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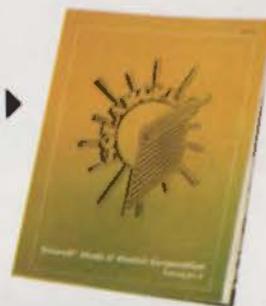
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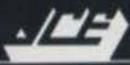
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Four new high-tech developments in Austin promise new jobs—and some problems; Construction underway on Houston's Wortham Theater, George Brown Convention center.

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Contributing Editor Michael McCullar surveys the battles and new building shaping Congress Avenue, heart of historic Austin and showcase of its future.

CIVIC IDENTITY IN THE LAND OF THE LAID BACK 50

In 1839, when Judge Edwin Waller laid out the Republic of Texas' new capital, he planned four municipal plazas. Associate Editor Ray Ydoyaga shows how the four plazas have become centers for the identity that Austin will project into the rest of the century.

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11 NEW TEXAS FELLOWS 72

Profiles of 11 Texas architects elected to the American Institute of Architects' College of Fellows for outstanding contributions to the profession.

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COMING UP: The July/August issue of Texas Architect will focus on '50s design in Texas, with features by Lawrence Speck on the decade's enduring innovations, and by Stephen Fox on the essentials—memorable and forgettable—of the 50s style. Also included will be a history of the period's two unique building types, shopping malls and automated parking garages, and profiles of H. H. Harris and Milton Ryan.

ON THE COVER: Growth is challenging the Capitol for dominance of Austin's skyline. Photo by Ron Dorsey.



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EDITOR: Thank you for including McKinney Place in your "In Progress" section of the January/February issue of *Texas Architect*. I appreciate your interest in the work.

The article is timely as we are currently in the midst of a wonderful controversy. David Dillon, architecture critic of the *Dallas Morning News*, chose McKinney Place as the subject of a recent major article, and almost predictably, David's treatment of the building was not totally positive. In the fuss that's followed, we are beginning to get fan letters disagreeing with Dillon's assessment, and in which both sides' "blood is up."

*John V. Nyfeler,
O'Brien O'Brien Nyfeler Callaway,
Dallas*

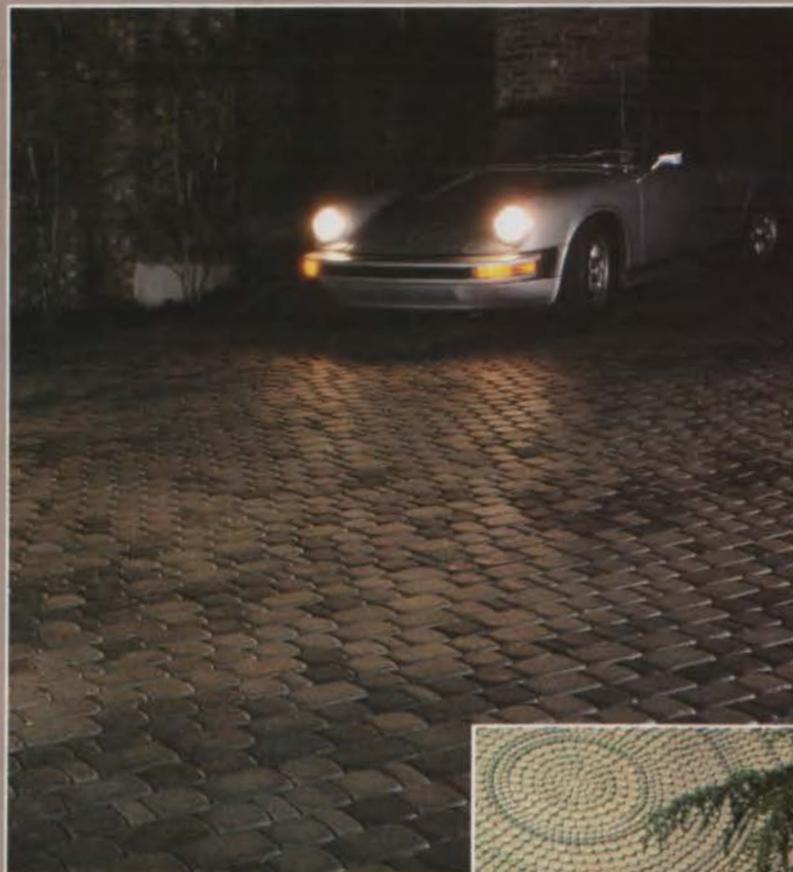
EDITOR: A friend kindly sent me a copy of your review in the January/February issue of *Texas Architect*. This was the first review—as far as I know—by a practicing architect, so I was most anxious to read it.

Halfway through the first column, I was already ecstatic; by the time I finished reading the review all I could do was heave an overwhelmed sigh. Although I know every word of the book "by heart," I almost felt compelled to sit down and read it all over again.

If I am ever asked to write another book, I hope I'll be blessed with the kind of support and encouragement that I've received from the AIA, the members of the committee and such a fine writer/reviewer as Larry Good.

*Muriel Quest McCarthy,
author of
David R. Williams, Pioneer Architect,
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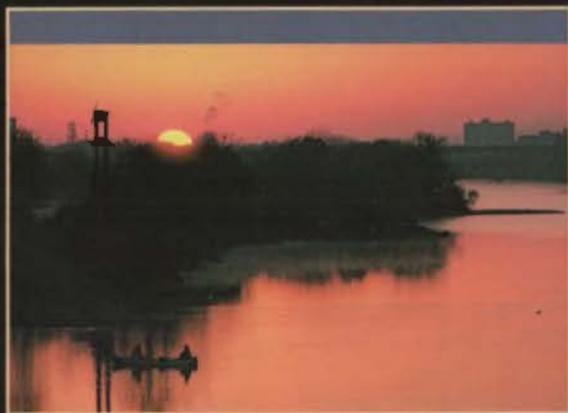
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Masonry Design Profiles

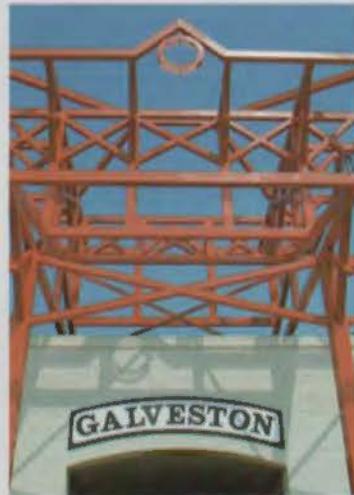
The San Antonio architecture firm Ford Powell & Carson has roots that go back to 1939, when the late and legendary O'Neil Ford began his Alamo City practice. Since Ford's death in 1982, the firm has continued to embrace the same philosophy that has shaped their work from the very beginning—an attitude of

respect for building materials, for human scale, for technology, and for the region. Theirs is an architecture based on the value of permanence, of enduring appeal, of ongoing suitability for human use. And it is an architecture that has always relied heavily upon the use of masonry construction as an appropriate form of building.

Continued

In fact, O'Neil Ford used to talk a lot about bricks—how he hung around the brickyards as a kid, sorted the bricks, stacked them, and lugged them around for the masons. He liked the texture of bricks, their visual warmth and tactile quality. And he liked the sense of scale they impart to buildings. After all, you could hold one in your hand.

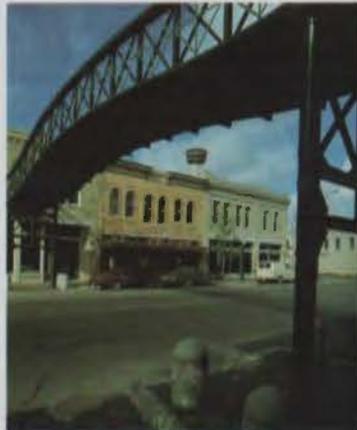
So it is that the firm has been both adept and prolific in employing brick, as well as stone and other indigenous masonry materials. A long-term collaboration with



architect Bartlett Cocke (now Jones and Kell) produced one of the firm's most notable works—Trinity University in San Antonio. The "Miracle of Trinity Hill" consists of more than 40 buildings forming a kind of hilltown on a site reclaimed from an abandoned limestone quarry. Trinity is known for its cohesive geniality, human scale and warmth—attributes due largely to the consistent yet versatile use of a light pink-orange variegated brick throughout the campus.

In other projects, the desired effect has been coolness—as in the pristine white addition to the Fort Worth Museum of Art. Or contextual harmony—as in the renovation of San Antonio's Crockett Hotel. Or the lasting appeal of classical form—as in the brick bovedo vaults that have become a trademark of the firm.

The masonry industry in Texas salutes Ford Powell & Carson for a tradition of excellence and innovation in masonry construction—a tradition that has been nurtured by the industry's contractor members and the fine workmanship of Texas Bricklayers and Allied Craftsmen.



- ▲ St. Paul Square, c. 1905-1980
San Antonio, Texas
- ▲ Center for Transportation and Commerce
Shearn Moody Plaza, c. 1982
Galveston, Texas
- ▶ Trinity University Library, c. 1979
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- ▼ Frank Murchison Memorial Tower, c. 1960
San Antonio, Texas



For more on Masonry Design, contact Gregg Borchelt at 713/629-6949, or write P.O. Box 42097, Houston, Texas 77042.



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- ▲ The Fort Worth Art Museum, c. 1974
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- ▲ The Crockett Hotel, c. 1909-1983
San Antonio, Texas
- ▶ Moody Medical Library
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Medical Branch at Galveston, c. 1972







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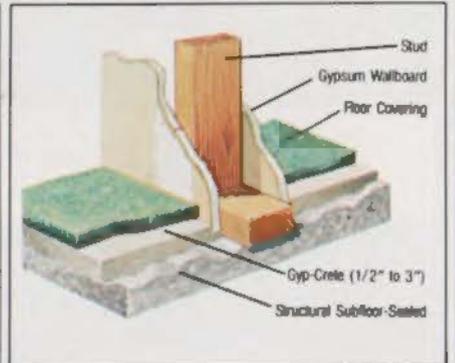
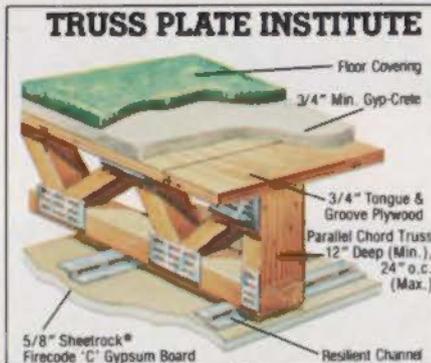
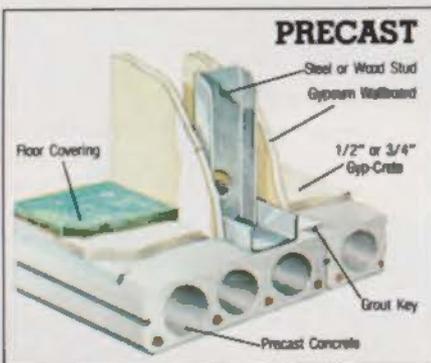
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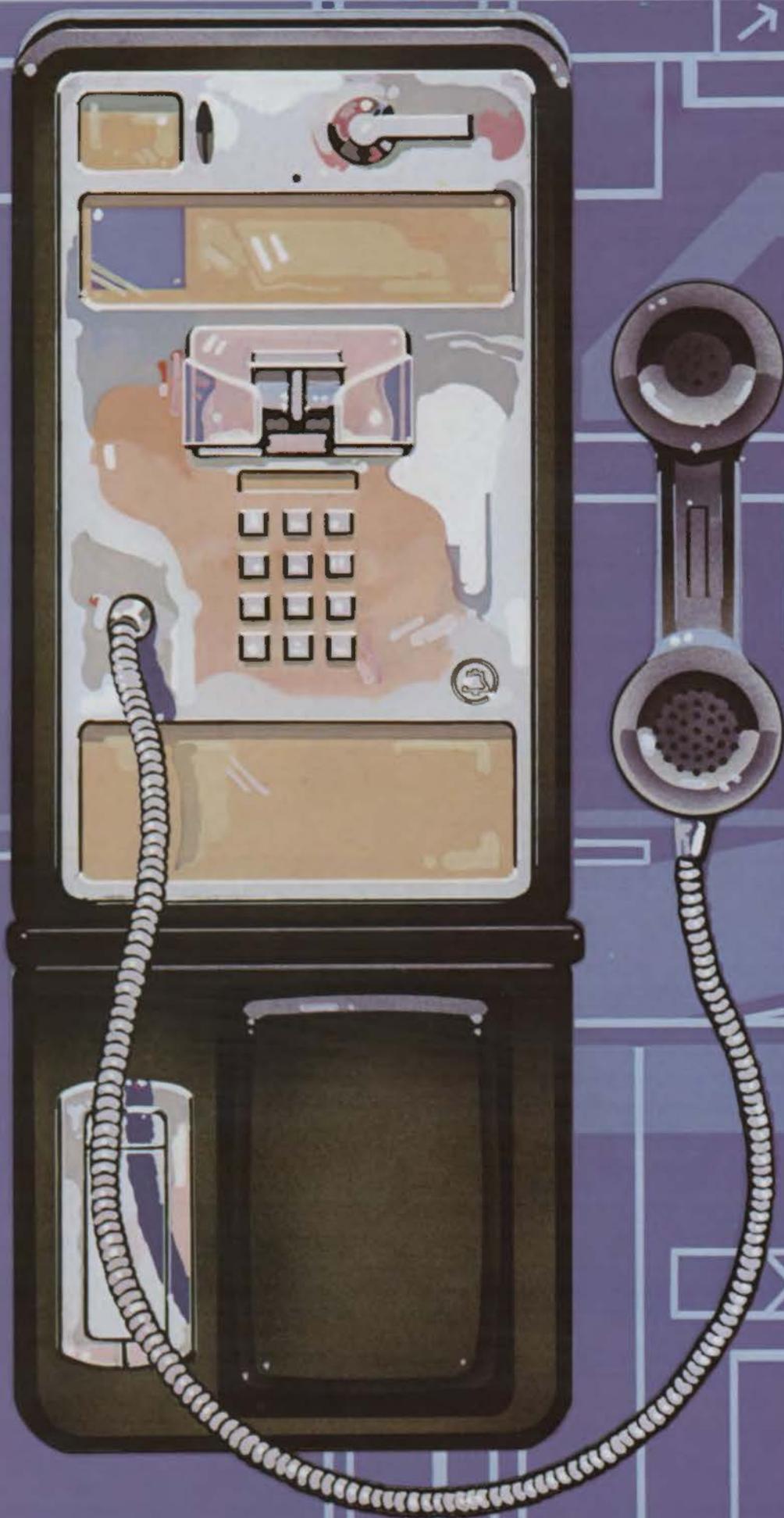
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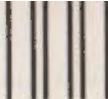
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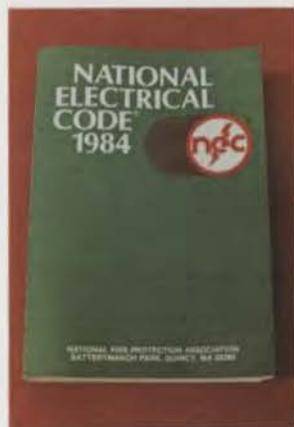
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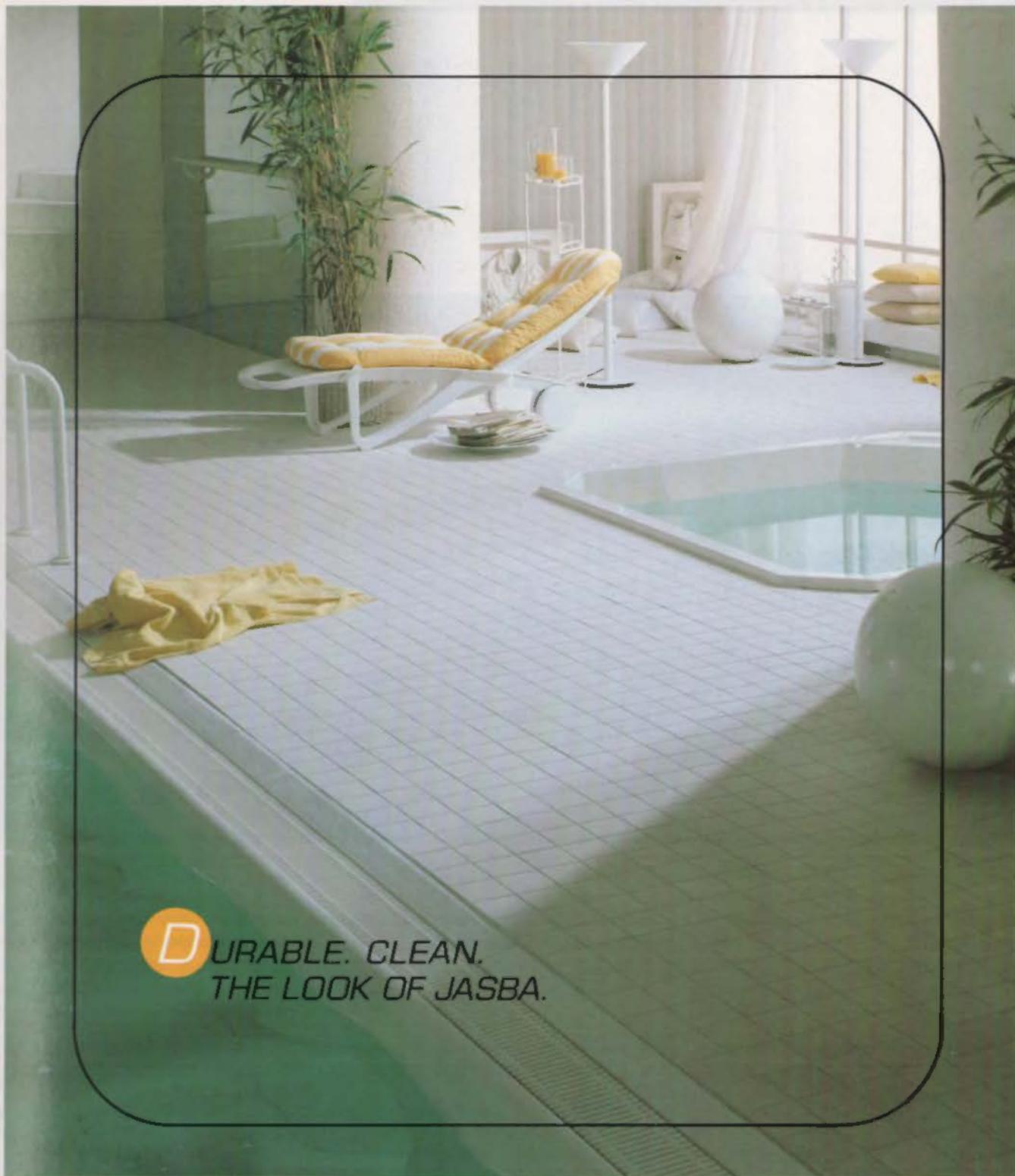
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Edited by Ray Ydoyaga



Lured to Austin after a national search, MCC will move into new building on UT land.

HIGH-TECH PROJECTS BOOST AUSTIN ECONOMY

Four planned projects could almost double employment in Austin's high-tech manufacturing and research industries over the next decade, and could have major effects on commercial and residential development in the fast-growing capital city.

The best-known of these four projects is being undertaken by Microelectronics and Computer Technology Corporation (MCC). A joint venture of 20 companies researching the next generation of computer technology, MCC was lured to Austin after a nationally publicized site search. Construction will begin soon in northwest Austin on MCC's four-level 200,000 square-foot research facility, designed by Golemon and Rolfe Associates, Inc., Houston.

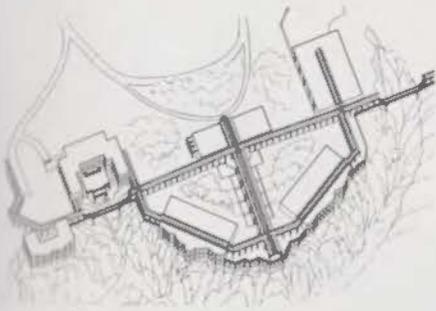
According to John S. Crane of Golemon and Rolfe, the first three levels of the building will house researchers' offices and computer laboratories. Interior spaces are designed to facilitate interaction among researchers, while providing for security and energy efficiency. The ground floor will be devoted to administration, storage, an employee cafeteria, and other services. A four-story skylighted atrium will extend the length of the building; researchers' offices will be oriented either to the exterior or to the atrium. Each floor on the building's south side will cantilever over the one below, shading it from the sun.

Offering only 400 new jobs, MCC will have little direct impact on Austin's job market. By comparison, local manufacturing and research facilities of IBM, Motorola, Texas Instruments, Tracor, and Advanced Micro Devices currently

employ more than 20,000 workers. But the Austin Chamber of Commerce says that the futuristic *eclat* of the planned research facility was at least partly responsible for decisions in 1983 and 1984 by 21 companies, representing some 7,000 new jobs, to locate in Austin. Employment in high-tech manufacturing increased 11.4 percent between 1983 and 1984, making it the fastest-growing segment of Austin's job market.

MCC is expected to have other indirect effects. Edward J. Bartolo Corporation, a national mall developer, is reportedly considering opening a new regional mall near the MCC site, and several hotel corporations are reportedly considering properties in the area. With indirect benefits could come other—unwanted—consequences, however. New jobs and increased demand in the housing market are welcomed, but some observers question whether area

LEFT: High Tech with a soft touch: Site plan of Schlumberger Well Services by Howard Barnstone & Robert Jackson and Associates.



LEFT: Employee cafeteria terrace overlooking pedestrian bridge and hills. BELOW: Model photo



roads, already among the city's most crowded, will be able to handle traffic generated by the new projects. And others fear that further development in Austin's environmentally sensitive northwest quadrant will irreparably damage recharge zones for the city's water supply and contribute to killer floods, like the ones that devastated the city in 1981.

Two firms besides MCC are proceeding with plans for new facilities in the northwest-Austin area. The 3M Corporation of St. Paul, Minn., has announced that it will relocate its administrative and research offices (along with a number of fast-growing manufacturing divisions) in Austin. Over 1 million square feet of new facilities, to be built in several phases over the next 10 years, are being designed by CRS Sistine, Inc., Houston, with Graeber, Simmons and Cowan, Austin, as associate architects. A second company, Schlum-



berger Wells Services, Inc., is reportedly proceeding quietly with a new building in northwest Austin, to be designed by Barnstone Architects, Houston, and Robert Jackson Architects, Austin.



