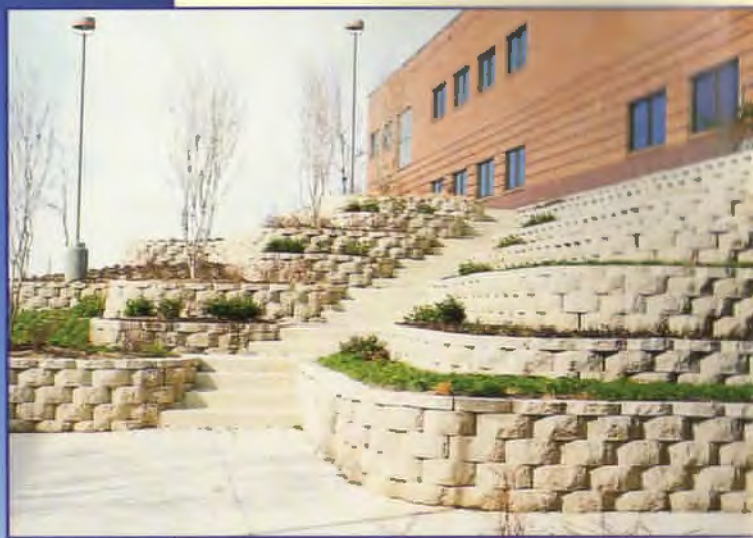


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TEXASARCHITECT

5/6 1994

NEW COLLEGE AND UNIVERSITY BUILDINGS

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Two Houston Houses 46
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On the cover and large image, this page: Palo Alto Community College, San Antonio, by a joint venture of Jones & Kell and DeLara Almond Architects; photograph by Richard Payne, FAIA

Inset image above: interior of Large Animal Hospital, Texas A&M University, by HKS Inc.; photograph by Rick Grunbaum

Inset image at right: Theatre and Fine Arts Building, Southwestern University, by Hoover & Furr Architects; photograph by Aker Photography, Houston





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Does Design Matter?

DURING THE LAST MEETING of the TSA Publications Committee, there was a discussion of issue themes for 1995, which ended with a spirited exchange on the question of whether design still matters in today's marketplace.

Some of the committee members, drawing on recent client surveys that show design and aesthetics to be among the lowest ranked of architectural services, said design should matter no more to architects than it apparently does to clients—that architects should think of themselves purely as service providers, meeting whatever needs clients dictate, relegating design to a low priority.

Other committee members argued that such surveys reflect no more than the public's ignorance of what design really encompasses and what benefits it provides—that the predictable constructibility and serviceability that clients prize over "design" is not separable from design in its true sense. Further, they said, it is only by emphasizing design in their practices that architects can position themselves to thrive in today's marketplace.

As the discussion continued, more questions were raised than answered, and it became clear that it would be hard for a single author, in a single issue of the magazine, to do justice to them. It was proposed that we invite *TA's* readers to contribute to a series of stories on design to run in 1995, and I am issuing that invitation. Has your definition of design changed since you left architecture school? How does it match with the expectations of your clients? How can design services best be marketed? How much emphasis should architects put on design, in relation to project delivery and other services? Can architects practice as if design doesn't matter? What, if anything, should be done to make design matter more to clients and the public? Call me to talk about contributing to what promises to be a spirited debate.

MARK DENTON of Austin has joined the staff as *Texas Architect's* new Associate Publisher. Denton holds a degree in economics from UT Austin; most recently he has directed marketing of an Austin real estate company's development services, gaining considerable publications experience. As Associate Publisher, he will head *TA's* marketing effort, working closely with Advertising Representatives Carolyn Baker (who handles national and statewide accounts outside Houston) and Ray Don Tilley (who will represent *TA* in the Houston area). Denton is a terrific addition to the TSA staff, and I know that readers and advertisers will enjoy working with him in the future. *Joel Warren Barna*

UPCOMING ISSUES:

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

SEPT/OCT '94 (deadline 15 June)

"Free Trade and Design-Texas Architects and Worldwide Markets" and "Case Study: Public and Civic Buildings"

NOV/DEC '94 (deadline 15 Aug)

"Annual Review of Texas Architecture"

JAN/FEB '95 (deadline 15 Oct)

"Diversity Issues in Practice" and "Architects' Texas"

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

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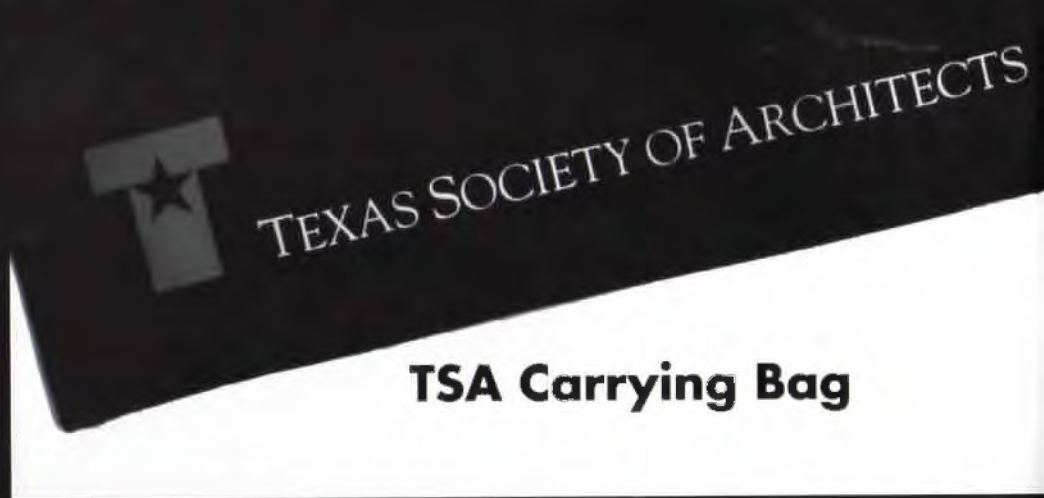


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Letters

THANKS for the copy of the January/February issue of *Texas Architect*. I, too, was particularly taken with John McGinty's sensible discussion of architects and engineers. Maybe it can help all of us to stay on a higher plane when this comes up.

Bob A. Peck
Group Vice President, External Affairs
American Institute of Architects
Washington, D.C.

THANKS for sending me a copy of the January/February 1994 *Texas Architect*. I enjoyed reading it. It is an excellent issue. As always, it seems to raise important points about professional relationships. It seems that *Texas Architect* is itself a national treasure—it does a fine job of bringing important issues forward for consideration.

Virgil R. Carter, FAIA
Group Vice President
American Institute of Architects
Washington, D.C.

A misstatement appeared in the March issue of your publication. In the credits section of the

Texas A&M Community Center article, the Project Architect should be, "Richard De Leon, Jr., AIA." Otherwise, thanks to you and Mark Forsyth for an excellent article.

Richard De Leon, Jr., AIA
Vice President
Rike Ogden Figueroa Architects, Inc.
Harlingen, Texas

The Movies

In your "archimovies" guide (*TA*, Sept/Oct 1993), I'm concerned that you may have not researched one of the most important architectural films known to cinematographers everywhere: *Strangers When We Meet* (1960).

This epic starred Kirk Douglas as the architect, Kim Novak in her *Picnic* sweater days, Ernie Kovacs before his last cigar, Barbara Rush who was very hot back then, and a much younger Walter Matthau. Kirk had designed a beautimusresidencius contemporanimus somewhere in or on the Hollywood hills. It must have been near, because it didn't take much time for Kirk in his architect's convertible and

Kim in her housewiferly—"woody"—hodacious Chrysler station wagon (fore runner of all suburban attack vehicles) to drive to the new house site for a rendezvous. The new house was under construction until the last fade-away frame.

