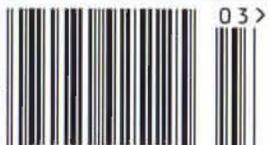


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# TEXAS ARCHITECT



**On the cover:** Schlotzsky's Headquarters, Austin, Sinclair Black and Andrew Vernooy, AIA, Austin. Photograph by Paul Bardaghy.

**Above:** Sulzer Orthopedics, Austin, PageSoutherlandPage, Austin. Photograph by Greg Hursley.

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# At the Office

OVER THE YEARS, I have worked on a number of issues of *Texas Architect* that examined ideas about the workplace. Often the discussion of the projects we published would come around to whether the offices looked like someplace we would like to work. This issue was no different. As we talked to the architects and clients, we also talked among ourselves about what makes an office a good place to work. Are the work spaces comfortable, would they be pleasant to look at day after day, do they function as they were intended? And while these questions are important, the projects presented in this issue inspired another question. What does the workplace say about the employer who built it?

Most of the projects presented here were described by the clients and the architects as employee-driven: Either the workers were closely involved in the design process or the features included were intended to attract and retain the right kind of worker. We want our employees to be happy and we will build workplaces to ensure that they are, these employers say.

Such motives are, of course, not always altruistic. Reduced turnover and improved morale translate directly to the bottom line. And in an era where downsizing and streamlining are the corporate strategies of choice, some skepticism about motives seems called for. Certainly, many employers believe that treating employees well is the right thing to do (and if it pays off, even better). But if companies are asking fewer people to do more, does having a lake or a fitness center at work help relieve the burden? If the push toward greater productivity is just carried out in more pleasant surroundings, then who is better off?

*Susan Williamson*

## THE TA PROFILE



**Michael Shirley**  
 Vice President  
 Hellmuth, Obata + Kassabaum  
 Houston

**Where did you go to school?** B.Arch. and M.Arch., University of Florida

**If you could be something other than an architect, what would it be?** Other than an architect I would want to be an explorer and pioneer.

**Who were your mentors?** Gyo Obata, Paul Kennon, Bill Caudill

**What building would you most like to redesign?** The Houston Music Hall

**If you could be any architect, who would it be?** Eero Saarinen

**What is the most interesting building in Texas no one has ever heard of?** My son's latest fort

**Who is Texas' most important architect (past or present)?** William Ward Watkin

## UPCOMING ISSUES

We invite submission of projects to *Texas Architect*:

July/August (deadline 30 March) "The New Texas Vernacular"

November/December (deadline 10 July) "Designing Green"

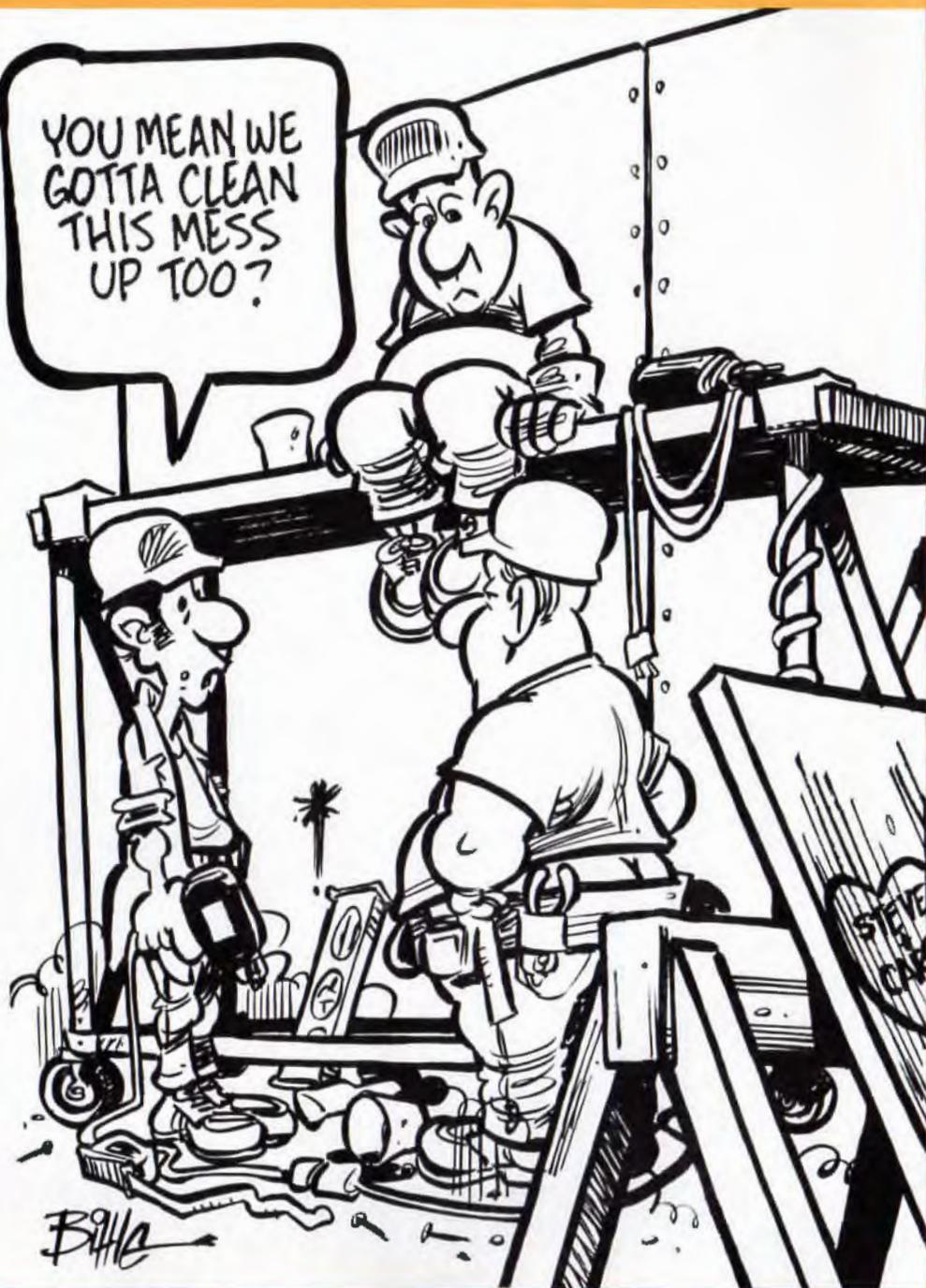
If you have questions, or ideas for "News" or "Survey," please call us at 512.478.7386, fax at 512.478.0528, or e-mail at williamson@txarch.com.

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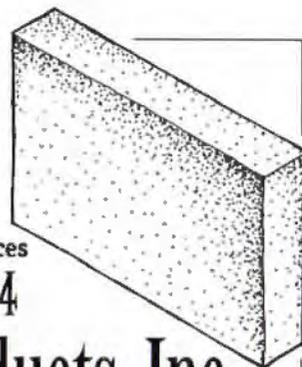
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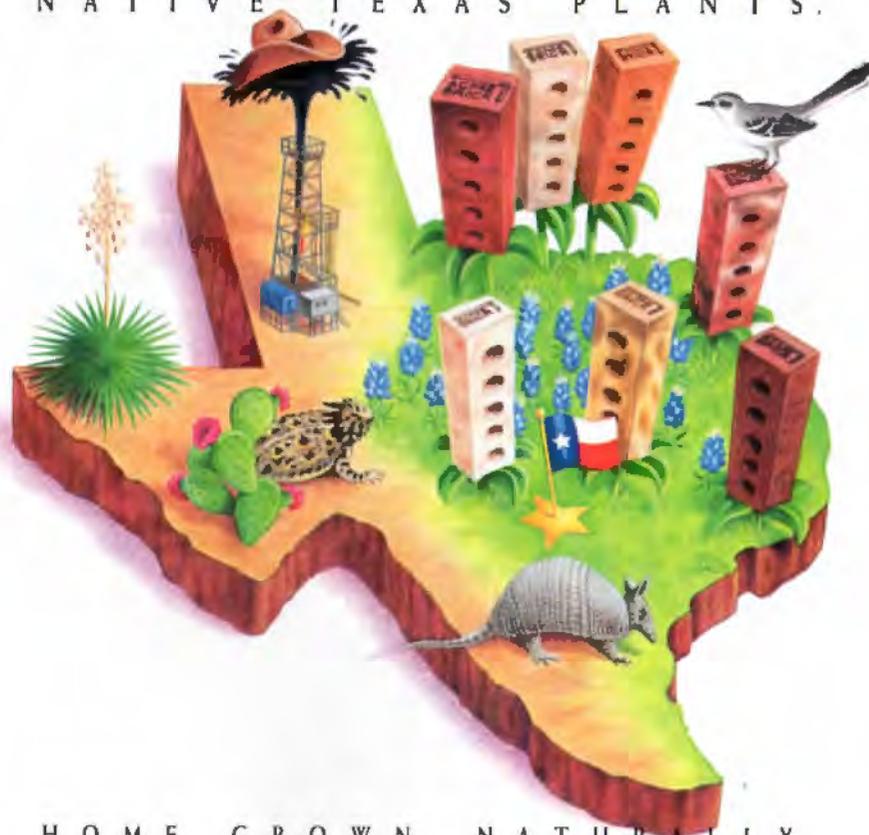


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# 1998 HONORS PROGRAM

## Call for Nominations

Each year since 1971 the Texas Society of Architects has recognized 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 concerns; museum programs and exhibits about community architecture; and reporting, publications, and articles promoting the appreciation of the built and natural environment.

In addition, the TSA Honors Program recognizes TSA's exceptional members in several categories and distinguished Texas architectural educators and writers 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 outside the profession whose activities make significant contributions to the goals of the architectural profession for improvement of the natural or built environment in Texas.

#### Llewelyn W. Pitts Award

Awarded to recognize a TSA member for a lifetime of distinguished leadership and dedication in architecture.

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 Chair.

#### Edward J. Romieniec Award

Awarded to recognize an individual architectural educator for outstanding educational contributions.

Awarded in memory of Edward J. Romieniec, FAIA, a former professor and dean of architecture at Texas A&M University and the first recipient of this award. Nominee must be a current or former member of the faculty of one of the seven accredited Texas schools or colleges 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 breadth; influencing 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.

#### John G. Flowers Award

Awarded to recognize an individual or organization for excellence in the promotion of architecture through the media.

Awarded in memory of TSA's first executive vice president.

#### William W. Caudill Award

Awarded to recognize a TSA member for professional achievement in leadership development during the early years of AIA membership.

Awarded in memory of William W. Caudill, FAIA, recipient of the 1985 AIA Gold Medal and a pioneer of architectural design, practice, and leadership and service to the organization and community. Must be an architect member in good standing and an active member of the local AIA chapter for a minimum of two years, not to exceed ten years (40 years of age is a recommended maximum for a nominee). The nominee 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.

#### Architecture Firm Award

Awarded to a TSA firm that has consistently produced distinguished architecture for a period of at least 10 years. This award is the highest honor the Society can bestow upon a firm.

Any TSA component may nominate one eligible firm. Firms practicing under the leadership of either a single principal or several principals are eligible for the award. In addition, firms that have been reorganized and whose name has been changed or modified are also eligible, as long as the firm has been in operation for a period of at least 10 years.

### Nomination Procedures

Except for the Llewelyn W. Pitts Award, each nomination must be submitted through the local chapter and must be in an approved format. TSA will provide nomination forms and portfolio criteria to each local chapter. Additional copies may be obtained upon request.

Nominations for the Llewelyn W. Pitts Award may be made by any TSA member in the form of a letter addressed to the Chair of the TSA Honors Committee. No portfolio is to be submitted.

### Selection and Notification

Recipients of all TSA Honors Awards are chosen by the members of the TSA Honors Committee in June of each year. Recipient names (with the exception of the Pitts Award) are ratified by a vote of the TSA Executive Committee at the summer meeting. Following the meeting, Honors Award recipients are notified of their selection and invited to the Awards Luncheon that takes place during TSA's Annual Meeting in the fall.

The names of Honors Award recipients are published in *Texas Architect*. Each local chapter is responsible for notifying local media; however, if a chapter needs assistance, the TSA staff will help prepare press releases.

Portfolios will be returned to the nominating chapters following the TSA summer board meeting.

### Presentation

Awards will be presented during TSA's 59th Annual Meeting in Austin, Texas, October 1-3, 1998.

### Submission Deadline

All nominations must be received in the TSA office no later than 5:00 p.m. on Friday, May 29, 1998. Please direct questions to Gay Patterson at TSA, 512/478-7386. Nominations shall be sent to:

TSA Honors Committee  
John Nyfeler, AIA, Chair  
c/o Texas Society of Architects  
816 Congress Avenue, Suite 970  
Austin, Texas 78701

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# News

## More seats for Houston 10

**HOUSTON** A new performance center promises to add to the stability of the central business district.

## A Remembrance 10

**AUSTIN** Architect Sinclair Black, FAIA, pays tribute to Alan Taniguchi, FAIA, who died in early January.

## A Passion for Art and Rights 11

**HOUSTON** With the death of Dominique de Menil, Houston loses a piece of its cultural legacy.

## Media Recognition 12

**DALLAS** The Dallas Chapter of the American Institute of Architects recognized 14 in its annual delineation competition.

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**SACRAMENTO, CALIF.** A ballot initiative in June in California could threaten architects' and engineers' ability to compete for state-funded jobs.

## A "yes" in stadium vote 21

**DALLAS** In a fiercely fought, narrowly won effort, Dallas voters passed an increase in the car rental and hotel tax to pay for a new sports arena.

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## Of Note: West Texas gathers 21

## Of Note: A California invite 21

## More seats for Houston

**HOUSTON** The Hobby Center for the Performing Arts, a multi-theater center to be built in the northwest corner of downtown Houston, will cap long-running plans for a theater district to help keep Houston's central business district viable. And it will give the city some important bragging rights: When the Hobby Center opens, Houston will have more performing-arts seats than any American city except New York.

The new Hobby Center is to be built on the trapezoidal site that is currently home to the existing Houston Music Hall and Coliseum (1937, Alfred C. Finn), between Bagby Street and the edge of Buffalo Bayou in downtown, just north of Houston City Hall and near Bayou Place (the recently completed downtown entertainment complex that is housed in the refurbished Albert Thomas Convention Center). The design team for the project includes Robert A.M. Stern Architects of New York and Morris Architects of Houston; Jules Fisher/Joshua Dachs Associates of New York, theater planning consultants; Jaffe

Holden Scarbrough Acoustics of Norwalk, Conn., acoustics consultants; and Donnell Consultants of Tampa, Fla., theater-construction cost-management consultants. Century Development of Houston will provide construction management.

The idea for the new Hobby Center took shape when Theater Under the Stars (TUTS), the Houston musical-theater group that has been using the 3,000-seat music hall since the early 1980s, joined with other groups and commissioned a study to see how much renovating the Houston Music Hall would cost. The answer was \$25 million, and spending it would leave the music hall still attached to the decrepit coliseum building. A new building that would utilize the whole site would cost about the same amount, the study said. Supporters of a new center formed the Houston Music Hall Foundation to raise the needed funds and to manage putting the project together. A major gift from the Hobby Foundation, announced in 1997, provided the bulk of the funding raised to date.

## A Remembrance

**AUSTIN** On January 14, Alan Taniguchi, FAIA, winner of the 1996 Texas Society of Architects Llewelyn W. Pitts Award, died. The following is an adaptation of a letter written by Sinclair Black, FAIA, in support of Taniguchi's nomination for the Whitney M. Young Jr. Citation, which he was awarded by the American Institute of Architects (AIA) in 1996.

When I tire of dealing with people that I do not like and cannot respect, it helps me to think of Alan Taniguchi, the one person in my experience whose life exemplifies the concepts of integrity, leadership, and respect for others. Alan always pursued each goal and every aspect of his life with the highest of values and personal integrity. Politicians and power brokers who would attempt to use his influence to their own ends never understood that he could only be swayed by doing the right thing.

