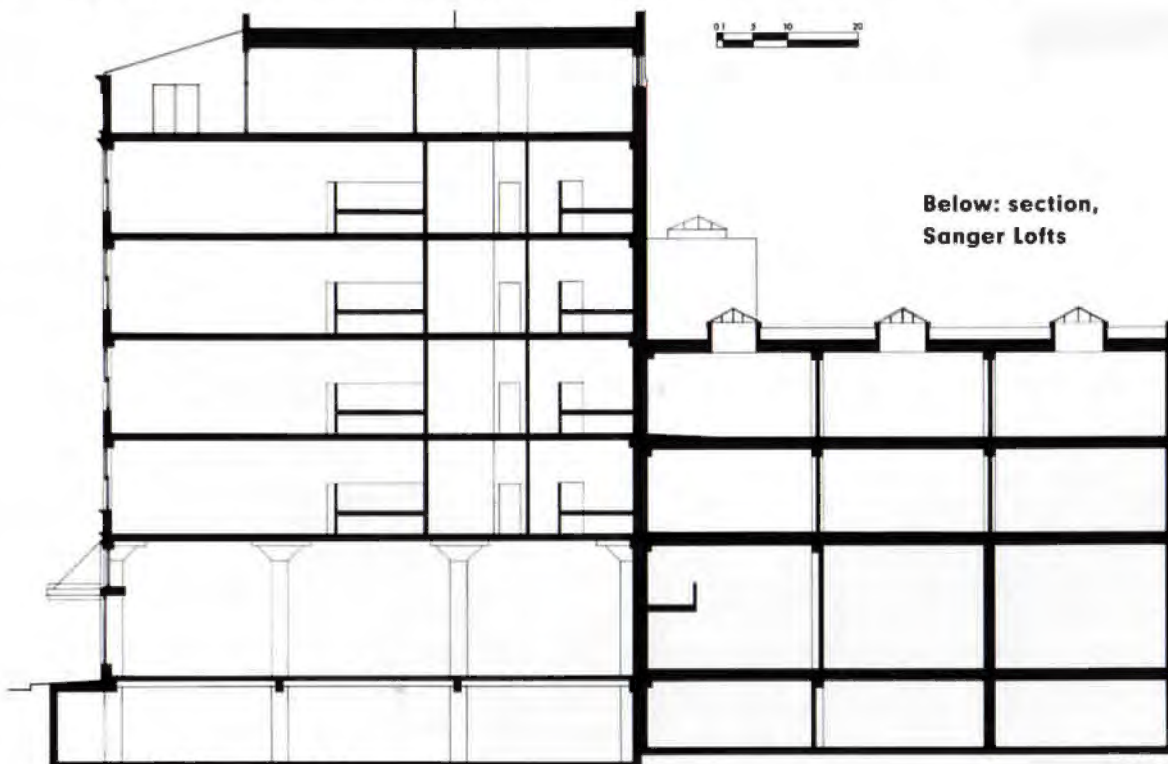
Design work on the third and final phase of the residential project, which is planned as a condominium tower between Sundance West and the Sanger Lofts, will begin as soon as Schwarz's office slows down from its work on Fort Worth's new \$60-million concert hall, which is scheduled to be built on Bass-donated land three blocks to the east of Sundance West. The foundation for the third phase is already in place and will support 22 stores and up to 78 residential units.

Architect Lawrence Connolly of Midland is a member of the TSA Publications Committee.

PROJECT Sundance West and Sundance II AMC Cinemas, Fort Worth
CLIENT Sundance West Partners, Fort Worth
DEVELOPER Moor & South, Highland Park, Ill.
ARCHITECT David M. Schwarz/Architectural Services, Washington, D.C.; Henningson, Durham & Richardson, Dallas (construction documents)
CONTRACTOR Linbeck Construction Corp., Fort Worth
CONSULTANTS Henningson, Durham & Richardson, Dallas (structural and mechanical engineering); Coventry Lighting, Washington, D.C. (lighting)

PROJECT Sanger Lofts at Sundance Square, Fort Worth
CLIENT Sundance West Partners, Fort Worth
DEVELOPER Moor & South, Highland Park, Ill.
ARCHITECT David M. Schwarz/Architectural Services, Washington, D.C. (design architect); Terry M. Harden Architects, Fort Worth (associate architects)
CONTRACTOR Linbeck Construction Corp., Fort Worth
CONSULTANTS Blum Consulting Engineers, Dallas (mechanical and electrical engineering); Mullen & Powell-Techni Structures, Dallas (structural engineering)

Below: section,
Sanger Lofts





The Exchange Rebuilt

by Lawrence Connolly

**Top, left and right:
The Exchange Building
in San Antonio as it
looked in the 1920s
and as it looks today,
renovated by Lake/**

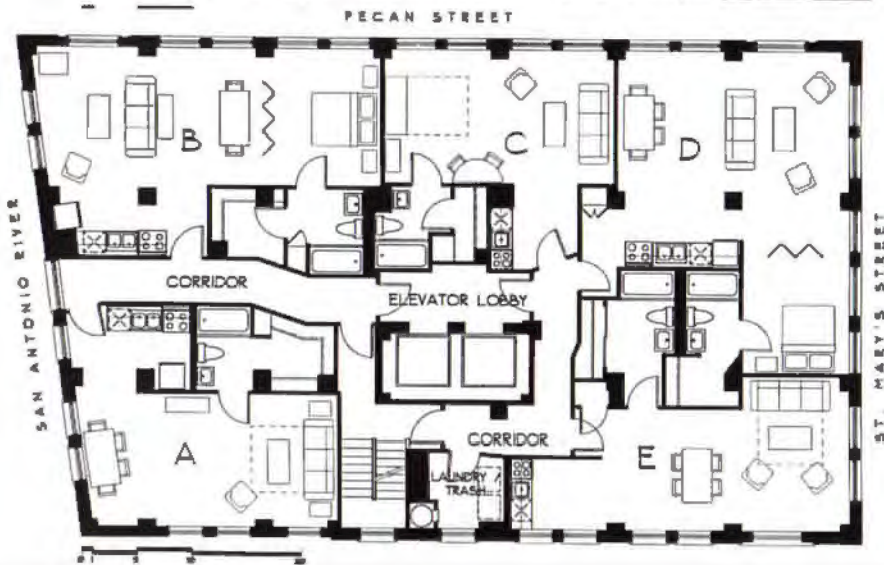
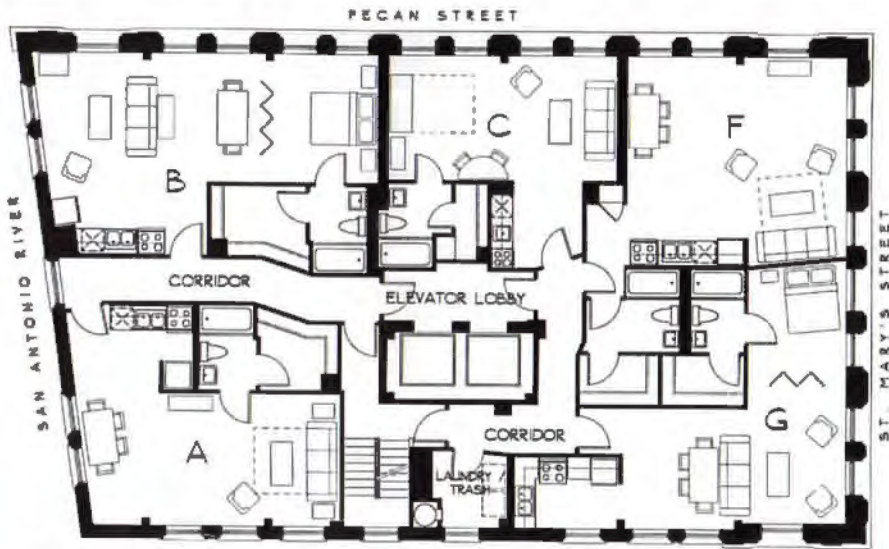
**Flato Architects to
provide new
affordably priced
apartments beside the
San Antonio River
Walk**

"DOWNTOWN SAN ANTONIO is a terrific place to live," says architect Ted Flato, a partner in the award-winning San Antonio firm Lake/Flato Architects. "There's so much going on, and the street life is really developing. Whether you are employed downtown or just want to be around for the nightlife, it really works to live downtown these days."