Film buffs won't believe you missed this beauty. Kirk does much talking with clenched teeth and tensed jawbone, but no drawing. Kim does much heavy breathing and sighing. Both of them get several sub-floor splinters in their backsides and we can cut to many crashing 1960-vintage waves before the final "fade to black." Barbara pouts and got an award for hand-ringing and Kovacs and Matthau are wasted, but probably had fun smoking and drinking adult beverages on company time.

I was confident after what I saw Howard do to Dominique years earlier and what Kirk did to Kim that I had chosen well for my life's work. Here is a whole movie devoted to the architect's art—and you missed it. Thanks for the *TA* series.

Robert H. LeMond, FAIA
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News

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HOUSTON A new master plan for Hermann Park addresses issues facing the park in both the near and long term.

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DALLAS Austin architect Bethany Ramey-Nix re-designed an 8,000-square-foot gallery at the Dallas Museum of Art.

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Eight winners named 18

HOUSTON Eight projects and a number of individuals were honored at AIA Houston's annual awards gala.

Lubbock honors design 21

LUBBOCK Five projects were chosen as winners in the Lubbock chapter design-award competition.

LAWS, REGS & RED TAPE 22

Reform of the Deceptive Trade Practices Act is one of the Texas Society of Architects' top legislative priorities for 1994.

Planning the park

HOUSTON Surrounded by prestigious Rice University, the world-renowned Texas Medical Center, an expanding museum district, and depressed inner-city neighborhoods, Houston's Hermann Park has needed a master plan for nearly 60 years. A private non-profit group, the Friends of Hermann Park, has decided to fund the development of just such a comprehensive plan. The group has commissioned Laurie Olin of Hanna/Olin, Ltd., of Philadelphia, Penn., to develop a plan to reinvigorate the well-used but threadbare 407-acre park as one of the "great parks of the world." The project to reverse the park's deterioration is strongly supported by Mayor Bob Lanier, whose administration has a broad goal of "establishing a quality of life in the city that is superior to the suburbs;" by doing so the administration hopes to draw population back into a denser, more urban city center. Mayor Lanier's directive to Olin was to "fix it."

When timber and real estate millionaire George Hermann donated the initial 285 acres in 1914, the park was two miles south of the city on the open prairie. Subsequent additions enlarged the area to 535 acres, since nibbled back to 407 by expansion of the medical center on the south edge of the park. Plans developed by George Kessler in 1914 and Hare & Hare in 1930 established the basic diagonal axis that organizes the park today, using the formal elements of fountains, the Sam Houston Monument, the reflecting basin, and the lake.

Hermann Park received 5.2 million visitors in 1993, attracted to a 57-acre zoo, a Japanese Garden, the Museum of Natural Science, the Miller Outdoor Theater, a garden center, and a golf course, the first in the U.S. to be racially integrated (in 1930). The park is a popular destination but shows the results of sustained use and minimal care.

Olin's master plan, currently being presented in a series of community-input sessions, addresses the major issues facing the park. These include traffic (circulation and

parking), drainage, erosion, safety, expansion of the existing facilities, increase of green areas, and integration of the park's many attractions into a unified whole.

Several small park improvement projects already in progress are being incorporated into the plan. Fund-raising for an estimated \$15 million has begun for the initial projects: restoration of the reflecting basin; design of



A new master plan for Houston's Hermann Park calls for creation of a great meadow to be located at the edge of the park's lake.

parking and gardens for the Garden Center; lake improvements; and the formation of a new feature at lake's edge—a great meadow. Plans for improvements to the park between the Sam Houston Monument and the Great Basin, developed as part of the Heart of Hermann Park design competition sponsored in 1992 by the Friends of Hermann Park (*TA*, Jan/Feb 1993), will be incorporated. Longer-range projects will tackle problems with traffic through the park and around the medical center.

Olin believes that parks derive their meaning from children: "If it works for children, it works for adults." The park should be designed for passion, joy, and whimsy, he adds. Olin's recommendations are practical and, with a total estimated cost of less than \$100 million over 10 years, achievable. In many thoughtful and considerate ways, Olin's master plan can fix Hermann Park.

Gerald Moorhead, FAIA

Houston architect Gerald Moorhead, FAIA, is a Texas Architect contributing editor.

OF NOTE



Above and left: The Dallas Museum of Art's J.E.R. Chilton Gallery houses part of the Museum of Contemporary Art, one of the DMA's new museums within the museum. Austin architect Bethany Ramey-Nix redesigned the interior shell.

A New Look

DALLAS The opening of the Hamon Building in September was the Dallas Museum of Art's big news last fall, but other important changes have been continuing since then. One of these is the reorganization of space within Edward Larrabee Barnes's original building (1984) to house the Museum of Contemporary Art—the third of the institution's museums within the museum (following the Museum of Europe, also in the original building, and the Museum of the

Americas in the Hamon Building).

The new sub-museum is housed on the ground level in the Barrel Vault, Quadrant Galleries, and J.E.R. Chilton Gallery, and displays, on a rotating basis, pieces from the DMA's permanent collection of contemporary art and design, including international art from 1945 to the present. Travelling exhibitions are housed in the Barrel Vault and Quadrant Galleries.

"Chilton Gallery," continued on page 16

"Green" home wins propane award
Austin architect Rick Remore won first place in the 1993 Propane Gallery of Architectural Design competition sponsored by the National Propane Gas Association. Remore received the award for his environmentally sensitive design of a residence in Lakeway. The house, which uses propane gas throughout, features exterior walls constructed of polystyrene blocks with concrete fill instead of wood studs.

Texans win book awards

Two Texas authors were among 25 winners in the AIA 1994 International Architecture Book Awards competition. Joel Warren Barna's book **THE SEE-THROUGH YEARS: CREATION AND DESTRUCTION IN TEXAS ARCHITECTURE AND REAL ESTATE, 1981-1991** was a winner in the architectural history category. Anthony Alofsin, professor of architecture at the University of Texas, was honored in the monograph category for **FRANK LLOYD WRIGHT: THE LOST YEARS, 1910-1922, A STUDY OF INFLUENCE**.

Statue installed at memorial

A bronze statue by Austin architect Bob Coffee is the focal point of the Texas Sheriff's Memorial, which is to be formally dedicated in May. The memorial is located adjacent to the entry of the Sheriff's Association of Texas' headquarters in Austin. The statue depicts an early-day Texas lawman dismounted from his horse.

Galveston book re-issued

Rice University Press, in association with the Museum of Fine Arts, Houston, has published a new edition of **THE GALVESTON THAT WAS**. The book, with text by the late Houston architect Howard Barnstone, FAIA, and photographs by Henri Cartier-Bresson and Ezra Stoller, was originally published in 1966. The current edition corrects factual errors and adds new information and updates on condition of buildings covered.

"Chilton Gallery," continued from page 15

Under the new organizational plan, the Chilton Gallery was designated as the exhibition space for the permanent collection. Faced with the difficulties of effectively presenting the collection, the DMA looked to Austin architect Bethany Ramey-Nix for a redesign of the 8,000-square-foot interior shell.

The resulting design leads visitors through six separate spaces, displaying—in a loose chronology—modern art from abstract expressionism, to pop art, color-field painting, decorative arts, and minimalism. The chronology is interrupted by the gallery's central space. The walls of this cubic room are shifted 62.5 degrees from the previous orthogonal orientation to reflect the variable nature of the room's usage. Currently displaying recent acquisitions, in the future this space will house changing thematic exhibitions; work from the permanent collection will be starting point for such themes as figuration, realism, and regional painting and sculpture.

The newly redesigned Chilton Gallery allows the first large-scale display of the



Left: entry to rotated central section of the Chilton Gallery



Left: Chilton Gallery (shaded) is in the DMA's original building.