Since Alan Taniguchi walked into my design studio as the newly arrived faculty member of the School of Architecture at the University of Texas (UT) in 1961, I have never seen him in any role other than that of a leader. Soon after his arrival, he became dean

and moved architecture from a troubled and sleepy department into a world-class endeavor with school status and a brilliant future. The legacy of Alan's values and leadership are still a driving force of the school 25 years later.

Alan asked me to teach one day in 1967 around 11:00 a.m., and by 2:00 p.m., I was standing in front of my own third-year design studio wondering what to say. During those days when we were absolutely dedicated to building the best school of architecture in the country under Alan's leadership, he was also involved in literally hundreds of other leadership roles. He was busy planning Town Lake, the open-space heart of Austin; fabricating a national minority scholarship program for the AIA; chairing the Planning Commission of Austin; or attracting the Michener Art Collection to UT, just to mention a few.

Later, when the top five scholars at UT left the university in protest of political ma-



"A Remembrance" continued on page 14

The conceptual design scheme for the project proposes a wedge-shaped conglomeration of three structures, each of which will house a different functional area within the new Hobby Performing Arts Center. The largest of these will be the 2,650-seat large theater space, to be used by TUTS and touring shows, which will be tall and relatively shallow to optimize site lines and a feeling of intimacy. The lobby space of this large theater, set 17 feet above street level, will have a tall glass curtainwall, shaded by a jauntily slanting copper roof, that will open the space eastward to the downtown, rather like the upper-level lobby at the George R. Brown Convention Center across town. The high wall dividing lobby and theater will be clad in white limestone; it will be skylit from above by day and washed by floodlights at night, an idea that promises to give the space depth and animation.

Fees for parties and receptions to be held in this space are already being figured into the operating budget for the project. TUTS plans to keep the theater "lit" for 26 weeks

per year; the Houston Music Hall Foundation is working with Pace Concerts and others to fill it the rest of the time.

A second, smaller theater, with about 300 seats, is planned for the part of the building to the north of this space. It will be used by local theater and music groups; the Houston-based chamber-music society, Da Camera, is said to be planning to make this theater its home. A piano bar will provide a hinge between the large and small theaters. The lobby of the smaller theater will be at street level, with a restaurant space above it, an arrangement that gives the theater an interesting set of sectional relationships—and one that should provide significant challenges to those planning the small theater's acoustics.

The third portion of the building will contain the Theater Under the Stars's Humphreys School, administrative offices for the complex, and the Houston Music Hall Foundation. These functions will be clustered along the Walker Street side.

Each of the three zones of the building can

be operated separately; the small theater can be open when the large theater is dark, and vice versa, and the restaurant space, with its own entrance, can function as a draw in itself, serving people who come to the Performing Arts Center, to Bayou Place, or to other theaters in the area.

The final performance in the Music Hall is scheduled for May 1998. The City of Houston has agreed to begin demolition in June. At that point, the property will be deeded to the Houston Music Hall Foundation for construction.

On completion of the project, the city will again take possession of the building, while the foundation will operate it under contract to the city. Plans call for a multi-level parking garage to be built at the western edge of the site. Opening of the Hobby Center is scheduled for late in 2001. **Joel Warren Barna**

*Joel Warren Barna is a former editor of Texas Architect; he is the development officer for the MacDonald Observatory at the University of Texas at Austin.*

## A Passion for Art and Rights

**HOUSTON** Dominique de Menil died on December 31 in Houston. Her death creates an engulfing void in her adopted city; the gentle manner with which she lived her life, with a passion for art and architecture as she and her husband John battled human injustice, was unique. Her embrace of the arts, from painting and sculpture to architecture, lasted half a century. At an advanced and frail age she was still busy on various projects, and she never gave up the quest for the best in the culture of creativity or the advancement of oppressed humankind.

Dominique Schlumberger was born in Paris in 1908, a daughter and niece of the brothers who invented an electromagnetic device for discovering underground oil deposits, an invention that ultimately made the Schlumbergers extremely wealthy. She studied mathematics and physics at the Sorbonne, and in the early 1930s, met and fell in love with Jean de Menil, a proud but impecunious baron. After their marriage, she became a Roman Catholic and he went to work for the fledgling Schlumberger company. Before the Menils and their three young children moved abroad, first to South America and then to Houston in the early '40s, Jean was an underground



The Menil Collection

courier for the French Resistance.

The Menils had two more children during their early years in Houston, all the while living a simple life in a two-story house on the edge of affluent River Oaks. But something

remarkable had happened to them along the way: They had met a charismatic French Dominican priest named Marie-Alain Couturier, who converted their interests to modern art. The Menils began to buy modest-sized paintings by Tanguy, Ernst, and Tamayo, and when Jean spent time in New York on business, he found himself drawn to figures in the art world.

The Menils decided to build a modern house, and New York sculptor Mary Callery advised them to hire her friend Philip Johnson, a relatively untested designer with ties to the Museum of Modern Art and a glass house in Connecticut. Callery told the Menils, "If you want to spend \$100,000, call Mies van der Rohe, or if you want to spend \$75,000, call Philip Johnson." The Menil house, completed in 1950 on San Felipe Road, was the first dwelling in the state inspired by van der Rohe and a puzzlement to the upper-crust

denizens of nearby River Oaks. As the house began to fill up with exceptional pieces of art, the Menils entertained a spectrum of Houston society, along with the artists and architects who were their friends. Rice professor Anderson Todd recalls that it was at a Menil party where he first saw an African-American guest in a River Oaks house. Both Dominique and Jean became essential figures in the development of the Contemporary Arts Museum, the Art Department of The University of St. Thomas, and the Institute for the Arts at Rice University. Near the University of St. Thomas, the Menils built an ecumenical chapel filled with paintings by Mark Rothko, known as the Rothko Chapel.

Following the construction of their house, Dominique and John (who Americanized his name when he became a citizen in 1961), were instrumental in getting Philip Johnson to design a new campus for the University of St. Thomas, as well as referring him to his future Texas clients. Marguerite Johnston Barnes knew the Menils from the beginning of their days in Houston and recalls, "They were an incredible team. Over the years they had a profound influence on Houston in the arts, in education, in race relations, and in international status. They demanded of Houston

*"A Passion for Art and Rights" continued on page 13*

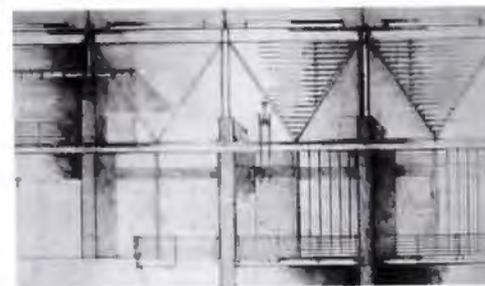
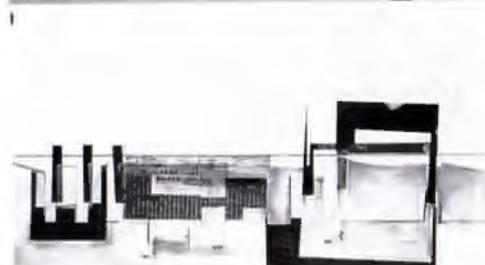
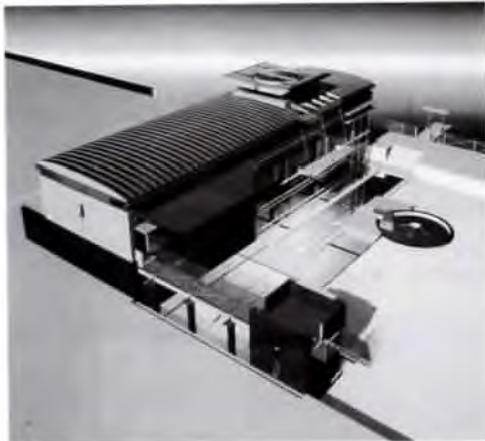
## Media Recognition

**DALLAS** Fourteen submissions were honored with awards in the 23rd Annual Ken Roberts Memorial Delineation Competition (KRMDC), held by the Dallas Chapter of the American Institute of Architects. Jurors Lawrence Speck, FAIA, dean of the School of Architecture at the University of Texas; Val Glitsch, FAIA, an architect in Houston; and John Maruszczak, a professor at the University of Texas at Arlington, chose from a pool of 115 entries.

The competition is named after Ken Roberts, a Dallas architect who organized the first competition and died the following year. Submissions are original works of art, representing a wide range of styles, techniques, and media, that provide a

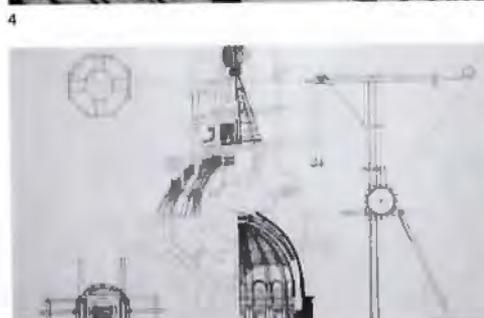
glimpse of the creative process and promote a better understanding of the profession.

In the professional category, the Wiley Award, the highest recognition, was given to Bryan Weber. Both honor and merit awards went to Harry Mark, and citations were received by Richard Ferrier, FAIA, Brian Kuper, and David Stocker. In the student category, Matt Ferguson received the best student award; an honor award went to Yi Hsiu Liu, and merit awards went to Brian Hendryx and Chun Fu Lin. In jurors' picks, Speck chose Richard Ferrier and Harry Mark; Glitsch picked Harry Mark; and Maruszczak chose Tom Tenery. *Kelly Roberson*



1 Wiley Award, Bryan Ferguson  
Weber

2 Best Student: Matt Harry Mark



4 Professional Merit: Hsiu Liu  
Harry Mark

5 Student Honor: Yi Richard Ferrier, FAIA

## CALENDAR

### "Renoir's Portraits: Impressions of an Age"

Sixty diverse works will be gathered in *Renoir's Portraits*, the first major exhibition devoted exclusively to portraits created by Pierre-Auguste Renoir (1841-1919). The portraits span the artist's career, and capture a wide variety of family, friends, and acquaintances. Renoir was, at one point, a successful society portraitist, and portraiture played a critical role in his livelihood. The exhibition also tracks his return, after a trip to Italy in 1881, to the traditional values of classical art and concern for technique. Kimbell Museum, Fort Worth (817/532-8451), FEBRUARY 8—APRIL 26

### The Second of Three Parts

*Modernism in a Century of Change: Expressionist Currents* will focus on the diverse currents of Expressionism that emerged out of northern Europe in the first decades of the century, and the evolution of those currents up through today's contemporary scene. It is the second of three *Modernism in a Century of Change* exhibitions, and part of ongoing series of presentations that highlight The Museum of Fine Arts 20th-century collection. The installation opens with a group of paintings by the German Expressionists of the pre-war era, and moves to works by Jackson Pollock, Pierre Alechinsky, Georg Baselitz, and A.R. Pench, who represent the contemporary segment of the exhibition. The Museum of Fine Arts, Houston (713/639-7300), FEBRUARY 12—MAY 31

### "Print Study Exhibition"

The spring semester showing of the Archer M. Huntington Art Gallery *Print Study Exhibition* will feature work from the museum's collection of more than 12,000 prints and drawings. As a custom, professors in the Department of Art and Art History select works on paper that enhance understanding of media, periods, styles, and issues being considered in their courses, while introducing the public to outstanding works and recent acquisitions. Archer M. Huntington Art Gallery, University of Texas (512/471-7324), MARCH 27—MAY 10

### "Claude Monet: A Turning Point"

The Dallas Museum of Art will present an exhibition of paintings by Claude Monet that examines his experimentation with the series in his group of *Débâcles*, or winter scenes along the Seine. Rendering of sites at Vétheuil and other themes such as urban views and the artist's garden at Giverny will be also included. Dallas Museum of Art, Dallas (214/922-1200), MARCH 28—MAY 17

"A Passion for Art and Rights" continued from page 11

new and higher expectations of itself—and they got them." Brazos Bookstore owner Karl Killian, entertained in their home while a student at the University of St. Thomas, says, "They were an amazing pair. She was the more cerebral one, very involved in her thoughts and projects, which John grounded and helped to realize."

The Menil's art collection grew to the point that the Menil Foundation began planning a museum to house what eventually numbered over 15,000 pieces. Louis Kahn was chosen as architect but died before plans could be finalized. John died in 1973, after the foundation purchased a number of residential blocks as a precinct for their museum. When Renzo Piano was commissioned to design the large Menil Collection museum in the neighborhood of cottages adjoining the University of St. Thomas, Dominique's charge was "make it look small on the outside and be big on the inside." The resulting linear, two-story building, clad in grey cypress with a ceiling of light-baffling, curvaceous cement blades suspended below a glass roof, won universal acclaim both for what it did for the art and for how it deferred to the small-scaled

neighborhood; Piano went on to design a smaller building nearby for Dominique for the paintings of Cy Twombly. Last year, a chapel a block away, designed by her son Francois, was completed to house two 13th-century Byzantine frescoes (see *TA*, September/October 1997, pp. 74-75).

Dominique, who had developed into an accomplished curator, zestfully took the out-front role in human rights activities theretofore held by her husband, establishing the Rothko Chapel Awards, given for efforts that foster mutual understanding on issues affecting justice and human freedom worldwide. Aristocratic in the best sense, speaking softly in her French accent, she could be unbending when focused on a particular goal dealing with art or human rights.

It would be difficult to fully document everything that Dominique and John de Menil did for Houston. Their time there was not without controversy. After taking up a cultural cause for a museum or institution and finding it difficult to achieve the quality they aspired to, they would leave for another venue. It was about excellence and a better city, along with personal pride; they bucked the status quo with

## Of Note: Ford files to UT

**AUSTIN** The office files and personal papers of O'Neil Ford, FAIA (1905-1982), have been donated to the Architectural Drawings Collection at The University of Texas at Austin (UT) by his widow, Wanda Graham Ford. The materials include personal and business papers, as well as books, pamphlets, and photographs.

Ford's work is noted for its craft and use of native materials. He was honored with an appointment to the National Council on the Arts in 1968 and to the American Council for the Arts in Education in 1975; in addition, the first endowed chair in the School of Architecture at UT was named for Ford. Access to the materials, which will take several years to fully process and catalog, is by appointment only; call 512/495-4621 for information. **KR**

steely will and the belief that their way was the best way. Houston is irrevocably changed and charged with the artistic and humane light that the Menils shed on their adopted city. **Frank Welch, FAIA**

*Frank Welch, FAIA, is an architect practicing in Dallas.*

# HEALTH CARE ARCHITECTURE EXHIBIT

## Entry Deadline: April 3, 1998

Showcase your latest innovations in health care facility design at the 1998 THA Annual Conference and Expo, June 1-2 in Dallas. Introduce your firm to the planners and decision-makers for health care facility construction and renovation projects by participating in this exhibit. For information call 512/465-1516.



The Association of Texas Hospitals  
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## Of Note: Academy Award

**AUSTIN** Austin architect M.J. Neal received a XXXIX+I (39+1) award from the Academy of Architecture Arts and Sciences for his design of the Carmichael Residence in Lago Vista. The competition was created to recognize 39 of the best architects and designers in the world at or below the age of 39. The Academy is dedicated to the advancement of architecture, building, construction, design, and engineering. More information is available on its web site at [www.frank.org/academy.htm](http://www.frank.org/academy.htm). **KR**



Carmichael Residence photo by Paul Bardagly

*"A Remembrance" continued from page 10*

nipulation and anti-educational priorities on the part of the UT Board of Regents, Alan was among them. This was a monumental personal sacrifice for these men that did, in fact, force positive change throughout the university. Most people never understood how much integrity and personal strength that took.

