

MAY • JUNE 1987 VOL. 37 NO. 3

\$3.00

# TexasArchitect



# Houston 1987

TSA'S 48TH ANNUAL PRODUCTS EXHIBITION

## Let's Celebrate Our Texas Tradition!

FRIDAY, NOVEMBER 13

Opening Night Party 3:30pm-7:30pm

SATURDAY, NOVEMBER 14

Exhibits Open/Seminars 9:30am-3:30pm

Exhibit Hall Luncheon 12:00 noon-2:00pm

Convocation/Reception for Newly Licensed Architects 3:30pm-6:00pm

### FREE ADMISSION

The exhibit hall is open to all area building and design professionals and their clients ... Architects, employees of architectural firms, engineers, contractors, interior designers, builders, landscape architects, and developers.

### VISIT OVER 200 EXHIBITING FIRMS

Firms from throughout Texas and the United States will be on hand to display their newest product innovations and introductions in all key fields—interiors, exteriors, lighting, office systems, energy systems, practice systems, CAD/D, CAM

### PROFESSIONAL PROGRAMS/SEMINARS

On Saturday, November 14, attendees may choose from over 18 programs on a variety of subjects throughout the day.

### A PARTIAL LISTING OF EXHIBITORS:

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Texas Gas Utilities  
Texas Granite Corp.  
Texas Industries, Inc.  
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United States Gypsum Co.  
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Wesco Distribution, Inc.  
Wilsonart

### STATE-OF-THE-ART CONVENTION CENTER

The new George R. Brown Convention Center will house the 1987 Annual Products Exhibition. What better place is there to see first hand what new building products, materials, and services are available to architects in Texas than at this state-of-the-art facility scheduled for completion in September of 1987.

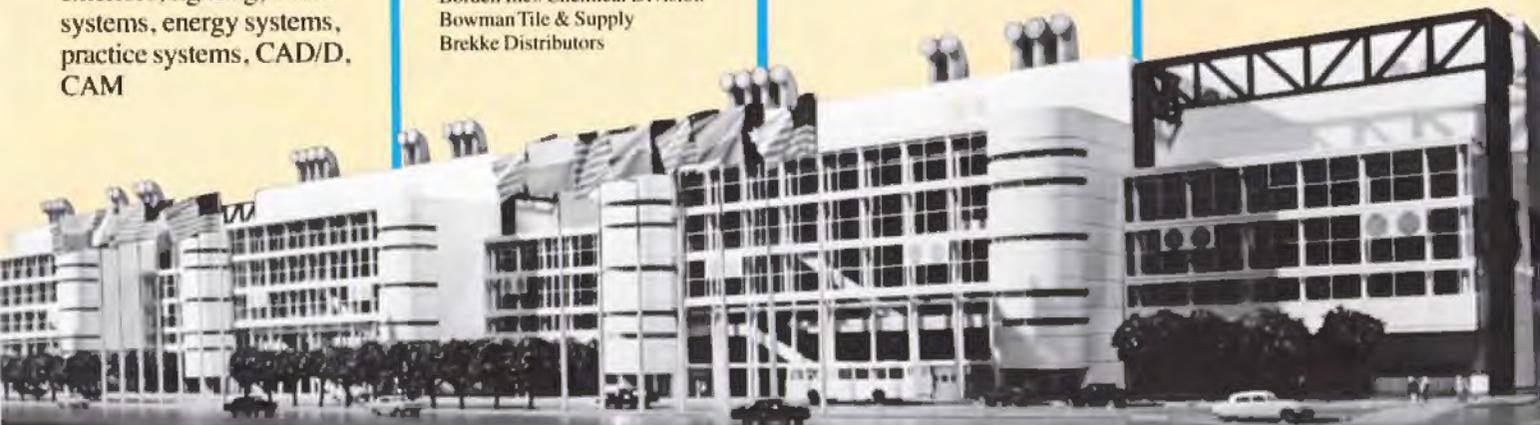
**COME FOR INSPIRATION.  
COME FOR IDEAS.**

**BUT, MOST OF ALL,  
COME FOR A GOOD TIME.**

**NOVEMBER 13-14, 1987**

For more information on attending or exhibiting, please call 512/478-7386 for details.

Sam Houston's signature, courtesy of Austin History Center, Austin Public Library



# MORE WINNERS

The following list includes other winners who will take home cash, 35mm auto cameras, portable tv's, portable stereos, and walkman-type cassette players.

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Ava I. Moore	Kansas City, MO
Barbara Cornell	Anchorage, AK
Barbara Ford	Boston, MA
Bill Stank/John Wisniewski	Pottstown, PA
Bob Diamond	Santa Ana, CA
Bob Perez	Fremont CA
Brad A. Erdy	Chicago, IL
Brett Kuchinski	Murraysville, PA
Brian C. Rasmussen	Vallejo, CA
Brij B. Anand	New York, NY
Cary McMinn/Shari Howard	Denver, CO
Charles Dimare	Saugus, MA
Charles R. Stafford	Indianapolis, IN
Dale A. Allsop	Salt Lake City, UT
Damon Miner	Overland Park, KS
Dan Ambrosi	Seattle, WA
Dan Bollinger	W. Lafayette, IN
Dan Thilo	Charlotte, NC
Dave Mures	Pasadena, CA
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David F. Brandi	Milwaukee, WI
David Forman/William Schwartzkopf	Golden, CO
David H. Journey	High Point, NC
David L. Jacobson	Provo, UT
David L. Ross	Pittsburgh, PA
David Tyree	Colorado Springs, CO
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Gary L. Vance	Louisville, KY
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James Kelly	Orange, CA
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Ken R. Harry  
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Kenneth P. Lee  
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Larry Group  
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Lino R. Diaz  
Lon Stephenson  
Matthew Shighara  
Matthew Doane  
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Michael D'Emilio  
Michael G. Fa  
Michael S. Teller  
Murat/Sema Soygenis  
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Naymond Sunkins  
Neal Sandbold  
Olcay Okcetin  
P. John Caruso  
Paul Hayward  
R. Lyman Smith  
Ralph Stivison  
Rene' J. Becnel  
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Steven G. Johnson  
Steven G. Moss  
Susan Williams/Linda Parker  
Ted B. Richey  
Thomas Egan  
Tom Jones  
Ulrich Boehlke  
W. Baird McNaught  
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(selected from over 1100 entries)

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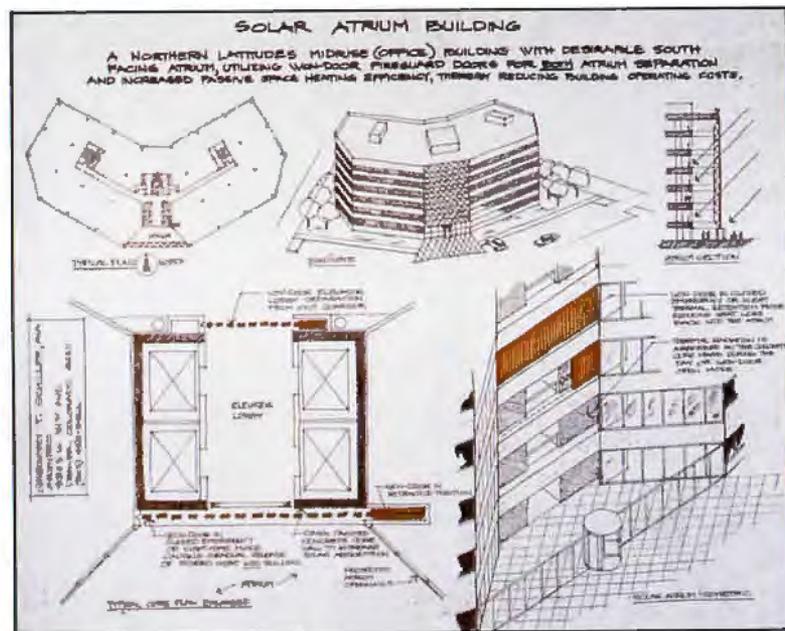
The judging, supervised by Mr. John J. Labosky, PE, ESQ, President/CEO of Ellerbe Associates, Inc., Minneapolis, Minnesota, was conducted over a two day period in Salt Lake City. The judging panel also included Mr. James Sterling, Senior Vice President of Welton Becket Associates, Santa Monica, California; Mr. Philip C. Favro, National Fire Code Consultant; and Mr. John G. Degenkolb, National Code Consultant and Fire Protection Engineer.

**WATCH FOR NEXT YEAR'S EXCITING COMPETITION.  
PRIZES AND DATES TO BE ANNOUNCED  
LATER THIS FALL.**

The First Annual Won-Door Design Contest with more than \$40,000.00 in cash and prizes closed for entries March 1, 1987 and judging took place March 12th and 13th.

The competition was designed to stimulate better understanding and creative use of FireGuard folding fire doors. Based on the more than 1100 design entries, architects around the country discovered, first hand, how folding fire doors could be used to solve tough building code requirements and still preserve special design features such as atriums and open stairways; provide substantial cost savings by allowing lower cost construction types; and achieve maximum revenue by increasing leaseable space.

# GRAND PRIZE



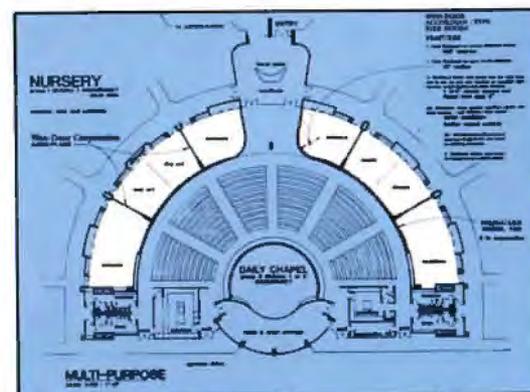
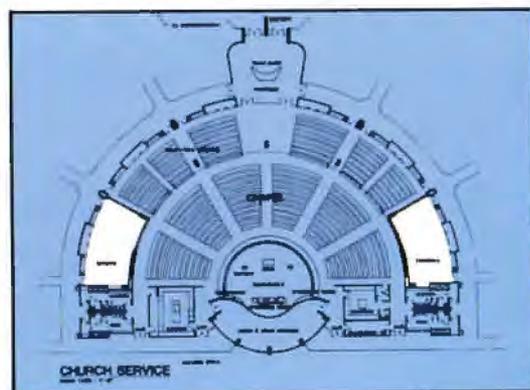
**BEST OVERALL DESIGN APPLICATION**  
Mr. Gregory Schiller of G.T. Design, Denver, Colorado, opened his highrise building to the sun by using Won-Door FireGuard doors, and subsequently opened the electric roof of his new Mercedes 190 to the sun as well as he drove off with the grand prize.

Mr. Schiller used the folding fire doors for the combined purpose of achieving fire separation between the atrium and adjacent tenant spaces *and* by capitalizing on the door's unique ability to store out of the way, was able to permit direct access to the sun by the building's large indoor solar panels on each floor.

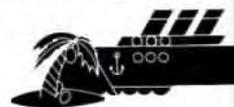
In the evening, the doors automatically close allowing the stored heat to dissipate throughout the building.



# 1st PRIZE



Mr. Phil Schroeder, of Architectural Team Three in Tempe, Arizona, and his wife Cyndi will soon be island hopping on a Caribbean cruise thanks to his prize winning entry. Mr. Schroeder's project used the folding fire door's wide span (105 feet in his application), curved track (10-foot radius), and tight stacking capabilities to meet the code-required occupancy separation and to provide shared "multi-use" space within a church parish hall and nursery. The space can now be used a multitude of different ways. The cost savings estimates of not having to provide a separate nursery were more than \$272,000.



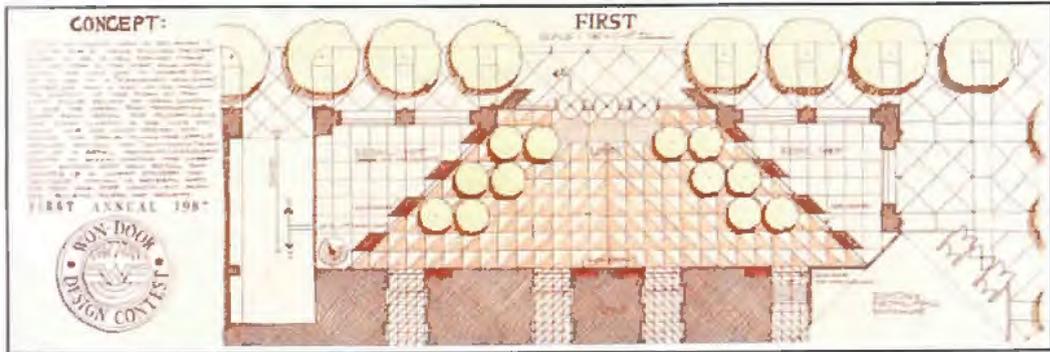
# 2 n d P R I Z E



The \$2,500 cash award won by Mr. Larry Frapwell, of the Hill Partnership in Newport Beach, California, was in recognition of what the judges called, "The best design for elevator lobby separation... they'd ever seen!"



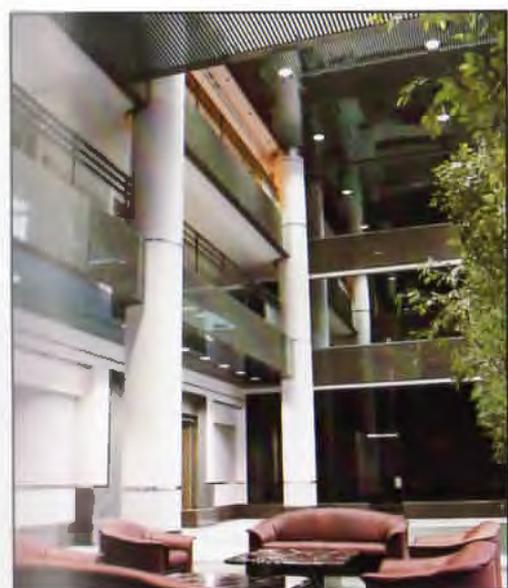
# 3 r d P R I Z E



Mr. John Myefski, of Murphy/Jahn in Chicago, will be looking at his new VCR and color television while the prospective tenants of his retail shopping mall will be looking down to the beautiful open lobby below, both thanks to his award winning folding fire door design entry. Mr. Myefski's design not only allowed for additional floors to be open to the lobby, but also provided elevator lobby separation, stairway separation, and added security protection.



# 4 t h P R I Z E



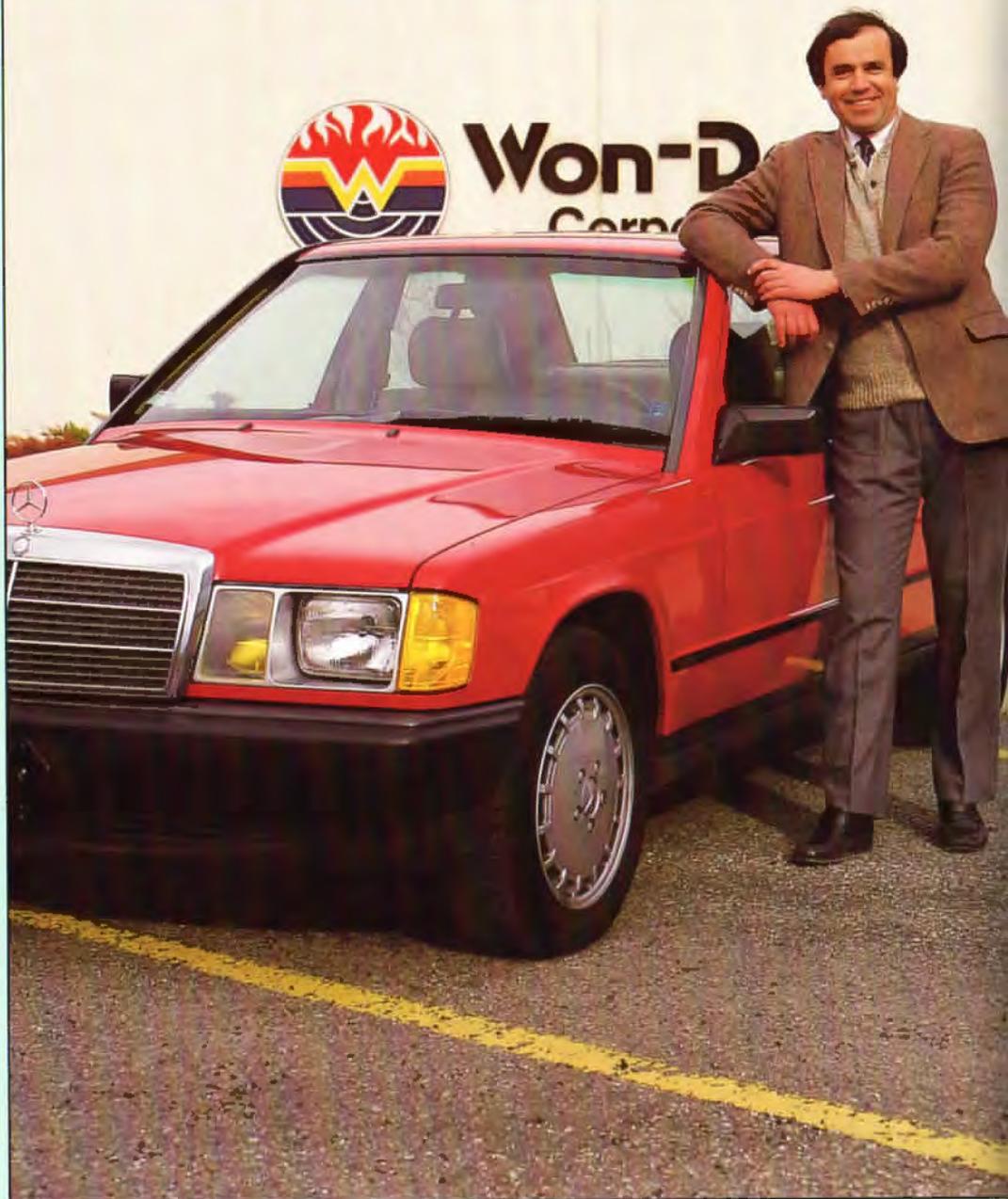
Mr. William Hanson, of Curtis Beattie & Associates in Seattle, Washington, improved the view of the tenants of a 270,000 sq. foot commercial building by opening the lobby to the third floor thanks to his use of Won-Door folding fire doors. And, thanks to his winning entry, Mr. Hanson will improve his own view through the lens of his new color camcorder.



**SEE BACK COVER FOR A COMPLETE LIST OF THE MORE THAN 100 OTHER WINNERS!**

# THE WINNERS!

Meet the more than 125 winners in the  
1st annual Won-Door Design Contest.



Mr. Gregory T. Schiller  
G.T. Design  
Denver, Colorado  
Grand Prize winner



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**WHAT ARCHITECTS DON'T KNOW ABOUT LIGHTING CAN HURT THEIR DESIGNS** 48

*Austin architect Charles Thompson sheds some light on lighting for this special advertising section.*

**ON THE COVER: Central stairs at the Frito-Lay Headquarters, Plano, by Lohan Associates. Photograph by Nick Merrick, Hedrich-Blessing**

**COMING UP: Gardens, from San Antonio to Galveston, put the Texas landscape center stage.**



16



28



40

EDITOR: Lawrence Speck's recent manifesto on the future of architecture in Texas (*TA*, Jan/Feb 1987) was enormously eloquent and compelling, but its omissions were stunning. It is impossible, I think, to talk about the contributions of Texas architects without citing those of one person in particular. After all, there was only one Texas architect ever honored with the AIA Gold Medal. There has been only one whose pioneering advances and formulations in modern school design are considered even today, some 40 years later, of seminal value. Only one Texas architect authored, with his colleagues, the standard text on programming now used in architecture schools nationwide. And only one first put the "team approach" into reality, [which is] now widely followed management practice worldwide.

Needless to say, there was only one Bill Caudill. To omit Caudill's name and that of the firm he founded, CRSS, weakens Speck's argument and the value of his message.

*Randle Pollock*  
CRSS  
Houston

EDITOR: Your March/April issue is superb, beginning with the cover reproduction of our photograph of the Bassett Tower. So many architectural things have been happening in El Paso recently that your coverage was an eye-opener, even to someone who tries to stay up to date.