Flato and his partners, along with other investors in a partnership called The Exchange Group 1992, Ltd., felt strongly enough that the market would support people living downtown that they purchased a building in 1987 and worked to convert it to apartments.

The Builders Exchange Building, constructed in 1925 as once-grand cooperatively owned office space for San Antonio's then-thriving community of builders, had been renovated into conventional office space in the mid-1960s. Fixed aluminum windows had been added on the upper floors, and the ground-floor retail space had been closed in. From the late 1970s until it was purchased by the partnership, the building stood empty.





Exchange building floor plans for tenth floor (top left), and second through sixth floors (above left)

Above and left: exterior and interior condition of the Exchange Building in the late 1980s



Lake/Flato surveyed the market for downtown living space and found it strong; besides the general need they knew that the Majestic Building, attached to the recently restored Majestic Theater (see *TA*, Nov/Dec. 1989), was being converted to high-rent apartments. "We decided that we wanted to make our building more affordable, with an average rent of around \$500," says Flato.

Affordable rents went hand in hand with an industrial-loft image: The program that the architects developed called for restoring the exterior to meet the Department of Interior historic rehabilitation standards, and to preserve the his-

toric interior elements—the ground-floor entries and elevator lobby and the top-floor steel trusses.

For the remaining floors, the architects got tough and minimal; they demolished all interior partitions, revealing the full ceiling heights and concrete framing and exposing sprinkler piping and electrical conduits—leaving the interiors “raw.” New gypsum board walls separated apartment units from the central corridors and created enclosures for bathrooms and closets (and, in the case of two-

bedroom units, separate bedrooms). Nine of the 41 apartments were “affordable” efficiency units in keeping with the requirements from the city’s contribution to the project; the others are one- and two-bedroom and studio apartments.

The formula worked: The apartments have all been leased since the building opened. The partnership is currently negotiating with a restaurant and a store to lease the retail space on the ground floor. **TA**



The ground floor spaces were restored to historic-preservation standards (left and below right), while the office spaces in the upper floors were stripped to the concrete ceilings and floors (below left).

PROJECT Exchange Building Residential Conversion, San Antonio
CLIENT The Exchange Group 1992 Ltd.
DESIGN TEAM Lake/Flato Architects, San Antonio
CONTRACTOR Stoddard Construction Co., San Antonio
CONSULTANTS Reynolds-Schlattner-Ghetter-Roll, Inc., San Antonio (structural engineering)
PHOTOGRAPHER David Lake, Lake/Flato Architects



This page:
Neighborhood
children decorated
the Progresso
community center
with a frieze of
painted handprints.



Centers for Community

By Mark Forsyth



Photographs this page: Mark Forsyth

Texas A&M's Center for Housing and Urban Development worked with Rike Ogden Figueroa on centers designed to help residents escape the problems of the COLONIAS.



Facing page: Familiar forms and strong, low-cost materials mark the Progresso center's entry; Photograph by R. Greg Hursley.

In the *colonias* of South Texas, impoverished communities clustered along the Texas-Mexico border, finding a solution for substandard housing has proved more complicated than simply building houses. The catalogue of problems people there face is daunting: 300,000 residents are plagued by poverty (household incomes average only \$6,000), while unemployment climbs above 50 percent and substandard water and sewer services spread disease. Perhaps the greatest problem is isolation: health, education, and human-services programs are available nearby from state and local agencies, but *colonias* residents have been cut off from them by poor roads and by lack of knowledge of the services available.

Dealing with this isolation, says Kermit Black of Texas A&M University, is the most important first step to breaking through the barriers of poverty and low-quality housing in the *colonias*. Black is head of a program, funded by the Texas Legislature through the Texas A&M University Center for Housing and Urban Development, aimed at developing solutions to some of the area's most pressing problems. Students and faculty throughout the university, including education specialists, architecture faculty and students, and anthropologists, have become involved in the project, which began nearly three years ago.

After surveying the needs and wishes of residents, says Black, the Texas A&M team decided to focus not on houses—although the need was great—but on creating and building new community resource centers that would bring services into the area. "Poor transportation, an inability to read English, and lack of interaction between neighbors have kept people from receiving help from the region's support systems. These resource centers will bring the service providers to the citizens who need them most, increasing community interaction and improving the quality of life," says Black.

Two centers have recently been completed—in Progresso and in Cameron Park near Brownsville—and two other sites are being prepared for construction near Laredo and El Paso. Two additional centers, funded by a \$2-million grant from the Texas Department of Housing and Community Affairs, are planned for other *colonias* along the Rio Grande.

Resident participation has been high in all locations, helping to guide both design and construction. Project leaders welcome this support, hoping that interaction in the early stages will build pride in the facilities and help to ensure future success.

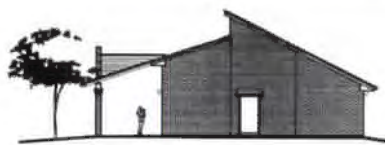
Such support has come from all ages. Adults met with the architects to identify a program for the building and worked in the construction process by making concrete blocks and clearing the sites. At a recent pre-grand opening, hundreds of children from nearby schools painted handprints on the lobby walls. Black says, "Using the children as interior decorators gave the children a direct connection to facilities and spread the word about the centers to parents. We hope that in the future they will return with their parents to see how they have grown with the center."

Designing the prototype was a joint effort between the Texas A&M School of Architecture and Rike Ogden Figueroa Architects of McAllen and Harlingen. Students and faculty produced the general design and site planning, and





R. Greg Hurstley



WEST ELEVATION

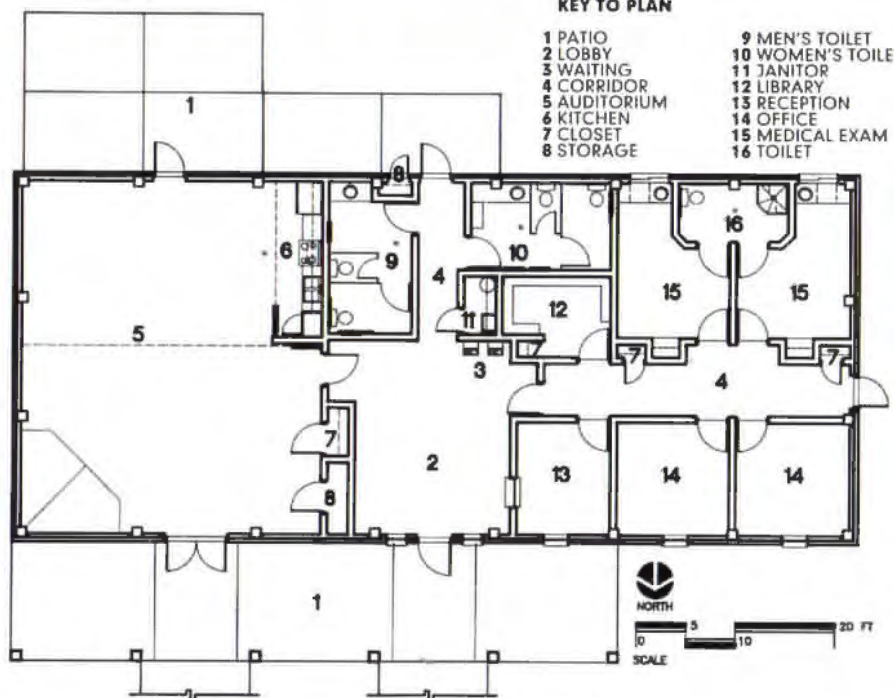


NORTH ELEVATION

Above and right: elevations and plan of the community center in Cameron Park; except for minor variations in finish details, the form of all six planned centers is essentially the same.