Museum's extensive permanent collection of contemporary art since 1989. Annegreth Nill, associate curator of contemporary art for the DMA, said, "I think that we have created a

dynamic and challenging installation of the permanent collection. I hope it will rekindle the excitement of the Dallas arts community."

Mark Forsyth

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CALENDAR

TSA Design Awards

May 31 is the deadline for the 40th Annual TSA Design Awards competition. All architects registered in Texas are invited to send one or more entries for consideration by this year's jury: Gyo Obata, FAIA; Hsin-Ming Fung; and Kevin Kennon. Texas-resident architects can submit projects located anywhere; out-of-state architects must enter Texas projects. Construction must have been completed after Jan. 1, 1988. See back cover of this issue for complete rules and entry form.

Exhibition of School Architecture

Entries in a school architecture design competition will be accepted in three categories: new construction, additions and/or renovations to existing structures, and previously entered projects for display only. Projects completed between Sept.

1, 1989, and Jan. 1, 1994 for public and private schools from grades K through 12 and two-year colleges will be accepted. The award winners will be exhibited at the Texas Association of School Administrators/Texas Association of School Boards convention in Dallas in early October and at the Texas Society of Architects annual meeting in Austin later that month. Texas Association of School Administrators/Texas Association of School Boards (Attn: Debbie LaRoche, P.O. Box 400, Austin 78767; 512/467-3611), entry deadline: JUNE 17

Degas Landscapes

An exhibition of work by French impressionist Edgar Degas (1834-1917) brings together a rare collection of 75 of the artist's landscape paintings, watercolors, and drawings, including more than 30 of the artist's

pastels and monotypes exhibited together for the first time in 100 years. Degas, better known for his paintings of the human figure, painted landscapes throughout his career, but the work has not often been exhibited together. The Museum of Fine Arts, Houston (713/639-7300), through JULY 3

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Eight winners named

HOUSTON Eight projects received honors in the 1994 AIA Houston design awards competition. Jurors Laurie Hawkinson of Smith-Miller + Hawkinson in New York, Max Levy of Max Levy Architect in Dallas, and Frank Nemeth of Ellerbe Becket in Minneapolis chose the winners from among 64 entrants.

Honor awards in the architecture category were given to four projects. Winners included the Penn Plax Assembly Plant in Saintes, France and the Hope Elementary School in Hope, Ind., by Taft Architects; the Volkswagen de Mexico Retail Environment Prototype by CRSS Architects, Inc.; and the Texas



Photograph by Joe C. Aker



Photograph by Hickey-Robertson



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Photograph by Joe C. Aker



Photograph by Paul Warchol



Photograph by Joe C. Aker



Photograph by Paul Hester

State Capitol Extension in Austin by 3D/International and Ford, Powell & Carson, Inc., in joint venture.

William F. Stern & Associates, Architect, was presented an honor award in the renovation category for its work on the Benjamin and Margaret Kitchen Residence in Houston.

Three projects were selected for honor awards in interior architecture. They were the Carling Lab 5 in Ottawa, Canada, and the Audi Presentation Center by CRSS Architects, and the Kinkaid Middle School in Houston by Kirksey-Meyers Architects.

Two additional awards were presented: the Thomas Jefferson Award, given annually to an individual who has demonstrated "creativity, expansive vision and renaissance approach," and the Twenty-Five Year Award for distinguished architecture of lasting quality. George Mitchell, CEO and chairman of Mitchell Energy & Development and developer of The Woodlands, was this year's recipient of the Jefferson Award; the Alley Theater, designed by Ulrich Franzen and As-

Hope Elementary, (above left) and Penn Plax Plant (right), Taft Architects; Capitol Extension (above, center), 3D/International and Ford, Powell & Carson

sociates with MacKie and Kamrath in 1968, was selected for the Twenty-Five Year Award.

Architects, contractors, and owners for all the winning projects were honored at a ceremony in April.

Five chapter honors were also included in the ceremony. Walter P. Moore, Jr., chairman of the board of Walter P. Moore and Associates, a consulting engineering firm, was granted honorary membership; the Educator Award was presented to Bruce Webb, professor of architecture at the University of Houston since 1973; Paul Yeatts, owner of Paul Yeatts Enterprises Inc., Masonry Contractors,



Carling Lab 5, CRSS Architects (top left); Kinkaid Middle School, Kirksey-Meyers Architects (top right); Audi Presentation Center, CRSS

Architects (second row, left); Retail Environment Prototype, CRSS Architects (second row, right); Kitchen Residence, William F. Stern & Associates (third row, right)

was given the Craftsman Award; George Sacaris II won the Artist Award; and a Citation of Honor was awarded to the Galveston Historical Foundation. *MF*

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Lubbock honors design

LUBBOCK Five projects were selected as winners in the 1993 AIA Lubbock design awards competition. Jurors Charles Harper, FAIA, of Wichita Falls; Jim Doche, FAIA, of Amarillo; and David Farrell of Dallas, chose the winners from among 13 submissions.

Two awards of merit were presented, both to AC Associates. The first was for the Methodist Hospital Knipling Conference/Education Center in Lubbock and the second for a rest area on Interstate 27 in Hale County.

AC Associates also won two honorable mentions: for the Outpatient Imaging Center and for the Corporate Child Care Center at Methodist Hospital. A third honorable mention award went to SLS Partnership, Inc., for the corporate offices of the Hallgren Company in Lubbock. *MF*



Knipling Center (top left); Interstate rest area (top right); Child-

care Facility (center); Hallgren Co. (below left); Imaging Center (far left)



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DTPA: Reform Needed

TSA GOVERNMENT AFFAIRS Committee Chairman Ronnie Wooten, FAIA, and Executive Vice President David Lancaster recently announced their 1994 legislative priorities, headed by reform of the Deceptive Trade Practices Act.

The DTPA, a product of rising consumer expectations in the last two decades, was intended to protect consumers against false, misleading, and deceptive business practices, unconscionable actions, and breaches of warranty. Under the law, a consumer is defined as an individual or corporation with a net worth of less than \$25 million.

Since they are expensive, many buildings are built by owners who don't qualify as consumers. But for owners who do qualify under DTPA as consumers, it has become routine to cast malpractice claims against architects in the guise of DTPA actions, because findings of guilt under the DTPA are subject to triple damages.

Despite the White Budd verdict (see *TA* May/June 1993, p. 22), as a practical matter, the greatest threat to architects under the DTPA does not lie in the off-chance of losing a case. Instead, the problem is that the spectre of triple damages causes insurance companies to cut and run and settle cases they could have won in trial. Take a \$100,000 dollar leak, toss in \$500,000 in attorney fees, triple it, and you're talking real money. By settling anywhere within policy limits, insurers avoid the effects of the legal doctrine that holds a company rejecting a settlement offer within policy limits liable for potential damages beyond those limits.

The lawyers, of course, prosper and the insurance companies are content within their actuarial landscape. The only victims are the architects whose reputations go undefended, along with the rest of us whose premiums will go up next year.

For all professionals, the fundamental questions before the courts and, eventually before the legislature are, "Does the DTPA apply to professional services?", "Should it?", and "Will it?"

To the first question, the answer is yes, at least in part. The legislative and legal history of the DTPA is marked by recognition of the societal trend from a goods-oriented to a service-oriented economy. Former Texas Supreme Court Justice Oscar Mauzy, the sponsor of the DTPA when he was a state senator, has written: "We must be willing to expand or limit the law dependent upon the perceived ills of a changing

society....Any other policy would ...deny the rights of the people whom we represent."

This means that we cannot and probably should not escape those provisions of the law that bar knowing misrepresentations of facts in advertising, failures to disclose conflicts of interest, unethical billing, and the like. This means architects should be careful not to represent themselves as "uniquely qualified."