The article on Henry Trost is also gratifying. Having worked with plans and photographs of his buildings for 10 years, I am still impressed to see the variety and scope of his work.

One point I can't resist challenging. Twice you refer to El Paso as the sixth-largest city in Texas, though it has been the fourth-largest for at least 10 years. This is a point on which El Pasoans have become somewhat sensitive. It bothers us a bit to be misunderstood or ignored. Your El Paso issue will go a long way toward making us feel better.

*Mary A. Sarber*  
Head, Southwest Collection  
El Paso Public Library  
El Paso



*Bassett Tower, 1938, by Edwin Carroll, FAIA*

EDITOR: We just received the splendid March/April '87 issue of *TA*, which included excellent material about El Paso, the "foreign legion" of Texas. Thank you for this coverage, for we do get lonesome out here sometimes.

The El Paso Civic Center photograph on page 40 is a Julius Shulman shot with one of his favorite strokes, flooding the plaza for interesting reflections. Incidentally, this was a joint-venture project of Garland & Hilles and Carroll, Daeuble, Du-Sang and Rand, a joint venture.

I found a pencil sketch of the Bassett Tower that I made in 1938 from my office window in the penthouse of the El Paso National Bank Building, diagonally across the street. I was a young architect just out of school working for Trost and Trost at the time. It was certainly unfortunate for me that Mr. Henry Trost had died in 1933 and I did not get to know him personally.

Thanks for an issue that means much to us in El Paso.

*Edwin W. Carroll, FAIA*  
*Carroll, Du Sang and Rand*  
El Paso

EDITOR'S NOTE: Thanks to Mr. Carroll for correcting the credits on the El Paso Civic Center, and for permission to publish his drawing.



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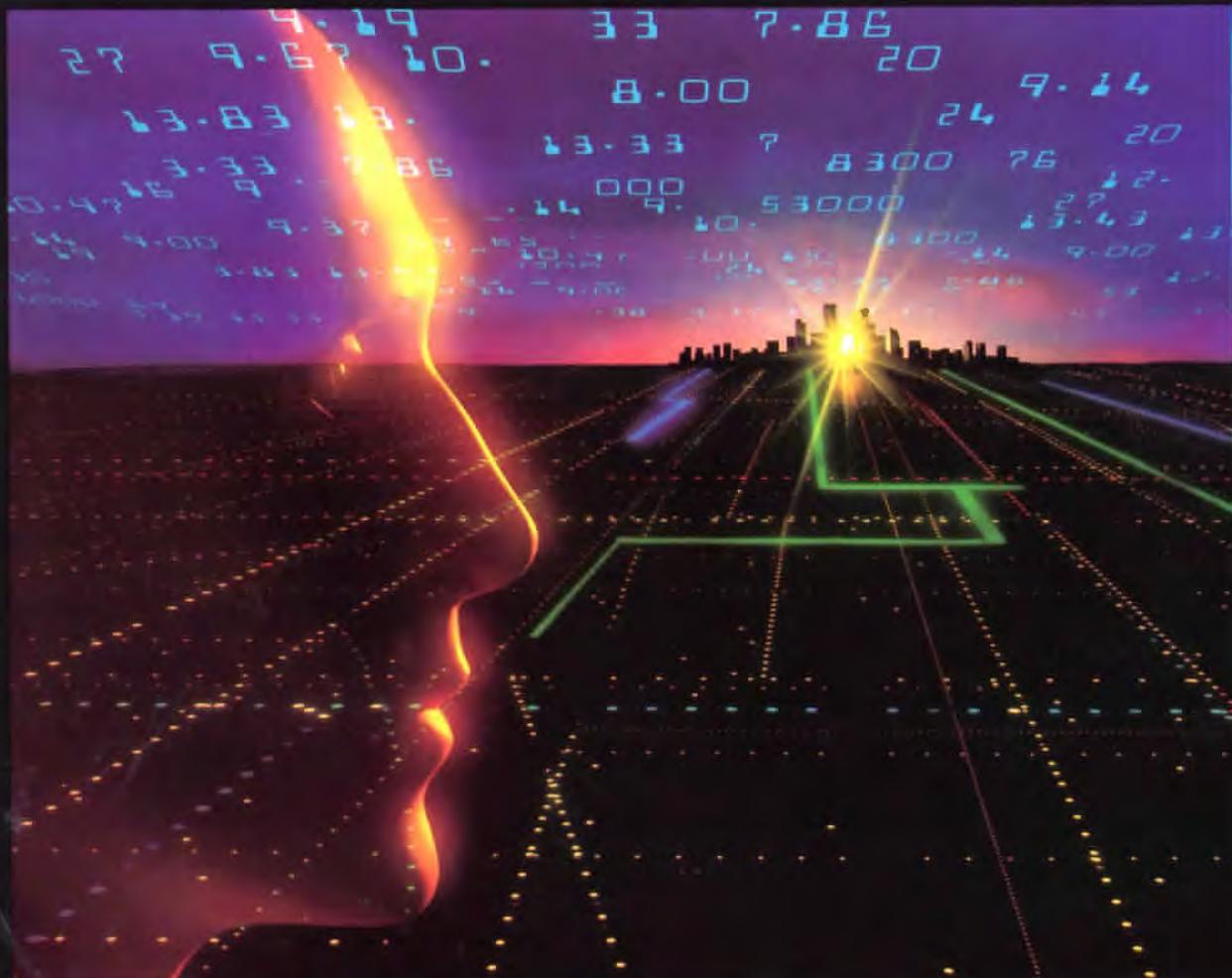
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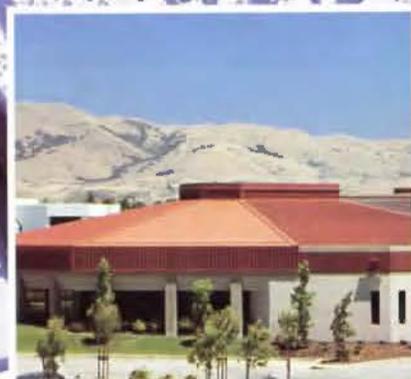
Western Region HQ: Butch Streeter

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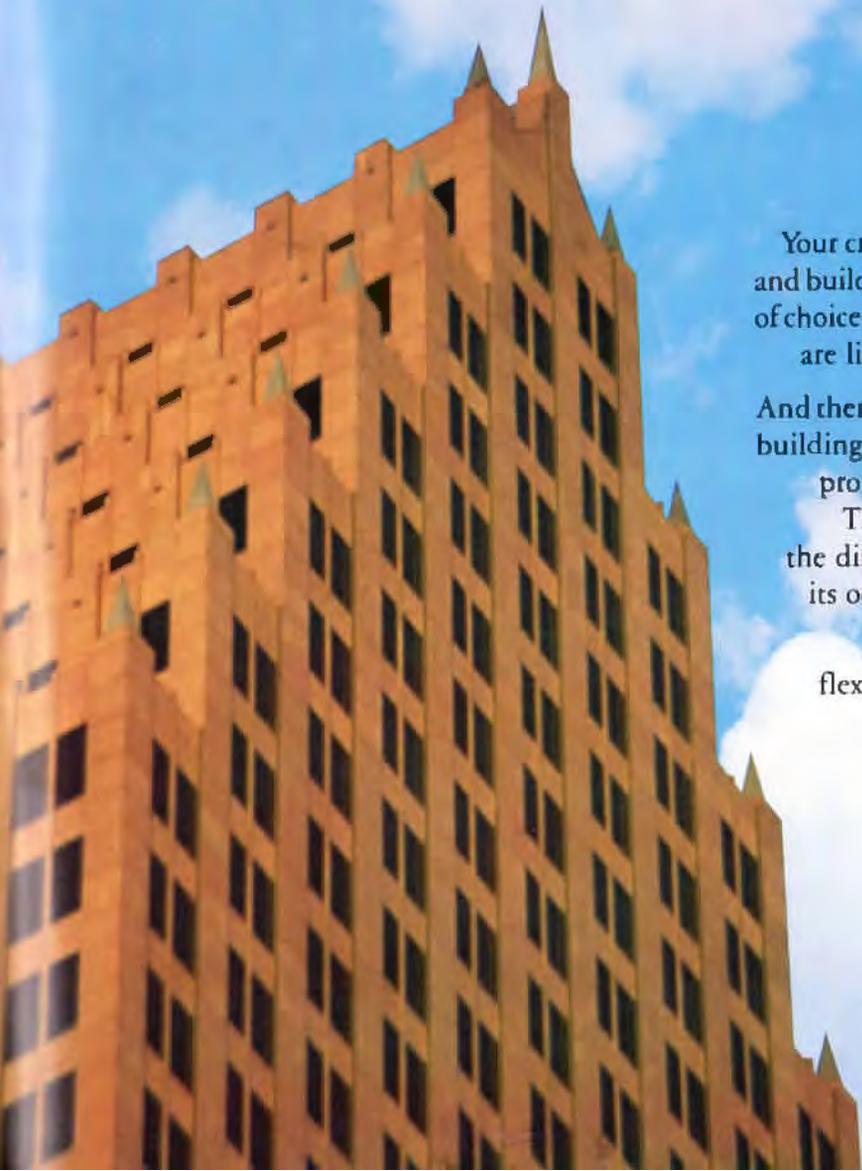
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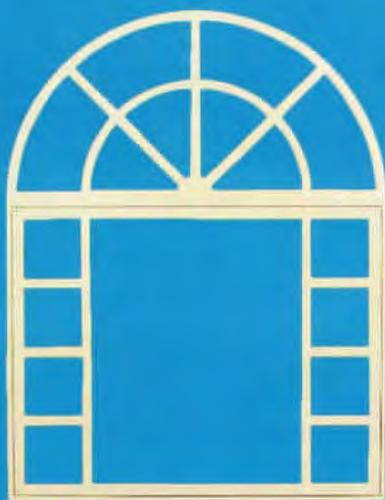
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Welder Hall on the University of St. Thomas campus was designed between 1957 and 1959 by Philip Johnson with Bolton & Barnstone. This photograph was taken during a 1965 exhibition of Magritte paintings sponsored by the Menil Foundation.

While attending the University of St. Thomas in Houston in the late '60s, I spent a lot of time in Welder Hall, which was then the cafeteria and student center. Like other buildings in the section of the campus designed between 1957 and 1959 by Philip Johnson with Houston architects Bolton & Barnstone, it is a steel-frame-with-brick-infill building, all stark lines and tall windows, unrelieved by the curves, nooks, and supergraphics thought indispensable to college campuses in later years. I didn't mind a bit.

In Welder Hall, I left my books on a centuries-old wooden trestle table from a Spanish monastery. A Calder mobile turned overhead while I drank my coffee and pored over Boethius or *Ulysses*. If I got restless I could look up at the paintings by Mark Rothko and René Magritte along the walls. It was a wonderful place—certainly it was to a kid raised downwind from the Houston Ship Channel—mostly because of the public-spiritedness of John and Dominique de Menil, who had loaned their art for our edification.

Which brings to mind the new Menil Collection, opening in June. I was discussing it after a concert recently with Raymond Yin, a partner with David and Yin Architects in Austin, a friend whose opinion I respect.

Take the fringe of bony-Victorian "leaves" as a separate issue, I said: you have to approve of the calm, dignified quality of the Menil Collection's interior spaces, along with the way it fits the neighborhood.

But Yin said he didn't like it. The imagery employed by the architects was appropriate for the collection and its patron, he said. But that wasn't enough. "Haven't [architects] established that we already know how to do a cool, monastic building?" he asked. "Shouldn't the Menil Collection have something different?"

Richard Ingersoll, editor of *Design Book Review* (now the country's most interesting architecture magazine), answers that question in "Pianissimo: The Very Quiet Menil Collection." The new museum shows a rare consonance of architect and client, Ingersoll says, making it exactly what should have been built. It gives, he says, a great art collection the home it needs.

The Menil Collection is a good complement to this issue's cover story on suburban office campuses. First, because we lead off the cover story with the Schlumberger Center in Austin: the fortune behind the museum comes from the company. Next, because of the Menil Collection's urban role.

However worthy low-rise headquarters projects may be as individual pieces of architecture, they nevertheless drag along an unresolved question: do suburban office campuses help or hurt the cities they leave behind? Paul Kennon, FAIA, says that such facilities are new-age company towns, which can be good or bad, depending on the skill of the architects and the will of the client.

Reyner Banham has described the Menil Collection as "the world's biggest UPS depot." By the same affectionately irreverent token, the Menil Collection with its gray-bungalow neighborhood, now mostly devoted to the foundation and its spin-offs, is a kind of company town. And, for me at least, its role in Houston is clear. With none of the monumentalizing, historicizing tricks considered necessary today, the Menil Collection has reached out architecturally to become Houston's most psychologically powerful new center. We have the uncompromising vision and public beneficence of a very private family to thank for it.

—Joel Warren Barna

*Edited by Charles E. Gallatin*

## CORPUS CHRISTI COMES HOME TO ITS WATERFRONT

Corpus Christi seems to be learning a thing or two from Baltimore, Miami, and San Francisco, and the Texas coast will soon be a more interesting place as a result.

In this city of nearly 350,000, with its economy long based on the petroleum-refining industry and the nearby Naval Air Station, most attention from outside has focused on the new city hall, designed by Taft Architects of Houston with Kipp, Richter & Associates of Corpus Christi, and the new Corpus Christi Central Library, designed by Morris Architects of Houston in joint venture with Wisznia and Peterson Associates (now Wisznia & Associates).

Now that's changing. Cities on the east and west coasts have gained from public support of well-defined beachfront and harborside areas that are enhanced by adjacent retail and commercial development. Several groups in Corpus Christi are working to bring similar benefits to their city. They have embarked on a series of ambitious projects—The Watergarden, Dock One Market, and the Texas State Aquarium—to bolster the waterfront, the city's finest asset.

Once the central bayside area of Corpus Christi was one of the best in Texas, with fine hotels and busy downtown streets leading to the waterfront and to a number of docks with T- and L-head configurations. But over the last two decades suburban shopping centers pulled much of the commercial vitality out of downtown, and a combination of official action and local inattention had the effect of steering tourism away from the city to nearby Padre Island. The bayfront and docks came to be seen as the private domain of locals.

But with the oil industry in a downturn and the future of the Naval Air Station

threatened by cutbacks contemplated by federal budget balancers, interest in the potential of the tourist trade has revived in Corpus Christi. Using hotel-occupancy taxes, public-private ventures, and tax-increment zones, local officials and members of the business community have begun planning to bring out the best in Corpus Christi's unique downtown/bayside area.

The rebirth of the bayside actually began in 1972, with construction of Johnson/Burgee's nationally acclaimed Art Museum of South Texas at the very entrance to the port. Gradually, other projects, mostly the work of local offices, were built near the Johnson/Burgee museum in an area called the Bayfront Science Park: the Corpus Christi Museum

(housing local and natural history collections), designed by Page Southerland Page; the Harbor Playhouse, by Morgan Spear Associates; Heritage Park, filled with historic houses, many of them restored by James Rome Associates; and the convention center, by SHWC, Inc. and CRS Sistine of Houston.

A rather bland expanse of green space remained unused at the center of these developments. A group of citizens named The Foundation for Sciences and Arts (which has backed each of the projects, starting with the Art Museum of South Texas) wants to complete the connection with the other facilities by means of a project called the Watergarden, which promises to be a welcome cool spot in summer and a complement to the bay



*Vine-draped pergolas surrounding the stepped fountain promise to be a welcome cool spot in the summer.*

facilities year round.

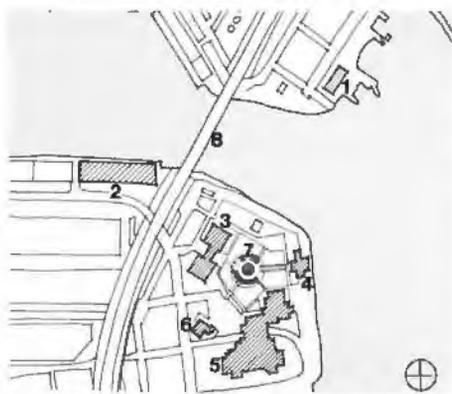
The \$2.1-million Watergarden project, designed by landscape architects Zion and Breen of New York working with local architects Wisznia and Associates, is scheduled for completion late in 1987. The Foundation for Sciences and Arts is raising funds to split construction costs with the City of Corpus Christi. Municipal funds are coming from a dedicated increase in the hotel-occupancy tax.

The design for the Watergarden calls for a low, grassy central area surrounded by cascading water steps and topped by a vine-shaded pergola circling the site; the focal point will be a waterfall at the edge of the circle formed by water flowing from the terrace in front of the Johnson/Burgee museum.

Adjacent to the Bayfront Science Park, the Corpus Christi Port Authority is planning to convert two cargo docks into a waterfront marketplace and restaurant area, to be called Dock One Market. Port Authority officials were considering statements of qualifications from several development teams as this issue went to press.

Also planned for Dock One Market is a loading zone to serve a high-speed ferry that will carry passengers to bayside points of interest, including another new tourist-oriented feature, the Texas State Aquarium. Now being designed by the San Antonio firm Phelps/Garza/Bomberger, the Aquarium will be built across the port almost exactly opposite the Art Museum.

Still other water-related facilities in the offing include a proposed 22-acre tourist/recreation facility for the north end of Corpus Christi Beach, at the base of the causeway that runs from the city to the nearby community of Portland. Finally,



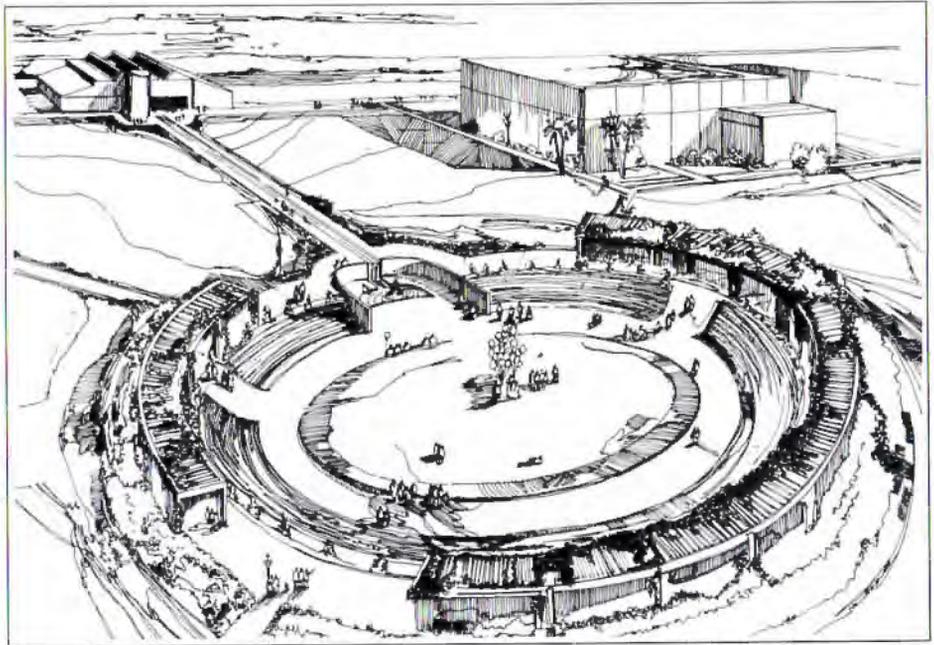
Area map, showing: 1. Texas State Aquarium; 2. Dock One Market; 3. Corpus Christi Museum; 4. Art Museum; 5. Convention Center; 6. Harbor Playhouse; 7. Watergarden; 8. Harbor Bridge

the city is in the process of installing new shades and benches along the People's Street T-head dock, an area until now used mostly by city residents.

These combined improvements, it is hoped, will lure paying customers to Corpus Christi to enjoy a lively atmosphere

that has been missing for most of a generation. Corpus Christi, residents say, has come home to its waterfront, and now the city wants the rest of Texas to know about it.

—Robert Steinbomer



Backers hope the Watergarden will be a connector for the different facilities surrounding it.

### San Antonio's Josephine Theater Bolsters Plans for St. Mary's Street

The performing arts have never really flourished in San Antonio, due partly to the lack of appropriate facilities. But with the conversion of the Josephine Theater—one of the last of the old-style movie houses left in the city—into a major performing-arts complex, the Alamo City Theatre group will receive a dynamic new home, and local support for the performing arts should get a much-needed boost.