Alan's respect for others drove him to create access to higher education for minorities and women long before it became the law. In the conduct of his professional life, Alan was always extremely generous to his younger colleagues, encouraging their initiatives and sharing his own career with them. Often he would assemble a professional team made up of younger people who needed specific career opportunities.

With Alan, respect for others became compassion, as evidenced in his career-long

involvement in minority education, scholarship issues, human rights, attempts to make affordable housing a reality, involvement in disaster relief efforts, and his concern for the special housing problems of the aging.

Alan's selfless dedication to public service simply could not be matched. No matter what the cause, if it was worthwhile, Alan would be involved, and always in a leadership role. At the age of 74, Alan had lent his lifetime of experience and insight to a broad range of community affairs, including serving as a trustee of Huston Tillotson College.

I consider myself to be incredibly lucky, indeed honored, to have been associated with this man I consider my mentor, Alan Taniguchi. *Sinclair Black, FAIA*

*Sinclair Black, FAIA, is an architect practicing in Austin.*



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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.

#### Eligibility

Individuals or firms whose primary office is located in Texas may enter any number of projects anywhere in the world. Texas-registered architects located in another state may enter any number of projects located in Texas.

**General Design (including adaptive-re-use), Interior Architecture or Restoration:** Construction must have been completed after January 1, 1991.

**Urban Design/Planning:** The project must at least have an active client and some portion under construction.

**25-Year Award:** Any project completed on or before December 31, 1973.

#### Entry Package

Each entry package must contain the following items:

1. slides
2. data sheets (4 copies)
3. entry form
4. registration fees

#### 1. Slides

Entrants must submit slides in a functional 80-slot slide carousel tray for each project, in which the slides are in proper order and position. **Your name or the firm's name may not appear anywhere on any slide.** Each project is limited to 25 slides, presented in the following order:

The first slide of each entry must be a title slide that contains information about project type (see entry form); project size in gross square feet; and project location.

Following each title slide, each entry must include (in no particular order):

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 restoration and adaptive re-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.

#### 2. Data Sheet

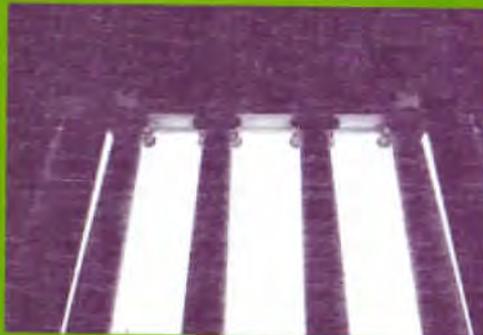
Each entry must include four copies of a data sheet with a single image and text describing the project, including program requirements and solution, on one side of a letter-sized sheet of white paper. The image—a representative photograph or drawing—must be no larger 5"x 7". The four copies of the data 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 data sheet.**

#### 3. Entry form

Use the official entry form for your entry. Copies of the form

44<sup>TH</sup> Annual  
Texas Society of Architects

# DESIGN AWARDS



CALL *for*  
ENTRIES

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.

#### 4. Fee

TSA members: include a registration check for \$100 for the first entry, \$90 for the second entry, and \$80 for the third and subsequent entries. Non-TSA members: Include a registration check for \$180 for the first entry, \$160 for the second, and \$140 for the third and subsequent entries submitted by a non-TSA member. Make checks or money orders payable to Texas Society of Architects. No entry fees will be refunded.

#### Deadline

Entries must be received by **5:00 p.m. on Friday, May 29, 1998** at:

Texas Society of Architects  
816 Congress Ave., Suite 970  
Austin, Texas 78701  
Ph: 512.478.7386

#### Judging

The jury for the 44th annual TSA Design Awards will be announced in March. The list of project types on the entry form does not imply that a winner will be chosen from each project type. TSA reserves the right to disqualify entries that are not submitted in accordance with these rules.

#### Awards

Architects and clients of winning projects will be honored at the TSA annual meeting in Austin October 1-3, 1998.

Winning projects will be featured in the September/October 1998 issue of *Texas Architect* magazine (winning entrants may be required to pay up to \$250 in publications fees to defray the cost of color separations).

Winning projects will be publicized statewide by TSA.

#### Return of Entries

Entries from firms in large cities will be returned to the local AIA chapter office and held for pick-up. Entries from firms located in cities without staffed chapters will be mailed individually to entrants via UPS ground or U.S. mail. Entries from Austin will be available for pick-up at the TSA offices. If you wish to have your carousel returned by other means, please attach instruction and an account number or check for additional cost.

#### General

Entries must be submitted by the design architect, who must have been 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 projects may be submitted by the original architect, original architecture firm, a successor to the original architecture firm, or by a component of the AIA.

For more information on rules, fees, and other matters, please call Conan Yetmen at TSA, 512.478.7386.

## 44th Annual TSA Design Awards Entry Form

### Project Credits

Please provide all the information requested on this form and read carefully the competition rules before preparing your entry(ies). Please print clearly in ink.

Entrant's Name \_\_\_\_\_

Title/Position \_\_\_\_\_

Firm Name(s) \_\_\_\_\_

Mailing Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Telephone \_\_\_\_\_

Fax \_\_\_\_\_

TBAE Registration # \_\_\_\_\_

Owner (at completion) \_\_\_\_\_

Architect (list firm name and team members) \_\_\_\_\_

### Project Information

Project Name \_\_\_\_\_

Project Location \_\_\_\_\_

Size (sq. ft) \_\_\_\_\_

Mo./yr. completed \_\_\_\_\_

Category  General Design  25-year award

Interior Architecture

Restoration/Renovation

Urban Design/Planning

Project type  Commercial  Residential

Institutional  Other (please specify)

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 the 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 enclosed \_\_\_\_\_

TSA members: \$100 for first entry  
\$90 for second entry  
\$80 for third and subsequent entries

Non-members: \$180 for first entry  
\$160 for second entry  
\$140 for third and subsequent entries

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## Public work threatened

**SACRAMENTO, CALIF.** California's architectural profession is facing a huge and viable threat against its livelihood in the form of a state-wide ballot initiative. Slated for the June 1998 ballot, this initiative virtually shuts the private sector out of public sector contracts for design and engineering services, even if the private sector could do the job more quickly and efficiently.

Backed by the state engineers union, known as the Professional Engineers in California Government (PECG), the initiative would create a bidding system for all projects receiving any amount of state funding or administration; the system would supposedly determine if state-employed architects and engineers could perform design services more cheaply than the private sector. If the ballot initiative passes, projects such as schools, hospitals, correctional facilities, libraries, courthouses, and others would almost certainly be designed "in-house" by the state employees of California. Local governments and other entities receiving state funding would lose the ability to select the design professional who is most qualified for the job. Although PECG has termed the initiative as the "Government Cost Savings and Taxpayers Protection Amendment," it is really a private sector job killer.

Why should Texas, or any other state, be concerned about a California initiative? California architects are well aware of the precedent-setting nature it could have upon the profession in other states. What is occurring in California this year could well happen in Texas next year, especially since California is known as a bellwether state for major policy directives. In fact, many of the legislative and regulatory battles Texas has fought are strikingly similar to those in California.

Already, this issue has crossed borders: Virginia, for example, has a new legislative bill that is similar in scope to the initiative being pushed in California. It too attempts to do away with qualifications-based selection (QBS). In an opinion-editorial recently printed in several regional publications, PECG's past president Arthur Duffy promoted the abolishment of QBS. If the measure passes in California, look for other like-minded public employee unions to be emboldened and to use their legislative or initiative processes at the state and/or local lev-

els to try to close off the public design marketplace.

Architects, engineers, allied professionals, and consumers of design and construction services should be aware of the real language and intent behind the California initiative, commonly referred to as the Competition Killer initiative. The facts of the initiative are as follows:

- PECG raised and spent \$2 million dollars gathering signatures to qualify this initiative for the next ballot.

- This initiative encompasses all design and engineering work for schools, courthouses, hospitals, prisons, libraries, bridges, and other state and local public architecture.

- The initiative applies to local and private sector projects if they receive any amount of state funds or administration.

- The initiative creates a bidding system that requires the state's controller to perform comparisons based on grossly disparate information, as state employees would not have to account for "real world" overhead-type costs in their bids. The actual initiative language states: "In comparing cost, the cost of performing the work using state civil service employees shall include only the additional direct costs to the state to provide the same services as the contractor."

- This initiative creates a project bottleneck. Any project involving state funding or administration would be analyzed by the state controller's office, a process the office has never performed and for which it is ill-equipped given its current staff size and traditional expertise. Combined, these factors would create unnecessary and costly delays in the approval process.

- This initiative requires architects and engineers to indemnify the state and its employees against their own negligence. This is a requirement state workers do not have to meet.

- This initiative could cause the loss of up to 100,000 private sector jobs.

As one of the largest public unions in the state, PECG has amassed a large war chest of money to spend on the campaign. California architects and engineers, from the moment they learned of the initiative and its potential ramifications on design, have collaborated to raise money to fight it. The California Council of the American Institute of Architects (AIA) is leading the architectural profession's campaign against the proposed constitutional amendment

and has established Architects Registered in California Political Action Committee (ARC PAC) to raise the necessary funds to fight the initiative.

Arthur Gensler, FAIA, founder and chair of Gensler, is ARC PAC's Northern California co-chair. Although Gensler's firm doesn't perform public work projects, Gensler felt compelled to involve himself in the campaign. "We simply aren't going to sit by and watch a public employees' union develop the largest taxpayer funded A/E firm in the world," he says. The AIA California Council has been actively educating its members, design professionals, allied professionals, and others since first learning about the initiative.

AIA members, chapters, and firms from across the nation have generously contributed to defeat the initiative. "We felt the entire profession should respond," says John Morton, owner and partner of Morton Verges Architects in Louisiana, who made a contribution. "It really is a national issue because it will penalize all of us, if not now, eventually."

California is three months away from its June election, the day in which all Californians will have the opportunity to vote for, or against, the initiative. Aggressive grassroots education efforts during the past year are beginning to pay off: The California Teachers Association and the Parent Teachers Association have both signed a resolution opposing the initiative. Additionally, taxpayers' groups, water and fire districts, and city and county local governments have joined the coalition to fight the Competition Killer.

However, the most important part of the fight is educating the voters about the true implications and the dangerous precedent the initiative would set if it were to pass. California is one of the largest and most diverse states and, consequently, the campaign is relying upon expensive media purchases to adequately inform and educate the public, which ARC PAC continues to fundraise for. Practicing architects and others familiar with the profession should educate and inform the general public about this attempt by a public employees' union to expand its membership and provide permanent job security, all at the expense of the private sector. **Don Comstock**

*Don Comstock is the 1998 AIA California Council President.*

## A "yes" in stadium vote

**DALLAS** On January 17, Dallas voters narrowly approved, by a measure of only 1,642 votes out of 124,118, a proposal to increase the hotel and car rental tax to fund a new sports arena for basketball and hockey near downtown, in an area that will purportedly spur development in the central business district. The proposed site, a former rail yard that will require environmental cleanup, is on a tract of land adjacent to Stemmons Freeway and is currently occupied by an electric plant.

The plan was conceived by Tom Hicks, owner of the Dallas Stars National Hockey League team, and Ross Perot Jr., owner of the Dallas Mavericks National Basketball Association team. Both claimed an inability to compete due to a lack of resources, which could be provided by a set of luxury suites that do not currently exist at Reunion Arena, the facility used by both teams. Opponents claimed the team owners should fund a new arena themselves, and that Reunion Arena is adequate for all other activities held there.

Under the terms of the approved agreement, the city will pay \$125 million for the new facility; the team owners will pay \$105 million plus any project overruns, but will keep all profits generated by and in the facility. The project budget includes \$8.4 million in fees to Hillwood Development, a Perot-owned firm, to oversee the construction, and \$1.6 million to the developer's investment firm, which will arrange the team owners' financing. Perot and Hicks will pay the city \$3.4 million in rent each year, the bulk of which will be needed over the next 30 years to retire the bonds. At the end of 30 years, the team owners may purchase the facility for \$1 million.

The program's incentive for the city of Dallas hinged on two issues: Perot's stated intentions to develop surrounding property, which would generate tax revenues, and the emotional plea that the teams would move to the suburbs, a hot-button issue from the 1970s, when the Dallas Cowboys moved to Irving, lured by a new stadium.

Politics raged at a high pitch during the debate; the teams, with the support of Mayor Ron Kirk, outspent opponents by a margin of 20 to one. Minority districts voted their overwhelming support for the arena, probably due in part to an extensive campaign by the mayor in southern Dallas to solicit the support of many of the area's ministers. The arena is scheduled to open in the fall of 2000.

**Dennis Stacy**

*Dennis Stacy is an architect practicing in Dallas.*

## Of Note: A search begins

**AUSTIN** In early January 1998, the Austin Museum of Art announced its plans to scrap the 1984 Robert Venturi-designed plan, originally intended for a quarter city block on Fourth Street in downtown, for a new building designed by a new architect on a new site, according to the *Austin American-Statesman*. In 1994, the museum bought a new site, a half block at 3rd and Guadalupe Streets, and in 1997, announced plans to focus on collecting its own works rather than displaying traveling exhibits, which forced it to consider reworking the Venturi design. Instead, the museum will develop a new set of programming needs and begin the search for a new architect in early spring.

**KR**

## Of Note: West Texas gathers

**MARFA** On April 25-26, the Chinati Foundation will host the Art and Architecture symposium. The two-day event features presentations by noted artists, architects, and scholars, with an emphasis on the developing relationship between art and architecture and a concluding panel discussion among all participants.

The symposium will gather luminaries such as Frank Gehry, Claes Oldenburg, and Coosje van Bruggen with Swiss architects Jacques Herzog and Pierre de Meuron, scholar James Ackerman, artists Roni Horn and Robert Irwin, and professor Michael Benedikt, to discuss the relationship of the disciplines of art and architecture, and to address actual collaborations and the issues and circumstances they confront when working together on projects. William F. Stern, FAIA, principal of William F. Stern & Associates, Houston, will serve as moderator. Registra-

tion is \$80, or \$40 for students and Chinati Foundation members, and includes the lectures, discussions, and Saturday-night dinner in the Arena at Chinati. For more information, call 915729-4362.

**KR**

## Of Note: A California invite

**SAN FRANCISCO** Plans are being finalized for the American Institute of Architects (AIA) National Convention in San Francisco, Calif., scheduled for May 14-17. The event, hosted jointly by the three San Francisco Bay Area AIA chapters in the Moscone Convention Center, will offer 124 continuing education seminars and 68,000 square feet of booths and exhibitions, and expects to draw 15,000 attendees. Registration, which includes the general sessions, business meetings, and the Expo, is free for all AIA members, intern/associate members, emeritus members, and honorary members. For details, call the AIA at 202/626-7300 or visit the web site at [www.aia98.org](http://www.aia98.org).

**KR**

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## One to Grow On

**PROJECT** *Eules Public Library*  
**LOCATION** *Eules*  
**CLIENT** *City of Eules*  
**ARCHITECT** *Phillips Swager Associates, Dallas*  
**CONTRACTOR** *Buford Thompson*  
**CONSULTANTS** *Elliot & Hughes (civil); R.L. Goodson & Company (structural); Reed, Wells, Benson & Co. (mechanical); Shrickel, Rollins & Associates (landscape)*  
**PHOTOGRAPHER** *Michael Lyon*

THE PROGRAM FOR THE NEW Eules Public Library by Phillips Swager Associates of Dallas called for a 40,000-square-foot, single-story building with an additional 10,000 square feet of shell space reserved for future expansion. The building completes an existing campus of three municipal structures that lacked a central focus or sense of unity.

Phillips Swager's design team, led by Denelle Wrightson, offered a solution that addresses the needs of library patrons and strengthens the campus by providing a fourth element and adding a "civic drive" that establishes a formal entry to the entire campus. The entry to the new library is on axis with an existing historic sundial, a focal point of the campus, and creates a view from the triangular court leading to the front entry.