Lockheed Missiles and Space Corporation

The largest single project of the four, a new facility for the Lockheed Missiles and Space Corporation, is already under construction at the intersection of Highway 183 and Burluson Road in southeast Austin. Praised by neighborhood activists for being "intelligently and sensitively sited," and welcomed for its job-generating potential within the neighboring largely Hispanic Montopolis area, the new plant will eventually include some 3 million square feet of manufacturing and design space and employ an estimated 4,000 people. The facility was designed by the Austin office of the California-based Jacobs Architects. It shows remarkable attention to its context and to preserving existing features, including stands of native trees and hedgerows. A farmhouse at the center of the site was left intact, providing references from which the design of the plant's exteriors, with their sloping, notch-cornered standing-seam roofs and

buff-colored siding, were developed.

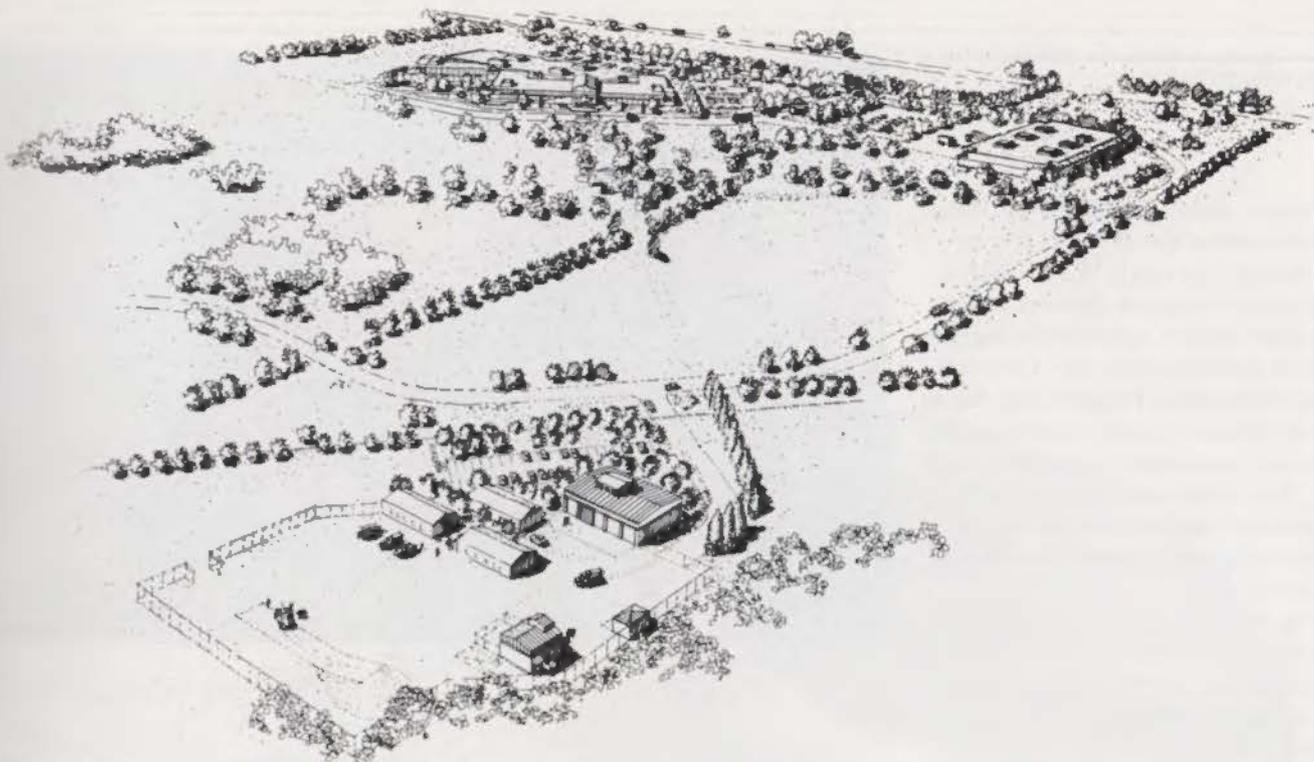
As with Austin's other new developments, the Lockheed plant has begun generating spin-offs. Land adjacent to the

plant, now occupied by an adult drive-in movie theater, is reported to be slated for development as an office park—the first of its kind in an area now devoted mostly

How can the owner of this building meet the code requirement for elevator lobby separation and still keep this elegant lobby elegant?



John Ascuaga's Nugget Hotel/Casino Sparks, Nevada.



to pastures and marginally successful auto repair shops. Area residents say they hope that Lockheed and related projects can bring the high-tech boom to southeast

Austin—with none of the growth-related problems now plaguing the northwest part of the city.

—Joel Warren Barna

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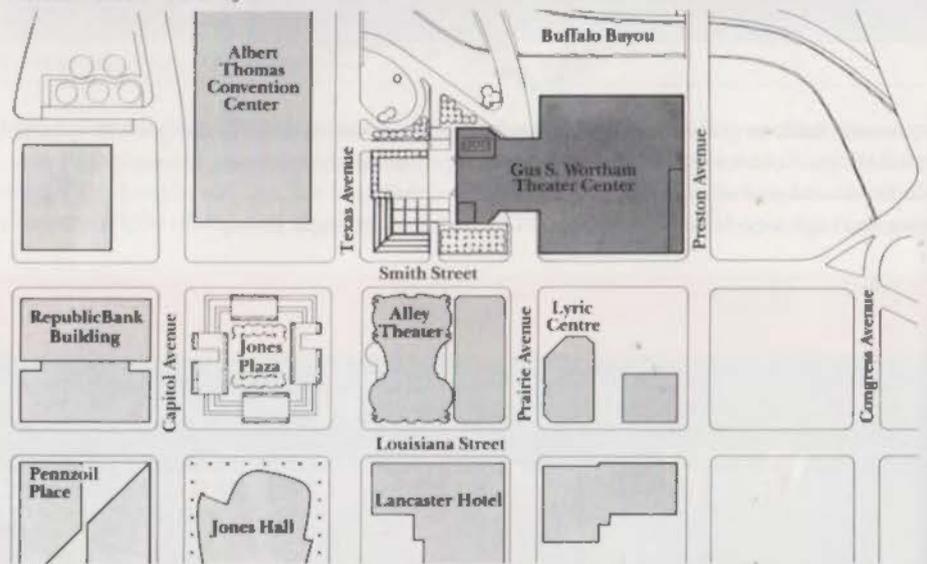
**HOUSTON BUILDS
CIVIC PROJECTS**

With non-residential building in the Houston metropolitan area down 17 percent from last year, the Gus S. Wortham Theater Center and George R. Brown Convention Center projects represent the biggest games in downtown Houston. Construction on the Wortham Theater Center began in early 1984 and ground was broken on the Brown Convention Center in February 1985. Both projects have been widely debated—the theater center for its architecture, and the convention center for its location.

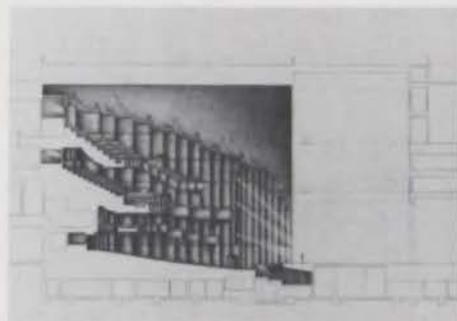
Designed by Morris/Aubry Architects, the Wortham Theater Center is located on the west side of downtown Houston, between the Alley Theater and Buffalo Bayou, facing Pennzoil Place and the RepublicBank Building diagonally across Jones Plaza. A steel-frame structure covering two blocks and spanning Prairie Street, clad in rose-colored granite with colored brick above, the theater center uses a 90-foot-tall, 50-foot-wide entry arch, roundels, and rusticated moldings in an overall abstracted Renaissance Revival effect. Inside, 450,000 square feet of space in seven levels will be used for two theaters (seating 2,300 and 1,100, respectively). The complex, with its rehearsal spaces and support areas, will house the



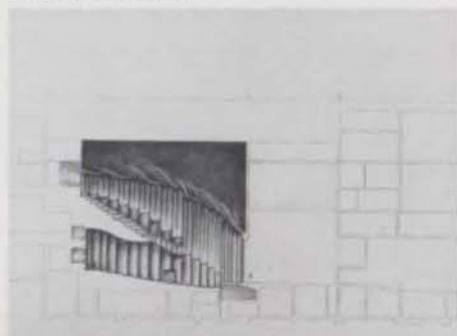
Wortham Theater Center, facade



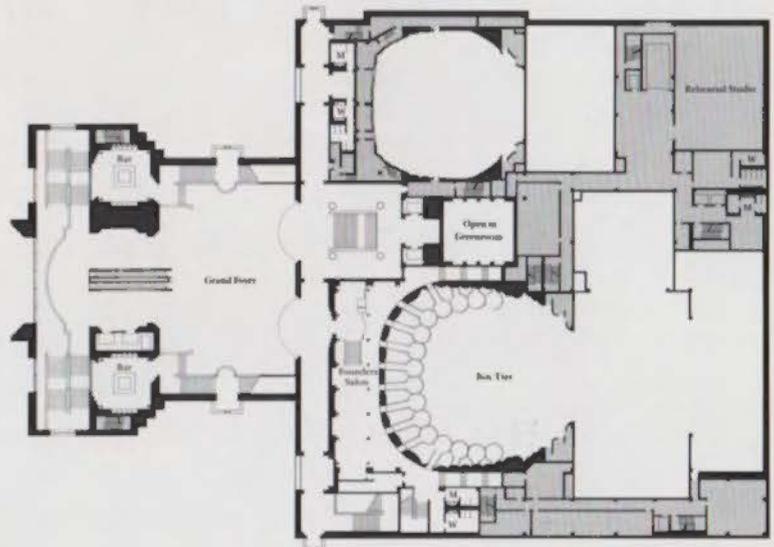
Houston Civic Center



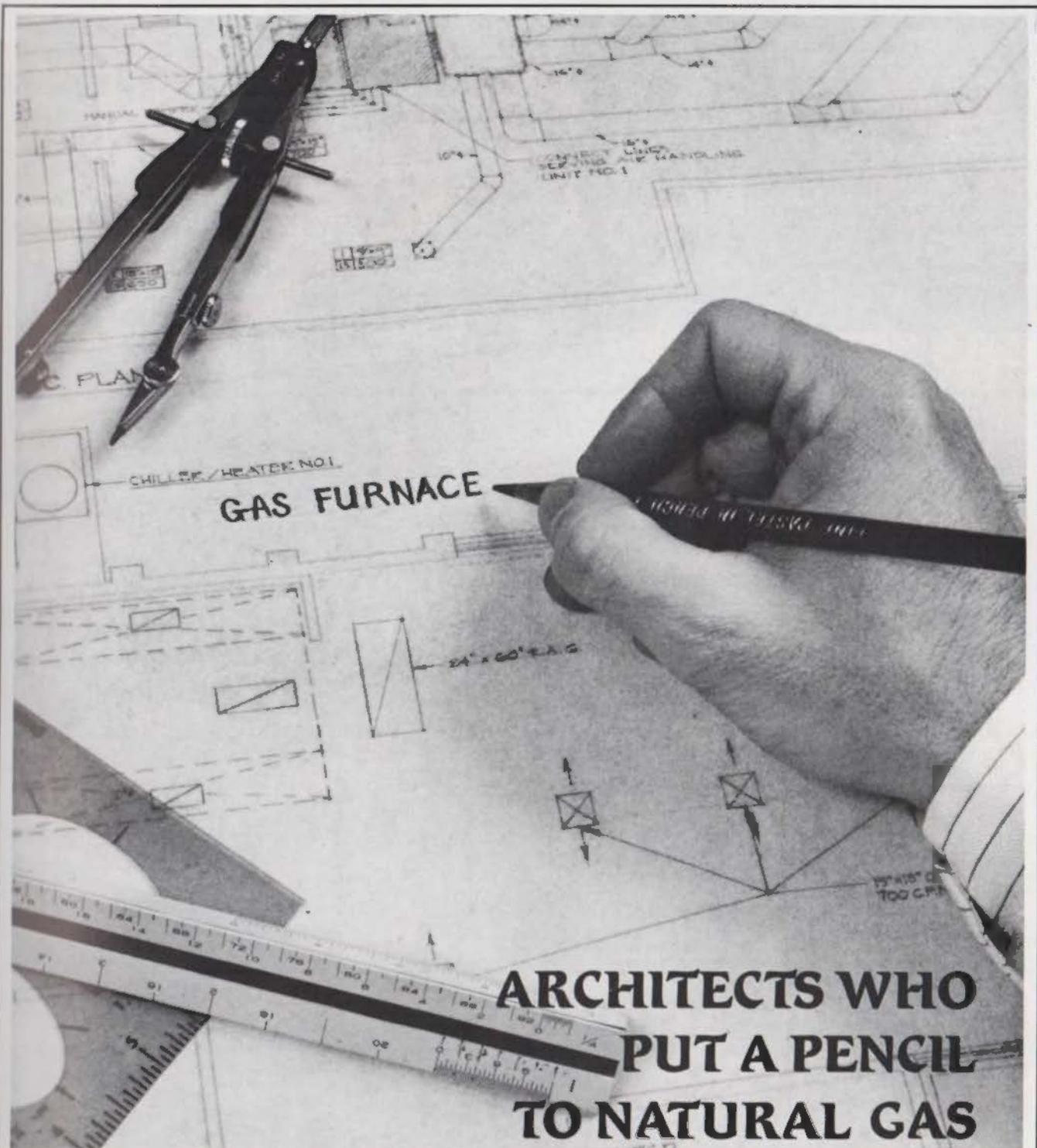
Large theater section



Small theater section



Level three plan



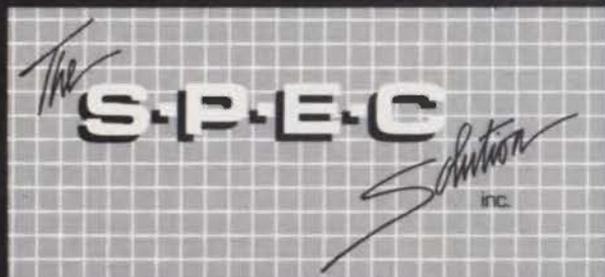
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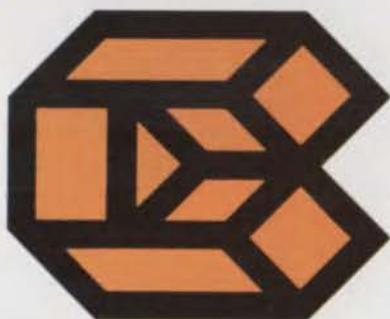
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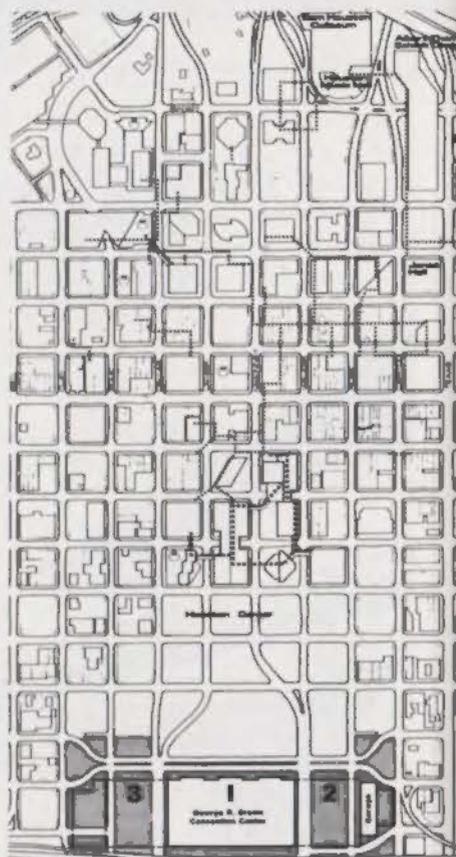
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Houston Grand Opera, the Houston Ballet Company, and other local groups, and will host travelling productions. Construction costs are estimated at \$63 million. Completion is due in February 1987.

The George R. Brown Convention Center, at the eastern end of downtown, will back up to the I-59 overpass. While the Wortham Theater Center will face a thriving cultural and civic enclave, the Brown Convention Center will look out onto an area of downtown that remains largely untouched by the development of the 1970s and early 1980s. A project of the joint venture Convention Center Architects (Golemon & Rolfe, Associates, Inc., John S. Chase, FAIA, Inc., Molina & Associates, Inc., Haywood Jordan McCowan of Houston,



Site of convention center with old exhibit hall at top of plan.

Inc., and Moseley Associates, Inc.) the convention center is expected eventually to cover a 25-acre, 17-block site. Chief designer is Mario Bolullo of Golemon and Rolfe. Observers have seen in the project echoes of ocean liners, Houston Interconti-

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Brown Convention Center, northwest facade



Corner detail

mental Airport, the Centre Georges Pompidou in Paris, and the work of Richard Meier.

Planned as an enormous building strip, the convention center will be clad in off-white steel panels and glass, with red doorways and roof air intakes, and blue exposed columns and trusses. The first phase will incorporate 500,000 square feet of exhibition space, 43 meeting rooms, a banquet hall with kitchen and facilities to serve 3,300, a general assembly area with seating for 3,600, and complete sound-stage facilities. Bolullo's design plays refreshingly against type—where most recent convention centers isolate visitors from the cities around them, the Brown Convention Center, with its broad glass

frontage on reception and registration spaces, will connect the downtown area with the bustle of the gatherings taking place inside. The exhibit areas, with their spaceframe construction and massive trussed columns, are exceptionally high and open, providing more than four times the space afforded by the Albert Thomas Convention Center, Houston's current downtown convention hall. Later phases will increase exhibit space by another 820,000 square feet and add two parking garages to the surface parking planned for phase one.

Construction costs for the convention center are estimated at \$175 million. Completion is expected in February 1987.

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MOONLIGHT TOWERS SUBJECT OF CONTROVERSIAL PRESERVATION

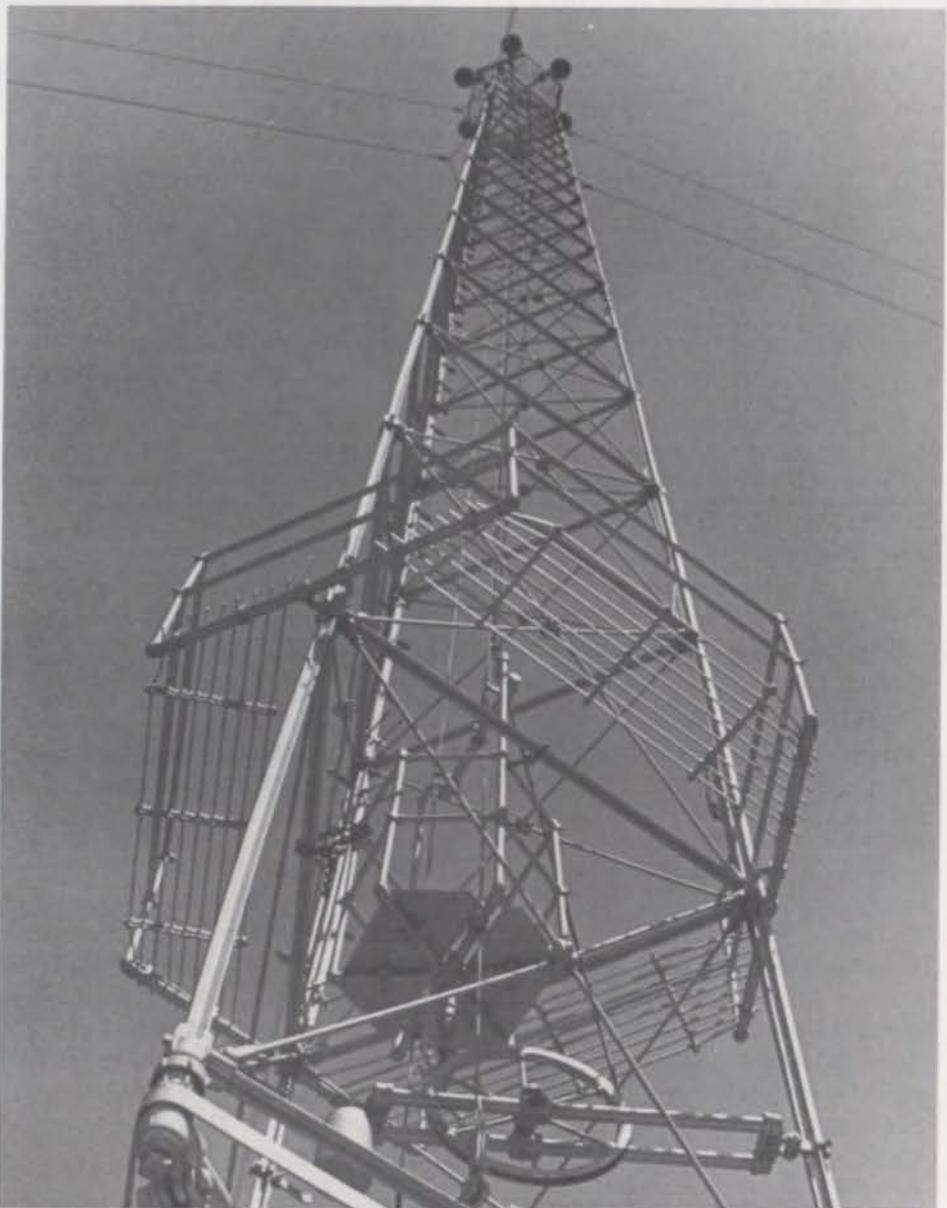
In an effort to protect Austin's fragile moonlight towers, city leaders are suggesting radical steps. The remaining towers, favorite Austin symbols located mostly in the downtown area, are vulnerable to traffic and construction hazards. Some city officials have claimed that the towers are impossible to maintain, and suggest taking them down and recasting them in a sturdier material.

