

TEXAS ARCHITECT



Never has common sense
been expressed with such elegance.



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

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

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

The Conrad Company

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



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

CORIAN is a registered trademark of the DuPont Company.

CORIAN®
Living With The Best™

Worktop is Burnt Amber, inlays are Garnet, Black Pearl and Sandstone from the CORIAN Series Collection. CORIAN sinks are in Black. Cabinet island cabinets by Bob



Circle 16 on the reader inquiry card

Letters 4 **Issue Theme** 39

Editor's Note 5 **Interiors** 58

News 8 **Survey** 60

Of Note 9 Practice 61

Calendar 13 Resources 66

Marketplace 67

On Paper 68

38th TSA Design Awards 14, 19

Call for Entries

A/E/C Systems '92 21

Special Advertising Section

Masonry & Concrete 28

Special Advertising Section

TEXASARCHITECT

5 / 6

Texas Houses: Renewing Eclecticism

1992

On the cover:

Stern House, Houston, designed by William F. Stern and Associates, Houston; photograph by Paul Hester

Renewing Eclecticism 40

Until recently, most architects condemned eclecticism as a matter of unworthy imitation. In the wake of postmodernism, however, a renewed eclecticism that treats vernacular forms respectfully is developing.

Stern House, Houston 40

William F. Stern & Associates, Houston

Edelman House, Houston 41

L. Barry Davidson Architects, Houston

Kirksey House, Austin 43

Ann Rivers and Paul Lamb, Architect, Austin

House in University Park 45

Smith, Ekblad & Associates, Dallas

House in Highland Park 45

Smith, Ekblad & Associates, Dallas

A House in Dallas 47

Frank Welch & Associates, Dallas

A House for Lot X in Shadyside, Houston 49

Wm. T. Cannady & Associates, Houston

Planning a New Suburb 52

Phillips and Brown Architects in Houston have experimented with different forms of what is called neo-traditional planning, in the attempt to bring maturity to the brash postwar American suburb.



Letters

I FIRST MET [the late] O. Jack Mitchell, FAIA when we were both members of the TSA Publications Committee. Jack's dedication to our profession and the role it can play in contributing to the dignity, integrity, and celebration of the human spirit were inspirations that I will treasure always. "Making a Public Realm" (*TA* Mar/Apr 1992) is another demonstration of his keen insight, sensitivity, and gentle manner of

guiding us toward truth and meaningful "intentionality." Gracias, Jack.

Henry Ortega
Partner, Lothrop Associates
Valhalla, New York

HATS OFF to *TA* for the article "Main Street 10 Years On," by Vincent Hauser, AIA (*TA* Mar/Apr 1992). I have been a project manager with Main Street for the last six years. During this

time, I have witnessed and experienced the persistence and dedication of the people involved in the process of downtown development. Though there have been setbacks, it is apparent that the supporters of Main Street (in cities of all sizes) are committed to the memories of the cities of our past and they are meeting the challenges of working in the economic and political realities of today.

In Tyler, I have worked with a team of architects and design professionals who have dedicated over 300 (volunteer) hours on two projects that will greatly impact the Tyler community and the future of its development. This is just one example of "thinking small in a big way." Through the talents of these professionals and the architects with the Main Street Program, we can facilitate positive change for our communities. Here's to another successful 10 years.

Claire Squibb
Main Street Project Director
Tyler

I HAVE JUST REREAD the Mar/Apr 1991 issue—the one dealing with the 1980s—and I want to congratulate you on an absolutely excellent treatment of this lamentable decade. I am very impressed by a) the quality of the writing, b) the quality of the layout, and c) the fact that you produce this magazine with a very small staff. No wonder that those in other states often cite *Texas Architect* as the standard by which such publications are judged. Keep up the good work!

Roy Lowey-Ball
Principal, Ford, Powell & Carson, Inc.
San Antonio

ONCE AGAIN I must raise an issue that continues to be a great mystery of this profession. I have been unable to figure out why architects concerned with the publication and celebration of our work product continually fail to recognize 65 percent of our basic services.

For the record, the recent article entitled "If You Build It, They Will Come" (Mar/Apr 1992) by Willis Winters failed to acknowledge HKS as the architects of record [for several buildings at Solana]. Only those of us who have dedicated our careers to the technical aspects of the profession seem to realize that the transformation of a project from concept to reality also includes design.

James B. Atkins, AIA
Principal, HKS Inc.
Dallas

Stephen D. Sprowls, CPCU
President



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

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

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

Circle 12 on the reader inquiry card

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

Joel Warren Barna	Editor
Ray Don Tilley	General Manager
Susan Williamson	Associate Editor
Carolyn Baker 512/929-9038	Advertising Representative
Hamilton-Hall, Inc. 713/271-7864	Advertising Representative
Katie Larson 214/693-1111	Advertising Representative
Linda Langan	Publications Assistant
Kimberly J. Burns	Membership Director
Lou Hartness	Controller

TSA Publications Committee

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

Contributing Editors

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

TSA Officers

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

TSA Board of Directors

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

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

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

The Trouble with Symposia

AT *TEXAS ARCHITECT*, we spend a fair amount of time covering conferences, lectures, and symposia put on by schools of architecture and other groups.

Sometimes these gatherings are both enlightening and enjoyable. The University of Houston's 1991 lecture series devoted to contemporary Mexican architects, for example, was described as both, as was the recent convention of the Texas Chapter of the American Society of Landscape Architects (covered by *TA* contributing editor Stephen Fox starting on page 9). These events can be a window on the outside world, providing the Texas architectural community the chance to hear fresh voices bring new perspectives to architectural discourse, and even to have its suppositions challenged.

All too frequently, however, problems outweigh benefits. Some of the best conferences in recent years have been undone by timing or setting. As an example of the former, the symposium on suburban development organized by the Center for the Study of American Architecture at the University of Texas and held in the spring of 1991 was extraordinarily informative. But, because of scheduling conflicts within the university and publicity problems, most of the sessions had far more panelists than audience members. One of the recent Rowlett Lectures at Texas A&M, by comparison, showed the opposite problem: For reasons that none of the faculty members I talked to could explain, large number of students and guests were crammed into an airless classroom with miserable acoustics for the symposium honoring Christian Norberg-Schulz and launching the university's international architecture journal, while a large auditorium stood empty in the next building.

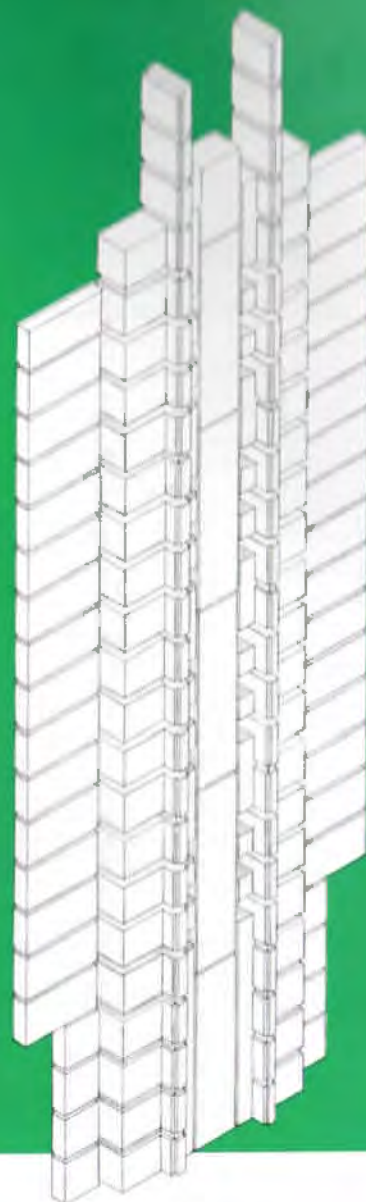
But the worst problems seem to arise when the practice of booking star architects as conference headliners goes awry. This often works to help draw an audience, but it often also produces unsatisfactory results. The recent Rice University symposium intended to honor the memory of the late Paul Kennon, FAIA (which I write about starting on page 9), is a case in point. I went to it expecting great things, particularly from the moderator, Mary McLeod, who is an insightful writer. McLeod's skills as a questioner are considerable, but they ended up being no match for the demands placed on her at the Kennon Symposium. I left the event puzzled that no one (besides former dean Alan Balfour, whose role was minor) had said anything about Houston, a city undergoing an astonishing transformation that should be of considerable interest to every American architect, and that all the hours of talk expended never seemed to advance beyond a tedious defining of terms and a very unpleasant preening on the part of some of the participants. If the best conferences are expansive windows on the world, this one was an exercise in claustrophobia. The dozens of people who worked to fund and organize the symposium surely deserved better. I think there may be a message to be gleaned that can help in organizing future gatherings, however: We have interesting problems here, and in addressing them we have things to show the rest of the world. Fewer stars and more engagement with the world outside the academy might serve us better in the future.

Joel Warren Barna



**HONOR-
ABLE
MENTION**

ABOVE:
"Conference Table"
Tracy M. Gremillion,
ASID
Goza Millworks, Inc.
Denham Springs,
Louisiana



**HONOR-
ABLE
MENTION**

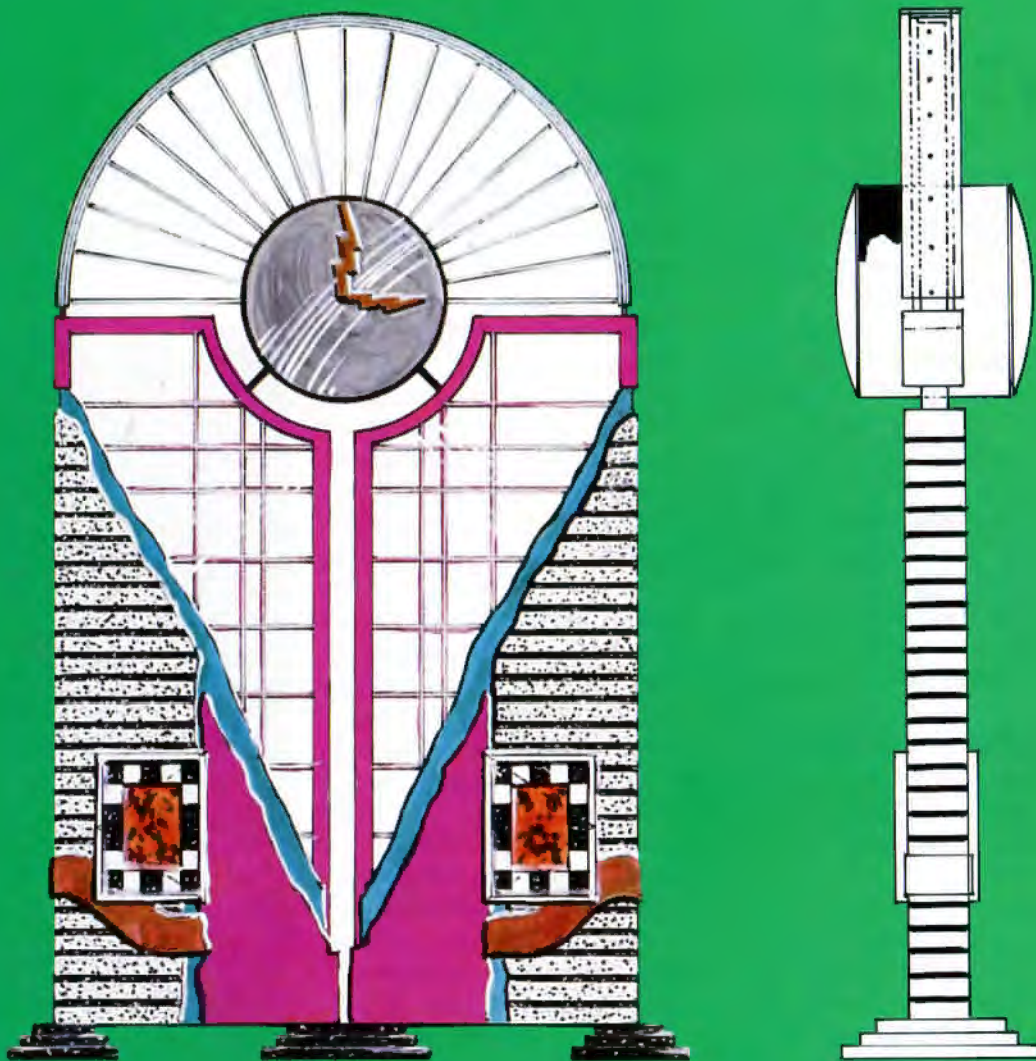
RIGHT:
"4-Panel Screen Wall"
M. Shane Cook
Morris Architects
Houston, Texas



Presenting the top Winning Designs from the 1991 "Rock Around the World with GIBRALTAR" Contest

**BEST
OF
SHOW**

RIGHT:
"Striking Time"
P.J. Johnson,
Owner
The Design
Establishment
Houston, Texas



Ralph Wilson Plastics,
makers of GIBRALTAR
solid surfacing and
WILSONART laminate,
thinks everyone who
entered their design
concepts, as well as the
contest judges:

Robert Steinbomer, AIA

Lou Kimball

Steinbomer and
Associates, Architects,
AIA, Austin

Ray Don Tilley,
Texas Architect



For more information or product samples, call the toll-free HOTLINE: in Texas, 1-800-792-6000; outside Texas, 1-800-433-3222.

Circle 1 on the reader inquiry card

News

Attack on Quality Hill 8

FORT WORTH Unprecedented public outcry followed the destruction of several historic properties.

Landscape questions 9

HOUSTON A conference focused on the state of the Texas landscape.

A lack of imagination 9

HOUSTON The first Kennon Symposium suffered from a dearth of energy and ideas.

Of Note 9

Design for health 12

DALLAS Six projects were winners in the 1992 Texas Architecture for Health Design Awards.

Calendar 13

Winners in Houston 16

HOUSTON Eleven projects received awards in the 1992 design-awards competition.

Five projects honored 18

EL PASO Jurors gave awards to five projects in the chapter design-awards competition.

Attack on Quality Hill

FORT WORTH Preservation advocates in Fort Worth are reeling from another stunning defeat, only slightly more than a year after the demolition of the historic city library. This time, backhoes leveled two turn-of-the-century mansions and a carriage house, all deemed eligible for the National Register. Demolished were the Morton House at 1209 Summit, a 1908 Craftsman bungalow with affinities to Greene & Greene's Gamble House in Pasadena; the Reynolds House at 1404 West El Paso, built circa 1900 by cattle baron George T. Reynolds; and a circa 1895 carriage house at 1310 Ballinger. Their demolition leaves only six houses intact in the neighborhood known as Quality Hill in the days when it boasted 100 grand residences.

The mansions' demise was set in motion by the pending relocation of I-30, which will displace the office of Ophthalmology Associates. In response, the eye doctors purchased the historic properties and an adjacent 1950s office building, which they intend to re clad in postmodern clothes and occupy. Ignoring proposals for adaptive alternatives by Fort Worth architect Ronnie Wooten and an appeal by Mayor Kay Granger, the owners and their developer passed on the opportunity to simply allow an interested buyer to purchase and move the houses, which would have made them heroes. Instead the site was cleared—for parking, they said. Preservation advocates now assume that the developers have a long-range plan for further development of the site.

Unlike the relatively complacent reaction to the library's demolition in 1991, public outcry this time was spontaneous and vociferous. Two General Dynamics workers distributed 45,000 flyers, generating television coverage that fueled the outrage; city hall was barraged with hundreds of phone calls and letters.

Following the demolition, advocates won the support of the mayor and approval of the city council for a six-month moratorium on demolition of historic properties. A sub-committee of the Landmarks Commission is now studying preservation ordinances of other cities; they plan to propose a more stringent ordinance

that may include an extension of the present 90-day delay between permit application and demolition to 180 days, and a package of incentives such as low-interest loans, tax savings, and a flexible application of city codes. The His-



Fort Worth Star-Telegram



Historic Preservation Council for Tarrant County

The Reynolds House (top) and the Morton House (bottom) were demolished in Fort Worth to provide parking for an ophthalmologists' clinic.

toric Preservation Council is planning to draw on the vigor of the grassroots movement by opening up its membership to all citizens and by sponsoring a petition drive in support of the strengthened ordinance. While a group of myopic doctors turned a blind eye to preservation, historic preservation advocates look to the future, hoping that this tragedy will be a catalyst for change in Tarrant County.

Barbara Koerble

The Texas landscape

HOUSTON The Texas Chapter of the American Society of Landscape Architects held its 1992 annual meeting in Houston, Mar. 6-8. The principal event was a day-long series of talks, walking tours, and discussions that focused on the meeting's theme, the Texas landscape.

The keynote speaker was Los Angeles critic and planning consultant, John Pastier, who addressed the impact that agriculture, ranching, industry, and urban and suburban settlement patterns have had on the state. Two nationally recognized landscape architects who have executed major projects in Texas presented their work. Peter Walker, FASLA, principal partner of Peter Walker & Partners in San Francisco, spoke about the evolution of his design approach from a picturesque to a more conceptual and abstract aesthetic. Stuart Dawson, FASLA, principal of Sasaki Associates of Bos-

ton and Walker's former partner, spoke about his connection to Texas as the first head of Sasaki's Dallas office.

The sculptor Donald Judd began his talk with photographs of suburban sprawl in El Paso and environmentally abusive development in West Texas. Judd contrasted these scenes of everyday landscapes with his attempt to enter into dialogue with the natural landscape through the installation of art in and near Marfa (where he lives).

At the end of the afternoon, following a tour of the designed landscapes of Hermann Park, Rice University, and the neighborhood of Broadacres, the conference reconvened at the Museum of Fine Arts for a discussion led by Houston architect Peter Waldman. What emerged was a certain frustration that the de-

"Landscape," continued on page 18

Inc., a decade ago when it was the largest architecture firm in the world. Back then, the avant garde of American architecture coalesced around a critique of the stylistic means and social forces that Kennon and CRSS represented. Leading the way in that critique was the Institute for Architecture and Urban Studies, which Kennon helped raise funds for in the early 1980s. Many of the participants in the Kennon symposium—architects Diana Agrest; Peter Eisenman, FAIA; Mario Gandelsonas; and Jennifer Bloomer; along with architectural historian Mary McLeod, who acted as moderator—had either taught or studied at the institute. Other participants were architect Rem Koolhaas, geographer Edward Soja, and culture critic Marshall Berman. Alan Colquhoun and Charles Gwathmey, FAIA, were scheduled but did not appear. Rice faculty member Richard Ingersoll and Alan Balfour (himself a former Rice architecture-school dean) responded to the panelists' presentations.

Mary McLeod kicked the symposium off by proposing that the panelists discuss not only the current situation of the city but the problems of dominant forms of architectural response to urban conditions, which she formulated as a bland contextualism or a rationalism unable to engage the strip and other fringe conditions. She urged panelists to imagine how the public realm could be reconstituted to include excluded groups and to imagine an architecture "with emancipatory potential."

"Kennon," continued on page 10

Imagine what?

HOUSTON The theme of the first Paul Kennon Symposium was supposed to be "The City Imagined." However, the event—suffering from a lack of energy, of audience, and of ideas—never coalesced around the topic. Instead it provided dispiriting evidence of the



At the Kennon Symposium: (left to right) Richard Ingersoll, Jennifer Bloomer, Mario Gandelsonas, Mary McLeod, Marshall Berman, Diana Agrest, and Peter Eisenman

fragmentation of architectural discourse and the limits of the profession's star system.

Held March 14 in the concert hall of Rice University's recently opened Alice Pratt Brown Hall, the symposium honored the memory of Paul Kennon, FAIA. Dean of the Rice School of Architecture at the time of his death in 1990, Kennon had also served as president of the architectural division of Houston-based CRSS,

OF NOTE

Moneo chosen by MFA

Houston's Museum of Fine Arts has chosen architect Rafael Moneo of Madrid to design a 150,000-square-foot new building; the expansion, to be located across the street from the current building, will double the museum's gallery space.

New A&M dean named

Dr. Walter V. Wendler has been named the new dean of the Texas A&M University College of Architecture. Wendler has taught architecture at Texas A&M since 1981 and served previously as head of the Department of Architecture.

UT dean Hal Box resigns

Hal Box, FAIA, dean of the School of Architecture at the University of Texas for 16 years, announced in late February that he will resign as dean effective May 31. Box has requested a year's research leave, after which he will return to practice and teaching. Associate Dean Lawrence Speck will serve as acting dean. UT President William Cunningham anticipates making a selection for a new dean, based on a search committee's recommendations, by Sept. 1.

Best in American Living

EDI Architecture/Planning of Houston was presented with the National Association of Home Builders' 1992 Grand Award for Best Single Family Detached Home. The Best in American Living awards are sponsored by the home builders and PROFESSIONAL BUILDER & REMODELER magazine.

Vet Clinic of the Year

An animal clinic in Copperas Cove designed by Ralph A. Thibodeau, Architect of Austin was named the 1992 Veterinary Hospital of the Year by VETERINARY ECONOMICS magazine. The clinic's combination of marketing and design—a full range of products and services offered in a mall atmosphere—elevated it above the other competition entries, jurors said.

"Kenyon," continued from page 9

Unfortunately, none of the participants did anything of the sort. Gandelsonas and Agrest both presented slides of projects in Chicago and Iowa City in which various site conditions were analyzed as a basis for arriving at painterly urban compositions. Bloomer gave a talk in the form of an open letter to the late English novelist and cultural critic Angela Carter. Eisenman pronounced himself willfully unprepared; he did add a couple of anecdotes: For a project in Frankfurt, he had teamed with Albert Speer, Jr.; and in Berlin he had a client who wanted him to forget height limits and zoning regulations along with the city's history and "build a monument to the 21st century."

Eisenman's story elicited a shudder of envy and chagrin from the crowd of Houston architects: The king of the avant-garde was swapping comradely tales about big-bucks clients. It was as if Eisenman had generated a new persona for himself—as something very much like the head of CRSS. Architecture regularly subsumes its avant-gardes into the mainstream, but one seldom gets to see it happen in real time.