The library design combines various building elements and materials from existing buildings. Light-colored brick, prevalent on the existing buildings, is used, but is accented with stripes of darker brick and limestone. The distinctive arched metal roof, canopies,

trim, and exterior light fixtures are all deep green, giving the new building its own identity while tying it back to the existing campus.

On the east side, facing inward toward the campus, three semi-circular turrets were included to reflect prominent design elements on existing buildings and to unite the campus. The turrets contain specific, functional interior spaces and establish a human scale. The south side, visible from the highway, features an expansive window and establishes a greater regional presence.

The floor plan centers on an axis that runs diagonally through the building from front to back, terminating in a small bay window seating area. The wall forming the axis separates the first phase from the expansion shell and provides for display areas.



The interior is bright and open, the arched roof refers to the curve of the turrets and creates an interesting interior space. The adult reading area is located by the large window to the south, while periodicals, genealogy, and the

children's area, accented with bright colors and an inviting gateway, are housed in the three semi-circular spaces.

The architects provided samples of proposed interior furnishings, and library patrons were encouraged to vote for their preference. The decision saved more than \$30,000 on the furnishings budget.

*Canan Yetmen*

### RESOURCES

**Wall surfacing:** Acme Brick, EPCO; **windows:** AFG; **doors:** EFCO, Algoma Hardwoods, ATLAS; **floor surfacing:** Natural Slate; **ceiling surfacing/system:** K-13 USG; **roofing:** Berridge; **waterproofing/sealants:** Glidden; **paint:** ICI Paints; **signage:** A-R-K Ramos; **lighting:** LAM, Hubbell Staff, Sterners; **air-conditioning system:** Flotronic, Sterling; **environmental control systems:** Johnson Controls; **carpets/rugs:** Shaw; **audio visual:** Multi-sync NEC



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**Architect:** Phillips Swager Associates, Dallas  
**General Contractor:** Buford Thompson, Arlington  
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## A Civic Centerpiece

**PROJECT** East Regional Library, Fort Worth

**CLIENT** City of Fort Worth

**ARCHITECT** Komatsu Architecture, Fort Worth

**CONTRACTOR** Craig General Contractors, Inc.

**CONSULTANTS** Haggarty & Associates (structural)

Baird, Hampton & Brown, Inc. (mechanical, civil);

Anne McBurnett (furniture)

**PHOTOGRAPHER** Michael French

FACED WITH AN EIGHT-YEAR-OLD bond election that provided severely limited funds for a new library, the closely knit community of East Fort Worth set out to find the best solution to a challenging situation. Komatsu Architecture of Fort Worth was hired to design the building and address several challenges. Beyond the problem of lack of funding was the issue of the proposed site, prominent in east Fort Worth, visible from the freeway, and adjacent to multi-family housing and a densely wooded area. Further, the high level of emotional involvement by community and city council members in the specific program requirements of the library added even more dimensions to the project. The library had to be cost-effective, attractive, engender a sense of civic pride, provide technical and functional flexibility, and allow open sight lines in interior spaces. Two public forums were held, the first to gather information from the public, and the second to present the design scheme.

### RESOURCES

**Structure:** Basden Industries, Inc., Vulcraft; **wall surfacing:** Acme Brick, Featherlite, Dryvit-GFRC, Inc.; **windows:** Kawneer, Horton; **doors:** Haley; **floor surfacing:** American; **ceiling surfacing/system:** Armstrong; **roofing:** Berridge, US Intec, Inc.; **insulation:** Owens Corning; **partitions:** Republic, A&S Manufacturing; **paint:** Glidden; **hardware:** Stanley, Sargent, Von Duprin; **kitchen:** General Electric; **fire:** Fire Lite Alarms; **lockers:** Lyon; **lighting:** Visa, Led a Lite; **plumbing:** Crane, Sloan, Elkay, Bobrick Washroom; **air-conditioning system:** Carrier; **blinds:** Levelor; **carpets/rugs:** Interface, Boca Rio; **audio visual:** Screen-Da-Lite



Les Edmonds, project manager and director of design for Komatsu Architectur, describes the resulting plan as spending money "where it counts." A priority for the community was a stately entrance visible from the adjacent freeway. The neo-classical red brick facade features a high peaked roof that extends over the interior circulation desk. A series of clerestory windows floods the area with natural light. A small clock tower on the circulation desk pays tribute to the exterior clock tower, which was funded entirely through citizen donations.

The interior uses colors and patterns to differentiate between separate areas. State-of-the-art lighting was installed to reduce glare on

computer screens and allow plenty of light for reading. Amy Sibley, director of interior design, describes the adult reading area on the north side as "pastoral and serene." The area faces a series of large windows and takes advantage of the views of the wooded area to the north of the site. In contrast, the children's area on the south side overlooks the East Freeway, with large windows allowing passing motorists to see the children's activities. The children's reading area, defined by a low curving partition, is furnished with large pillows, creating a comfortable, home-like atmosphere.

A general meeting room located off the main entry area can be used after hours for meetings and functions. A variety of display systems were also installed by the architects to promote exhibits, community notices, and other installations.

Edmonds and Sibley stress that the sense of community spirit that infused this project created an atmosphere that allowed the initial challenges of the design to be successfully overcome. **CY**



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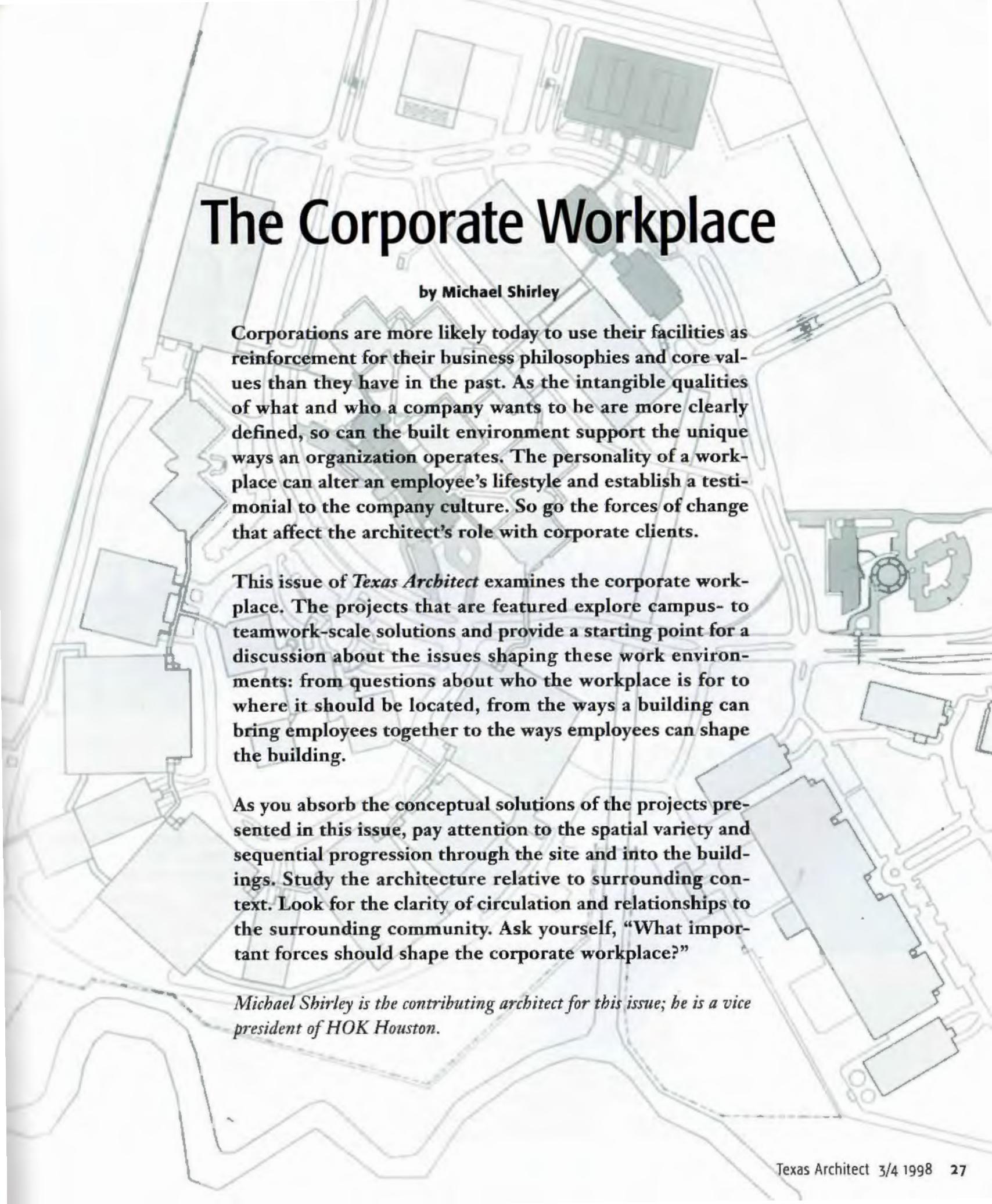
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# The Corporate Workplace

by Michael Shirley

Corporations are more likely today to use their facilities as reinforcement for their business philosophies and core values than they have in the past. As the intangible qualities of what and who a company wants to be are more clearly defined, so can the built environment support the unique ways an organization operates. The personality of a workplace can alter an employee's lifestyle and establish a testimonial to the company culture. So go the forces of change that affect the architect's role with corporate clients.

This issue of *Texas Architect* examines the corporate workplace. The projects that are featured explore campus- to teamwork-scale solutions and provide a starting point for a discussion about the issues shaping these work environments: from questions about who the workplace is for to where it should be located, from the ways a building can bring employees together to the ways employees can shape the building.

As you absorb the conceptual solutions of the projects presented in this issue, pay attention to the spatial variety and sequential progression through the site and into the buildings. Study the architecture relative to surrounding context. Look for the clarity of circulation and relationships to the surrounding community. Ask yourself, "What important forces should shape the corporate workplace?"

*Michael Shirley is the contributing architect for this issue; he is a vice president of HOK Houston.*

# Campus Concerns

by Michael Shirley



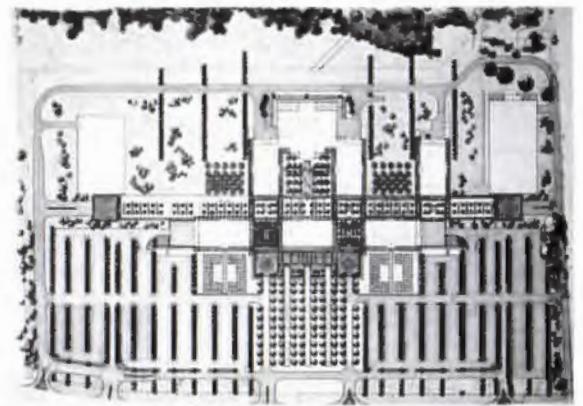
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TODAY, MANY CORPORATIONS ARE USING campus development approaches to satisfy their workplace requirements. Facility managers are continually challenged by their company's business plans to accommodate new ways of working that keep employees on the leading edge. In many cases, when these evolving business adjustments and the intersecting influence of growth and contraction through time are considered, multiple building solutions are found to have distinct advantages over single-form facilities.

Often, corporations need to house multiple functions on a single site. As business operations become diverse, specific buildings are required to accommodate a variety of uses such as officing, research, development, production, warehousing, customer service, and amenity support centers. The inclusion of workplace amenities, such as fitness and daycare centers, healthcare facilities,



2



3



4

1 Split-face block and brick walls and covered walks unified the Sugar Land Campus of Schlumberger, an oil and gas exploration products and services company.

3 IBM Austin campus plan  
4 The IBM Austin project was designed so that the buildings could be converted into speculative office space as IBM's space needs expand and contract with changing business cycles.

2 Schlumberger campus plan

and credit unions, are often required and are more likely to be feasible in a campus setting with a large workforce than in a stand-alone facility with a smaller population. As corporations focus on attracting and retaining the best employees in a competitive marketplace, they are using facilities as one of their tools.

Corporate clients are quick to accept the value of campus organization when developing expansion or retention strategies. The forces of architectural harmony, outdoor amenity, location adjacencies, and orderly growth are but a few of the premises that shape the architect's work and the corporate client's campus.

## Architectural Harmony

MANY CORPORATE CAMPUSES are developed over time, with buildings designed by different architects, sometimes with limited regard for the relationship between various parts. The resulting non-distinctive building sprawl may be improved by imposing a unified architectural expression on the campus as a whole. Using a consistent palette of both materials and architectural elements, such a project may be undertaken either through retrofit of existing buildings or through new construction, or a combination of the two. At the Schlumberger Sugar Land Campus, HOK worked for seven years to bring a new focus to what had been a relatively undistinguished campus. Metal awnings, split-face block and brick wall systems, covered walks, and shade structures for surface parking areas visually unified the 200-acre site, where research and development activities were consolidated from various locations.

## Gardens as Outdoor Amenity

A MULTI-BUILDING CAMPUS development by its very nature creates outdoor spaces between buildings that, if sensitively handled, can contribute to the project's success. The inclusion of landscaped outdoor spaces can add to a campus's collegial atmosphere and promote employee interaction. At IBM's campus for its Advanced Workstation and Electronic Systems divisions in Austin, garden settings and sheltered walkways connect buildings and permit visual and physical links to the exterior environment. Inside the complex, a central pedestrian street and arcades reinforce the sense of garden place.

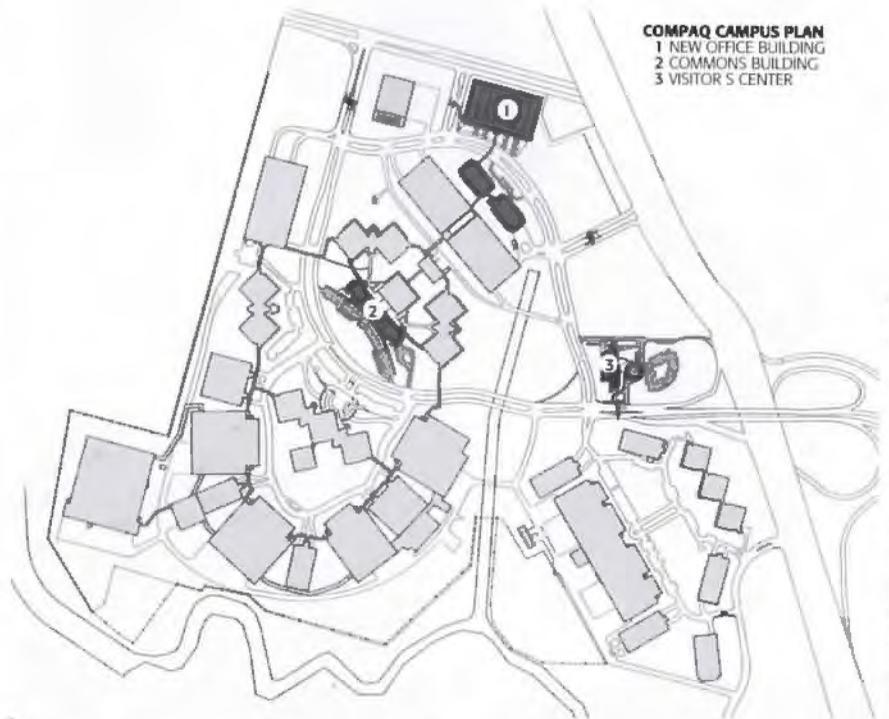
## Location Adjacencies

IMPROVED RELATIONSHIPS between activity areas and workflow adjacencies are often important goals of a campus development; locating work groups and functions is the key to attaining these goals. In a new construction project, these siting issues must be addressed early, while in a retrofit project, facilities and work groups may need to be relocated and new connections created. A recent base consolidation project by HOK for the U.S. Navy at the Patuxent River Airbase in Maryland melds new construction with ongoing operations for aircraft testing to create two research and development centers. The North Campus Headquarters was placed on a prominent site on the main entry drive, while an Anti-Submarine Technology Center was sited near adjacent hangar operations. The South Campus interconnects four existing facilities with a new office, computer, and materials lab building.