The towers, designed to illuminate four blocks each with a non-glaring light (hence "moonlight"), date to 1894, when the city chose to illuminate its streets with a tower system since conventional street

lights were impractical in Austin's hilly terrain. Such a system had been used previously only in Detroit. The Fort Wayne Electric Company constructed 31 cast-and-wrought-iron towers, each with a 150-foot-tall triangular spaceframe mounted on a single 15-foot-tall column of tubular iron and steadied by paired steel guy wires. The first tower lamps were illuminated in May, 1885.

Austin's towers are now unique—all the towers in Detroit were eventually demolished. The city maintains 19 of the original towers; the others were casualties of hurricanes, high winds, motor-vehicle collisions, and other accidents.

The city's Historic Landmark Commission recently asked the City Council to erect concrete barriers or bollards around



Moonlight tower

David Brooks

the towers to protect their fragile bases from bus and truck accidents. The Landmark Commission says the \$20,000 for the barriers could come from a settlement paid by a construction company that in 1980 knocked down the last remaining tower on the UT campus. The UT moonlight tower was knocked down when construction equipment snagged one of the guy wires. Although the city earmarked the funds for the barriers, one council member because of this accident believes that barriers around the base are not enough.

In addition, electrical workers consider the towers unsafe. Roger Duncan, a councilmember whose term expires in 1985, wants to see the towers taken down and recast in sturdier material, then re-erected in the same places they have stood for 90 years. "People don't like to talk about it," Duncan says, "but that old pig iron is just not safe anymore." Although the fragile towers, once felled, are irreparable, it is likely that the city's active preservation groups will object to recasting the towers. In an effort to drum up support for his proposal, Duncan has divulged that the city's favorite moonlight tower—annually strung with colored lights and billed as "the largest Christmas tree in the world"—is a fake. It was recast from the original some years ago.

SOUTHERN LIVING SPONSORS AUSTIN IDEA HOUSE

After a long hiatus, national design and home magazines are once again sponsoring the construction of "idea" houses. Not since the 1950s have so many journals competed with each other to produce the house of tomorrow. *Southern Living* and the American Wood Council recently asked Austin architect Chartier Newton to design an "Idea Home" for the Hill Country.

Aptly called "A Texas Hillside Home," Newton's design was recently finished in Austin's Long Canyon development. Separated into three structures—a living pavilion, a sleeping pavilion and a spacious living/dining room and kitchen—the house is sited on an oak- and cedar-covered lot located on a hillside overlooking the canyon and creek. Newton and

Louis Joyner courtesy Southern Living



Texas Hillside Home



Rear porch



Sleeping pavilion

project architect, Britt Medford, say they divided the house into three parts because it gave them greater flexibility on the site to take advantage of cross ventilation and view orientation. Using the vernacular of the Texas ranch house and barn, the architects fashioned an elegant group of structures that *Southern Living* calls "at one with nature." The house is published in the current issue.

NEWS, continued on page 76

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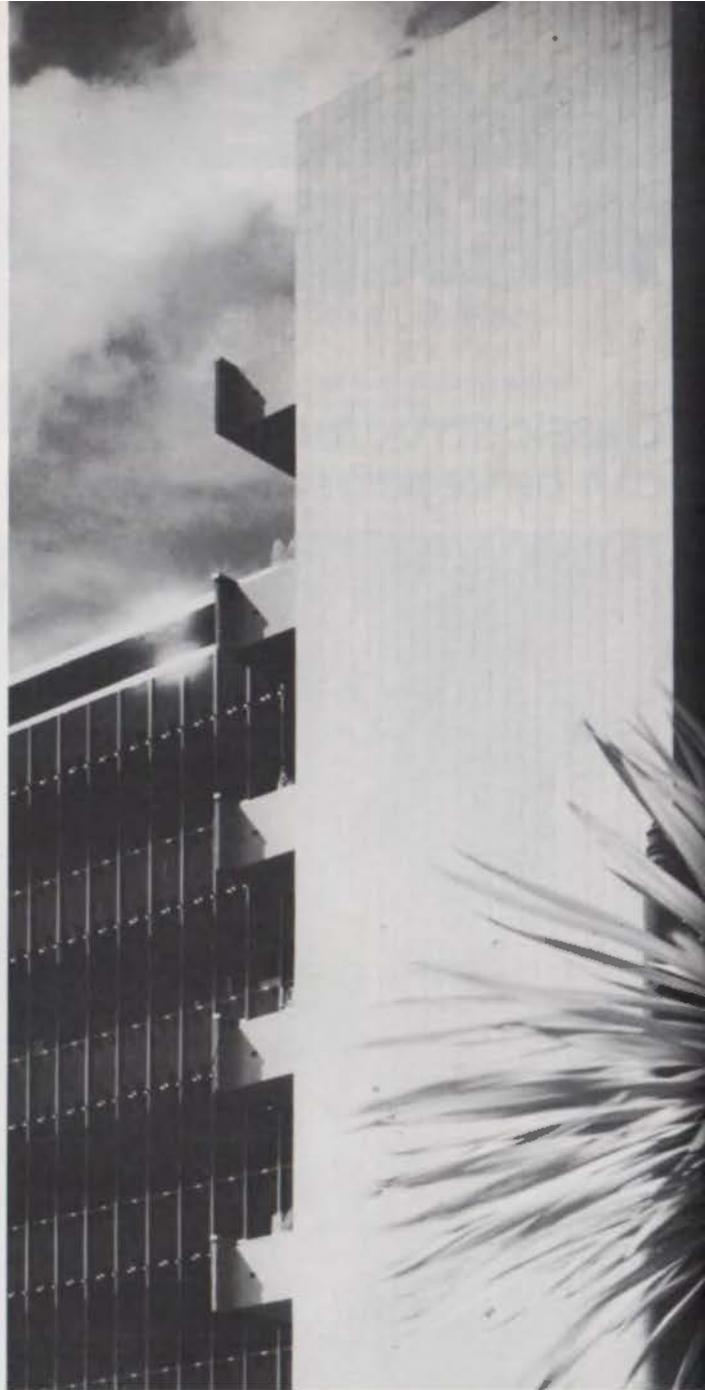


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This issue of *Texas Architect* focuses on new Austin architecture. From downtown office towers and renovations to the plazas of the proposed civic center, from low-rise speculative office buildings to an inner-city condominium project and a suburban house, we are showing some of the strongest designs that have been built in or proposed for the city.

This is an exciting time for Austin. The high-tech boom is on, and as *Texas Architect* associate editor Ray Ydoyaga writes in "Civic Identity in the Land of the Laid Back," the boom is allowing a new personality to step out of the shadows of the Capitol and the UT Tower, symbols of the powerful institutions that have dominated Austin's economic and cultural life for most of the century.

The strength of those institutions and, until recent years, the relative weakness of commerce and manufacturing in Austin may explain the often-complained-of fact that so little of architectural note has happened here, even over the last few decades, as Houston and Dallas were becoming celebrated architectural laboratories. While Houston and Dallas got the famous buildings, Austin got modestly scaled reruns of tried-and-true designs and lots of limestone and buff brick. Things were quiet.

That quiet, and its loss, are worth some reflection. Houston, even with its flashy buildings, remains an almost featureless place—there is still no *there* there, and the same can be said of Dallas. Austin is, at least for now, a real place, alive year 'round with a kind of Barton Springs summeriness that Dave Braden recalls in his column. Building with local materials and to a scale that doesn't try to overwhelm the topography, though it may seem a little dull, allows for an urbanism here that few Texas cities can hope for.

Within Austin, city regulations have helped preserve some of that architectural quiet. Height restrictions in the northwest hills and Capitol-view requirements on Congress Avenue have paid off in human-scaled public spaces, although, as *Texas Architect* contributing editor Michael McCullar points out in "Austin's Heart: Congress Avenue Transformed," there is some question as to whether recent buildings on Congress might not have been better tuned to their surroundings if they had not been shaped by the city's height and setback requirements.

But the fallout from some city ordinances shows that even the most well-intentioned regulation can have perverse effects. Witness the city rule, intended to prevent UT area homeowners from building garage apartments, that requires all dwellings on a property to form a single continuous building. This regulation is credited with the destruction of more streetscape in inner-city neighborhoods than any other factor. "Saving the Streetscape," in our Portfolio section, shows how one Austin firm found a low-key but inventive solution to this dilemma. City parking requirements have determined the development of depressing asphalt lakes like Barton Creek Mall. Some other regulations have had even more serious deleterious effects, while some have had no effect at all.

Austin intended, through planning and regulation undertaken in the 1970s, to avoid becoming a sprawling mass of snarled freeways—Houstonization, as the process is called. Ironically, as Austin developer Robert Barnstone pointed out in speech to the Austin TSA Chapter last year, new sections of metropolitan Austin have a population density barely half that of Houston or Dallas, and one-fifth that of Los Angeles. Austin, Barnstone says, is



Michael Lyon

"sprawl at its sprawliest." And it must be acknowledged that efforts to control traffic congestion, particularly in the fast-growing southwest and northwest areas, have failed.

Today's high-tech economic boom in Austin is hard to figure. Being from Houston, I think booms are as ephemeral as \$100-per-barrel oil and the Bank of the Southwest's plans to build Murphy/Jahn's '80s obelisk. On the one hand, rapid economic expansion is stimulating building that promises to combine the best of local design with some welcome innovation, as shown in projects like Oteri Tisdale Gayle's 1204 San Antonio and UT Architecture Dean Hal Box's residence.

On the other hand, it's also important to remember that most of the growth stimulated by the current boom is being felt outside Austin's city limits, in the municipal utility districts rapidly encircling the city, and these areas are expanding in ways that mock good architecture and urban design. As the MUDs become part of Austin, they transform the city's way of life. It is hoped that the projects documented in this issue of *Texas Architect* can offer a counterweight that will help keep Austin's identity intact.

—Joel Warren Barna

AUSTIN'S HEART: CONGRESS AVENUE TRANSFORMED

by Michael McCullar

The biggest boom since the 1890s is reshaping the heart of Texas' symbolic capital city.



Woolworth Store; *FACING PAGE:* One American Center dominates the new skyline.

If ever there was a dramatic turning point in the urban evolution of Austin, it was October 6, 1981. That was the day the city issued wrecking contractor Pee Wee Franks a permit to demolish the old Woolworth store on the northwest corner of Congress Avenue and Sixth Street. After Pee Wee had salvaged and sold the last door jamb and bathroom fixture, downtown Austin became a place with a future.

The modest two-story dime store, which happened to be sitting on one of the most valuable corners of the city, was razed to make way for One American Center, a lavish 32-story, three-tiered high rise designed by Morris/Aubry Architects of Houston, the likes of which Austin had never seen. Completed in the fall of 1984, the building towers over a skyline once considered the quaint domain of the Texas Capitol and UT Tower.

The contrasts between what *was* on that corner and what *is* are indeed staggering—and encouraging. One American Center strikes a dashing, Post-Modern pose in a city that hasn't exactly been on the cutting edge of contemporary architectural expression. The building also nods respectfully to its surroundings, clad as it is in limestone and precast veneer with granite trim, and with a base pavilion maintaining the cornice line of historic buildings along the avenue. And there is little question that One American Center will be an invigorating gain for downtown, with 40,000 of its 780,000 square feet given over to retail and parking for a thousand cars. But the passing of its humble predecessor was a symbolic urban event, and not one to be taken too lightly.

For one thing, the old Woolworth's wasn't a bad little building. The store—built in 1942—was considered a good example of the commercial Art Deco style of its day. It was little more than a horizontal box clad in buff brick, and its glaring fluorescent interior wasn't exactly *Architectural Digest* material. But it was popular, a functional retail carnival of a space that always smelled of popcorn, offering a now-rare Jacksonian democracy of city scale and function. If Woolworth's symbolized a time when down-

town wasn't very prosperous, it also symbolized a time when downtown was the place to be for everybody, not just upscale office workers.

Is downtown Austin—specifically Congress Avenue—a better place for Woolworth's passing? Will One American Center and the other tall buildings recently built on or planned for the avenue deliver what they promised? Will Moses Vasquez, who became a millionaire when he sold his tiny Tamale House on the northwest corner of Congress and First to make way for a high rise, be truly happy in the suburbs?

Like many American cities coming of age in the late 19th century, Austin fashioned much of its commercial self along the lines of Renaissance palazzi, inspired by John Ruskin's writings on the Venetian Gothic. Commercial builders, using local materials, relied on patternbooks (and sometimes architects) to provide the styles. The result was an unfettered Victorian eclecticism still evident in such downtown gems as the Tips Building on Congress (built in 1876) and the Driskill Hotel on Sixth (1886), both designed by Austin architect Jasper Preston. Clearly, while there was little variation in building height, there was a lot in expression. Elaborate arches, columns, cornices, gables, lintels and all manner of molding and ornament added a rich variety of detail and texture to downtown facades, which also featured galleries and awnings to protect pedestrians from the elements.

By the turn of the century, Austin builders influenced by the great World's Columbian Exposition of 1893 began to replace the busy Victorian styles with the classical formality of the Beaux Arts. Steel-frame skyscrapers, with sinuous Art-Nouveau ornament, pioneered by the Chicago School, as well as buildings influenced by the Paris *Exposition Internationale des Arts Decoratifs et Industrielles Modernes*, also showed up in Austin's skyline over the succeeding decades.

Nothing turned architectural style on its head, however, like the International Style. Among its more pervasive—and perverse—effects was the treatment meted out to Austin's ornate 19th-century facades. In the spirit of "modernization,"





Scarbrough Building, left, faces Littlefield Building, circa 1910.

courtesy Barker Texas History Center



Bullock's Hotel, left

courtesy Travis County Collection



Robinson-Rosner Building, circa 1900

courtesy Travis County Collection



Robinson-Rosner Building, 1983

Michael L. Petty



Robinson-Rosner Building today, restoration by Michael L. Petty

Michael L. Petty

beginning in the 1930s, most of the commercial storefronts downtown were plastered over to create a blank uniformity, making a palatial edifice like the Tips Building look like a three-story Seven-Eleven.

As if protected by its blanket of plaster, much of that 19th-century building stock on Congress Avenue and Sixth Street survived the architectural clearcutting of urban renewal that took such a toll in other cities in the 1950s and '60s. This was due, more than anything else, to the fact that Austin had no commercial boom after World War II to destroy what the commercial boom of the late 1800s had created.

It's hard to tell by looking at it today, but Austin was a symbolic city by design. When Judge Edwin Waller surveyed the town in 1839, he emphasized views of prominent government buildings, mainly the Capitol of the Republic of Texas.

Early Austin architecture was plain but not primitive. Contemporary accounts describe a townscape of frame houses, with only a few log cabins scattered about. Most of the buildings were built along Congress or Pecan (now Sixth) Street, which was the highway to Bastrop and Houston. Occupying the northwest corner of Congress and Pecan—which One American Center now claims—was Bullock's Hotel, at first a ramshackle assemblage of cabins but eventually a stately two-story building fronting Congress with a high, two-story porch—one of the most popular meeting places in town. In 1876 the corner became "Cook's Corner," a three-story commercial building and bank with cast-iron columns and cornice built by prominent Austin contractor Abner Cook, who was responsible for much of Austin's finest Greek Revival architecture.

By the time Cook's Corner was built, Austin was experiencing its first real boom. The railroad had come in 1871, introducing Austin to such exotic building materials as red brick, but most of its commercial buildings would still be built of local masonry. This set the Austin cityscape apart; without further clue, a knowledgeable traveler in the late 1800s might have been able to tell he was in Austin just by all the buff brick and limestone he saw in the buildings around him. The traveler would also have seen that none of the buildings downtown rose higher than three or four stories, all forming a plateau of building tops bowing to the Capitol, which emerged like a pink-granite hillock in the distance.

Most of the new construction that did occur downtown between 1950 and 1980—which can either be dismissed or appreciated as signs of the times—paid little attention to Austin's unique

features: the Capitol and views thereof; Congress Avenue; the creeks; the squares; Town Lake; the color, texture and scale of historic buildings. Some recent buildings, in fact, seemed to make a blatant point of defying such things. The 24-story Westgate Building, for example, designed in part by Edward Durell Stone and built in 1965, does more to violate the integrity of the Capitol by its placement at the corner of the Capitol grounds than any building ever will on Congress. And the American Bank Tower, "that gold building" at Sixth and Colorado, designed by the Houston firm of Lloyd, Morgan, Jones (later Lloyd, Jones, Brewer) and built in 1973, contributes a lot to the visual variety of downtown architecture, but does so with a certain blinding arrogance. When the sun's just right on a summer afternoon, westbound motorists on Sixth are all but fried by solar reflection off American Bank's gold-leaf curtainwall.

One of the biggest offenders of all the pre-boom buildings downtown is InterFirst Tower, designed by the Houston firm S.I. Morris Associates (now Morris/Aubry Architects), built in 1975 and patterned on, among other International-Style classics, New York's Seagram Building. As urban scholar William Whyte points out, the Seagram Building, designed by Mies van der Rohe and built in 1958, not only broke stylistic ground but also features one of the most popular "people places" in New York City. By comparison Interfirst Tower, though smack dab on one of Austin's prime mass transit system interchanges, offers bus patrons nothing more than a few inches of travertine window ledge on which to sit. Some observers additionally saw architectural condescension in the fact that the developer of InterFirst, Gerald Hines of Houston, was also building Houston's landmark Post-Modernist Pennzoil Place at about the same time that Interfirst's rather hackneyed glass box was going up.

What, then *is* appropriate for Austin? Rarely has there been a consensus. When Judge Waller laid Austin out in 1839, he probably never dreamed that the Texas Capitol would someday be only one of several urban landmarks in Austin, and certainly not the most prominent. Topping out at 311 feet, the pink dome of the second and more majestic state Capitol on the site (designed by Detroit architect Elijah Meyers and built in 1888) never stood completely unchallenged. On Waller's 40-acre university site to the north, UT's Old Main building and its successor, the UT Tower, offered the strongest skyline counterpoints over the years. On Congress, the first buildings to break the city's 19th-century profile were the eight-story Scarbrough

Rick Patrick



Westgate Building: view violator

Michael Lyon



InterFirst Tower and Littlefield Building

Michael Lyon



InterFirst's minimal pedestrian comforts

Rick Patrick



American Bank: lively but blinding arrogant



Stephen F. Austin Hotel

Rick Patrick



Michael Lynn

Building and the nine-story Littlefield Building. Then in 1924 came the 10-story Stephen F. Austin Hotel, a block north on Congress, and in 1929 O.O. Norwood built his 14-story Neo-Gothic Norwood Building at Seventh and Colorado. In the 1960s and '70s, taller buildings sprouted in the city—Dobie Mall, the Westgate, the bank towers. The pace was slow enough that these projects drew little opposition. The ruckus over downtown development and the preservation of capitol views came later, when the real boom got under way.

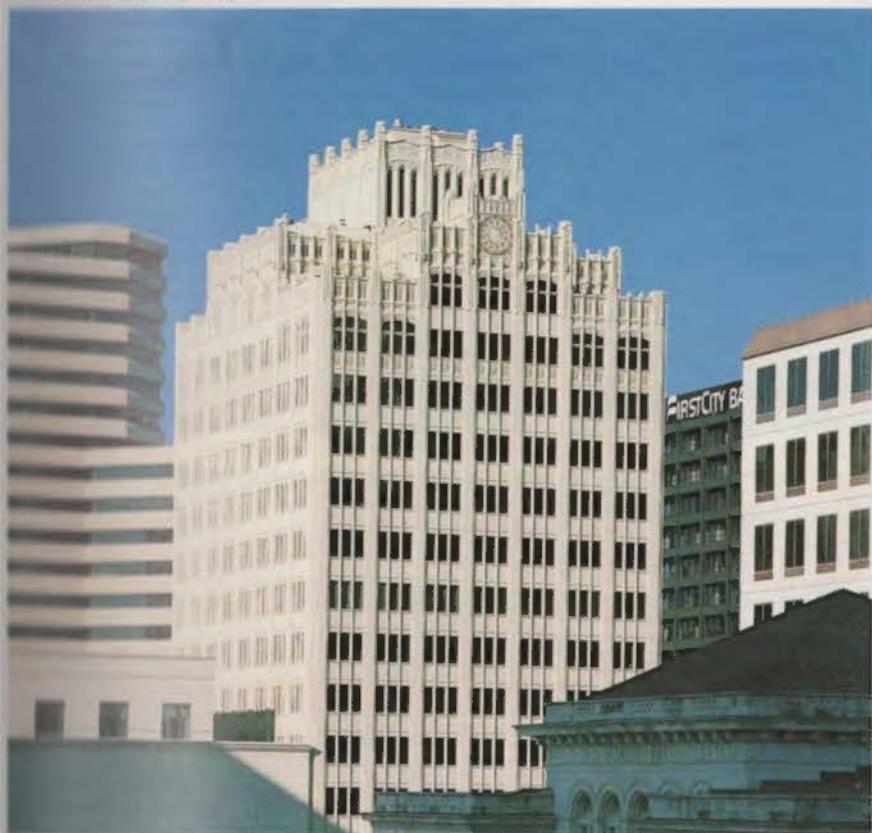
The central point came in November 1982, when all hell broke loose. Capital Mortgage Bankers announced plans to build its 15-story, peaked-roofed Capitol Center on the southeast corner of Congress and Tenth, designed by the Houston office of Skidmore, Owings and Merrill (and, as it turns out, a sensitive and distinctive addition to the avenue).

A provision of the city's zoning ordinance, on the books since 1931, prohibits a building from rising higher than 200 feet in downtown Austin unless it is set back one foot for every three feet it increases in height. The provision had been regularly overridden by variances, and interpreted laxly. Then in 1982 a group calling itself Texans to Save the Capitol went to court seeking tougher enforcement of the setback ordinance. The group claimed that the proposed 215-foot Capitol Center wasn't set back far enough

and thus would encourage others to block views of the Capitol. Meanwhile, two other major projects were announced for Congress Avenue, adding to the broohaha: One American Center and First City Centre at Congress and Ninth, designed by the Austin firm Holt + Fatter + Scott (now Holt + Fatter and Phil Scott & Associates).