Scheduled for completion in early summer 1987, the \$640,000, two-phase project involves the conversion of a movie house into an intimate, 300-seat drama theater. Plans also call for a tavern/bar, a restaurant, dance studios, and offices for businesses and other cultural groups.

"It will be a mixed-use complex, a mixture of artists and businessmen that will be unique because it doesn't exist [now] in San Antonio," says architect Michael Riehm of Riehm, Owensby, Guzman, the firm overseeing the adaptive reuse of the Josephine.

Phase one includes the renovation of the theater itself, along with construction of the separate tavern/bar and parking spaces. The 7,000-square-foot theater will be gutted and redesigned to meet acoustical and sight-line requirements for live drama. Phase two, scheduled to begin in 1988, involves the conversion of existing industrial buildings next door into roughly 10,000 square feet of office, restaurant, and studio space. The buildings will be linked through paving and landscaping.

"The master plan addresses the question of how we can tie in all these different uses and create a sense of place," says Riehm.

The master plan also addresses another issue: the role of the Josephine Theater project in a newly emerging urban "corridor." Located on the southern edge of a fern-bar and neon strip known as St. Mary's Street (which many hope will become San Antonio's equivalent of Austin's Sixth Street), the Josephine, it is hoped, will spread prosperity to what is now a district of industrial shops and warehouses.

"I think this project is important not

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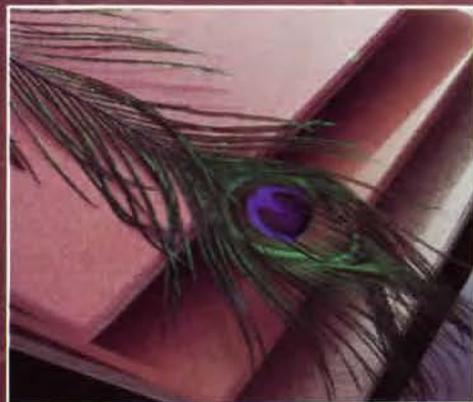
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# Texas Society of Architects



## 1987 Design Awards Call For Entries:

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**C**elebrating its 33rd year, TSA's Design Awards Program seeks to recognize outstanding architectural projects by Texas firms and to promote public interest in architectural excellence. In the past, winning projects by Texas architects have been selected from every region of the state, as well as in other states and other countries. Winners have come from one-person offices and the state's largest firms; winning projects have ranged from simple one-room buildings to elaborate high-rise offices.

Texas architects are invited to submit one or more entries for consideration by an eminent jury. Winners will be honored at a brunch and slide presentation during TSA's Annual Meeting in Houston, November 13-15. In addition, the projects will be prominently displayed in the year-end issue of *Texas Architect* magazine and publicized in newspapers and magazines throughout the state.

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*Turn the page for information on contest rules and an entry form.*

---

## Eligibility:

Any new or adaptive-reuse project in General Design or Interior Architecture completed after January 1, 1982 is eligible. Individuals or firms may enter any number of projects anywhere in the world.

Restoration projects—restoring a building to its original condition—are not eligible, but adaptive-reuse projects, involving substantial modifications to serve a new function, are eligible.

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

Projects must be submitted in the name of the firm that executed the commission. If that firm has been dissolved or its name has been changed, an individual or successor firm may enter projects in the name of the firm in effect at the time the project was executed. Multiple entries of the same project by successor individuals or firms will not be accepted.

For multi-building projects, the architect submitting the project (or portion thereof) must designate authorship of each portion of the project.

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## Judging:

A three-member jury of eminent national practitioners will pick the winners. Project authorship will remain concealed throughout the jury deliberations. Awards will be given in two categories: General Design and Interior Architecture. The list of project types on the entry form is only an aid to the jury and does not imply that a winner will be chosen from each subcategory.

TSA reserves the right to disqualify entries not submitted in accordance with these rules.

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## Awards:

Certificates will be presented to the architects and clients of winning projects at the TSA Annual Meeting in Houston on November 15. Selected slides of the winning entries will be shown at a brunch honoring the winners.

For publicity purposes, architects of winning projects must submit 12 copies of an 8"x10" black-and-white glossy photograph of one view of the winning project. Publicity photographs must be received at the TSA offices by August 3.

TSA will retain five slides of each winning project for archival purposes. *Texas Architect* magazine will require original—not duplicate—slides of each winning project for publication. The original slides will be returned after the magazine has been printed.

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## Deadline:

The fee, entry form, text, and slide submission must arrive at the TSA offices in the same container and at the same time, no later than 5 p.m., Wednesday, July 1, 1987. *Late entries will not be accepted.*

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## Return of Entries:

Entries from Austin, Dallas, Fort Worth, Houston, and San Antonio will be returned to chapter offices by July 27. Entries from other chapters will be mailed individually.

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## Entry Package Requirements Checklist:

Each entry package must contain the following items, which must all be mailed or delivered to the TSA offices in the same container on or before the July 1 deadline:

- a boxed slide carousel with slides
- a one-page descriptive text
- a completed and signed entry form, in an envelope marked with the entrant's name and taped to the outside of the carousel box
- an \$85 registration fee (per entry) in the envelope along with the entry form marked with the entrant's name and taped to the outside of the carousel box.

### Slides:

- Each entry must consist of no more than 20 slides. Entrants are responsible for submitting Kodak Carousel slide trays that function and in which the slides are in proper order and position.
- The first slide of each entry must be a title slide, containing the following information: 1) project type [see entry form]; 2) project size [in gross square feet]; and 3) project location.
- Following the title slide, each entry must include:
  - one slide of a site plan or aerial photograph with a graphic scale and compass points (interior architecture projects are exempt from this requirement);
  - at least one slide showing the plan of the project. For a multi-story building, include only those slides necessary to describe the building arrangement and envelope. Sections and other drawings are optional. If included, section location must be indicated on the appropriate plans.

### Text:

Each entry must include a written text describing the project, with the program requirements and solution, on

one side of a letter-size sheet of white paper. This paper must be folded and placed inside the slide-carousel box. *Do not write your name or the firm name on this text sheet.*

### Entry Form:

Blank entry forms are found on the next page. Photocopies of the entry form should be made for multiple entries. Place the entry form(s) in an envelope with the fee(s) and tape the envelope to the outside of the carousel box.

### Fee:

Include a registration check for \$85 for each project submitted. Place the check in an envelope with the entry form and tape it to the outside of the carousel box. Make checks or money orders payable to TSA. *No entry fee will be refunded.*

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## For Additional Information:

For questions about rules or other information on the competition, call Lucretia Crenwelge at 512/478-7386.

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**Fill out the entry form at the bottom of the facing page**

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## ENTRY FORM

### Directions:

Complete one form per entry. Incomplete forms or incorrect information may result in disqualification.

Write your firm's name on the outside of an envelope. Place the completed entry form(s) inside the envelope, along with a check in the amount of \$85 for each project entered.

Tape the envelope to the outside of the carousel of slides entered and send the entire package together to TBAE, 1400 Norwood Tower, Austin, TX 78701.

For information call Lucretia Arnswelge at 512/478-7386.

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(May/June 1987) This card expires July 31, 1987.

## Design Awards Entry Form

### PROJECT CREDITS

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 Interior Designer  
 Engineer  
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Do you write or approve product specifications?

- YES  NO

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Building size in sq. ft. \_\_\_\_\_

Month and year of completion: \_\_\_\_\_

Category (choose one) :  General Design  
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**Project type: (check one)**

- Corporate Office Building
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- Urban Design
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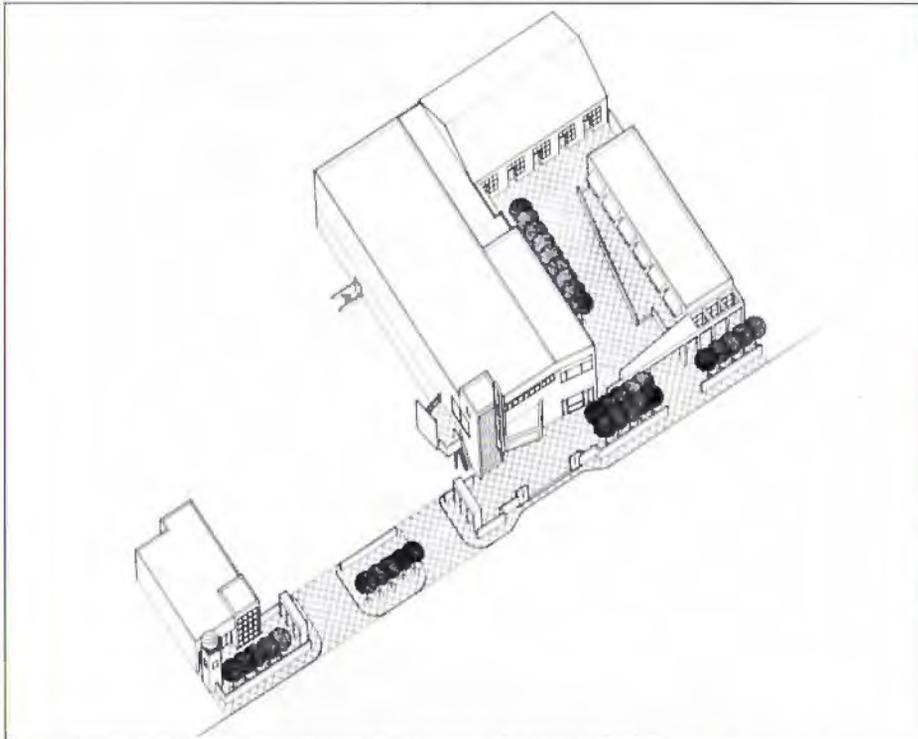
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ABOVE: Axonometric of renovated Josephine Theater and adjoining shops. BELOW: The original Josephine.

only because of what it's going to do for theater in San Antonio, but also because it will create a pocket on St. Mary's Street, which is becoming an important urban corridor," says Riehm.

In the site plan, the architects have tried to develop dynamic pedestrian-oriented spaces, like those on Austin's Sixth Street, to guide further development along St. Mary's Street. "St. Mary's Street doesn't have the architecturally significant buildings that Sixth Street has," remarks Riehm, "but if you look at successful urban spaces you realize that it's the people-spaces in between, not the individual buildings, that make them dynamic."

The architects plan to connect the tavern/bar and the theater by means of a heavily landscaped pedestrian alleyway that might someday link in turn to other pedestrian spaces on adjoining spaces. A courtyard on the east side of the theater will provide greenery and a stopping place for pedestrians.

"What we're trying to develop is a set of standards," says Riehm. "Because we have a lot of frontage along St. Mary's Street, we want to develop some intensive pedestrian-oriented site-development features right to the sidewalk."

The architects have also explored the idea of pulling the theater experience and



a sense of drama out into the street. Like a stage set that changes with every scene, exterior lighting will change periodically throughout the night. If the theater-goer arrives for a show at 7 p.m. and leaves at 11 p.m., the theater may look entirely different. A large outdoor projection screen with slides of upcoming performances will add to the kinetic experience.

Built in 1946, the Josephine Theater facade—"a '40s-style facade with lots of angles that don't make any sense"—was later altered, according to Riehm. In renovating the facade, the architects plan to remove incompatible materials and to emphasize quirkiness with color. The adjacent industrial buildings, which will house offices and studios, will get a mild facelift, but the basic forms will remain the same.

Entering the theater, the visitor will pass through a lobby into a bar/waiting area. The lobby, with its angles askew,

will be updated with aluminum and mirrors for dramatic effect. The lounge area will use theatrical lighting, with colored spotlights pinpointing tables below. Separating the waiting area from the stage, a curtain will rise ten minutes before performance time and allow visitors to proceed to their seats. The curtain will then close, thus ending one experience of the space for the theater-goer and signaling the beginning of another.

—Blair Calvert Fitzsimons

## TEXANS' DRAWINGS ATTRACT ATTENTION AT NATIONAL ASAP CONVENTION

Meeting for lunch in Boston one hot summer day in 1984, Steve Rich, Frank Costantino, and Steve Oles began lamenting that people like themselves, with careers in architectural drawing, seemed so seldom to meet or communicate with each other. They decided it was because there was no structured way for architectural delineators and illustrators to see and evaluate each others' work. Instead of leaving it at that, they arranged an exhibition to remedy the problem—the first annual Architectural Delineators Exhibition at the Boston Architectural Center. It was a modest beginning, lasting

NEWS, continued on page 52



"Texas State Capitol Dome," by James Record

Houston architects **Kelly Van Gelder** and **Rick Zieve** received an award of merit in the third annual *1986 Texas Homes Design Awards* competition. The husband and wife team designed an in-laid dining table that judges described as beautifully proportioned and "derivative of the Michael Gravesian school."

The spring 1987 issue of *CENTER*, the architectural journal of the Center for the Study of American Architecture at UT Austin, has been released. Co-edited by Lawrence W. Speck and Wayne O. Attoe, the new issue explores controversies and trends in regional architecture.

The Texas Medical Association has awarded *Texas Architect* magazine a citation of merit in the association and trade publication category of the Anson Jones Awards. The magazine is also a finalist in the Western Publications Association's 1987 Maggie Competition. Among trade publications *TA* is competing in two categories: Special Interest and Special Theme. The outcome will be announced May 15.

Bruce Goff's **Bavinger House** in Norman, Oklahoma, has won the AIA's 1987 Twenty-Five Year Award. Completed in 1953, the home is still occupied by the Bavingers and has not been altered. The nomination described the house as being "among the most significant residential designs ever achieved by an architect."

**Corgan Associates Architects**, Dallas, has been voted the Outstanding Architectural Firm of 1986 by the North Texas Chapter of the American Subcontractors Association, Inc. The awards recognize firms and individuals demonstrating outstanding efficiency, fairness, and cooperation on commercial construction projects in the metroplex.

Japanese architect **Kenzo Tange** has been named the 1987 Laureate of the Pritzker Architecture Prize. Tange received a \$100,000 grant and was honored at a formal awards ceremony at the Kimbell Art Museum in Fort Worth.

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## Professional Liability Problems Demand Professional Advice

The crisis in the professional liability insurance market has severely impacted design professionals. Coverage may be unavailable or unaffordable, even for firms with spotless claim records. Spectacular rate hikes, decreased limits of liability, and more restrictive terms are a fact of life, if protection can be found.

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## AG Opinion Creates Fee Confusion

**C**an state or local government bodies in Texas require architects to make competitive price bids for public commissions?

The answer is no, if you go by The Texas Professional Services Procurement Act, which since 1971 has prohibited using competitive bids to select architects for government-funded projects.

Then again, the answer may also be yes, if you rely on a Texas Attorney General's opinion from 1984, which guides state agencies.

In the wake of the AG's opinion, school districts, municipalities, and county governments statewide have asked architects to submit information not only on their qualifications for projects, but also on the fees they would charge.

The situation has most architects riled. "The state law says one thing, but the Attorney General has interpreted it to mean the opposite," says James Foster of the San Antonio-based firm Marmon Barclay Souter Foster Hays. Foster heads the TSA Government Affairs Committee.

The law says government bodies in Texas cannot hire certain types of professionals, including architects and engineers, "on the basis of competitive bids." Selection must be "on the basis of demonstrated competence and qualifications" and once selected, architects and other professionals should be paid "at fair and reasonable prices." The law also says that fee bidding "is the most likely procedure for selecting the...most incompetent practitioner" for vital public work.

In 1984, however, Mattox's office issued a ruling telling state officials: "The clear terms of the act itself do not merely permit the consideration...of fees...but require it." The law only prohibits choosing solely on the basis of the low bid, the AG said.

Paul Silber, a San Antonio engineer who served as a legislator when the law

was passed, says, "This reverses the intent of the law. The way public officials operate, it's only natural to expect that price will drive out every other consideration. Competence will be secondary."

Most Texas architects wish state law followed the federal statute governing professional procurement. Called the Brooks Act after its sponsor, Texas Congressman Jack Brooks, the law requires federal agencies to choose a firm based on

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*In 1984, the Texas Attorney General said state and local governments could ask architects about fees before awarding public contracts—despite state law barring competitive bidding. A San Antonio engineer may have found a way to cut through the resulting confusion.*

---

competence first, then negotiate a fee. If the parties can't agree on a fee, the agency can negotiate with the next firm on the list until an agreement is reached.

In Texas, however, the trend is away from the Brooks Act. Competitive-bidding bills have been introduced each legislative session since 1971, and a bill that would permit, but not require, state agencies to take the lowest bidder for architectural services was introduced by Rep. Richard Williamson earlier this year.

Backers of such measures argue that governments, responsible for getting the most for each tax dollar, should be able to find out how much architects and other professionals will charge, just as they would with other contractors. Opponents argue that competitive bidding modeled on bids from construction contractors doesn't produce lower architects' fees. Contractors bid on projects only after de-

tailed specifications have been issued, but such specifications cannot be written for architectural work, critics say. Bidding only forces firms to follow minimum standards of performance, serving the public badly, according to critics.

Several states permit agencies to ask about fees during the selection process, but only Maryland has required selection by competitive bid. In 1985 that requirement was overturned, after it was shown that competitive bidding had created a cumbersome state bureaucracy and was actually twice as expensive as a negotiated-fee system for professional services.

San Antonio engineer Paul Silber says he has found a compromise that has allowed local officials to ask for fee information from professionals and yet has kept competitive bidding out of the selection process.

When Bexar County officials solicited design proposals for a Justice Center to be built near the county courthouse, fees were part of the information required from each team. But Silber says that he convinced county officials, by visiting them and explaining the law, to have each team supply fee information in a sealed envelope, which was opened only after the ranking on the basis of competence and qualifications had been made. "It worked just the way it was supposed to under the law," Silber says.

Working with other officials under the cloudy circumstances created by the 1984 Attorney General's ruling will be difficult for other professionals, Silber says, but his experience shows that the sealed-envelope method can work as a compromise. "Otherwise, somebody is just going to have to take one of these government bodies to court, and then Mattox's opinion will be shown to be the illogical perversion of the law that it is."

—Joel Warren Barna

# COMPANY HEADQUARTERS IN THE SECOND AGE

By Joel Warren Barna

Photographs on these pages by R. Greg Harales



TOP: The Schlumberger Austin Center takes advantage of its site along a small canyon.

ABOVE: Skylit walkways through each office building form inviting areas for informal meetings.

Texas is undergoing what may someday be called the second generation of suburban corporate headquarters construction. The state's urban nodes and central business districts, while far from depopulating, are with increasing frequency giving up tenants to the copses and glades of the countryside. Just as in the 1950s, when O'Neil Ford's Texas Instruments plant in Dallas first brought interstitial space into the architectural vocabulary, Texas is seeing a new generation of low-rise suburban campus designs whose significance rivals that of many better-publicized downtown high-rise towers.

## WHY MOVE?

What makes a company transplant itself from the CBD to a suburban low-rise campus? Most corporate officials answer by citing a number of problems associated with the quality of working space in downtown office buildings: trouble

with parking, trouble with long waits for elevators, trouble with high office rents, trouble with congestion and competition for services. When these factors come to outweigh the good things about working in a central business district, things that range from high corporate visibility to close integration with the business fabric, certain types of companies make the move to the broader horizons, often lower office costs, and slower pace of a suburban office campus. Modern communications technology has made it possible to locate most types of offices almost anywhere, in whatever configuration the company finds most advantageous, without losing any of its ability to keep in contact with suppliers or customers.

In broader urbanistic terms, looking beyond the needs of the companies making the trek, is it good or bad to head for the sticks? Kenneth T. Jackson, professor of history at Columbia University and author of *Crabgrass*

*Frontier: The Suburbanization of the United States* (1986, Oxford University Press), says the shift to the suburbs has done little but harm. According to Jackson, the most important single aspect of the decentralization of American life following World War II "involved the location of the work place, and the erosion of the concept of the suburb as a place from which wage-earners commuted daily to jobs in the center." Unimpressed by the announced logic of most companies in pulling up stakes, Jackson reports that "studies have pointed out that the most important variable in determining the direction of a corporate shift was the location of the home and country club of the chief executive officer of the particular company." This perfidy was compounded in the 1970s, Jackson says, when the trend in corporate relocations changed character, from "a city-to-suburb phenomenon" to trans-regional migration represented by the move of Shell Oil to Houston and American Airlines to Dallas.