## Orderly Growth

A KEY ISSUE for the long-term growth of a campus is planning. If expansion is carefully planned, the logic of building relationships can be maintained as campus density and complexity increases. HOK has been involved in such long-range planning for the Houston campus of Compaq Computer Corp. Compaq is currently expanding to meet space requirements and bring additional support facilities into balance with an expanded site population. A new office building extends the functional diagram of the site to the north freeway corner. A commons building creates a new entry for the headquarters complex and connects three office buildings with an elevated skywalk system, while a visitors center has been sited at the main entry into the campus, adjacent to a new freeway overpass.

*Michael Shirley is the contributing architect for this issue; he is a vice president of HOK in Houston.*



**COMPAQ CAMPUS PLAN**  
1 NEW OFFICE BUILDING  
2 COMMONS BUILDING  
3 VISITOR'S CENTER

photographs, renderings, and plans courtesy of HOK Houston



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5 Compaq campus plan

6 Patuxent River Airbase North Campus plan

7 Patuxent River Airbase South Campus plan

8 The new commons building at Compaq will provide a focal point at one of the campus entries.

9 Proximity to the airfield and other existing facilities drove the siting of new buildings at the U.S. Navy project at Patuxent River Airbase.



# Developing Downtown

by Susan Williamson

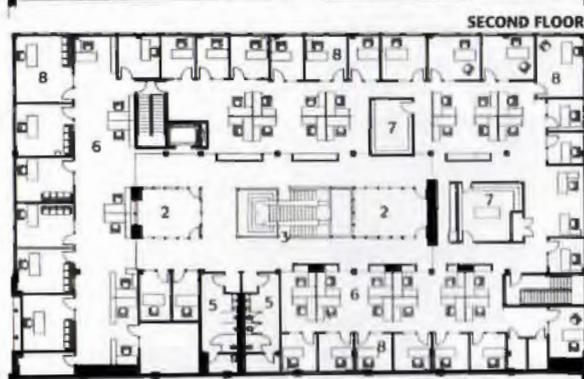
LIKE SO MANY CORPORATIONS in today's robust economic climate, Schlotzsky's, the Austin-based sandwich chain, recently found itself bursting the seams of its downtown Austin headquarters building. When company growth accelerated during the past few years, a decision was made to construct new corporate offices to house the entire headquarters staff.

During the 1980s, Schlotzsky's president John Wooley, along with several partners including his brother Jeff, had purchased a number of parcels of land in downtown Austin. Although some consideration was given to building the new headquarters outside the central business district, in the end it was one of those parcels that was chosen. The site, in the center of the block bounded by Second and Third streets and Congress and Colorado, was occupied by an empty 1970s warehouse building. The downtown site was important to Schlotzsky's sense of corporate identity, says Robert Allbright, vice president of real estate for Bonner Carrington Corp., the developer of the headquarters project and a provider of other real estate services to Schlotzsky's. That identity is based on the premise that Schlotzsky's is a fun place. According to Allbright, Schlotzsky's was concerned that moving out to the suburbs would compromise the company's eclectic character.

The decision to renovate the existing building instead of tearing it down and rebuilding was not complicated: It was just cheaper. In addition, the reuse idea fit with the company's desire to create a casual, funky ambiance, Allbright says, rather than a "faceless suburban glass block." The decision to stay downtown also meant that the project would not include the types of facilities found in many suburban campus developments, Allbright says. In a way, though, the whole downtown acts as the company's campus, providing amenities like the Town Lake hike-and-bike trail and local restaurants and health clubs, that could never be found in the suburbs.

Choosing an architect was also straightforward. The offices of Black and Vernooy and the original headquarters of Schlotzsky's were next door to each other. And Sinclair Black, FAIA, who has championed the mixed-use redevelopment of downtown Austin for more than 20 years, was the perfect fit not only for the Schlotzsky's headquarters project but for Wooley's grander vision—an entire district of offices, housing, retail, and restaurants built on the land he had quietly accumulated during the '80s bust (see area map on page 42).

The existing warehouse structure was what Black calls a "dumb building. It doesn't pretend to be anything." The simple, rational structural frame made the building easily adaptable, especially given Schlotzsky's desire for simplicity and openness. Many of the original materials were exposed and reused: concrete floors and steel and concrete structural members on the interior and the heads and jambs of the original window openings on the exterior. The window openings were made deeper and new sills installed; the resulting large openings were then divided with brick-infill mullions. The same brick was used to infill the area on the north where the loading ramp had been and a void on the west between the Schlotzsky's building and the warehouse next door (recently converted into the Austin Children's Museum). On the exterior, the brick infill area was detailed as a simple gabled form that contrasts with the flat-roofed, plaster facade of the main portion of the building. Galvanized metal sunshades provide additional patterning on the exterior, as well as relief from the sun.



**FLOOR PLAN**  
 1 LOBBY/RECEPTION  
 2 CONFERENCE ROOM  
 3 STAIRWAY  
 4 CONFERENCE CENTER  
 5 RESTROOM  
 6 WORK AREA  
 7 WORK ROOM/COPY ROOM  
 8 OFFICE  
 9 BREAK ROOM

1 The juxtaposition of plaster and brick, as well as the insertion of the gable form, enliven the facade. Galvanized metal sunshades both provide relief from the west sun and create a play of shadow on the exterior.

2 The central core is organized around the main stair. Throughout the building, wood—Douglas fir on the

ceilings, recycled longleaf pine on the conference rooms, basswood partitions—warms and softens the harder industrial finishes of concrete and steel.

3 Black calls the free-standing conference rooms "metaphorical greenhouses."

4 reception desk

**PROJECT** Schlotzsky's Headquarters, Austin  
**CLIENT** Schlotzsky's Deli, Inc.  
**DEVELOPER** Bonner Carrington  
**ARCHITECT** Sinclair Black & Andrew Vernooy, AIA (Sinclair Black, F.AIA, principal-in-charge; Robert Whitehead, project manager; Charlton Lewis)  
**CONTRACTOR** Workman Corporation  
**CONSULTANTS** Jaster Quintanilla (structural); HMG & Associates (mechanical, electrical, plumbing)  
**PHOTOGRAPHER** Paul Bardagjy



1 The transparency of the freestanding conference rooms is a reflection of the company's philosophy of openness and the need for communication between employees.

2 axonometric plan of the southwestern section of downtown Austin

3 Even the executive offices are visually open to passersby.

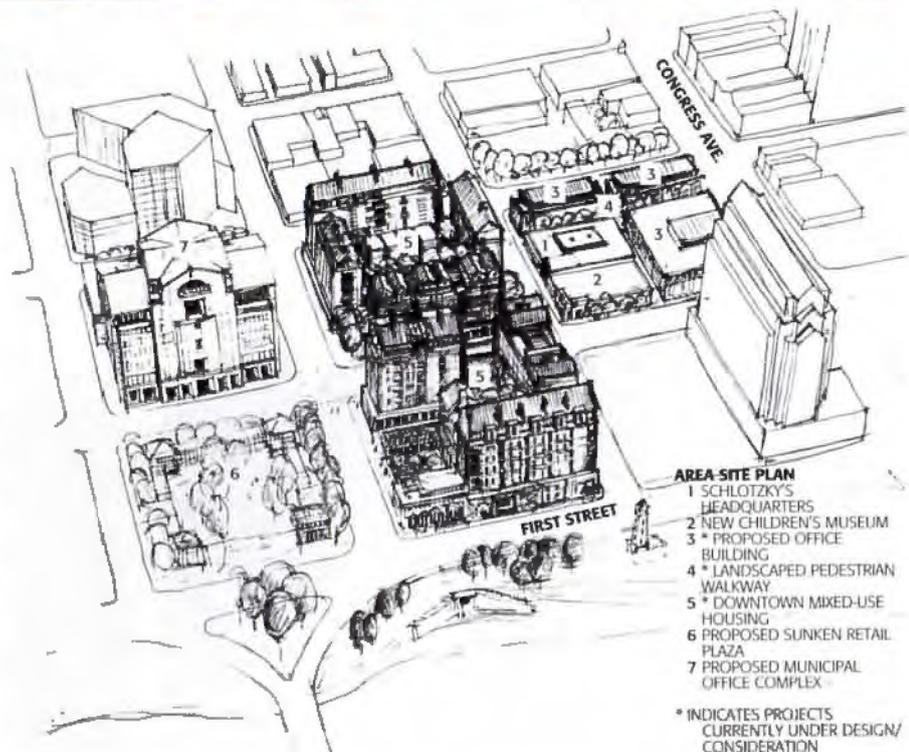
4 The opening for the central stair allows light from clerestories and skylights above to flow to the first floor.

5 The existing building was visually uninteresting, with an undifferentiated facade of off-white plaster.

6 The north facade is patterned with brick infill and metal sunshades.

Clay pipe columns echo the color of the brick and supply another variation in the flatness of the facade.

The main structural change was the removal of a large section of the center of the second floor. Placed in that space was a central core of four freestanding conference rooms and the main stair. The ceiling above the core was raised by about seven feet to provide for a row of clerestory windows on the north and south sides; these windows, in addition to two skylights above the stair, fill the area with natural light and provide views of the tops of downtown buildings, even for those with no windows to the outside. Offices are arranged around the central core: work areas for each department are organized concentrically with varying levels of privacy, from the cubicles around the core to private offices at the perimeter. The 43,000-square-foot project was completed in six months at a total



cost of about \$3 million, or about \$70 per square foot.

Now that the Schlotzsky's project is complete, the Wooleys and their partners are finalizing plans to build a mixed-used housing and retail complex on the block immediately to the west of Schlotzsky's; in an agreement yet to be finalized, that project would be built in conjunction with an-



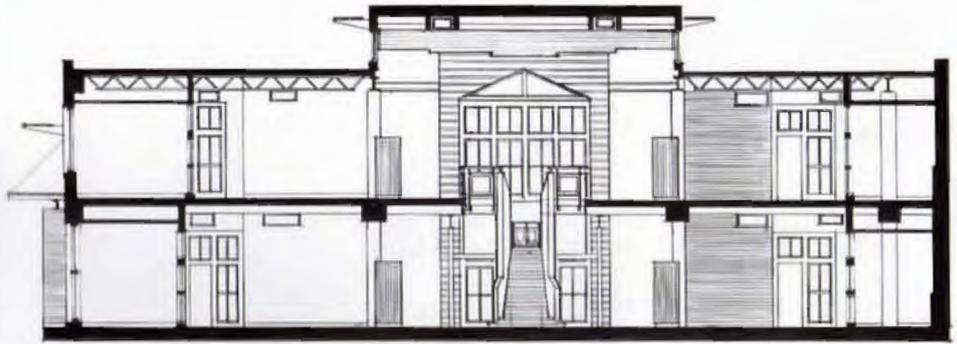
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other similar housing block on land owned by the city of Austin just to the south. Future plans call for lowrise office buildings on the same block as Schlotzsky's, to the north and east; the block would be bisected by a pedestrian walkway. Black and Vernoy are working on plans for those projects and Black hopes that Wooley's project in the district will lead to the fulfillment of an even larger vision: the long-delayed construction of a municipal office complex and retail plaza on the blocks to the west. In the early 1980s Black and Vernoy won a national design competition for the municipal complex and adjoining blocks, but the project was shelved by the city in 1985. The development currently under consideration in that part of downtown is remarkably similar to the vision Black and others have been advocating for 20 years. Maybe good things do come to those who wait. **TA**



7

#### RESOURCES

**Structure:** Construction Metal Products, Featherlite, Elgin Butler; **wall surfacing:** Elgin Butler, U.S. Gypsum; **windows:** Vistawall; **doors:** Floyd's Glass Co., Matney Builders Hardware; **floor surfacing:** Erickson Studios, Accent Flooring, Marmoleum; **ceiling surfacing/system:** U.S. Gypsum; **roof:** Bondcote Roofing Systems; **partitions:** AAA Millwork; **paint & stain:** ICI Paints; **hardware:** Hager, NT Falcon Lock, Dorna Door Controls, Monarch; **elevators:** Dover; **handrails:** AAA Millwork



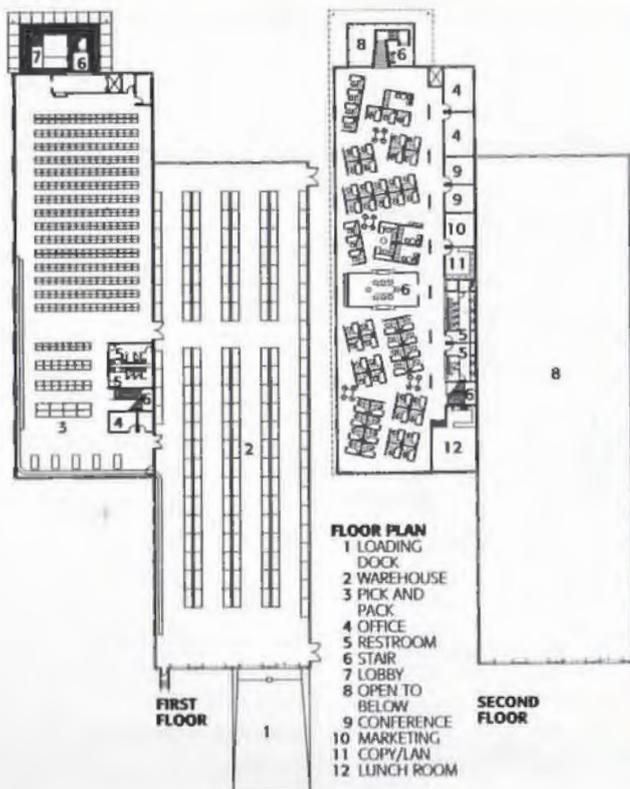
# Taking Orders

by Susan Williamson

THE FIRST SCHEME FOR THE NEW BUILDING to house Great American Business Products in Houston was a "fairly standard box," says project manager Jim Gwinner of Kirksey and Partners Architects of Houston. The architects were working with a budget recommended by the developer, Gwinner says, and that budget, typical for a call-processing center and warehouse, did not allow for many extras. Great American president Gary Swanson took one look at the "box" plan and said it wasn't good enough. "He said he wanted to go further, both in terms of design and budget," Gwinner says. Swanson's concern was not public image—no client would ever visit the facility where sales calls from around the country are processed—but the morale of his employees. The resulting building is a clear reflection of Swanson's business philosophy: Employees will never treat a customer better than they are treated themselves.

Swanson began by sending questionnaires to his entire staff, asking for their input and suggestions. Their responses and their ongoing reaction to plans, finishes, and material and furniture selection, coupled with Swanson's belief that all employees, even those who answer the phones and pack the boxes, de-

**PROJECT** Great American Business Products, Houston  
**CLIENT** Great American Business Products  
**ARCHITECT** Kirksey and Partners Architects, Houston  
**CONTRACTOR** E.E. Reed Construction Company  
**CONSULTANTS** Bibner Engineering, Inc. (structural); Binkley & Barfield, Inc. (mechanical); Carter & Burgess, Inc. (civil)  
**PHOTOGRAPHER** Aker/Zvonkovic Photography





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#### RESOURCES

**Foundation:** E.E. Reed Construction; **wall surfacing:** E.E. Reed Construction, Atlas; **windows:** Atlas; **doors:** Atlas, Raco/Altura, Overhead Door; **floor surfacing:** Atlas; **roofing:** Byrne Metals Corp., Antex Roofing Co., Inc.; **partitions:** Marek Brothers Company; **paint:** ICI; **elevator:** Schindler Elevator Corp.; **lighting:** SPI Lighting, Inc.; **carpets/rugs:** Atlas; **furniture:** Herman Miller, Ethospace



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serve a pleasant working environment, shaped the Great American building. The “standard box” with its nine-foot ceilings and minimal openings was transformed into a barrel-vaulted space with 22-foot ceilings and huge windows; even the order-processing warehouse has windows. A grand staircase dominates the lobby and the call center features high-end Herman Miller workstations; the open-plan arrangement allows employees to be grouped into teams and easily regrouped as the organization evolves.