The afternoon presenters did little to lighten the mood. Koolhaas presented several unremarkable projects, disowning them as urban interventions by the end of his talk. Soja, promising a methodology for creating space that escaped the polarities of economic and political power, instead described the physical geography of Los Angeles as militarized. He was followed by Marshall Berman, who, with a big beard and mop of curly hair and an orange T-shirt, stood out from his gray-suited fellow presenters. Berman played "Out in the Street," a very long, decade-old Bruce Springsteen song (Bloomer and Gandelsonas danced in the aisle), then settled into his talk, a book review in which he criticized various writers, including Soja, for unreflective leftism.

The day ended without any meshing of the varied terms or methods used by the presenters, and with a general sense that any attempt to do so would be futile. One only hopes that the next Kenyon Symposium, scheduled for 1994, will better reflect the hard work of its organizers and the potential of its setting. *Joel Warren Barna*

Note to Architects and Specifiers:

As of January 1, 1992, the State of Texas has a new law mandating low water consumption plumbing products. Please be aware that this affects specifications on toilets, urinals, faucets and shower heads. Call your local American Standard distributor for details.

American Standard

Living up to a higher standard.

Austin

Austin Plumbing Supply, Inc.
5520 Burnet Rd.
Austin, Texas 78756
(512) 323-2800

Houston

B & D Plumbing Supply
7215 Wynnwood
Houston, Texas 77008
(713) 864-2678

Houston

Bellaire Plumbing Supply
7106 Atwell
Houston, Texas 77081
(713) 668-3060

San Antonio

San Antonio Plumbing
Distributors, Inc.
1101 Broadway
San Antonio, Texas 78215
(512) 227-4546 (800) 777-9502

3115 N.W. Loop 410
San Antonio, Texas 78230
(512) 341-7141

1422 Bandera Rd.
San Antonio, Texas 78228
(512) 436-2988

2203 Danbury
San Antonio, Texas 78217
(512) 829-1721

Enlighten Your Designs.

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

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

Its unique, patented design carries a class "A" fire resistance rating.* In independent testing, the Gerard roof has proven impervious to 105 m.p.h. hurricane-force winds, torrential rain, hail and heavy snowloads. And each is backed by a 40-year limited weather-proof warranty. Plus, we offer a selection of colors and blends to complement a wide range of architectural styles.

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

Gerard Roofing Technologies, Alcan Building
Products Division of Alcan Aluminum
Corporation Gerard Corporate Headquarters
565 Columbia Street, Desu, CA 95821-2227

GERARD

Beautiful Under Any Condition.

Southeastern Regional Office 1-800-782-2498.
*Gerard panels are Class "A" fire retardant roof covering
as described in the 1988 UBC, Section 3204 (a) 4 when
applied over new construction. © Copyright 1991



HERITAGE
AMARILIS

American Standard presents the Amarilis Heritage™ collection, three handsome new handles that prove form goes hand in hand with function.

Heritage reinterprets traditional cross, lever and wrist blade designs with architectural flair. The result—three sleek new classics mounted on smoothly tapered pedestals, each a perfect complement to any setting.

The proven Amarilis system of solid brass construction and ceramic disc valving guarantees years of drip-free performance. Available in Polished Brass, Polished Chrome, White, Bone, or silky Matte Chrome.

Circle 8 on the reader inquiry card

Heritage; where performance, form and function create a new standard of value.

American Standard

Designs on health

DALLAS Six health-related projects received awards in the 1992 Texas Architecture for Health Design Awards competition, which was sponsored by TSA in cooperation with the Texas Hospital Association. The winning projects were selected in February by jurors George J. Mann, professor of health facilities design in Texas A&M University's College of Architecture; Nels H. Berg, senior vice president for construction and facilities at the Mount Sinai Medical Center, New York City; and Martin H. Cohen, FAIA, an architect in Armonk, N.Y. and an officer of the AIA Committee on Architecture for Health.



R. Greg Hurstley

Left: HKS won a gold medal for its design of the Laurel Ridge Psychiatric Hospital.

Right: Page Southerland Page received a silver medal for Seton Northwest Hospital.

Go Native, Texan!

Texas Kiln Products

Native Texas Pecan

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

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

Processors of the Treaty Oak
In the Lost Pines near Bastrop State Park
Call David Miller today: (800) 825-9158

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

Support the Companies that Support TSA

Surveys show that TSA members believe the TSA Annual Meeting and TEXAS ARCHITECT magazine are two of the biggest reasons for joining the Texas Society of Architects. And a big part of members' dues go to support these quality benefits, but most of the costs are actually paid by exhibitors and advertisers. They participate because they value Texas architects and the business they bring. Respond to these companies' support. Send in your reader inquiry cards. Visit their booths at the exhibit hall this November in Houston. Make sure your exhibitors and advertisers know you appreciate their support.



A gold medal was presented to HKS Inc., of Dallas for its design of the Laurel Ridge Psychiatric Hospital in San Antonio. Jurors praised the project for its use of both interior and exterior space. HKS also received a citation for the Cancer Treatment Center at the Schumpert Medical Center in Shreveport, La.

Jurors awarded a silver medal to Page Southerland Page of Austin for its design of Seton Northwest Hospital in Austin. The project's strengths, jurors said, were planning, layout, and interior design.

AC Associates Architects of Lubbock was awarded a citation for its design of the Outpatient Imaging Center at Methodist Hospital in Lubbock, which jurors called "a thoughtful treatment of a high-tech environment." Another citation went to ZBS Studio, Inc. of Dallas for its design of the Women's Breast and Diagnostic Center at Presbyterian Hospital of Dallas; jurors said the project demonstrated an excellent use of budget for a tasteful environment. Healthcare Environment Design of Dallas received a citation for its design of the Tom Landry Sports Medicine and Research Center at the Baylor Health Care System in Dallas (see page 62). Jurors described the facility as an exemplary comprehensive fitness-and-rehabilitation center.

The winning projects will be exhibited in June at the Texas Hospital Association convention in Dallas and Nov. 12-14 at the TSA Annual Meeting in Houston. *Susan Williamson*

CALENDAR

AIA National Convention

The theme of the 124th AIA National Convention and Design Exposition is "Exploration '92: Engaging Society in Vital Ways." The convention will include 150 technical workshops, seminars, forums, and consultations on three tracks: design, technology, and practice. AIA Convention Department (202/626-7395), registration deadline: **MAY 22**

"The New Public Realm"

PROGRESSIVE ARCHITECTURE invites entries in an ideas competition initiated to address the potential of a new public works program in the U.S. The focus is on ideas rather than on detailed designs. **Public Works Competition, PROGRESSIVE ARCHITECTURE** (203/348-7351), deadline: **JUNE 19**

"Cedar Design Naturally"

Projects using Western Red Cedar lumber products are eligible; the competition is co-sponsored by the AIA and the Western Red Cedar Lumber Association. Western Red Cedar Lumber Association (503/224-3930) or AIA (202/626-7930), deadline: **JULY 1**

SUNSET Interior Design Awards

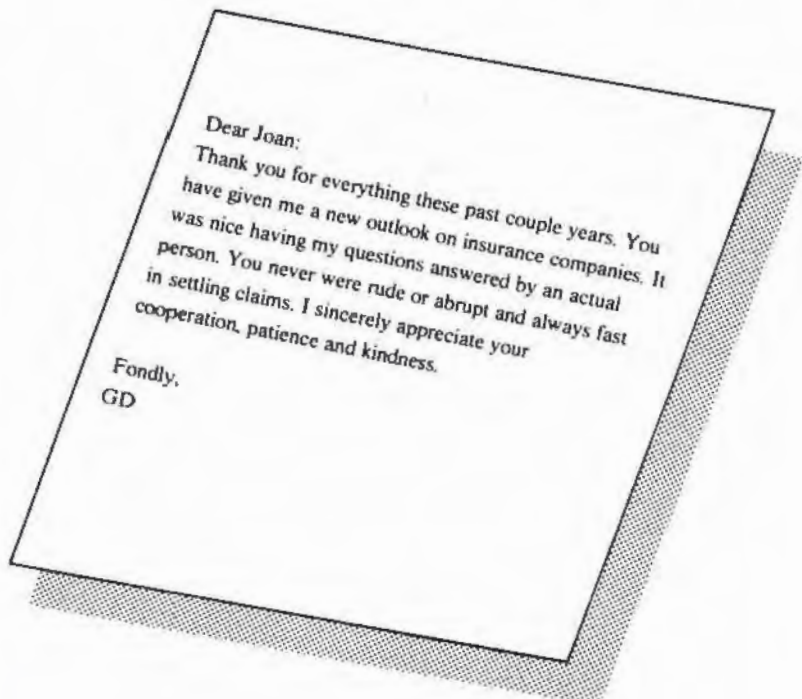
Interior design projects completed since Jan. 1, 1990, and located in the western United States, including Texas, are eligible. Winning projects will be published in the October 1992 issue. **SUNSET Interior Design Awards** (415/321-3600; fax 415/321-8193), deadline: **MAY 15**

Exhibit of School Architecture

Entries will be exhibited at the Texas Association of School Administrators' and the Texas Association of School Boards' joint annual convention in September and at the TSA Annual Meeting in November. Awards will be given for best of show, for design excellence, and for energy-conscious designs. **Janean Ferguson, Texas Association of School Boards** (512/467-0222), deadline: **JUNE 19**

"News," continued on page 16

DON'T ASK US . . . ASK OUR CLIENTS!



**Is there a difference
between insurance plans?
You bet there is!**



Association Administrators
& Consultants, Inc.
The TSA Health Insurance
Service Organization
1-800-854-0491 Toll Free

38th Annual TSA Design Awards



Call for Entries

For only the second year in its history, the Texas Society of Architects Design Awards competition is open to all architects who are registered in Texas, even if they are not TSA members. Construction completed over the last six years is eligible (completed after Jan. 1, 1986). And in addition to the General Design and Interior Architecture entry categories, the Design Awards has a Restoration/Adaptive Use category. Master plan projects may be entered in General Design along with the usual individual projects. These major changes, made first last year, open new windows of opportunity in an exciting new competition.

Look for subtle rules changes this year: the limit of 20 slides per entry has been loosened, the project description sheet has been refined, and eligibility for out-of-state architects has been tightened to require that they enter in-state projects, ensuring a "Texas connection."

Take part in the new TSA Design Awards, where winners are built.
Read the facing page for full competition rules.
The only way to win is to enter.

Entry Deadline: June 30, 1992.

Photos: one 1991 winner (left): Refreshment Stand at the Dallas Arboretum, by Max Levy Architect, Dallas; and one 1988 winner (right): Texas Commerce Tower, Dallas, by Skidmore, Owings & Merrill, Houston

Competition Rules

CELEBRATING its 37th year, the newly expanded TSA Design Awards Program seeks to recognize outstanding architectural projects by architects who practice in Texas and to promote public interest in architectural excellence. In the past, winning projects have been selected from every region of the state, as well as from other countries and states. Winners have come from one-person offices and large firms and have ranged from simple one-room buildings to elaborate high-rise offices. This year all architects who are registered in Texas are invited to submit one or more entries for consideration by this year's jury. Out-of-state architects must enter Texas projects. Judging will take place July 16-17 at the TSA Office in Austin. Winners and their clients will be honored by a special announcement party at the TSA Annual Meeting, November 12-14, in Houston. Winning projects will also be publicized statewide and prominently featured in the November/December 1992 issue of *Texas Architect* magazine.

ELIGIBILITY

Any new project in General Design (including constructed urban design and master planning), Interior Architecture, or Restoration/Adaptive Use may be entered. Construction must have been completed after January 1, 1986, to be eligible. Individuals or firms located in Texas may enter any number of projects anywhere in the world. Texas-registered architects located out of state may enter any number of Texas projects.

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

Projects must be submitted in the name of the firm that executed

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

JUDGING

A jury composed of E. Fay Jones, FAIA, of Fay Jones + Maurice Jennings, Architects, Fayetteville, Ark.; Doss Mabe, AIA, of Zimmer Gunsul Frasca, Newport Beach, Calif.; and Rob Quigley, AIA, of Rob Wellington Quigley Architect, San Diego, Calif., will pick the winners. Project authorship will remain concealed throughout jury deliberations. Awards will be given in three categories: General Design, Interior Architecture, and Restoration/Adaptive Use. 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.

DEADLINE

The fee, entry form, text, and slide submission must arrive at the Texas Society of Architects (Address: 114 West Seventh Street, Suite 1400, Austin, Texas 78701, 512/478-7386) in the same container and at the same time, **BY 5:00 P.M., TUESDAY, JUNE 30, 1992. LATE ENTRIES WILL NOT BE ACCEPTED.**

AWARDS

Architects and clients of winning projects will be honored at the TSA Annual Meeting in Houston, November 12-14.

For publicity purposes, architects of winning projects must submit six copies of an 8" x 10" black-and-white glossy photograph

of one view of the winning project. Publicity photographs must be received at the TSA offices by August 15.

For publication, *Texas Architect* magazine will require original images—not duplicates—of each winning project. The original slides and transparencies will be returned after the magazine has been printed. In addition, the entrant of each winning project will be required to pay a \$150 publication fee to defray the cost of four-color separations.

RETURN OF ENTRIES

Entries from Austin, Dallas, Fort Worth, Houston, and San Antonio will be sent to chapter offices by Aug. 15. Entries from other chapters will be mailed individually.

ENTRY PACKAGE

CHECKLIST. Each entry package must contain the following items, which must all be mailed or delivered to the TSA office in the same container on or before June 30: (1) a boxed slide carousel with slides, (2) one-page data sheet, (3) a completed and signed entry form, in an envelope taped to the outside of the carousel box, and (4) the appropriate registration fee(s) in the envelope with the entry form or, for multiple entries, in any one of the envelopes.

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

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

Following the title slide, each entry must include: (A) One slide of a site plan or aerial photograph with a graphic scale and compass points (interior architecture projects are exempt from this requirement).

(B) At least one slide showing the plan of the project. For a multi-story building, include only those slides necessary to describe the building arrangement and envelope. Sections and other drawings are optional. If included, section location must be marked on the appropriate plans. (C) One text slide containing a brief description of the project, including the program requirements and solution. (D) For restorations and adaptive-use projects, at least one slide describing conditions before the current work started.

DATA SHEET. Each entry must include an image and written text describing the project, with the program requirements and solution, on one side of a letter-size sheet of white paper. The image—a representative photograph or drawing—must be no larger than 5" x 7". The data sheet must be folded and placed inside the slide-carousel box. **DO NOT WRITE YOUR NAME OR THE FIRM NAME ON THIS TEXT SHEET.**

ENTRY FORM. An entry form is found on pages 19-20. Copies of the form should be used for multiple entries. Place the entry form(s) in an envelope with the fee(s) and tape the envelope to the outside of the carousel box.

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

MORE INFORMATION

For additional information on rules, fees, and other matters, call Ray Don Tilley at TSA, 512/478-7386, or fax 512/478-0528.

AIA Trust

Call for
free
information
to save
on Life
Insurance
and
Major
Medical
Plans
Commended
by the
National
AIA
1-800-343-2972



The American
Institute of Architects
Benefit Insurance Trust

NEWS

Eleven from Houston

HOUSTON Eleven winners were selected in the AIA Houston 1992 design awards competition. Jurors Laura Hartman, of Ferneau & Hartman, Berkeley, Calif.; Susan Maxman, FAIA, of Susan Maxman Architects, Philadelphia; and Enrique Norten, of Mexico City, selected the winning projects from the 80 entries received.

Three projects in the architecture category were chosen for honor awards. Hoover & Furr Architects won for its design of the Memorial Sundial, Fountain, and Garden at the Houston Museum of Natural Science. Albert Pope and William Sherman, Architects, received an honor award for its design of Row Houses in Houston. The third honor award went to Val Glitsch, AIA, for her design of the Schiebl House in Houston.

Pope and Sherman received a second honor award, this time in the interior architecture category, for its design of the donor wall at the Museum of Fine Arts, Houston.

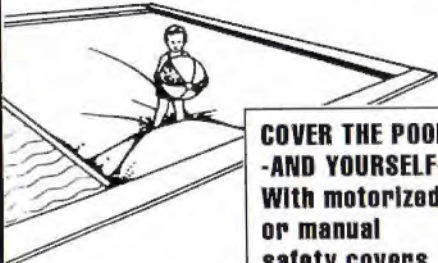
In the urban design category, the El Paso Medical Center Master plan, by Longoria/Peters, received an honor award.



Merit awards were presented, in the interior architecture category, to Reid/Fehn Architecture for its design of Luchó, a men's clothing boutique in Houston; to Val Glitsch, AIA, for her design of the Avant House in Houston; and, in the urban design category, to SLA Studio Land for its design of Water Wonder World in Kobe, Japan.

In the architecture category, a citation went


**PROTECT
YOUR CLIENT'S
MOST VALUABLE ASSET**



**COVER THE POOL
-AND YOURSELF-
With motorized
or manual
safety covers**

SAVES

- Lives
- Maintenance
- Chemicals
- Energy
- Money



Distributor for
SAVE-T COVER II®
manufactured by
Cover-pools, Inc.

(713) 666-4242
6750 West Loop South #440
Bellaire, Texas 77401

It is intended that persons would walk on the pool cover only in an emergency.

**NOW TWO CONVENIENTLY
LOCATED STORES . . .**

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

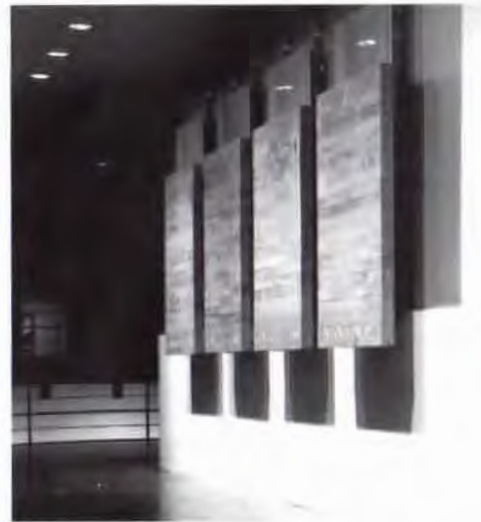


MILLER
BLUEPRINT CO. DOWNTOWN
501 WEST 6TH ST.
Austin, Texas
(512) 478-8793

**. . . TO SERVE BETTER THE
AUSTIN PROFESSIONAL!**



Mark Scheyer/Judd Haggard



to Ray Bailey Architects, Inc., for its renovation and addition to Lamar Senior High School in Houston. In the interior architecture category, a citation was presented to CRSS Architects, Inc., for its design of Riario, a hair salon in Houston. A citation was also presented in the urban design category to Brand + Allen Architects, Inc., for its design of Two Rodeo Drive, an outdoor mall in Beverly Hills, Calif. *SW*

Opposite: El Paso Medical Center plan

Above left: Row Houses

Above: Schiebl House

Top right: Memorial Sundial

Right: Donor wall

**As Mentioned in
The Kiplinger Washington Letter**



**Over 45,000
copies have been sold!**

Law became effective January 26, 1992!

Now! All The New "Technical Element" Requirements for Title III of the Americans With Disabilities Act

*ADA Compliance Guidebook:
A Checklist for Your Building*

Guidebook answers all product application questions: Widths of doors and heights of handles; how to modify entrances; where to place drinking fountains; what is required for ramps, stairs, elevators, doors, etc. Over 300 pages of federal regulation are condensed into this 88-page book! **(#044-ADA-158)**

Designed for daily use by specifiers, architects, building owners and managers, appraisers, contractors and code administrators.

Order today!

The BOMA ADA Compliance Guidebook is available for just \$50 plus shipping and handling. To order call **1-202-408-2685** today.



Circle 56 on the reader inquiry card

El Paso winners chosen

EL PASO The El Paso AIA 1991 design-award competition produced five winners, including three honor awards. Jurors Patricia Davis Wilson, Steve Yesner, Christopher Larsen, and Mark Harpert, all of the Albuquerque, N.M., Chapter/AIA, selected the winners.

Honor awards went to Morris Brown, AIA, MFA/Dimensions in Architecture for its design of the Thiewes/Lambert Residence in El Paso; to Duffy B. Stanley Architects for the rural campus of the Lee Moore Children's Home, located near El Paso; and to Garland/Hilles, AIA, Architects for its design of the Azar Nut Company building in El Paso.

Merit awards were won by Booth Keirsej Mijares Architects for the Benito Martinez Elementary School; and by Stanley + PSA, Inc., Joint Venture Architects for its design of the West Area High School Campus. *SW*

From top: Azar Nut Company by Garland/Hilles, AIA; Lee Moore Children's Home by Duffy B. Stanley Architects; and Thiewes/Lambert Residence by Morris Brown, AIA



Dorset/Leiland Photography

"Landscape," continued from page 8

sign professionals felt in looking at Judd's work. In their role as consultants, they frequently had to take projects on their clients' terms, addressing issues already defined and ignoring those outside the scope of the commission.

John Pastier's opening presentation made clear that, despite the large sums of money and effort Texans have spent to modify the state's landscape, the conventional professional opportunities for landscape architecture are quite narrowly circumscribed. Peter Walker's work at Solana began to break out of this tight set of opportunities to relate publicly accessible places to the natural landscape on a scale comparable to Judd's work at Marfa. However, Judd's opening images demonstrate how careless Texans have become since the 1920s, when the last exemplary landscape projects at a public scale were realized; today, issues of civic beauty and environmental responsibility need to be addressed in public and private planning. *Stephen Fox*

Contributing editor Stephen Fox is an architectural historian living in Houston.

Need to know more? Start here ...

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

Pg.	Advertiser	Circle Number
27	Marvin Windows	4
36	Masonry & Glass Systems, Inc.	10
35	Masonry Institute	3
16	Miller Blueprint	13
31	Pavestone Company	17
16	Pro-Tex Pool Covers	62
4	Professional Lines Underwriting Specialists	12
37	Secure, Inc.	34
12	Texas Kiln Products	106
33	Thoro System Products	60
28	United Glazed Products	81
34	Valley Builders Supply	23
12	Vulcraft	80
6	Wilsonart - Ralph Wilson Plastics Co.	1
16	AIA Benefit Insurance Trust	14
22	Apple Computer, Inc.	27
13	Association Administrators & Consultants	11
24	Blair Graphics	61
17	BOMA ADA Guide	56
70	Chemstar Lime	5
2	The Conrad Co.	16
29	Featherlite Building Products	6
10	Gerard Tile	115
25	Graphisoft USA	25
30	Great Southern Supply	9
28	Interstate Brick Co.	79

Build Your Collection

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

SUBSCRIPTION ACTION CARD *Save by Subscribing to TA!*

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

- One year, six issues, \$21 13% off the cover
 Two years, twelve issues, \$38 21% off the cover
 Student rate, one-year, \$15 38% off the cover

- Payment enclosed. One free issue on a one-year subscription, 7 in all; or TWO free issues on a two-year subscription, 14 in all.
 Bill me.