Corporate relocations, Jackson concludes, quoting Lewis Mumford, are part of the "formless urban exudation" that "annihilates the city wherever it collides with it."

Jackson, it seems, would object to any enterprise not operating from a reused 19th-century storefront within carriage ride of city hall, but there are theoretical as well as pragmatic spokesmen for the new look in corporate headquarters.

Paul Kennon, FAIA, president of the architecture division of the Houston-based firm CRSS, counters this with an argument he presented at the Monterey Conference in California in 1986. Large corporate headquarters of the

type now proliferating (CRSS is designing some of the biggest with the Chrysler Research Center outside Detroit and the new 3M headquarters in Austin) are not annihilating cities, Kennon argues; they are the principle nodes around which future urban form is emerging.

"The corporate headquarters projects we are seeing in Texas and elsewhere are like the old company town, recycled at a different scale," Kennon says. "Each one becomes its own cultural center, playing a much larger role in the lives of the people who work there than the traditional office setting does, making a community within a community."

The choice to move to the suburbs, Kennon says, is essentially a neutral one: "A company can go into the existing urban realm or into the suburbs and create a new node, a new fragment of the total city, and both are viable choices. What matters is if it is done well or badly."

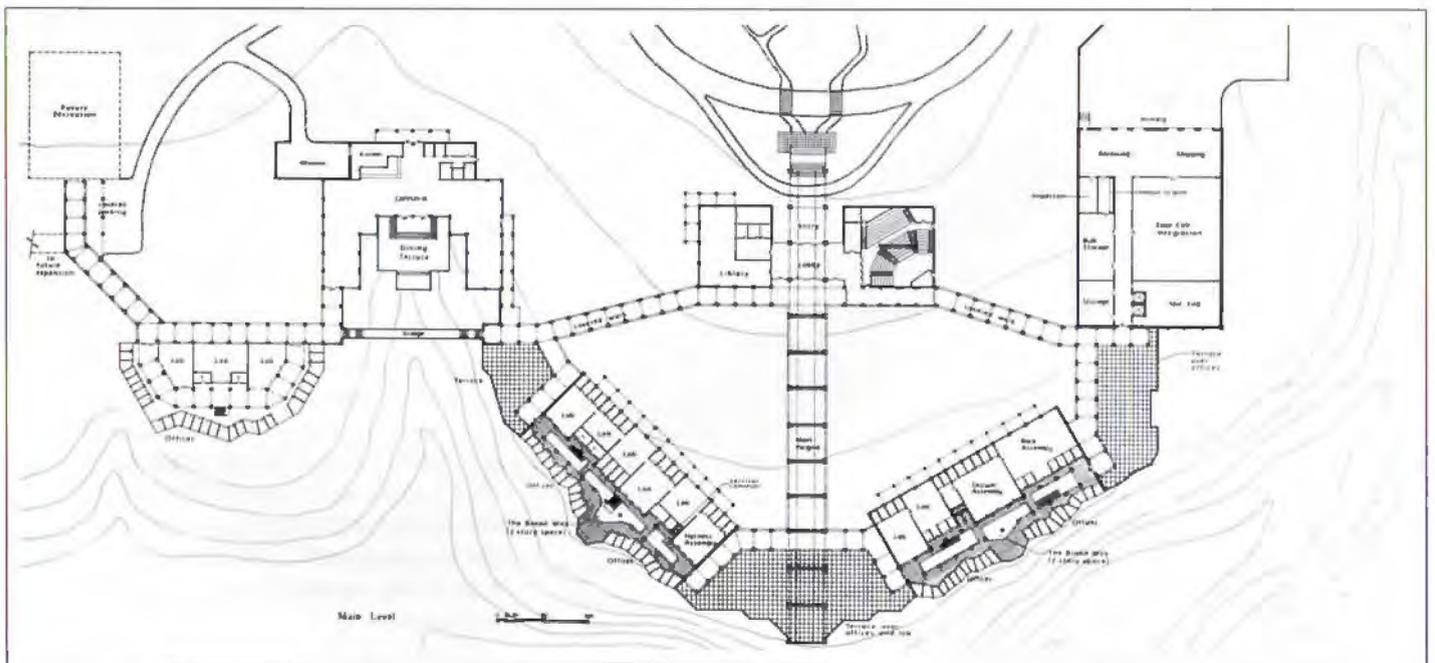
#### MATCHING CORPORATE CULTURE

These theoretical arguments count less to corporate planners than the practical benefits that can come with a new campus setting. Among the benefits represented by the projects highlighted on the following pages, the one most companies rate highest is the ability to change the character of the work place.

Multiple-tenant office buildings, whether downtown or suburban, succeed by providing uniform, flexible space that can be easily adapted to use by companies of almost typical size or configuration. At the right scale such space can work for just about any business that needs rooms for desks and file cabinets and connec-

*TOP: Schlumberger Center's buildings are faced in adobe and linked by walkways under metal roofs.*

*CENTER: exterior and interior walls of individual offices follow the line of the canyon edge outside, giving each office unique light and sight lines.*



*Schlumberger Austin Center: main floor plan*

BELOW: model photograph of Austin Center/3M, designed by CRSS to de-stratify multiple functions.



tions for telephones and word processors. Some businesses—banks, brokerage houses, advertising firms, corporate law offices, and others that need to be at the beck and call of their customers—must stay in the densest part of the city. Their presence, in fact, defines what constitutes an urban core in most Texas cities.

Other company types, however, seem to grow to a point at which they need to redefine themselves, to restructure themselves physically and psychologically. Most often they need to de-

stratify themselves—that is, to undo the effects produced in a corporate culture by having marketing on one floor, executives on another, and product development fragmented on several other floors. The suburban campus, by comparison, offers a company the opportunity to set up physical space that more closely mimics the connections between components and people within the enterprise that the company wants to foster (or perhaps to create).

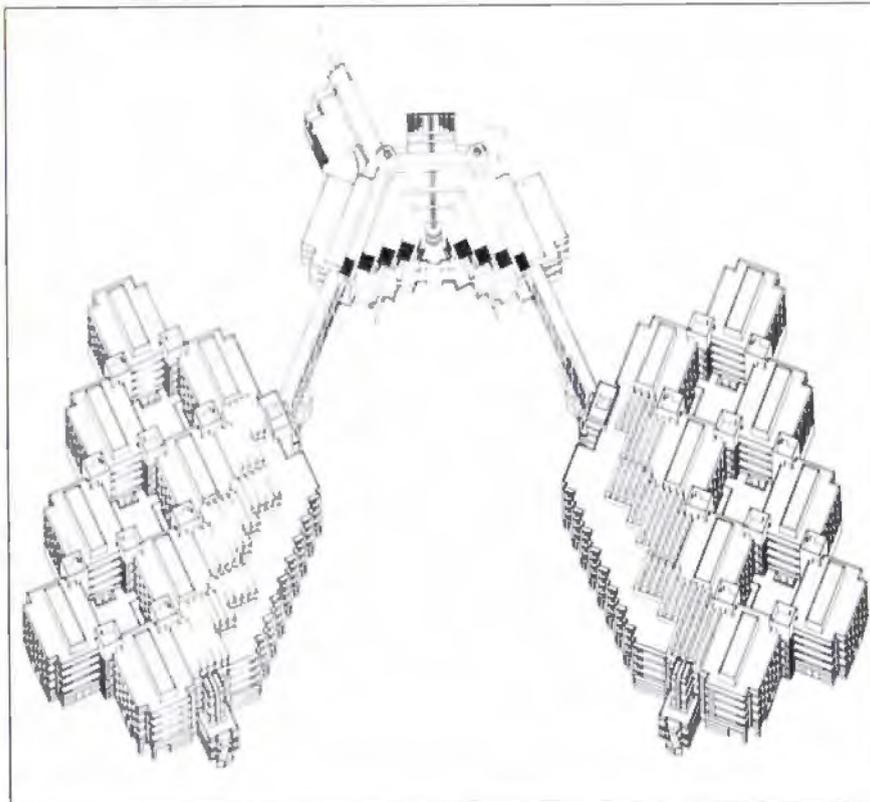
Equally important to many companies is the ability to do something impossible within the neutral grid of a developer high rise: to demonstrate in long-lasting architectural terms that the employees are important for their individual contributions to the company. The most impressive of the suburban campuses, from General Foods to Texas Instruments to General Motors, have shown these dual goals—increasing communication among employees and giving them a place to work where they feel special.

To accomplish this, the company can pick a great site and allow the architects to respond to it appropriately, then pay for building in the amenities that most downtown office workers wish they had easier access to: jogging trails, health clubs, picnic tables in the trees, and views from office windows that make them feel they are working in a park, not a sea of concrete and glass. Because their employees are usually white-collar idea-producers, working on non-repetitive tasks, companies in basic research and technological development seem to gain the most by moving from a high-rise tower to an office campus where workplace egalitarianism and individuation are given physical form.

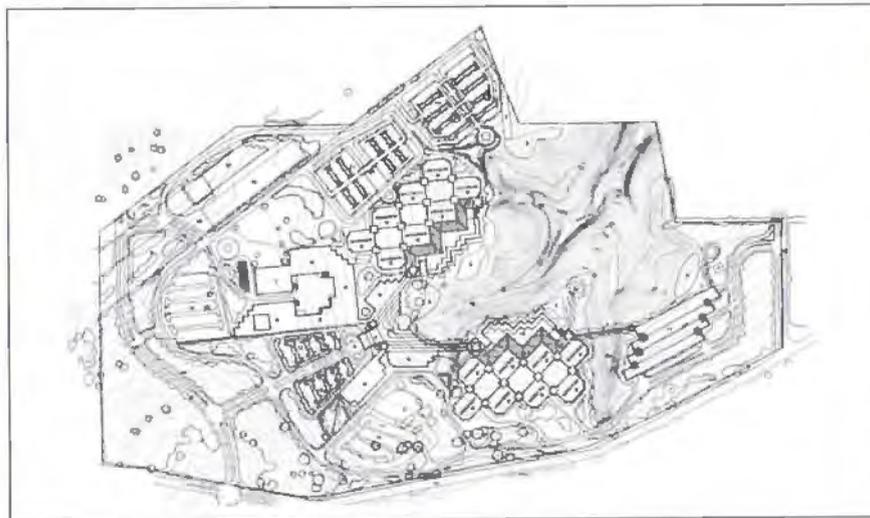
The projects presented here vary widely in scale and cost, but all address the factors outlined above. From large and expensive to small and penny-pinching, they are sunny, well-sited, well-built, and full of a playful desire to bring the people inside the facilities into contact with the best of the natural features around them.

### Schlumberger Austin Systems Center Austin

None of the recent office campuses in Texas surpasses the Schlumberger Austin Systems Center in sensitivity to site or attention to employee individuality. Designed by a joint venture of Howard Barnstone Architects of Houston and Robert Jackson Architects in Austin, the project matches almost perfectly the corporate culture at Schlumberger, the high-powered but reclusive giant of oil-field technology. And, if anything, the design fits its site even more perfectly.



Austin Center/3M, axonometric



Austin Center/3M, main floor plan

The Schlumberger Austin Systems Center is a loosely linear aggregation of five office/laboratory/service buildings behind an entry pavilion along the edge of a narrow limestone canyon, occupying just 20 acres of a 438-acre site in the hills northwest of Austin. The buildings, reached by a twisting walkway from parking lots hidden by the cedars and live oaks that cloak the site, are one or two stories tall, have steel frames, and are clad in a soft-colored igneous stone called *adoquín* from Mexico. They are linked by a walkway framed in heavy fir timbers, which continues within each building as a skylit axial corridor—called “the Broadway” by Jackson and Barnstone. It widens out to embrace feeder corridors with informally furnished meeting areas.

The chief objective of the new campus, company officials say, was to stimulate interaction among employees from all levels of the facility and from all parts of the operation.

“They didn’t want the new facility to be in any way stratified,” says Howard Barnstone, FAIA. “They wanted the space arranged so that the newest engineer right out of college and top managers would be bumping into each other day after day, to share ideas and solutions to common problems.”

As a result, all offices can be reached only through the Broadway, and the entire complex is full of places to meet. The real character of the project comes through in the individual offices, which convey a sense of individuality that counterbalances the togetherness emphasized elsewhere. All have excellent views into the surrounding hills and canyons, accentuated by the idiosyncrasy of their shapes: interior and exterior walls bend to follow the canyon walls outside.

“People have a very personal attachment to their own offices, with their special shapes and special views,” says John Warren, head of the operations at Schlumberger Austin Systems Center. The complex as a whole, Warren says, “is a success.”

### **Austin Center/3M**

#### **Austin**

Perhaps it’s a trick of perspective caused by the fact that Schlumberger is quietly complete while the 3M is undergoing clamorous construction, but it seems that in size and complexity of program Schlumberger is to the new 3M Company divisional headquarters and research center going up nearby as the dragon fly is to the jet fighter plane. Phase *one* will house 1,800 employees in 1.75 million square feet of work space. Even at this scale, however,

Houston-based architects CRSS have worked to capture many of the same qualities that Schlumberger has.

John Rudquist, principal architect within 3M and project coordinator for the work in Austin, says that the company had the experience of a previous research campus near St. Louis to draw on—it featured buildings so scattered that employees often drove between them. For Austin, 3M wanted a facility that would use the qualities of the site to overcome size and bring people from marketing, product development, and administration together. The company lives on high-tech research: 3M expects to make 25 percent of its annual revenues from products developed within the last five years. “Our main product is thought,” says Rudquist. He says that the company wanted “to foster the chance encounters and meetings that we know are necessary to spawn new thoughts and solutions.” At the same time, future growth had to be built into the planning for the facility.

The heavily wooded 162-acre site includes steep slopes and allows excellent views of the north Austin hills, including an overlook into Bull Creek Canyon.

The entrance is at the highest point, allowing a preview of the entire facility. Trees line the corridor to the public entry court, which is surrounded by general administration offices and public areas, including a dining facility, library, auditorium, and company store—the “hub.”

Extending along the canyon rim from the “hub” will be two five-story wings containing eight laboratory modules. A “*paseo*” or atrium street, lit with fresnel lenses produced by 3M that will bring in light without heat gain, will link the offices. The *paseo* will be spanned by bridges at the upper levels, bringing people into the meeting rooms and busy circulation areas at all times.

It will be, according to Paul Kennon, FAIA, chief designer of the project, the center of a new “urban cluster” within the emerging collage that will be Austin in the future.

### **Frito-Lay National Headquarters**

#### **Plano**

Frito-Lay, the Dallas-based snack-food producer, wanted a national headquarters that would attract and maintain a staff of highly motivated professionals and consolidate top management personnel in a single expandable location. The company chose Lohan Associates, a firm known nationally for its corporate-headquarters designs (as well as for its history as the successor to Mies van der Rohe’s firm), and together the architect and client chose a hilly site around a

*RIGHT: Modernist lines and crisp detailing show in every facet of the Frito-Lay Headquarters, including the well-appointed employee dining area, which showcases part of the company's art collection.*



Nick Merrick/Heidrich-Blessing

*An aerial view of the Frito-Lay headquarters shows its position at the top of a small lake, low on a hilly site in Plano.*

small lake in Plano, 20 miles north of Dallas.

Instead of putting a rectilinear building on the landscape, Lohan Associates designed a four-story, 500,000-square-foot building with three wings forming a triangular courtyard around the lake's end, with one of the wings bridging the lake. The narrow ends of two of the three wings extend to the parking lots. Windows on each of the three levels used for offices face onto the courtyard or out onto the site, which was extensively landscaped. There are large and spectacularly appointed ancillary functions: a dining facility, a fitness center, and the Management Conference Center.

Dirk Lohan of Lohan Associates, which has

maintained a Dallas office for five years, says, "We had two choices with the site: either to build on the high part of the slope and look down, or build in the valley and look out." Choosing to build at the end of the lake made for better views. It put the parking lots, for the most part, out of sight, and it put the workers at the level of the trees, not looking down at them, Lohan says. In addition, he points out, it accomplished something much more important in making the building work: it allowed walkways from the parking lots to enter the building at the second office-floor level (actually the third floor of the building), one level below the top floor and one level above the ground floor.

This, more than any other factor, maintains the "pedestrian environment" that both client and architect wanted.

"If we had put the building up on the hillside, with entries at ground level, it would have been a three-story elevator building, and people would have ridden from place to place," Lohan says. "But it's very much a pedestrian building. That's why we made the two major stairs monumental, with direct views of the outside, to make the experience positive."

The wide windows bring light into the open-plan offices, where it plays off neutral, low-key

office furnishings (except in the executive areas, where materials are decidedly more opulent and special furnishings speak the language of snack-food empire). A special "white-noise" system blankets open offices, keeping conversations private and making concentration easier. Everything at Frito-Lay, from the corporate art collection rotating through the building to the delicate detailing of wood in the employee dining area, is crisply but warmly handled—it's modernism at its most humane.

### Steak And Ale Headquarters Dallas

At the opposite end of the spectrum from Frito-Lay in cost, the new Steak and Ale Headquarters now under construction in Dallas nevertheless embodies a number of the same modernist virtues as its larger, more expensive cou-