What the Supreme Court has not yet made clear is whether there is an implied warranty of good and workmanlike performance in the provision of professional services that can be breached simply by a bad result—that is, if strict liability should apply. In other words, it's the warranty of performance versus the warranty of result, an argument that goes right to the heart of professionalism. Should we, as professionals, be held to a strict liability interpretation of the DTPA? It is in the best interest of society that we not be, and our legislative and *amicus curiae* efforts should let no one forget that. By definition, architects and engineers, along with doctors and lawyers, operate in a field of uncertainty that requires dealing with options that can seldom be objectively balanced. Even the most skillful exercise of professional judgment cannot guarantee happiness. If that were the case, patients would never die, buildings would never leak, and attorneys would never lose lawsuits. On the other hand, where there is risk, there is reward; the artful exercise of learned judgement is the wellspring of soaring achievement. We can raise the argument that, as professionals, unlike tradesmen, we are already subject to malpractice claims. Adding the hammer of the DTPA will force professionals into a defensive posture that will rob society of the positive benefits of experimentation and creativity. Interestingly, the medical malpractice act already states that professional malpractice constitutes an adequate public remedy for liability questions and holds the DTPA to be inapplicable. The same should apply to design professionals.

How the question is decided depends on the effectiveness of our lobbying efforts as well as the outcome of cases currently before the Supreme Court. Your participation in these efforts could make a big difference.

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Case Study: New Health Care Architecture

Texas Architect presents its annual case study of recent Health Care projects, published to coincide with the annual convention of the American Hospital Association in Dallas, August 1994. Watch for winners of TAHDA!, the biannual Texas Architecture for Health Design Awards, October 1994.

PROJECT: Centro Medico de la Mujer, Hospital Los Angeles

CLIENT: ABA / Inmuebles S.A. De C.V.

ARCHITECT: Henningson, Durham & Richardson, Inc. (HDR)

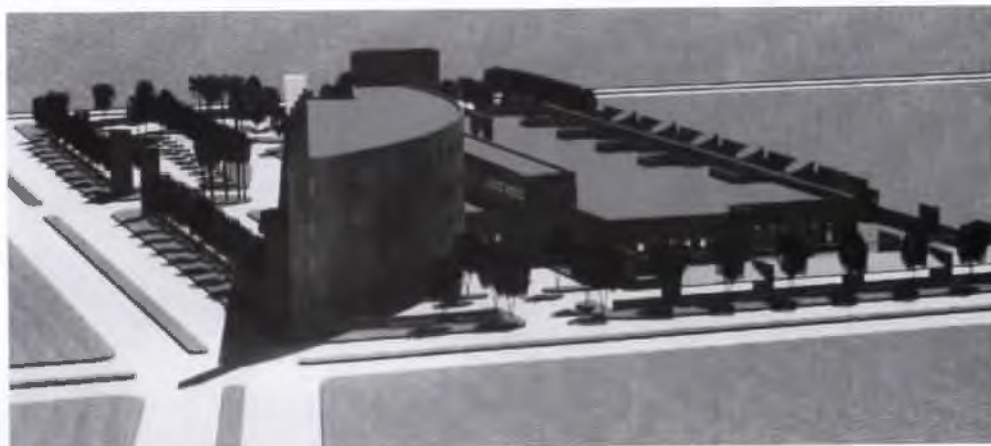
ENGINEERS: HDR (MEP); Analisis Y Proyectos Racionales S.A. (structural)

SPECIAL CONSULTANTS: Mitchell (equipment planning)

INTERIORS: HDR

CONSTRUCTION MANAGER: Planeacion Technica S.A.

CONTRACTOR: Planeacion Technica S.A.

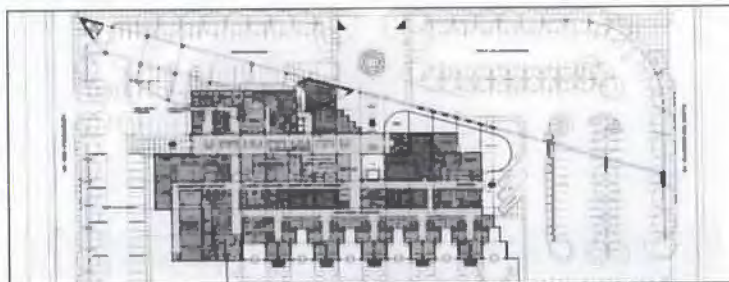


Centro Medico de la Mujer

Above, left: perspective views

Below left: first-floor plan

Far left: interior perspective at medical mall



Hospital Privado

Below: entry perspective

Facing page bottom: first-floor plan

PROJECT: Hospital Privado

CLIENT: Hospital Privado de Hermosillo, S.A. de C.V.

ARCHITECTS: Healthcare Environment Design (HED), Arquitectos y Urbanistas

ENGINEERS: R.L. Goodson, Jr., Diseños De Ingenieria Civil

(structural); Hector Gomez Engineers, Consultores En Ingenieria Diseño De Instalaciones (MEP)

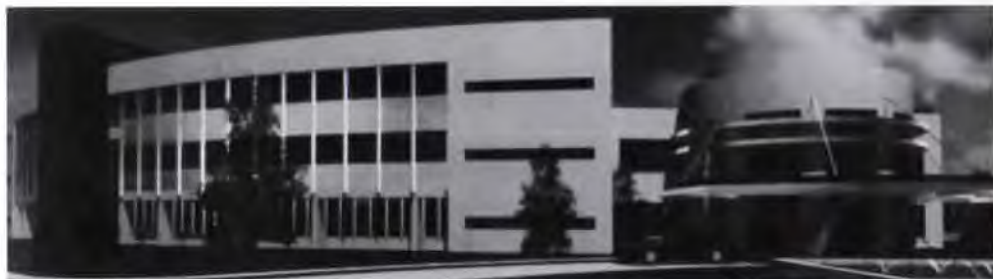
SPECIAL CONSULTANTS: HELP International (medical equipment)

INTERIORS: HED

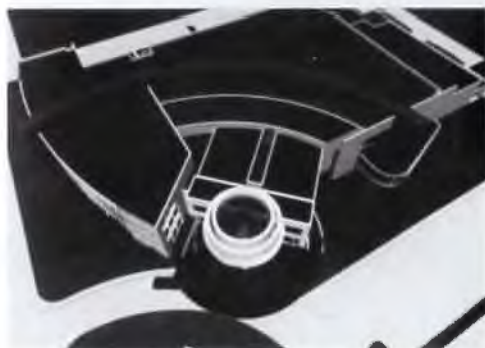
CONTRACTOR: Beck/DWA



Special Advertising Section—Case Study: New Health Care Architecture



PROJECT: Westwood Medical Center
CLIENT: Champion Healthcare Corporation
ARCHITECT: Collins/Reisenbichler Architects (CRA)
ENGINEERS: Smith, Seckman & Reid (MEP); The Core Group (structural)
SPECIAL CONSULTANTS: H.G. Rice (dietary)
INTERIORS: CRA
CONSTRUCTION MANAGER: Bob Wallace
CONTRACTOR: McDevitt Street Bovis



Westwood Medical Center
 Top: entry perspective

Above middle: aerial perspective
 Above: first-floor plan



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Special Advertising Section—Case Study: New Health Care Architecture



Children's Medical Center

Top left: entry

Left: reception/admittance

Above: interior break from hospital tradition

Kidsville

Below: intersection of Y-shaped patient wings

Left: examining room



Special Advertising Section—Case Study: New Health Care Architecture



Women's and Children's Center

Left: activity area

Below: first-floor plan

Far left: night view



FACING PAGE, TOP THREE PHOTOS

PROJECT/CLIENT: Children's Medical Center, Dallas

ARCHITECT: HKS Inc.