Primary business/industry (check only one):

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

Please specify:

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

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

This card expires July 31, 1992. TEXAS ARCHITECT May/June 1992 Issue

To Enter the 38th Annual TSA Design Awards

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 \$180 for the first project entered by a non-TSA member, \$160 for the second, and \$140 for the third and further entries; or \$100 for the first project entered by a TSA member, \$90 for the second, and \$80 for the third and further entries.

Tape the envelope to the outside of the carousel of slides entered and send the entire package to: Texas Society of Architects, 114 West Seventh Street, Suite 1400, Austin, Texas 78701. For information call Ray Don Tilley at 512/478-7386.

38th Annual TSA Design Awards Entry Form

Please provide the information requested on both sides of this form and read carefully the rules printed on pages 14-15 before preparing your entry(ies). Please print clearly in ink.

Project Credits

Entrant's Name
 Title/Position
 Firm Name(s)
 Mail Address
 City/State/Zip
 Telephone
 TBAE Registration Number

Owner (at project completion)
 Architect (list firm name, key team members)
 Consultants (landscape, structural, MEP, etc.)
 General Contractor
 Photographer

Competition entry deadline: June 30, 1992. TEXAS ARCHITECT May/June 1992 Issue

To Receive Free Product Information

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

FREE PRODUCT INFORMATION *Reader Inquiry Service*

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

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

Please check the appropriate boxes below:

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

Do you write or approve product specifications? Yes No

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

- Information Needed for:
 Current Project New Building
 Future Project Remodeling

Please circle your reader inquiry number(s):

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165
166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195

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

Card expires July 31, 1992. May/June 1992 Issue

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

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

Send in your cards today.



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

TEXASARCHITECT

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



Project Information

Project Name

Project Location

Bldg. size in sq. ft.

Mo./yr. completed

Category General Design Interior Architecture
(choose one) Restoration/Adaptive Use

Project type (check one) Corporate Office Building Residences and Apartments (multifamily)
 Bank Housing (single-family)
 Retail Building Urban Design
 Hotel and/or Restaurant Master Plan
 Public/Civic Building Other (specify below)
 Industrial Building Medical Building
 Religious Building College Facility
 School (primary or secondary)

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

Signature

Date

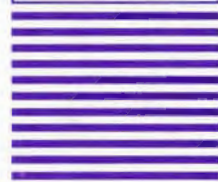
Fee \$180 entry fee for first project by non-TSA member, \$160 for second project, \$140 for third and further projects; \$100 for first project by TSA member, \$90 for second project, \$80 for third and further projects

Check Number

This is entry # of total entries.



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

TEXASARCHITECT

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



For
ARCHITECTS

A/E/C SYSTEMS® '92

The world's largest computer and management show
for the design and construction industry
Conference June 8-11 ■ Exhibit June 9-11 ■ Dallas, Texas USA

Create better projects, maximize productivity, and sharpen your management effectiveness.

See, touch and compare the hottest hardware, software, peripherals and supplies for every application at the annual event where design and construction professionals make their best computer connections.

A/E/C SYSTEMS '92 is *the* technology connection for today's computer-sophisticated architects, engineers, contractors, facilities managers, GIS professionals, and others in the design and construction industry. The comprehensive exposition is actually a host of related exhibits of interest to the entire project team, happening simultaneously.

In application areas, special-interest users can zero in on pro-

ducts primarily for design, construction, computer-assisted specifying, facilities management, reprographics, or GIS, while neighborhoods sponsored by Autodesk and Intergraph display linkable systems from many developers in a one-stop shopping environment.

Each exhibit stands alone, but all relate closely, and attendees have full crossover privileges to every area of the show. If you want to see it, it will be at A/E/C SYSTEMS '92.

Connect with the best computer minds at conferences that teach you how to find better solutions to clients' problems ... design & build quality facilities at lower cost ... operate the built environment more efficiently.

Looking at the latest technology is good, but learning how to use it for maximum benefit to your firm and your clients is even better. That's what the 1992 conference program is all about.

More than 100 sessions ranging in length from 60 minutes to 3 days are scheduled between June 8 and 11 including:

- **Managing Your Architectural CADD System**
- **Computers in Architectural Design & Modeling**
- **Computer-integrated Design: The Real Payoff**

Our conferences don't waste your time with circuit lecturers or vendor pitches. Get it straight from fellow users at A/E/C SYSTEMS '92 ... where design and construction professionals make the best computer connections.

A/E/C SYSTEMS '92

Phone 1-800-451-1196
or 1-203-666-6097

or fax this form to
1-203-666-4782

or mail this form to
A/E/C SYSTEMS '92
PO Box 310318
Newington, CT 06131-0318

Phone, fax, or write for complete information...fast!
Print or type clearly—or just tape your business card below.

A2

Name _____

Title _____

Company Name _____

Mailing Address _____

City, State, ZIP Code _____

Connect me with A/E/C SYSTEMS '92! Send the following right away: 32-page conference catalog

Special Advertising Section

A/E/C Systems '92

A/E/C SYSTEMS '92, a computer applications show for design and construction professionals, is scheduled for June 9-11 at the Dallas Convention Center. The show is actually a host of related exhibits of interest to the entire project team.

The 1,300-booth product exhibition makes the show the world's largest for the architect, engineer, contractor, and facilities-management market. In addition to the displays of computer software, hardware, and peripherals, the show includes the following special exhibits: A/E/C Systems Software Center; Intellibuild Pavilion; CAS Hands-On Education Center; A/E/C Systems Multimedia Center and Theater; A/E/C Systems Tradeshow Disk Kiosks; and A/E/C Systems Future.

Special-interest users can zero in on

products primarily for design, construction, computer-assisted specifying, facilities management, reprographics, or GIS. In addition, Autodesk and Intergraph will display linkable systems from a variety of developers in a one-stop shopping environment.

The concurrent three-day conference features more than 100 tutorials, seminars, and special panels that focus on using the technology featured in the products exhibition.

Other events to be held in conjunction with A/E/C '92 are CMC Spring, the computer show for contractors; Facilities, the high-tech show for facility managers; and Autodesk Expo, the conference and exhibit focusing on AutoCAD. An admission badge to any one of the shows grants admission to all.

Blair Graphics

announces

LARGE FORMAT

DIGITAL COLOR

on the

Canon Bubble Jet

and

Canon CLC 500

from Mac, AutoCAD & more!

Visit us in Booth 2227

at the

**AEC Systems Show for a
Demonstration and Samples
or**

Blair Graphics

Downtown Dallas

Plaza of the Americas

600 N. Pearl, Suite 300

(214) 969-7021

Circle 61 on the reader inquiry card

Blair Graphics

- Diazo •
- Daito • Photoplotting •
- CAD / Laser Plotting • B&W Camera •
- Cibachrome • Commercial Color Lab •
- Canon Bubble Jet & CLC500 Copies •
- Mac & PC Large Digital Color Output •
- Desktop Publishing • Graphic Design •
- Mounting/Laminating • Xerox Copies •
- Facility Management • Court Exhibits •
- Engineering Supplies •

Plano Branch
1100 Capital Ave.
Plano, Texas 75074
(214) 423-7444

Dallas Branch
Plaza of the Americas
600 N. Pearl, Suite 300
Dallas, Texas 75201
(214) 969-7021

Circle 61 on the reader inquiry card

**"Your Complete
Reprographics
Specialist"**



MARVIN WINDOWS' Computer Aided Design software is designed to work with AutoCAD Versions 2.52 through 11.0 and with all CAD packages that read DOS DXF files. The software lets design professionals draw and detail windows and doors in just a few keystrokes. It includes standard size symbols, elevations, and an architectural detail and specification manual on computer disk.

For more information on Marvin Windows' Computer Aided Design Program, contact the company at 1-800-328-0268.

Circle 4 on the reader inquiry card

“12 months and 12 systems later we decided ArchiCAD was the system for us.”*



“We chose ArchiCAD for three primary reasons: Its ability to convert instantly from 2D to 3D makes it a very powerful design tool. Its detailed rendering ability makes it a very powerful tool for presentations. And, its ease

of learning and operation. People in our in-house training program typically find themselves able to put a building together within the first two hours!

“One of the strengths of ArchiCAD is its functionality throughout the life of a project. We use it for schematic design because it allows us to examine many different design options. Then we move into preliminary design and take advantage of the rendering

capabilities of the package. From there we move directly into the construction drawing phase. The data base generated during these two phases can then generate a Bill-of-Materials for very detailed cost estimates.

“The upshot here is that we can use ArchiCAD from the beginning to the end of the project.”

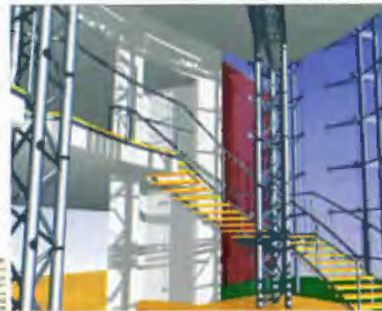
Chuck Hill, Architect
The Orcutt-Winslow Partnership
Phoenix, Arizona
Orcutt-Winslow is a firm of 30 registered architects specializing in educational and medical projects.

DESIGN & MODELING



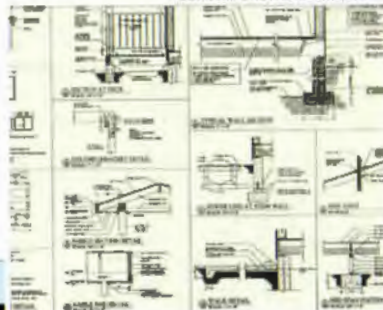
Media 5 Architects

RENDERING & FLY-BYS



Bertam Bohmman, Architects

CONSTRUCTION DOCUMENTS



MATERIAL QUANTIFICATION

Calculation Settings...
Calculate Quantities

Digitizer Setup...
Turn Digitizer On

Plot Setup...
Plot...

ArchiCAD 4.1
Integrated Architectural Software

*You don't have to take Chuck's word for it. Send for the free ArchiCAD video and see the most advanced, integrated architectural software money can buy, for yourself. Call 1-800-344-3468 or Fax 1-415-871-5481, today.

NAME _____ DAYTIME PHONE _____
 COMPANY _____ TITLE _____
 ADDRESS _____
 CITY/STATE/ZIP/COUNTRY _____



The best just got better.
Come see the result of
10 years of
development with
ArchiCAD 4.1

Integrated
Architectural Software



Image Courtesy Media 5 Architects

See our Ad on pg. 24

or

visit us at AEC Systems
Dallas TX June 9-11, 1992
Booth #348

or

See our demo at AIA Expo
in the Apple Booth #2236
Boston MA June 19-21, 1992

GRAPHISOFT

Call 1-800-344-3468 for more information

Circle 4 on the reader inquiry card



Come
see why
some
architects
are more
inspired
than
others.

See our ad on page 22

or

visit us at A/E/C Systems
Dallas, TX June 9-11, 1992
Booth #435

or

visit us at AIA Expo
Boston, MA June 19-21, 1992,
Booth #2236

Apple Computer, Inc.

Circle 27 on the reader inquiry card



For more information,
visit one of the centers listed below,
or circle 4 on the reader inquiry card

AUSTIN

Marvin Windows Planning Center

2120 Denton Drive, Suite 109
Austin, Texas 78758
800/333-9203 512/835-9203

Attn: John Faulkner

Bryan/College Station 800/333-9203

Temple/Belton 800/333-9203

DALLAS

Marvin Windows Planning Center

2619 Lombardy Lane
Dallas, Texas 75220
800/888-3667 214/351-1186

Attn: David Faulkner

Waco 800/888-3667

FORT WORTH

Marvin Windows Planning Center

5801 Curzon, Suite 1F
Fort Worth, Texas 76107
817/737-8877

Attn: David Reynolds

HOUSTON

Lone Star Plywood and Door Corp.

16001 Tomball Parkway
Houston, Texas 77086
800/934-3502 713/440-9090

Beaumont/Port Arthur 800/934-3502

Bryan/College Station 800/934-3502

LONGVIEW

Marvin Windows Planning Center

1707 Loop 281 West
Longview, Texas 75604
800/288-3667 214/759-9675

Attn: Lonnie Robinson

Tyler 800/288-3667

LUBBOCK

Frontier Wholesale Co.

833 East 40th
Lubbock, Texas 79404
800/444-3667 806/744-1404

Attn: David Thompson

SAN ANTONIO

The Fisher Millwork's

Home Design Center

6450 Camp Bullis Road
San Antonio, Texas 78257
512/698-0914 800/669-0914

Attn: Jan Salinas

Corpus Christi 800/669-0914

Attn: Harry Armenia

Kerrville Area 800/669-0914

Attn: Bob Garcia

McAllen, Brownsville, Laredo

800/669-0914

Attn: John Solomon

TULSA

Marvin Windows Planning Center

5700 E. 61st St., Suite 105
Tulsa, Oklahoma 74136
800/283-6352 918/481-6352

Attn: Tom Braswell

Circle 25 on the reader inquiry card

WHEN IT COMES TO BAYS, WE'VE GOT ALL THE ANGLES.



A Residence in Dallas, photograph by James F. Wilson

When the view outside is as pretty as a picture, you'll want to make sure it's displayed in the proper frame. Every Marvin window is painstakingly crafted by hand and made to order, regardless of size or shape, to ensure not only long-lasting beauty, but long-lasting performance as well, even in the challenging, unpredictable Southwest climate.

And with a Marvin bay window, you can choose your angle—30°, 45°, 60°, 90°—to satisfy your clients' every desire. And, once you've chosen the angle, we can build bay windows in an endless variety of sizes—even as large as 12 feet high. And if we've never made what you've designed, we probably will.

Our bay windows are available with either casement, awning or double hung operating units, and provide the same practical and energy efficient features as each of these styles.

For more information or a catalog featuring the entire line of Marvin Windows and Doors, call **1-800-346-5128** or write Marvin Windows, Warroad, Minnesota 56763.

"Project after project, Marvin has provided outstanding service and the flexibility to handle a variety of custom designs, which is important to me. But Marvin also does this while helping us keep to our clients' budgets. And on projects like this, that's harder than it looks."

—Larry Boerder, AIA, Architect

MARVIN WINDOWS



Circle 4 on the reader inquiry card

Masonry & Concrete

NOT SURPRISINGLY, masonry and concrete industry spokesmen around the state say that as the state's economy goes, so goes their business. And they are hopeful that the economy, and thus their business, will soon get better.

"We're just starting to pull out of the economic crunch here in Texas," says Jack Stubbs of the Masonry Institute, an

organization of brick and masonry manufacturers dedicated to providing technical assistance to architects. "The Gulf Coast is the hottest area in the state for us right now, but we're seeing improvement all over. We're just seeing more masonry on buildings all around the state."

R.G. "Trey" Atwood, III, of Feather-

lite Building Products, a leading producer of concrete masonry units in the Southwest, believes that the masonry industry in Texas bottomed out in 1991; he expects continued growth for the industry in 1993 and beyond. An improving statewide economy is a primary factor in that expected growth, but Atwood also credits a change in the attitudes of architects and owners. "Architects have always been concerned with initial cost," Atwood says. "But in the '90s, we're beginning to see a new way of looking at cost. We're seeing more concern about life-cycle cost. People are looking more to the long term."

Both Stubbs and Atwood say that the masonry and concrete industry's primary "Masonry," continued on page 37



Spectra-Glaze® II

FACTORY-GLAZED CONCRETE MASONRY UNITS

In Texas and the Southwest:

- Design opportunities -- unlimited colors, flexibility in scale and pattern (even 12" x 12" and 16" x 16" face sizes), interesting textures.
- Proven performance, interior and exterior.
- Initial and life-cycle cost savings.
- Supply from large, efficient plants.

For service, call our Southwest Division at 1-800-552-7501.

United Glazed Products, Division of the Burns & Russell Company

Circle 81 on the reader inquiry card

16" ATLAS™ BRICK.



INTERSTATE BRICK
Nothing Else Stacks Up

DESCRIPTION.

- Atlas Brick is Interstates High-Fired, Burned Clay, Hollow Load Bearing Brick.

ADVANTAGES.

- High masonry strengths for stronger, safer walls.
- Economical because it provides an architectural finish as well as supporting the structure.
- Low Maintenance.
- High Fire Resistance
- Improved colors and textures provides the permanent beauty and warmth of brick construction.

Commercial/Residential Divisions
(801) 799-1951

Out of State WATS (800) 233-8654

In State WATS (800) 233-1244

9780 South 5200 West
West Jordan, Utah 84088

Circle 79 on the reader inquiry card

Quality Architectural Products for every Design Expression!

- Hand Made Brick
- CAESAR Stone
- WECK Glass Block
- Porcelain Tile
- NUWAY Entrance Matting
- Brick Pavers



**Great Southern
Supply Co.**

(800) 323-4398

SHOWROOM • 3637 WEST
ALABAMA • SUITE 490
HOUSTON TX 77027

Circle 9 on the reader inquiry card

GREAT ACCOMPLISHMENTS

Great architectural accomplishments are never forgotten. That's why great architects have been specifying Featherlite's Texas Quarries division's natural limestone for over sixty years. Cordova Cream, Cordova Shell, and Lueders limestone has been the natural selection in countless projects throughout Texas since 1929. Texas Quarries provides superlative craftsmanship and a variety of styles and textures as expansive as the architect's imagination.



Featherlite now offers StoneWall, a landscape-retaining-wall system that goes up more easily and quickly than any other product on the market today. StoneWall provides a natural fit in any landscape while allowing complete design flexibility. More economical than poured concrete and superior to wood, its lightweight, easy-to-handle units make for mortarless, simple and fast installation.

The newest face in masonry is Featherlite's BURNISHED MASONRY UNITS. For a durable, inexpensive and easy-to-install finish with the beautiful look of classic stone, architects can now specify Burnished Masonry Units for both interior and exterior surfaces. Manufactured in Texas by Featherlite and available throughout the Southwest, the units have an exposed aggregate finish available in pink granite, terrazzo, cream limestone, brown, saddle tan, and dark-gray onyx.



FEATHERLITE

... a Justin Company

Featherlite Building
Products Corp.
Marketing Dept.
P.O. Box 1029
Austin, TX 78767
512/472-2424

Circle 6 on the reader inquiry card



**Spectra-Glaze® II
Concrete/Masonry Units**

Complete presentation of factory glazed concrete masonry units for interior and exterior walls. Ease of modular concrete masonry design and construction combined with a sanitary, durable, permanent glazed surface offering design flexibility—a full spectrum of colors, wide range of scale and pattern, textured surfaces, engraved signage, and custom murals. Decades of proven performance in all kinds of institutional, industrial, commercial, and government buildings.

Circle 81 on the reader inquiry card



THORO SYSTEM PRODUCTS

YOUR ONE SOURCE
for Waterproofing, Restoring & Protecting
All Types of Concrete & Masonry

Thoro's "system" of compatible products is formulated for specific applications; suitable for interior and exterior use, above or below-grade. When there's concrete and masonry work to do, Thoro System Products offer successful solutions and consistent, long-lasting results.



Mack Long III
Long Supply
P.O. Box 222118
Dallas, TX 75222
212/747-4000

Kenny Thompson
Lynwood Building Materials
1201 West Elsemere
San Antonio, TX 78201
512/349-4301

Circle 60 on the reader inquiry card



**GLASS
BLOCK**

CALL

**GREAT SOUTHERN
SUPPLY COMPANY**

Houston (713) 644-1751
Dallas (214) 358-1070

- Many distinctive patterns
- Immediately available
- Competitively priced

**Great Southern
Supply Co.**

Houston Showroom: 3637 West Alabama
at Timmons Lane, Suite 490
Houston, Texas 77027

Dallas: 6115 Denton Drive
Suite 105, Dallas, Texas 75235

Circle 9 on the reader inquiry card



Windsor Stone™ is ideal for landscaping needs
and small walls up to 3 ft.
Patent Pending

Diamond Wall™ offers creative flexibility
for retaining walls 4 ft. and over.
U.S. Patent # 5,062,610

*Segmental concrete retaining wall systems
designed with ease of installation in mind.*

- Retaining Walls
- Tree Rings
- Terraced Walls / Gardens
- Planters

Circle 17 on the reader inquiry card



PAVESTONE® CO.
MODULAR CONCRETE BEAUTY™

700 Heritage Square I
4835 LBJ @ Dallas Parkway
Dallas, Texas 75244
1-800-245-PAVE or
1-800-580-PAVE (Texas Only)

Grapevine, TX: (817) 481-5802 Katy, TX: (713) 391-PAVE
Phoenix, AZ: (602) 257-4588 Las Vegas, NV: (702) 456-6292



DIAMOND™

The Pinless System™

Segmental concrete retaining wall system

- Flexible design
- Easy installation
- Rugged durability

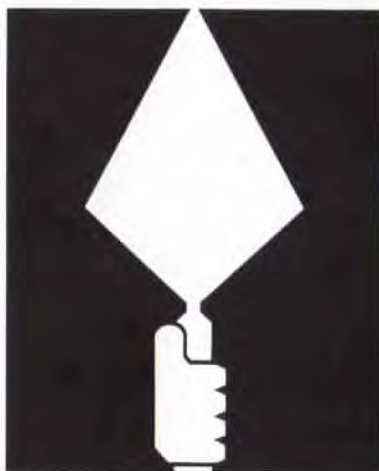
Circle 17 on the reader inquiry card



PAVESTONE CO.
MODULAR CONCRETE BEAUTY™

1-800-245-PAVE or 1-800-580-PAVE (Texas Only)

™ - Trademark of Block Systems, Inc. U.S. Patent # 5,062,610



Masonry Institute of Texas

Circle 3 on the reader inquiry card
P. O. Box 34583
Houston, Texas 77234



THORO
SYSTEM
PRODUCTS

Texas Dealers

Long Supply Company

P.O. Box 222118
Dallas, Texas 75222

1527 West Commerce
Dallas, Texas 75208

(214) 747-4000

Lynwood Building Materials

1201 West Elsemere
San Antonio, Texas 78201

512/349-4301

Call either of these dealers for more information or to ask questions about Thoro System Products, or for more detailed product literature and assistance, circle 60 on the reader inquiry card.