Nick Merrick, Hedrich Blessing

Executive conference room



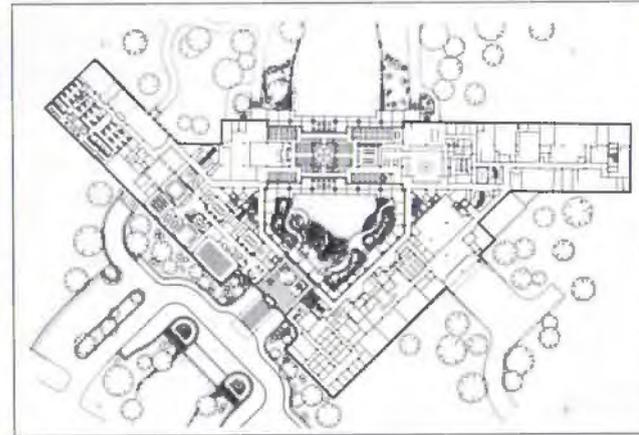
Wolfgang Hoyt ESTO

Main visitor's entrance

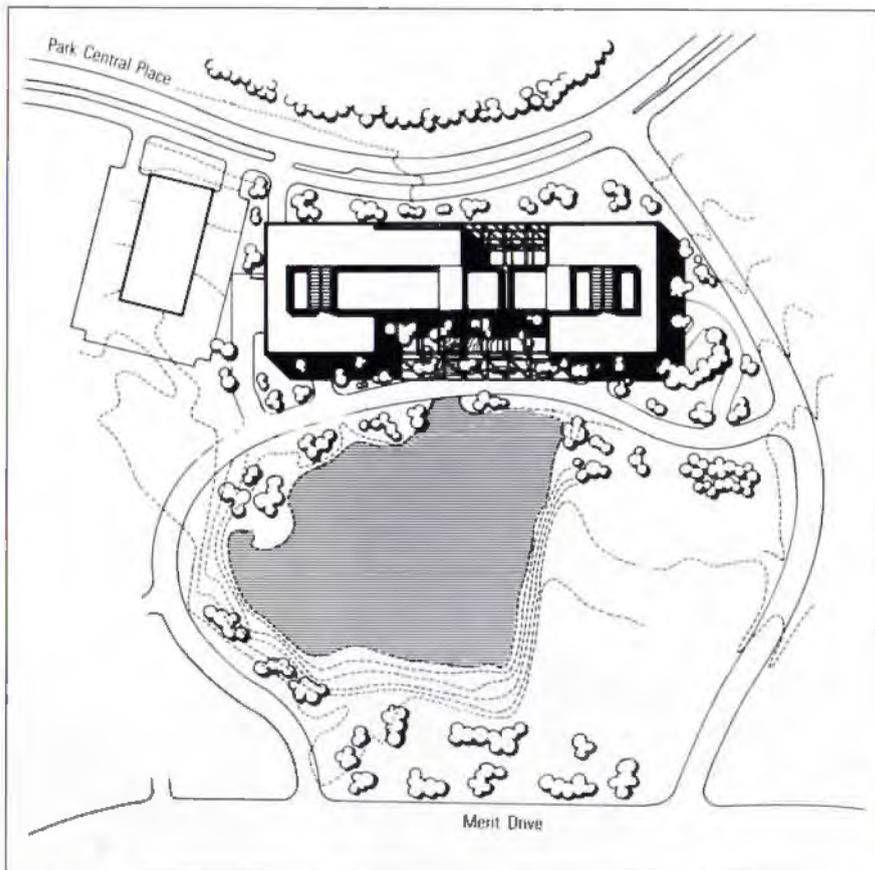


Wolfgang Hoyt ESTO

Inner courtyard



Main floor plan

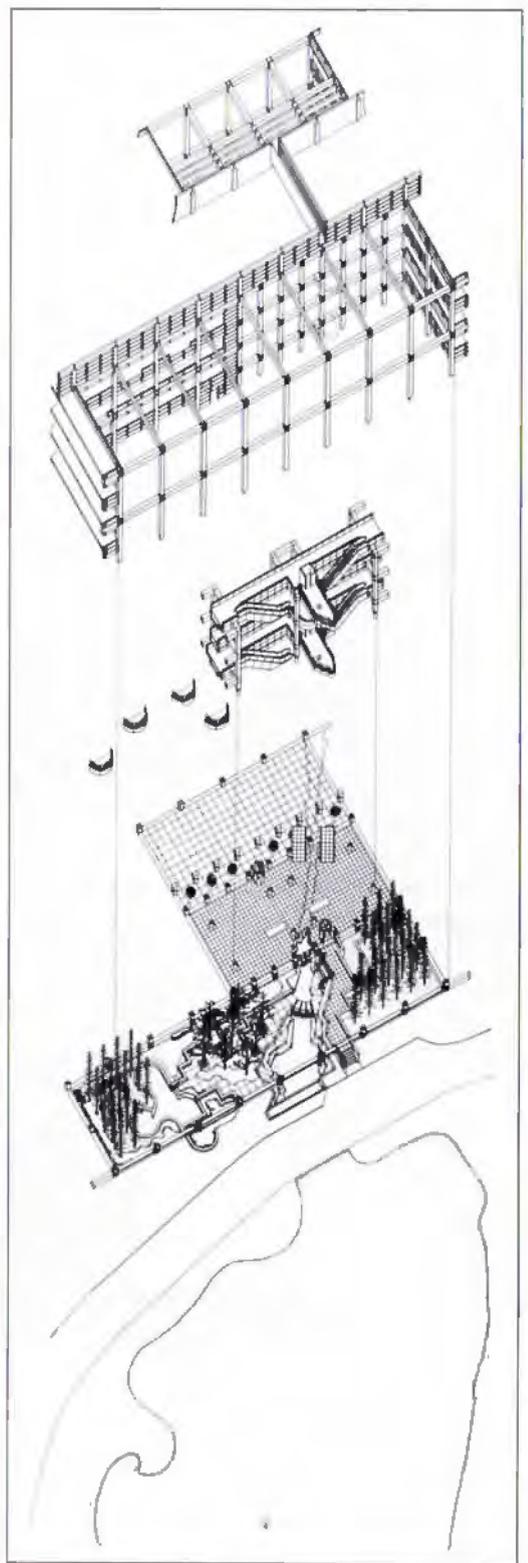


*Steak and Ale Headquarters: site plan*



*Steak and Ale Headquarters: model showing lake and "veil"*

sin. Designed by Cunningham Architects of Dallas, Steak and Ale lacks the pedestrian orientation of Frito Lay, but it demonstrates similar attention to using the site to architectural advantage. A 240,000-square-foot, six-level building, it has precast concrete structural members that allow wide expanses of space without columns. The scale of the facade is broken into bays that accentuate functional areas. The most important of these is the entry, behind a landscaped structural frame, which Gary Cunningham calls "the veil." The veil stands between a lake and a four-story atrium. A small fountain and pool starts from a polished granite "creek bed" that runs between the elevators in the atrium; it bisects the



*Steak and Ale: exploded axonometric*

veil and symbolically connects the lake with White Rock Creek, which runs to the west of the building. Escalators and balconies in the atrium link the floors and connect indoors and out. At the Steak and Ale headquarters, Cunningham Architects have made the most of the amenities offered by the site. ■■■■■

# CORPORATE ARCHITECTS: THE COMPANY AS CLIENT

by Charles E. Gallatin

Architectural graduates across Texas seem to share a common dream: to apprentice under one of the "greats," build a reputation with one or two stunning creations, and settle back to enjoy a skyrocketing career.

It isn't until new architects enter the world of work and travel a few of the many paths available that they find an area they are comfortable specializing in. For many the career path ultimately leads to the doors of a corporation, be it an institution, developer, or multinational company.

The world of corporate architecture is large, diverse, and growing, according to William B. Ulmer, chairman of the Corporate Architects Committee for the AIA and senior architect for Eli Lilly and Co. "I would say without question it's the fastest-growing group of architects inside the AIA today," he says. He believes the number of corporate architects will continue to grow because private practice cannot absorb all of the architectural graduates nationwide.

As their numbers have increased, so have their status and importance within the field. Corporate architects today enjoy the respect and acceptance of their colleagues for the most part, although that wasn't always the case. It's a sensitive point with some in the AIA even today, Ulmer says, but about 20 years ago corporate architects were asked to resign from the organi-

zation because "they didn't really feel we had a place." Most did so. And while the situation has improved immensely in the past 20 years, he says, there are still states that will not count work experience for a corporation toward the three years of preparation required for the Architectural Registration Exam. (Texas is not one of them.)

Though it may not be quite as gratifying as private practice, Ulmer believes corporate architects have helped companies realize that good design is good business. "You just have to have a little different mental set to work in a company. We have to swallow our own personal pride and have pride in our company," he says. "Any architect who has spent his time in corporate life will be a better architect for having been there."

As Texas works its way out of the slump, many of the corporate architects of the future will be living and working here. Three veterans of the field, all with varying backgrounds and experiences, provide a glimpse of life as an architect working for a large company. While **Terry Quiroga** has worked for Southwestern Bell in San Antonio virtually his entire career, the other two have both worked extensively for architectural firms. But **Howard Templin** works for a major developer, Trammell Crow Company in San Antonio, while **Bridgette Schleicher** works for an institution, the Texas Children's Hospital in Houston.

**"Any architect who has spent his time in corporate life will be a better architect for having been there."**  
—William Ulmer, Chair, AIA Corporate Architects Committee

## **Terry Quiroga, AIA** **Southwestern Bell, San Antonio**

Terry Quiroga, a manager of architecture with Southwestern Bell in San Antonio, started working for Bell part-time when he was a student at Texas Tech University in Lubbock, and has been with the company ever since.

Quiroga, who has a gift for telling good stories, tells one about his early years in Bell that says a lot about corporate architecture in general. As a new graduate he had the same dreams as his counterparts: a job in a private firm and eventually a practice of his own. Then



## **Southwestern Bell** **Telephone**

he found out Bell had a staff of architects and a position open. His familiarity with the company, along with the good pay and benefits, won him over. The decision to work for Bell earned him some razzing from friends, who felt his design dreams could never be realized in a big company.

A few years later part of his new territory included his old stomping grounds around Lubbock. It was an interesting and ironic time, he says, because while he was involved in the



*Terry Quiroga, Manager of Architecture for Southwestern Bell, San Antonio*

Charles E. Gallatin



“fun” side of the work—discussing a project’s progress and goals over dinner with a firm’s principals—his old college buddies were in a back room, drafting.

Quiroga has been with Bell for 21 years, and he says, “I’ve never, ever regretted it.” Among other things, the company has offered him something that he says eludes many architects: stability. “Architecture is a tough field to stay gainfully employed in at one place for any length of time,” Quiroga says. Because Bell hires so many firms, he has observed that the only constant seems to be change: companies come and go, principals move around, and new firms spring up overnight.

Quiroga says his position with Bell offers diversity, legal protection, and education. He is primarily an overseer, consulting with users about their needs,

scheduling jobs, estimating costs, seeking project approvals, selecting consulting firms, and overseeing the work to completion. The company’s hefty legal staff is useful, he says, although sheer size makes Bell the target of as many suits as it’s lawyers discourage. The training is invaluable. Quiroga recently completed a two-day seminar on architectural/engineering malpractice. “Two or three days of a seminar like that is worth 20 years of hard knocks,” he says.

Even what many might consider to be the downside of corporate practice, a “stifling” design environment, is not that much different from what typical architects experience. Quiroga says design freedom is dependent on the user group requesting the work, similar to having different clients. Some are particular, while others just leave it to the architects. Those who request he do the design may remove limits, but it can be deceiving. “If they give you enough rope, you can hang yourself,” he points out. As the design authority, Quiroga can even veto user plans he feels are inappropriate. However, since many of the de-

partment heads he works with on one occasion will be back again in the future, he works to accommodate them when possible.

Because of Bell’s size and high visibility, company policy encourages dealings with many different firms. “They are all customers of ours,” Quiroga says, referring to phone service, “so we try to use as many as we can.” Several things influence what firm to go with, he says: what kind of job it is, who has indicated interest lately, what the company’s hourly rate is, how large the firm is (he prefers smaller), whether it is minority-owned or staffed, and past performance. Persistence, timing, and past performance are particularly important. “If you had a couple of good jobs from a consultant, you remember them,” he says.

Although roughly 95 percent of the work is portioned out to consultants, the architect says that until recently he was able to design a project himself if he desired. As a result of divestiture and reorganization within the company, however, he is now more involved with planning and has less opportunity for implementation.

The risk that a monolithic bureaucracy may one day decide he should have different job responsibilities is just one of the uncertainties of working for a large corporation. Quiroga also faces the prospect of being transferred to a new city on short notice, having to leave his specialty of architecture to move up in the company, or having to leave the company to advance his architectural career.

But Quiroga says the benefits of his job far outweigh the concerns. And though he now concentrates on planning at work, he still satisfies the design itch by doing occasional projects for family or friends. One such project was a 4,300-square-foot hair-styling salon he designed for his wife and sister-in-law. The building turned out well, which is fortunate: as he points out, “Having your wife as your client is really tough.”



Quiroga designed this 4,300-square-foot hair-styling salon for his wife and sister-in-law.

American Design Group, Austin, worked with Quiroga to renovate the basement of Bell’s central switching equipment facility in Austin. (TOP), into a workplace employees could appreciate (ABOVE).

**Howard Templin, AIA**  
**Trammell Crow Company,**  
**San Antonio**

Howard Templin says coming to work for the Trammell Crow Company from Skidmore, Owings & Merrill in Houston has given him a completely different outlook on architecture. The corporate architect says he has learned to see projects from a "big picture" perspective that he never had as an architect working for a private firm. After four years with Crow, Templin says he sees his goal as creating products that must respond to the market.

Unlike Quiroga, Templin worked at a variety of firms before coming to work for Trammell Crow. The last building he worked on as project architect for SOM was InterFirst Plaza in San Antonio, where his office is today. During the project he started working with the Trammell Crow officials, and as it was being completed he was asked to join Crow as construction manager. Templin says he had always wanted to live in San Antonio and besides, "I'd been interested in the developer side of the table," so he was happy to accept.

Templin says the perspective he's gained is something that would help other architects. "Working on both sides of the table—as a project architect and as an employee of Trammell Crow—I've learned that most architects don't know anything about business," he says. Learning more about common business practices and needs would help them run their own businesses more profitably and help them better understand their client's wants, needs, and goals, according to Templin.

The architect believes much could be done to achieve a more integrated background by providing comprehensive training during architectural school, something he says was never offered when he was studying architecture at the University of Texas at Austin in the late '60s and early '70s. In those groovy, free-spirited days, "business" was considered virtually a dirty word. "I have found that to be a constant problem with architects, even today," says Templin. "The school of architecture seemed to promote the thought that if you are not a designer, you're not an architect."

Working for SOM was "a great graduate education in architecture," says Templin, because the firm promulgated a business style he had not experienced before: a team approach incorporating all aspects of architecture. The technical architects were promoted to customers as the reason SOM could handle the more difficult jobs, and partner Richard Keating, FAIA, head of SOM's Houston office, dealt with clients

## Trammell Crow Company

from a standpoint they could appreciate. "Keating would present something to a client, and if he didn't go for it, Keating would take it back and attack it from a different angle. Then he would present it again and if the client still didn't like it, Keating would take it back and try a different angle. He was a master at trying different approaches until he found one that satisfied the client," says Templin.

Templin says he is not in the position of having to advocate good design at Trammell Crow because the company promotes its developments as first-class. "And good design is an important part of a first-class project," he says. "There is a philosophy at Crow that if we build a first-class building, it will do well no matter how bad the market is doing. And that has been proven out in the current market."

Charles E. Gallatin



*Howard Templin, Construction Manager, Trammell Crow Company, San Antonio*

Bud Shannon/Photography



Bud Shannon/Photography

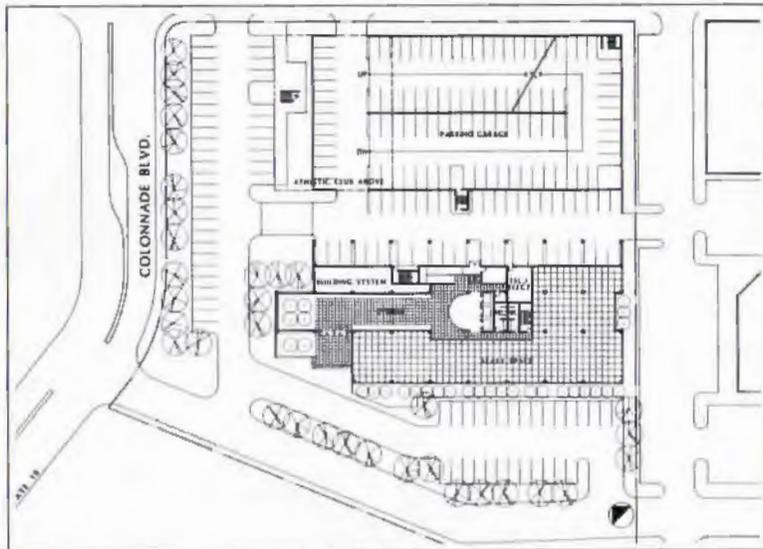


*ABOVE: Templin commissioned Hylton Dey Associates, San Antonio, to design the Colonnade II office tower there. LEFT: Templin met and started working with Trammell Crow officials while he was project manager on SOM's InterFirst Plaza in San Antonio. He later joined Crow as construction manager.*

The architect encourages firms seeking to do business with Trammell Crow to be service-oriented, careful listeners, and responsive. "There are a lot of firms out there that are not

responsive, but we don't do business with them," he says. Templin also advises persistence, pointing out that it takes time to establish a working relationship. When considering firms for a new job, Templin says Crow considers experience, reputation, his "feel" for the people involved, how large the firm is (smaller is generally better for them), whether they are tenants, how competitive the fees are, and whether the consultant has worked for Crow before.

Templin has come a long way from his college days at U.T., when he visited San Antonio to work on restoration projects. The days are still long—55 hours a week is his average, with weekends thrown in when it gets busy—but his future looks bright. As he points out, while job security at any company is not something one can bank on, "it's a lot less volatile with a major company than with the standard practitioner."



Site plan and ground floor plan of the Colonnade II office building.

**Bridgette Schleicher, AIA  
Texas Children's Hospital, Houston**

After working at architectural firms in Alaska, Austin, and Houston for six years, Bridgette Schleicher knew her skills lay in organization and project management. So when she was offered the opportunity to gain management experience with a major bank in Houston as an on-staff architect, she made the move. Although it was quite a change, she says the adjustment came more rapidly than she expected. "Most architects don't have to be in the business very long to realize that, while only a very small percentage of architects do pure design as such, you can make your contribution and do your creative thinking in other ways," she says.

For the last two years Schleicher has been making her contribution to the Texas Children's Hospital in Houston. Her "clients" are the medical-section heads and numerous department heads she works for. As project-management director she handles the continuous growth resulting from changing technologies and updated health-care practices.

Like Templin, Schleicher says she has adjusted to looking at projects from a "big picture" viewpoint, because she has to represent users and the interests of the hospital in general. "The significant change is that you're very concerned about the budget and the schedule, not the aesthetic requirements or just the functional things. You're willing to recognize that compromises are going to have to be made."



Schleicher says she expected her new position would not require as many hours as she was spending on projects when she worked for private firms, but it hasn't worked out that way. She averages about 55 hours a week now, with some of that put in on weekends at home. But she does have control of the schedule, and she has made changes in that. She no longer charrettes, and since she believes it does not produce the best results, she tries to arrange the schedule so that consultants also do not need to. "I think architects can design, design, design, and never get done, so I try to set realistic deadlines. I want to minimize that kind of thing because I think if we plan and schedule things correctly we shouldn't have to do that."

Schleicher says she enjoys working with consultants and points out that with the economy the way it is, they try particularly hard to address the hospital's wants and needs. Even so, some designs still generate controversy, and part of her job is evaluating those designs. She had one such design, which she felt would be effective, produced on a prototype basis so that the users could try it out.

"It's not bad to have controversy, but you've got to work that out before it's presented to the Board of Trustees. There are certain situations where we're going to have conflicts and I can see we're going to have to make compromises, but that's all done in the working group, before

Gerald Moorhead



Bridgette Schleicher, Facilities Project Manager, Texas Children's Hospital, Houston

you get to the point of presenting it for approval," she points out.

Virtually all of the work needed by TCH is done by consultants. Unlike Templin and Quiroga, however, Schleicher discourages firms from contacting her for proposals. Because of the complexity of the work required, she explains that it facilitates design and is more cost-effective if she negotiates each job with a core group of people who are familiar with the hospital's situation.

*"I think it can be a very rewarding experience to be using your architectural experience this way."*

In addition to her work, Schleicher has also served as chair of the Houston chapter's Corporate Architects Committee in 1985 and 1986. Membership in the committee dropped substantially last year, but she does not consider that to be a forerunner of things to come. She believes architects and corporations will be joining forces more and more in the future, because private firms will not be able to absorb the large number of graduates in the field. Schleicher sees the trend as a positive one.

"I think it can be a very rewarding experience to be working and using your architectural experience this way. It is challenging and it can be creative, but in a different way than purely designing. It's a challenge and an opportunity that I think others should consider."



Numerous firms worked on the TCH Clinical Care Center in Houston. LEFT: 3DInternational's graphics division designed all the signs, including the "bunny" exam room sign. BELOW: Sanders and Sanders, Houston, did the interior design.



LEFT: Ground-level floor plan of the Clinical Care Center. Gelsomino-Johnson Architects designed the Center as an adaptive reuse of a 46,000-square-foot office building. Schleicher served as project manager.

# PIANISSIMO: THE VERY QUIET MENIL COLLECTION

by Richard Ingersoll

Photography by Paul Hester

The willfully low profile of the new museum in Houston called the Menil Collection is hiding a high concept. Designed by Renzo Piano, in a joint venture through his Building Workshop in Genoa with Houston-based Richard Fitzgerald & Partners, the Menil Collection is the epitome of self-effacement. Tucked away on the side streets of a residential area near the University of St. Thomas, it has a neutral color, no scale, and no symbols or inscriptions. The museum is housed in a long, horizontal volume, surrounded by a white steel-framed portico, and surfaced in modest gray wooden slats. Adding camouflage, all the neighboring bungalows have been painted a similar uniform gray. It is a building that people will drive past and not recognize.

Both the extreme anti-monumentality and the urbanistic minimalism of the project are certain

to disenchant those seeking architectural thrills or memorable snapshots, yet this quiet environment, like much of the art it houses, derives its strength from its concept rather than from the memorability of its form—it requires more than a tourist's attention to be appreciated. In addition, at a time when modernism has fallen from fashion the Menil Collection presents a confident, but strangely anachronistic demonstration of modernist principles. This is both its strength and its weakness: the Menil Collection gains many of the virtues of functionalist planning while suffering from many of the pitfalls of technologically determined design.

The retrenched modernism of the Menil Collection's design is matched by the unique rigor of its program. Unlike the multitude of museums built during the last two decades, in what will probably come to be known as the "Second

*BELOW: The new Menil Collection museum combines an austere steel grid with sensuous ferro-concrete light deflector/beams, called "leaves."*

*OPPOSITE PAGE: Here, as at the Kimbell Museum in Fort Worth, light is the theme, although the physical means and emotional impact are much different.*







Neutral and low, the Menil Collection fits its neighborhood, Houston's art fief.