KEY TO PLAN

- | | |
|--------------|-------------------|
| 1 PATIO | 9 MEN'S TOILET |
| 2 LOBBY | 10 WOMEN'S TOILET |
| 3 WAITING | 11 JANITOR |
| 4 CORRIDOR | 12 LIBRARY |
| 5 AUDITORIUM | 13 RECEPTION |
| 6 KITCHEN | 14 OFFICE |
| 7 CLOSET | 15 MEDICAL EXAM |
| 8 STORAGE | 16 TOILET |



the local architects worked with contractors during the bid process and refinements in the final construction drawings. In each case, the facility remains property of the county, which provided the land. The university pays for and oversees construction of each of the buildings. In addition, a variety of outside sources have donated to the project, including Acme Brick, supplying the brick for the Progresso and Cameron Park centers; and the H.E.B. grocery store chain, which provided food coupons for survey participants.

The design emphasizes flexibility. An entry lobby, which splits the main areas of the building, can function as a waiting room for medical services. A large meeting room capable of seating 200 people contains kitchen equipment and anchors one end of the complex. This auditorium space is intended to house English-as-a-Second-Language classes, nutrition-information seminars, and other gatherings such as cultural celebrations and wedding receptions. The other side of the facility contains smaller rooms with sinks for medical providers to use in administering immunizations and physical exams, a small library to support after-school homework sessions, and an administrative/reception office in the lobby.

On the exterior, local materials and soft colors help blend the centers with their surroundings. A colonnade carrying a long, gently sloping overhang outside the entry provides a shaded gathering space to separate the parking lot from the building.

Facing page and this page, bottom: Most roads in the COLONIAS are unpaved, and both sewage and water service are usually lacking.

Below: an office, ready for use, in the Cameron Park community center



R. Greg Hurstley

“These forms and materials help the centers act as focal points for their communities,” says Charles Graham, the project architect and a professor at Texas A&M’s College of Architecture.

Texas A&M students helped with construction, and they have also been involved in behind-the-scenes efforts to coordinate local education, health, and human services providers with transportation for *colonia* residents. Groups focusing on literacy, drug and alcohol abuse, and motivation training have committed work teams to the centers, along with various governmental agencies.

Texas A&M’s work in the region has extended far beyond the resource centers. Researchers are preparing an electronic database that includes information about other poverty-stricken areas of the United States and Mexico; they hope the information will guide future aid efforts in the *colonias*. And finally, officials are working with the Federal Home Loan Bank of Dallas to find ways to improve the supply of affordable housing in the area. **TA**

Mark Forsyth is a Texas Architect editorial intern.

- PROJECT** *Texas A&M Community Centers, Cameron Park and Progresso*
- CLIENT** *Center for Housing and Urban Development, Texas A&M University College of Architecture, for Cameron County (Cameron Park) and Hidalgo County (Progresso)*
- ARCHITECT** *Rike Ogden Figueroa Architects, Inc., McAllen and Harlingen (Luis Figueroa, partner-in-charge, Michael Alex, project architect); Center for Housing and Urban Development, Texas A&M University College of Architecture, design consultant (Kermit Black, P.E., project director)*
- CONTRACTOR** *Reyna Construction Co., Weslaco*
- CONSULTANTS** *Hammitt and Dearmin, Inc., McAllen and Harlingen (mechanical, electrical, and plumbing engineering); Eli R. Ochoa, Inc., Mission (structural engineering)*



Mark Forsyth

The Law of Contribution

THERE ARE USUALLY multiple defendants in a construction case, including the contractor, subcontractors, and design professionals. The allocation of responsibility among multiple defendants and the determination of settlement amounts depends upon which of several so-called "laws of contribution" applies. There are four forms of contribution under Texas law: 1) the original contribution statute; 2) the comparative negligence statute; 3) the *Duncan v. Cessna* comparative causation scheme for products liability; and 4) the "tort reform" statute, which applies to most cases involving negligence claims against design professionals.

Under the "tort reform" statute, the jury decides how to allocate responsibility to all the parties including the plaintiff. If, in the jury's view, the plaintiff bears 50 percent or more of the responsibility, then the plaintiff is barred from recovery against any defendant. If the plaintiff's responsibility is judged to be less than 50 percent, the damages payable to the plaintiff are reduced proportionately.

For defendants who have been judged to be more liable than the plaintiff, certain standardized formulas apply. All defendants whose individual percentage of responsibility equals 21 percent or more will be jointly and severally liable for damages awarded to the plaintiff; joint and several liability means any defendant can be held liable for all of the damages if, for example, one or all of the defendants should be insolvent. If no blame is placed upon the plaintiff, all defendants whose individual percentage is 11 percent or more will be jointly and severally liable. If jointly and severally liable, a defendant is responsible for all of the plaintiff's damages but may seek contribution from the other defendants if required to pay more than that defendant's percentage of damage. The amount of contribution equals the defendant's percentage responsibility relative to the total damage.

For example, suppose owner sues contractor, subcontractor, and architect claiming negligence. The jury finds no responsibility on owner, 20 percent on contractor, 60 percent on subcontractor, and 20 percent on architect, and awards \$100,000 in damages. If the subcontractor is insolvent, the contractor and architect are jointly and severally liable for all of the plaintiff's damages because no fault was found on the owner and each of their percentages is 11 percent or greater. If the plaintiff decides that the contractor should be the one to pay the



photograph by R. Greg Hurley

In Texas, defendants responsible for only a small fraction of fault can still pay most of a damage award.

entire judgment, the contractor has contribution rights against the architect for half of the judgment; contractor and architect would therefore owe \$50,000 each. Since the subcontractor was insolvent, its percentage cannot be considered in determining the proportionate contribution of the remaining solvent defendants. Thus a solvent defendant responsible for only a small percentage of fault can end up paying a major share of a damage award.

The statute also provides for contribution in the event a defendant brings in a third party not directly sued by the plaintiff. A "contribution defendant" is one from whom a defendant seeks contribution but from whom the plaintiff seeks no relief. In the event there exist "contribution defendants," the jury must answer two separate questions regarding responsibility: first, a comparison of the responsibility of the plaintiff, any settling person, and any defendant from whom the plaintiff seeks relief; and second, a comparison of the responsibility of each defendant and each "contribution defendant." The first question determines whether the plaintiff is barred from recovery, the plaintiff's percentage of responsibility for purposes of reduction of damages, and the threshold for joint and several liability. The second question determines the defendant's rights to contribution from the contribution defendants.

Steve Stewart

Steve Stewart is an attorney with Jenkins & Gilchrist.

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Survey

Backyard Addition 50

ARCHITECTURE Dallas architect Max Levy uses shadows and sunlight to brighten a long, narrow addition to a small house.

Stop and Smell the Flowers 52

ENVIRONMENT Lady Bird Johnson's National Wildflower Research Center moves to a new home in the Hill Country, an ecologically sensitive design by San Antonio's Overland Partners.

Rooms with a View 53

IN PROGRESS Spanning a 56-foot arroyo, a new house by Rangel Mayeux Arquitectos overlooks Monterrey, Mexico from the Sierra Madre.

Ballparks on Tour 54

EXHIBITION "Fields of Dreams" presents an architectural chronology of baseball's most influential parks.

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ARCHIMOVIES Yolita Schimdt traces the ways architecture, music, and cinematic spectacle have worked together in the movies.

Shadows in the Garden

ARCHITECTURE Sometimes the best things come in small packages. In this age, when large housing projects are risky investments for developers and new single-family houses are priced out of reach for many Americans, small residential addition projects often dominate the architect's workload. With their intimate scale and personal nature, additions challenge designers to create sensitive, innovative schemes.

Dallas architect Max Levy takes the challenge in a 600-square-foot project, an addition to a 1,200-square-foot cottage. Originally built in the 1930s, the house is located on a narrow lot; Levy's addition extends the building's footprint to the north, into the backyard.

Three new rooms spring from the existing plan. First, a sliding door opens the existing kitchen to a breakfast room. Then, a hallway lined with closets leads to a new bedroom and full bathroom.