TURN ORDINARY WALLS INTO GRANSTONE® WALLS. FROM THORO.



Nara Shoka College, Nara City, Japan

©1992 Thoro System Products

Now concrete, masonry, EIFS, and scratch-and-brown walls, either exterior or interior, can have the look of solid granite at a fraction of the cost. It's easy with Thoro's **Granstone® Finish System**. This architectural finish system can be applied quickly to create the appearance of natural stone. It is available in 12 standard colors and allows the ultimate in design flexibility.

Use Granstone to rejuvenate an entire exterior, or just to accent architectural details. A Granstone finish resists mildew, fungus, freeze-thaw cycles, wind-driven rain and airborne pollutants. It is eligible for Thoro's limited material and labor warranty.

Find out how you can turn ordinary walls into Granstone walls. Call **(800) 327-1570**. In Florida call **(305) 597-8100** or write to:

Thoro System Products,
7800 N.W. 38th Street,
Miami, Florida 33166.



**THORO
SYSTEM
PRODUCTS**

ICI A Part of ICI Specialties

See Us In Sweet's Catalog.

Circle 60 on the reader inquiry card



Designer Series: Shadow Stone

Castle Rock and Shadow Stone architectural concrete masonry units are available exclusively through Featherlite Building Products Corporation. Enrich your next project with beauty, performance, and durability.



Rockface

Architectural custom masonry units by Featherlite Building Products Corporation. Ideas expressed by light, shadow, strength, and beauty with creativity limited only by your imagination.

Featherlite Building Products Corporation

Circle 6 on the reader inquiry card

INTRODUCING THE NEW
TEXTRA Pattern.
Everyone sees it differently.

**PITTSBURGH CORNING
 PC GLASSBLOCK
 PRODUCTS**

TEXTRA™ pattern PC GlassBlock® from Masonry & Glass Systems offers moderate light transmission with an unusual, three-dimensional feel. The TEXTRA™ pattern combines the sparkle and light refraction of repeating, multi-ribbed squares with the openness of interspersed transparency.

Circle 10 on the reader inquiry card

SplitFace Block • Fluted Block • Slump Block • Glass Block • Concrete Brick • Concrete Pavers



Plaza Ten Building - McAllen, Texas
 Tom Ashley III Architect



Valley Medical Arts Clinic - McAllen, Texas
 Rike & Ogden Architects



Resurrection Catholic Church - Alamo, Texas
 Labunski & Assoc. Architects

Beauty • Strength • Durability
CUSTOM ARCHITECTURAL MASONRY



THE LARGEST MASONRY SUPPLIER IN SOUTH TEXAS

P.O. Drawer Z • PHARR, TEXAS 78577 • 512 787-3223



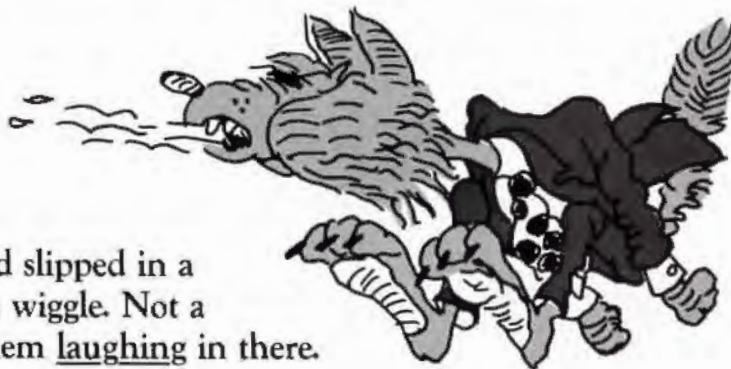
I Liked Neighborhood Terrorism Until The Day Of The Masonry Hut!

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

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

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

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



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

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



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

Circle 3 on the reader inquiry card

THE LARGEST MASONRY SUPPLIER
IN SOUTH TEXAS



Concrete Pavers
Meets State Specifications...
Yours Too!

Valley
BUILDERS SUPPLY
**BLOCK
& BRICK**

P.O. Drawer Z • Pharr, Texas 78577
512 787-3223

CONCRETE PROBLEMS?

Need help sealing, coating, staining, or waterproofing your concrete projects?
Secure Incorporated manufactures a complete line of concrete products that can help you overcome your problems and still keep you within your projected budget. If you need help, give us a call - maybe we can help.



Circle 34 on the reader inquiry card

Interstate Brick Company specializes in 16-inch-long structural brick. Any design that incorporates structural masonry can be designed of structural brick. Interstate has a palette of over two dozen colors in six different textures and is able to manufacture nearly any brick shape imaginable.

The result is a fantastic design alternative to concrete block. You can even design a building using Interstate's 8x8x16 structural brick.

Interstate has marketed their structural brick all over the United States for many years and is currently supplying 6x8x16 and 8x8x16 brick for the new prison facility in Abilene, Texas.

Interstate Brick
9780 South 5200 West
West Jordan, Utah 84088-5689
800/233-8654

Circle 79 on the reader inquiry card

Introducing the new TEXTRA Pattern.



Everyone sees it differently.

The textured look of Pittsburgh Corning's new TEXTRA™ pattern elicits many impressions: Grid . . . checkerboard . . . even lattice. It's alive and dynamic, changing with vantage point, light source, and movement! The TEXTRA™ pattern combines the sparkle and light refraction of repeating, multi-ribbed squares with the openness of interspersed transparency. Installed with the KWIK'N EZ™ Silicone System (left), it's an all-glass look. Use VeriTru™ Spacers and mortar (right) for a traditional grid look.



Master Distributor
of American-Made

PCGLASSBLOCK®

**MASONRY & GLASS
SYSTEMS INC.**
9189-F Winkler, Houston, Texas 77017
P.O. Box 87097, Houston, Texas 77287-7097
Phone: 713/944-9716 Fax: 713/944-1723

Circle 10 on the reader inquiry card

"Masonry," continued from page 28
 client continues to be public institutions. "We're seeing a lot of jail construction these days," Stubbs says, "and that almost always means stone or brick." Healthcare clients saw the masonry and stone industry through the lean times, as construction of hospitals and related facilities continued even during the economic slump. Medical facilities have traditionally been built of brick or stone, Stubbs says. Stone has been particularly popular with hospitals in the last few years, he adds.

Although the housing industry in the state, long a major user of brick and stone, remains depressed, Stubbs says that the market for houses in the upper end of the range, from \$100,000 to \$150,000 and up, has improved somewhat in the last year or so.

Atwood also mentions the residential market when asked about the future of concrete masonry in the state. Although concrete masonry has not been used much in the past for residential construction, he says, that may be changing as a range of more aesthetically pleasing concrete masonry products is introduced. Some of these products have been available in other parts of the country for several years, but are only recently becoming available in Texas.

"The ground-face concrete masonry unit has become really popular in the last couple of years," Atwood says. The ground-face units are concrete blocks to which an aggregate or color has been added. The face of the block is then ground to reveal the color or texture; an acrylic sealant is added to protect the finish. "What you get is the look of a more expensive material, terrazzo or granite or native limestone, for example, in a masonry unit," Atwood explains. Also available are split-face, sand-blasted, and other types of custom masonry units.

The availability of concrete masonry units that are aesthetically pleasing as well as durable, economical, fire-safe, sound-absorbing, and practically maintenance free—qualities concrete masonry has long been known for—has led to an increase in its use in markets that

have traditionally ignored or avoided it. "We're seeing custom masonry units, ground-face and split-face, used more and more in residential construction, especially in contemporary homes," Atwood says.

The primary customer for concrete masonry products is the same, Atwood says, as for brick and stone: the public

sector. However, like Stubbs, he believes that as the economic outlook for the state improves over the next several years, the market for masonry products, whether concrete or brick or stone, will broaden. The long-term benefits of masonry and concrete—durability combined with aesthetics—are the keys to a successful future for the industry.

We are trying to make it **EASIER**

TO GET IT RIGHT

Call us, we will try to help you with your chemical specifications for concrete coatings and stains.



SECURE
 INCORPORATED

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

Reprints

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

Paths to a Renewed Eclecticism



TEXAS ARCHITECTS are finding new approaches to eclectic house design, using styles that range from respectful adaptations of historical and vernacular traditions to regionalized modernism.



This page: William F. Stern's house in Houston shows siting and details adapted from his source in the low-scale bungalows of his neighborhood,

which dates from the 1920s. Stern stretched the bungalow upward and outward, however, to accommodate his contemporary-art collection.



Stern House photographs by Paul Heaster



Renewing Eclecticism

by Joel Warren Barna

IN *THE ARCHITECT AND THE AMERICAN COUNTRY HOUSE*, his masterful history of high-style house design between 1895 and 1940, architect and historian Mark Alan Hewitt rediscovers the work of two generations of American architects, designers of houses that embody what Hewitt calls "the domestic eclecticism of the American plutocracy."

Until recently, that eclecticism has been in eclipse, condemned within the mainstream architectural community and among the highest-profile clients in roughly the same terms that early modernist polemicists proclaimed: That eclecticism was always a matter of unworthy imitation, with insecure Americans aping Europeans, newly rich burghers impersonating aristocrats, and moderns seeking false comfort in the trappings of their ancestors. While this may have been applicable to some of the "stately homes" of the 1880s (Hewitt quotes novelist Henry James on the the "hollowness" of some of the most celebrated), such prejudices ignore the myriad sources of eclectic imagery, from republican Rome to Art Deco, that had been nativized and domesticated dur-

Below: The Edelman House by L. Barry Davidson Architects is an adaptation of the high-roofed Acadian cottage to a Houston-area suburban

neighborhood. Louisiana brick was used for the walls.

Bottom: Dining room and kitchen, Edelman House

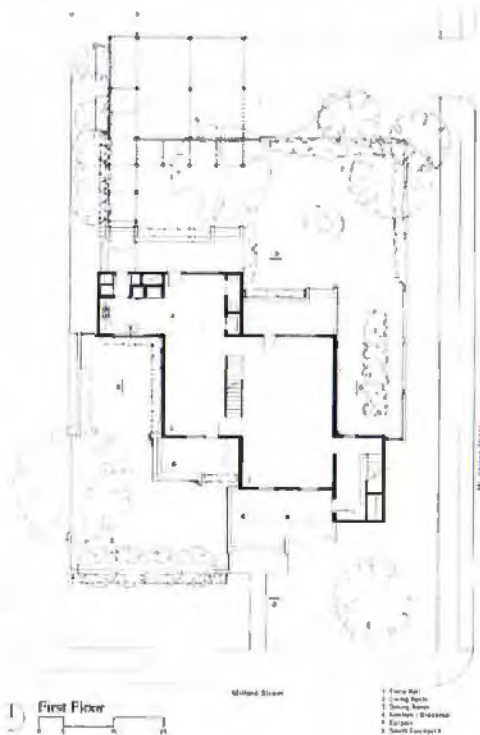
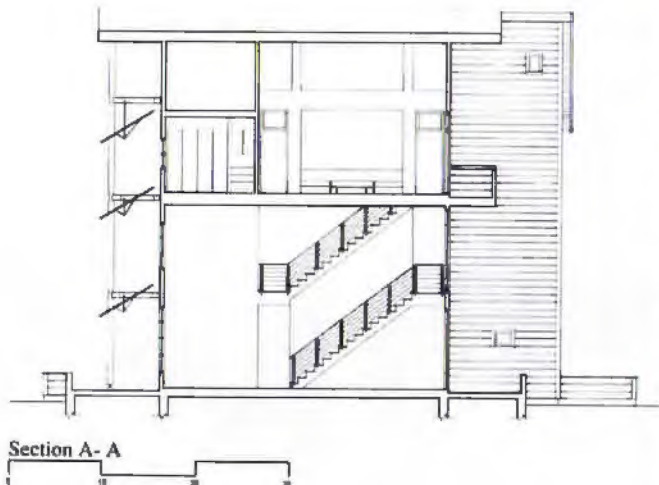
Top right: Porches extend along the east and west facades of the Edelman House; the cottage model makes sense in Houston's climate.

Bottom right: Family room, Edelman House; warm-toned Louisiana cypress is used for paneling; pine beams bear the weight of the upper floor.



Edelman House photographs by J. Griffin Smith





ing the course of America's history. And the modernist censure of the eclectic architectural tradition, elevating impersonal abstractness and personal creativity with equal vigor, also obscured the fact that, as Hewitt says, "To an eclectic architect, the choice of a source was in itself a creative act, a means of identifying with an ideal or a credo, a profession of who he was and what he aspired to. When he 'quoted' from the work of a master . . . he did so in homage. . . [acknowledging] the universality of the ideas and innovations in it and [offering] his variation as a perpetuation of a classic formula."

With modernism looking stodgily establishmentarian and shopworn, the postmodernist theorists of the last 20 years rediscovered historical universality, and turned to appropriating images, building forms, and planning principles from the past. But postmodernism was more bridge than stopping point, marked by a thinness of effect and a psychological nervousness that set it apart from early eclectic architecture. A new eclecticism—separated from postmodernism by a willingness to respond with straightforward respect to historical sources, without postmodern irony—has emerged in recent years, coexisting on an equal footing with a reborn modernism. As the houses on these pages show, many Texas architects are among those exploring what this new eclecticism can mean.

Hewitt describes four methods used by early 20th-century eclectic architects for approaching source material. The first and most important was typological analogy, in which high-style historical precedents, usually great classical buildings, were adapted to contemporary programs; Hewitt cites the example of McKim, Mead and White's choice of a Florentine palazzo as a model for the University Club. The second was genre application, the free adaptation of Tudor architecture, for example. The third approach was scholarly quotation. The

fourth was pastiche of old and new fragments, for example in Julia Morgan's San Simeon, much of which had been literally removed from European buildings.

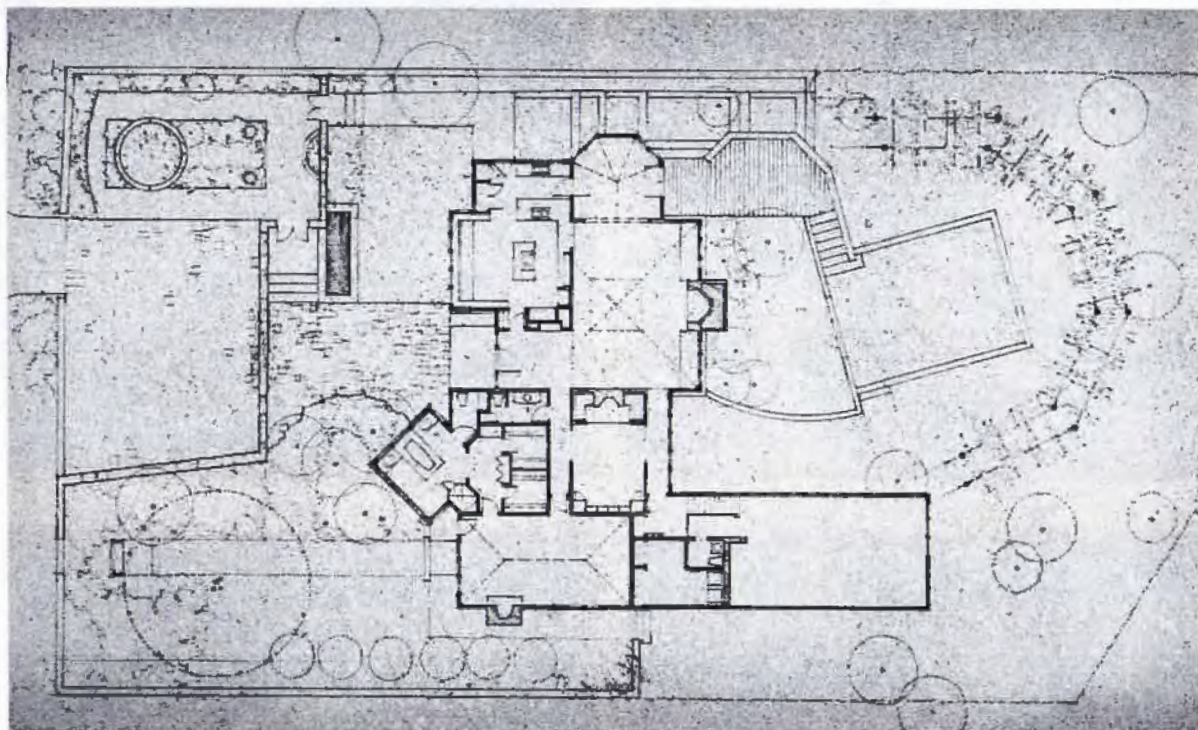
Plutocracy isn't what it used to be, and there is little call for architects to design houses on the scale of Biltmore, the 255-room French Renaissance-style mansion designed by Richard Morris Hunt and built by George Washington Vanderbilt in 1895. Indeed, as Hewitt argues, Biltmore was itself something of a dinosaur when it was finished. The taste of clients changed, and the demand for "stately homes" was replaced by demand for "country places." Today, even those who find themselves suddenly very rich are more likely to want their houses to portray them as people of good sense and exemplars of solid American values, rather than as lost Dauphins.

In today's environment, a different architectural sensibility is called for, and vernacular buildings are more likely to be chosen as sources to model houses on, instead of palazzos or classical temples. Thus what Hewitt calls genre application, with "genre" related to that sense of the word used in art history for depictions drawn from the everyday life of average people, has superseded typological analogy as the primary avenue for approaching source material for adaptation. The fact that architectural education no longer centers on studies of classical monuments, as it once did, reinforces this effect. So does the particular confluence of modernism and regionalism, championed by O'Neil Ford, Harwell Hamilton Harris, and other leading figures in Texas architecture after World War II. Since that time, Texas vernacular architecture, not high-style European classicism, has been treated as the authentic and appropriately adaptable wellspring of architectural virtue. In keeping with this lineage, today's Texas eclectic architects are more likely to pride themselves on details than on bombastic compositions, and to devote themselves more to caressing elaborations than to grand gestures. At the same time, among

today's eclectic architects are those embracing a strain of what Hewitt calls scholarly quotation, less in the sense of academic exactitude than in maintaining knowledge of historical continuity in the built environment, which they see as threatened in a hostile and homogenized world. And this scholarly branch of eclecticism, it could be argued, now provides a repository for the craft-based school of American modernism that inherited the hunger for clarity and asceticism that animated colonial Congregational churches and Shaker design.

Stern House

THE HOUSE IN HOUSTON that architect William F. Stern designed for himself combines the first



Facing page, top:
Section, Stern House,
Houston

Facing page, center:
First-floor plan, Stern
House

Facing page, bottom:
Edelman House, first-
floor plan (left) and
second-floor plan
(right)

two methods of eclectic appropriation cited by Hewitt into what could be called genre adaptation, that is, taking a vernacular style and adapting it to a new, upscale program. Stern's house is derived from the bungalows that were the predominant house type in his neighborhood, near the Houston Museum of Fine Arts, which was first developed as a suburb in the 1920s. The derivation shows in the house's siting: It is set back along the lines of other nearby surviving bungalows, in contrast to townhouses and other projects built more recently, which push ingenuously up to their property lines. It shows also in the materials and construction techniques used in the house—eight-inch gray-stained clapboard siding, traditionally scaled fenestration

Above: First-floor plan,
Kirksey House, Austin,
by Ann Rivers with
Paul Lamb, Architect

Below: The Kirksey House in Austin by Ann Rivers and Paul Lamb, Architect, opens to a deep landscaped backyard. The mostly glass livingroom wall

centers on a massive brick-and-stone fireplace.

Bottom: The livingroom has an open ceiling with paired rafters.

Below: In homage to the work of Harwell Hamilton Harris, the entry sequence at the Kirksey House winds through forecourts to a low front door.

Bottom: Kirksey House, kitchen; the architects used lowered soffits at the perimeter of the room, keeping the ceiling at the room's center high and open.



Kirksey House photographs by Paul Bordagly

Below: The great room of the University Park House by Smith, Ekblad & Associates, features hammer beams and fieldstone walls.