Hickes Robertson

The Rothko Chapel, designed by Howard Barnstone and Eugene Aubry from a previous design by Philip Johnson, is an ecumenical mini-museum that presaged the Menil Collection, showing the client's attitude to religion, art, and urban design.

***“The Menil Collection hinges on a modernist faith that art and architecture are not instruments of manipulation. Space is presented neutrally; images and artifacts are offered not as representations of reality but as their own reality, to stimulate a spiritual response.”***

Age of Museums,” the Menil refuses to play along with the integration of high art and mass culture. The economic viability of most other new museums is based on sharing space with the more commercially oriented functions of cinema, restaurant, and book store for an educated but consumerist clientele—the kind that has been called the “new-brow.” Projects such as Cesar Pelli’s addition to the Museum of Modern Art in New York, for example, fuse characteristics of the shopping mall and the museum. The Menil, on the other hand, rejects such equivocations: art at the Menil has been cloistered from commercial activities and given spacious, neutral, and luminous settings, to generate an intensely personal experience.

The Collection gathered over several decades by Dominique de Menil, patron of the new museum (along with her late husband, John de Menil) has over 10,000 holdings and is famous for its fine concentration of 20th-century avant-gardists, including surrealist paintings by Max Ernst and René Magritte, works of symbolist painters, and abstract expressionists. It is equal-

ly well-supplied, however, with cult objects from indigenous cultures: figures, masks, and artifacts from (among others) Neolithic, Cycladic, Eskimo, Oceanic, pre-Columbian, West African, Celtic, and Coptic peoples. The predominantly non-representational modern works correspond to the uninhibited spiritual purposes of the “savage” works. In the 1984 catalogue of the Menil Collection, Dominique de Menil expressed some of her intentions by quoting Paul Valéry: “The work of the spirit can only exist in the act,” meaning inferentially that the value of a work is in its use. The works in her museum will thus not be displayed according to the values of art history or connoisseurship, but for their phenomenological effect. This uncompromising spiritual criterion for art explains the hushed attitude of the building and posits a serious challenge to the reigning consumerist ethic of many of today’s museums.

Dominique de Menil’s specific request for a non-monumental solution can only partially explain the style of the Menil. How could the co-author, with Richard Rogers, of Beaubourg (Centre Pompidou), the most acrobatic and pandering of modern museums, have been induced 10 years later to design this bashful cousin, this anti-Beaubourg? A comparison with Richard Rogers’s recently completed Lloyds Building in London, a comic paroxysm of high-tech exhibitionism, clearly demonstrates that Piano, always the earnest designer of efficient space frames, was unquestionably the straight man during their 10-year partnership. Piano has pursued with almost messianic fervor the commitment to technological research and experimentation with building systems. His work without Rogers is noticeably lacking in imageability, and is either dedicated to inventing universal spanning systems for undifferentiated frames or to the use of industrialized parts for salvaging the old structures. Following the example of the French structural innovator, Jean Prouvé, Piano preaches of a new industrialized artisan: “the architect should first design his own working instruments, his technical and disciplinary equipment,” he says.

Piano’s search for appropriate tools has met a fateful match in Dominique de Menil’s program of modernism. For nearly four decades, first with her husband John, who died in 1973, and now on her own, she has challenged the political and cultural boundaries of Houston with her patronage. The Menils were “converted” to modernist art during the 1930s in Paris by Dominican father Marie-Alain Couturier (who later helped obtain Le Corbusier’s commissions for Ronchamp and La Tourette).

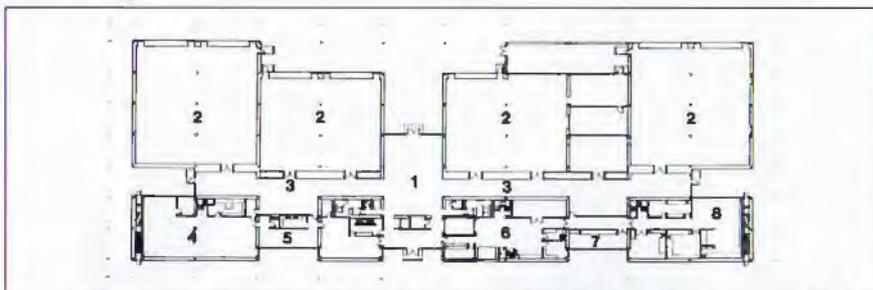
Their zeal for collecting modern and avant-garde work accompanied a maverick liberal ideology, and their patronage has ranged from art to science to social programs. Early on they showed a commitment to improving the condition of blacks in Houston with projects such as the Blacks-to-College Fund, and later they backed publication of the three volume study *The Image of the Black in Western Art*, research for which continues in the Black Image Office, located in one of the bungalows behind the new museum.

Menil patronage in architecture included the first international style house in Houston (designed by Philip Johnson in 1949 and later reworked by Howard Barnstone), Johnson's St. Thomas campus (1957-59), and later the adjoining Rothko Chapel (1971). The house, which is mostly an open plan, with unobstructed high ceilings, a blank brick wall on the street side, and plate glass walls on the garden side, has always been a setting for the collection, and served as the single greatest influence on shaping the patron's preconceptions of the museum's program. Certain details, such as the glassed-in garden court, have been quite clearly quoted in the new museum. The Rothko Chapel, which was designed by Barnstone and Eugene Aubry, working from an early scheme by Philip Johnson, is indicative of the spiritual goals behind Menil modernism. The chapel is an ecumenical meditation spot, where visitors may contemplate the 14 dark canvases commissioned from Mark Rothko. An additional point: the chapel is flawed by its poorly resolved indirect skylighting, and it is perhaps for this reason that light was given such a preeminent role in the program for the museum.

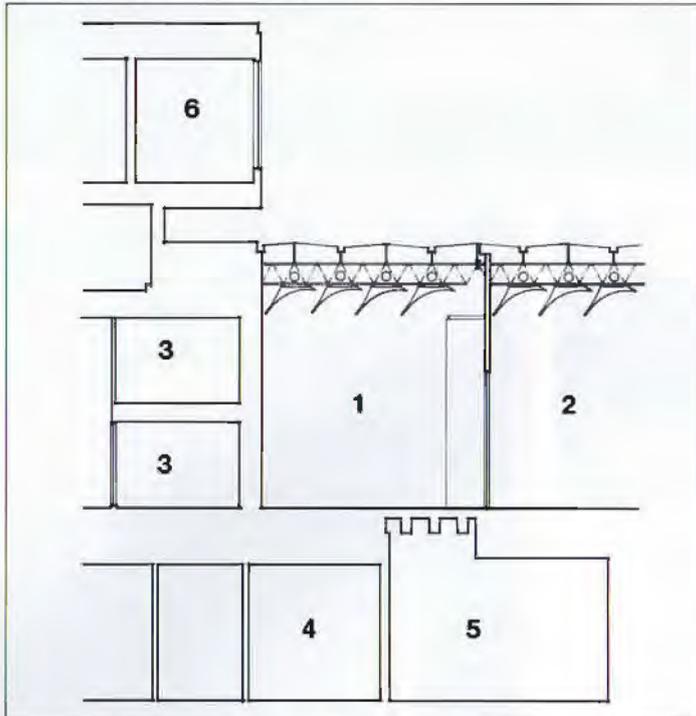
Piano's modernism thus fits into a tradition associated with the patron's liberal ideology and an underlying goal of spiritual synthesis. If the building's style appears anachronistic, it nonetheless responds to an up-to-date attention to context—or at least pseudo-context. Most of the houses in the eight-block area surrounding the museum have become Menil property over the last 20 years; all are painted gray. Referred to as "Doville" (from Dominique's nickname, "Do," rhyming with "so"), the area constitutes a veritable art fief. The context hasn't been saved but invented by reassembling existing buildings into a more coherent collection; some of the bungalows that were on the site of the museum were redistributed to the surrounding lots like checkers on a newly set checkerboard. The project is thus respectful of what this Houston neighborhood might have been had it grown in a more coherent way—pseudo-contextual rather than literally contextual. Some houses



Site plan: 1. museum, 2. auditorium, 3. cafe, 4. bookstore, 5. director's office, 6. mechanical, 7. Rothko Chapel



Exhibition floor plan: 1. lobby, 2. galleries, 3. promenade, 4. library, 5. lounge, 6. receiving and registration, 7. framing, 8. conservation



Section, showing: 1. promenade, 2. gallery, 3. workrooms, 4. storage, 5. mechanical, 6. "treasury"

now contain support functions for the museum (the director's office, the Menil Foundation Office etc.), while others are rented to members of the arts community. This invented "neighborhood" provides an uncommon physical



*Ceilings are generous, and the height is accentuated by the dark-stained pine floors. Throughout there is a cool, even light.*



*ABOVE: An off-center entry from the parking, bookstore, and cafeteria areas accentuates the separation of the museum from these profane functions.*

*RIGHT: The portico is little more than an aesthetic gesture, but it shows the module of the building's construction and saves the form from austerity.*



and social homogeneity that protects the museum from the encroachment of speculative real estate and commercial activities as well as the intrusions of social riff-raff.

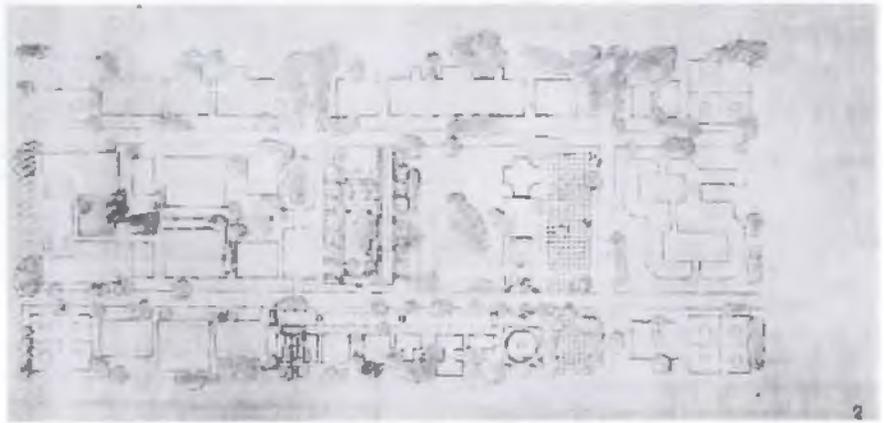
Piano says the museum, "is conceived as a unit but has quite a lot of exploded activities around it to demonumentalize the museum concept." Yet despite the horizontality, humble materials, and decentralization, the museum fails to be a completely anti-monumental building. The profane aspects of the consumerist art experience have been removed and, consistent with the respect for spirituality, the building has been sited like a primitive temple in a *temenos*: it sits alone on its block, set off by a peripteral portico that rings it with a special filtered halo of light. Otherwise the designer and programmers have gone to great lengths to foil monumentality. The path from the parking lot to the museum entry, for instance, is

not axially aligned, the entry bay is not located at dead center, and the volumes behind the portico are not symmetrically placed.

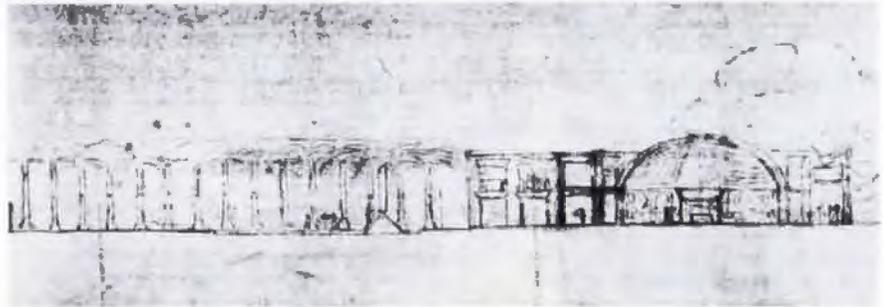
The portico is the most generous and controversial gesture of the building. Superfluous to the museum's structure and function, it is a purely aesthetic fringe that accentuates the horizontality, hides the second story from view, provides a public space for walking, and exhibits the building's kit of parts. The thinly proportioned steel uprights of each 40-foot bay support a gridded aluminum web-truss system from which cast-concrete louvers—the light-refracting “leaves”—are suspended; the entire bay is then capped with glazed panels. The white steel columns are a spectral retort to the classical porches of southern mansions, while approximating the classic grid of the Houston's Miesian legacy at the Museum of Fine Arts.

With the Menil portico, somewhat like Brunelleschi's portico at the Foundling Hospital in Florence, we are given a sense of the building's module: the spanning “leaves.” It is around this invention that much of the ground floor design revolves. The shape of these “leaves,” which in section resemble a woman's eyebrow, were designed to refract ultraviolet light and admit even, natural light to major portions of the interior, similar to the filtering of light through the leaves of a tree. Despite their mechanical appearance they are non-moving pieces, and thus not so conceptually distant from the *brise soleil* of Le Corbusier. The Menil Collection, for all its humility, is an expensive building; all of the eighteen structural elements, though industrially produced, have been custom made. The “leaves,” which were produced in Leeds, England, and shipped to Houston, proved to be the most troublesome and costly part of the design. The first shipment was unsatisfactory, and they had to be recast, greatly slowing construction. Although the original plan was to roof the entire ground floor gallery area with this system, about half of the area eventually received a conventional flat roof. The technology of the leaves created the proportional dictates of the spaces, but it seems to have introduced as many problems as it solved. Despite the supposedly “scientific” basis for deriving their form, there seems to have been a fundamental error in using concrete for such a tensile purpose. The “leaves,” despite their problems, are nonetheless the most sensual element and save the project from complete austerity.

Seeing the leaves in the portico recalls Louis I. Kahn's practice of revealing how a building was made on the exterior. Kahn was in fact a central figure in the design of the Menil Collec-



Louis I. Kahn's site plan: a complete monumentalization of the area.



Section through rotunda in Kahn's scheme



Section through storage areas in Kahn's scheme



In a clear reaction to Kahn's ideas, the neighborhood gets to meet the museum on much more equal terms.



ABOVE and BELOW LEFT: Work spaces are on a par with exhibition space.



tion. First, because he was hired in 1973 as the original architect for the project; second, because his Kimbell Art Museum in Fort Worth offers the best point of comparison; and third, because Piano worked briefly for Kahn in 1963. The dozens of sketches that Kahn left behind upon his sudden death in 1974 show that his aspirations for creating a context were hardly through painting the neighborhood a uniform color, but involved decisive monumental interventions over a 14-block area. Central to the scheme was the creation of a flat-domed rotunda on axis with the Rothko Chapel and the Broken Obelisk. At least at one phase of the design he envisioned the suppression of two streets and the placement of four bastion-like structures at the outer edges of the precinct. The storage spaces for the permanent collection were to fit into a long spine of courtyards. Kahn's project would have resulted in the complete monumentalization of the neighborhood. The program was later reworked by Howard Barnstone at a greatly reduced scale. Piano's version shows an obvious reaction to Kahn's monumentality.

The reformulated program, in which the patron reasserted her concern for understatement,



A crucial detail: the air-conditioning return-air duct tucked up above the leaves, under the glass. It removes heat before it gets down into the space below, but raises questions about the appropriateness of a glass roof for this type of building.

nonetheless was guided by an overtly Kahnian goal: "to make light the theme," the oft-cited slogan of the Kimbell. Though Piano in fact did not visit the Kimbell until later, the patron and the associate director of the museum, Paul Winkler, who wrote the program for the Menil, were more than familiar with it. Again, their choices seem to be in opposition to Kahn: the quest for natural filtered light without recourse to the emotional use of it on vaulted surfaces.

Piano has replaced Kahn's sensuous vigor with functionalist *sprezzatura*. In the Menil the circulation is efficient, the machinery unobtrusive, and the working spaces are on a par with the public spaces. Unlike Kahn's compressive architecture, the Menil emulates the simple balloon frame. The interior is spacious and luminous, due to the filtering of light through the "leaves." The entry bay gives on to a 400-foot-long corridor: to the left are two large gallery spaces, two smaller spaces, and the glassed-in tropical garden for the permanent collection; to the right are two large galleries for temporary exhibits. The rooms on the southeast end of the corridor are the working spaces for preparing installations and conservation; those on the southwest are for the staff lounge and the library. The high gloss and dark stain of the pine floors make the 16-foot ceilings appear even higher. The floor is divided lengthwise at regular intervals by narrow slits through which the plenums force the air. Lodged in the web of the trusses that carry the "leaves" are the tubes for the return air. These tubes also help deflect the natural light. The thick tinted roof glazing and the overlapping leaves permit only one percent of the natural light to filter in yet provide a thoroughly diffused, white light. The hot-house effect of the glass has to be compensated for by increased air-conditioning. Thus the "leaves," which at first seem to be an intermediate technology, are actually a less ecological solution, requiring extra expense for energy. Again, if it is science that has invoked the fundamentally unsound solution of a glass roof, perhaps architecture should appeal to a more empirical method.

Rather than expose the building's entrails, as he did at Beaubourg, Piano has hidden them in an eight-foot-high mezzanine. The upper storey, where the rest of the collection is stored, is reached by the elevator opposite the entry bay, but is not accessible to the general public. The display on the ground floor will be periodically rotated, and works that are not in use will be stored upstairs in unlit rooms with optimal climate control. Specialists and study groups will be admitted to these rooms upon request. There are also seminar rooms on this floor for scholarly meetings. While these so-called "treasuries" are a very practical and original idea for the conservation of works, they are even more effective for creating a sense of mystery and a desire to be initiated into the elite group that can ascend to the inner sanctum on the second floor. The joy of discovering a room full of di Chiricos, Cornells, and Magrittes is inestimable, and the densely packed display walls and dark corners of these rooms convey a feeling that is

unknown in the rest of the museum: intimacy. It is in these "treasuries" on the second floor that one can truly commune with the works.

While the craftsmanship is generally very high, excepting a few botches on the reveals where the floor meets the walls, and the choice of details generally excellent, there is one particularly inharmonious detail on the rear facade. The second story windows have extendible awnings sheathed in a casement that looks literally tacked on and absolutely inconsistent with the proportions of the "leaves." One also wonders how the cypress slat veneer will resist the Houston humidity. As a precaution, the back sides of the slats have been scored and primed, and screws rather than nails have been used to join them to the wall.

Ultimately both the success and failure of the Menil are hinged upon a faith in modernism, a very personal belief, which contends that art and architecture are not instruments of manipulation, but instead must be manipulated by the individual. Space is thus presented as neutrally as possible, pictures are hung on undifferentiated white walls, and images and artifacts are offered not as representations of reality but as their own reality—relics or icons meant to stimulate a spiritual response. Whether one shares this credo or not, it is undeniable that the concept has been developed here to its fullest. Like the other new museums, the Menil will have the consumer-oriented auxiliary functions of book store, coffee shop, and auditorium, but all these mundane activities will be kept at a safe distance near the parking lot. Houston has not gained a consumerist monument for the arts, but instead a new gray district with strong local character and rare serenity. Its tacit elitism is of an opaque and self-critical nature, and if most Houstonians will never make it to the second floor sanctuaries, perhaps this mysterious withholding will goad them to try, and in so doing discover art without merchandizing.

#### Sources and further reading:

- Building the New Museum*, Suzanne Stephens, ed., N.Y., 1986.  
*La Rime et la Raison*, Walter Hopps, ed., Paris, 1984.  
"A Clapboard Treasure House," Stephen Fox, *Cite*, August 1982.  
*Renzo Piano*, Massimo Dini, N.Y., 1983.  
*Renzo Piano, pezzo per pezzo*, Gianpiero Donin, ed., Rome, 1982.

#### Project Credits:

**ARCHITECTS:** Piano & Fitzgerald, a joint venture of Building Workshop, Genoa, Italy, and Richard Fitzgerald & Partners, Houston (Partner in charge of design: Renzo Piano; Project Design Team: Sunji Ishida, Mark Carrol, D. Michael Downs, Ed Huckaby, Leland Turner, Chandra Patel, Bernard Plattner, Thomas Hartman; Project manager during construction: D. Michael Downs).

**ENGINEERS:** Ove Arup & Partners, London; Peter Rice and Tom Barker with Alistair Guthrie, Neil Noble and John Thornton, Associate Engineers; Haynes Whaley Assoc., Inc., Houston; Galewsky and Johnston, Beaumont.