All three new rooms look out onto a stone patio that is covered by a wooden trellis. This patio becomes the new backyard, since the



Above: Levy's addition attaches a new breakfast room to the existing kitchen; beyond are a hall, a new bedroom, and a new bath.

PROJECT Cottage Addition, Dallas
ARCHITECT Max Levy Architect, Dallas
CONTRACTOR Charles Hoback, Dallas
CONSULTANTS Bill Walker (structural engineering)
PHOTOGRAPHER Craig Blackmon, Irving



addition and a secondary outbuilding for storage consume nearly all of the remaining site to the north. A careful manipulation of light and shadow through the trellis brings this garden patio to life.

The patio becomes a perfect location to view the new addition. From here, the architect's desire to make the addition appear to be a freestanding building is clear. Each

room of the new addition receives its own gable, and window openings to the patio mark each interior space as a separate realm.

However separate in composition, the relationship between new and old is clear in Levy's mind. He says, "The addition is sort of like a little shotgun house which has wandered out from the urban core and docked in the backyard."

Mark Forsyth



Facing page, top:
detail, with shadows from the trellis

Far left: plan, with addition shaded

Left: the original 1930s cottage from the street

Below: the addition attached to the rear of the house



Wildflowers' New Home

ENVIRONMENT Founded nearly 12 years ago by Lady Bird Johnson, the National Wildflower Research Center has been educating visitors about native plants from a former hayfield east of Austin. Those facilities were outgrown, and, last October, Mrs. Johnson and other dignitaries dug shovels in the soil at a new 42-acre site in the Hill Country just southwest of Austin. Construction has begun on the new facility, which includes over 40,000 square feet of air-conditioned and nearly 75,000 square feet of unair-conditioned space.

Overland Partners of San Antonio, architects for the complex, worked closely with landscape architect Robert Anderson of Austin and Darrel Morrison, an ecological consultant from Georgia, on a design that links buildings and land. The project features a 240-seat auditorium, multipurpose classrooms, a library, and a gift shop. Administration offices and research laboratories join these visitor areas in the main buildings, and numerous outbuildings provide space for greenhouses, shade pavilions, and storage. Entry from the parking area follows a 150-foot-long aqueduct that takes visitors through a "veil of trees" to the plantings of the center itself.

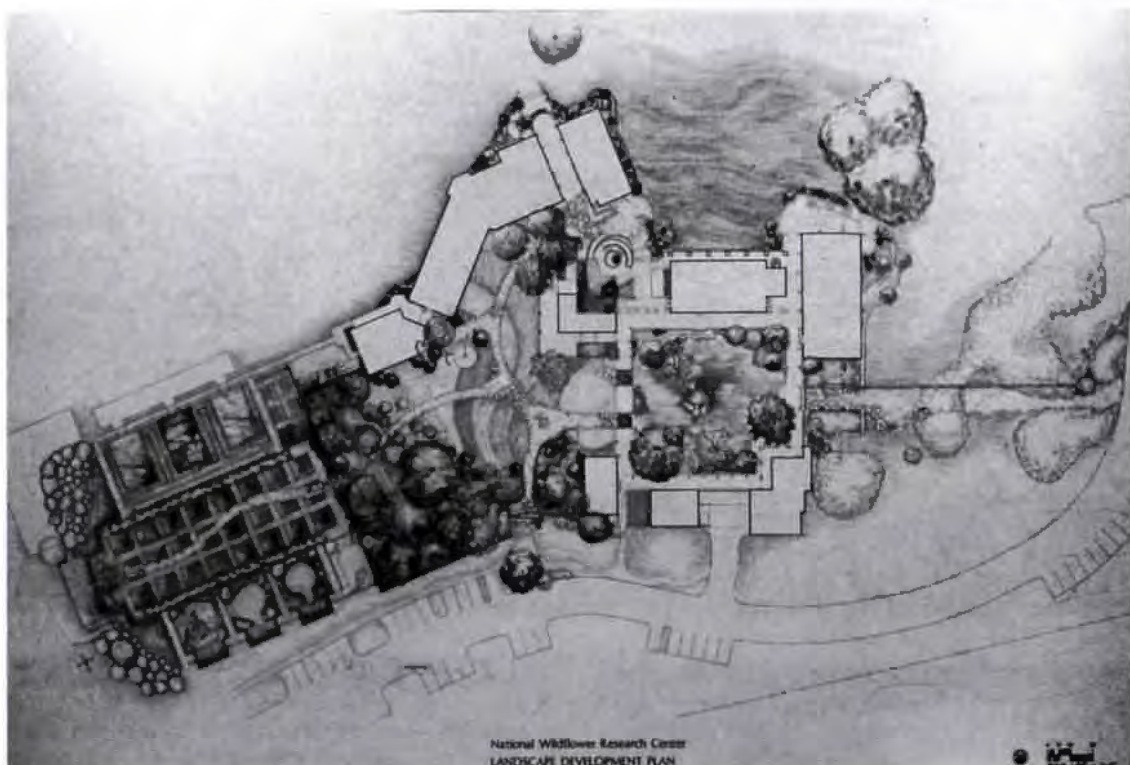
Increased space will allow the center to offer educational workshops, seminars, and regional and national conferences. With larger display gardens, the center hopes to invite more visitor participation, using the gardens to emphasize resource conservation and the potential for sustainable coexistence between humans and natural systems.

The design and siting of the buildings are intended to promote the center's environmentally responsible image. Indeed, the list of environmental actions taken in design and construction of the project runs eight pages. Cisterns collect rainwater. Breezeways, wide porches, passive solar heating, and zoned air conditioning systems make the main building a model of energy efficiency. All significant trees on the site will be saved, through building techniques that require minimal cut-and-fill disturbance.

Careful manipulation of building placement protects important views on and from

the site, capitalizing on natural vistas of the Hill Country.

Officials say the center should open in the spring of 1995. Patricia Alholm, the center's marketing manager, says, "We hope to use the new complex to launch into our second decade. The increased space will enable us to expand in all areas; our education programs will probably benefit the most." *MF*



landscape plan courtesy Robert Anderson, Austin

PROJECT National Wildflower Research Center, Austin
ARCHITECT Overland Partners, Inc., San Antonio
ECOLOGICAL DESIGN Darrel Morrison, Athens, Ga.
CONTRACTORS Bartlett Cocke, Jr., Construction Co., Austin; Austin Commercial, Dallas
CONSULTANTS J. Robert Anderson (landscape architect); Bury & Pittman, Inc. (civil engineering); Danysb Landy, San Antonio (structural engineering)

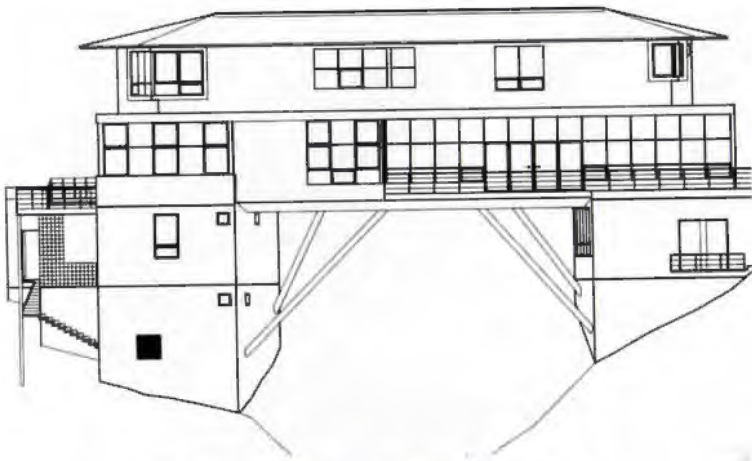
Top and right: elevation renderings of the buildings at the center's new home southwest of Austin