Pressured by the lawsuit and reacting to the sudden surge of development interest in downtown Austin, the city council appointed a 17-member Downtown Revitalization Task Force, chaired by former UT architecture dean Alan Taniguchi, which in turn pressured developers by requiring them to present their plans for review 90 days before they could get a building permit. The Landmark Commission, the only other civic body to which Congress Avenue developers had to submit plans (the avenue is on the National Register of Historic Places), also came up with a list of design guidelines that all three of the big new buildings voluntarily responded to: setbacks, people places, a minimum of mirrored glass.

Because of the fight over Capitol views, Austin is no longer the architectural free-fire zone it was. The Capitol-views controversy was settled, more or less, by an ordinance passed in August of 1984 establishing "view corridors" throughout the city (there are now 26). In the corridors, structures are limited in height to between 30 to 120 feet, depending on the terrain. A new zoning



LEFT: Norwood Tower; BELOW AND BOTTOM: Capitol Center touched off Capitol-views fight.



Joe C. Aker

ordinance also directly addresses Austin's unique and long-ignored features. To orient new construction toward the squares, creeks, and Town Lake, and to insure its sensitivity toward Congress Avenue and Sixth Street, certain "overlay zones" have been established, with specific requirements for such things as building height, setbacks, and parking, and general suggestions for landscaping, pedestrian amenities, ground-floor retail space and the like. The city also undertook a beautification project that involved putting in angle parking, wider sidewalks, trees, and benches from Town Lake to the Capitol, hoping to relieve the kind of building-pedestrian tension that developed in front of InterFirst.

While the city has gotten pickier, however, a lot of urban-design questions still depend on the forces of the marketplace and the process of maturation among developers. As former UT architecture dean Taniguchi says, it was only a matter of time before the market for office space became competitive enough to demand a certain level of architectural flair, and developers became savvy enough to deliver it. "For years," he says, "Austin was like some resort town on the coast. There's an initial attraction to, say, Fort Isabel. The first buildings are tacky, then when the second generation occurs, you get sophistication and quality. It just takes time."

Indeed, the second generation of big buildings

Joe C. Aker



Rick Patrick



St. Mary's Cathedral

Ron Dorsey



First Federal Savings

Welch and Bayandaryan LightBong



First City Centre and One American Center

Ron Dorsey



First City Centre, left

R. Greg Hurstley, Inc.



One American Center, entrance

Ron Dorsey



rising on the avenue (if you consider the bank towers the first) have tried hard to please everybody—the city, the Downtown Revitalization Task Force, the Landmark Commission, the people who use the buildings. The new structures are designed to *belong* in downtown Austin, invariably featuring such things as cornice lines, buff brick, limestone, classical details, setbacks, people places, ground-floor restaurants and shops. But sometimes the buildings all seem to be trying too hard to blend in. In their efforts to be “contextual,” the best buildings succeed by complementing their surroundings, not by fading into them. With good intentions, the Landmark Commission could argue that it is better to impose certain design constraints on the avenue than to risk any more offensive bank towers, but there are risks with constraints as well.

An unimaginative use of the same historic colors and textures and details can create the kind of visual monotony that resulted from the facade modernizations of the '50s. After four years of construction activity on the avenue, with each project being touted as being more Austin-like than the one before, one almost wishes for some spunky irreverence—something like 10-year-old First Federal Savings, designed by the Austin firm Brooks, Barr, Graeber and White and situated a block east at Tenth and Brazos, with its sharp, glassy angles and unabashed Modernism. It may provide nothing but what Austin architect Sinclair Black calls “misinformation” about itself and its surroundings, but still one of the most dramatic sights downtown is the reflection of the Gothic spires of St. Mary’s Cathedral (designed in part by Nicholas Clayton and built in 1884) in the glass of First Federal across the street.

For one thing, it is difficult to blend late 20th-century building materials and techniques with those of the 19th century, particularly in building a high rise. The problem with First City Centre, which turned out to be a rather awkward work of architecture, stems in part from the fact that its massing and materials are direct responses to its context. Set back 57 feet from Congress, the building steps up and back five levels to a 14-story tower, a genuflection to the Capitol four blocks north that makes the stance of the building somewhat ungainly. The building is also clad in buff-tone stuccoed wall panels, alternating in horizontal bands with non-reflective tinted glass. Who’s to say First City Centre wouldn’t have been a damned sight better architecturally—and therefore more truly complementary to Congress Avenue—if it had been squeezed tighter and taller on its site and sheathed in a glass curtain-

wall? And One American Center, probably the best of the new downtown high rises so far, also has a bulkiness about it that might have been alleviated either by putting less building on the site (and maintaining the height) or making the towers taller. Architects also missed the mark entirely in trying to “relate” One American to the pink-granite Capitol with a granite trim that is more brown than anything else, creating a jarring contrast with its pale limestone skin.

Of the plethora of projects announced for the avenue since One American Center was built, all seem to be trying even harder to fit into the Austin mold. But Taniguchi is right; things are looking up. Although it’s hard to tell how a finished building will look just by looking at a rendering or a picture of a model, one of the most promising projects so far is Wolf Tower, designed by the American Design Group of Austin and planned for the block between West Second and West Third, on the west side of Congress. It’s a respectful height for the avenue—16 stories—and although it picks up on the risky limestone-with-granite-accent theme of One American Center, it also features a distinctively sloped metal roof and the notched corner setbacks of an Art Deco skyscraper. Another welcome addition to the avenue, from all indications, will be Trammel Crow’s 301 Congress Avenue Building, designed by the San Antonio firm Hylton-Day Associates. A 22-story office tower—clad in pinkish-gray granite and blue-gray, non-reflective glass—will be set back from Congress enough to allow a three-story, sky-lit lobby and retail pavilion to front on the avenue and align itself with a nice array of historic storefronts on the block.

While most of the upcoming projects show an increasing regard for the texture and scale of Congress Avenue, some do not. One of the most ominous projects announced in recent months is the 30-story One Congress Plaza, designed by the Houston firm Taylor/Lundy/ HKS Architects to be a “gateway environment to downtown” on the block bounded by First, Second, Brazos and Congress. Abiding by the 1931 height ordinance, the buildings in the complex—more than 700,000 square feet of office towers—stairstep back far enough to allow the tallest to exceed 200 feet. A landscaped pedestrian plaza at the corner of Congress and First will be nice, but the complex is so massive that its effect on Congress Avenue will be more like an unbalanced seesaw.

Perhaps the best work on the avenue is being done by local architects restoring those features of old Austin to which so many of the new high rises are trying to allude. Inspired by the Tax Reform Act of 1976 and the Economic Recovery



Wolf Tower



301 Congress



One Congress Plaza



100 Congress Plaza



Welch and Bayanduryan/LightBanq



David Brooks



RIGHT AND FAR RIGHT: Restorations of the Tips Building by Bell, Klein and Hoffman, and the Robertson Building, by Robert Jackson Architects, exemplify the best work being done on Congress. **BELOW:** Sampson Building, artfully restored as part of One American Center construction; **BOTTOM:** Skyline from west of downtown

Mark Goodman, Capital Improvements



Welch and Bayanduryan/LightBanq



Tax Act of 1981, both of which provide generous tax credits for rehabilitating historic properties, the plastered facades of many of the avenue's oldest buildings are being restored with the utmost attention to period detail, their insides gutted and remade to serve modern purposes. One of the earliest and best Congress Avenue restorations was that of the Tips Building, returned to its former glory in 1981 as the downtown headquarters for Austin's Franklin Savings Association by the Austin firm Bell, Klein & Hoffman. Another artful restoration was that of the Sampson Building, one of the oldest buildings on the avenue (built in 1859-60), restored by the San Antonio firm Ford, Powell & Carson in 1983 as part of the construction of One American Center, which joins the Sampson Building to the south in a towering embrace. And one of the most imaginative—and telling—restorations was that of the Vogue shoe shop into a restaurant, a few doors down from the Tips Building. Proof that architectural appreciation is in a constant state of flux, the 1950s storefront that desecrates a rather "mediocre" Victorian facade, according to architects Robert F. Smith and Tom Lea, was restored as a 1950s storefront, its smooth marble, glass, and neon facade adding to the time line of Austin's architecture.

The focus of redevelopment in downtown Austin is now on the warehouse district, a 60-acre swath of underutilized land that runs perpendicular to the avenue along the north shore of Town Lake. As for Congress Avenue, most of the land on both sides either has historic structures on it (which are protected to some degree by being in a National Register district) or newly built high rises. Available building sites are dwindling, and some real estate people predict that—in spite of a looming office-space glut—developers will start tearing down older but-still useful office buildings to make

way for bigger, more prestigious ones.

The fact is that Woolworth's was the aberration at Congress and Sixth, a dime store for the disadvantaged, left over from an era of economic stagnation. As downtown booms, however, it is important to preserve a few vestiges of its former fabric—architecturally significant or not—if for no other reason than to maintain the variety of size, color, detail, form, and function that keeps a city rich and vital. Some of the last 19th-century commercial buildings that are still functioning much as they always have comprise a row of modest storefronts on the east side of Congress between Sixth and Seventh, across the street from One American Center. And they might just stay that way for a while. Unlike most of the commercial properties on the avenue, these small businesses—a haberdashery, a pharmacy, a cleaners, a jewelry store—are owner-occupied, and in spite of some very tempting offers from time to time, no one has any intention of selling out.

"We were fortunate," says Harry Schechter, owner and operator of Sweet Cleaners. "There was someone who wanted to buy up the whole block, but the Hirshfield estate (which owned the property) gave us first refusal." Schechter, who's been at that location for more than 25 years, can see nothing but good coming from all this, including what's been going on across the street. With the massive white-collar influx, his business is taking off, and there is plenty of room for expansion in his two-story building, which he says is 100 years old if it's a day. "My children will have a place to make a living," he says, "and the value of the property will only increase. If they offered me a million bucks I wouldn't sell." —

Austin writer Michael McCullar, a Texas Architect contributing editor, has just finished a book for Texas A&M Press on the life and work of East Texas architect Raiford Stripling, which will be published in the fall.



CIVIC IDENTITY IN THE LAND OF THE LAID BACK

By Ray Ydoyaga

New civic monuments, clustered around historic plazas, are remolding Austin even faster than is the commercial building boom.

Austin, a metropolitan area of half-a-million souls, works and plays as if it had yet to notice that it's the capital of the second largest state, and one of author John Megatrends Naisbitt's six "megacities of the future." A city still governed by the Code of the Laidback, where even the prophets of the high-tech future do their power lunching in natural-foods restaurants and dance through the nights in immaculately restored downtown warehouses, cheek by jowl with the University of Texas' *nuevo wavo* hordes and the polyester princelings of the Legislature, Austin has managed to grow without losing its eccentric ways.

So far.

The legendary lifestyle is becoming increasingly vulnerable. This stems from what may be a fundamental and irreversible realignment of power in the capital city. Austin's economy, long dominated by two recession-proof industries—the state government and the state university—is now in the midst of a boom stimulated by industries known for their roller-coaster ups and downs—high-tech manufacturing and real-estate development. The conflict between old and new is easily visible on the skyline. The Capitol and the UT Tower, traditional images of power and beauty in the city, once could be seen for miles in the hill country. They are now occluded from many vantage points by office towers.

Austinites bemoan the changes brought by growth. While the rest of urban Texas looks forward to additions on the skyline, Austin prefers to protect its traditional ambience. The war between the city's environmentalists and developers is heated; the difference is that in Austin environmentalists retain considerable political clout. Whereas in other Texas cities developers are all but unchallenged, in Austin decision makers court the hacking of environmentalists and neighborhood activists.

Though rapid growth may make the city's traditionalists bilious, the positive side of all the change is that civic architecture is finally emerging from the deep shadows of the Capitol and the UT Tower.

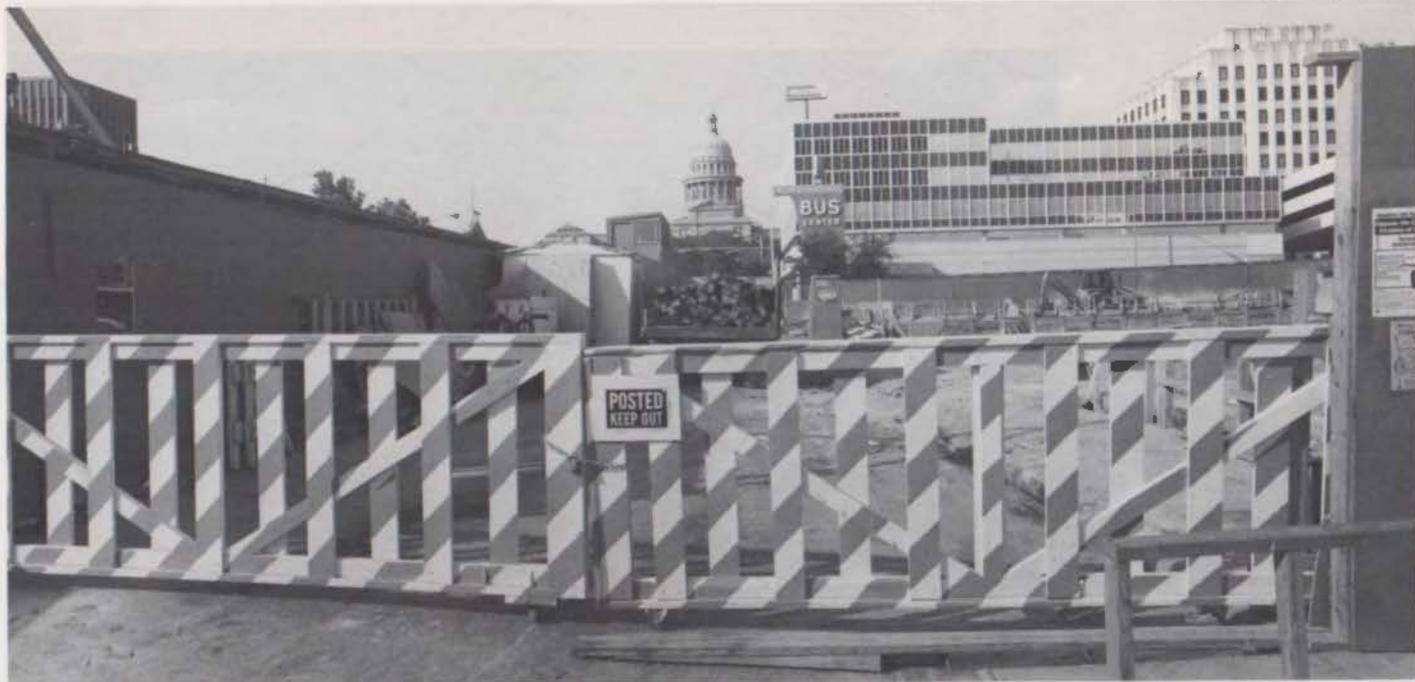
Perhaps Austin has been slow in wanting its own civic symbols because, like other capitals, it is an artificial city created by legislative fiat. With no port, no precious metals, little oil, and little transportation activity, Austin had little reason to exist other than the fact that its landscape made it a romantic and idealistic setting for the capital of what was to be America's second Anglo republic, Texas, founded by Stephen F. Austin.

According to legend, Texas President Mirabeau Lamar, while hunting buffalo in the fall of 1838, looked around the tiny settlement of Waterloo along the Colorado River and exclaimed, "Gentlemen, this should be the seat of future empire." The Commission in charge of selecting a permanent capital for the republic heeded Lamar's recommendation and Waterloo was in 1839 renamed Austin. What Austin's pioneers found was a Mediterranean-like landscape of lush, sometimes steep hills, surrounded by a rampart of higher hills, dozens of running creeks with beds and cliffs of cream-colored limestone, an abundance of cedar and oak and a wide, clear river (*Colorado*, the Spanish word for red, has always been a misnomer).

Even Austin's position as the capital was tenuous during its early history. Austin was at the frontier of the west, and susceptible to Indian attacks: it was Comanche territory, the home of Lipan Apaches and Tonkawas, as well as a regular crossing of the Cherokees. When the Mexicans invaded and conquered San Antonio in 1842, then-President Sam Houston moved the capital to his namesake city. Later that year the capital was once again moved, to Washington-On-The-Brazos where it stayed until a general election reversed the decision and made Austin the permanent capital of the new state in 1845—although it nearly lost to Temple.

In choosing Austin as the capital, the state's citizens had picked a location central to Texas' largest cities. It had also chosen a simple, yet refined city plan as designed by Judge Edwin Waller, one of the signers of the Texas Declaration of Independence.

Although the plan is a humble one-mile-



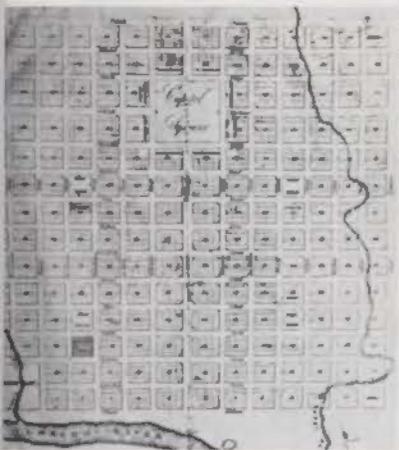
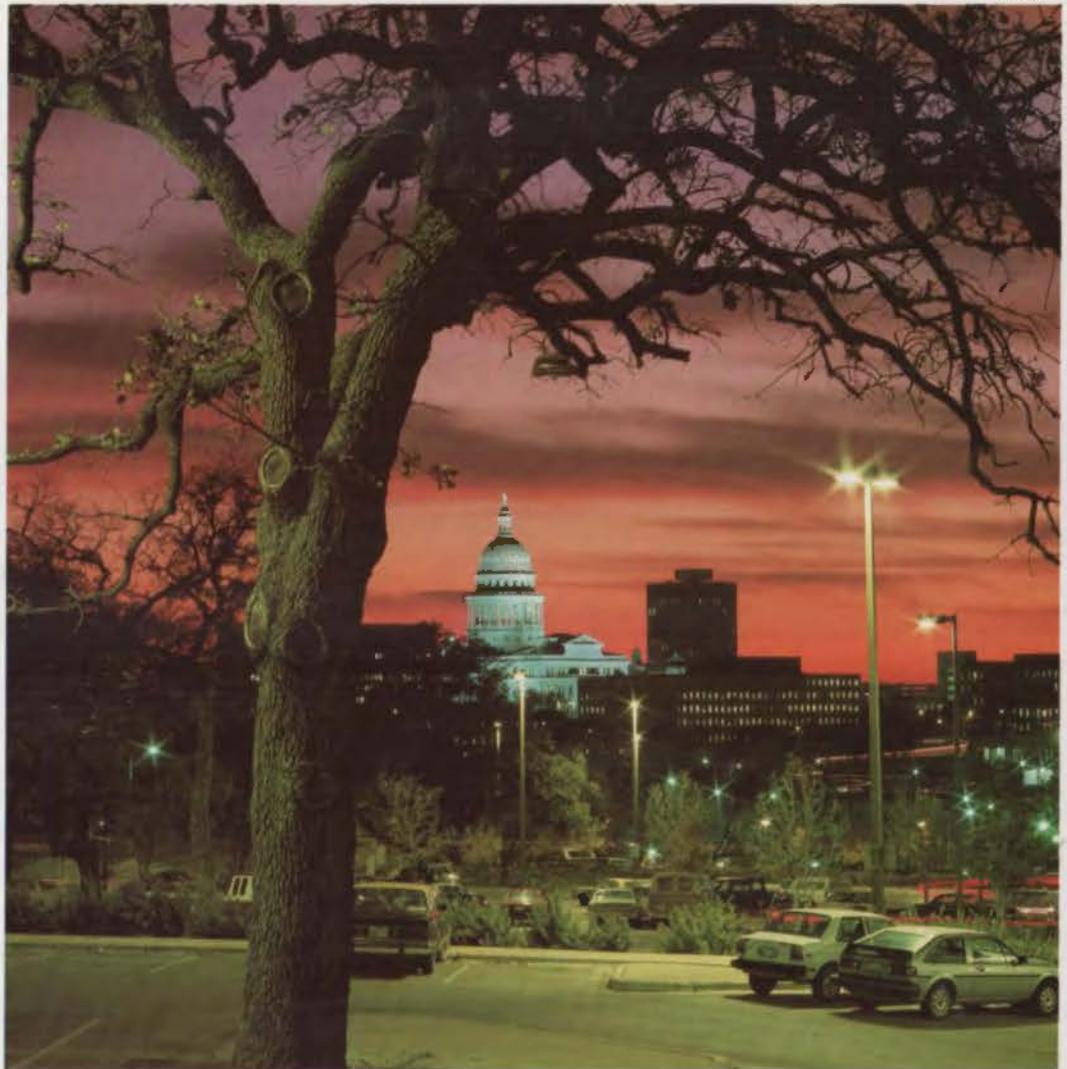
Michael Lyon

courtesy Travis County Collection



ABOVE: Sketch of Austin in the early 1840s, shortly after it was selected the capital of the republic. LEFT: The Capitol and the UT Tower have remained powerful symbols in the city, though they are now occluded from several vantage points. TOP: As high-rise construction booms in Austin, the once-dominant symbols become visible only from selected views.

RIGHT: The city's lush hills are now coveted development sites. BELOW: Waller's 1839 plan; BOTTOM: Capitol Square



courtesy Travis County Collection



Michael Lynn

square grid with ample streets and alleys, much of the city's beauty and distinction emanates from Waller's positioning. Bordered on the west by Shoal Creek and on the east by Waller Creek, the relentless grid breaks only once for Capitol Square, a central, four-block hilltop area 10 blocks north of the river. Nearly all the north-south streets, named after the rivers of Texas, terminate their view on Town Lake. Austin's grid, throughout the intervening decades, has remained surprisingly faithful to Waller's vision.

In addition to Capitol Square, Waller also planned four civic squares, one for each quadrant below the Capitol. Waller may have decided to incorporate the squares in Austin, according to local historian Will Howard, after he toured Mexico in 1831 and admired that country's plazas. It is not known precisely why Waller chose, instead of a single municipal plaza, to leave space for four—although with Capitol Square they form a five-pointed star. Waller might have been trying to awe visitors coming to the new capital from rural towns, who would have been accustomed to seeing only a single

square, or he might have thought one major plaza would detract from the importance of Capitol Square. For whatever reasons, Waller's foresight in allotting public squares created one of the first planned public parks in the nation. Austinites, however, never really understood what to do with these spaces. Most remained little more than mounds of grass or municipal parking lots for over a century. Capitol Square and three of the four public squares still exist; the fifth was traded to the First Baptist Church in exchange for another property.