Right: Front elevation, University Park House
Below right: kitchen, University Park House , with handmade chandelier and stone arch

Bottom left: Front elevation, Highland Park House by Smith, Ekblad & Associates
Bottom right: Hall, Highland Park House



House in University Park photographs by Michael Lyon



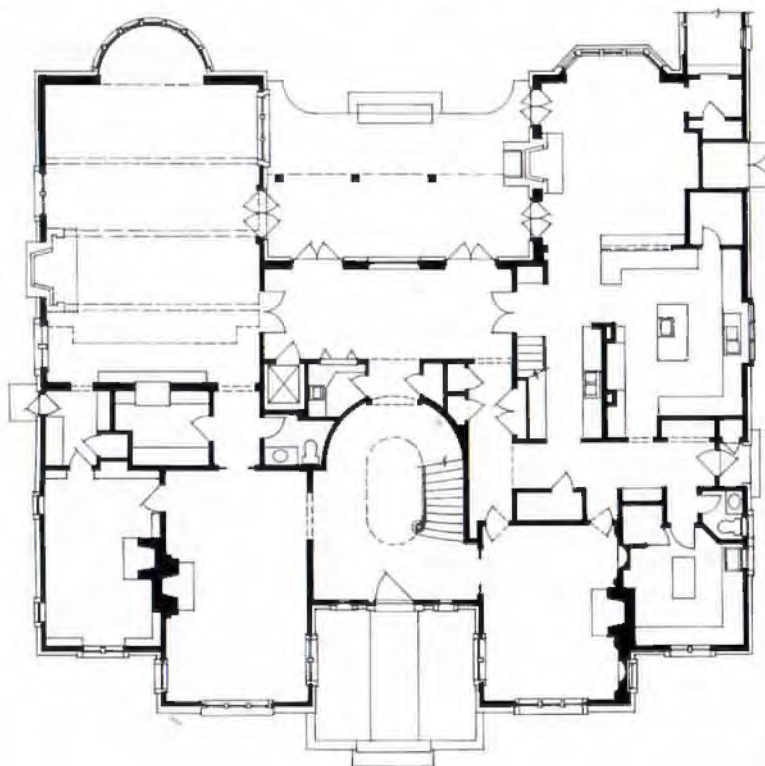
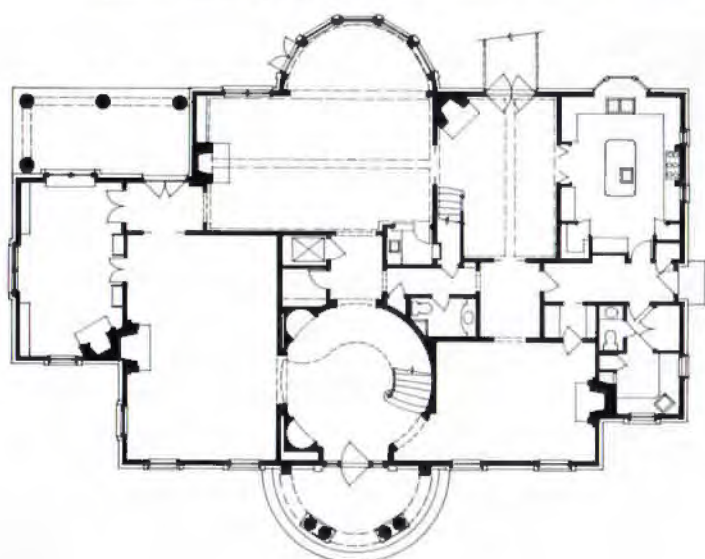
House in Highland Park photographs by Michael Lyon



tration, and exposed rafter tails. Stern says he admires both the craftsmanship and directness in use of materials found in bungalow construction, and that these qualities guided his design. But he has elaborated and refined such details throughout the house and its gardens, even as he pulled the house upward and outward to make it work as a gallery for his collection of contemporary art.

Edelman House

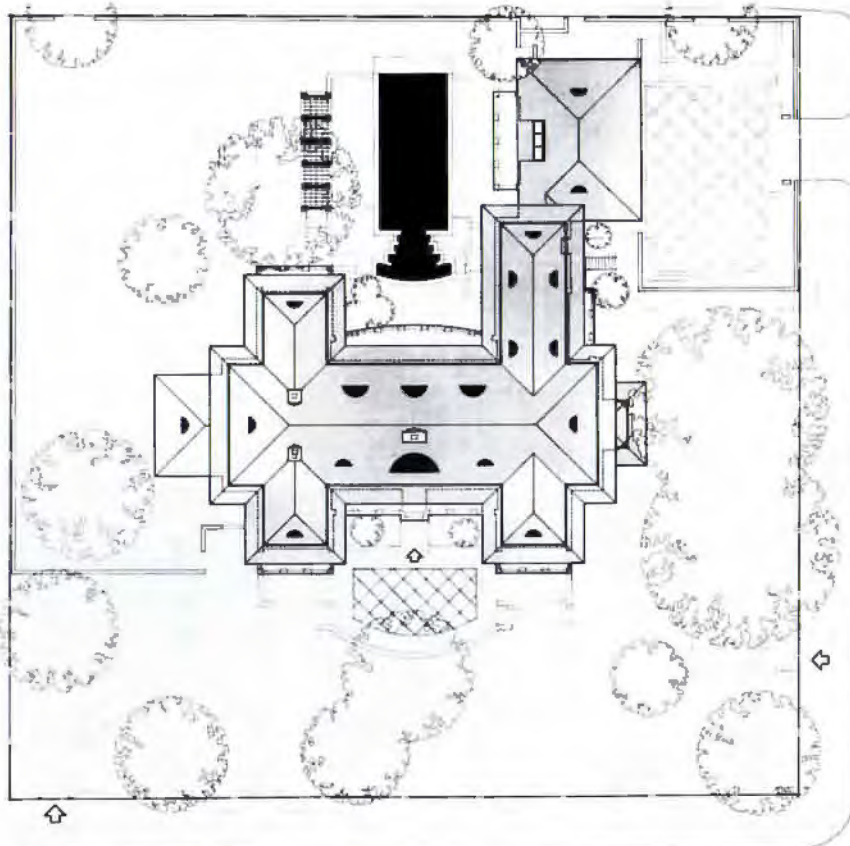
ARCHITECT LESLIE BARRY DAVIDSON's Edelman residence in Houston is a straightforward typological transplant. She designed an Acadian cottage, a historical house type from southern Louisiana, for a couple who had moved to Houston from Louisiana and, Davidson says, "desired a 3,500-square-foot home to recollect their heritage." The tall side-gabled roof comes down unbroken (except for dormers) to the first-floor roof line, creating deep porches on the house's front and back and making the house seem smaller, in keeping with its 50-foot-wide lot and the neighboring bungalow houses. In fact, many of those bungalows have become victims of tear-down mania in the neighborhood and were replaced by big red-brick houses with large, ornamented fronts. Davidson's cottage, a welcome typological break from these "Georgianburgers," is better adapted to site and climate. The house's interiors are organized around a central hall and stair, lit from above by a hidden skylight. Longleaf pine floors, cypress paneling, 10-



foot ceilings, and transomed doors combine to reinforce the old-fashioned feeling.

Kirksey House

ARCHITECT PAUL LAMB of Austin says that his design of the Kirksey House in Austin (working with Ann Rivers of Austin) is a homage to the Texas work of Harwell Hamilton Harris, whose reputation in Texas was resurrected in part by a *Texas Architect* article Lamb wrote with Lawrence Speck in 1981. The Kirksey house is part teardown: a flat-roofed pavilion on the site was removed, and Lamb's new wing, clad in the board-batten siding that Harris sometimes used and with windows proportioned on golden sections, was built onto the side of an existing two-story glass and steel bedroom wing. The entry sequence to the house, Lamb says, shows Harris's influence; leaving the parking forecourt, visitors turn through a series of small rock-walled courts to approach the front door, which is tucked back in the shadow of the low roof. From a hall with a low ceiling, the visitor then enters a large living room, set under paired rafters, in which a massively scaled white fireplace is set in a window wall opening to the site's landscaped backyard. Next to it is the dining room, in which rafters form a chandelier-like element centering on the diningroom table, bringing the room's scale down through a boldly idiosyncratic constructional move. Almost all the house's interiors open onto manicured outdoor spaces. This includes the master bath, sybaritically set in an angled projection from the front of the house, with high windows that look into the trees. Throughout, sequences repeat the motif of low-ceilinged approach and expansive arrival. This is an affectionate eclecticism embracing the work of a modern master, and, if only architects will recognize the source, anyone can appreciate the hierarchy of spaces and the relationship to landscape it produces.



SITE



and bakeries. The firm's stylistic preference had been "traditional" but not scholarly, Smith says. At the same time, he maintained an interest in craftsmanship that dated back to a blacksmithing class he took in his first year of architecture school and that influenced his treatment of details in his projects. In the summer of 1985, everyone in the firm went to Italy to take part in a month-long seminar organized by the Parsons School of Design. After their return, Smith says, "Everything was different. We became much more confident of our ability to deal with the details and craftsmanship involved in period work, and our practice turned to pursuing that." The discovery of the scholarly tools for eclectic appropriation, Smith says, has given a

Facing page, top and middle: Highland Park House, rear elevation and dining room; First-floor plan, bottom left

Facing page, bottom right: University Park House, first-floor plan

This page, top and above: Site plan and floor plans for a House in Dallas by Frank Welch & Associates

University Park and Highland Park Houses

ARCHITECT COLE SMITH of the Dallas firm Smith, Ekblad & Associates is one of the most clearly eclectic architects in Texas. Smith says that when he attended the University of Kansas in the early 1940s, the architecture school was still organized around Beaux-Arts principles. After serving for two years in the military, he returned to the school to find that it had changed to a Bauhaus-influenced curriculum and teaching style. In 32 years of practice in Dallas with his partner, architect and engineer Robert S. Ekblad, Smith has been responsible for the design of hundreds of houses, along with numerous schools, office buildings, churches,

Modernized regionalism meets Italianate villa in the House in Dallas designed by Frank Welch & Associates. Brick arcades line deep

groundfloor loggias (below). The tall living-room is finished in simple planes and light tones (bottom left). Over first-floor walls of brick, the

second floor is surfaced in austere planes of stucco, while the roof has hidden gutters and meticulously detailed soffits (top right).

A curving stair rises from a wide, narrow entry hall (bottom right).

Facing page, top and middle left: William Cannady's house faces the Contemporary Arts Museum and the Museum of Fine Arts in Houston.



Photographs this page by Frank Welch, FAIA



Above: House for Lot X, kitchen

Top right: The House for Lot X's swimming pool is sheltered by a high masonry wall.



House for Lot X photographs by Paul Hester

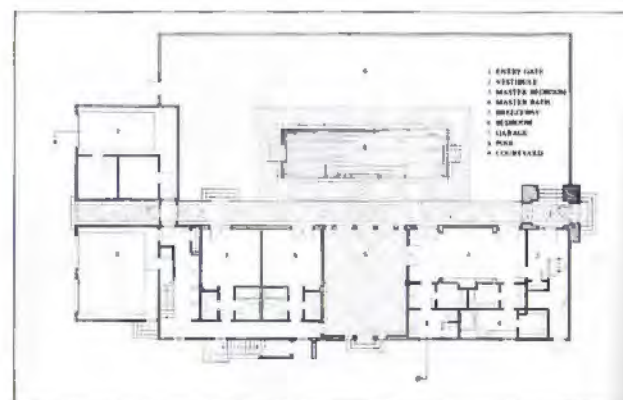
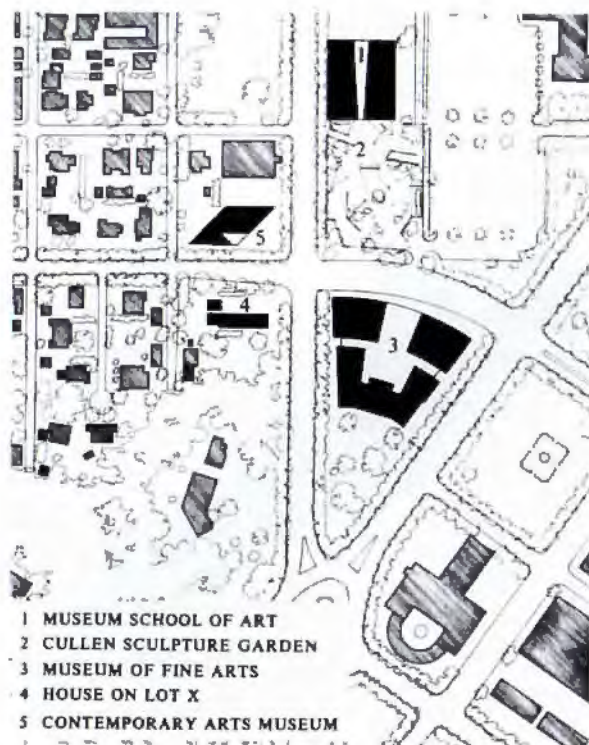


Right: House for Lot X, living room; the openness of the plan shows modernism in an otherwise antimodern package.

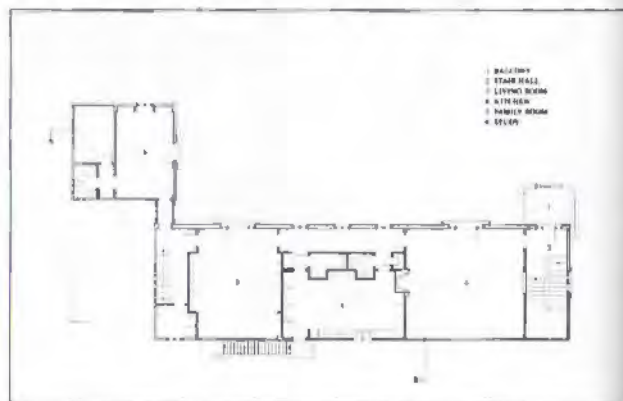
Right: Site plan of William T. Cannady's House for Lot X, relating the project to other significant structures in Houston's museum district.

Far right: House for Lot X, first-floor plan (top) and second-floor plan (bottom)

Facing page: Gravel replaces grass in William F. Stern's front yard, and a low garden wall frames a view of the neighboring bungalows that provided Stern's design inspiration.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

sense of architectural renewal to his work. "It's like I'm just really starting," he says.

The House in University Park is based on English country houses from the late 16th century, Smith says, "but it's treated as a 19th-century revival." The eight-inch-thick walls are built of convincing fieldstone with Texas Lueders limestone quoins and beltcourses, although they turn out to be infill in a steel frame. The second story and the gables of the third story are half-timbered with brick infill. The ground-floor windows have stone mullions inside and out. The stone details of the fireplace in the hammer-beamed "great room" were carved in place, and all the house's metal hardware was fashioned by craftsmen from the architects' drawings. The sense of earnestness (broken occasionally by such anachronisms as a widescreen television) is reinforced by the formality of the plan.

The House in Highland Park is an essay in even greater formality, based on English houses from the period of King George III; it faces the street with its portico of tall, correctly proportioned Corinthian columns and massively scaled quoins framing dark brick walls. The centerpiece of the house is a hall with a spiraling stair and a pavement drawn from Michelangelo's Campidoglio. Interior designer Sherry Hayslip of Hayslip Design Associates, Dallas, furnished the Highland Park House, and regularly collaborates with Smith, Ekblad & Associates on residential projects.

A House in Dallas

THE HOUSE IN DALLAS designed by Frank Welch & Associates has the same formality, although it recalls American precedents, rather than European ones, and although it has been inflected with the regionalized modernism for which Frank D. Welch, FAIA, is known. The client requested that the house have a Mediterranean atmosphere that would both fit in with and stand out from a street of two-story 1920s-era mansions; modern interiors were also required. The exterior of the house is finished in crisp planes of brick, mahogany and stucco, set under a slate roof with concealed gutters. The interior is finished in plaster, mahogany, granite, limestone, and slate, with steel sash windows and doors. The H-shaped plan is organized with guest rooms and a media room on the second floor, connected by a curving stair to the first-floor public rooms. The projecting wings of the plan are marked by arched brick loggias supporting second-floor terraces. The double-height living room, top-lit from arched roof dormers, faces the backyard pool through a bow-fronted loggia.



House for Lot X in Shadyside

THE CAREER of Houston architect William T. Cannady, FAIA, has been marked by a progression from modernism to postmodernism to a developing eclecticism, as shown in the three Houston house projects he has designed for his family—a cedar-sided cube in the 1970s; an addition with a thin pedimented facade in the 1980s; and, most recently, an apparently straightforward villa on “Lot X,” the corner facing Mies’s Museum of Fine Arts and Birkerts’s Contemporary Art Museum. Cannady describes his house as “not conceived as a dwelling in the usual sense,” but as “a building for the gathering of art and its devotees” that he foresees one day becoming a gallery, a museum director’s residence, a foreign consulate, or the offices of an arts group. It draws on the typologies of the urban palazzo and the rural villa, wrapping them in a stripped-classical stucco-over-masonry exterior, with limestone lintels and inset bucranium and star medallions. The interior, which is open and undecorated, and thus clearly modern in spirit, has major family spaces on the second floor, with bedrooms on the ground floor facing a pool behind a wall.

Uniting modernism and regional vernacular and high-style sources, all with a clear sense of respect, these houses show the emerging domestic eclecticism of Texas architects.

TA

PROJECT *William Stern House, Houston*
ARCHITECT *William F. Stern & Associates, Architects, Houston (William F. Stern and Deborah Morris, design team, assisted by Paulino DiVece and Peter Dregborn)*
CONTRACTOR *Renaissance Builders, Inc., Houston*
CONSULTANTS *Structural Consulting, Inc., Houston (structural); Katy Ferguson (planting consultant, garden design); McDugald/Steele (garden installation)*
PHOTOGRAPHY *Paul Hester, Houston*

PROJECT *Edelman House, Houston*
CLIENT *Richard and Sue Edelman*
ARCHITECT *L. Barry Davidson Architects, AIA, Inc., Houston*
CONSULTANTS *Sbaron Perry, Houston (interior designer); Jon Monteith, Structural Consulting, Inc., Houston (structural); Reed Dillon, Ruckle/Dillon (landscape architect)*
PHOTOGRAPHY *J. Griffin Smith, Austin*

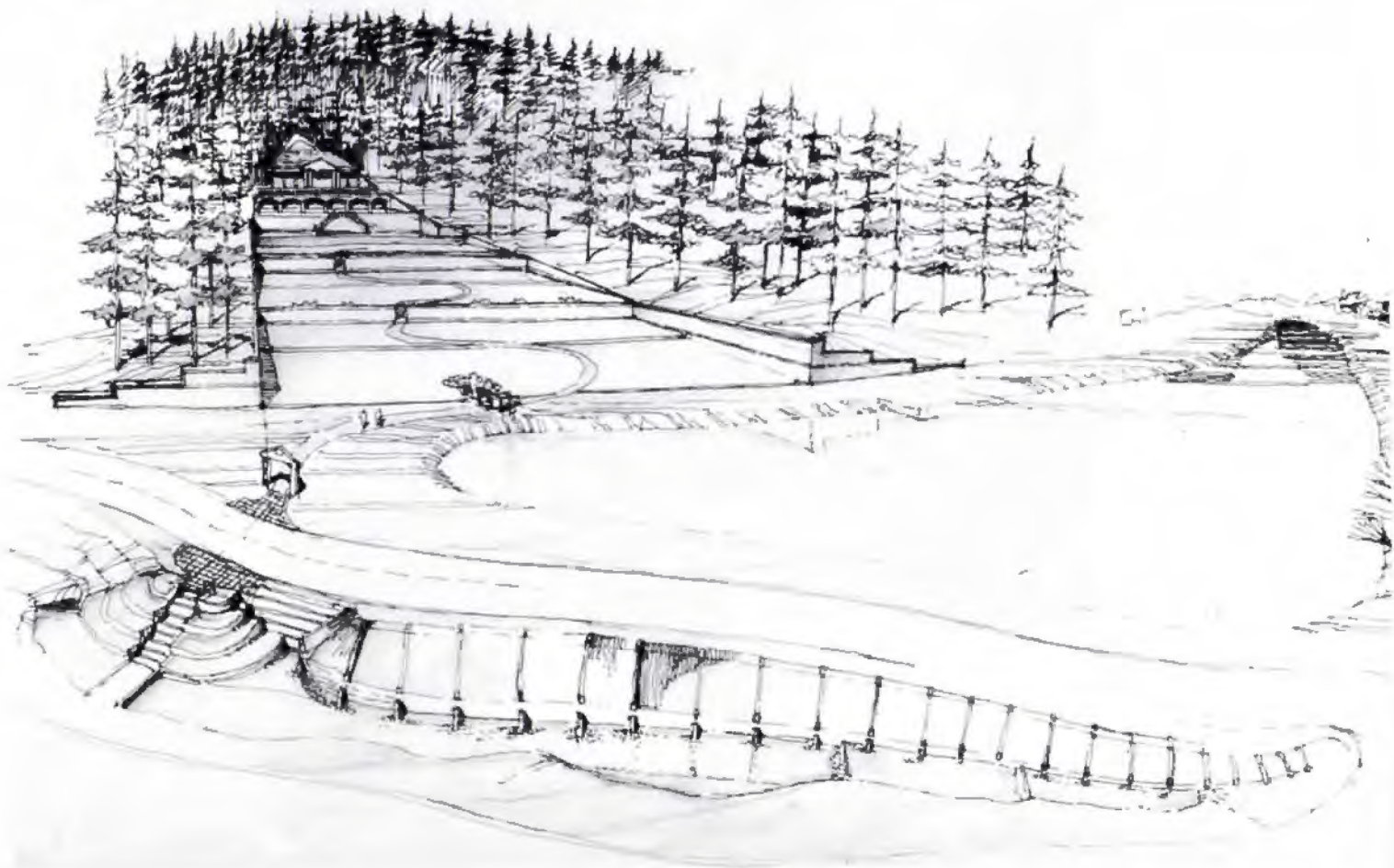
PROJECT *Kirksey House, Austin*
CLIENT *Tom and Gene Kirksey*
ARCHITECT *Ann Rivers and Paul Lamb, Architects, Austin*
CONTRACTOR *Hagey Builders, Austin*
CONSULTANT *Juster/Quintanilla, Austin (structural)*
PHOTOGRAPHY *Paul Bardagjy, Austin*

PROJECT *A House in Highland Park*
ARCHITECT *Smith, Ekblad & Associates, Dallas*
CONTRACTOR *Crow Bar Constructors, Dallas (Cole Smith, Jr.)*
CONSULTANTS *Hayslip Design Associates, Dallas (interior design)*
PHOTOGRAPHY *Michael Lyon, Dallas*

PROJECT *A House in University Park*
ARCHITECT *Smith, Ekblad & Associates, Dallas*
CONTRACTOR *Insight Company, Dallas*
PHOTOGRAPHY *Michael Lyon, Dallas*

PROJECT *A House in Dallas*
ARCHITECT *Frank Welch & Associates, Inc., Dallas*
CONTRACTOR *Murchison Development Co., Dallas*
CONSULTANTS *Lisa Gilchrist, Dallas (interior design); Boyd Hiederich Armstrong and Berger, Dallas (landscape architects); Mullen and Powell, Inc.—Techni Structures, Dallas (structural engineering); Daniel C. Herndon, Dallas (mechanical engineering); Craig Roberts Associates, Dallas (lighting)*
PHOTOGRAPHY *Frank D. Welch, FAIA*

PROJECT *A House for Lot X in Shadyside, Houston*
CLIENT *William T. Cannady, FAIA*
ARCHITECT *Wm. T. Cannady & Associates, Inc., Architects, Houston*
CONTRACTOR *Renaissance Builders, Houston (structural engineer); Carlisle Becker, San Francisco, Calif. (landscape architect)*
PHOTOGRAPHY *Paul Hester, Houston*



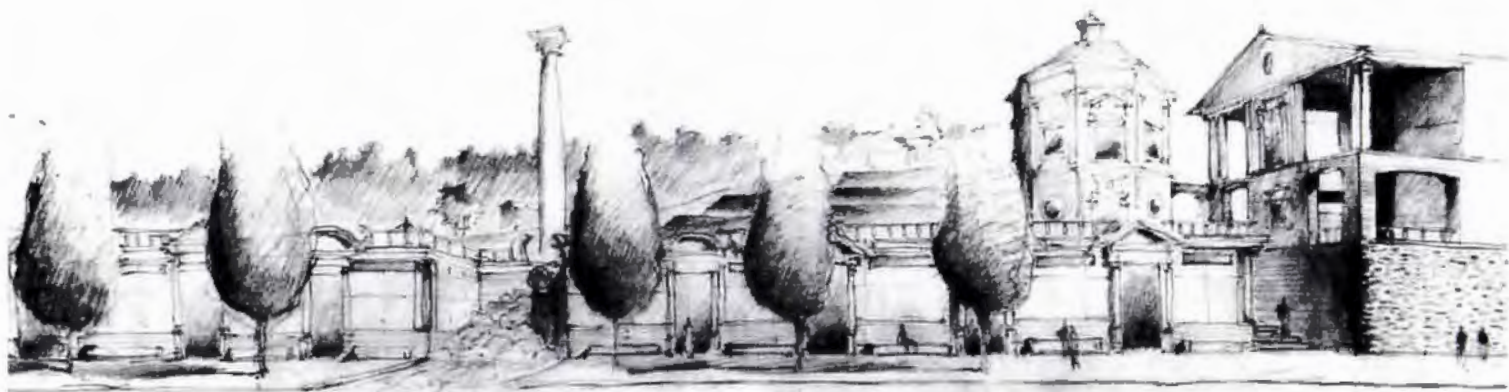
Planning a New Suburb

by Sharon Woodworth

Phillips and Brown of Houston has experimented with planning principles aimed at bringing maturity to a new generation of American suburbs.