The 37,000-square-foot facility, which includes the two-story office section and a high-bay warehouse, was built for about \$2 million. The extra 15 to 20 percent that Swanson com-



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mitted to upgrade the original design allowed the inclusion of features from the lobby stair to the vaulted roof structure to the best quality lighting, Gwinner says. The approach seems to have paid off: The company is booming and, in a business where the turnover rate is huge, Great American’s is almost non-existent. **TA**

- 1 The barrel-vaulted office section is the facility’s major focal point.
- 2 The cubicles in the sales support area are sheathed in a colorful mosaic of knit tiles.
- 3 Future plans call for an expansion of the facility beyond the warehouse bay, at left.
- 4 Employees in the pick-and-pack order fulfillment area requested a view to the outside.
- 5 A grand staircase anchors the double-height entrance lobby.





# A Corporate Reflection

by Kelly Roberson

DESIGNING AND CONSTRUCTING any building on a fast-track schedule is a challenge. But when that structure is a 360,000-square-foot headquarters for 1,000 people, and needs to be completed in a mere 15 months, the pressure is even greater, with an increased potential for misstep and mishap. Fortunately, when Hellmuth, Obata + Kassabaum, Inc. (HOK), of Dallas completed the Motorola Paging Infrastructure Headquarters in Fort Worth, the result was an elegantly restrained solution to a complex set of programmatic requirements.

Motorola's cellular division has been located in a building on the site's 32 acres in the Fossil Creek development in northeast Fort Worth since the 1970s; such long-term ownership of a property is an unusual circumstance in a suburban corporate environment, says Jim LeBlanc of HOK. The site, at an elevated intersection of Interstate 820 and North Beach, was bought in order to accommodate an eventual expansion. The new building, visible from the freeway, completes the campus's master plan and houses the paging business, which relocated from Florida. Complex hardware and software designs, including telephone switches, radio equipment, and billing software (all known as paging infrastructure), is custom-made inside the facility.

Since its schedule could modestly be described as rushed, HOK and the contractor, Austin Commercial, were hired at the same time; a two-part design and construction schedule was developed, the phases of which were delimited by two levels of programmatic data gathering, says LeBlanc. The first determined the size of the project and of each major component within the structure, including manufacturing, light assembly, shipping and receiving, design engineering, training, credit union, health services, and office spaces. While construction documents were being completed and construction had begun on the shell, the detailed programming and interior design packages were developed. The client concept development, says LeBlanc, came from Motorola's management and facility development departments, who consulted employee user groups as needed.

The two buildings, although separate, now have centralized access to service and delivery traffic, says LeBlanc. In the new paging facility, visitor circulation, parking, and entry through the curved exterior entry plaza is separate from employee circulation, parking, and entry. The interior plan,



**PROJECT** Motorola Paging Infrastructure Headquarters, Fort Worth  
**CLIENT** Motorola Paging  
**ARCHITECT** Hellmuth, Obata + Kassabaum, Inc., Dallas (Jim LeBlanc, project manager; Gordon Gilmore, project designer; Frank Ejjland, interior designer; Mark Schantz, project architect)  
**CONTRACTOR** Austin Commercial  
**CONSULTANTS** HOK Engineering (mechanical); Ellisor & Tanner (structural); Albert Halff & Associates (civil); Worrell Design Group (food services)  
**PHOTOGRAPHER** Paul Bardagy (interior); Craig Blackmon (exterior)

OPPOSITE The People Street is filled with furniture in recessed alcoves.

which houses the company's paging infrastructure headquarters.

1 The lake sits in front of the entry plaza of the new facility,

2 interior waiting area

1 The curved entry mass, clad in metal panels and glass, houses the main visitor entry, cafeteria, meeting rooms, and second-floor executive offices.

2 The dining room is located within the entry rotunda, and provides access to the lake in front.

3 The cafeteria can serve the entire building population over a normal lunch-time period.

4 Interior finishes were deliberately understated and modest.

5 The People Street is the centralized common area, designed to promote interaction among different departments.



circulation spines, and department designs were all influenced by the company's attempt to integrate manufacturing and design engineering "to enhance productivity. One of the major design issues was Motorola's goal to encourage and facilitate interaction" between the two, says LeBlanc. The plan is divided into smaller units oriented around several circulation paths. A two-story interior "People Street" is the common space between the 190,000-square-foot, two-story office and computer laboratories and the 149,000-square-foot, one-and-a-half-story light manufacturing and warehouse areas. Punched windows in the hallway look directly into manufacturing, and when combined with the clerestory windows above, pull light into the otherwise dim interior areas. In addition, the People Street functions as a casual gathering space, with recessed alcoves filled with furniture, employee postings, and product displays. Another circulation spine, the "material aisle," leads from manufacturing to shipping and receiving. All circulation paths terminate at the 19,000-square-foot, centrally located food-service operation, with its outdoor patio and lawn overlooking the site's 1.5-acre man-made lake, which is accessible through the employee dining room.

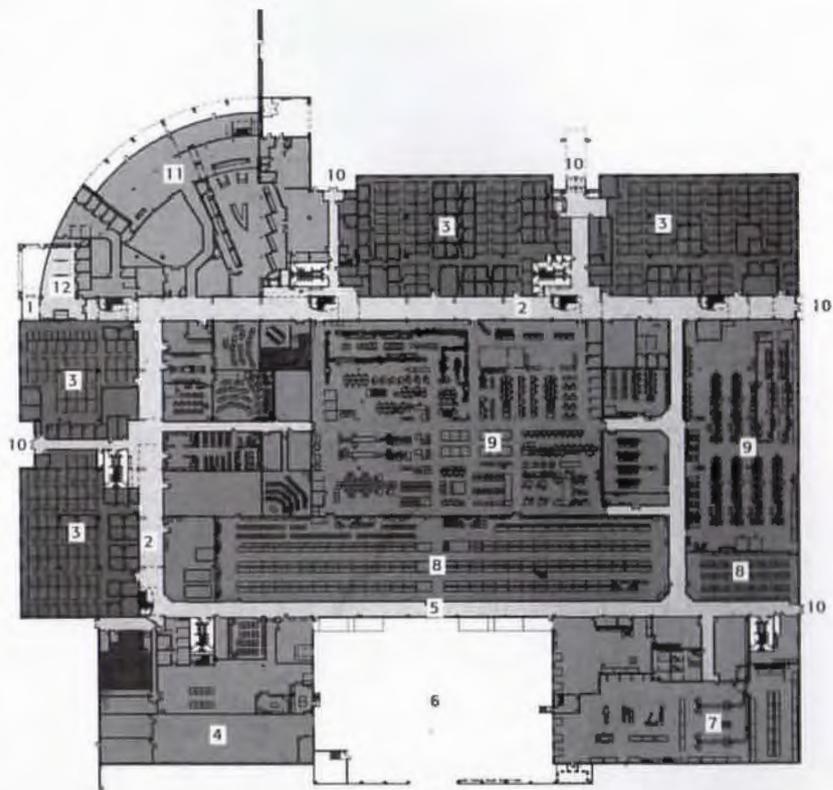
Finishes, both inside and outside, are decidedly simple, a reflection of the corporation's overriding interest "in having well-organized spaces that provided generous circulation and





lots of natural light versus having expensive materials," says LeBlanc. Inside, colors are modest and understated, from warm yellows to cool blues; on the exterior, precast concrete is accented by metal panels and large expanses of glass, particularly on the curved entry mass.

Ultimately, the building's restraint and design parameters are a reflection of the corporate culture housed within it. In a general trend LeBlanc sees in office design, the need for constant change and flexibility was of paramount concern. Cubicle sizes were standardized so that the company could move people and teams as necessary, not furniture, and the facility was designed to accommodate a planned expansion of 200,000 square feet. **TA**



**FIRST FLOOR PLAN**

- 1 VISITOR ENTRY
- 2 PEOPLE STREET
- 3 OFFICES
- 4 CENTRAL PLANT
- 5 MATERIAL AISLE
- 6 TRUCK COURT
- 7 SHIPPING AND RECEIVING
- 8 DISTRIBUTION
- 9 MANUFACTURING
- 10 EMPLOYEE ENTRANCE
- 11 CAFETERIA AND PORCH
- 12 LOBBY

**RESOURCES**

**Wall surfacing:** Meridian Precast and Concrete, Now Construction; **paint:** Conformall; **hardware:** Piper Weatherford, Von Duprin; **elevators:** Dover; **handrails:** Big "D" Metalworks



**SITE PLAN**

- 1 EXISTING MOTOROLA FACILITY
- 2 NEW MOTOROLA PAGING PRODUCTS HEADQUARTERS
- 3 VISITOR PARKING
- 4 EMPLOYEE PARKING
- 5 LAKE





1



2

# Building a Culture

by Jonathan Hagood

**PROJECT** *Sulzer Orthopedics, Austin*  
**CLIENT** *Sulzer Medica, Angleton*  
**ARCHITECT** *PageSoutherlandPage, Austin (Matthew Kreisle III, principal-in-charge; Lawrence Speck, FAIA, project designer)*  
**CONTRACTOR** *VRW*  
**CONSULTANTS** *Richardson Verdoorn (design); L&R Landscape (landscape)*  
**PHOTOGRAPHER** *Paul Bardagjy (interiors); Greg Hursley (exterior)*

1 Native trees and shrubs, mirrored in the glass, claim the landscape up to the building's edge.

2 Company streets delineate circulation paths while also forming a gathering space between corporate offices and the cellular production and warehousing facilities.

3 The thick limestone exterior gives way to a thinner metal

and glass skin, articulating the dining hall mass.

4 Second-floor walkways follow the company streets and connect open office spaces in which cubicles are flexibly arranged.

5 The two-story dining hall space, located at the key corner of the building, affords views of the immediately adjacent landscape.

SULZER MEDICA'S NEW ORTHOPEDICS FACILITY, designed through the Lawrence W. Speck Studio of PageSoutherlandPage (PSP), is a marriage of the functionality of a corporate manufacturing facility to a thoughtful architectural response to the needs and values of the client and the users. The 210,000 square-foot facility—part of a 500,000 square-foot master plan—houses offices, research and development, warehouse, and cellular production facilities for artificial joint implants, and reflects the close cooperation between company staff and the project team.

Previously, Sulzer scattered its orthopedics divisions among several buildings. The company came to PSP with a desire to unify its corporate culture through an integrated facility. "At the beginning of any project," says architect Matt Kreisle of PSP, "I ask, 'What are the goals and priorities of the client?' and I try to assemble a project team that reflects those concerns and intentions." Working with representatives drawn from all levels of the company, the project team designed a building that improved the work environment by creating spaces that engender communication, cooperation, and familiarity among those involved in all parts of the production process.

The first major decision for the project involved site selection. The project team chose a wooded 50-acre plot in northwest Austin. The property was typical of the Hill Country, says Speck, with "a lot of junk and a few great trees." The massing of the building came from the decision to open up the office blocks as much as possible to the better parts of the view, while tucking the opaque manufacturing block into the less striking areas.

The project team conceived the office block as a loft space floating be-



- FLOOR PLAN**
- 1 WAREHOUSE
  - 2 CENTRAL PLANT
  - 3 SECURITY
  - 4 KNEE MANUFACTURE
  - 5 HIP MANUFACTURE
  - 6 LOBBY
  - 7 COMPANY STREET
  - 8 ENGINEERING
  - 9 DINING HALL
  - 10 ADMINISTRATION
  - 11 OPEN TO BELOW
  - 12 HIP PRODUCT TEAM
  - 13 KNEE PRODUCT TEAM



3  
 tween a “company street” and the open view. Company streets, the wide circulation paths between the manufacturing area and offices, constitute gathering space. “We wanted spaces that allowed the interaction and intermingling of the corporate community,” says Kreisle. Because the facility houses all types of employees—from blue-collar to white-collar—the space allows meetings that otherwise might not occur. The streets are like pedestrian malls on academic campuses, says Speck, where students and professors intermingle in a rich social space.

The company streets ring the manufacturing area, which PSP designed for a cellular production process. It incorporates different spaces ranging from clean rooms to machine shops as spatial cells. Individual products, such as knee or hip joints, go through these cells as separate product lines. The result is an efficient work flow for the different implants, accommodating a larger number of products than possible with one production line.

While an efficiently engineered layout of the manufacturing area improved productivity, the key to the overall project was the participation of company staff. Sulzer was committed from the beginning to a thorough investigation of the daily workplace activities and a thoughtful design of the work environment, says Kreisle. The building succeeds because the client committed to involving employees in the design process and making the end product a built reflection of the corporate culture. **TA**



**RESOURCES**

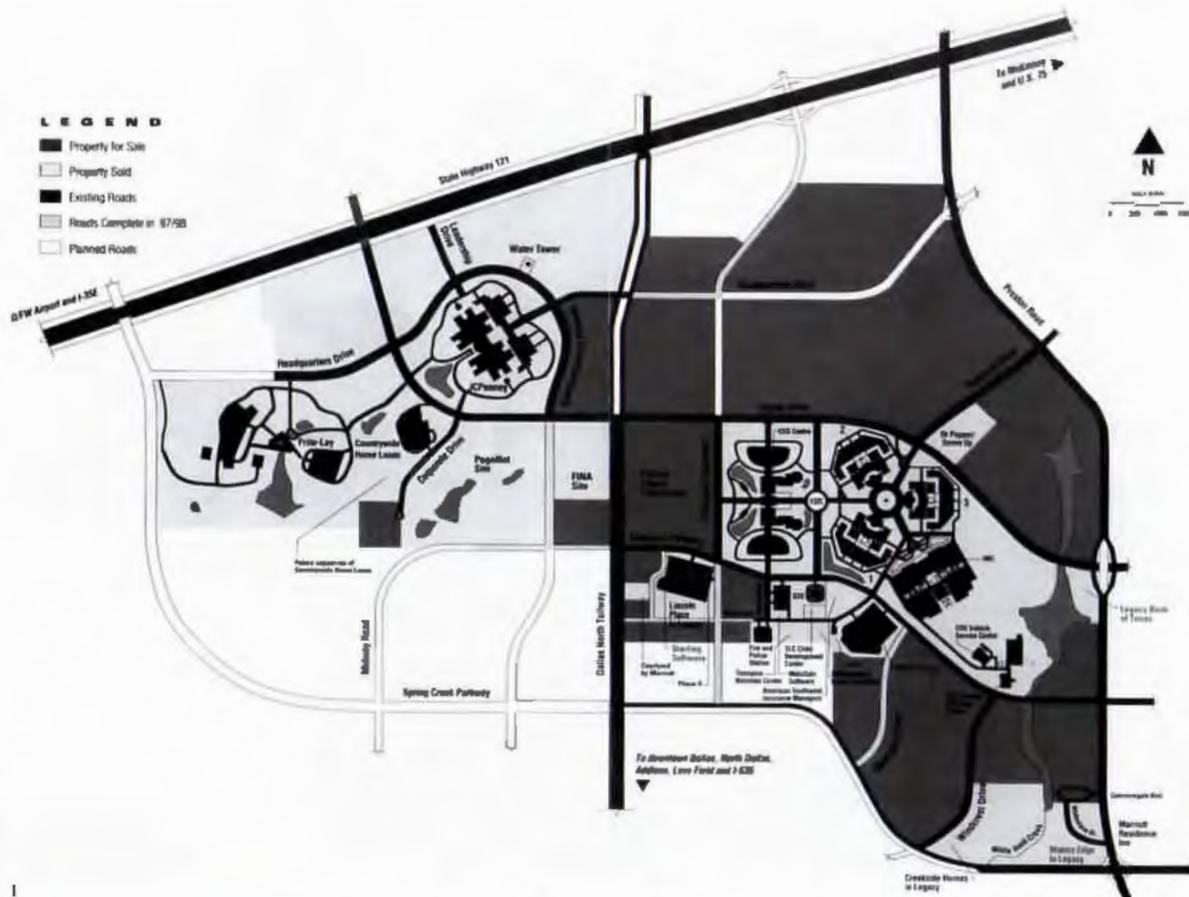
**Structure:** Austin Construction Steel; **walls:** LeHigh White Portland Cement, York Flashings, Tomen Building Components, Inc., Versatrac, United States Gypsum Co., ICI Paints, Pecora Corporation, American Olean, Sonneborn; **windows:** Tubelite, Pecora, Guardian Industries; **doors:** Milcor, Inc., VT Industries, Inc., Saino Manufacturing Co.; **roof:** K&M Roofing, TAMKO, Greenheck; **overhead:** Cornell Iron Works, Frommlet Industries, Inc., Rite-Hite; **waterproofing/sealants:** Sonneborn; **insulation:** Owens Corning; **moveable:** Panelfold, Inc.; **paint:** Benjamin Moore; **ceiling surfacing:** Armstrong, USG Interiors, Inc.; **interior:** McKinney

1 master plan for the 2,655-acre Legacy office park

2 The recently completed Dr Pepper/Seven-Up headquarters features deep roof overhangs and concrete wall panels in three colors.