Although it would have seemed logical to concentrate public buildings around Waller's squares, the city, until recently, was not concerned with tying the symbolic potential of its municipal structures to Waller's plan. Both of the other major players, the state and the university, had their own turfs to build on. The state built four different capitols in Austin: first, a now demolished dog-trot log cabin; a second that burned; a temporary structure to replace the second; and finally, the current and glorious Capitol, completed in 1888 and designed by

TOP to BOTTOM: Governor's Mansion; Old Land Office; Texas Education Agency; State Highway Department

Ron Dorsey



Michael Lyon



Michael Lyon



Welch and Bayunburyan/LightBong



Detroit architect E. E. Myers. Placed on the highest point of the square, Myers' Capitol dome—at 309 feet, audaciously taller than the one in Washington—had sole claim to the skyline until 1935 when UT built Paul Cret's Main Building and its tower at 307 feet. The Capitol, taking its overall shape from the one in D.C., and Cret's tower, a square shaft terminating in a miniature Greek temple, allude in visual composition to the Washington Monument and the U.S. Capitol.

Along with their definitive symbols, state and university also built other significant structures near the center of their respective campuses. Southwest of Capitol Square and built before it in 1856, the Governor's Mansion is the epitome of the genteel southern Greek Revival style, using pine from Bastrop and native brick made on the shores of the Colorado. The architecture of master builder Abner Cook, who built the Governor's Mansion, is synonymous with Austin, much as Nicholas Clayton's is with Galveston. Most of his designs were borrowed from pattern books published in the 1820s. He built dozens of buildings in the city, nine of which survive as regional landmarks, including the Neil-Cochran House and Woodlawn.

On the southeast end of Capitol Square along Eleventh Street is a group of three structures in a gamut of styles forming the only interesting assemblage of state buildings in the city. Conrad Stremme's Old Land Office of 1857 has a quirky facade that Austinites would grow to love if they could see it through the surrounding oaks, with crenellated twin pediments and rounded window openings. Across the street, the Texas Education Agency building by Atlee Ayers is a handsome Neo-Classical building built in 1918. Made of red brick and stone, it has one of the few colorful facades among state government buildings. The 1933 State Highway Building, by Adams & Adams, one block south of Ayers' building, is typical of New Deal federalism in its chunkiness and Art Deco details.

On the UT campus, one of the best buildings—Battle Hall, the former main library building designed in 1910 by Cass Gilbert—is also one of the oldest. Designed in Italian Renaissance style and based on McKim, Mead and White's Boston Central Library, the building is a subtle tour de force of arched openings, decorated soffits, and terra-cotta accents on its limestone facade. Both Cret's and Gilbert's work on the central portion of the campus, including its overall plan, left an enduring legacy that was copied until the 1960s. Cret's South and West Malls for the University are some of the best public spaces in the city; they distinguish the campus from most of the nation's other land-grant colleges.

BELOW: Battle Hall; BOTTOM: Belmont Hall holds up Memorial Stadium's west bleachers.

Tommaso Pontoni



Ron Dorsey



With too few exceptions, however, construction following the '60s in both the Capitol complex and the UT campus favored dismal monoliths, poorly sited and out of step with the ambitious plans of the city's enlightened planners. The exceptions for the university are its sport palaces and the LBJ Library. Both the 1972 Belmont Hall addition to Texas Memorial Stadium, by Lockwood, Andrews & Newnam, and the 1975 Disch-Falk Field, by Marmon Mok, are memorable structures. Belmont Hall, with its Memorial stadium bleachers, is immense by almost any standard; to its designers' credit, it uses size in a form that looks brutal and brawny, yet not unpleasant. Where Memorial Stadium evokes the image of a fullback, Disch-Falk's bleachers allude to the graceful moves of an airborne left fielder, seeming to float in the air on diagonal I-beams.

Skidmore, Owings & Merrill's once-derided LBJ Library, east of Disch-Falk across I-35, has aged well. The siting of the 1971 building has always been praised, and, with the rise of Post-modernism, the monumental stature of the com-



LEFT: Disch-Falk Field; BELOW:
LBJ Library.

Michael Lynn



plex has come back into favor. Its white travertine facing, seen from a distance, has the same reflective quality and hue as Austin's native limestone, and its ode-to-Pharaoh massing seems appropriate for the repository of the papers of a larger-than-life LBJ.

Considering this assemblage of noteworthy buildings, it is discouraging to realize that both the university and the state government have built mostly abominable work. Even worse, the land connecting the two institutions south of the tower and north of the Capitol is alienating to the pedestrian and unsightly from the vantage of a car, bespeaking mostly missed opportunity. In a show of power, each institution has ignored the grid and built superblock behemoths, creating a virtual no-man's land that is deserted promptly at dusk. The lack of aesthetics has been further emphasized by the failure of a smooth transition between Waller's downtown grid, oriented to the northeast, and the university's grid, oriented to the north. University Avenue, which starts just below the picturesque South Mall and is on a diagonal to the Capitol, should have been extended beyond what is now Martin Luther King Boulevard. This corridor could have bridged the two grids and been as potentially exciting and symbolic as Washington's Pennsylvania Avenue. At present, the major connection is North Congress, which begins at the capitol and terminates with a view of a vast UT parking lot and a gargantuan dormitory.

The state, however, has apparently decided that it's time to rectify some of the damage. Black Atkinson Vernooy, the trendsetting Austin firm well known for its urban design projects, at the commission of the Texas Sesquicentennial Commission has come up with a scheme for Congress Avenue north of the Capitol. BAV envisions an oval-shaped reflective pool near the



David

Capitol, leading to an allee of oaks lining both sides of Congress. At the far north end of the avenue, two rectangular terraced plazas would sit above underground parking garages. If built, the plaza and corridors would be welcome steps toward making the area green and hospitable.

Congress south of the Capitol has already been beautified, not by the state government but by a collaboration between the city, Downtown Austin Partners, and the Austin AIA chapter. The unofficial parade field of the state, the avenue now has a street ambiance in keeping with its ceremonial functions. Granite pavers and oaks line the 20-foot wide sidewalks for six of the ten blocks stretching to the river. Although added as a compromise, angle parking on the street was reduced to incorporate islands. Street furniture, selected by Allen McCree of the Austin chapter, is complementary to the relaxed formality of the



ABOVE CENTER: BAV's design for
North Congress Avenue; ABOVE:
Prototype of Congress Avenue
furniture



avenue, with eight-foot-long benches that have backs and seats of vertical banding evocative of turn-of-the-century design. Details for the trash receptacles and planters—which at one ton are expected to be theft proof—are borrowed from the stars and ovals on Capitol Square's ornate fence. McCree hopes to solicit donations that would eventually pay for enough furniture to line the street. Numerous groups have also pitched in to make the avenue more attractive, including the city traffic department, which plans on replacing today's traffic lights with more compact dark-green units. Even the avenue's new Christmas decorations—colorful banners selected in a competition sponsored by Women in Architecture—capture the spirit of the holidays without subjecting Congress to a canopy of gaudy tinsel.

Neighboring Sixth Street east of Congress hasn't been given nearly the cosmetic attention that Congress has received, though it more realistically functions as Austin's main street. Now widely acclaimed (denounced?) as a Texas version of New Orleans' Bourbon Street, Sixth is, after San Antonio's Riverwalk, probably the most active pedestrian corridor in the state. Though some of the turn-of-the-century facades have been commendably restored, and area commerce has been revived, critics charge that the street's seedy vitality has also been whitewashed, that there are too many expensive shops, and way too many fern bars. Despite such cavils, Sixth Street is still the center of nightlife and the gathering spot for the city's numerous celebrations—Austinites close Sixth Street to traffic for massive parties not only on traditional holidays but also for Halloween, Mardi Gras, Carnival, and St. Patrick's Day. Efforts to turn the bustling corridor into a pedestrian mall on weekends have been adamantly denounced by



club and store owners. As it stands now, even on non-holiday weekends the sidewalks are not wide enough to accommodate the throngs that spill out into bumper-to-bumper traffic.

Improvements recently approved by voters will allow widening of the sidewalks to form brick-cornered polyps. Additional changes will bring new kiosks and more attractive lighting, re-pave alleys to encourage commercial uses, and plant new trees.

One of Waller's original squares and the closest open space near Sixth, Brush Square on 5th Street, has been used for years as a roofless attic to store the city's memorabilia. O'Henry's house was relocated here, as was a superannuated train. Nearly half of the remaining block is occupied by a large, working fire station. It's a pity the square has not been used as an open-air

TOP LEFT: Sixth Street improvements designed by David Graeber; TOP RIGHT: Low-rise East Sixth Street now has a high-rise Congress Avenue landmark in One American Center. ABOVE: A glimpse of Sixth's raucous street life

David Brooks



Anson Jones building

market for Sixth Street vendors in much the same way that a block of Twenty-third Street in the university area has been turned into the Renaissance Market. Facing the square's north side is the marvelous, though much neglected, Anson Jones State Office Building. One of the few examples of the Streamline Moderne style in Austin, the block-long facade designed in 1928 by W. E. Ketchum is badly in need of renovation. The remaining three sides of Brush Square contain mostly warehouses, which will no doubt become clubs as Sixth Street fever contaminates Fifth.

More successful as a public space is the rehabilitated Waller Creek, another Austin chapter project, headed by by Thomas Shefelman. A mixture of cascading steps, meandering walks and high-tech tunnels, the section of Waller Creek that traverses Sixth serves as a tranquil promenade in one of the city's densest sections. The city launched a campaign during the bicentennial to clean and rework the creeks and extend the hike-and-bike-trail system, which has become one of the nation's largest.

Symphony Square, six blocks north on Waller Creek, was finished in 1978, after nearly a decade of restoration work on six turn-of-the-century houses. The 350-seat amphitheater is separated from the stage by Waller Creek and surrounded by six late-19th-century homes. Typical of Austin, this scenic and emphatically non-highbrow setting is also the headquarters and official performance place of the Austin Symphony.

Most of the east side of downtown, except for the four areas of Sixth Street, Waller Creek, Brush Square, and Symphony Square—is being rapidly developed with, unfortunately, some of the city's worst commercial architecture.

The future of the area west of Congress downtown holds more promise. Wooldridge Park, one of two public squares west of Congress, has been the center of two public institutions for decades. The park has avoided collecting unused objects like those in Brush Square; instead the bowl-shaped lawn has been left open, with a central bandstand nearly ten feet below street level. It's a romantic and pleasant landscape, though not as inviting as a flat plane would be in this urban setting. Facing the park are Travis County office buildings and the city's library complex. The Page Brothers' New Deal Art Deco Travis County Courthouse is striking in a masculine way. The county government, recently on a building binge, would be wise to invest in a master plan that would address the county complex's proximity to the square. Certainly the multi-story county parking garage on the west side of the square is not in keeping with its public setting.

Ron Dorsey



Travis County Courthouse

Ron Dorsey



Austin History Center; BELOW: Main Library

R. Greg Hursley, Inc.



On the the south side of the square, appearances are better. The Austin History Center, the former main library by Hugo Kuehne Sr., has a block-long Italian Renaissance facade that forms the focus of the square. One of the best of the city's public structures, Kuehne's library had its interiors renovated by Bell, Klein and Hoffman last year, and its exterior will soon be renovated by Walker, Freedman and Doty. On the same block and directly behind Kuehne's library, the new main library built in 1979 is a gentle modern design by Jessen Associates, Inc., lacking only better integration with its older neighbor. A parking lot separates the old from the new, and, though long and thin, it beckons for use as a plaza like the one integrating Houston's Central Library with the neighboring Julia Ideson building.

David Brooks



Waller Creek improvements

Ron Dorsey

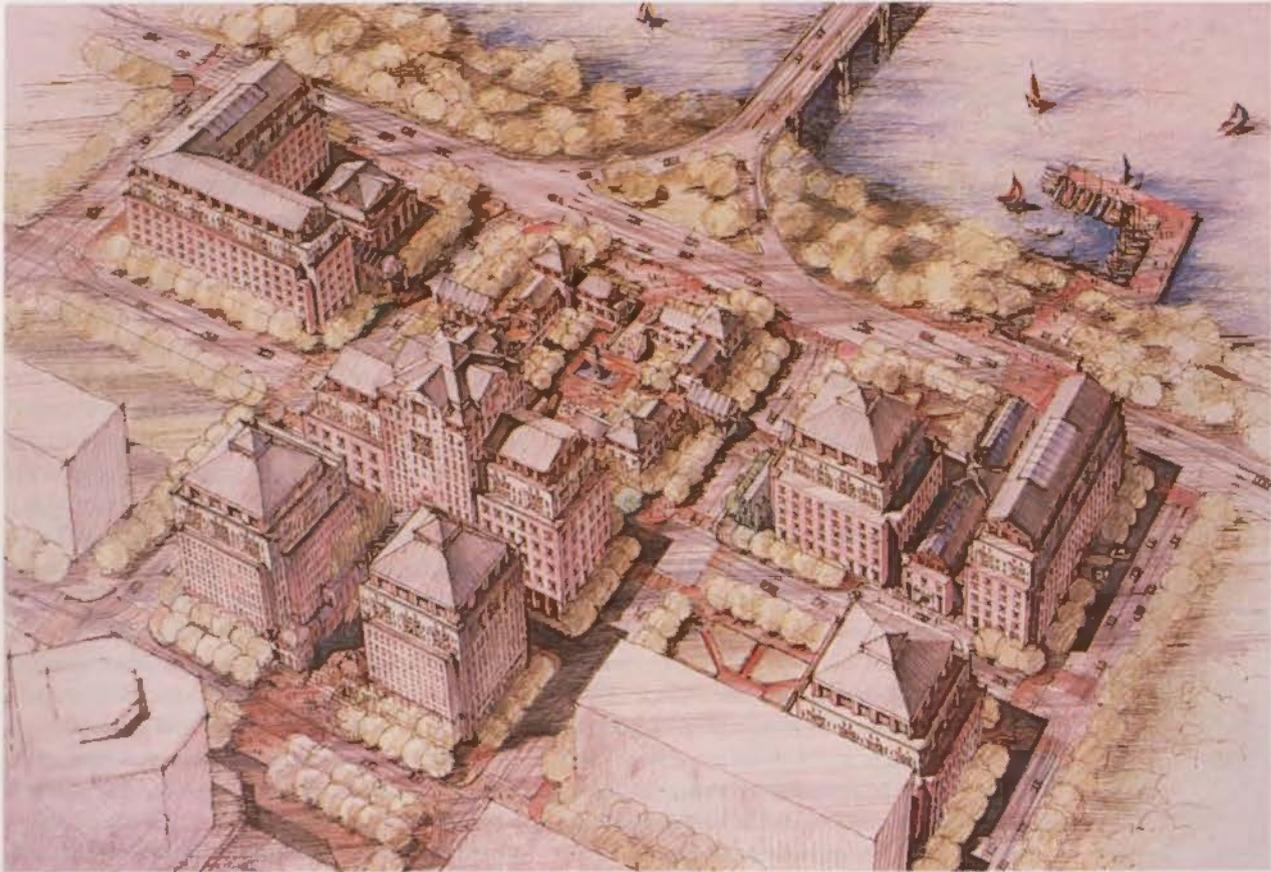


Symphony Square

Ron Dorsey



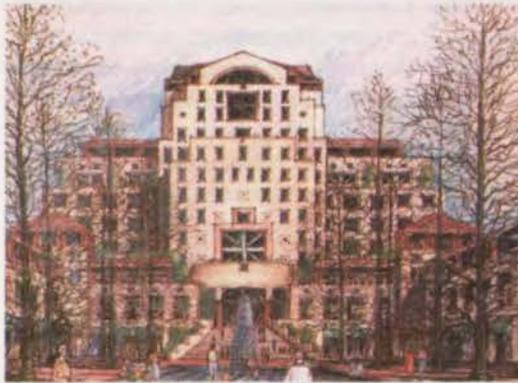
Wooldridge Park



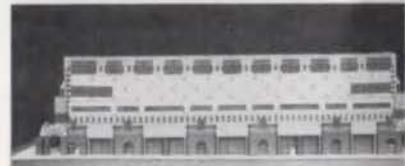
North view of City Hall Complex



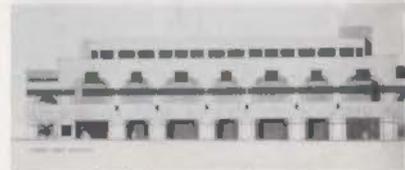
South view of City Hall Complex



City Hall south facade



Laguna Gloria (scheme two)



Laguna Gloria (scheme one)



Republic Park

David Brooks



Laguna Gloria Art School

Surrounding Republic Square in the quadrant of the city southwest of Wooldridge Park is a 20-block area on which a number of civic projects will center. Now that Austin is emerging as a city in its own right, city leaders seem to want a piece of the symbolic imagery so far found only in the Capitol and the UT Tower. In addition to public buildings, the city is collaborating with a local developer in an ambitious urban design undertaking that will soon transform the area into a mixture of city offices, hotels, public spaces, retail shops and museums.

Serving as a precedent for public building in the area is the UT System Administration Headquarters, one of few multi-block centers in downtown Austin. Two complementary turn-of-the-century limestone buildings and one starkly modern skyscraper in white concrete enclose a fountain plaza at Sixth and Colorado. O. Henry Hall, a three-story Italian Renaissance building constructed by Abner Cook of cut limestone in 1881, served as the US Post Office and Federal Courts Building until a newer post office in Neo-Classical style (now Claudia Taylor Johnson Hall) was built across the street by James Knox Taylor in 1914 and renovated Brooks, Barr, Graeber & White in 1970. After renovating these two structures, UT commissioned Jessen Associates to design a ten-story Administration Building. The no-nonsense result is one of Austin's most gracious Modernist high rises, serving as a hospitable foil for its more elaborate and historic neighbors. Although the three buildings enclose a pleasant corner plaza with a large fountain, the space doesn't seem isolated from traffic.

Other than the proposed city-hall complex, the most important civic project underway is the new Laguna Gloria Art museum. It's obvious that Venturi Rauch & Scott Brown took a good look at the UT System building and borrowed details from its O. Henry Hall, as well as learning from Kuehne's Library and Battle Hall. Unable to compete in height with high rises that will eventually surround its Republic Square site, VRSB designed the museum with massing similar to Kuehne's—a block-long low-scale facade that directly faces the square. VRSB is still refining the design and has presented two separate schemes. Both schemes, with a series of seven arches and tiled stars on the facade, display a mannerist response to Battle Hall's arches and terra cotta detailing. If VRSB's final design follows its predecessors, no doubt Austin will get a building rooted in the Austin vernacular.

Unlike many of VRSB's buildings, the first scheme was almost universally liked: Austin voters overwhelmingly approved funds shortly after VRSB released the preliminary design. Cer-

tainly VRSB, with associate architects, Renfro and Steinbomer, are avoiding the forced stylistic experiments that have marred Venturi's earlier works.

Laguna Gloria will continue to operate its facility on Lake Austin but use it to display older works, allowing the new downtown facility to concentrate on 20th-century art. An educational complex was added at the Lake Austin site two years ago. Built from Renfro & Steinbomer's winning entry in a local competition, the Neo-Mannerist educational wing fits in beautifully with the Italianate villa of 1916. Its tiny two-story buildings, in mauve and beige, have exaggerated window and door openings that make the buildings seem larger than they really are—an architectural trick Venturi would love.

The new downtown Laguna Gloria will have the added benefit of a Republic Square redesigned to enhance its public programs. The square is the site of Auction Oaks, where Judge Waller in 1839 sold off the first parcels of land in the new capital. In 1976 the Lion's Club and architect Chartier Newton rescued the square from life as a parking lot and planted numerous live oaks. For the Texas Sesquicentennial, the Chamber of Commerce has commissioned Austin's Richardson-Verdoorn to rework the park for new uses. Under Richardson-Verdoorn's plan the square will become a hybrid of sorts, its romantic landscape preserved, while a large plaza nestled among trees is incorporated. The plaza area facing the museum will have colorful paving depicting in abstract form Waller's concept of the Capitol and four public squares. Adjoining this area will be a series of grass tiers intended for use as an amphitheater (making Austin's fifth outdoor performance area, after Symphony Square, Auditorium Shores, Fiesta Gardens, and the private concert grounds, The Meadows.) The 200-year-old Auction Oaks, vandalized in recent years, will be protected by a walled mound. A concession stand will be discretely nestled underneath a large bermed area. Serving as a focus for the square, the mandatory water-element will be in the form of a water wall near the northern end of the site. Live oaks planted during the bicentennial will be moved to a nursery during construction, then moved back.

Two blocks southeast of the museum is the site of Austin's long-awaited city hall. After a decade of discussion over whether to build a municipal center, the city finally held several design competitions—the first was the subject of so much controversy that the results were simply ignored. The winner of the final competition was Black Atkinson Vernooy. BAV's design calls for a cluster of six buildings, to be built in stages;



UT System Headquarters

Ron Dorsey



Fourth Street warehouses converted to storefronts

Welch and Raymond/LightBulb

first up will be City Hall. Without making much reference to either the Capitol or the Tower, BAV's City Hall will become a landmark for the city not through size—its highest roof only reaches 120 feet—but for its elegant Mediterranean architecture and its collection of plazas, walks, pedestrian tunnels, fountains and trees that should make it a center of pedestrian activity. By the look of the drawings, each element in City Hall center works beautifully, from the inviting series of axially-linked open spaces to the proud massing of the capped central tower and its cascading wings.

The proposed city-hall square will be a departure from others in the city. Sunken and embraced on four sides by stoas, the square will likely evoke the image of Rockefeller Plaza. A grand staircase will lead from the plaza to a crosswalk and into the City Council's chambers. The stoas, designed to screen the square from traffic on busy First Street, will incorporate retail space and restaurants. As its main feature, the plaza will contain 16 mature cypress trees, each up to 60 feet tall.

Although the setting of the city-hall complex was carefully thought out to make it the major feature on Town Lake when viewed from the south, the half block immediately north of the property was not owned by the city. It was assumed that high rises would eventually hide the north approach to the municipal building. As it turned out, however, the developer of the city-hall complex and the major landowner in the district, the Watson-Casey Companies, for the half-block north of City Hall commissioned BAV to design two more buildings compatible with the complex's architecture. These two towers will sandwich yet another plaza in a monumental space, while maintaining height and massing that allows for the predominance of the City Hall.