Architects since the 1950s have been making proposals that they hoped would guide the brash adolescent form of American suburbia—low-density housing tracts, with pods of single-family houses on curving streets connected by arterial roads to faraway areas for work, shopping, and social services, where all purposeful movement requires a car—into a more urbane maturity. The energy-price rises of the 1970s stimulated many plans that promised to increase urbanity by emphasizing higher density and other measures aimed at resource conservation. But when energy prices fell, the need to develop compact suburbs seemed to disappear.

The idea of the next-generation American suburb nevertheless lived on in the 1980s in “neotraditionalist” plans. These were influenced by the ideas of Leon Krier, Aldo Rossi, and other European rationalist architects, who focused on streets and plazas shaped by buildings as the most important of urban elements, and who rejected the treatment of buildings as objects in neutral space that was characteristic of both doctrinaire modernism and standard suburban



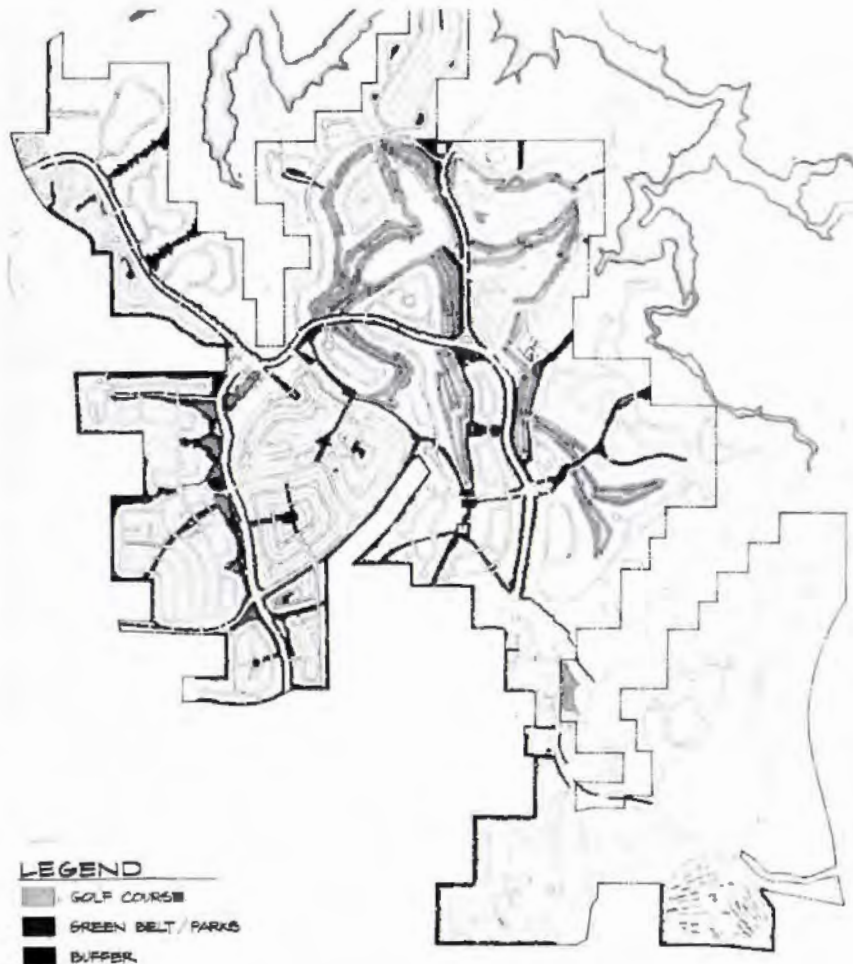
planning. In rationalist thought, urban form was connected directly to the moral underpinnings of society; chaotic modern spaces, of which American suburbs were the prime examples, were seen as seriously in need of reconstruction, if not exorcism.

The best-known neotraditionalist planners who implemented these ideas were Andrés Duany and Elizabeth Plater-Zyberk, who, with Leon Krier, designed *The Town of Seaside*, a development of high-end weekend houses in Florida. Celebrated first in architectural circles and then in the popular press as the model of "the new American suburb," Seaside has been extraordinarily influential, not only among designers but among developers, who are always searching for ways to enhance the marketability of their projects. Neotraditionalist ideas have diffused into the world of suburban planning nationwide, and other designers and planners, many of them working independently in the neotraditionalist style, have emerged.

Phillips and Brown of Houston (which recently reemerged after a brief consolidation with the Pennsylvania-based Vitetta Group) is one such firm. In partnership since 1984, W. Irving Phillips, Jr., FAIA, and Peter Brown have a well-established practice in planning speculative suburban developments. (Phillips and an earlier partner, Robert W. Peterson, won a *P/A* award in 1974 for the planning for three speculative suburban residential developments, none of which were ever built. For examples of some even earlier work by Phillips, see *TA* Jul/Aug 1991.)

Organizing by Narrative

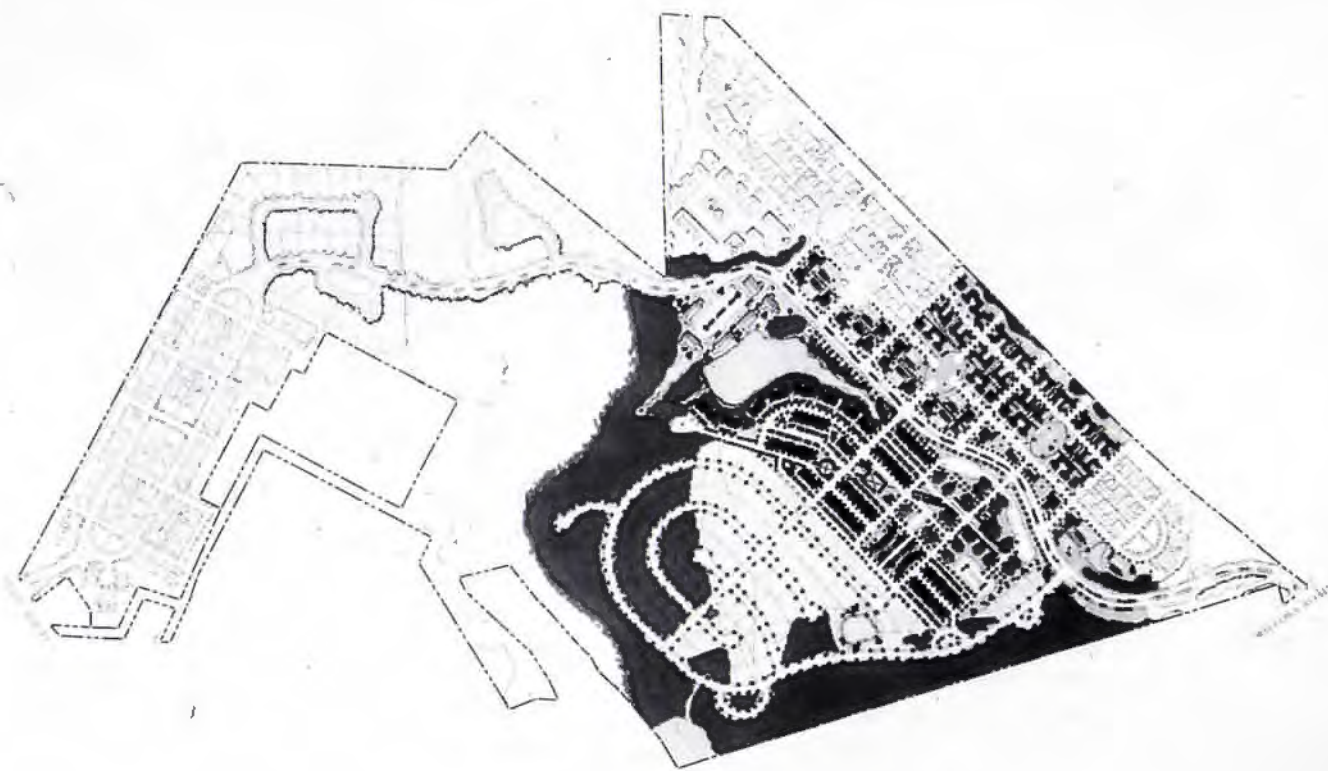
In the early years of their partnership, Phillips and Brown proposed that the problems of suburbia derived from a lack of historicity, in the sense that plopped-down suburbs didn't seem to mature over time. Developed without roots, they argued, subur-



Facing page: West Mill was planned with landscape features that resembled stage sets, to give the subdivision a sense of development in time.

Top: A group of neo-classical buildings at West Mill represented one of the stages of Atlanta's transition from rural area to Sunbelt metropolis.

Above: The plan for West Mill shows the developers also planned a golf course, running through the entire development, to attract residents.



HUNTING CREEK

ILLUSTRATIVE SITE PLAN

PHILLIPS-BROWN

Phillips and Brown adapted local history into a development plan for Hunting Creek, an unrealized project for a Maryland tobacco farm.

bia spreads in a search for something to cling to. As a remedy, Phillips and Brown planned projects with a factitious "history" into which the development would grow. Typically, Phillips and Brown analyzed sites for "historic content" as well as market trends from which a "story" was to evolve—planning by prologue, so to speak. The idea was to "follow simple rules for drama," according to Phillips: "First, create a story line that relates to the historic tradition of the context and [to] market trends. . . . Second, design a hierarchy of civic features complete with implied commemoration of historic events, utilizing universal myths customized to fit local and regional characteristics. Third, plan a geometric configuration of streets and land parcels that reinforces the natural site features and at the same time creates an easily identified and remembered pattern. And, finally, create design standards that bring diverse building groups into design compatibility consistent with the dramatic narrative."

West Mill, an unrealized development project from 1985, planned for a site near Atlanta, Ga., provides an example of this Phillips and Brown

planning technique. Each section was planned as a village that represented stages in the growth of Atlanta from agricultural society to industrialized railroad town. The main road of West Mill was laid out as a series of proscenium-like land sculptures, each fronting a village to recount the history of Atlanta's development. The plan was not realized, however; West Mill was developed as Town Lake, a much more conventional suburb.

A 1989 plan for Hunting Creek, a 1,200-house development near Annapolis, Md., provides another example. The site, once a large tobacco farm, had a knoll topped by a large tree, with a ladder of uncertain origin attached to it. Phillips and Brown treated this remnant of the previous land use as the narrative touchstone for their project. The streets around it were laid out in a Savannah-like checkerboard of parks and homesites, allowing groups of houses to claim their own knoll. A "historic" scenario of how the site might have originally grown into a town was developed and condensed into a five-year plan. Due to a slumping economy, this plan has also not been realized.

In projects from the 1990s, the firm Phillips and Brown has switched to a more conventional neotraditionalist planning style. The hallmark of this neotraditionalism lies in its attempt to interweave 19th-century urban concepts with contemporary land-use practices.

Neotraditional Principles

AT SEMINARS AND WORKSHOPS on planning, Phillips and Brown have described their version of the principles that make a suburb neotraditional.

- Such a suburb contains a mix of uses, integrating residential with institutional and commercial areas.
- It is focused on a major civic space—either a village green or a commercial center, which is equally accessible by car or foot and which is surrounded by high-density uses.
- Its streets are designed to accommodate walking as well as cars and they are arranged in a hierarchy. One main street is given prominence through landscaping, close-in businesses, and allowance for vendor or sidewalk-cafe street life. Secondary streets narrow to reduce traffic, and other streets control traffic through one-way entries or exits.
- Its streetscapes reflect the multipurpose nature of the street traffic (i.e., not just cars) through visual variety in fences, gates, hedges, benches, kiosks, and lighting. On-street parking is allowed on all streets, while off-street parking lots are always dispersed and screened.
- It has flexible zoning and subdivision regulations that allow businesses to build as close to the street as the property line, and allow for smaller yards as well as alleys in the rear of lots. In addition, various housing types are permitted, including carriage houses above garages.
- All of the elements of the subdivision should be contained within a distinct boundary that protects open space, creating a sense of place and a feeling of community.
- And, finally, buildings and site elements should reflect traditions of the area, including ornamentation and detailing of roof forms, chimneys, porches, doorways, walls, and gardens.

Recent Projects

PHILLIPS AND BROWN have employed this set of neotraditional planning principles for clients all over the country, and for projects as diverse as revitalizing inner city neighborhoods, laying out new subdivisions, and planning entire new towns. Five of their current projects reflect their attempts to see each of the above ideals implemented.

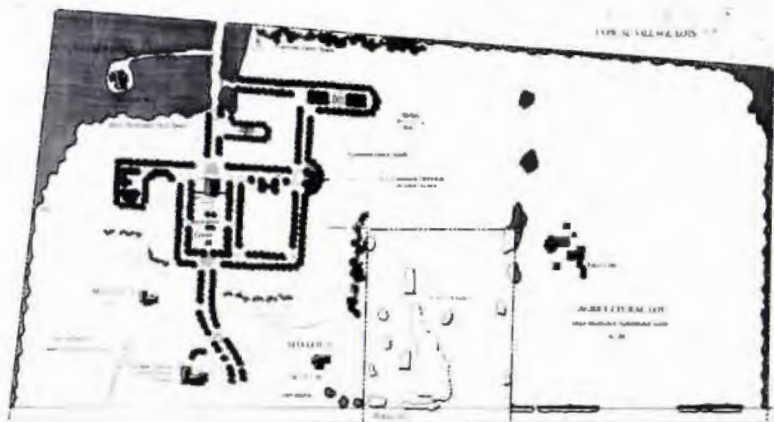
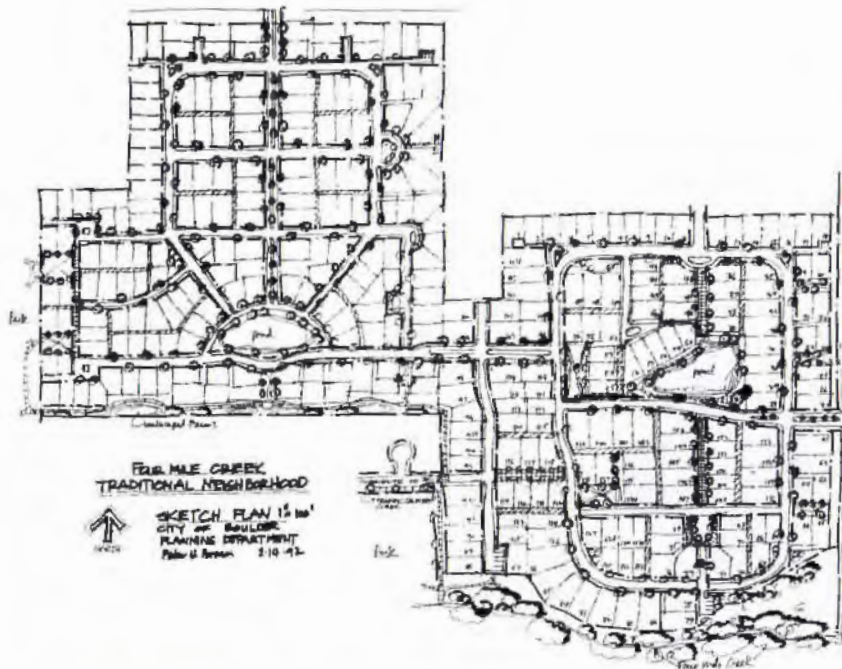
Four Mile Creek is 124-acre tract of land whose owner is seeking annexation by the City of Boul-



der, Colo., where local zoning laws allow much greater density (and thus higher profitability) within the city limits. City officials rejected the original town plan offered by the developer as part of his annexation bid as “too conventional, auto-oriented, and repetitive,” citing specifically the use of cul-de-sac streets. Phillips and Brown led a workshop including all the interested parties, and derived a plan replacing dead-end cul-de-sacs with a variety of street forms, from boulevards to alleys, as well as streets meant to be used by both cars and pedestrians. The main street in their plan clearly stands out, as it terminates in one of the village greens, which centers on a pond. Houses provide the only visible edges of their village, which makes

Top: Perspective of village Center, Hunting Creek

Above: Hunting Creek, perspective showing densely clustered housing



it thus seem to lack the clear definition demanded by their principles, although the lower zoning of all non-annexed land in the county does create an edge effect. Small-scale paths make walking easy, linking houses to ponds and green space—an echo of the famous Radburn, N.J., plan of the 1920s. For now, however, a primary neotraditional ingredient is missing: mixed uses. Without offices and retail space to walk to, this well-thought-out grid of streets and paths remains a bedroom suburb, not reaching its potential as a compact community in which to live, work, and play.

A second project, the Woll Tract development in Bucks County, Pa., shows a stronger commitment on the part of the client to mixed uses, addressed in the proposal for a recreation center and general store. Whereas the recreation hall is located midway along main street in the village center, the farmer's market and general store are located where the main street intersects the highway, implying that the businesses do not exclusively belong to this village. Housing is clustered, so only 13 acres of the project's 100-acre site are developed. The remaining deed-restricted open space and agricultural space becomes a natural boundary.

A third project by Phillips and Brown, Crosswicks Knoll in Burlington, N.J., is described as "an historic Quaker village." Here, the mix of commercial and residential uses begins to develop more fully. Businesses remain logically located at two entries into the village, but they cluster around a village commons which is directly across main street from the village square. A second public space, the village green, is framed by a crescent of residential lots and therefore seems intended for the private use of the village. Despite the lack of a distinct boundary, a sense of place is created internally at the street edges. This is exemplified in the crescent, where driveways only meet the street on the outer curve and houses on the inner curve are served by driveways off an alley, reducing traffic along the crescent and enhancing the appeal of the village green as a place for pedestrians.

The Village East project in Medford, N. J. is larger, with 176 acres planned for development. Roadways define all boundaries, while retention ponds act as buffer zones between traffic and buildings. The project's primary public spaces—a shopping center, movie theater, churches, restaurants, and even a petting zoo—line the highway edge, with "standard" expanses of parking in the foreground. Secondary public spaces include a recreation hall, a library, and a police station, but they are planned for the southeast corner, which is actually beyond a major road. Unfortunately, not only must pedestrians cross this road to use these services, the two commercial centers are not related through a prominent main street. A significant village green is planned, but it is not a focal point of

this development, and therefore seems to have less impact as a civic space. This further segregates the mix of housing, with dense apartments and town houses backing up the primary commercial zone while single-family lots are dispersed to a private edge in a standard suburban fashion. All the right ingredients exist in Village East, but the civic order called for in a neotraditional village seems askew.