ENGINEERS: HKS (structural); Steve Dunn & Partners (MEP)

INTERIORS: The Lauck Group

CONTRACTOR: J.W. Bateson Company, Inc.

FACING PAGE, BOTTOM TWO PHOTOS

PROJECT: Kidsville

CLIENT: Providence Memorial Hospital, El Paso

ARCHITECT: Watkins Carter Hamilton Architects

ENGINEERS: Smith Seckman Reid (MEP)

SPECIAL CONSULTANTS: Rick Lara / Lara & Robertson Creative (graphic artists)

CONTRACTOR: Dantex Construction

THIS PAGE

PROJECT: Women's and Children's Center

CLIENT: Shannon Medical Center, San Angelo

ARCHITECT: The Bower Downing Partnership

ENGINEERS: Cagley Conti & Jumper (structural), SK Engineers (civil), Tom Green & Company Engineers (MEP)

INTERIORS: Alexandra R. Singleton Design

CONTRACTOR: Lee Lewis Construction Company

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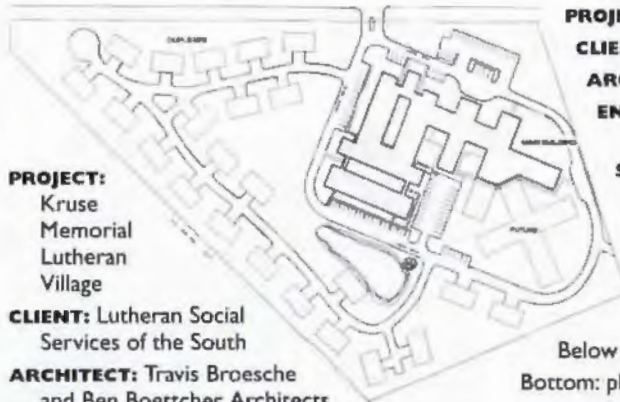
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Special Advertising Section—Case Study: New Health Care Architecture



PROJECT: LifeStyle Centre
CLIENT: Methodist Hospital, Lubbock
ARCHITECT: AC Associates
ENGINEERS: Schmitz Lamb (structural),
 Smith Seckman Reid (MEP)
SPECIAL CONSULTANTS: Philo Wilke
 Architects (associate architects)
CONTRACTOR: Lee Lewis
 Construction

PROJECT:
 Kruse
 Memorial
 Lutheran
 Village

CLIENT: Lutheran Social
 Services of the South

ARCHITECT: Travis Broesche
 and Ben Boettcher Architects

ENGINEERS: Jaster-Quintanilla (structural);
 Hendrix & Myers (mechanical)

INTERIORS: Eloise Damon Interiors

CONTRACTORS: Chappell Hill (phase 1);
 Lueckemeyer Construction (phases 2, 3);
 Walter Thielemann Construction (duplexes)

Below: rooftop entry
 Below middle: aerial view of center

Bottom: plan



Top left: entry
 Above: site plan
 Left: view toward living wings



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Kitchens & Baths Renovation Flooring

Highlighting companies shown on pages 28-31

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New College Buildings

A Building Boom is Reshaping Texas Campuses

by Gerald Moorhead, FAIA



WHILE OTHER SEGMENTS of the Texas economy have slowed in the past decade, universities, colleges, and community colleges across the state have continued to build and expand. The sons and daughters of the baby-boom generation are flooding campuses. The business of university operations stimulates growth of another kind: Research and grant raising place a higher priority on labs and other specialized buildings, leading to an increase in their construction.

The survey of projects in this issue of *Texas Architect*, though hardly comprehensive, reflects a range of project types, from utilitarian classrooms to research laboratories and high-profile performance halls. Despite the many new buildings, however, we have found that campus planning, which should provide the vision and structure for growth, is in a neglected state.

The Age of Philanthropy

HIGHER EDUCATION was important to early Texans and they were willing to pay for it. Numerous private colleges, usually with religious affiliations, were founded in the years of the Republic; some, like Baylor (founded in 1845), survived and grew. In the decades after the Civil War, prosperity and the desire for improved education to keep pace with the rest of the country brought the beginnings of many institutions. Texas Agricultural and Mechanical College was the first public college, created by the legislature in 1871; classes began in 1876 with 40 students. The University of Texas was chartered in 1882, Texas Christian and Southwestern universities in 1873, St. Edward's in 1888, and numerous others into the early decades of the 20th century, both public and private.

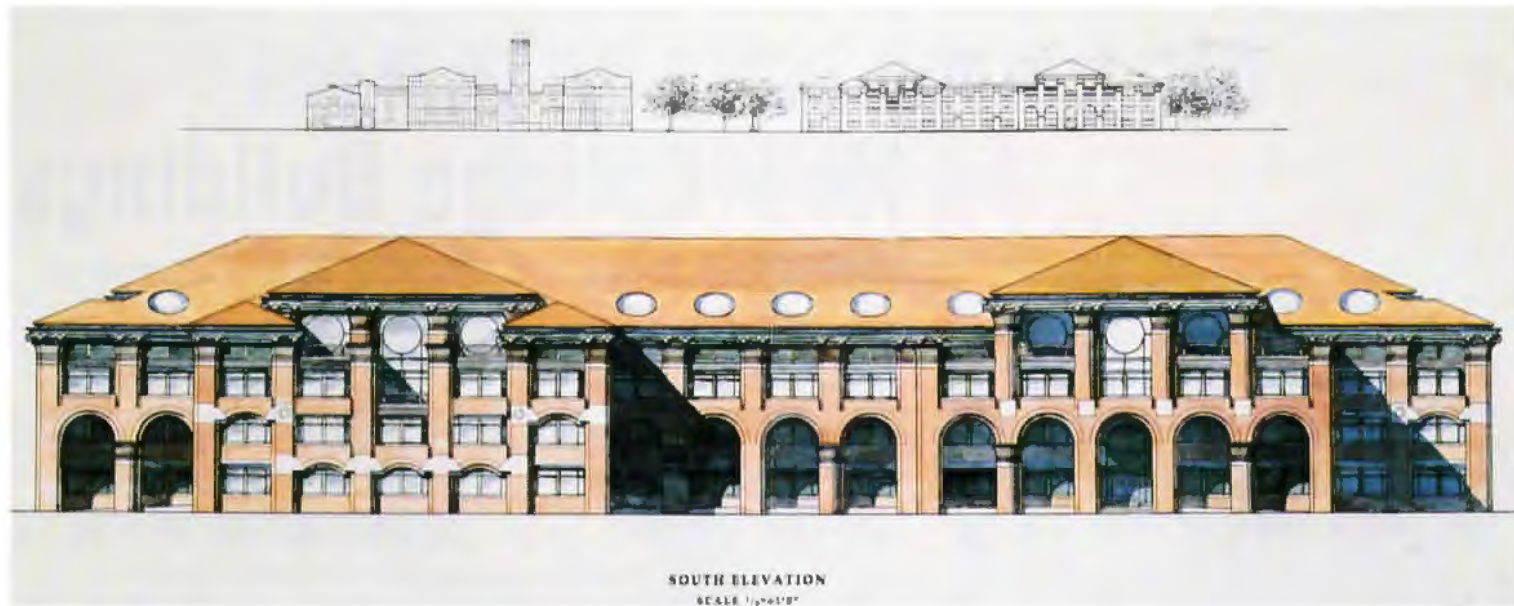
The architectural aspirations of these young schools were in step with design trends in the rest of the country. The "Old Main" building at UT (1882-98, Frederick and Oscar Ruffini, demolished 1934) was a Gothic pile with pointed lancet windows and tall peaked roofs, very similar to the Main Administration Building (1900) still standing at Southwestern University in Georgetown. The Main Building at St. Edward's (1885, Nicholas Clayton) is a round-arched variation of this Victorian picturesqueness. Planning was of little consequence when a college consisted of one building.