As part of an innovative financing package for the seven-building complex, the city traded construction and lease rights to city-owned lakefront property to Watson-Casey in exchange for building City Hall. Owning twelve of the twenty blocks in the Republic Square district, Watson-Casey has committed itself to an artful marketing and development strategy. Besides donating a quarter block to Laguna Gloria for the new museum, Watson-Casey also commissioned an analysis of the area by Denise Scott-Brown. She called for development of a tree-lined path along Third Street, modeled after La Rambla in Barcelona; Watson-Casey has agreed to build it.

As proof that the area's most common current building type, the warehouse, has not been forgotten in favor of the skyscraper, BAV's six-

year-old offices at Fourth and Colorado (*Texas Architect* Nov-Dec 1983) provide a magnet for new construction that has kept the flavor of the area. Sinclair Black, a pioneer in the warehouse district, built in an area that at the time contained little of public interest. Now, Fourth and Colorado is surrounded by innovative architecture serving a variety of tenants, including nightclubs, shops, antiques stores, restaurants, hair stylists, live theater, and corporate headquarters. Ironically it is the public projects coming to the district that may escalate real estate prices and destroy this diversity. Besides the giant city-hall complex and Laguna Gloria Art Museum, two possible additional civic projects may signal a quick end to mixed use. The site of a near-obsolete electrical plant to the west of the present City Hall is being investigated for use as a civic or convention center. In addition, the city's planning department has proposed to couple First and Third streets to form an east-west thoroughfare.

City leaders, under pressure from Austin's large contingent of environmentally conscious citizens, have placed stringent controls on growth outside the downtown zone. The city's new high-tech industries, concentrated around Loop 360, are constructing their offices and laboratories at tree-top height, with a minimum of impermeable cover, in compliance with the toughest zoning regulations in the state. So far, these ordinances have helped to create little of architectural interest, but are credited by some with saving the hills from destructively high-density development.

West of the city among the hills, claiming the landscape as the lyrical symbol of the emerging civic identity, is the Loop 360 Bridge over Lake Austin. Built by the Texas Department of Highways and Public Transportation, in collaboration with Chartier Newton for the Austin Chapter, the bridge in the few years since its construction has become a favorite of photographers and tourists. It is popular not only because of the way its clean tense arch plays off the surrounding limestone cliffs, but because it is the first monument that proclaims Austin as something else besides a capital and a college town. The bridge is optimism made real, a sign of hope that growth can be managed and the city's delicate environment preserved. It is the welcoming arch, the gateway to still-virgin hills amidst a boom that threatens their purity. Even with the emergence of the new civic identity downtown, much remains to be done in the core of the city to protect an equally endangered urban vitality.

R. Greg Harsley, Inc.



Loop 360 Bridge

R. Greg Harsley, Inc.



UPDATED SIXTH-STREET PIONEER

By Jim Steely



Undulating second-floor kitchen space cantilevers over pool.

In 1968, when Austin architect David Graeber renovated a derelict commercial building at 410 East Sixth Street, he sparked the transformation of a decaying area. *Texas Architect* featured Graeber's townhouse conversion in a 1969 article that praised the architect as a "trendsetter" for furnishing the interior with brilliant colors to "provide atmosphere that every red-blooded bachelor should have," and for sandblasting and preserving the facade instead of restoring the entire building to period authenticity.

Times have changed. Sandblasting is now recognized as a devastating method of cleaning delicately glazed brick. Sixth Street has become a vibrant commercial district and the epicenter of Austin nightlife. And Graeber's townhouse, although not so dated as *Texas Architect's* prose, eventually required expansion. Graeber (now married) recently completed an addition to the rear of 410 East Sixth Street. Infilling the old alley nook behind his residence, the architect designed a skylight-covered atrium space with a swimming pool, a cantilevered kitchen balcony above, and two lounge spaces. A two-car garage terminates the plan at the alley, with the townhouse's new third bedroom, bath, and an attic retreat neatly inserted above it. New decor complements the finishes Graeber used in 1968, with a tile floor below (now travertine instead of fired clay), hardwood surfaces at the second level, and textured white walls throughout. But the addition undulates with moldings and reveals, in contrast to the angular, Modernist format of the original

townhouse spaces. The full-width vaulted skylight gives the new space a more substantial relationship to the bustling urban environment outside, yet assures Graeber of the after-five privacy he craves.

The addition is walled with concrete masonry units; floors are wood-framed. The old building's original rear wall, now facing the pool, has been dressed up to flaunt its rustic limestone-rubble surface. A pedimented, glazed opening has been cut through the old wall to allow illumination from the new skylight into the original dining room. One steel column helps to balance the kitchen balcony, which waves diagonally across the pool room. The skylight vault is fabricated of tubular steel, with opening vent louvers below the central arch. The house will never be completely finished, Graeber says. He describes a series of wooden baffles he is designing to line the glass vault and soften the flood of light it now allows.

Other ongoing improvements include the remodeling of the original "Pullman" kitchen (dubbed for its efficient yet cramped quarters, like those in railroad dining cars) off the dining room. Graeber's new kitchen above the swimming pool has the extensive space and appliances needed by a connoisseur who often invites guests to join in the cooking. The balcony has a drawback: it's too far from the dining room, a sacrifice required when arranging a three-bedroom house within a 30-by-128-foot space.

Noise and dust are other problems inescapable in the middle of a downtown devoted to construction by day and entertainment by

night. Graeber has installed double-paned windows, with eight inches of dead space between each pane, in the upstairs master-bedroom space that faces Sixth Street. Two-foot-thick brick walls are sufficient to deaden most street noises, except on occasions such as Halloween and New Year's Eve, favorite holidays of the new Austin. The dust problem still presents a challenge, but should subside when the current breakneck pace of downtown building slows.

Because he is a five-minute walk from work—with Graeber, Simmons & Cowan at 211 East Seventh Street—Graeber plans to remain at 410 East Sixth Street for quite some time. David Graeber's rehabilitated urban townhouse still serves its original purpose: providing seclusion, convenience, and a historic atmosphere that anchors the area, even as the fabric of Sixth Street undergoes its continuing evolution. ■

PROJECT: *Dos Banderas Townhouse on Sixth Street*

ARCHITECT AND CLIENT:

David Graeber

CONTRACTOR: *Rizzo Construction Company*

CONSULTANT: *Burr Engineering, Inc.*



LEFT: Living room shows squared planes of earlier renovation. CENTER: A pedimented glassed-in opening lets light into the "Pullman" kitchen. BELOW: Sixth-Street elevation and arched skylight



UPI
PIONEER

TRANSITION 1890s—1980s

By Jim Steely

Photography by R. Greg Hursley, Inc.



Trammell Crow's six-story building at 327 Congress provides a transition between its well-proportioned neighbors and a high rise planned for the lot's southeast corner.



LEFT: Renovated McKean Eilers & Co. facade; CENTER: Bank lobby

In recent years a few outstanding facades along Congress Avenue have been rehabilitated, but too many valuable parts of the avenue's turn-of-the-century profile have been discarded and much of the new construction has paid scant attention to the historic fabric of the avenue. Zoning laws and developer enlightenment are fortunately turning these trends around. Recent office behemoths on the avenue at least incorporate step backs to acknowledge their older neighbors' three- and four-story facades. And most all new construction has begun to utilize well-detailed native materials for exterior veneers and public-area finishes.

The lower blocks of Congress, fronting a former warehouse district were ignored in the 1970s and early 1980s, while frenzied construction focused up the avenue toward the Capitol. That is changing: The Trammell Crow Company and others last year restored the facades on buildings flanking both sides of the street in the 300 block, including the McKean, Eilers & Co. structure. This 1897 veteran is faced with granite, brick, sandstone, and pressed-metal details in the finest tradition of late-1800s craftsmanship, and Trammell Crow sensitively cleaned and repaired its three-story edifice.

While planning a setback high-rise tower for the southeast corner of the block, Trammell Crow commissioned Austin architects Bell, Klein & Hoffman to design a low-rise office building for the northeast corner. Adjacent to the restored McKean, Eilers & Co. facade, the new building at 327 Congress was intended both to acknowledge new building

heights on Congress and to bow to the avenue's older occupants with their more earthbound profiles and finishes. The result is a six-story (read as five-story) steel-frame, brick-veneer structure with 40,000 square feet of rental space, which blends nicely with adjacent historic buildings.

Ornament and organization of the new structure's Congress Avenue and Fourth Street facades were based on the standard model for early skyscrapers, with clear tripartite divisions of base, rise, and cornice. The corner clock tower, a favorite 19th-century device, anchors the two facades and punctuates a repetitive cornice pattern. Fancy brickwork in rusticated coursing of dark units establishes the building base—two stories disguised as one to launch a vertical rhythm of pilasters between bays. Four levels of window bands above the base—strongly horizontal and not adequately softened by too-subtle mullions—are faced with lighter brick and accented with darker lintels and sills. The cornice is a fine example of what bricklayers are still capable of creating: its corbel table marches around the building as final confirmation of vertical intent. The building's blind south and east walls, windowless because of fire codes, carry horizontal banding around the structure to texture the bare brick surfaces.

Emphasizing the prestige of corner offices, the top four levels in the tower bay each feature an open porch. A horizontal frame is carried from the window bands across the porch bays to form a safety rail, with glazing below the rail to the brick sill that matches the window-bay

treatments.

The First National Bank interior on the ground floor presents an odd contrast to the more thoughtfully conceived exterior. Many new or renovated banks try to look old and solid, using polished marble and richly-grained woods; this bank seems inspired by a remodeling style unleashed in the 1960s. The rambling floorplan pivots on a central check-writing table, uneasily poised below an overbearing brass chandelier. Woven-reed wallpaper adds to the kitschy '60s atmosphere.

The architect and client clearly intended to acknowledge adjacent 19th-century buildings without competing with them in detail or texture. But they have been caught by an unresolved tension between the strength of the horizontal floor definition, dictated by modern curtain-wall construction, and the tradition of vertical ornament. By comparison, the adjacent buildings, with their carved details and textured facing materials, skillfully emphasize vertical ornament over monotonous horizontal floor repetition. The juxtaposition reminds us that the historic fabric of Congress Avenue cannot be easily duplicated. ■■■■■

PROJECT: 327 Congress Avenue
ARCHITECT: Bell, Klein & Hoffman Architects
CLIENT: Trammell Crow Company
CONTRACTOR: Fulshear Construction Co., Houston
CONSULTANTS: Bovay Engineering, Inc., Austin (MEP); Haynes Whaley Associates, Inc., Houston (structural)

EAST MEETS WEST ON SHOAL CREEK

By Joel Warren Barna



Color bands and cupolas suggest cultural merger.

Level and featureless by Austin standards, the light-industrial district at the northern end of Austin's Shoal Creek Boulevard is lined with low-priced single-story office blocks and concrete-walled warehouses. Says one Austin architect: "It's like a little slice of southwest Houston."

The Albert Shen, Inc. headquarters at 8723 Shoal Creek, a 4,200-square-foot wood-frame building designed by Austin architect J.H. Eccleston Johnston, Jr., is different. Like its utilitarian neighbors, the Shen building is made with low-cost materials. But Johnston has combined these materials with a slightly wacky exuberance, enlivening the local context rather than yielding to it: the Shen building stands out like a rhinestone on a platter of hex nuts.

Albert Shen wanted the new offices to help organize his rapidly growing residential and commercial development companies. In addition, to help establish a new business identity, Shen asked for a high-visibility office that would combine elements of commercial and residential design, and would acknowledge the oriental heritage he shares with many of his clients. These effects had to be accomplished within a program constrained first by limited finances and then by city requirements for street access and extensive flood-control ponding at the site.

Johnston gave Shen a facade that combines references to

Shen's heritage and his businesses, producing a surprising effect: "It's eastern and western and in between, a Marco Polo building," Johnston says. "Or maybe a middle-eastern barber shop."

Horizontal bands of beige and tan brick are divided in a stuttering horizontal rhythm by courses of darker iron-spotted brick. A band of buff-colored stucco dips below the tops of the aluminum-framed windows. The pattern recalls traditional decoration in Chinese country towns, Johnston says. At the same time, he modeled the decoration partly on the flat colored brickwork of Santa Maria Novella, Pisa's Italian Gothic cathedral.

Other decoration draws more on elements of the building itself. Brown-marble diamonds set into the stucco emphasize the vertical fenestration rhythm; they also echo the shapes of the standing-seam finished-metal roofs and the exaggerated gutter corners at the top of each rainspout. The small cupola and the marble-faced pillar supporting it strongly emphasize the entrance passage and lend further vertical strength. Johnston says the pillar, a rectangle cut away like a table leg, imparts a sense of movement to drivers passing along Shoal Creek Boulevard.

A narrow two-story central atrium, the building's grandest gesture, is joined to the door by a short corridor floored in the same white and brown marble used on the exterior. The atrium is lit by clerestory windows in the central cupola and diamond-shaped sconce lights at the top of each marble-faced column. A stair opposite the entrance unwinds behind the atrium, leading to unexpected angles; offices, arranged asymmetrically, open onto the central atrium rather than a corridor.

There are clashes inside. In-

terior trim is made of a warm-colored "residential" oak that coexists uneasily with cold marble tiles and metal balusters. Drop ceilings, beige carpet, and textured white wallboard all conflict the metaphors of the grand entrance, the atrium, and the theatrical lighting.

At its best, however, Johnston's design shows that fun can be had while making a useable building within a limited program. "It's meant to work unconsciously, with nothing academic about the references, oriental or otherwise," Johnston says. For Albert Shen it means a kind of landmark perking up one of Austin's few drab neighborhoods.



Marble-faced pillar gives a sense of motion to passers-by.

PROJECT: Office Building at 8723 Shoal Creek Boulevard
ARCHITECT: J. H. Eccleston Johnston, Jr.
CLIENT AND CONTRACTOR: Albert Shen, Inc.



Narrow two-story atrium, floored in brown and white marble, leads to stairs. Johnston's elevation for unbuilt Shen-style skyscraper hangs over landing.

COMMERCIAL SCALE REVEALED

By Joel Warren Barna



The four-level office building at 1204 San Antonio, by Austin architects Oteri Tisdale Gayle, tends to shock those encountering it for the first time. In a city where contextualism is an all-but-sanctified concept, 1204 San Antonio draws on a high-tech Modernist vocabulary, acknowledging not the present but the future of its neighborhood.

A few blocks west of the Capitol, the area has some of Austin's best late-19th and early-20th century frame houses. In the last decade most of the houses have been converted from residences to offices for lawyers, lobbyists, and others. Project-architect Jim Susman and partner-in-charge Jack Tisdale say they saw the area assuming a more commercial scale as the older buildings were replaced; they designed 1204 San Antonio to fit the emerging neighborhood.

A city ordinance requires one parking space for every 300 square feet of "conditioned" rentable space. Working within that constraint, Susman came up with a building that layers two stories of every-inch-counts office space on two stories of parking, yet he managed to avoid making a building on stilts. The column grid that allows parking access from both north and east evolved into the blocky rhythm of the facades. Dealing with parking-space limits also led to the distinctive corner step backs.

1204 San Antonio makes a visual pun on the character of the neighborhood. It's two buildings in one: The "old" brick-clad building recedes to expose the "new" metal-clad structure underneath. Facade textures underscore the image. Soft-edged

warm brick and pink mortar emphasize the brick facades as a single field of color. The metal cladding of the "new" building is painted a milky metallic gray that picks up color from the sky on bright days. The interrelationship of the half-structures is confirmed by the treatment of windows on the east and west: they are set into the plane of the "new" building under full-header brick beams without the usual steel lintel.

The imagery is not insisted upon, however, since not only the brick is cut away: the "new" structure steps back from the northeast and northwest corners at the same pace at which the brick recedes. This and the orientation toward southbound traffic work to keep the building from looming up in the direction from which most people approach.

Inside, an east-west circulation corridor is lit through the skylight of a small central atrium, providing a strong axis for the building. A service core, tightly organized against the south-facing brick wall of the "old" building, is divided from rental space massed on the northern "new" side. Exotic features—a two-story racquetball court on the third level, along with men's and women's dressing rooms and a spa—were requested by the client. Walls for the entries to the dressing rooms and spa are made of translucent glass brick, which allows natural light into what could have been a dark corner. Walls are paneled or finished in white textured gypsum board. Floors are carpeted, except in the oak-floored elevator landings at the eastern end of levels three and four.

Spaces, although organized to match the message of the

exterior, still flow into each other gracefully. And, although the racquetball court could have used more soundproofing or less-vigorous players, the naturally lit areas around the atrium have a quiet, professional character, in keeping with the intent of the architects and the business of the tenants. 1204 San Antonio, even though it departs aggressively from its current surroundings, shares many of the values that have made the neighborhood one of Austin's most attractive.

PROJECT: *Office Building at 1204 San Antonio*

ARCHITECT: *Oteri Tisdale Gayle*

CLIENT: *Ricardin Company*
CONTRACTOR: *Metrotech Construction, Inc.*

CONSULTANTS: *Jose I. Guerra Structural Engineers (structural); Burr Engineering, Inc. (MEP)*



A tightly organized building-within-a-building



Offices off the skylit atrium



Glass-walled spa and dressing rooms

PRESERVING THE STREETScape

By Joel Warren Barna

Preservation Square Condominiums, a project of The Architects' Office Corporation of Austin, provides a temporary truce in the battles over growth and preservation in one of the capital city's most rapidly changing neighborhoods.

As late as five years ago, many residents of the West Campus area near the University of Texas were former students who had stayed on, held by an attachment to the neighborhood's quiet atmosphere and low rents. But Austin's booming high-tech economy and low unemployment rate have drawn a new generation of immigrants—decidedly more upscale—who have stimulated demand for close-in housing. Land values have increased steeply and dictated more intense development of West Campus and other inner-city areas.

In many cases greater intensity meant tearing out whole blocks of houses and replacing them with monolithic apartment and townhouse projects. A city ordinance also contributed to this process: intended to discourage homeowners from building garage apartments, the ordinance required all multi-family dwelling on a property to be in one continuous building. The qualities that made a neighborhood attractive were often lost in the process, as variety gave way to sameness at a scale antagonistic to the old streetscape.

Preservation Square Condominiums demonstrates that intense development doesn't lead inevitably to neighborhood destruction. Developer Roy Bechtol had purchased five 70-year-old multi-family houses, covering most of a block at the corner of

Pearl and Twenty-first Streets in West Campus. Individually the buildings were of little significance, but together they made up an important part of the neighborhood fabric. Bechtol sought a way to preserve the houses and still increase density enough to have a money-making project.

Project designer David Wark and partner-in-charge Charles Fisk came up with a solution that increased the number of rental units from 12 to 38 and nearly tripled the project's rental space, and at the same time reinforced rather than assaulted the neighborhood's best features.

The five existing houses were given new roofs, new white trim, and new coats of stucco or paint ranging from a deep tobacco color to pale yellow. Inside, their floorplans were left largely the same except that attic spaces were exposed and finished as lofts and vaulted ceilings. Hardwood floors and interior decorative trim, duplicable only at much greater cost, were preserved. "The developer got a lot for his money from saving the old buildings," says David Wark.

Five new townhouse structures were added, connecting the five existing buildings around a central courtyard. Development in two phases allowed construction of two separate buildings. The new sections were clad in masonry detailed like clapboard, and painted a quiet khaki with white trim. Roof lines, chimneys and wood-framed windows were matched to the scale used in the existing houses. And, in what is perhaps the most pleasing touch, the new sections were placed unassumingly behind the existing houses, preserving the streetline,

along with a number of large oaks.

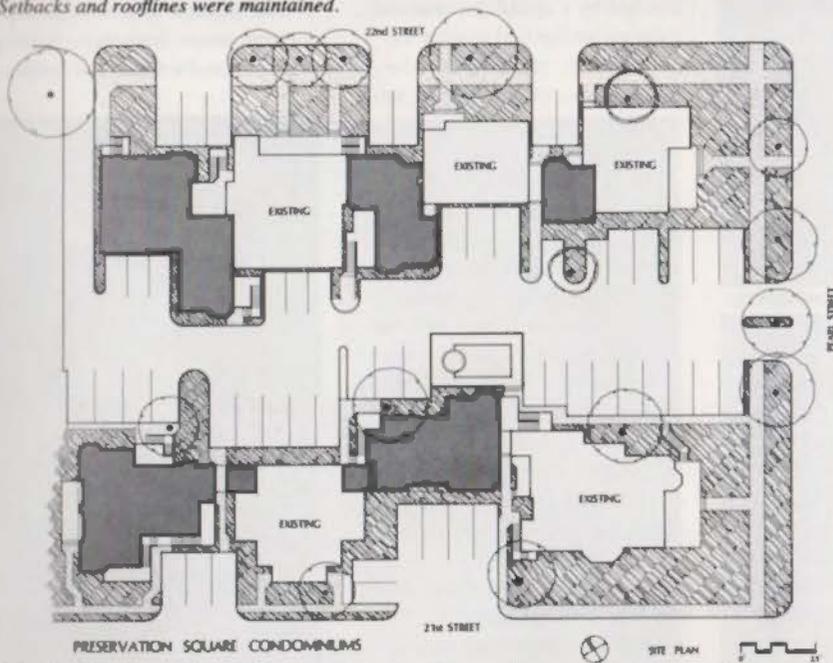
"We decided to put our egos on hold and take a soft approach to the problem," says David Wark. "Nothing stands out over the existing structures."

Most parking is concentrated in the landscaped central court. With the project's restrained palette of colors and materials and the unobtrusiveness of the new additions and parking, the impact of the greatly increased density is minimized. Stanley Haas of Dallas, one of the judges who gave the Preservation Square Condominiums one of the Austin chapter's 1984 design awards, says, "With this design they actually left the streetscape better than they found it." ■

PROJECT: *Preservation Square Condominiums*
ARCHITECT: *The Architects' Office Corporation*
CLIENT: *Roy Bechtol*
CONSULTANT: *Engleman Engineers, Inc. (structural)*
CONTRACTOR: *Robbie Bechtol Construction*



Setbacks and rooflines were maintained.



Plan: building in two phases allowed construction of two continuous structures around the courtyard.