**GENERAL CONTRACTOR:** E.G. Lowry Company, Inc.



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## Architectural Lighting: What Architects Don't Know Can Hurt Their Designs

Most Texas architects find themselves swamped by things like professional liability and the construction market, and have little time to worry much about niceties like architectural lighting. But a number of changes have taken place in the technology of architectural lighting while architects have been taking care of business, changes that architects should know about.

Recently, for example, the lighting world has seen development of new low-voltage light sources, as well as improvements in the quality and design of fluorescent lamps, including new compact fluorescents, as well as a resurgence in the use of neon.

Because fluorescent lighting is so widespread, the change affecting the largest number of architects, however, has been the improved quality of fluorescent lamps. New "designer-series" fluorescent lamps are available that have a great number of advantages over the old types of fluorescents. The architect seeking energy-efficient lighting no longer has to be satisfied with the greenish tint and sick-looking complexions once characteristic of fluorescent light.

But most architects don't know about these changes. When evaluating the type of lighting to be used in a particular project, architects and engineers typically focus on selecting light fixtures and determining levels of illumination, instead of thinking about the actual light sources to be used within the fixtures. Selecting the light source, or lamp, within the fixtures to be used is as important as any other step in lighting design. Each source has its own unique color characteristics, independent of the fixture the lamp is installed in. Selecting the proper light source can mean the difference between good lighting and exceptional lighting, just as leaving the color of light to be used to chance often has undesirable results.

What paves the way to understanding of the color of light and to its creative use? Two measurements for de-

Table 1:

Source:	color temperature (in degrees Kelvin)
incandescent	2,900
warm-white fluorescent	3,000
"designer" fluorescent/30	3,000
warm-white deluxe	3,025
designer fluorescent/35	3,500
designer fluorescent/41	4,100
cool-white fluorescent	4,150
cool-white deluxe	4,175
daylight fluorescent	6,250

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TABLE 2

SOURCE	COLOR TEMPERATURE	CRI VALUE
incandescent	2,900	99+
warm-white fluorescent	3,000	52
"designer" fluorescent/30	3,000	82
warm-white deluxe	3,025	77
designer fluorescent/35	3,500	82
designer fluorescent/41	4,100	82
cool-white fluorescent	4,150	62
cool-white deluxe	4,175	89
daylight fluorescent	6,250	75

termining the color of light are its chromaticity and its color-rendering index (or CRI).

Chromaticity measurements provide a relative evaluation of the color temperature of a light source—its "warmth" or "coolness," measured in degrees Kelvin (K).

Chromaticity can be plotted on a triangular diagram that shows the relationship between the color of the light source and the hypothetical primary colors of red, blue, and green. The higher the color temperature of a light source, in degrees Kelvin, the cooler the light, and the lower its color temperature, the warmer the light. For an analogy, think of a chunk of metal heated until it glows. As the temperature of the metal rises, it changes from red to yellow to white to blue-white. The higher the temperature, the cooler the light. The color of light can be described by the corresponding absolute temperature at which a theoretical black body, like the chunk of metal in the analogy, emits light of each specific color.

Examples of light sources and their corresponding color temperatures are shown in Table 1. The lamps range in order from warm to cool as the color temperature increases. A color temperature below 3,000K is considered warm; around 3,500K is considered neutral, and anything above 4,000K is considered cool. By comparison, sunlight might range from about 1,800K at sunrise to about 5,000K at noon, while light from the northwest sky might score 25,000K.

The second measuring system applied to light color is the color rendering index, or CRI. The color rendering

index is a scale, from 0 to 100, obtained by comparing a test source to a reference source and measuring the change in samples of eight test colors. A CRI rating of 100 means that the test source completely matches the reference source. The higher the CRI score, the more "natural" colors appear under the test source.

The reference source is incandescent light at warmer temperatures and daylight (at the same chromaticity) for cooler temperatures. Because CRI actually measures an average value, poor performance by the test source in rendering one color might be offset by good performance in rendering another color. Note the CRIs for the sources listed in Table 2.

It is important to compare the CRIs of different sources only when their chromaticities are the same or nearly the same. Warm-white deluxe fluorescents and daylight fluorescents will always produce drastically different results, even though they have CRIs of 77 and 75 respectively. The reason is that their chromaticities are so differ-

ent: 3,025 degrees for the warm-white deluxe and 6,250 for the daylight fluorescent. However, two 3,000K sources with CRIs of 65 and 82, might appear similar. Because of this, light sources must be evaluated based on both chromaticity and color rendering index.

The color temperature and CRI of fluorescent lamps is determined by the phosphor coating inside the glass tube. The high CRI lamps contain rare-earth phosphors. Because of this, they are more expensive, but most people consider the advantages of using them to be worth the additional cost.

What to do with this new-found tool? The architect can select lighting that contributes to the space he or she has so carefully designed. Lighting decisions are more complex than simply selecting light fixtures and illumination levels, but the results of taking the time to learn about how to make the decisions can be well worth the effort.

Color temperature should be chosen to establish the mood in a space, and should therefore be chosen before the color rendering index. Lighting style, direction, intensity, and contrast also contribute to establishing the mood. Warm-color sources are often related to a relaxed and pleasant mood. Cooler color sources are associated with more active, public environments. A color change from one area to another of 500K is noticeable. Application of the CRI can predict how colors will appear and relate to one another; sources should be selected with CRI ratings

TABLE 3

USE	CRI Value	Quality
Studios, critical color work	95-100	superior
Commercial uses where color is important; offices, retail space	80-95	excellent
Offices, schools, public buildings	65-80	good
Commercial use where color is not important	40-65	fair
Warehouses, security lighting	20-40	poor

based on the nature of the tasks to be performed in the space. Suggested CRI choices for various applications are shown in Table 3.

Note that fluorescent sources are not capable of delivering CRIs in the superior range. Incandescent and quartz lamps must be considered where the most critical color rendering requirements apply.

Since we don't know what colors change under different types of light, selection of finishes not made under the actual lighting conditions may result in some rather rude surprises. The designer doesn't know which colors will change or precisely how much change will occur. All final color selections should be evaluated under the actual light source being considered for the space. Critical color matching should be done under two different light sources—daylight fluorescent and incandescent, for example. If colors match under both light sources, they will likely match under all others.

The architect might consider setting aside a small room as a test area for fluorescent sampling. A conference room with fluorescent and incandescent lighting will provide a good range of test lighting conditions. Periodically purchasing a small number of lamps will build an inventory that will allow quick testing of a variety of light sources.

Understanding chromaticity and the color-rendering index allows the architect to direct the effect lighting has on his or her designs. The accidental lighting common in many projects today can be eliminated, producing spaces more consistent with the original design. With these tools, and the new types of lighting sources and fixtures available today, the architect can specify light just as he or she would specify any other material.

*Architect Charles K. Thompson is principal in the Austin-based illumination design and consulting firm CKTA/LIGHTS.*



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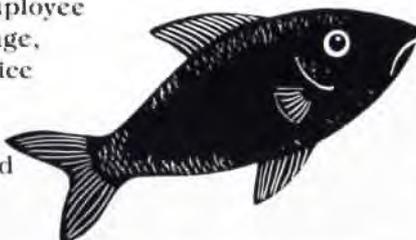
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lasting only four hours. But a year later, a second show, with work by 38 artists from the northeast region, was hung for four months in the BAC's main gallery. By 1986 the group spawned by organizing these exhibitions, the American Society of Architectural Perspectivists (or ASAP, combining references both to the medieval Latin origins of *perspectivus*, and the deadlines hanging over the heads of society members), had 125 members nationwide. The 1986 exhibition at BAC showed the national reach of the organization: it included 61 drawings by 41 artists. These had been selected from among 467 entries by a jury made up of William Kirby Lockard, FAIA, of Arizona State University; A. Anthony Trappe, FAIA, of Boston; and delineator Brian Burr of New York. A handsome 48-page catalogue of the show was published.

The role of Texans in ASAP has been significant. Steve Oles, a native Texan and a graduate of Texas Tech University's College of Architecture, is a founder and the current president. Other Texans have a high profile in the organization. One of



"Worth Square Building," by Lee Dunnette

the two drawings chosen as "best-in-show" in 1986 was "The Dome of the Texas Capitol" by James Record of Fort Worth. (The other was "Worth Square Building," by Lee Dunnette of New York.) Still other Texans included were: Robert W. Cook of PRELIM, Inc., Dallas; Elizabeth Ann Day of Jessen, Inc., Austin;

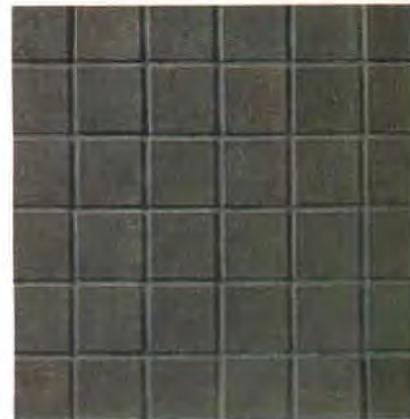
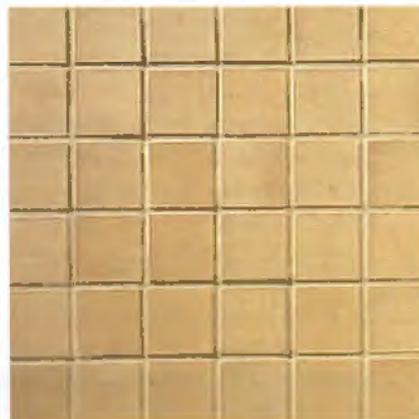


"Bells, Bells, Bells," by Virginia M. Thompson.

Richard Ferrier of the University of Texas at Arlington School of Architecture and Environmental Studies; Miguelangel Gutierrez of JPJ Architects, Inc., Dallas; and Virginia Mahaley Thompson, head of the architectural drawing program, Texas Tech University College of Architecture.

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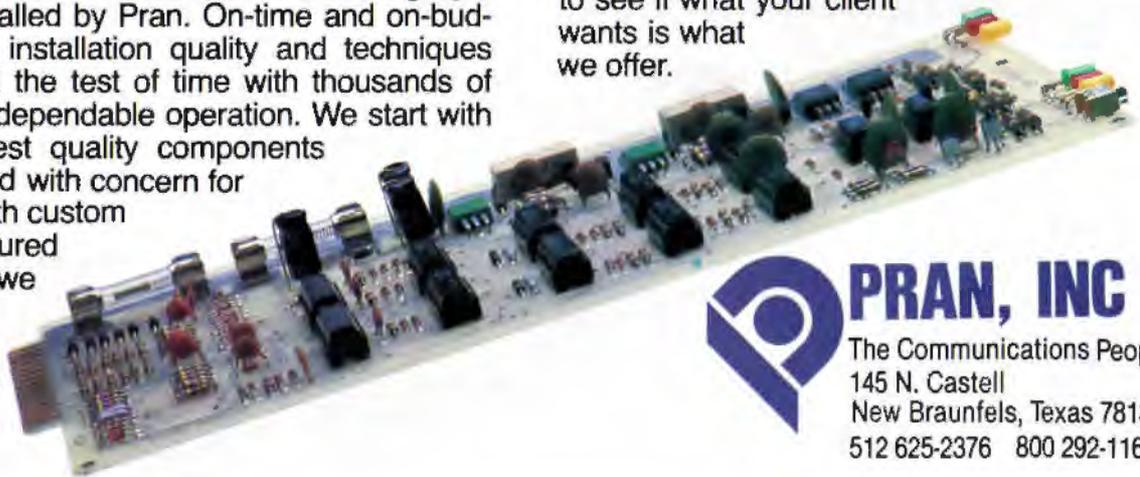
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role in ASAP. The 1987 exhibition of drawings sponsored by ASAP, "Architecture In Perspective," will be displayed throughout the month of October at the LTV Pavilion in Dallas. Jurors for the exhibition will be Hugh Newell Jacobsen, FAIA, delineator Carlos Diniz, and Texas educator/artist Richard Ferrier of UTA. A high point of the exhibition will occur on October 8, with presentation of the recently established Hugh Ferriss Memorial Prize for excellence in architectural drawing, a stipend of \$500 funded by Van Nostrand Reinhold Company. The award will be presented by Jean Ferriss Leich, daughter of Hugh Ferriss (1889-1962), the "master draughtsman of the American metropolis."

Submissions to the jury, for those interested, require no more than five labeled 35mm slides per entrant, and must be received by June 30, 1987. Entering also enrolls the contestant as a society member. Entry details are available from ASAP, 320 Newbury Street, Boston, Mass. 02115.

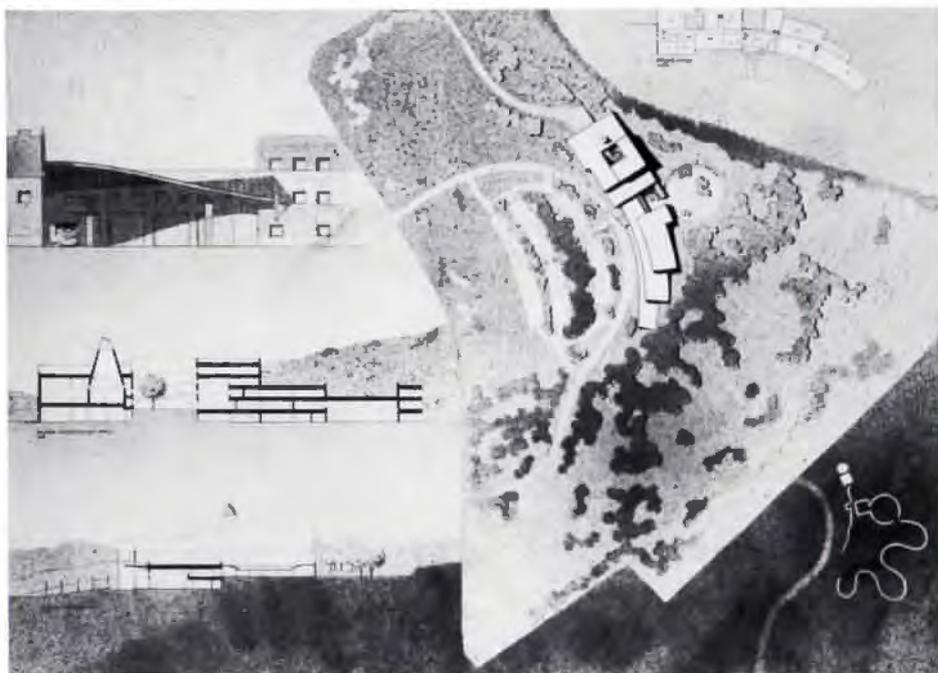
—Elizabeth Skidmore Sasser  
College of Architecture  
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#### FOUR STUDENTS WIN 1986 STUDENT DESIGN COMPETITION

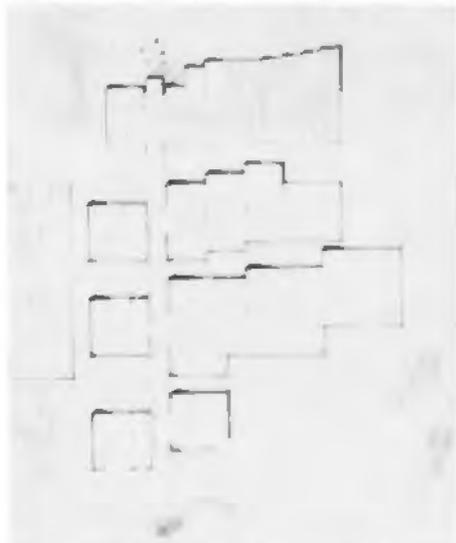
Four winners were named last fall in the 1986 Student Design Competition sponsored by the TSA Student Liaison Committee.

The competition called for entrants to design a hypothetical new home for the Museum of the American Indian. Judges for the competition included Roland W. Foree, director of the Museum of the American Indian; Harry S. Parker, director of the Dallas Museum of Art; and three Dallas architects: Enslie "Bud" Oglesby, FAIA; Frank D. Welch, FAIA; and Jack R. Yardley, FAIA.

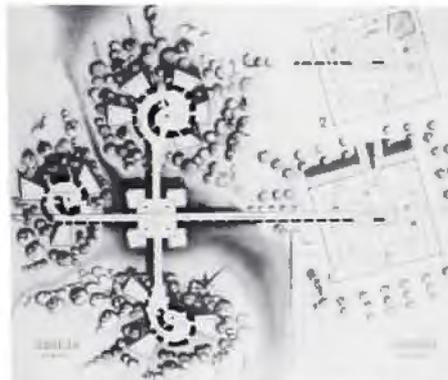
Based in New York City, the Museum of the American Indian became the center of national controversy in the mid-1980s, after the museum's director, faced with overcrowding and underutilization of the museum's collection of more than a million objects, called on Dallas computer magnate H. Ross Perot. Perot offered



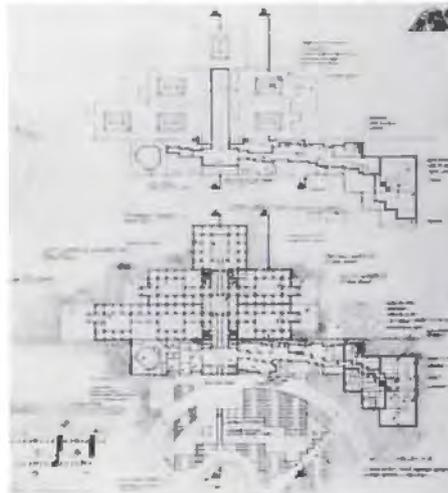
First place, Jamie Lofgren, University of Texas at Austin



Second place, Margaret Sprug, Texas A&M



Third place tie, Robert Proctor, University of Houston



Third place tie, Tzuai Chou, UT Austin

some \$70 million to move the museum to Dallas. Some New Yorkers took Perot's offer as an affront, however, and worked to block the move. No resolution was reached until late 1986 (after the TSA competition was wrapped up), when officials decided to keep the museum in New York.

The hypothetical museum site proposed for the competition lies alongside White Rock Lake in northern Dallas, on a tract bounded to the north and south by major thoroughfares and to the east and west by residential neighborhoods.

"Members of the jury were very enthusiastic about all 12 entries in the state-level competition," says Fred Cawyer,

chairman of the TSA Student Liaison Committee, who wrote the competition program along with Dallas architect Rex L. Carpenter. "Designing and presenting a 412,000-square-foot, world-class mu-

seum in only five weeks, as these contestants had to do, was considered very ambitious. But it was the most exciting and potentially real project for the competition, and it gave us an excellent way to bring the profession and the schools of architecture together."

First place in the competition and a \$1,000 prize went to Jamie Lofgren, a graduate student at the University of Texas at Austin School of Architecture, who

was sponsored by UT faculty members Lance Tatum and Charles Moore, FAIA. The jury praised the "clarity" and organizational soundness of Lofgren's "beautifully rendered presentation," along with the way the design's form related to the park-like setting. The conical light column, or "teepee," a juror said, "worked without being ostentatious."

Second place and a \$750 prize were awarded to Margaret Sprug, a fourth-year

student at Texas A&M University, who was sponsored by faculty members Julius M. Gribou and Steven Turnipseed. Jurors liked the way Sprug's "extremely strong design scheme" was "tucked into the hill," with working and storage areas under the exhibit space.

There was a tie for third place honors. First third-place winner was Tzuai Alvin Chou, a graduate student at the University of Texas at Austin School of Architecture, who was sponsored by UT faculty members Lance Tatum and Charles Moore, FAIA. Jesus Porras and Robert G. Proctor, Jr., both fourth-year students at the University of Houston College of Architecture, tied with Chou for third place. Porras was sponsored by UH faculty members Peter Wood and Paul Kennon, FAIA, and Proctor was sponsored by Peter Wood and Tom Colbert. All three third-place winners were awarded \$350.