Classical Plans

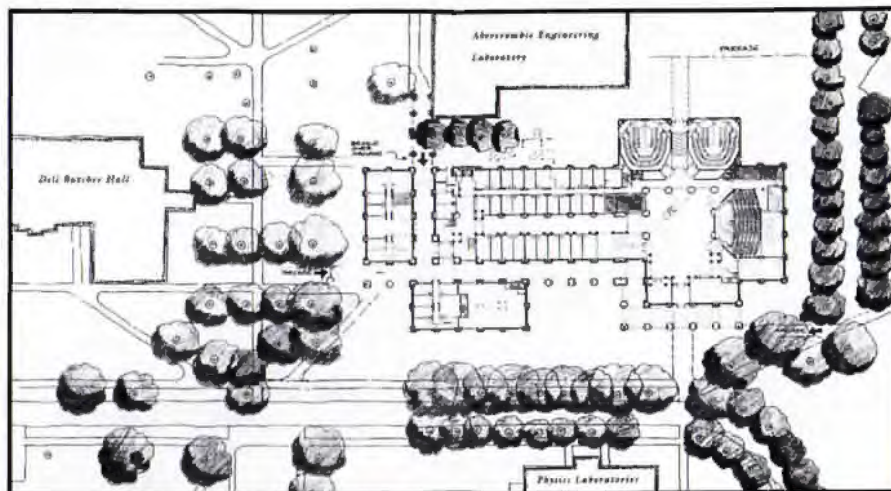
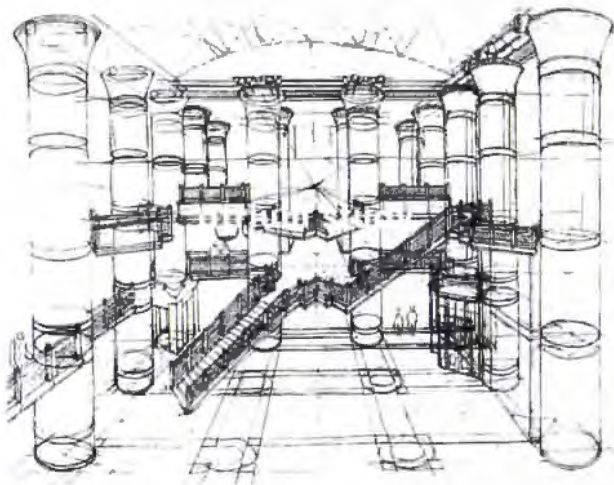
THE SPREADING INFLUENCE of the Beaux Arts in the last quarter of the nineteenth century was felt on Texas campuses. The growing schools acquired impressive buildings designed by prominent architects and, frequently, classically inspired master plans to order future growth. At the University of Texas, Cass Gilbert was the consulting architect from 1910-22, setting the Spanish Mediterranean standard that was to last for several decades with the Library (Battle Hall, 1911) and Sutton Hall (1918). His planning ideas were not carried out, but his successor, Paul Phillippe Cret, was able to unify the campus with a plan of axial malls that focused on his Main Building and Tower (1931-37, replacing the original Main building). Cret's other buildings, including the Texas Union (1933), the Hogg Museum (1933), Goldsmith Hall (1933), and the Texas Memorial Museum (1936) combined with the Mediterranean-style buildings built in the 1920s to make the UT campus a very harmonious environment.

Millions of dollars are being spent on new college buildings across the state. The challenge lies in rediscovering the special sense of place on campus.

Above: Paul Phillippe Cret's sketch from 1933, part of his development of the masterplan for the University of Texas at Austin campus



SOUTH ELEVATION
SCALE 1/16"=1'-0"



Top, above, and above right: British architecture firm John Outram Associates, known for innovative use of columns to meet the service demands of new structures, has designed massive columns for the mechanical and electrical services of the proposed Computational Engineering Building at Rice University, to be completed mid-1996.

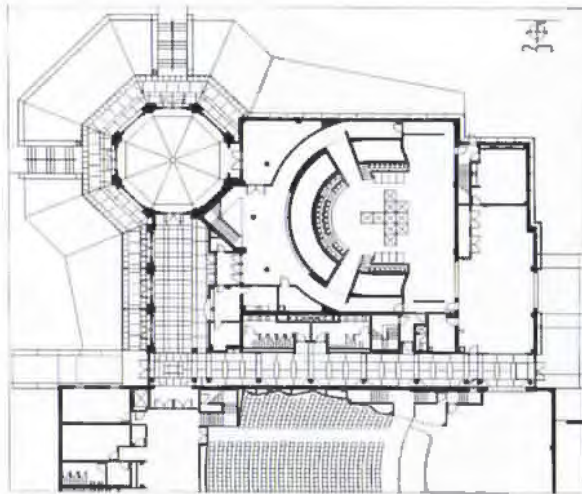
Architect F.E. Giesecke gradually brought a similar order to Texas A&M. The small dome and Roman orders of the Academic Building (1912) replaced the original Main Building (which had burned) and established the east-west alignment of the new quadrangle that faced west. Succeeding buildings defined the quad, but in 1932 Giesecke built the new Administration Building that completely reoriented the campus entrance to the east. The old entrance is now marked by the Albritton Tower (1984), while the revised formal approach passes a golf course. The khaki monotone of the early brick buildings set a uniform standard that continues in force.

Rice University certainly possesses the largest and best maintained of the Beaux Arts master plans. Designed by Ralph Adams Cram (1910, Cram Goodhue & Ferguson) following an axial organization of quadrangles that he was developing for Princeton University at the same time, the spaces and vistas of Rice's "General Plan" have endured because they were given form and meaning by a sympathetic architecture. Without buildings of an appropriate scale and character, a two-dimensional



Above and facing page, left column, shaded area: Kell Muñoz Wigodsky's new academic building for Southwestern University in Georgetown ech-

oes the Richardsonian Romanesque style of the school's oldest building; it will house classrooms, seminar rooms, psychology and language labs, and support spaces.



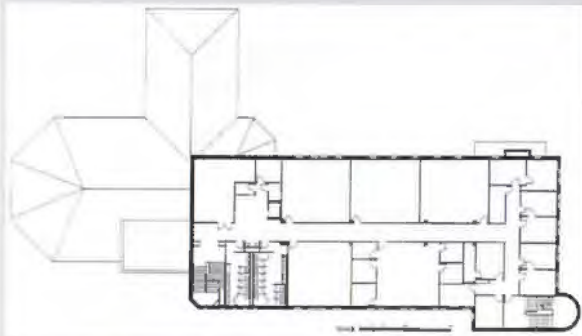
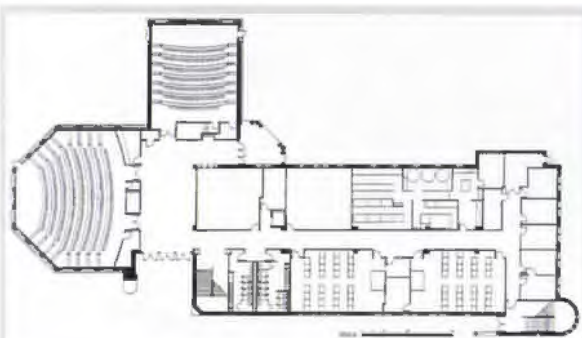
Left and below: the new Southwestern University Fine Arts Theatre Addition, by Hoover & Furr Architects, provides flexible, technically advanced

teaching and performance space, while making a prominent addition to the strong early-1980s masterplan by Skidmore, Owings & Merrill.