Above: landscape plan, with buildings and gardens on the 42-acre site



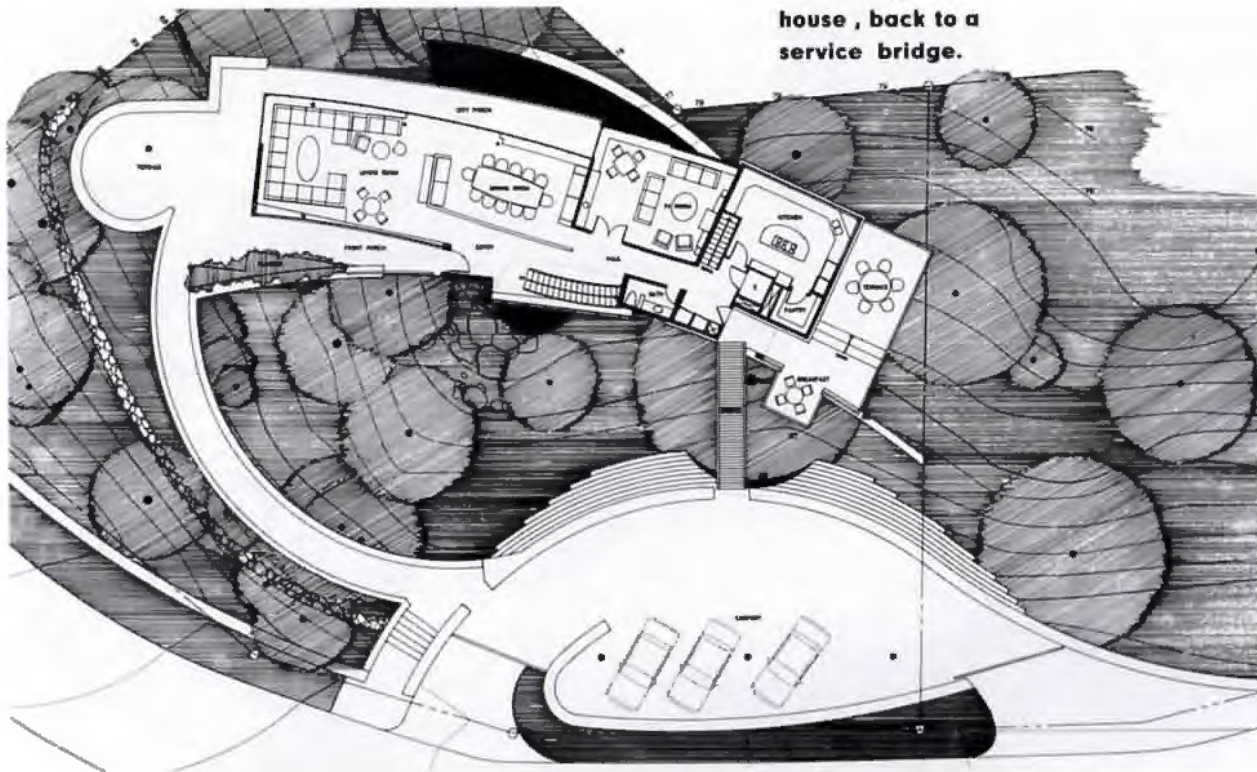
building renderings courtesy Overland Partners

Gorge-ous Views

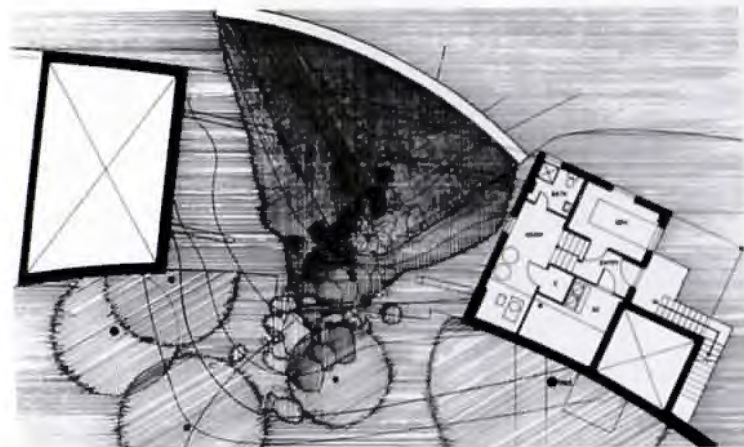


Left: elevation drawing illustrating the structural elements needed to carry the house across the arroyo

Below: site and entry level plan showing Mayeux's stairless circulation path, which leads from the carport, up a curving ramp, through the house, back to a service bridge.



Left: Two legs, containing mechanical and storage areas, laundry facilities, and a gymnasium, lift the upper levels over the steep valley.



IN PROGRESS Dramatically spanning a gorge in the Sierra Madre mountains of northern Mexico, a new house will soon overlook the city of Monterrey. The 5,500-square-foot house, by Rangel Mayeux Arquitectos, layers curves in plan to respond to its mountain site. James Mayeux and Cecilia Rangel, formerly of Austin, now practice and teach in Monterrey.

The main body of the house extends over the arroyo, spanning 56 feet. A long porch and windows cover the north side, allowing nearly every room to look out on the city below; the main functions are given the best views of the city. Placed in the upper two floors of the

four-story house are a living room, dining room, and kitchen on the entry level, with bedrooms and an office above. The "legs" the span springs from contain mechanical services, storage, and a gymnasium.

Echoing the curves of the house, a garden-lined path brings visitors to an entry terrace. The path continues through the social areas of the house, linking finally to 22-foot-long bridge to the parking area.

"The idea was to make the site as accessible as possible without steps," says Mayeux. "This circulation

pattern puts occupants in intimate contact with the site, and very much out into the city view."

The design incorporates numerous environmentally conscious techniques. Lightweight construction reduces total building weight to nearly one quarter that used by standard blocks. Rainwater runoff collection, passive solar heating, zoned air-conditioning, and a reliance on daylighting conserve water and energy. **MF**

PROJECT Arroyo House, Monterrey, Mexico

ARCHITECT Rangel Mayeux Arquitectos, Monterrey (Cecilia Rangel and James Mayeux; Olga Villareal and Julieta Villamar, production)

CONTRACTOR García Villareal Constructores

CONSULTANTS Ing. Rafael Garza Treviño (structural); TOLK, Inc. (mechanical)

Houses Baseball Built

ARCHITECTURE An exhibition organized by *Texas Architect* contributing editor Barbara Koerble and ExhibitsUSA traces the history of the baseball stadium, from its classic beginnings through its contemporary image. Thirteen facilities are featured in "Fields of Dreams: Architecture and Baseball," including stadiums of the past and present as well as competition proposals that were never built.

As Koerble explains in her catalogue, classic ballparks were designed for their urban settings with intimate dimensions and irregular configurations that responded largely to street grids and property lines. These original steel-and-concrete facilities, including the Polo Grounds in New York and Boston's Fenway Park, represent the tradition of "America's pastime" in the show. Tiger Stadium in Detroit, recently named to the National Trust for Historic Preservation's list of America's 11 Most Endangered Historic Places, is also included, along with two renovation proposals for the park.

Koerble traces the ways suburban flight and increased commercialization led to the demise of the classic ballpark and their demolition in favor of the "super stadia" exemplified by the Houston Astrodome. Designed as multi-purpose arenas with greater income potential because of their luxury boxes and increased seating capacities, these structures sanitized the sport with their identically configured playing fields, distant seating, and artificial turf, Koerble argues.

"The post-1960 generation of modern stadia developed as isolated suburban structures located in asphalt parking lots," says Koerble. "The typical 'concrete doughnut' form prevailed, regardless of whether the stadia were located on super blocks in the cities or in the suburbs."

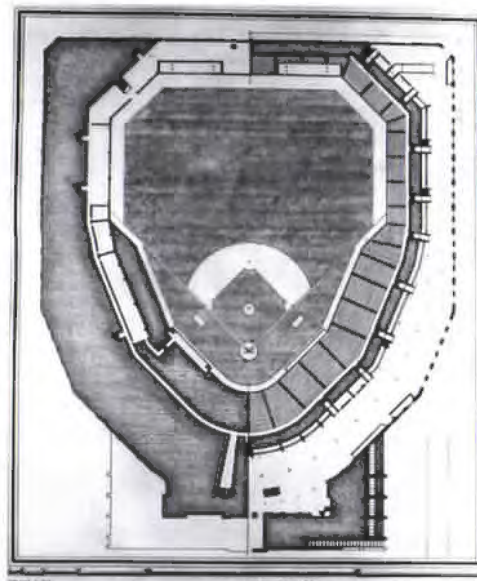
Recent parks, however, return to open air and natural grass. Oriole Park at Camden

Yards in Baltimore and Buffalo's Pilot Field, both featured in the show, pay homage to the parks of old, with structural steel instead of the concrete of earlier postwar ballparks.