Third place tie, Jesus Porras, University of Houston

NEWS, continued on page 61

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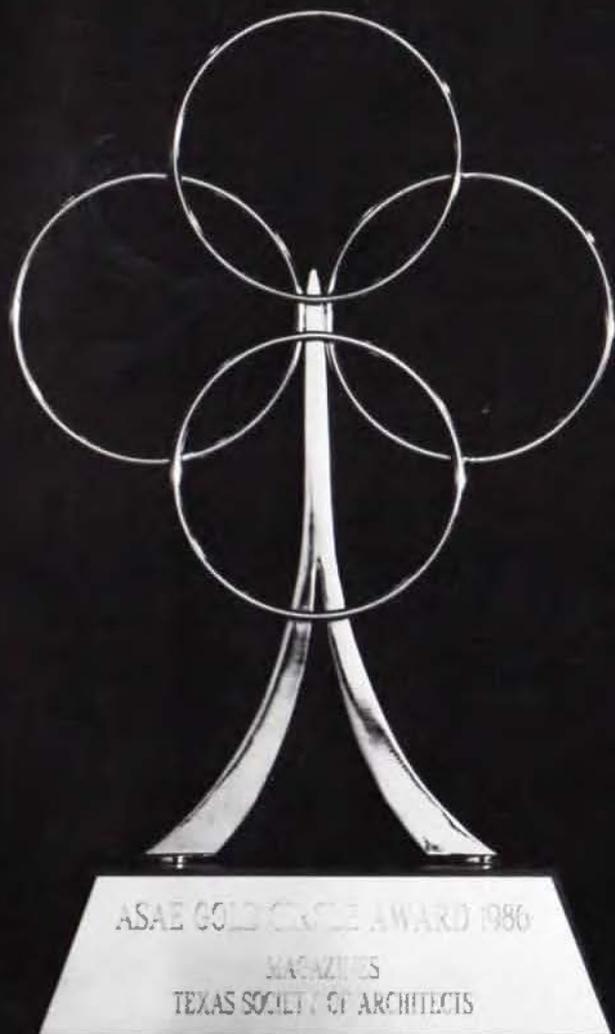
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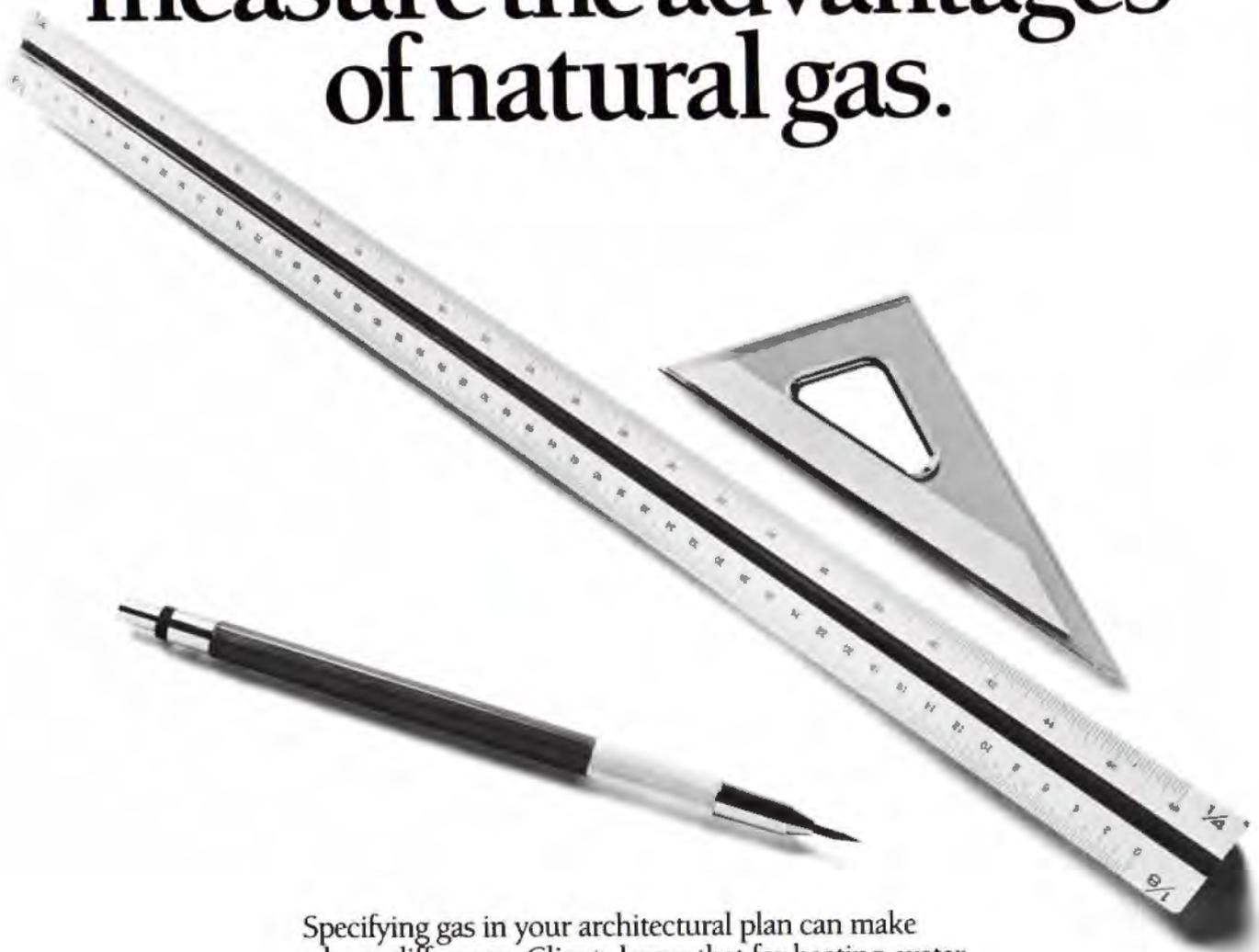
In a national contest sponsored by the American Society of Association Executives *Texas Architect* won the only 1986 ASAE Gold Circle trophy in the "magazines" category for publications with 15 or fewer staff members. Out of the 840 entries in competition, *TA*, the official publication of the Texas Society of Architects, won one of only 29 trophies awarded nationwide.

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*Mirage*  
by Wolde Ayele  
Hothouse, Houston, 1986  
\$6, 65 pages, softcover

reviewed by Stephen Fox

Wolde Ghiorghis Ayele is an Austin architectural intern, a recent graduate of the University of Houston College of Architecture, and the son of an Ethiopian diplomat posted to Mexico. In *Mirage*, Ayele applies the perspectives derived from these experiences and inheritances to a series of observations of life in Houston.

Ayele's essay is cleverly constructed. In flashbacks evoked during a pre-dawn train ride through central Mexico, he establishes a contrast between Mexico's intensively peopled environs and the di Chirico-like emptiness of downtown Houston. The narrator meditates on the disorientation, even demoralization, he says is common among people first encountering Houston who are used to the

urban conviviality of New York, Mexico City, even Addis Ababa. Yet, because he has lived in Houston and become familiar with certain routines and locales (centering on the METRO bus stop alongside I.M. Pei's Texas Commerce Center), he refrains from dismissing the city as merely overblown or nightmarish. Instead, he probes to discern the nature of a place that evokes such criticisms. What he discovers is a version of what, he observes, the old world has always sought in the new: a Golden Age, a city of dreams—a mirage.

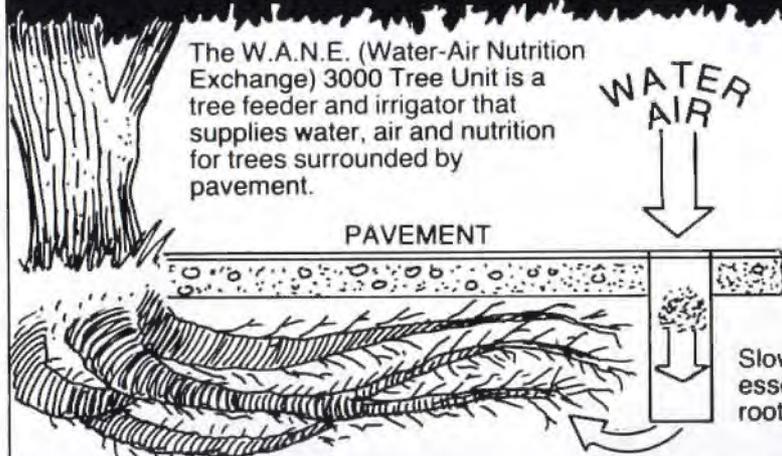
Houston calls forth the figure of the somnambulist, the sleepwalker, from Ayele's imagination. Climate, geography, and buildings are exaggerated, sometimes sinister presences. Ayele's account is full of subtle, self-deprecating humor. Craving engagement with the city, he nonetheless remains aloof from the odd malcontents and outcasts pressing themselves uninvited on his attention on Houston's streets; he always seeks escape, whether from Houston or Mexico.

Ayele is fascinated by Houston's exotic

customs: the motorized *corso* each Sunday at MacGregor Park and along Old Spanish Trail; the washing of pavements and street walls on downtown corporate towers. And he succumbs to what he considers Houston's most seductive allurements: the invitation to dream. Ayele's dream is to give Houston the topographical sublimity it lacks: a mountain range, dominated by Buffalo Peak, which would make the Houston Heights area live up to its name.

*Mirage* is the first book issued by Hothouse, a small press dedicated to publishing the work of new writers founded by novelist and essayist Phillip Lopate with support from the Houston gallery DiverseWorks. In format a diminutive four-by-six inches, it features the Hothouse logo (designed by graphics designer Lorraine Wild), a temple-front shotgun cottage with smoke billowing from its windows. I hope Hothouse continues to fan the flames of new literary talent in Houston, igniting critical insights into the city's character. Wolde Ayele's *Mirage* is a brilliant first light. ■

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The center's clustered and staggered massing echoes early commercial structures and nearby UT buildings.

## IN PROGRESS

### GABRIEL'S COURT, AUSTIN; THE AUSTIN GROUP ARCHITECTS, AUSTIN

Gabriel's Court is a 42,000-square-foot office and retail project in west Austin near the University of Texas campus. It is located at the crossroads of 29th, Lamar, and San Gabriel streets, between two residential neighborhoods and the commercial zone along Lamar.

In dealing with the site's small size (two acres), its proximity to adjacent homes, city regulations, and neighborhood requests, AGA sought to create a center that would serve as a shopping and work node for the nearby high-income neighborhoods, yet respect the residential character of the surrounding area.

The architects chose some of Austin's earlier commercial structures and the scale and detail of nearby UT buildings as their guiding motif. The resulting clustered and staggered massing, combined

with a site on a hill overlooking Shoal Creek's limestone bluffs, suggested the imagery of an Italian hilltown. AGA reinforced that image by using patterned brickwork, clay pipe columns, stucco, and ceramic tiles in earth red, ochre, cream, terra cotta, and green.

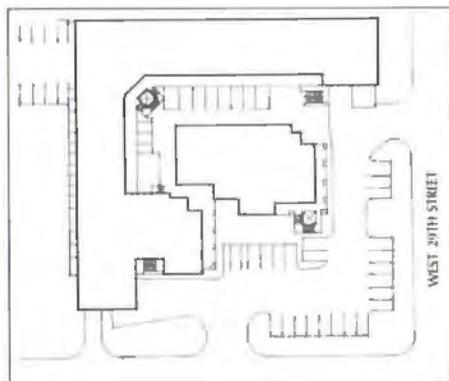
The project consists of a 26,000-square-foot L-shaped office building around a two-story retail pavilion with a restaurant and shops. Office amenities include cor-

ner balconies, fireplaces, and access from outdoor loggias, which look down on the courtyard between the two buildings.

Completion date for the project is August 1987.

## SCHOOLS

The Rice University Office of Continuing Studies will offer *An Architectural Tour of the Netherlands*, Sept. 18-26, 1987. The tour is designed for architects, planners, students, and others to



ABOVE: An L-shaped office building focuses on a central retail center. TOP RIGHT: site plan

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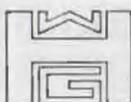
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Edward J. Romieniec, ACSA Distinguished Professor and Professor of Architecture, has contributed \$6,000 to the Department of Architecture at Texas A&M University. A longtime supporter, Romieniec served as the first Dean of the College of Architect and Environmental Design.

The School of Architecture at the University of Texas at Austin introduces the Summer Academy in Architecture, July 5 through August 15, for high-school students at the 11th-grade level or beyond interested in careers in architecture. Cost is \$700 for tuition plus \$550 for room and board. A limited number of partial scholarships is available. Application deadline is May 15, 1987. For more information call 512/471-1922.

The College of Architecture and Environmental Design at Texas A&M University announces Career Horizons, a one-week summer course for college-bound high-school students interested in architecture and related fields. Workshops, team projects, personal and academic counseling, and field trips are planned. Forty students can attend the course, set for June 7-13. Cost is \$375. For more information call 409/845-1285.

## EVENTS

**May 29:** "Currents '87," a conference sponsored by the Professional Services Management Association. Five workshops on practice trends, problems and solutions in management, marketing, finance/accounting, operations, and human resources for design-related firms. At the Hyatt Regency Airport Hotel, Dallas-Fort Worth. Cost is \$195. For more information call 703/684-3993.

**June 11:** "Financial Management," a Sack Lunch Seminar by Richard B. Kerneymey, president, Design Communications, Inc., at Decorative Center Houston. Cost of \$5 per person includes sack lunch and seminar. Open to the first 100 callers at 713/961-9292.

**June 23-24:** "Lighting Expo '87," an exposition featuring over 100 manufac-

turers of commercial interior lighting products such as lamps, fixtures, controls, reflectors, and ballasts. At the Stouffer Hotel in Austin. Admission is free. Open from 9 a.m. to 5 p.m. Call 512/473-3570 for more information.

**July 20:** West Hollywood Design Competition first-stage deadline. An international competition to design the \$10- to \$25-million civic center for West Hollywood, California. Approximately \$50,000 in prize money will be awarded. Charles Moore will chair the 11-member jury, which includes Caesar Pelli, Diana Ballmore, Deborah Sussman, Ricardo Legorreta, Peter Walker, and Robert Harris. Entry fee is \$95. For more information, call 213/854-7475.

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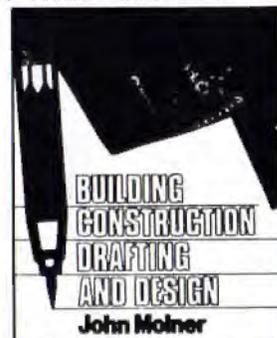


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MR-16 Lamp, from Aamsco Lighting

A new, line-voltage MR-16 lamp is now available from **Aamsco Lighting, Inc.** The new lamp has a sharper beam pattern, requires no adapter or transformer, screws in directly, and increases design flexibility. For more information, circle number 41 on the reader inquiry card.

**York International Corp.** has introduced a "talking" chiller. The voice synthesizer has a 500-word vocabulary that

can describe temperatures, pressures, equipment status, etc. Personnel can communicate with the chiller via touch-tone phones, and the system can be programmed to call operating personnel with status reports and alarms. For more information, circle number 42 on the reader inquiry card.



Smart Shade, by Comfortex Corporation

A solar-powered window covering called Smart Shade has been introduced

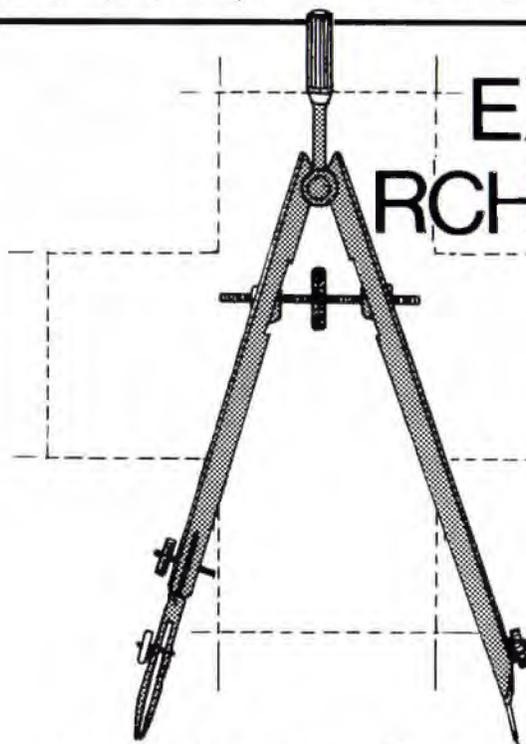
by **Comfortex Corp.** A photo-cell senses the rising or setting sun and signals the shade to open or close. A tiny, built-in computer tells the shade mechanism to go up or down depending on the time of day and time of year. For more information, circle number 43 on the reader inquiry card.

A discreet safety ladder that looks like a normal drainpipe when closed has been introduced in the U.S. by **JOMY Safety Ladder.** Closed, the ladder measures approximately four by four inches. It snaps open to form a ladder 22 inches wide, with a lateral guard rail for security. For more information, circle number 44 on the reader inquiry card.

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## BRIGHT SIDE

Well, as Garrison Keillor might say, "It's been a quiet time here in Texas, the land where oil was king and OPEC had its way." On the vernal equinox, as expected, Spring sprung, accompanied by the traditional blue skies, soft breezes, and floral profusion. But the architectural winter hasn't noticed: there was no spring thaw.

This is recession to the point of depression in the profession. The ironic part is that this is also a time of tremendous growth in the number of firms available to serve old John Q. This is proof, if any were needed, of Vitruvius's First Law of Architectural Practice: The number of new architectural firms rises in direct proportion to the number of architects laid off in a recession.

Skepticism being the occupational hazard of fools and humorists, I will go out on a limb and predict that things are not going to get any easier for a while, gang. It's good to know, at least, that the community out there is trying to help. Dallas's First Unitarian Church recently sponsored a lecture on "architecture as a healing art." According to the flyer I saw, architecture should "promote and enhance the harmonious balance of the physical, intellectual, emotional, and spiritual essence of man and allow the journey of the soul to be one of wholeness." Apparently this premise is advanced on a regular basis down at the Dragon's Head Centre of Holistic Medicine in the Canary Islands, home of the lecturers and a place considered "the manifestation of an architectural wholeness based on the rediscovery and use of sacred and ancient

principles of architecture."

This is, of course, just the sort of happy, clear, forthright, intelligent, totally comprehensible lecture craved by the architects of a city full of empty office buildings. I was unable to attend—it cost \$3 to get in—but I am sure it would have helped. To make up for missing the lecture, I compiled a list of thoughts to cheer me up, which might help others:

- No matter how large your office, you will never be able to run up a deficit equal to that of the federal government.
- You don't need a \$8 million in cash, so God is not likely to call you home.
- SMU doesn't have a school of architecture.
- You never have to worry about competing with Japan.
- You already have a condominium—in fact you've been ready to use it since 1952!
- If you have to let your administrative assistant go, you won't miss her near as much as Ollie North misses Fawn Hall.
- A drug that grows hair will soon be on the market.
- The speed limit is going back to 65, and we will soon have another energy crisis, meaning that you may get to use all that stuff you learned in AIA seminars in 1974.
- If worse comes to worst, it is possible to become a citizen of Mexico for \$184.
- If you get desperate enough to steal, there is no room for you in Texas prisons.
- Your savings and loan failed, but you were already overdrawn.

David Braden, FAIA, is a principal of the Dallas firm Dahl/Braden/PTM.



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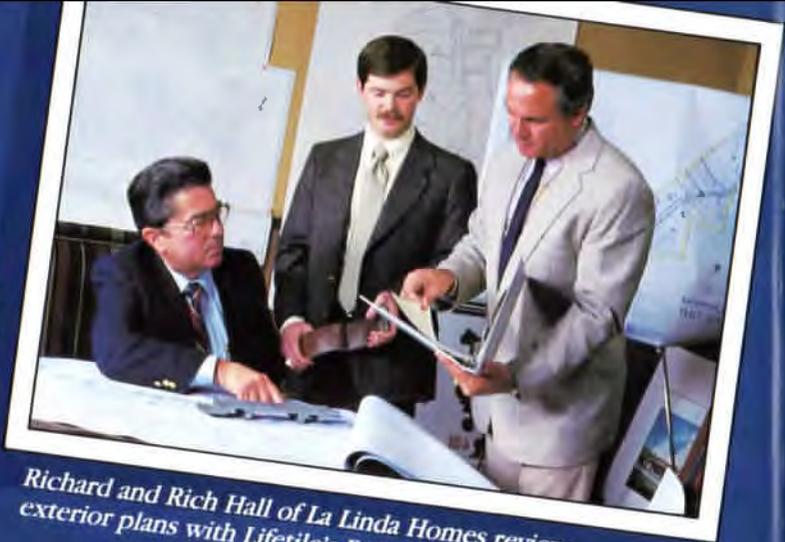
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