Far left: site plan

Below: entry elevation, facing the recently completed library

Bottom: theatre interior



Top to bottom in shaded area: first-, second-, and third-

floor plans for Southwestern University Academic Building



Photographs this page by Aker Photography, Houston





Above: The planned George Bush Presidential Library, designed by CRSS Architects of Houston, will be built on a 90-acre site at the intersection of George Bush Drive and FM 2818, separated by parking and empty land from the main body of the Texas A&M University campus. The \$82-million facility will house presidential papers and a school of public affairs. A one-story exhibition wing will be joined to a three-story archival wing by a 50-foot high skylit rotunda.

Facing page, shaded area in left column: plan and model of the new 288,000-square-foot Recreational Sports Building and Natatorium at Texas A&M University in College Station, by Marmon Mok of San Antonio, now under construction



plan is meaningless. With a few exceptions, new buildings have reinforced and enhanced Cram's mature, giving Rice a unique sense of place.

Cram's protégé at Rice, William Ward Watkin, designed a plan and 13 buildings for the new Texas Technological College in Lubbock in 1924. Watkin's master plan seems to be based on an earlier version of the Rice plan designed by Bertram Goodhue (Cram Goodhue & Ferguson had an intra-office competition and Cram's scheme won), featuring a primary north-south axis composed of a series of quadrangles that is intersected at midpoint by a secondary east-west entry axis. The scale of the Texas Tech campus on the horizonless Panhandle was truly grand. As at the Rice campus on its featureless coastal plain, the buildings are used as place makers to define the vastness.

Beaux Arts ideals on a smaller scale are apparent at other Texas colleges. Although Southern Methodist University in Dallas had no larger plan initially, the axial focus of Bishop Boulevard on Dallas Hall (1915, Shepley, Ruten and Coolidge) gives the impression of space, enhancing the reference of this inflated temple front to its model, the Library at the University of Virginia by Thomas Jefferson. Although somewhat out of phase with these early campus plans, the Jeffersonian quadrangle designed for the University of St. Thomas by Philip Johnson (1947) has shown the compatibility of modern architecture with classical space.

Postwar Growth

EXPANDING student bodies following World War II placed new pressures on Texas campuses. Classical master plans fell into disrepair as modernist planning theory rejected the Beaux Arts models, placing less emphasis on traditional urban space, context, and the connectedness of buildings as spatial organizers. Individual buildings were treated as iso-

lated objects in space, frequently interjected in thoughtless violation of campus order. The automobile has been allowed to further erode academic tranquillity with through-traffic and acres of asphalt parking. Planners seem unwilling to make students and faculty walk, creating campuses indistinguishable from suburban shopping strips. Campuses are fragmented by cars, undefined spaces, ad-hoc planning, and loss of their sense of place. Infill projects, such as the new green space and academic courts created at St. Phillip's College in San Antonio by Ford, Powell & Carson and Humberto Saldaña Associates, have attempted to give stronger senses of place to a variety of postwar campuses.

A unique success in the disheartening field of campus modernism has been at Trinity University in San Antonio. The master plan by O'Neil Ford & Associates and Bartlett Cocke & Associates (1949) used the topography of an old limestone quarry to organize the academic and residential areas. The brick buildings have been sited over the years to receive natural light and ventilation and to respect the native vegetation.

In the middle 1980s, a number of postmodern campus designs emerged, intended to recapture the classical order of earlier decades. A particularly successful example is the Palo Alto College campus in San Antonio, a project of the Alamo Community College District, designed by a joint venture of DeLara Almond Architects and Jones & Kell (now Kell Muñoz Wigodsky). Using low-cost materials and simplified forms from San Antonio's mission/presidio tradition, the campus plan creates a place from an open, featureless site.

New Futures

PROBLEMS OF-CAMPUS PLANNING, fortunately, are not going unrecognized. Several institutions are

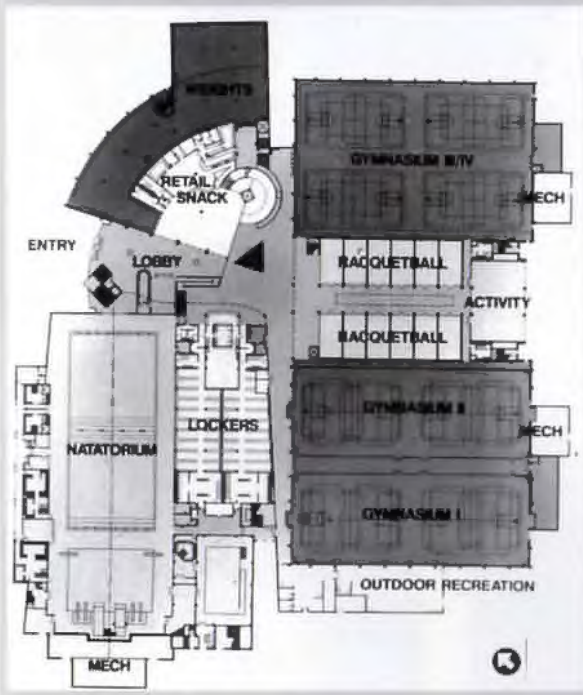
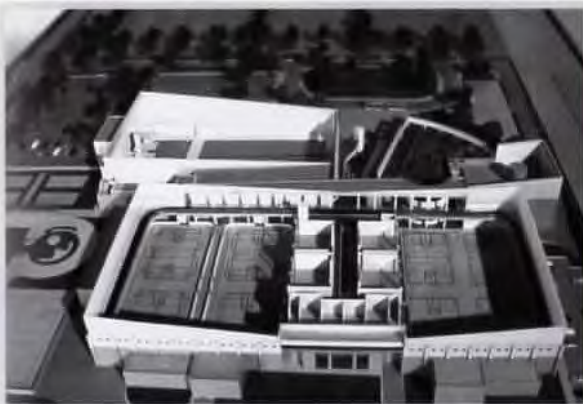
continued on page 40



Juan Ramirez, Laredo



Juan Ramirez, Laredo



Rendering above: a new academic building, designed by Kell Muñoz Wigodsky, for the campus of Texas A&M University at Corpus Christi, previously a two-year school that is expected to grow exponentially over the next

decade. Bennett Martin & Solka of Corpus Christi and JPJ Architects of Dallas have masterplanned the campus, shown above as it is planned for the year 2010, when more than 20,000 students are expected to attend.

Top, left and right: A joint venture of Ford, Powell & Carson and Kell Muñoz Wigodsky made a strong planning statement with phase one of the new 300-acre campus of the Texas A&M International University in Laredo, centering on a large complex combining a three-story Library/Administration building with two two-story academic buildings; the courtyard will form the center of the campus as it develops over the next 20 years.

Below left and right: The new large animal hospital on the cam-

pus of Texas A&M University in College Station, designed by HKS

Inc. of Dallas, is part of \$34-million, 250,000-square-foot

veterinary-medicine complex recently completed on the campus.

Below: The recently completed 68,000-square-foot Branch Library Facility at Texas A&M, designed by Ray Bailey Architects of Houston, occupies a focal point near the north entry to A&M's rapidly developing West Campus. Except for a modest reference department, there are no books in the building; instead, space is devoted to a computer laboratory and a study hall, allowing flexibility for accommodating future technology; first- and second-floor plans (bottom, left to right).