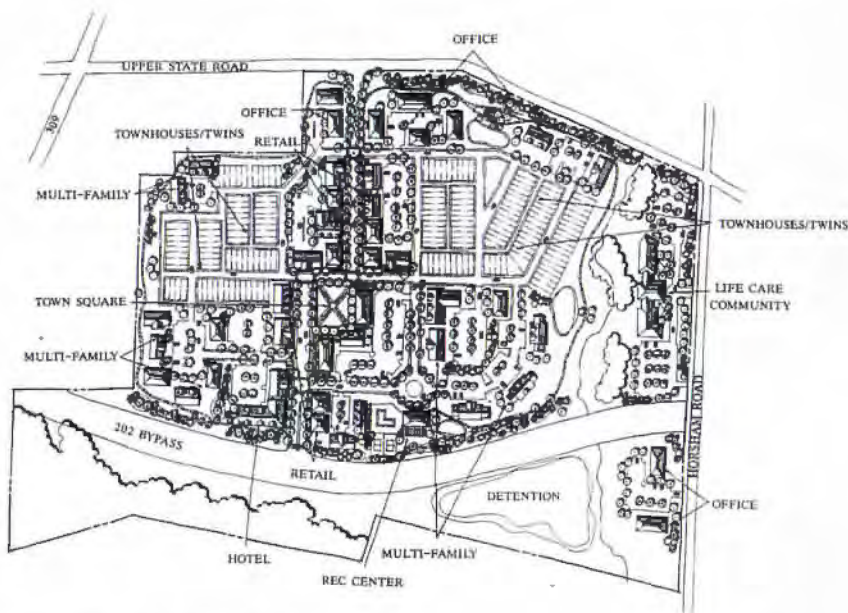
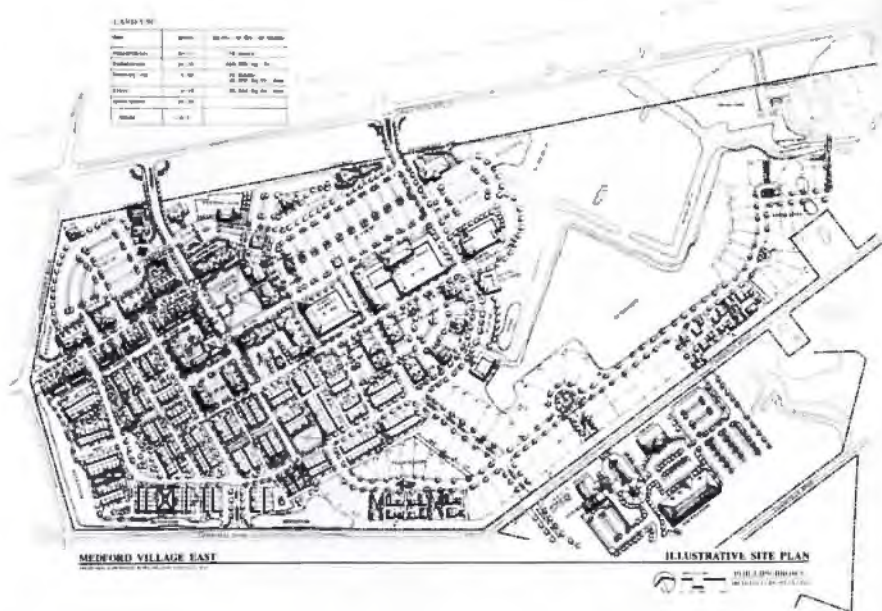
Phillips and Brown consider General Hancock Place in the Philadelphia suburbs to be their closest approach to the neotraditional village idea. Peter Brown says of it, "Civic order is created by taking the typical suburban elements (freestanding office buildings, strip retail, town houses, and apartments) and rearranging them into a village setting." The main street is lined with retail activities, while retail, institutional, and office space are dispersed around the periphery, creating a commercial edge. These boundaries divide the residential spaces into quadrants. Dense single-family housing is planned in the two north quadrants, while multi-family apartments fill the two south quadrants near the highway edge. A careful zigzag of main street staggers the four residential quadrants and gives each equal access to the centrally located public space. Main street fulfills its role, binding home, work, and play.

What is not yet depicted in any of these schemes, still in the early stages of development, is any attempt to reflect local architectural tradition.

Limits of Neotraditionalism

Is formal geometry at the heart of the "tradition" in neotraditional villages? Judging from the work of Krier, Duany and Plater-Zyberk, Calthorpe and other designers working in the same mode, the answer is yes. All mix housing and non-residential use in formal, classical village plans emphasizing compactness. The work of Phillips and Brown, with its frequent use of street grids, fits well with this tendency.

Where Phillips and Brown diverge from other neotraditionalists, however, is in their gingerly approach to classical formalism. The language of classicism speaks seductively to architects, according to Brown, but respect for the site and social needs must often take precedence over formal geometric principles. Says Brown, "Many practitioners are influenced by 19th-century planning, and by the work of Frederick Law Olmsted, John Nolen, and Raymond Unwin. The great places in our cities and towns today were laid out according to these classical geometries, which, in turn, influenced the design of subsequent urban spaces." But such mental constructs are not enough, according to Brown. He adds, "Underlying the axes, boulevards, focal points, civic squares, greens, and promenades should be a fundamental commitment to social objectives. Privacy, security, convenience, vi-



GENERAL HANCOCK PLACE
MONTGOMERYVILLE, PA

sual pleasure, social enjoyment for all ages, and a strong sense of identity are too important to sacrifice. We should be selective about classical geometries and historic imitation."

But with a society driven by the pace of a fax machine, an economy running on two-income households, and a political swing that must address women as workers instead of suburban caretakers, can yesterday's village accommodate what is unique about our lives today? Phillips and Brown know the proven package that orders a sense of place, but the challenge remains to seek the urban form that could instill a sense of 20th-century character. **TA**

Sharon Woodworth is a writer living in Austin.

Approaching neotraditionalist ideals in speculative suburban plans: Four Mile Creek, Colorado (facing page, top); Woll Tract, Pennsylvania (facing page, center); Crosswicks Knoll, New Jersey (facing page, bottom); Village East, New Jersey (this page, top); and General Hancock Place, Pennsylvania (above)

Interiors



Right: The shop's spiral form begins with objects in a central jewelry case.

Curves to the power of ten

A SERIES OF SPIRALS based on the curve of a nautilus shell is the basis for the form of Cotton Club Sport, a women's clothing and jewelry store in Houston.

Moore/Andersson Architects of Austin used the nautilus shell as a model for the discontinuous spiralling form repeated throughout the store, beginning with the objects inside a jewelry case. The spirals grow outward, increasing by powers of ten, the architects say, to fill the store. The form provides a framework around which the architects created various display areas.

Beadboard walls and display units are painted a uniform white that, combined with a soaring ceiling and dramatic lighting, produces an

open and airy effect in keeping with the "resort style" of the clothing sold. Lights are directed upward at a white panel hung beneath a dark metal ceiling. Other elements float between the ceiling and the stained concrete floor, skewed and unanchored and lit dramatically from below. *SW*

PROJECT Cotton Club Sport, Houston

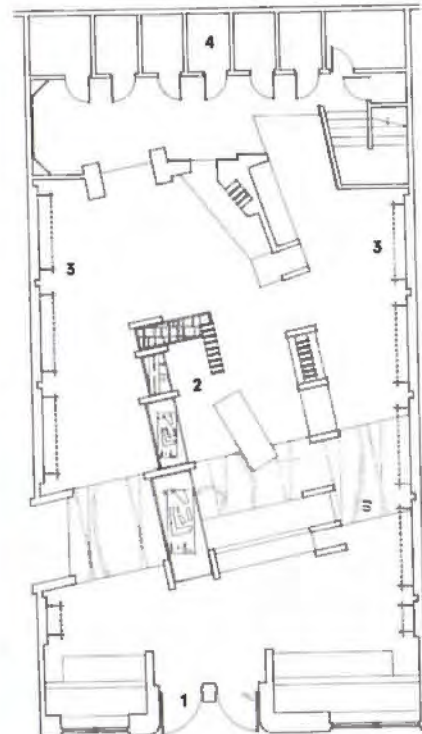
ARCHITECT Moore/Andersson Architects, Austin (Arthur Andersson, project architect; Charles Southall, job captain)

CONTRACTOR P.D. Construction, Tomball

PHOTOGRAPHER Arthur Andersson and Steve Dvorak

Below left: Clothes are displayed around the perimeter of the store.

Below center: Elements seem to float in the dramatically lit space.



KEY TO PLAN
 1 ENTRY
 2 JEWELRY CASE
 3 CLOTHING DISPLAY
 4 DRESSING ROOMS

Sit down, take out

WHEN THE OWNERS of Via Cucina, a combination sit-down cafe and take-out market, were ready to open the sixth store in their chain, they wanted a new image. Kathy Heard Design of Houston, gave them just that by designing a texturally rich and rigorously organized space.

The 3,100-square-foot market and cafe, in a low-rise connection between two high-rise office buildings, is divided into three areas: an entrance/exit passageway, the take-out market, and the cafe. The passageway provides the separation between market and cafe that the owners required, while also providing a clear circulation pattern for the space as a whole.

The take-out market is organized around an

octagonal display area. The market's walls are covered with large-scale, sepia-toned photographs of produce; strings of garlic and peppers hang from brightly colored pipe frames overhead.

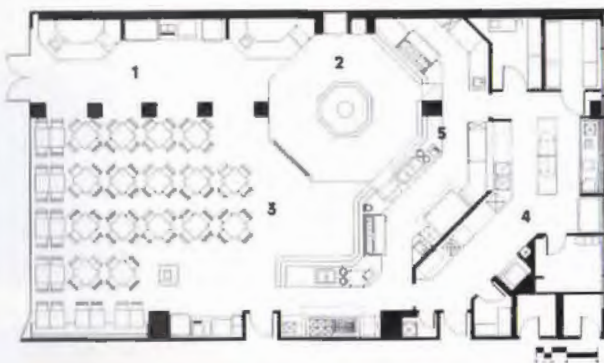
The cafe is defined by the space's central architectural element: an arcade painted in trompe l'oeil to resemble inlaid colored marble and "restored" plaster. Back-lit fabric panels hang from the ceiling in the dining area, casting diffused light on the tables and stained concrete floor. *SW*

PROJECT *Via Cucina, Arlington, Va.*

ARCHITECT *Kathy Heard Design, Houston*

CONTRACTOR *Trend Construction Services, Inc., Houston*

PHOTOGRAPHER *Hambright Associates, Washington, D.C.*



KEY TO PLAN

- 1 ENTRY/EXIT PASSAGEWAY
- 2 TAKE-OUT MARKET
- 3 RESTAURANT
- 4 KITCHEN
- 5 SERVING AREA



Above: Via Cucina's two sections, a take-out market and sit-down cafe, are separated by a hand-painted arcade.

Far left: The take-out area is centered on an octagonal display station.

Left: The arcade is painted to resemble inlaid marble and "restored" plaster.

Survey

New Pawel Village 60

ARCHITECTURE Housing for the Texas Research Park draws on vernacular precedents.

Gateways to Amarillo 60

URBAN DESIGN Architect Glenn R. Oldham designed a gateway for Amarillo's Center City.

Awareness with Honors 62

PRACTICE TSA's Honors Awards can help architects raise the profession's public profile.

In Praise of Graves 63

BOOKS Nestor Infanzón reviews a book on the work of Michael Graves.

Landry Center 62

HEALTH CARE The Tom Landry Center links office tower to park and fitness center.

Small Ships 62

Gerald Moorhead, FAIA, sails out to meet Spain's Columbus caravels in Galveston.

Pilot Building Reborn 64

PRESERVATION Morris Architects of Houston reconstructs the Pilot Building in Houston.

Railroad Plaza 63

URBAN DESIGN Two Lubbock firms design a plaza for downtown Big Spring.

Archtober in El Paso 64

PUBLIC AFFAIRS El Paso AIA raises public awareness of architecture.

Products and Information 65

Resources 66

On Paper 68

Research Housing

ARCHITECTURE The San Antonio firm Overland Partners designed New Pawel Village, a housing complex (named for a donor) occupied since mid-1991 by researchers at Texas Research Park (see *TA* May/June 1991). Built on the site of a former Hill Country ranch 20 miles west of San Antonio, the project consists of 32 apartments, a clubhouse, and sports facilities for researchers. It was conceived, funded,

designed, built, and occupied in six months, for under \$40 per square foot, the architects say.

The architects adapted the German Hill Country precedent of stone farm houses with enclosed porches to their program, with four apartments per stone- and board-and-batten-clad building clustered in groves of live oak trees. Additional buildings include a mail-box pavilion, a barnlike clubhouse and conference

center, a swimming-pool changing house, and a two-story building housing eight efficiency apartments. By adapting historic local typology and construction techniques and respecting the site, the architects created a cohesive communitarian space in what could easily have been a placeless "instant village." *JWB*



Marking the Center

URBAN DESIGN Architect Glenn R. Oldham of the Amarillo firm Hannon, Daniel & Dickerson won a recent city-sponsored competition for his design of a series of new gateways to mark the core of Amarillo's downtown. For winning the competition, which was conducted in accordance with AIA competition guidelines, Oldham was awarded \$1,000 and the commission to complete design of all the gateways in the series, which will be built in stages.

Oldham's constructions will mark 13 intersections at the edges of the "Center City," a 100-block area in downtown Amarillo that city officials and local businessmen are hoping to reestablish as a focal point for urban development. Hellmuth, Obata & Kassabaum and Real Estate Research Corp. completed a master plan for the area in 1991 that proposes a system of open green spaces to tie together existing employment centers and to stimulate a return of retail activity downtown. The gateway competition that Oldham won marks the first phase of the HOK/RERC master plan.

Oldham says his design divides the 13 designated intersections at the margins of Center City into primary and secondary entries. Two



Above: Model of Glenn Oldham's design for gateways to central Amarillo

Facing page: Amarillo's Center City, from the HOK/RERC master plan

major intersections at the north and south edges of downtown will be marked by gates made with symmetrically placed, cantilevered trusses recalling both windmills and oil-drilling rigs, painted dried-wheat-yellow (*amarillo* in Spanish). The trusses will be set on concrete bases colored and layered to recall the strata of sedimentary rock found in the area's dramatic canyons. The spring points of the arches will



Facing page: Site plan of New Pawel Village on a former Hill Country ranch; apartment floor plans are inset.

Top left: Clubhouse interior

Top right: Rooftops of housing (at left) and recreation/conference facilities (at right)

Above: Apartments are clad in stone and wood siding.



PROJECT *New Pawel Village, Texas Research Park, San Antonio*

ARCHITECT *Overland Partners, San Antonio (Madison Smith, principal; Ory Esbel, project architect; Rick Archer, Tim Blomkvist, and Scott Carpenter, design team)*

CLIENT *Texas Research and Technology Foundation*
CONTRACTOR *Metropolitan Contracting Company, San Antonio (Steve Schuerze)*

CONSULTANTS *Hoyt Consulting Engineers (civil); Becker Engineering (structural); John S. Troy (landscape architect); all firms in San Antonio*



contain wind-activated chimes, protected against damage from the infamous West Texas wind by perforated metal covers. Folded copper banners will name major local industries.

Nine secondary intersections will be marked by single pylons of a simpler design using the same materials and forms, says Oldham.

A donation from Amarillo National Bank will pay for construction of the first gateway,

which should be built during 1992. City Center organizers are seeking sponsors for the other gateways from among Amarillo's other banks and major businesses.

Oldham's gateway design was chosen from six entries. A project by Jim Doche, FAIA, of the Amarillo firm Wilson Doche Architects and sculptor Judy Kracke won an honor award for second place.

JWB

PRACTICE

AWARENESS THROUGH HONORS

Through its annual Honors program, TSA recognizes those who share its commitment to the quality of life in Texas. Recognition of deserving individuals and groups is itself a worthy goal, but architects should also recognize the potential of the TSA Honors program to increase public awareness of architecture and the role of architects in society.

TSA gives two categories of honor awards to those who have demonstrated effective and genuine concern for the quality of the built and natural environment: Honorary Memberships for individuals and Citations of Honor for organizations. Accomplishments by past honorees have included roadside beautification, open-space protection, downtown revitalization, and preservation of historic buildings and sites.

In addition, TSA honors its own exceptional members each year. TSA's highest honor, the Llewelyn W. Pitts Award, is presented for lifetime leadership and achievement in architecture. Other honors include Distinguished Achievement in Architectural Education and the William W. Caudill, FAIA, Award for Young Professional Achievement.

The TSA Honors Committee organizes the awards program, and seeks your nominations for honorees in all categories. Nominations should be made through TSA chapters, and should be forwarded to the Honors Committee with completed nomination forms, letters of recommendation from non-architects (mandatory for honorary members; optional for other nominations), and graphic support material showing the nominee's concern for the quality of the environment. Submit materials in 8 1/2-by-11-inch plastic sleeves and ring binders. **Deadline is June 30.**

Selected recipients will be honored with a public presentation during TSA's Annual Meeting in Houston, November 12-14. GERALD BRATZ

Architect Gerald Bratz heads the TSA Honors Committee for 1992. Call Mieke Akutsu at the TSA office (512/478-7386) for nomination forms.

Digging Graves

MICHAEL GRAVES; BUILDINGS AND PROJECTS 1982-1989

Edited by Karen Vogel Nichols, Patrick J. Burke, and Caroline Hancock

Princeton Architectural Press, 1991
336 pages, 764 illustrations
\$49.95 cloth, \$34.95 paper



BOOKS This volume provides a record of recent projects by one of the most prolific architects in America, once the *enfant terrible* of the postmodern architectural community and now near the top of the architectural establishment. This book covers Graves's work from 1982 through 1989 (a period during which he averaged a building per month), plus a variety of vases, medals, and paintings. Most of the projects, ranging from a wristwatch to the 1,510-room Walt Disney World Dolphin Hotel, are documented with photographs, as well as plans and seductive drawings.

The book's introductory essay by Christian Norberg-Schulz argues for the validity of postmodernism both as an organizing principle and as an architectural style. Norberg-Schulz also explores the connections between Graves's iconography and use of tectonics and his obsession with Renaissance sources, illuminating not only Graves's work, but also the sophistication of his architectural vocabulary.

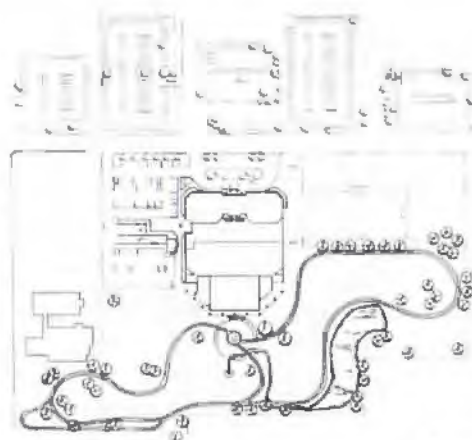
The closing essay by Robert Maxwell, a fellow professor of Graves's at Princeton, continues the examination of that vocabulary. Maxwell argues that Graves's constant use of collage, along with the fluidity of his spatial assemblies are not only deeply rooted in the modern tradition, but are, in addition, the tools that allow Graves to infuse his work with a selective historicism. The result is what Maxwell calls Graves's "figurative architecture."

Michael Graves may stand alone in an architectural environment constantly changing its direction, so it is refreshing to see how he has been able to refine his language and craft. Whether you like his style or not, this monograph is the record of the busiest postmodern architect—and probably the last one as well. **Nestor Infanzón**

Nestor Infanzón is an architect with RTKL, Inc., Dallas.

Tower in a Park

HEALTH CARE First proposed in the late 1970s by J. Pat Evans, then the team physician of the Dallas Cowboys, the Tom Landry Sports Medicine and Research Center is a complex composed of a 124,000-square-foot, seven-story medical-office tower (its tenants specialize in sports medicine and physical conditioning); a 100,000-square-foot, three-level fitness center, and a 106,000-square-foot garage. The architecture office Healthcare Environment Design, a division of the Baylor Health Care System, designed the complex. It stands on a nine-acre site adjacent to the rest of the Baylor University Medical Center; the tower echoes the materials and forms used in the other recent additions to the Baylor campus. A six-acre jogging park, behind the complex, is landscaped around jogging trails. The dual function of the complex required careful consideration of the circulation: Patients needed unimpeded access to the medical-office tower, while entry to the fitness club had to be controlled. The architects resolved these requirements by using a central atrium that serves as a circulation hub. **JWB**



PROJECT Tom Landry Sports Medicine and Research Center
ARCHITECT Healthcare Environment Design, Dallas (Craig Patton, managing principal; Bruce Johnson, senior principal; Charles Turner; Susan Curry; Paul Devers; Donald Franklin; and Wanda Hailey)

CLIENT Baylor Health Care System

CONTRACTOR Medical Environment Development Corporation, Dallas

CONSULTANTS Raymond L. Goodson, Jr., Inc. (structural/civil); CCRD Partners, Inc. (mechanical/electrical); Joiner-Rose Group (acoustical); Newman, Jackson & Bieberstein, Inc. (landscape design)

Three small ships

GALVESTON I drove down to Galveston early one March morning to ride the press boat out to meet the Columbus fleet, replicas of the *Niña*, *Pinta*, and *Santa Maria*, built at a cost of \$15 million by Spain and sailed across the Atlantic to tour 22 American cities in commemoration of the 500th anniversary of Columbus's voyage of discovery.

We hobbled around Galveston Bay for an hour, engulfed in diesel fumes, until a small gray square emerged from the haze—the sails of the *Elissa*, the Galveston Historical Society's restored 19th-century ship, escorting the convoy toward the jetty. The horizon became littered with sails and specks as pleasure craft of all descriptions assembled to accompany these reborn ships from the past. Our craft charged into the flotilla, past the *Elissa*, glorious under full sail, and through the sticky spray of the fireboat *Gulf Protector*. Then the sails of the Columbus caravels came into sight—three bulbous brown ships with dingy sails. *Tiny* ships.



SANTA MARIA replica in Galveston

Gerald Moorhead

Although the Columbus ship replicas were constructed with the same authentic materials—Spanish oak, pine masts, pitch—and with documented techniques as ships from the late 15th century, their design is speculative, since no contemporary descriptions or measurements of the ships themselves exist. Information on the ship's sizes was inferred from ships' logs detailing cargo capacity, expressed in terms of the number of large wine jars (*tonelada*, hence ton or tonnage). The *Santa Maria* is 97.1 feet long overall and 21.6 feet wide. The *Niña* is 70.5 feet by 20.6 feet, and the *Pinta* is 74.6 feet by 21.6 feet.

On his first voyage, Columbus hired a crew of about 90 sailors for these three vessels, and took about 40 days to cross the Atlantic—30 salty Spanish sailors and several horses per ship, spending over a month on an open deck smaller than my front yard. And Columbus returned to Spain from his second voyage carrying 100 passengers on board the *Niña*. Seeing these ships brought the unappreciated rigors and boldness of Columbus's adventures into focus. **Gerald Moorhead, FALA**

Gerald Moorhead is Texas correspondent for Architectural Record and a TA contributing editor.