Attics of the existing houses were finished as loft spaces.

HOUSE FOR HAL AND EDEN BOX

By Jim Steely

In the last century British architect Sir John Soane overhauled his London abode at No. 13 Lincoln's Inn Fields to reflect a lifetime fascination with the world's historic buildings and their details. In much the same fashion, Hal Box, Austin architect and dean of the University of Texas at Austin School of Architecture, has built his home at

2111 Highgrove Terrace with numerous allusions to architectural monuments. And in the spirit of Soane, Box and his wife Eden have furnished their digs with artifacts and architectural details collected over a lifetime.

Box's house has a clear regional character; at the same time it incorporates major elements inspired by such diverse sources as the Pazzi Chapel in Florence and the Morgan Library in New York City. Quarry-faced and smooth-cut limestone from local bedrocks, wooden trims, and moldings of fine craftsmanship, and Central Texas' ubiquitous but practical metal roof confirm Box's appreciation of regional design development.

The site is well worth such attention: the house nestles in a secluded bend of Johnson Creek's west branch in Austin, sharing a long-abandoned limestone quarry site with tall old trees. Box's response to the site as well as his treatment of materials clearly shows the influence of Harwell Hamilton Harris—one of Box's favorite architects.

An enormous great room—with a centered oculus 32 feet above the floor—straddles the north-south axis; the east-west axis crosses below the oculus and defines two public areas in the plan's "transepts," flanking the great room. Standing below the oculus, a viewer may turn to behold the site's beauty from all four cardinal directions. Bedrooms, kitchen, utility room, and other auxiliary spaces are neatly tucked into the reentrant angles of this basically Byzantine plan.

The radiating configuration is quite flexible. Dining and office modules can be closed off from

the great hall, or opened through large doors to augment the entertaining capacity of the central space. The master bedroom in the southwest corner enjoys intimacy in this arrangement, yet its exterior corner walls are turned by glass panels and casement windows, virtually opening the room to the outdoors. The breakfast nook in the southeast corner is similarly a visual bridge from inside to outside.

Eden Box's real estate office occupies the west wing upstairs, reached by a spiral staircase and balcony juxtaposed against the bookshelves, recalling the Morgan Library, and an exterior stair wrapping around the house's northwest side.

An oblique wing from the northeast corner for garage and utility space aligns the plan with its lot, establishing entry elements that face the cul-de-sac.

Visitors are attracted from the parking court to a "propylaeum" or formal entryway through two pylons in the stone facade wall. The enclosed inner court (formed by a wall built between the Box's old house and the new, after the old house was sold), provides a "Greek effect," according to Box: the principal elements of structure and site simultaneously present themselves and draw the viewer forward. Past the gate, concrete pillars with spiral casting patterns support a walkway awning, leading to the main entry. Here the last four columns assume a formal posture and support a lattice-work canopy framing the front door. The canopy's A-B-A pattern and central round arch mimic proportions from the cloister facade of Brunelleschi's Pazzi Chapel.

The plan radiates from the central hall, but the entry foyer is the true pivot for traffic in this house. East-wing upper bedrooms for the children are reached by a stairway to the left; a huge antique hall tree beckons the newcomer to continue straight along the entry-door axis; a textured portal at right unfolds into the main hall. The hall's vast space is paved with Italian tile, furnished with lively shapes, and forested with shopping-mall-size trees and stack upon stack of books in recessed shelves. Generous natural lighting enters through sunburst windows at the north and south



The house nestles among tall trees in an abandoned quarry.





and through the central overhead oculus, piercing layers of ceiling as if crowning an internal rotunda. An attic fan is cleverly concealed behind louvers just below the skylight.

Like John Soane, Hal Box has designed references to well-known historical spaces into his home. But by the time Soane had hauled his artifact collection into the cramped spaces of No. 13 Lincoln's Inn Fields, little room was left for entertaining. The Box's have made sure their Texas equivalent is large enough for guests: in less than a year they have served dinners for as many

as 200 visitors and hosted a fashion show, a children's choir, and baroque concerts. At Christmas a 12-foot tree and 24 family members easily shared the house on Highgrove Terrace. Such extravaganzas were never possible in the row houses surrounding Lincoln's Inn Fields.

PROJECT: Hal Box Residence
ARCHITECT AND CLIENT: Hal Box
CONTRACTOR: Cirar Caldwell Construction, Inc.



Axes cross under great room's oculus



ABOVE: Stairway from foyer leads to children's rooms. LEFT: Concrete pillars and entry awning draw viewer forward.



11 TEXANS NAMED AIA FELLOWS



Robert E. Allen

Eleven Texas architects will be among 85 AIA members nationwide advanced to the Institute's College of Fellows June 10 at the AIA national convention in San Francisco. Fellowship is a lifetime honor conferred on members of 10 years' good standing who have made a significant contribution to the advancement of architecture. With the exception of the Gold Medal, Fellowship is the highest honor the AIA can bestow on any member. Texas Architect pays tribute to these architects with the following sketches of their exemplary careers.



Ray B. Bailey

ROBERT E. ALLEN, FAIA
The Allen Buie Partnership
Longview

Numerous design awards have been earned by UT Austin graduate Robert E. Allen in his 25-year career. He has won three design awards from TSA, including a First Honor Award in 1977. Other awards have brought him national recognition; his design for a private residence was selected by *Architectural Record* for 1982 *Record Houses*. Noted for his sensitive handling of the landscape, Allen has inspired greater concern for preservation of the natural site among designers, developers, and builders. Allen is a former Northeast Texas Chapter president and has served on five TSA Planning Committees in the last 10 years. He chaired the TSA Student Chapter Liaison Committee in 1978 and has been a member of two TSA Design Awards Committees.



Wayne Bell

RAY B. BAILEY, FAIA
Ray B. Bailey Architects, Inc.
Houston

Technological expertise, sensitivity to old structures, and designs that respond to the client's program with a clearly expressed concept and a well-organized plan have brought Ray B. Bailey

statewide and national recognition. A graduate of UT Austin and MIT, Bailey has won seven TSA design awards including a First Honor Award in 1976, a Distinguished Building Award in 1984 from the Chicago Chapter, and the Texas Library Association's Library Project of the Year Award. Bailey is the Houston Chapter's 1985 president and has served as Chapter Director and Commissioner of Professional Development. He is a TSA Insurance Benefit Trustee and chaired the design jury of the TSA program "Creating Tomorrow's Heritage." In addition, Bailey actively carries his professional commitment into the community by serving on various boards and speaking on behalf of the profession.

WAYNE BELL, FAIA
Bell, Klein & Hoffman,
Architects and Restoration Consultants, Inc.
Austin

Early in his career, Wayne Bell confronted the scarcity of reliable information, technology, materials, and professional guidelines for historical preservation. With the important contributions he has made in each of these areas, Bell has come to personify the historical preservation movement in Austin, and, to a large extent, the state of Texas. A graduate of UT Austin, Bell organized and served as Director of the Office of the National Register for the Texas Historical Commission, and organized and served as Chief of the Historic Sites and Restoration Branch of the Texas Parks and Wildlife Commission. The firm founded by Bell 11 years ago specializes in restoration and adaptive-reuse projects. The firm's work for Franklin Savings and Loan Association has won 12 regional and national awards, including three President's Awards from the National Trust for Historic Preservation. Bell's restoration of the Winedale Historical Center has been widely emulated. As Director of Winedale, Bell administers programs that include a summer institute sponsored by the Historic Buildings Survey, one of only two such

programs in the country. Bell is a professor in the UT Austin School of Architecture and is Director of the UT Historic Preservation Program. A frequent speaker to the public, Bell has helped to generate widespread interest in preservation.

RODGER BURSON, FAIA
Burson & Cox Architects, Inc.
Dallas

In 20 years of architectural practice, Rodger Burson has earned a reputation as a leader in the field of historic preservation and design. Testaments to his ability include the Texas Schoolbook Depository, Cumberland High School, the Dallas Legal Center, and Old City Park. Burson employs innovative design techniques while maintaining the integrity of original structures. Recent projects include the restoration of the Texas Governor's Mansion and the Tarrant County Courthouse. His firm has won 17 design awards in state and local competition. He has held offices in the Dallas Chapter, is a member of the Dallas County Heritage Society, and is a former member of the Dallas County Historic Commission. He has also worked as a consultant in restoration for adaptive reuse and has had works featured in numerous books and journals.

JACK M. CORGAN, FAIA
Corgan Associates Architects (retired)
Dallas

Beginning in 1938, after he left Oklahoma State University, and during his 42-year career, Jack M. Corgan has been an important force for service to the profession and for improving architectural practice. As TSA president starting in 1950, Corgan initiated the President's Chapter Visitation program that is credited with pulling the state's chapters into a coherent organization. Corgan led the transformation of TSA into an organization with a strong focus on professional ethics and service to the profession and to the public. Corgan has been honored numerous times. He was awarded honorary membership in Mexico's Sociedad de Arquitectos Mexicanos for his role in organizing an international congress of architects to work on major planning problems along the border. Corgan was one of the first Texas architects to have a multi-state practice and to specialize in a building type—movie theaters. He was architect-of-record for more than 375 movie theaters. In addition, he

designed and built the first-ever drive-in theaters in both Texas and Oklahoma.

C. RICHARD EVERETT, FAIA
Century Development Corporation
Houston

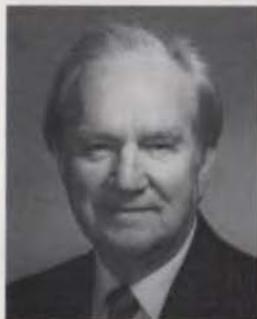
Since 1978, when C. Richard Everett became company president, Houston-based Century Development Corporation has won more than 30 architectural and landscape design awards, including five TSA Honor Awards. Specializing in mixed-use developments, office buildings, hotels, and high-rise condominiums, Century Development under Everett's leadership has become one of the country's best-known real estate development, construction, marketing, and management companies. A graduate of Rice University and the University of California at Berkeley, Everett has been active in civic organizations seeking to improve the quality of life in Houston. Everett chaired the steering committee that formed Central Houston, Inc., a group planning and promoting Houston's central business district. He serves on the Executive Planning Group of Center Houston, a group forming and implementing a downtown master plan. Everett is a frequent speaker locally and nationally on real estate development, integrated-facilities design, and management issues.

RICHARD F. FLOYD, FAIA
Richard F. Floyd, Consultant
Houston

In concentrating his attention on the science of construction during his 30-year architectural practice, Richard F. Floyd has helped establish a local, national, and international presence for architects in a business environment traditionally dominated by general contractors and construction managers. Within the framework of standard AIA services and fees, Floyd has developed construction-service guidelines for professional practice and applied them on over \$4-billion worth of construction throughout the world, while directing construction-service efforts for all construction projects undertaken by Neuhaus + Taylor (later 3D/International) and in private consulting practice. A graduate of Rice University, Floyd is currently Professional Project Manager for Heritage Plaza, a 50-story office development under construction in Houston.



Rodger Burson



Jack M. Corgan



C. Richard Everett



Richard F. Floyd



Robert D. Garland

ROBERT D. GARLAND, FAIA
Garland and Hilles, AIA, Architects
El Paso

A strong conviction that regional considerations should influence design has prevailed in Robert D. Garland's architectural practice. The results of that conviction show in most of El Paso's recent major public buildings, which were designed by his firm. Garland's work is also national and international in scope: he is the recognized design leader of more than 70 flight-simulator facilities in North America and Europe. Garland's designs have earned 17 major awards, including an Industrial Building Design Award from the Hayward, California, Chamber of Commerce, and the Conquistador Award, El Paso's highest honor for public service. He has served with distinction in TSA and El Paso Chapter offices.



Barry M. Moore

BARRY M. MOORE, FAIA
Barry Moore Architects, Inc.
Houston

Barry M. Moore, in his 19-year architectural practice, has won honors from the profession and in his community for service and for design and preservation work that brings innovative approaches to the context of existing buildings. He is a graduate of the University of Pennsylvania, where he was awarded the Shenk-Woodman Traveling Fellowship in Architecture, and of the University of California at Berkeley. Moore's firm has won 16 awards for design, interior design, and landscape architecture, including Merit and Interiors Honor Awards from TSA and three commendations from the Houston Municipal Arts Commission. Recent prize-winning projects include the Orange Show Restoration and the High School for Performing and Visual Arts in Houston, and the Majestic Theatre Renovation in San Antonio. Moore was Houston Chapter president in 1983. He participates in many civic and cultural organizations, including the Rice Design Alliance and the Orange Show Foundation, of which he is a founding member, Houston's Miller Theatre Advisory Board, and the Texas Pioneer Arts Foundation.



B. Carroll Tharp

B. CARROLL THARP, FAIA
Koetter, Tharp and Cowell (Retired)
Montgomery

B. Carroll Tharp, who worked at the beginning of his architectural career with Richard Neutra and Weldon Beckett, practiced in Texas from 1948 until his retirement in 1982, all but one of those years with the partnership Koetter & Tharp (later Koetter, Tharp and Cowell). In the early years Tharp's firm designed mostly residences. Their practice expanded to include hospitals, schools, churches, and commercial buildings, as Houston became a center of new construction in the early 1950s. Well-known projects designed by Tharp's firm include Tallowood Baptist Church and Memorial High School in Houston, the psychiatric hospital addition at the University of Texas Medical Branch in Galveston, and Trinity Lutheran Church in Dallas. In 1972, Tharp's firm, in a joint venture with Caudill Rowlett & Scott and Neuhaus + Taylor, designed the Hyatt Regency Hotel and the adjacent 1100 Milam Building in Houston, followed by the Hyatt Regency Hotel and Office Building in Indianapolis. During his practice Tharp served on the Committee on Historic Resources at the national, state and local levels, and has continued since his retirement; he will chair TSA's Committee on Historic Resources in 1986.



Thomas E. Woodward

THOMAS E. WOODWARD, FAIA
Woodward & Associates, Inc.
Dallas

In practice since 1962, Thomas E. Woodward has been responsible for the design of a variety of commercial, resort, residential, financial, and restoration projects throughout Texas and the Southwest. Nine of the 15 local, state, and national architectural-design awards won by Woodward's firm have been for adaptive reuse and restorations of historic structures. His work on the Katy Railroad Building in Dallas helped spearhead the creation of the West End Historic District, which brought new life to a neglected area and helped to save many historic buildings. In Fort Worth, Woodward restored the Stockyards Exchange Building, a landmark building in an area rich in historical importance. Recent projects include the restoration of the two-block Sundance Square area of downtown Fort Worth, which includes buildings in Richardsonian, Moorish, Art Deco, Victorian, and French Revival styles. This work has preserved an important part of Texas history.

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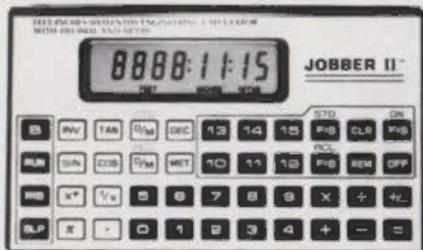
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NEWS, continued from page 36

HOUSTON ARCHITECTS RECEIVE FIRST REMODELING AWARDS

Four commercial and two residential remodeling projects in Houston won awards in the 1985 First Awards for Innovation in Remodeling, a competition sponsored annually by the First National Bank of West University Place. Jurors for the competition were Ray Bailey, president of Houston Chapter; Velma Sanford, Houston interior designer; and Lisa Broadwater, Associate Editor, *Texas Homes* magazine.

Commercial projects:

Village Square Office/Retail; Wm. T. Cannady.

Alabama Center; Morris/Aubry Architects.

Professional Children's Performing Arts Theatre, Theatre School and HITS Unicorn Theatre; Rey de la Reza.

Westglen Atrium Office Building; Edgcomb & Associates.

Residential projects:

Interior remodeling and conversion of garage; W. Frank Little.

Houston Heights cottage renovation; Val Glitsch.



Village Square



Alabama Center

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FIRST AWARDS *continued*



Children's Art Theatre School



Westglen building



Garage conversion



Cottage renovation

DALLAS CHAPTER ANNOUNCES DELINEATION AWARDS

The Dallas Chapter has announced the results of the Eleventh Annual Ken Roberts Memorial Delineation Competition. Jurors for this year's competition were: Paul Stevenson Oles, principal of Interface Architects, Boston; Richard B. Oliver, New York; Robert LeMond, TSA

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Best of Show, James Stark

president-elect and principal of LeMond and Associates, Fort Worth.

Best of Show: James Stark; Good, Haas & Fulton.

Honor Awards (professional): Michael Borne, Selzer Associates/Selzer Volk Borne; Brent Byers, Corgan Associates; W.C. Chung, HKS & Partners.

Merit Awards (professional): W.C. Chung; Richard Ferrier, Ferrier Architects (five Merit awards); Miguelangel Gutterrez; JPJ Architects; Denise Moore Hayden, Gary Cunningham Architects; Matt Money, Corgan Associates; Janet Needham-McCaffrey, Needham McCaffrey Associates Inc.; James Stark; James West, William Graves Architects.

Honor Awards (students): Terry Hawkins, Jane Yang and Jeff Zubik, all UT Arlington students.

Merit Awards (students): Pedro Avilla, Skyline Architectural Cluster; Mirza A. Baig, UT Arlington (two Merit awards); James Deane, UT Arlington; Kyle Howard, UT Arlington; Mike Kennedy, UT Arlington; Daniel P. Kent, Skyline; Brad Perkins, Skyline; Chanchai Phengchui, El Centro College; Jane Yang; Jeff Zubik.

SCHOOLS

Texas Tech University has announced a new graduate program in Architectural Preservation and History. Because of Texas Tech's location in the Southwest and proximity to Mexico, New Mexico and Arizona, the emphasis of the program will be on the history and preservation of architecture in arid and semi-arid regions. For additional information, contact Dr. E.S. Sasser, Texas Tech University, Box 4140, Lubbock 79409, (806) 742-3136.

Dr. Charles W. Moore, holder of the O'Neil Ford Centennial Chair in Architecture at UT Austin, has been named one of five recipients of distinguished professor awards presented by the American Collegiate Schools of Architecture.

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EVENTS

Early May: Houston Chapter Young Architects Forum task force meeting. For additional information, contact Matt Starr at Ray Bailey Architects, Inc., (713) 524-2155 or the Houston Chapter office at (713) 520-8125.

May 16: "Suspended Animation: Photographs of Houston Architecture," an exhibit featuring contemporary and historical photographs, will open in 1600 Smith in Cullen Center, Houston. For additional information, contact Chris Thayer, (713) 526-2292.

June 4: Deadline for entry forms and entry fees in the TSA Energy Awards Program. For additional information, contact Energy Committee Chairman Robert Batho, (713) 531-7007.

June 6: Public Utility Commission-Energy Efficiency Division Workshop from 9 a.m. to 4 p.m. at West Texas State University Activity Center, Room 202, Canyon. Co-sponsored by the PUC-EED, TSA and host universities, this is first in a series of seminars entitled *Building for Energy Efficiency; The Not-in-the-Red School House*. Additional seminars will be **June 13** at Pan American University, Education Building, Room 119, Edinburg; **June 18** at UT Tyler, University Center, Room 134, Tyler; **June 21** at UT El Paso, Student Union Bldg.; and **June 26** at North Texas State University, Dept. of Public School Administration, Denton.

June 21: Deadline for entries in the Fifth Annual Builder's Choice Design and Planning Awards competition. The competition is open to builders, architects, planners, designers and developers. For additional information, contact *Builder* magazine at (202) 737-0717.

June 23-25: "Landscape Design," a three-day course sponsored by The Idea Bank in cooperation with Ohio State University, will be presented at Dallas' Sheraton Grand Hotel. "Advanced Landscape Design," the second course in the series, will expand on the skills taught in the first course and will be offered at the same location on June 27-29. For additional information, contact Stephanie Bond at The Idea Bank, PO Box 23994, Tempe, AZ 85282, (800) 621-1136.

June 28: Deadline for entries in USA

Landscape Design Awards competition, open to landscape architects, landscape contractors, designers and students. For additional information, contact the LDA Foundation, PO Box 25277, Tempe, AZ 85282, (800) 352-1985.

June 28: Deadline for submissions and entry fees in TSA's annual Design Awards competition. For more information, contact Susan Owens at TSA, (512) 478-7386.

August 2: Deadline for receipt of submissions in TSA Energy Awards Program. For additional information, contact Energy Committee Chairman Robert Batho, (713) 531-7007.

FIRMS

Good, Haas & Fulton Architects has moved to 300 LTV Center, 2001 Ross Ave/LB 132, Dallas 75201, (214) 979-0028.

Richard L. Hart, Architect, Inc., has moved to 1330 E. Yandell, El Paso 79902, (915) 544-1162.

Britten L. Perkins and Thomas C. Ostrowski have been named associates of **EDI Architects/Planners**, Houston.

William E. Merrill and John A. Rhebergen have been promoted to senior associates and project managers at **Crain/Anderson, Inc., Architects**.

Gensler and Associates/Architects, Houston, has appointed Adele Howell, Nancy Kendall and Alan Resnick as senior associates. New associates include John Fogarty, Lynn Langston, Nancy Miles, Donna Moran and Charles Shores.

Carter/Larsen Design Associates has moved to 501 Scarbrough Bldg., Sixth and Congress, Austin 78701, (512) 472-4700.

Ruben Askanase, chairman of the board of Tangent Oil and Gas Co., has been named to the board of directors of the **Falick/Klein Partnership**, Houston. Donald Laughter and Bruce Crockford have joined the firm as vice presidents.

Edward E. Just has formed **Edward Just Associates**, a firm specializing in airport and airline facilities. Offices are at 6451 Stefani, Dallas 75225, (214) 373-1239.

James B. Polkinghorn, Robert R. Cline, Jr., and Robert A. Guy have announced the reorganization of Polkinghorn, Chap-

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man, Cline, Guy to **Polkinghorn Architects**. Offices remain at 1101-A Capital of Texas Highway South, Suite 240, Austin 78746, (512) 327-9290.

Hermon Lloyd and Arthur Jones have announced a change of firm name to **Lloyd Jones Fillpot Associates**.

Milton Babbitt has founded the firm **Milton Babbitt & Partners, Inc.**, 205 N. Presa, San Antonio 78205, (512) 224-6904. David Green has been named partner in the firm.