3 Dr Pepper/Seven-Up building at night

4 Dr Pepper/Seven-Up, first-floor plan; three wings radiate from a central rotunda lobby; open-office areas occupy most of the east and west wings while a dining facility and training and other larger rooms are located in the north wing.



## Suburban or Not?

by Dennis Stacy

Many major corporations have found Legacy to be a desirable location, at least partially because of its accessibility to major transportation arteries, its bucolic setting, and the proximity of housing. In most ways the project would seem to be perfectly set within its suburban environment.

IN HIS BOOK *Edge City*, JOEL GARREAU called the Legacy development in western Plano an emerging Edge City. It has emerged. Regular announcements proclaim the relocation of businesses to this 2,655-acre masterplanned business community; a large number of the projects are corporate headquarters complexes. In the past 18 months, Dr Pepper/Seven-Up, Fina, Southwestern Legal Foundation, Sterling Software, PageNet, MetaSolv, and Denbury Resources have either started construction or announced their intention to locate within the development. They join corporations whose headquarters are already housed at Legacy: Electronic Data Systems (EDS), Frito-Lay, Countrywide Home Loans, and J.C. Penney. Nearly 25,000 people will soon work in the development. The presence of such a large population has spawned a ring of support functions housed within the boundaries of the office park; these include Legacy Bank of Texas, TLC Child Development Center, a Courtyard by Marriott and a Marriott Residence Inn, and an off-campus center for Southern Methodist University. Luxury apartments have been developed on the perimeters and a town center is being considered that would include both retail and residential uses. In addition to the growth within its boundaries, Legacy, which sits at the current terminus of the Dallas North Tollway just south of State Highway 121, is surrounded by an area in the throes of intense development.

Plano was recently named the fastest-growing city in Texas by the U.S. Census Bureau and it ranks 19th nationwide in per capita percentage of college graduates; some of the wealthiest neighborhoods in the nation are

*"Suburban or Not?" continued on page 44*

# Be a Pepper

THE NEW DR PEPPER/SEVEN-UP headquarters is located on an 18-acre site in the Legacy office park development in far north Dallas (see story at left). When architect HKS Inc. of Dallas was given its mantra for the project, the direction from the client was to make the building "fast, cheap, and beautiful." HKS took these directions seriously and moved the company into the new facility 21 months after the initial interview. The building, designed with the idea that it could become speculative office space, was built for \$65 per square foot, not including site and furniture.

The 300,000-square-foot building is organized in three wings that radiate in a pinwheel fashion from a central rotunda. During the past year, the company has reconfigured their workstations 135 percent, which reinforced a decision to use a workstation environment. A corridor connecting the employee parking with the rotunda serves as a "mall," off which employee amenities such as a fitness center, training center, cafeteria, company store, and credit union are located. Structural bay sizes are 30 by 50 feet. A six-inch raised access floor is standard throughout the facility. A 10-foot ceiling height allows for the installation of indirect light fixtures suspended two feet below the ceiling that provide an ambient lighting level of 45 foot-candles. These lighting levels and floor flexibility support computer usage and technological advances.

As with most suburban office park headquarters, landscape design was an important aspect of the overall character of the project. Large berms screen parking and the lower floor of the building from Legacy Drive, one of two parallel roads ordering and connecting the multitude of corporate headquarters located in Legacy. A small pond, a waterfall, and an amphitheater are major points of interest within the landscaped area surrounding the facility.

A decision to incorporate most employee parking in a structured parking facility allowed more of the site to be used for landscape. The parking structure provides for nearly twice as many cars as are normal for similar facilities. A rotunda on axis with Legacy Drive serves as the point of visitor entrance. Showcases in the rotunda display artifacts from the histories of Dr Pepper and Seven-Up.

The exterior facade was designed with three-color concrete wall panels. Granite inlays enhance the composition. A metal standing-seam roof with

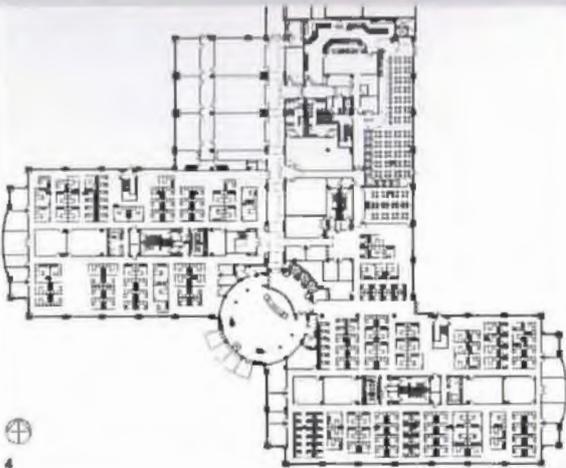
"Be a Pepper," continued on page 44



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**PROJECT** *Dr Pepper/Seven-Up Headquarters, Plano*  
**CLIENT** *Dr Pepper/Seven-Up, Inc.*

**ARCHITECT** *HKS Inc., Dallas*  
**CONTRACTOR** *Austin Commercial*

**CONSULTANTS** *The Waddill Group (interior design); Brockette Davis Drake, Inc. (civil/structural); BL&P Engineers, Inc. (mechanical); Newman, Jackson, Bieberstein (landscape)*

**PHOTOGRAPHER FOR DR PEPPER ONLY** *Wes Thompson (exterior), except as noted*

#### DR PEPPER RESOURCES

**Doors:** Oshkosh Architectural Door Co.; **floor surfacing:** Interface; **ceiling surfacing/system:** Armstrong; **partitions:** National Gypsum Co., SMED International; **paint:** Benjamin Moore; **hardware:** Hager, Schlage, Ingersoll-Bond; **lockers:** Hollman, Inc.; **signage:** ASI Sign; **lighting:** Ledalite, Daybrite, Thomas Lighting; **carpets:** Shaw Industries, Durkan; **workstations:** Knoll



*"Be a Pepper," continued from page 43*

broad overhangs—the owner expressly asked for a sloped roof—was used to protect glazed areas from direct sun exposure and gives the facility a “prairie-style” look. Low-E insulated glass was used for the curtainwall. Interior finishes were organized around the natural slate flooring and the Dr Pepper-bottle green glass of the rotunda.

The flexibility of the building and compatibility with both the natural and artificially created landscape should allow this project to serve Dr Pepper/Seven-Up well as it attempts to establish a new image based on the historical precedents of its founding companies. **Dennis Stacy**



*"Suburban or Not?" continued from page 42*

found here. Subdivisions seem to sprout up overnight and they include some of the largest of what have come to be called “North Dallas Specials”: large single-family homes on relatively small lots with steeply pitched roofs and massive amounts of masonry detailed peculiarly. Regularly interspersed along the area’s major roads are massive apartment complexes, most monotonously uniform in appearance. Layered alongside this residential sprawl are the ubiquitous retail strip shopping centers. Retail centers with high per-square-foot sales line the Tollway and Preston Road. At least three major shopping centers have been announced for sites within a mile of the Legacy development. In essence, this is the ultimate expression of suburbia.

Within Legacy, the individual office campuses continue the pastiche of style found in the surrounding area. Legacy’s broad building design guidelines encourage a diversity of design styles, a way, the development says, to encourage each project to reflect its own individual corporate culture. A number of the buildings within Legacy have been designed by HKS Inc. of Dallas: EDS, J.C. Penney, Fina, Lincoln Place, and Dr Pepper/Seven-Up (see story on page 43); Jack Yardley, FAIA, of HKS says the firm is pleased that it has been able to provide their various clients with highly identifiable complexes that are each unique and personal. Another architect that has made an impact in the Legacy development is Lohan Associates of Chicago, which designed the much-published Frito-Lay headquarters.

Each of these large headquarters complexes is organized as a discrete unit, set off in the rolling landscape and physically unconnected, for the most part, to what surrounds it. They are connected





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technologically, however: Legacy, which has been owned and operated by EDS since 1983, is proud of its \$4-billion technical infrastructure, including state-of-the-art telecommunications and fiber-optic networks; they claim the system is one of the largest in the world.

Even though the Legacy site has gently rolling hills and is traversed by White Rock Creek, the landscapes of individual projects have been generously manipulated to artificially create new "natural" features. It is apparently important to corporations that their front yards be as immaculate as those of the surrounding residences.

Quite obviously, many major corporations have found Legacy to be a desirable location, at least partially because of its accessibility to major transportation arteries, its bucolic setting, and the proximity of housing. In most ways the project would seem to be perfectly set within its suburban environment. But recently the Legacy developers have decided that their office park needs something more. They have proposed adding what they call a town center, which would include retail and resi-

dential features, to the mix of properties at Legacy. This project would be placed at the very heart of Legacy, between EDS and J.C. Penney, and it would be pedestrian-oriented even though there are no sidewalks in the office park external to the individual corporate campuses. In fact, there is little, if any, interconnectivity between any of the campuses. Within the sprawling development, as in so much of the surrounding area, the car is the connection. So the question for Legacy is: Should this setting be changed to become more urban, more dense? Shouldn't it retain the suburban character that is, after all, presumably why everyone located here in the first place?

One of my favorite features of Legacy for many years has been the herds of buffalo and Texas long-horn cattle that graze in lots within the office park. It would be unfortunate if the development becomes so intense that these remnants of the past are forced to relocate. Come to think of it, I haven't seen the buffalo for a while. **TA**

*Dennis Stacy is an architect practicing in Dallas.*



5

1 The waterfall at the new Dr Pepper/Seven-Up headquarters is part of the re-ordered landscape at Legacy.

2 The Fina corporate headquarters by HKS is currently under construction.

3 Fina model from above shows wings angled from the central rotunda.

4 The Lincoln at Legacy

project, also designed by HKS, will be home to several new corporations relocating to Legacy.

5 The EDS campus was one of the first projects HKS designed at Legacy.

6 Another of the corporate headquarters campuses at Legacy is J.C. Penney, also designed by HKS.

photographs and renderings these two pages courtesy of HKS Inc.



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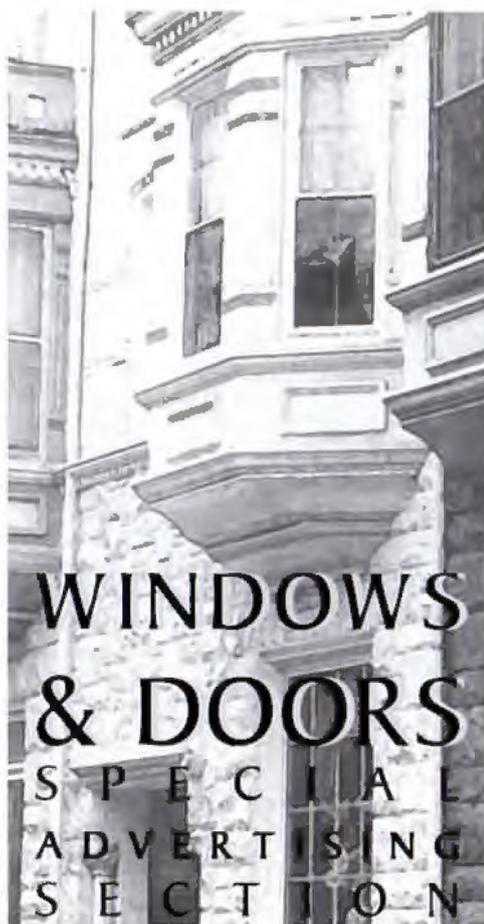
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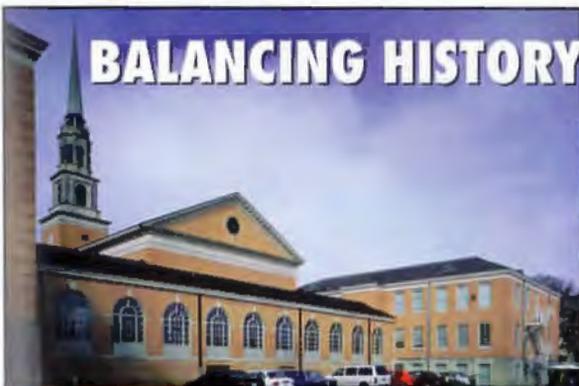
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**— Willett Stallworth,  
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**— Michael Nied, Marvin  
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# Survey

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**JOURNEY** A new museum exhibition will provide citizens of East Texas with a way to appreciate and understand the state's architectural heritage.

## Living in Memory

**HISTORY** In the summer of 1995 the wrecking ball claimed another piece of architecture in Dallas. This time it was not a historical building, but a trim, sleek, contemporary structure designed by the late Enslie (Bud) Oglesby and named by its address, 3525 Congress.

The 16-unit apartment building was built some 30 years ago on a spring-fed creek emptying into Turtle Creek. Many people familiar with Bud's career feel it was among his best work but that alone does not explain the sense of loss among those who knew the building, particularly those who lived there. Many architects, myself included, as well as others in the design world lived at 3525 Congress. Their memories are what will keep a very special place alive.

The project was beautifully sited, each unit enjoying a breathtaking view of the creek, limestone outcroppings, and trees. Its location at the end of a dead-end street gave it a sense of privacy that made the viewer feel as if he

or she was in a beautiful pastoral setting, while actually only a few blocks from downtown.

Most of the individual floor plans varied according to some particular nesting or level change that Oglesby chose to effect. In addition, the plans were minimalist in the use of partitions. Entries were often placed against the party wall, which soared unbroken from front to back, ending in a wall of glass framing the bucolic view. The disciplined plans were not without quirks. My bedroom had a bump in one corner about the size of a single bed, 30 inches high, to accommodate headroom for the stairs below. After moving in and puzzling over it for a few days, I added a piece to it and made it into an efficient workstation. My neighbor placed a futon on his for a sleepover guest. I am quite certain I would not have allowed myself to do such a thing on one of my projects but, in fact, the oddity allowed the tenant to figure out something—to participate in the design, as it were.

The construction of the building was not typical for apartments either. Floors and ceiling were exposed reinforced concrete while the

party walls and exterior were eight-inch through-wall brick. The party-wall cells were filled with sand, making excellent sound barriers, a trick used by movie theaters today. Interior partitions were only two and a quarter inches thick—a composition of steel channels, plasterboard, and thin-coat plaster. The kitchens had a space-age-looking unit that contained a sink, range, and dishwasher, all under a stainless steel top. Everything seemed to be selected to take the least possible space.