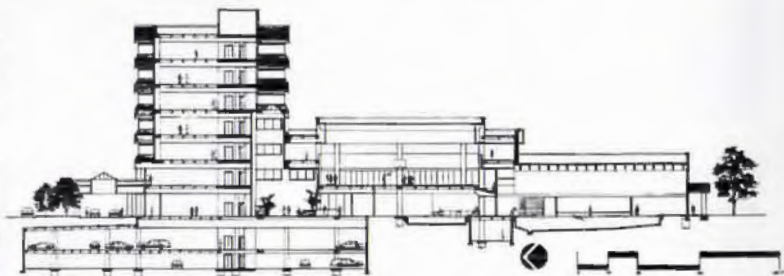


Facing page:
Ground-floor plan,
Tom Landry Center

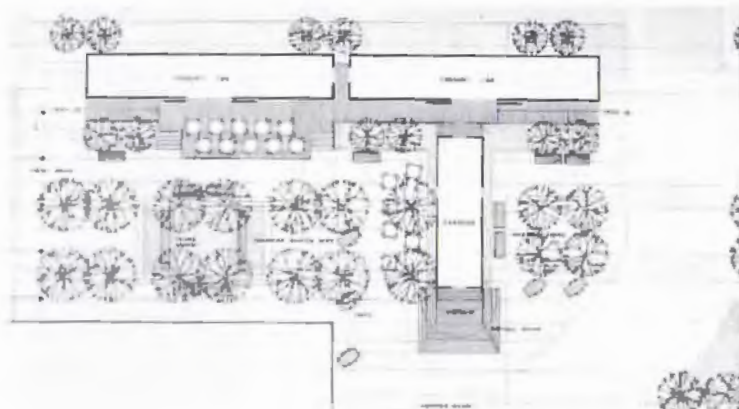
Far left: Atrium
interior

left: Jogging tracks
wind through a six-
acre landscaped
park.

Below: Section
through complex



Right and above:
Site plan and entry
of Railroad Plaza,
the downtown revitalization project
sponsored by Main
Street, Inc., of Big
Spring. It was de-
signed by Design
Plus Architects and
Lima Planning As-
sociates, both of
Lubbock



Railroad Plaza

URBAN DESIGN Design Plus Architects and Lima Planning Associates, both of Lubbock, created Railroad Plaza as part of a master plan to revitalize Big Spring's downtown. The park-like plaza, filling in a former vacant lot, anchors the end of Main Street. The park faces the city's surviving railroad depot, and the park's theme comes from the role of the railroad in Big Spring's history. Old railroad cars were bought and restored to house retail and food-service shops. Providing a focal point for the plaza is a caboose, which has a projecting canopy and stepped platform at the rear for concerts or informal gatherings. Ramps and stairs provide access to the railroad cars, raised decks, outdoor eating areas, and a trellis with built-in bench seating. Stone building walls on two sides contain the center area. Incandescent pole and landscape light was included so the park can be used at night. *Amy M. Young*

PROJECT Railroad Plaza, Big Spring
CLIENT Main Street, Inc., Big Spring
ARCHITECT Design Plus Architects, Lubbock (Michael G. Peters, principal); and Lima Planning Associates, Lubbock
CONSULTANTS Grimes Associates, Lubbock (mechanical); Roberts and Thoma, Lubbock (structural)

Saving Face

PRESERVATION Morris Architects' reconstruction of Houston's Pillot Building began in 1989 and was completed on October 17, 1990. The 13,650-square-foot Pillot Building (original architect unknown, circa 1860) is the second oldest building in Houston and is located downtown at the corner of Congress and Fannin. The building is one of the earliest cast-iron structures west of the Mississippi.

Designated as a Texas Historical Landmark, the Pillot Building was placed on the National Register of Historic Places in 1974. But its owner, Harris County, allowed the building to deteriorate; it was condemned in 1977. Demolition was delayed for several years, however, and The City Partnership, a development company, obtained a lease for the building in 1985. Nevertheless, portions of the walls collapsed in 1988 and reconstruction waited until 1989.

Morris Architects worked with state and local preservation officials for an accurate reconstruction of the exterior of the building. Exterior reconstruction included re-casting the broken and missing acanthus leaves from the column capitals; poly-fiber resins and molds made from dental impression gels were used. Salvaged brick was used on the west side of the building. A rose-colored brick was produced for the rest of the building, recalling the original's color and texture. The brick was laid in a running bond with a header course every sixth row, following the original pattern while maintaining a contrast between the original foundation and new construction. The Texas Historical Commission required that the rear and plaza sides of the building be finished in plaster with a light brown, two-banded tint. The windows were framed with cast iron and wood painted a limestone color. An intricately detailed brick cornice was re-created.

The building's interior had to be completely rebuilt. The ground floor now houses the Pillot Cafe, which hosts jazz and blues musicians part of the year. Over 9,000 square feet of office space occupies the second and third floors. The entrance for the office area is raised and canopied, with brick pilasters. Inside, a refurbished lobby is tiled in dark green and white marble, with red-oak-finished paneling. The separate Pillot Cafe entrance is accented in dark green. A courtyard on the west side provides outdoor seating.

Amy M. Young

Amy M. Young served as TA intern in early 1992.



Rick Gardner



Courtesy Morris Architects



Courtesy Morris Architects



Ed Soltero

Pillot Building after reconstruction (top) and before (above, left and right)

Left: Architectural sculpture installed at the El Paso Museum of Art during "Archtober" was designed by El Paso AIA chapter members.

Architecture Month

EL PASO The AIA El Paso chapter celebrated October 1991 as "Archtober," a series of events intended to raise awareness about architecture.

The El Paso Museum of Art was the center for many of the month's events. The chapter's Young Architects Task Force designed and in-

stalled an architectural sculpture on the museum's front lawn. The museum also hosted a film series and a lecture by Mark Mack of San Francisco.

Other activities included a house-design competition for elementary-school students, walking tours of downtown, architecture lectures for high-school students, and a competition to design a Mission Trail logo. **JWB**

PRODUCTS AND INFORMATION



This sofa is featured in the line of furniture—Evaneau—that Lauren Rottet, partner in the Los Angeles firm of Keating Mann Jernigan Rottet, has designed for **Brayton International**.

Circle 151 on the reader inquiry card

GE Silicons' GEPEL TSR 218 Stain Resistant Penetrant protects concrete from graffiti by facilitating the removal of paint, dirt, and pollution stains.

Circle 152 on the reader inquiry card



The Kestrel, **Emerson's** AirDesign brand ceiling fan, combines aesthetics with state-of-the-art engineering. The 52-inch five-bladed fan comes in various colors, textures, and finishes.

Circle 153 on the reader inquiry card



The Berkeley Chair, designed by David Barr, is a new design offered by **Gilbert International**.

Circle 154 on the reader inquiry card

New standing-seam roofing and wall panels from **N.A.T. Industries, Inc.**, are available in widths from 8- to 24-inch to meet different needs.

Circle 155 on the reader inquiry card



A line of weather-vanes introduced by **Markuse Corporation** features designs by, clockwise from top, Michael Graves, Smart Design, Stanley Tigerman, and Takenobu Igarashi.

Circle 156 on the reader inquiry card



Structural decking panels custom-curved by **Curveline, Inc.**, may be used for all types of domed roofs and other vaulted designs.

Circle 158 on the reader inquiry card

The **Hardwood Institute** has published *Imagination Within*, a 44-page book featuring a wide variety of ideas for hardwood interiors.

Circle 159 on the reader inquiry card



The Americans with Disabilities Act (ADA)



A new handbook from Schindler Elevator Corporation focuses on the impact of the Americans with Disabilities Act (ADA) on elevator installations and covers ADA-accessibility factors in elevator systems for existing buildings, buildings under renovation, and new buildings.

Circle 160 on the reader inquiry card

Low-Loc, a new access-floor pedestal assembly from **USG Interiors**, allows for lowered finished floor heights, making access floors practical in any general-office area.

Circle 161 on the reader inquiry card



The Opening Glass Wall by **Nana Windows & Doors** is an exterior, bi-folding French door system that allows openings up to 16 feet wide.

Circle 162 on the reader inquiry card



The **Gerber Corp.** Aqua Saver and Ultra Flush toilets meet ANSI standards for low water consumption.

Circle 163 on the reader inquiry card

The new MS60 Marina Panels from **Medalist M&S** are slip-resistant polyethylene-overlaid plywood for decks. The surface is wear-resistant and the pressure-treated plywood substrate provides decay and rot resistance. The panels are available in brown or gray, and in a variety of sizes.

Circle 164 on the reader inquiry card



Vecta's 4 O'Clock Chair offers an ergonomic design that, with multiple models and sizes can provide seating for an entire organization.

Circle 165 on the reader inquiry card

RESOURCES

Stern House (p. 40)

Structural steel, exterior steel connections, rails, and gates: Builders Iron; **Interior steel stair:** Patina Metals, Inc.; **Wood framing material:** Wenco Distributors; **Cypress siding:** Lodge Lumber; **Cabinets and trim:** Cabinet Works of Houston; **Custom furniture** (dining, coffee, and side tables): **Brochsteins, Inc.**; **Roofing and sheet metal:** GAF Timberline shingles (Con-Tex Services, Inc.); **Plumbing fixtures:** American Standard, Kohler, Chicago, Dornbracht (Elegant Additions); **Tile and granite:** American Olean Tile (H&R Enterprises); **Hardwood floors:** Joe's Floor Sanding; **Appliances:** Sub Zero, KitchenAid, Maytag, Elkay, Thermador (K&N Builders Sales); **Lighting:** Lightolier, Artemide (Lighting, Inc.); **Mechanical:** Lenox (Gulf Coast); **Windows and doors:** Marvin Windows; **Paint and stain:** Cabot Stain, Benjamin Moore, Pratt & Lambert, Devco (Clifford Strain Painting)

Edelman House (p.41)

Roof: GAF Timberline Shingles; **Brick:** Louisiana Old "Soft Reds"; **Pavers:** Louisiana Old "Hard Tans"; **Windows:** Semko (custom); **Millwork:** Architectural Millwork & Supply, Baton Rouge, La.; **Hardware:** Jado, Colonial (pulls), Baldwin (hinges); **Tile:** Country Floors (through Materials Marketing); **Wallpaper:** Clarence House; **Skylight:** Plastico; **Air conditioning:** Lennox; **Wiring:** Lutron; **Lighting:** Lightolier, Halo, Georgian Arts, Peerless, Remington, Boyd; **Fans:** Casablanca; **Kitchen appliances:** Sub Zero, Thermador, KitchenAid; **Kitchen and laundry-room sinks:** Elkay; **Plumbing fixtures:** American Standard, Americh, Giorgio, Kohler

Kirksey House (p. 42)

Windows: Marvin Windows; **Siding:** Clear redwood; **Brick:** St. Joe Brick Company; **Limestone:** Cordova cream; **Roof:** Standing Seam Paint Grip (David Ramm Roofing); **Floors:** Quarter-sawn white oak (Artisan Floors); **Ceilings:** D-grade fir; **Paneling:** Black walnut, rosewood, ebony; **Front door:** Teak; **Lighting:** Lightolier; **Cabinets and millwork:** Warenoff's Inc.; **Special carpentry:** Max Rockoff; **Metal work:** Lars Stanley, Robert Philips; **Paint:** Pittsburgh Paint, Benjamin Moore; **Appliances:** Sub Zero, KitchenAid; **Countertops:** Black Andes granite, Carrara marble; **Hardware:** Schlage, Baldwin; **HVAC equipment:**

Trane; **Plumbing:** Franke, Chicago Faucet, Dornbracht, American Standard, Porcher

House in University Park (p.45)

Stonework: Mezger Enterprises, Lampasas, stone supplier; Mike Bond, carver; Michael Peck and crew, masons; Dee Brown Company, heavy setting; **Slate:** Custom Slate, Dallas; **Case-ment windows:** Iron Craft Studios, Dallas; **Blacksmiths:** Mark Bokenkamp, Liberty, Ohio; Nick Brumder, Georgetown; Ironcraft Studio, Dallas; **Lead-coated copper:** Coppercraft, Dallas; **Woodcarving and millwork:** Carving Traditions, Bedford; **Bronze and aluminum castings:** A&B Foundry, Dallas; **Special finishes and painting:** Billy and Mary Kay Brown, Dallas

House in Highland Park (p. 45)

Brick and stone work: Masonry Technology, Dallas; **Cut stone:** Mezger Enterprises; **Sheet metal:** Coppercraft, Dallas; **Special hardware:** Chuck Magill, Garland; **Exterior iron fencing and interior ironwork:** Iron Craft Studio, Dallas; **Wood carving and cabinet work:** Carving Traditions, Bedford; **Custom carving and applique:** Decorator's Supply; **Cast details:** A&B Foundry, Dallas; **Special finishes:** Billy and Mary Kay Brown

House in Dallas (p.48)

Brick: St. Joe Brick Company; **Roof slate:** Roof Tile and Slate Co.; **Interior flooring and exterior paving:** Kirkstone; **Limestone:** North Texas Stone Co.; **Steel windows and doors:** Hopes Architectural Products; **Wood windows:** Pella; **Window and door glazing:** Mammen Glass and Mirror; **Door hardware:** TKO Associates; **Custom light fixtures:** Winona Lighting, Jim Cinquemani; **Sound system:** Soundsmith, Inc.

House for Lot X in Shadyside (p. 49)

Fireplace: Heatilator; **Air conditioning:** Carrier; **Lighting:** Lightolier, M&M Lighting; **Windows and French doors:** Pella; **Ceiling fans:** Hunter; **Cut stone:** Canterra Stone, Materials Marketing, Inc.; **Mexican tile:** Materials Marketing, Inc.; **Stucco:** Finish coat of Thoro-Coat acrylic stucco; **Handrails:** Julius Blum & Co.; **Plumbing:** Kohler; **Door hardware:** Schlage; **Kitchen appliances:** Thermador, Sub-Zero, KitchenAid

Index to Advertisers

Page	Advertiser	Circle No.
21	A/E/C SYSTEMS '92	
16	AIA Benefit Insurance Trust	14
11	American Standard	8
22	Apple Computer, Inc.	27
13	Association Administrators & Consultants	11
24	Blair Graphics	61
17	BOMA ADA Guide	56
70	Chemstar Lime	5
2	The Conrad Co.	16
27	Fisher Home Design Center	4
29	Featherlite Building Products ..	6
10	Gerard Tile	115
25	Graphisoft USA	25
30	Great Southern Supply	9
28	Interstate Brick Co.	79
27	Lonestar Wholesale	4
27	Marvin Windows	4
36	Masonry & Glass Systems	10
35	Masonry Institute	3
16	Miller Blueprint	13
31	Pavestone Company	17
16	Pro-Tex Pool Covers	62
4	Professional Lines Underwriting Specialists	12
37	Secure, Inc.	34
38	TEXAS ARCHITECT Reprints	144
12	Texas Kiln Products	106
33	Thoro System Products	60
69	TSA Annual Meeting	
14	TSA Design Awards	
28	United Glazed Products	81
34	Valley Builders Supply	23
12	Vulcraft	80
6	Wilsonart - Ralph Wilson Plastics Co.	1

MARKETPLACE

As an industry professional, you can order **TheWoodBook '92** for a **10-day free trial**. If you decide to keep TheWoodBook you pay only **\$25.00**. Send your order to: TheWoodBook P.O. Box 5613 Montgomery, Alabama 36103-5613 or call toll-free 800-669-5613

Free Roofing Update on Video

Let IRI take you on a video tour of the world's largest polyurethane foam roofing projects. Architects and industry experts demonstrate spray foam applications across the country. See how foam technology can enhance your next project. Call toll-free **1-800-ROOF-TEC (1-800-766-3832)**

IRI Industrial Roofing & Insulation Inc.
8980 Scranton, Houston, TX 77075-1088

Use Texas Architect's MarketPlace!

Dollar for dollar, advertisers get more value from MarketPlace than any other marketing vehicle. At less than a penny per reader for a one-inch ad, you reach thousands of architects, clients, designers, and specifiers. Compare that to direct mail or telemarketing . . . you'll see that MarketPlace can't be beat! Call 512/478-7386 to place your ad today.

MARKETPLACE

Advertising in Marketplace is available for \$75 per column inch (2-1/2" wide), one-inch minimum; business cards are \$225. Ads may be line or display. Design and typesetting available at \$10 per column inch for each service. Rates net, not commissionable. Closing date is the 20th of the second month preceding publication date (May 20 for July/August 1992 issue).



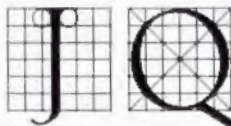
Crawford & Friend

3003 Bledsoe Street
Fort Worth, Texas
76107 • 2905
817 • 336 • 8886

Arenas
Churches
Auditoriums
Commercial
Residential

Non-proprietary consultation, design, and specifications for
Lighting • Dimming • Sound • Acoustics • Rigging • Draperies
Sightline Studies • Audio/Visual • Theatre Safety Assessments
Theatre Planning • Projection Systems • Feasibility Studies

Consultants Specializing In Performing Arts Technology And Planning



GARY W. JASTER, P.E.

JASTER-QUINTANILLA & ASSOCIATES, INC.

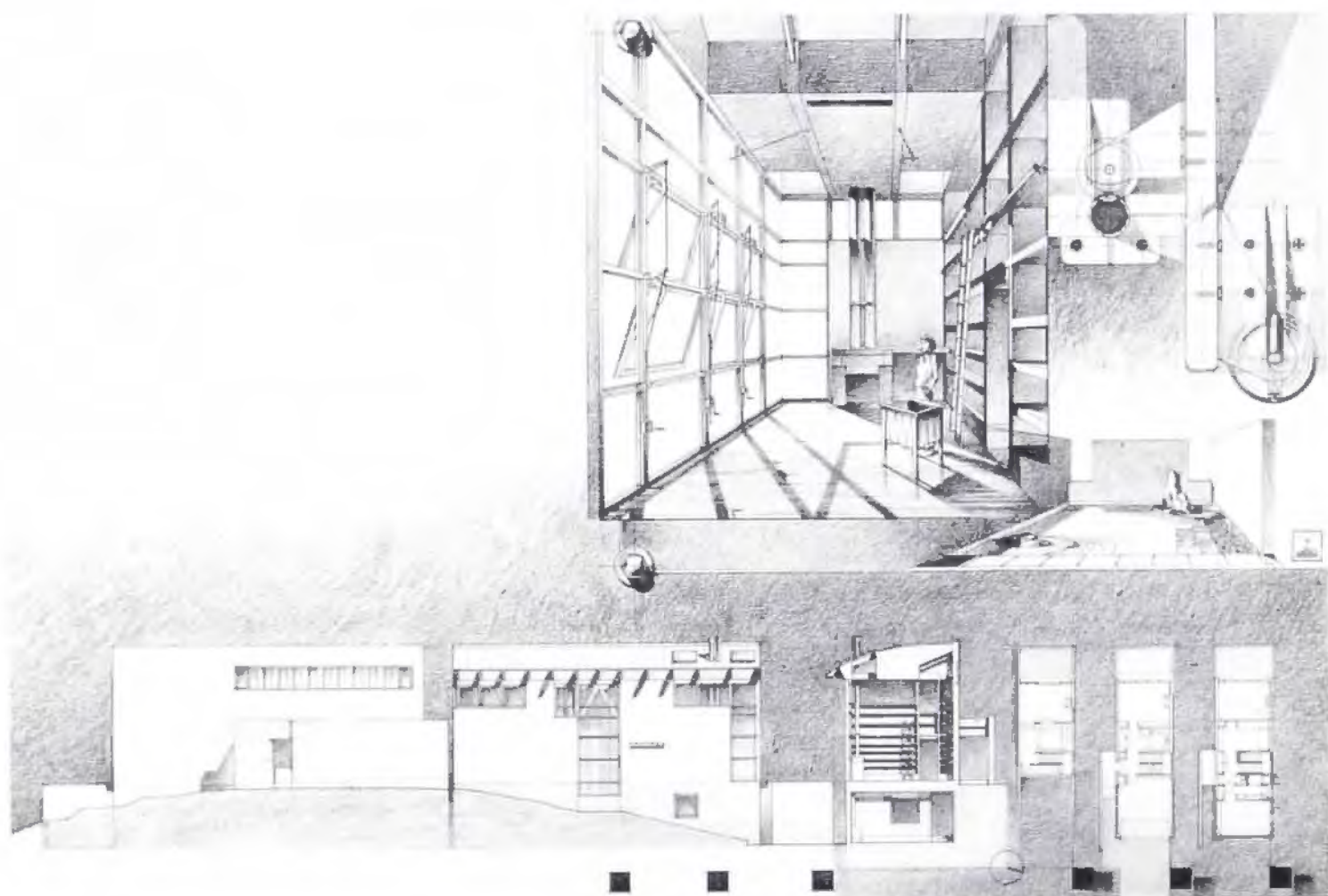
CONSULTING STRUCTURAL ENGINEERS
1608 WEST SIXTH STREET □ SUITE 100 □ AUSTIN, TX 78703
512 474-9094 FAX 512 474-9179

Circle 69 on the reader inquiry card

TKO ASSOCIATES, INC.

Elizabeth M. Hoag
Colleen Olson
Gwen Worrell

370 Decorative Center
Dallas, Texas 75207
214/741-6060
FAX: 742-4614



Building a Paper Reality

ON PAPER "I doubt that the project will continue much beyond this phase," says Houston architect John Lemr about the compactly programmed house above, "but it was an interesting exercise for me."

The exercise entailed making room for an extensive library, a studio, a darkroom, and a Japanese bath on an unspecified "private, quiet" site in the Pacific Northwest. Lemr, a winner in all three *Texas Architect* Graphics Competitions, draws onto the page a reality that challenges this house's paper fate. With tactile clarity and a collage of scales and drawing types, Lemr gives his process a final product that explains a constructable building, yes, but that goes beyond scattered sketches to have a life of its own. *Ray Don Tilley*

*Texas Society
of Architects
53rd Annual
Meeting*

HOUSTON
NOVEMBER
12-14, 1992



R E N A I S S A N C E

AIA TEXAS

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

Anatomy of a leaker

Over 99% of all water leakage in masonry walls occurs in microscopic gaps just .0001" thick: At the interface where mortar meets unit, not from the mortar joint itself or the masonry unit. Mortars made with portland cement and Chemstar Type S Lime cure masonry leaks. Portland cement-lime mortar has twice the bond strength of standard masonry cement—and independent tests prove that high bond strength equals low water leakage and a more workable mortar.



SOURCE OF LEAKAGE

MORTAR JOINT = 0.59%

MASONRY UNIT = 0.0%

INTERFACE = 99.41%

CHEMSTAR LIME

CORPORATE HEADQUARTERS PHOENIX, AZ
SALES OFFICES: 495 E. RINCON,
SUITE 202, CORONA, CA 91719
U.S. AND CANADA WATS
(800) 523-8977

Circle 5 on the reader inquiry card