James A. Wilson has been promoted to vice president of **Foster + Meier Architects, Inc.**, Dallas.

D. Jeffrey Waters has announced the formation of **Space Professionals**, 3000 Post Oak Blvd., Suite 1630, Houston 77056, (713) 960-8826.

William J. Parsons has been named an associate of **Pate & Associates**, Midland.

Harry A. Golemon, president and chairman of **Golemon & Rolfe Associates, Inc.**, has been elected chairman of the Texas Historical Commission.

The Austin Group Architects has promoted Karol Keils to marketing manager. Acheson, Cartwright & Associates,

Lubbock, has announced the firm's name change to **AC Associates**.

Jack Hemphill, Inc. has relocated to 3100 Monticello Ave., Suite 755, Dallas 75205.

James M. Davis has announced the formation of **James M. Davis Architects**, 8344 E. R.L. Thornton Frwy., Suite 320, Dallas 75228, (214) 321-6004.

John Bowley has been named partner in charge of architecture of **Cloud Design, Inc.**, Houston.

Solar Design Consultants, Inc., Dallas, has changed its name to **Quantum Group Architects and Engineers, Inc.** Offices are at 2550 Walnut Hill Lane, Suite 250, Dallas 75229, (214) 350-2306.

Kenneth Pearson and Arturo Ronquillo have been named associates in the firm **George Staten + Associates, Inc.**, El Paso.

RTKL Associates, Inc. has announced the opening of a Washington D.C. office.

3D/International and Raleigh Cycles (Malaysia) Bhd. have announced the establishment of a jointly owned company, **3D/I (Malaysia) Sdn. Bhd.**, with headquarters in Kuala Lumpur, Malaysia.

Leland K. Turner has joined the Houston firm **Wm. T. Cannady & Associates** as project director.

Jeffrey Brown, Craig Reynolds and Mark Watford have formed **Brown Reynolds Watford Architects** with offices at Muse Air Centre, 3535 Travis St., Suite 250, Dallas 75204, (214) 528-8704.

The El Paso firm Carroll, DuSang, Hart & Rand has changed its name to **Carroll, DuSang and Rand**. Richard L. Hart has resumed his private practice. DuSang and Rand will continue as principal partners and Carroll will remain a consultant and active professional member.

Randy Wallenstein has been named head of interior design for the Austin firm **White, Dolce & Barr**.

1985 HANDBOOK ERRATA

Stephen J. Smith of the Dallas firm **Stephen Smith Architect** is a full member rather than an associate member.

Frank H. Sherwood of **CRS Sirrinc, Inc.**, Fort Worth, was listed incorrectly as a member of the Austin chapter rather than the Fort Worth Chapter.

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Aaron del Pozo, 1902 Larchmont Dr., Austin 78704, is a full member rather than an associate member.

ETA Associates, 1825 Fortview Road, Suite 107, Austin 78704, should be listed under Austin Firms.

Lel L. Medford Associates, 1415 Howard Dr., Tyler 75701, should be listed under Northeast Texas Firms.

Mark G. Anderson, Architects Developers Contractors, 7200 Quaker, Suite 41, Lubbock 79424, should be listed under Lubbock Firms.

Carl H. Tune Associates, Inc., 3308 Oak Grove, Dallas 75204, should be listed under Dallas Firms.

PRODUCTS

Micro Mode, Inc. of San Antonio, which specializes in A/E software, offers *Integrated Accounting Software*, micro-computer-based accounting software for architects and engineers. In addition, Micro Mode Inc. offers *Preliminary Cost Estimate and Income Property Analysis*, two new packages designed by Ken Rehler, president of the San Antonio chapter. Micro Mode Inc. says that 320 A/E firms use their software, and that the company's trainers can help firms get up and running within three days.



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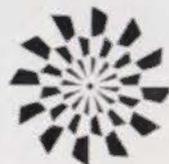
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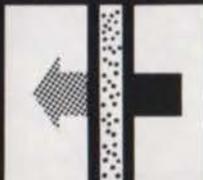
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Treaty Oak Square

TREATY OAK SQUARE, AUSTIN,
OTERI, TISDALE, GAYLE

This \$10 million office-retail condominium development by Carter Investments is sited near downtown in the booming West Sixth Street corridor—one of Austin's "urban neighborhoods" that includes homes, condominiums, retail and offices. Surrounded by existing cottages and storefront facades, the large project is broken into several buildings of compatible architecture. Sensitive to address the building line of nearby stores, the project's mall directly fronts Sixth with parking in the rear. Buildings wrap around courtyards and paths with views of nearby Treaty Oak, the 600-year-old tree recognized as the site where Stephen F. Austin signed treaties with Indians. Phase I is scheduled for completion in August.

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Mesa West

MESA WEST, AUSTIN;
ARQUITECTONICA, HOUSTON

The second of Principium's office and retail developments by Arquitectonica (the first is in Houston), Austin's Mesa West: Better Home and Living Centers will attempt to attract tenants providing products and services related to personal living and working space. A thin horizontal slab of limestone floats above two curvilinear free-form volumes of teal-green stucco and glass. Square windows with the firm's trademark red mullions appear randomly and irregularly in juxtaposition with the square cut Austin stone. Reddish round-masonry columns support the second floor, which is cantilevered to communicate the free-floating effect. Bernardo Fort-Brescia, principal of Arquitectonica, says he wanted to exploit the use of native stone, a traditional load-bearing material, by using it on cantilevered walls to make them appear to float in space. Located in an area of strip centers developed in the '70s in northwest Austin, Mesa West is scheduled to open in the spring.

Arquitectonica and Principium also are working on an Austin townhouse project.



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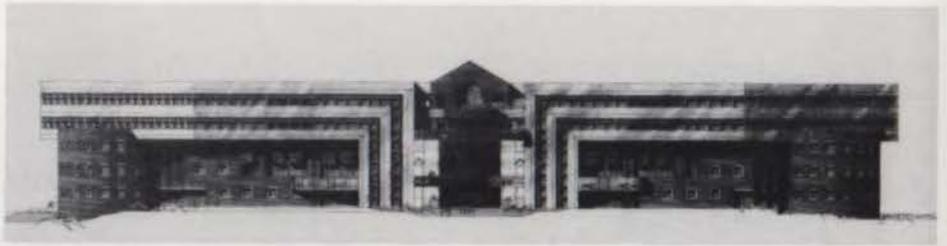
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OFFICE BUILDING, AUSTIN;
POLKINGHORN ARCHITECTS

Providing 150,000 square feet of office space near the watershed of Barton Creek, this building draws on historic references in Austin. The structure explores classical Roman vocabulary, and uses traditional Mediterranean linkages and spaces such as colonades, atriums and plazas. The building is divided into two parts: a carved-out



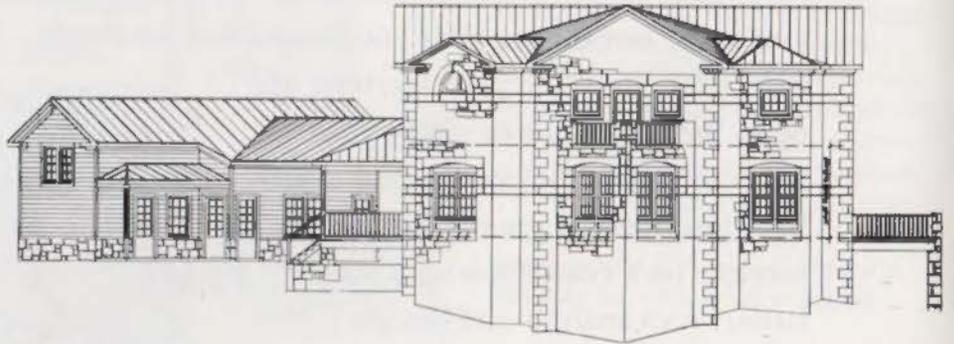
Office building

section of three lower floors with heavy-appearing massing, and the more glazed top two floors that look airy and light.

Scheduled for completion in summer 1986.

RIDER HOUSE, ROLLINGWOOD;
CLOVIS HEIMSATH, FAYETTEVILLE

As with much of the firm's work, the Rider House reflects the Texas regional vernacular. Rediscovering the much-admired and rare tradition of Octagon houses, the Rider house will be built in native stone with quoin details and capped with an elaborate hipped and gabled roof. Sited in an Austin suburb of custom homes, the house is scheduled for completion in 1985.



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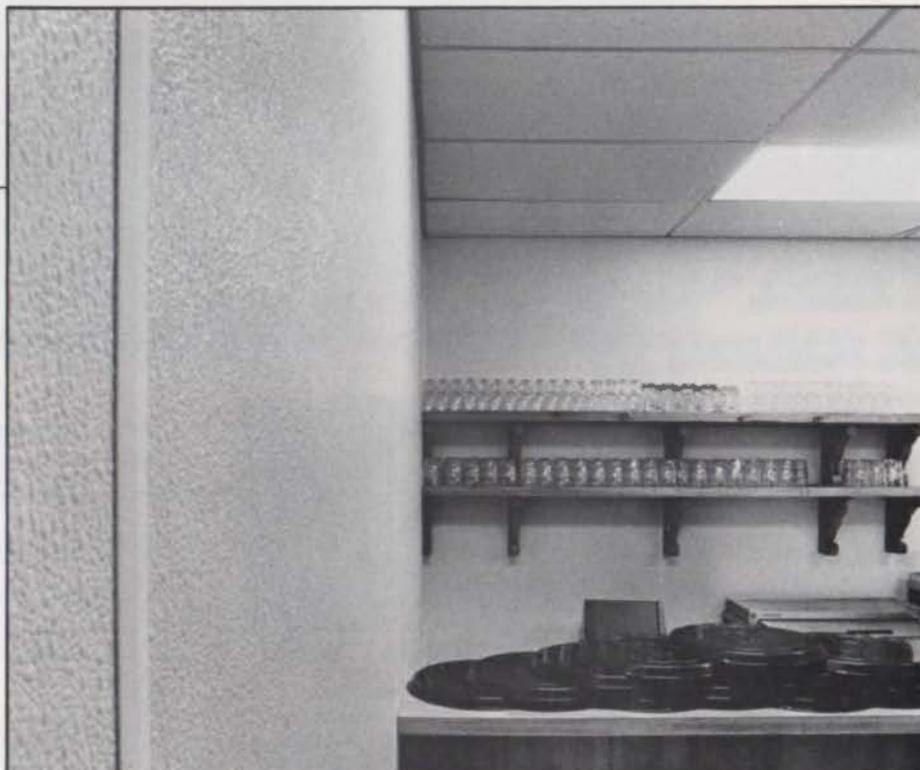
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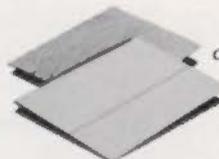
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LARRY SPECK AND ASSOCIATES**

The Tuscany

Located in a fine, in-town residential district, this 31-unit apartment project aspires to increase density and allude to the area's fine Italian Renaissance public and residential buildings. Grouped around a courtyard and surrounded by deep, open loggias, the Robert Barnstone development uses masonry load-bearing walls, with a precast concrete spanning system. Base and trim are of locally quarried limestone judiciously used so as to be only slightly more expensive than brick. Upper two floors are a variegated buff brick and the roof is terra-cotta colored tile. A series of five friezes will be located between second



The Tuscany



and third floor openings on the bookend portions of the facade. Scheduled for completion in June.

LEFT: detail from frieze between second and third floor.



Living room pavilion



Lake Austin House

Lake Austin House

Sited on Austin's fabled and steeply-sloped Mt. Bonnell overlooking Lake Austin, this villa of five small pavilions is strung along a ridge to minimize damage to the limestone substrata. The buildings are less than 25 feet wide in most places,

but over 220 feet long. The villa is a microcosm of the "Texas Tuscan" vocabulary established in Austin by Frederick Mann, Cass Gilbert, Robert Leon White, and Paul Cret. Each of the pavilions houses related functions: bath in a baptistry/cal-darium; bedrooms in simple huts; living

and dining in a palazzo—all linked with bermed interior pathways. Exterior walls are limestone in plane, sawn and split-face finishes. Scheduled for completion in September.

Gonzales Civic Center

Gonzales, in South-Central Texas, has an unusual cruciform town plan that John Reps has called an ingenious variant to the classic Texas grid. The site for the civic center is at the intersection of the 19th-century plan and the more recent highway-oriented development. Echoing the town plan, the double axes of the center form a cross. Movable partitions separate out smaller volumes for functions like theater, meetings, and stock shows. The image of the building is also integrated with its functions: part barn, part church, part public building. The design has been approved by the city and awaits funding.



TAHIDA!

1985 TEXAS ARCHITECTURE FOR HEALTH DESIGN AWARDS

The
TEXAS SOCIETY OF ARCHITECTS
in cooperation with the
TEXAS HOSPITAL ASSOCIATION
is issuing a

CALL FOR ENTRIES

PURPOSE This program has been created to promote public interest in health-related architecture, and to recognize excellence in design. This is the inauguration of a program which will be repeated every two years.

ELIGIBILITY AND AUTHORSHIP

Any completed architectural or interior architecture project with a major health-related component located in Texas, or designed by a Texas firm is eligible. Projects must have been completed with an occupancy permit dated prior to June 1, 1985 and cannot have been completed prior to January 1, 1980.

All entries in each category shall be projects designed by TSA members. Entries are eligible even though the submitting architect or interior designer may not be the sole participant in the design. All participants substantially contributing to the design must be given full credit for their role as part of the submission.

CATEGORIES Awards may be given in any or all of the following categories. A single project may be entered in more than one category upon payment of separate entry fees.

- **HOSPITAL DESIGN:** to include any type of acute care or inpatient care projects located in a hospital, or the design of a hospital.
- **MEDICAL SPECIALTY DESIGN:** to include projects with a very specialized focus, such as pediatric, psychiatric, research, or medical technology designs.
- **LONG TERM CARE:** to include nursing homes, skilled or handicapped, extended care facilities, housing for the retarded and the like.
- **OUTPATIENT CARE:** to include projects with no overnight beds, such as physician's offices, surgicenters, imaging centers, clinics, HMO's and suburban primary care centers.
- **INTERIORS:** to include any health related project whose principal focus is the design of interior space, graphics and furnishings.
- **HEALTH AND WELLNESS:** to include any preventive medicine facility, health clubs, aerobics centers, athletic clubs and other projects whose principle focus is the maintenance of health.

SUBMISSION Upon payment of an entry fee (\$100/project) postmarked no later than June 20, 1985, each entrant will receive a packet with the submission requirements and a data sheet to be returned with the submission. All necessary forms will be provided.

The data sheet will ask for information relating to project program, schedule, cost and square footage. It will be returned in a three ring binder containing no more than 14 other 8 1/2" x 11" pages of information on the project, in clear acetate sleeves (using only the front of each page). A narrative, describing the problem and its solution, will be limited to one of those pages, using normal single spaced typing (no photo reduction) with at least 1" margins.

The other pages shall include photographs (in color or black and white) sufficient to clearly show the project, both inside and out, with no more than two images per page. Plans and drawings reduced to 8 1/2" x 11" sufficient to fully describe the project must also be included. North shall be indicated on all plans. A graphic scale should be included on all drawings.

Renderings will not be accepted as a substitute for photographs of the actual project, but may be included if the entrant feels they provide useful additional information.

Any project may be subject to disqualification at the sole discretion of the jury, if it feels the submission does not completely or accurately describe the project.

Finally, the concealed identification form (provided in the submission requirements packet), which will include the identity of the architect, owner, consultants, location, and a person to notify, will be placed in a sealed envelope with no exterior marking and will be taped inside another acetate sleeve at the back of the binder. The entrant's identification shall not be revealed in any way on the binder or within the submission.

AWARDS AND AWARD WINNERS

The winners will be notified in September. Certificates will be sent to the designers and owners of the winning projects coincident with the Texas Society of Architects Annual meeting in Fort Worth in October.

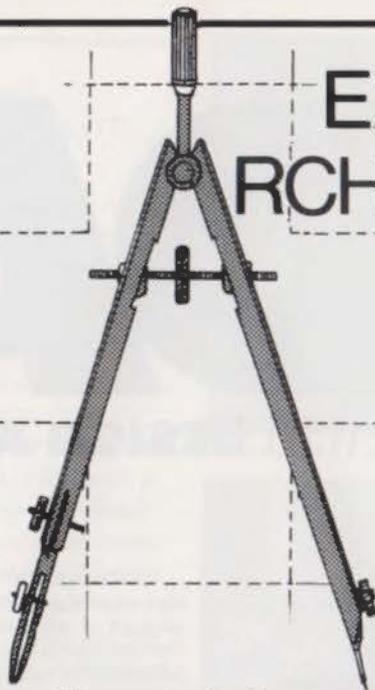
To defray display and publicity costs, the winners will be assessed \$250 for each award winning project and must submit 12 copies of an 8 x 10" black and white glossy photo of the project, no later than October 20, 1985.

Winners will prepare 40 x 40" boards to be exhibited at the 1986 TSA and THA meetings, and information will be released to home town newspapers and publications. The award winners will be published in *Texas Architect* magazine in the Spring of 1986.

ENTRY FEE An entry fee of \$100 is required for each project submitted. Submission of one project in two categories requires an entry fee for each category in which the project is submitted. Fees must be postmarked no later than June 20. Checks or money orders shall be made payable to the Texas Society of Architects, 1400 Norwood Tower, Austin, Texas 78701. No entry fee will be refunded.

SCHEDULE

- June 20 Entry fees must be postmarked
- August 20 Submissions must be postmarked
- September Jury review, notification of winners
- October 20 Publicity photos and assessment checks due at TSA
- October 31 Announcement of winners to coincide with TSA Annual Meeting



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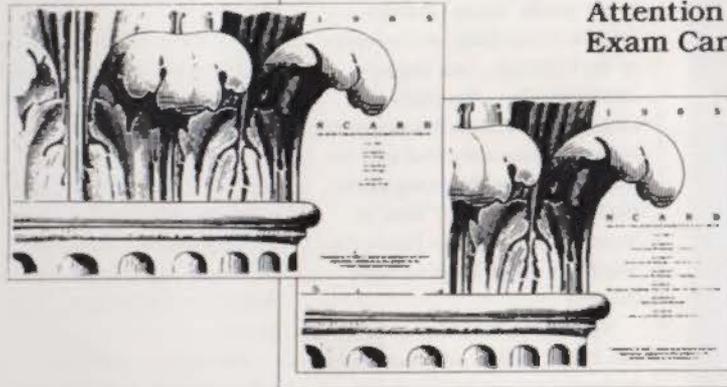
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1985 HANDBOOK
TEXAS SOCIETY OF ARCHITECTS

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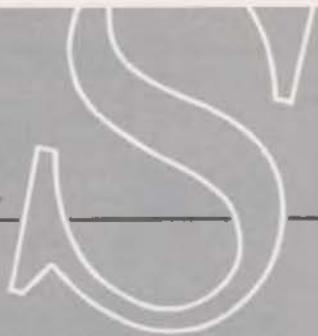
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I knew it was bound to happen. I knew it a long time ago, way back in my youth, when I brought my bride to Deep Eddy on the banks of the Colorado, and began—optimistically—the study of architecture. I knew it was sure to happen because my Dad told me about that song they sang during the first World War: “How’re You Gonna Keep ‘em Down On The Farm After They’ve Seen Paree?”

No place as beautiful, wonderful, folky, funky, and marvelous as Austin was in the Fantastic Forties could ever hope to remain a secret. Pretty soon the word would leak and it would *BOOM!*

How could the world resist a hill country town with a lake right in the middle of it with absolutely *nothing* around it? How could the world, once let in, resist huevos rancheros for breakfast at Cisco’s Bakery? How could anyone who ever had a hamburger at Dirty Martin’s do anything but *Kum Back?*

How could *any* developer see the view off the top of Mount Bonnell without going into some kind of frenzy about building spec houses for doctors and lawyers? How could you ever dive into Barton Springs on an August afternoon without wanting to spend the rest of your life in that wonderful place? Surely, if there is a heaven, it must be a lot like Austin was in the ‘40s.

It was inevitable that this place of funny governors, funnier legislators, Zilker Park, Hamilton’s Pool, and “Hook ‘em Horns” would eventually get its share of the homogenization of America. Sooner or later, I knew, they would run a highway through Jay Barnes’ farm, Willie Nelson would get famous, Darrell would retire, and John Henry Faulk would make it big on Hee Haw. When you’ve got orange street signs, an orange tower, orange blood, artificial moonlight, the Horns, the Showband

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of the Southwest, and Scholz’s Beer Garden, you’re lucky if you only boom!

The boom started when they double-decked I-35, making it easier for more people to get in and through, and built MoPac, which made it easier to get around. The boom was noticed when the White House moved to the Pedernales and LBJ and Lady Bird held court. Once you see Austin, you want to stay forever. Boom!

And thus it came to pass that while the city planned not: *THE UNIVERSITY* became one of the world class, co-eds went topless at Barton’s, the Night Hawk moved away from the Forty Acres (where do you get a Size Royal these days?), remnants of the hippie movement sold Pakistani jewelry on the street off the Drag, South Congress became junk city, the LBJ Library attracted scholars and politicians, Mount Bonnell sprouted affluence, Waller Creek suffered urban design, the City Council became the political equivalent of the *Turista*, and the Attorney General became funnier than the Governor and the Legislature. Yea, verily, beloved, the multitude cometh from miles around and it layeth back. And Boom!

We can’t be against booms because we are part of the process. There are still vestiges of those things remembered and loved, and we do go back. Shed no tears for those who live in Boomtown Austin—but do offer up an occasional prayer for their future! —

Contributing editor Dave Braden is principal in the Dallas firm Dahl/Braden/PTM.

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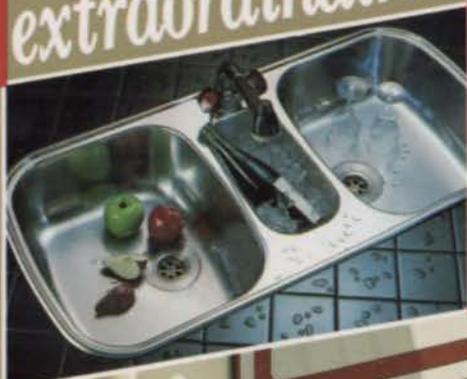


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