Not all is nostalgia: the exhibition also calls attention to modern innovations in stadium design. The retractable dome at Toronto's massive SkyDome and the new Comerica Park are highlighted in the show.

The exhibition also includes unbuilt competition entries, such as Philip Bess's proposal for Armour Field (saving the old Comerica Park), along with five schemes for the Texas Rangers Ballpark competition (see *TA*, Nov./Dec. 1991), which stretched the limits of design by transforming traditional images. *MF*

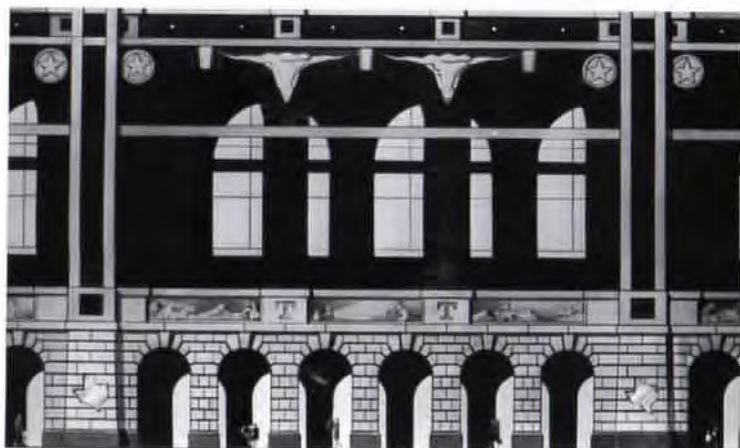
For information on "Fields of Dreams," call ExhibitsUSA at 816/421-1388



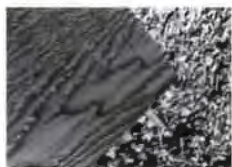
Top: Armour Field, an unrealized plan by Philip Bess and James Dallman

Above: Antoine Predock's entry for the Texas Rangers ballpark

Right: David Schwarz's winning design for Rangers stadium



NEW PRODUCTS AND INFORMATION



ABTeo recycles wood scraps from logging operations, sawmills, and furniture makers by mechanically extracting the wood fiber

to produce molded lap and panel engineered-wood siding. The North Carolina company also uses bark and sawdust from sawmills to power its plants.

Circle 163 on reader inquiry card

The Carpenter's Steel Stud, manufactured by **Unimast**, offers the advantages of traditional steel studs used in high-rise office and condominium complexes in a product that framers can nail or staple to wood plates for use in house building. A patented attachment allows carpenters to use the same tools as with wood studs. Made from recycled steel.



Circle 164 on reader inquiry card



Eliminating the design boundaries of the past, the FlowBar System by **TITUS** integrates the air distribution system into a linear slot diffuser that can be custom

Painted or shaped to meet any design need. This system allows supply, return, and exhaust air to pass through a single diffuser, reducing the design problems associated with multiple outlets.

Circle 165 on reader inquiry card

Sigma Design has released **Arris Integra**, a software package that gives designers the ability to produce highly realistic architectural renderings. By creating an exact simulation of lighting and materials of a building or space, the program facilitates exploration of alternative design approaches.



Circle 166 on reader inquiry card



A fungicidal protective spray for use on the interior of HVAC systems is now available from **Foster Products**. The 40-20 Fungicidal Protective Coating improves indoor air quality by guarding against the proliferation of harmful mold and bacteria.

Circle 167 on reader inquiry card

Creating safer and more damage-resistant corners, **People Friendly Corners** from **Burns & Russell** offer clean appearance and simple construction. This product also saves time and money by eliminating the need for cutting and piecing around corners. **People Friendly Corners** are available in numerous colors and patterns.



Circle 168 on reader inquiry card



Laticrete International introduces **Laticrete 28 Sound Control**, a unique mortar that combines tile adhesion and sound reduction in one application. The product demonstrates superior sound reduction for ceramic tile and natural stone floors through the floor to spaces below. **Laticrete 28's** one-step installation process is more efficient and economical than conventional two-step underlayment/mortar applications.

Circle 169 on reader inquiry card

The **Variette** retractable awning, providing functional and practical weather protection for decks and patios, is now available from **Astrup**. The patented design uses heavy-duty wrap-around trolleys to carry the fabric when extending or retracting, simplifying and expediting the awning's movement.



Circle 170 on reader inquiry card

ADA Enforcement Alert!

The **SOUTHWEST DISABILITY AND BUSINESS TECHNICAL CENTER** and the **BBB CONSUMER EDUCATION FOUNDATION of Austin** provide information, training, and technical assistance on the **American with Disabilities Act**. Information from the center corrects misleading and inaccurate claims and helps business owners meet the necessary regulations.

CIRCLE 171 ON READER INQUIRY CARD

Height adjustable from 38 to 46 inches, lecterns from DA-LITE SCREEN are capable of being used from a standing or sitting position. Five styles are available in nine laminates and veneers. A standard timer/clock and optional sound system, with controls labeled in Braille, accompany the reading surface.



CIRCLE 172 ON READER INQUIRY CARD



CORNELL announces the release of the **Rescue Assistance System - 4100**, designed to provide a means to request evacuation assistance in an emergency situation. The 4100 initiates a repeating tone and light at the central station when a wall mounted alarm switch is pressed.

CIRCLE 173 ON READER INQUIRY CARD

The **Traction Tread** system from **ZERO INTERNATIONAL** provides exceptional traction in door saddles and stair nosings.



The tread alerts people with visual impairment to possible hazards, such as the top of stair runs and elevator openings.

CIRCLE 174 ON READER INQUIRY CARD

RESOURCES

3200 Main Street, Dallas, pp. 32-33

Frame, Precision Ironworks; Wood doors, Wilson; Steel doors, Precision Ironworks; Glass, Wann; Roofing, Bitec; Partitions, USG; Paint, Sherwin Williams; Hardware, Schlage; Kitchen equipment, General Electric; Signage, Hitech; Elevators, Precision Elevator; Stair treads, American Stair; Lighting, Juno; Plumbing, American Standard; Sprinklers, U.S. Fire Protection; Heat pump, FHP; Boiler, Ray Pak; Furniture, Greg Kennedy; Blinds, drapery, Bomack

Prince of Wales, Dallas, pp. 34-35

Doors, Steelaft, J. Waters; Tile flooring, Azrock; Carpet, L.D. Brinkman; Roofing, Tamko; Insulation, American Rockwool; Hinges, Stanley; Locksets, Schlage; Exterior lighting, Hubbell; Interior lighting, Lithonia; Tubs, lavatories, water closets, Eljer; Showerheads, Moen; Heating and air-conditioning system, Trane; Tables, beds, Asian Neighborhood Design; Chairs, Lazar; Blinds, Bali

Sundance West, Fort Worth, pp. 36-37

Concrete, Gifford-Hill; Steel frame, Red Steel; Rebar, Lofland; Brick, Bickerstaff; Limestone, Austin Cut Stone; Cast stone, Dallas Cast Stone; EIFS, Dryvit (Circle Supply); CMU, Featherlite; Windows, EFCO (BGR Specialties); Interior doors, Bench Mark; Ceramic tile, American Olean; Unglazed porcelain tile, Hastings; Vinyl flooring, Armstrong; Metal roofing, Berridge; Batt insulation, Owens Corning; Paint, Sherwin Williams; Hinges, Stanley; Keyed locksets, Schlage; Locksets, HEWI; Exit devices, Von Duprin; Kitchen/laundry equipment, Kenmore; Fire alarm, Simplex; Brass letters, Allied Iron Works; Elevator, Otis; Kitchen sink, tub, and water closet, American Standard; Cultured marbletop, Lippert; Bathroom accessories, HEWI; Medicine cabinet, Basco; Shower enclosure, Alumax; Sprinklers, Grinnel; Heating and air-conditioning systems, Carrier; Carpet, Holly-Tex; Horizontal blinds, Levolor; Vertical blinds, Louverdrapes