Jim Wiley, Bud's life-long partner at the Oglesby Group, recalls, "The building was very horizontal, even the plan was horizontal. In



Photographs by William Odum

- 1 The party wall at 3525 Congress extended unbroken from entrance to rear glass wall.
- 2 The building was nestled among trees.
- 3 balcony on parking side

apartment or townhouse design, there is always a need to make space seem bigger than it is. We architects know all the tricks to do this, such as skylights and vaulted spaces. The unique thing about 3525 was that it did it horizontally—pulling you toward the creek."

3525 Congress was for years a favorite haven to many design professionals for both work and residence. Many of those who lived and worked in the building speak with warm memories of the place. Dallas architect Max Levy was one of the building's residents. He says, "I think it was the best thing Bud ever did. It was a building that could change the way you thought about living in Dallas, and there aren't many buildings you can say that about."

Wally Boyd and Dick Heiderich, partners in one of Dallas's oldest and most respected land-



2



3



landscape architecture firms, lived at 3525 Congress for more than 20 years. Boyd remembers loving the building so much that they moved in before it was even finished. Heiderich says, "It made living in Dallas possible. The simplicity of the building gave it an eastern Asian or Scandinavian quality. The way the boxes stepped in and out with respect for the creek also gave it a sense of privacy."

Woody Wood, who lived there for a number of years until its demise, says he actually grieved

when the building came down. "I had never lived in a space designed by an architect before, and I found it really enhanced my spirit."

As I interviewed these former residents of 3525, as well as others who are not mentioned, there was a recurring theme that surprised me. There were memories of *amour*—all kinds. I began to ask myself if there could have been a connection with the architecture and lust . . . something that made people lose their inhibitions. Maybe it was the fact that you were in this concrete and brick box, which felt completely private because of the lack of any sound, despite the fact that you were only eight inches from another unit. This beautifully framed floor-to-ceiling view of the creek, trees, and limestone, with no other buildings in sight, then enhanced this feeling of privacy. Was it perhaps like Rousseau's painting *The Dream* or one of Cezanne's paintings of the bathers? Could people have felt transported and forgotten convention for a while?

So how is it that a building that won state and local design awards, by one of Dallas's most distinguished architectural firms and revered by the design community, met its demise? Is there anything to be learned?

Unlike many architects, Bud Oglesby was good with money. He laughingly told me once about an IRS agent who had audited him many times to no avail. In frustration he said, "Mr. Oglesby, could you tell me how you have accumulated so much with so little?" Oglesby was acquisitive of beautiful sites and he held on to them. Originally, he was only the architect of 3525 Congress but, during the project, he bought out the owner. 3525 Congress was the beginning of an assemblage of properties that he accumulated over a period of years in the heart of Oak Lawn. The property had a spring-fed creek, was covered with many beautiful trees, and was behind the Mansion Hotel, a luxury property developed in the early 1980s.

After Bud died, his widow, Peggy, was certain that she did not want to be a real estate landlord. Her expertise was investment. Real estate developers were quick to see the value of the 3525 property and offered to pay a premium price for it. Peggy said that on more than one occasion she had seen Bud miss an opportunity to make money because he could not take his architect's hat off. She did not intend to make that same mistake. She put no stipulations on the sale of the property.

The building was razed and in its place is a high-rise residential building. There is no building on the exact spot where 3525 stood. Perhaps a sensitive developer could have spared the structure and worked it into the scheme, but it is my observation that any time a building finds itself on a property that is underdeveloped, it is probably doomed. Developers are not expected to be altruistic.

So now that the building and the architect are gone, what is left? I believe that they both left a legacy.

The Oglesby Group is still here in the form of Oglesby/Green Architects, doing important work and still winning awards. Bud Oglesby and Jim Wiley (who is still active) founded a firm sensitive to design in the form of a studio practice. Young architects were given a chance to participate from beginning to end of a project—valuable experience for later starting their own firms. Joe McCall, project architect for many of the Oglesby Group's award-winning projects, is now a partner in the firm. Names of architects who have left the firm to start practices of their own keep popping up at design awards time—names like Max Levy, Ron Wommack, Dick Clark, and Frank Ryburn.

Beyond Oglesby's personal legacy is the legacy of the building itself. I believe that living in a fine piece of architecture does have an effect. Living at 3525 Congress for six years certainly had a profound influence on my life. It was there that I discovered that I like to live and work in the same environment, something I still enjoy today. My two-bedroom studio worked well for this purpose. I used the first floor as my architectural studio and lived above it, European style. Clients were so taken with the space that they were often unaware that I lived there. No doubt every tenant who lived there has some memory that is special. It was a great place to wake up in the morning and see the sun coming through the trees onto the limestone, and hear the sound of the creek.

When people and buildings are gone the memories of them sometimes become their form of immortality. Their spirits are found in other people and other places. I like to think of spirits and ghosts still lingering along the creek and in the trees. I believe that is a legacy worth remembering.

*Howard Glazbrook III*

*Howard (Nick) Glazbrook is an architect practicing in Dallas.*

## Corporate Care

**ARCHITECTURE** As the current economic boom continues and unemployment shrinks, corporations are looking for ways to attract new employees and to retain employees they already have. One approach is to enhance the amenities offered to the employees: better food service, exercise facilities, on-site healthcare centers and credit unions, to name a few. Another kind of corporate-sponsored facility is also finding its

Boeing hired Nashville, Tenn.-based CorporateFamily Solutions to evaluate the idea of providing company-sponsored childcare and to do initial planning. ROFDW had worked with CorporateFamily before and was soon involved in the design-build project; the Austin Company, which had a partnered agreement with Boeing for all projects on the site, was the contractor and architect of record.

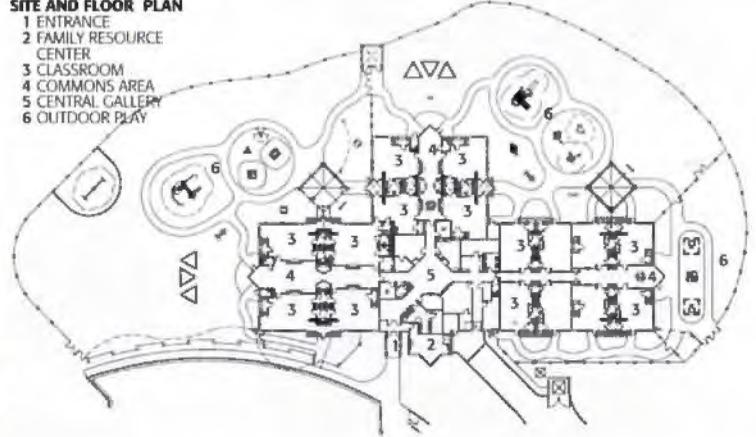
neering" that the childcare center should be something more than "an efficient machine."

The 22,000-square-foot facility, which can serve 208 children from infancy through preschool, is nestled in the forest at the edge of the Everett campus. ROFDW worked with the Boeing human resources organization and CorporateFamily to develop the basic plan. Many of the organizational principles are de-



**SITE AND FLOOR PLAN**

- 1 ENTRANCE
- 2 FAMILY RESOURCE CENTER
- 3 CLASSROOM
- 4 COMMONS AREA
- 5 CENTRAL GALLERY
- 6 OUTDOOR PLAY



1 Each of school's three wings opens onto an outdoor play area.

2 The commons area outside each group of classrooms provides a place for indoor play.

3 A window from the hall into each classroom provides a place for parents to observe unnoticed.

**PROJECT** *The Boeing Family Center, Everett, Wash.*  
**CLIENT** *Boeing Commercial Airplane Group*  
**ARCHITECT** *The Austin Company, Renton, Wash.*  
**CHILDCARE DESIGN ARCHITECT** *ROFDW Architects, Dallas*  
**CONTRACTOR** *The Austin Company*  
**CONSULTANTS** *Coughlin Porter Lundeen (civil); Richard Carothers Associates (landscape); Anas Design Associates, Inc. (food service)*  
**PHOTOGRAPHER** *Krogstad Photography*

rived from CorporateFamily guidelines, Wells says, which themselves reflect the recommendations of the National Association for the Education of Young Children (NAEYC), which conducts a voluntary accreditation process for childcare programs.

At Everett, the children are separated by age into three wings, each organized around a commons area for group activities and indoor play. Each wing opens onto its own age-appropriate outdoor play area. All classrooms have an area outside from which parents and others can observe. In addition, the center includes a Family Resource Center that sponsors programs to reach Boeing employees who may not have a child at the center.

Boeing employees pay a market rate for the childcare at the center. Boeing provides the building and maintenance and pays CorporateFamily a fee for running it.

*Susan Williamson*

way onto the job site: the childcare center.

Over the past decade, ROFDW Architects of Dallas has seen corporate childcare projects grow to more than 20 percent of its total workload. The firm has designed centers for Citibank, Motorola, USAA, and Household International, among others. One recent client was the Boeing Commercial Airplane Group.

Mike Wells of ROFDW says that one of the first things needed to get a corporate childcare project off the ground is a "high-level champion in the corporation." Boeing had just that, its chairman Phil Condit, who strongly supported the concept.

The first task was deciding where to build. After evaluating a total of 15 sites at two Seattle-area campuses, the choice was a site at Boeing's plant in Everett, an area with a lack of high-quality, reasonably priced daycare. The enormous Everett campus is home to 27,000 employees. It is also home to the largest building by volume in the world, a gigantic hanger where Boeing assembles the company's wide-body jet aircraft. The childcare center was sited away from the manufacturing environment, for both practical and aesthetic reasons, Wells says. The next step was convincing a "company built on engi-

## Deserving Tribute

*The Galveston That Was*  
by Howard Barnstone  
Rice University Press (Houston, 1996)  
231 pages, \$45 hardcover

*Galveston Architecture Guidebook*  
by Ellen Beasley and Stephen Fox  
Rice University Press and Galveston Historical  
Foundation (Houston, 1996)  
275 pages, \$17.95 paperback

*The Alleys and Back Buildings of Galveston*  
by Ellen Beasley  
Rice University Press (Houston, 1996)  
200 pages, \$39.95 hardcover

**BOOKS** The dredging of the Ship Channel and opening of the Port of Houston in 1914 signaled the imminent demise of Galveston's maritime economy, barely a decade after the hurricane of 1900 nearly flushed the island city back into the Gulf of Mexico. In that short interval, the city had miraculously restored itself, building the seawall, raising the level of the eastern half of the island by six feet, and rebuilding thousands of structures reduced to tinder by the storm. And then it became stranded in time. Few places in this country contain such a consistent built environment from such a short period.

Decades of economic decline and decay from the coastal climate and benign neglect were touchingly observed by Howard Barnstone and his ace photographers Henri Cartier-Bresson and Ezra Stoller in *The Galveston That Was*, first published in 1966. Predating the preservation movement and any postmodernist interest in historic style, this seminal book was itself nearly lost to time until republished last year. By now, the "was"

has become even more poignant as many of the structures Barnstone noted have since vanished and a tourism-generated gentility has covered much of what remains in coats of dubiously colored paint (lead-free, of course). The book is a work of timeless art like the city itself, with its many photographs redolent of a misty past.

The team of Ellen Beasley and Stephen Fox has dutifully documented a large portion of what has endured in the *Galveston Architecture Guidebook*. Although numerous articles and catalogs have described the island's architecture, this is the first comprehensive architectural guide, and comprehensive it is, containing 720 major and minor treasures. Along with precise photographs, each entry contains a wealth of information on architectural typologies and rationales, and cultural notes on the owners and builders. It would take a lifetime of weekends just to walk the steamy, shady streets, this guide in hand, marveling at how much was created in a short time in a small place.

Fleshing out the city's social history, Ellen Beasley's *The Alleys and Back Buildings of Galveston* delves into the lives and stories of the classes who lived behind the "front house," slaves, servants, tenants, small business owners. Exploration of the humble typologies of sheds, stables, cottages, and garage apartments clustered along the alleyways leads to an understanding of urban social and physical complexities seldom confronted by the standard architectural histories.

This heady trio of tomes documents the creation, decline, and rebirth of a city with sensitivity, skill, and passion. Galveston deserves it.

*Gerald Moorhead, FALA*

*Gerald Moorhead is a TA contributing editor.*

## Coming next issue . . .

The May/June issue of *Texas Architect* will examine the practices of several couples who happen to be partners in both work and marriage.

We will look at the ways such a

partnership evolves over time as well as the impact such a partnership may have on the work that is produced.

Look for it in your mailbox or at the newsstand in May.

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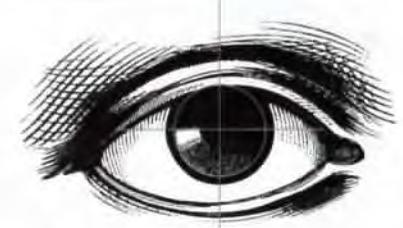
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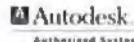
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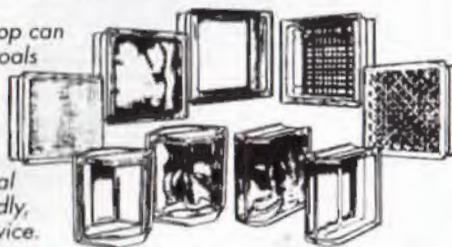
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## Spread the Word

**JOURNEY** Public appreciation and understanding of architecture in northeast Texas has a new champion: a permanent exhibit established by the Gregg County Historical Museum in Longview entitled "Architecture in Texas." The project is expected to raise the visibility of the state's architectural heritage to a wide range of the region's population, including the many school children who will tour the exhibit.

Housed in the 1910 Everett Building that is the museum's home, the exhibit features four components: two educational segments, the first a primer on the elements of architectural style, and the second an examination of



all photos by Mike Hawkins



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residential styles in Texas, as well as a retrospective of the work of Longview native B.W. Crain, Jr., FAIA.

Crain was a graduate of the University of Texas and Harvard, where he studied under Walter Gropius. He was a principal in the firm of Wilson Morris Crain (subsequently C/A Architects) of Houston and Longview and was prominent in the design of many projects across the state, notably the Astrodome, the Kelsey-Seybold Clinic, and 1 Shell Plaza, all in Houston, and the University of Texas Special Events Center in Austin. Crain was instrumental in establishing the charter of the Northeast Texas Chapter of the American Institute of Architects (AIA) in 1957 and served as its first president.

The fourth element in the exhibit is an ongoing lecture series on architecture and related

issues. In 1997 the series featured Wayne Bell, FAIA, of the University of Texas presenting an overview on the evolution of architectural styles in Texas. David Woodcock, FAIA, of Texas A&M University, addressed indigenous forms in "What Shapes Buildings?" East Texas native Overton Shelmire, FAIA, combined viewpoints on urban architecture with comment on the work of B.W. Crain.

The museum's 1998 lecture series, currently underway, includes Nancy Volkman, associate professor of landscape architecture at Texas A&M University, presenting a survey of historic landscapes; Carolyn Peterson, FAIA, Ford Powell & Carson Architects of San Antonio, talking about the firm's work on the Texas State Capitol restoration; and William R. Sargent, curator, Peabody-Essex Museum in Salem, Mass., discussing Chinese trade influences on



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- 1 Texas residential styles are described with photos of local examples.
- 2 The display features quotes from heroes of western garden architecture.
- 3 entrance plaque

The exhibit received support from the AIA Northeast Texas Chapter, with assistance from members Gerald Bratz and Mike Hawkins.

*Jeff Potter*

*Jeff Potter is an architect practicing in Longview.*

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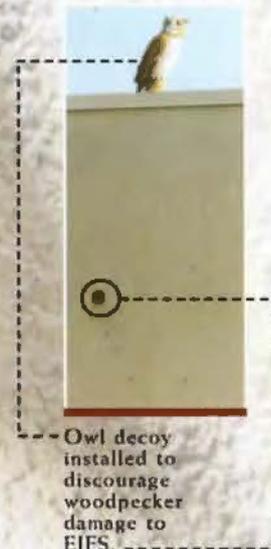
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