Sanger Lofts at Sundance Square, Fort Worth, pp. 38-39

Steel, Red Steel; Exterior finish, STO; Gypsum, USG; Window wall and sliding doors, EFCO (BGR Specialties); Doors, Wenco; Traffic topping, Neogard; Roofing, Carlisle; Waterproofing, Tremco, Thoro-coat; Paint, Sherwin Williams; Hinges, Schlage; Locksets, Rixson; Kitchen equipment, Kenmore; Trash chute, Cutler; Wheelchair lift, G&T; Elevators, Montgomery; Exterior lighting, Hubbell; Interior lighting, Prescolite, Lightolier; Tub, Universal Rundle; Lavatories, Vust; Water closets and plumbing fittings, American Standard; Disposal, Insinkerator; Heating and air-conditioning system, Carrier; Environmental controls, Johnson; Carpets, Stratton; Aluminum and glass console, Derek Richards; Sofa and chairs, Nickola, ICF; Miniblinds, Levolor; Vertical blinds, Graber; Leather upholstery, Spinneybeck

Colonias Community Centers, Progresso and Cameron Park, pp. 40-43

Walls, Valley Block; Wood trusses, Los Fresnos Truss; Windows, Kawneer; Exterior doors, Republic; Interior doors, Haley; Flooring, Tarkett; Accordion doors, Hufcor; Hinges, Hager; Locksets, Schlage; Door closers, Dorma; Panic exit, Monarch; Hardware accessories, Glynn-Johnson; Extinguishers, Larsen's; Lighting, Metalux, Halo, Lumark; Electric distribution, Square D; Water closets, Kilgore; Plumbing fittings, Jameco; Toilet stalls, Ampeco; Water fountains, Elkay; Air conditioning, Magicaire, United Electric; Carpet, Mohawk; Window treatment, Solaroll

Exchange Building, San Antonio, pp. 44-47

Storefront windows, Samuels; Metal doors, Timely; Roofing, Mule-Hide; Insulation, Atlas; Paint, Sherwin-Will-

iams; Hinges, PBB; Locksets, Falcon Lock; Door closers, Dorma; Panic exit, Monarch; Stops, weatherstripping, Pemko; Kitchen equipment, Hotpoint; Security, Simplex; Elevator, A-1; Electric distribution, Siemens; Tubs, lavatories, Lasco; Water closets, Briggs; Plumbing fittings, Delta; Boiler, Teledyne; Air conditioning, FHP; Environmental control, Siebe; Cooling tower, Evapco; Chandelier, Graham Martin; Cabinets, Republic; Trash chute, Wilkinson; Sprinklers, Aurora Pumps, Viking

Cottage Addition, Dallas, 50-51

Wall surfacing, Athens Brick; Windows, skylights, Andersen; Doors, Morgan; Roofing, Georgia Pacific; Waterproofing, Sonneborn; Insulation, Owens-Corning; Paint, Glidden; Hardware, Stanley, Ives; Lighting, Red Dot; Lavatories, tubs, Kohler; Water closets, American Standard; Plumbing, Speakman; Heating and air-conditioning system, Carrier

Arroyo House, Monterrey, p. 53

Foundation, Cementos; Steel, Estrey; Wall surfacing, Dryvit; Windows, Marvin; Gypsum, Gold Bond, USG; Lighting, Juno; Air conditioning, Amana; Paint, stain, PPG

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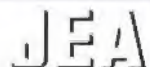
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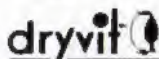
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ArchiMovies: Frozen Music

COMPARISONS between architecture and music abound. Friederich von Schelling coined the metaphor “architecture is music in space—as it were, frozen music”; Goethe in turn called architecture petrified music. Development of the new medium of motion pictures in the late 19th and early 20th centuries added a third element to this synergistic comparison, and the leading creators in the cinema began to combine music and architecture in their films to establish a unified visual and aural environment.

Film is movement and instinctively we relate movement to rhythm, hence music. Music and cinema have this natural connection. Silent films were never truly silent; instead, they were usually shown with a live musical accompaniment. As film pioneers discovered, however, music, a performance art like acting, can be used as more than mere background. The right score can intensify the narration and reinforce the dramatic feelings portrayed on the screen. Musical themes repeated within a film can trigger recurring associations long after the film has ended, as with the music from “Gone with the Wind” (1939, Victor Fleming), which prompts us to visualize Tara Plantation. Or think of how shadowy postwar Vienna comes to mind with the zither theme from “The Third Man” (1949, Carol Reed).

The most obvious technique is to use music and architecture together to stimulate an image of time or place. The most fabulous example is “The Thief of Baghdad” (silent, 1924, Raoul Walsh), where a score based on “Scheherazade” by Nikolai Rimsky-Korsakov accentuates the surreal sets of fantastic Baghdad. Musical rhythm and allusive melody enhance the action of the story line. The magical orientalism created by the music and the exotic sets even overshadow Douglas Fairbanks’s fabulous acrobatics.

A similarly ambitious score for a silent film is Giorgio Moroder’s 1984 disco-music accompaniment, which was added to the foreboding futurism of “Metropolis” (silent, 1926, Fritz Lang). Though not as successful as in “The Thief of Baghdad,” the pulsing vocals and electronic sounds accentuate the regimentation of the oppressed workers of the 21st-century city, with its massive towers and surging subterranean power plants.

In “Amadeus” (1984, Milos Forman), the music of Wolfgang Amadeus Mozart is used to

parallel the biographical portrait of the composer from prodigious childhood to mysterious death. Palaces, theatres, room interiors, and cityscapes come to life through Mozart’s lively ambles down a Vienna street (Prague, in actuality) as 18th-century urban life is unfolds around him: Baroque buildings, vendors, geraniums, dancing bears, chickens, puddles, militia officers, and laundry blowing in the breeze all whirl around Mozart while one of his piano concertos plays in cadence to the action.

The Renaissance and Baroque facades and sculptures of Prague star again, this time representing the German city of Dresden, in a memorable scene from “Slaughterhouse Five” (1972, George Roy Hill). The American prisoners’ march through the city, destroyed by bombing during World War II, is accompanied by one of Bach’s Brandenburg concertos; the music is fused with the angels in the architecture in a giddy contradiction of the grim reality of total war.

Music can be used to alter perception and meaning. The unexpected juxtaposition of the spacecraft and Johann Strauss’s waltz “The Blue Danube,” in “2001: A Space Odyssey” (1968, Stanley Kubrick)—bouncy rhythms set against the smooth constant motion of the spacecraft—changes the gestalt from hi-tech and far-out to that of old-world elegance and grace. It also tinges both music and spacecraft with a sense of primal sexuality.

In the film “Mozart’s Don Giovanni” (1978, Joseph Losey) the performance of Mozart’s music is set in the great architecture of Andrea Palladio’s Villa Rotonda and the city of Vicenza. The perspective city-vista stage set at the Teatro Olimpico leads the actors from the fantasy world of the stage into the “real” world of the opera. In one scene, Leporello, the put-upon servant of Don Giovanni, unfurls a long list of the women his master has loved, down the entire length the villa’s entry stairs, counting



Top and above: Massive, machine-dominated rhythms characterized the architecture in the fantastic sets of

German director Fritz Lang’s 1927 masterpiece, METROPOLIS, redone with a disco soundtrack in 1984.

names like steps. Throughout the opera, the Villa Rotonda is utilized as the setting for the action and music, a sympathetic conjunction of lust, lyricism, and luminosity.

Music, architecture, and film are natural complements, fusing to create new meaning for each other. Next installment, we’ll explore fantasy architecture in films. *Yolita Schmidt*

Houston architect Yolita Schmidt writes about movies in alternating issues of Texas Architect.

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40th Annual TSA Design Awards Call for Entries

Celebrating its 40th year, the TSA Design Awards Program seeks to recognize outstanding architectural projects by architects who practice in Texas and to promote public interest in architectural excellence. In addition, one architectural project completed in 1969 or before will be selected this year for the TSA 25-Year Design Award. In the past, winning projects have been selected from every region of the state, as well as from other countries and states. Winners have come from one-person offices and large firms and have ranged from simple one-room buildings to elaborate high-rise offices. This year all architects who are registered in Texas are invited to submit one or more entries for consideration by this year's jury. Out-of-state architects must enter Texas projects. Judging will take place in June in Dallas. Winners and their clients will be honored by a special announcement party at the TSA Annual Meeting, October 6-8, 1994, in Austin. Winning projects will be publicized statewide and featured in the September/October 1994 issue of *Texas Architect* magazine.

ELIGIBILITY

Any new project in General Design (including adaptive use), Interior Architecture, Restoration, or Urban Design/Planning may be entered. Construction must have been completed after January 1, 1988, to be eligible. Urban Design/Planning projects must have construction completed or must have an active client and some portion under construction or completed. Any project completed on or before December 31, 1969, may be entered in the 25-Year Award category. Individuals or firms whose primary office is located in Texas may enter any number of projects anywhere in the world. Texas-registered architects located out of state may enter any number of Texas projects.

Entries must be submitted by an architect who was registered with the Texas Board of Architectural Examiners at the time the project was executed. Where responsibility for a project is shared, the design architect must be a registered Texas architect and all participants who substantially contributed to the work must be credited.

Projects must be submitted in the name of the firm that executed the commission. If that firm has been dissolved or its name has been changed, an individual or successor firm may enter projects in the name of the firm in effect at the time the project was executed. Multiple entries of the same project by successor individuals or firms will not be accepted. For multi-building projects, the architect submitting the project (or portion thereof) must designate authorship of each portion of the project.

25-Year Award. One project may be selected to receive the TSA 25-Year Design Award. Architectural projects completed on or before December 31, 1969, are eligible. Projects must be submitted by the original architect, original architecture firm, or a successor to the original architect or firm; or by a component of the AIA.

New for the 1994 program:

- **Gyo Obata, FAIA, leads jury**
- **25-Year Award established**
- **Urban Design/Planning category added, clarified**
- **Deadline: May 31, 1994**

JUDGING

A jury led by Gyo Obata, FAIA, of Hellmuth, Obata & Kassabaum, with Kevin Kennon, AIA, and a third distinguished architect to be named, will pick the winners. Project authorship will remain concealed throughout jury deliberations. Awards may be given in these categories: General Design (including adaptive use), Interior Architecture, Restoration, and Urban Design/Planning. One award may be given in the 25-Year Award category. The list of project types on the entry form is only an aid to the jury and does not imply that a winner will be chosen from each project type. TSA reserves the right to disqualify entries not submitted in accordance with these rules.

40th Annual TSA Design Awards Entry Form

Project Credits

Please provide the information requested on both sides of this form and read carefully the competition rules before preparing your entries! Please print clearly in ink.

Entrant's Name _____	Owner (or project completion) _____
Title/Position _____	Architect (Not firm name, team members) _____
Firm Name(s) _____	Consultants (Interior, structural, MEP, etc.) _____
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Fax _____	_____
TBAE Registration Number _____	_____

Competition entry deadline: May 31, 1994. Use photocopies of this form if necessary.

40th Annual TSA Design Awards

Contest for Entries



DEADLINE

The fee, entry form, text, and slide submission must arrive at the Texas Society of Architects (Address: 114 W. 7th St., #1400, Austin, Texas 78701, 512/478-7386) in the same container and at the same time, BY 5:00 P.M., TUESDAY, MAY 31, 1994. LATE ENTRIES WILL NOT BE ACCEPTED.

AWARDS

Architects and clients of winning projects will be honored at the TSA Annual Meeting in Austin, October 6-8, 1994.

For publicity purposes, architects of winning projects must submit six 8"x10" black-and-white photographs of one view of the project. These must be received at the TSA offices by July 15.

For publication, *Texas Architect* magazine will require original images—not duplicates—of each winning project. The original slides and transparencies will be returned after the magazine has been printed. In addition, the entrant of each winning project will be required to pay a \$250 publication fee to defray the cost of four-color separations.

RETURN OF ENTRIES

Entries will be mailed individually to all entrants by UPS Ground or U.S. Mail. If you wish to have your carousel returned by other means, please attach instructions and an account number or check for additional cost.

ENTRY PACKAGE

CHECKLIST. Each entry package must contain the following items, which must all be mailed or delivered to the TSA office in the same container on or before May 31, 1994:

- (1) a boxed slide carousel with slides,
- (2) one-page data sheet,
- (3) a completed and signed entry form, in an envelope taped to the outside of the carousel box,
- (4) the appropriate registration fee(s) in the envelope with the entry form or, for multiple entries, in any one of the envelopes.

SLIDES. Entrants must submit slides in a working 80-slot Kodak Carousel tray for each project, in which the slides are in proper order and position. Any number of slides may be entered; a total of 20, including the slides below, is a recommended maximum.

The first slide of each entry must be a title slide, with the following information: project type (see entry form); project size, in gross square feet; and project location.

Following the title slide, each entry must include:

- (A) One slide of a site plan or aerial photograph with a graphic scale and compass points (interior architecture projects are exempt from this requirement).

(B) At least one slide showing the plan of the project. For a multi-story building, include only those slides necessary to describe the building arrangement and envelope. Sections and other drawings are optional. If included, section location must be marked on the appropriate plans.

(C) One text slide containing a brief description of the project, including the program requirements and solution.

(D) For restorations and adaptive-use projects, at least one slide describing conditions before the current work started.

(E) For the 25-Year Award, at least one slide taken within three years of the project's original completion and at least one slide taken recently, which shows the project's current status.

DATA SHEET. Each entry must include an image and written text describing the project, with the program requirements and solution, on one side of a letter-size sheet of white paper. The image—a representative photograph or drawing—must be no larger than 5" x 7". The data sheet must be folded and placed inside the slide-carousel box. For the 25-Year Award, up to four additional sheets of text and/or images may be submitted. DO NOT WRITE YOUR NAME OR THE FIRM'S NAME ON THIS TEXT SHEET.

ENTRY FORM. Use the official entry form for your entry. Copies of the form should be used for multiple entries. Place the entry form(s) in an envelope with the fee(s) and tape the envelope to the outside of the carousel box.

FEE. TSA MEMBERS: Include a registration check for \$100 for the first project, \$90 for the second, and \$80 for the third and further projects submitted by a TSA member; NON-TSA MEMBERS: Include a registration check for \$180 for the first project, \$160 for the second, and \$140 for the third and further projects submitted by a non-TSA member. Place the check in an envelope with the entry form and tape it to the outside of the carousel box. Make checks or money orders payable to TSA. NO ENTRY FEES WILL BE REFUNDED.

MORE INFORMATION

For additional information on rules, fees, and other matters, call Ray Don Tilley, 512-303-7703 or 512-478-7386.

Project Information

Project Name _____

Project Location _____

Slide size in sq. ft. _____

Mo./yr. completed _____

Category General Design Interior Architecture Restoration
 Urban Design/Planning 25-year Award

Project type Commercial Residential
 Institutional Other (specify below): _____

I certify that the information provided on this entry form is correct; that the submitted work was done by the parties credited; that I am authorized to represent those credited; that I am an architect registered with TBAE; and that I have obtained permission to publish the project from both the owner and the photographer. I understand that any entry that fails to meet these requirements is subject to disqualification.

Signature _____

Date _____

Fee _____ TSA MEMBER: \$100 for first project, \$90 for second project, \$80 for third and further projects
NON-TSA MEMBER: \$180 entry fee for first project, \$160 for second project, \$140 for third and further projects

Check Number _____

This is entry # of _____ total entries.