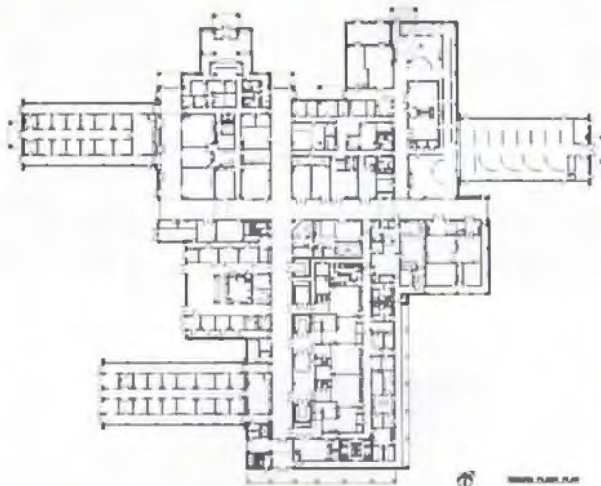
Rick Grunbaum



Rick Grunbaum

Right: first-floor plan, large animal hospital at Texas A&M

Facing page, top left and top right: exterior and interior from the Simmons Biomedical Research Building at the North Campus of the University of Texas Southwestern Medical Center in Dallas, designed by F&S Partners of Dallas with Edward Larrabee Barnes/John M.Y. Lee Architects of New York. The plan diagram (facing page, left column) shows F&S Partners' masterplan for accommodating growth in this rapidly developing research center over the next decade.



Above: Rendering of the proposed new Student Services Building at UT Austin, designed by Cox/Croslin Associ-

ates of Austin; debate over the building's siting led to a call to create a new campus master plan.

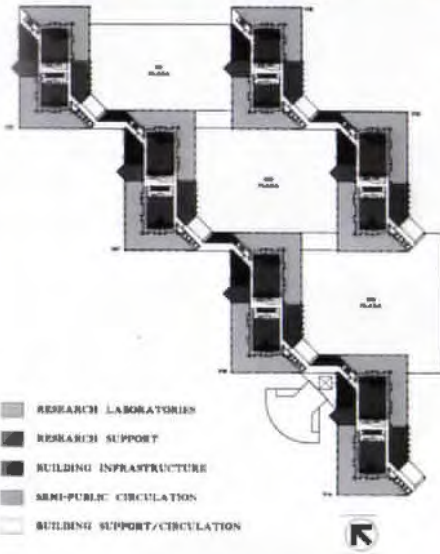


Gerald Moonhead, FAIA





photographs this page by Craig Blockman, Blockman Writers



The 55,000-square-foot, \$5.5 million Jesse Jones Memorial Library at Baylor University in Waco, designed by F&S Partners, links other library facilities while providing space for special collections; plan (above); atrium (left); and entry elevation (far left, bottom).



Rick Gardner

Above and right: Farrell Sundin + Partners of Houston renovated 113,000 square feet of space in the University of Houston's Hilton College of Hotel and Restaurant Management. The project, centered on 76,000 square feet of public space with a bar and restaurant, also contains classrooms, lecture halls, and offices.



Rick Gardner

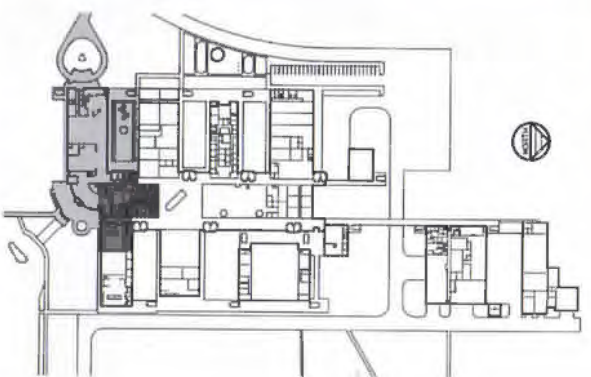
continued from page 36
 taking measures to redirect the course of planning and development. Hoping to correct 30 years of "reactive" planning and building, the University of Texas at Austin recently issued an RFQ in search of a qualified planning consultant. The university sees the new plan as "a first step toward recapturing the environmental and architectural quality which was established so beautifully...in the era of the Cass Gilbert and Paul Cret master plans." The goals include clustering arts and sciences around the central core with professional schools, administration, parking, and services at the periphery; and maintaining a pedestrian scale with horizontal building organization. Buildings are to be strongly con-



George Craig, Houston



Lisa Carol Herdaway & Paul Heister, Photographers



Left: The Mathes Group of Houston has designed a new music building for the University of Houston campus, to contain an 800-seat performance hall, libraries, classrooms, and 14,000 square feet of rehearsal space;

completion is scheduled for 1996.

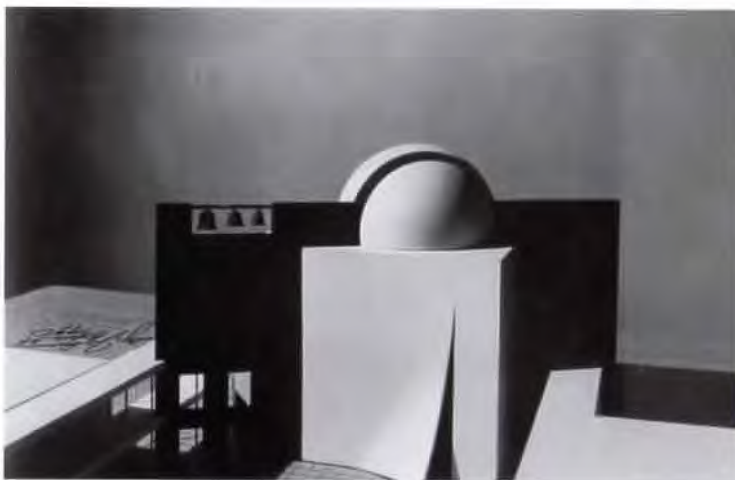
Above, photo and plan: Architecture Etc* designed a new entry to reorient the 1970s era Brazosport Community College; shaded areas in plan show addition.

nected visually, with human-scaled pedestrian spaces to unify the campus. Perhaps 20 buildings will be added to the campus in the near future.

The University of Houston is also interviewing consultants to begin a planning process that will evaluate existing facilities, study new building placements, and consider traffic problems. In an unusual move, the College of Architecture will be an active participant in the planning process, conducting on-campus research and analysis. The UH will also be considering its relationships, physical and cultural, to the adjoining Third Ward neighborhoods.

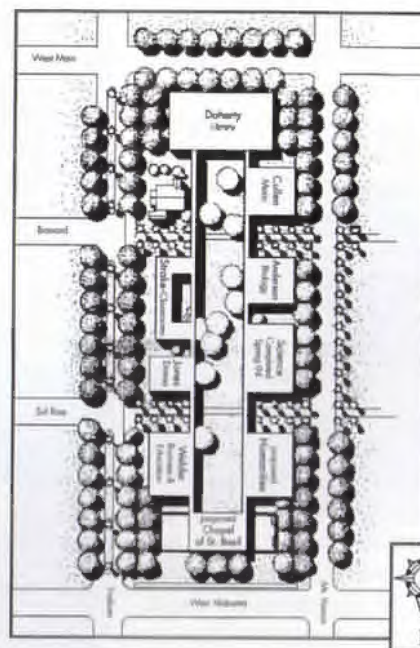
Projects for new campuses in the Texas A&M system are underway in Laredo and Corpus Christi. The master plan for Laredo (by HOK) is based on a traditional academic quadrangle. The first phase buildings (Ford, Powell & Carson and Kell Muñoz Wigodsky) frame the primary long axis and lead into the quad with an arched sallyport reminiscent of Rice's Lovett Hall. At Corpus Christi State University, the island site between Corpus Christi Bay and Cayo del Oso is organized by a linear pedestrian arcade that connects the two bodies of water. Some buildings will be positioned on the arcade and others will be pulled back to form narrow malls. These campuses will be very different in character: Laredo needs to make a place on the open landscape, as Rice and Texas Tech did early this century; Corpus Christi, in contrast, will be a dense, urban complex like an island resort.

top two photographs by Rick Gardner

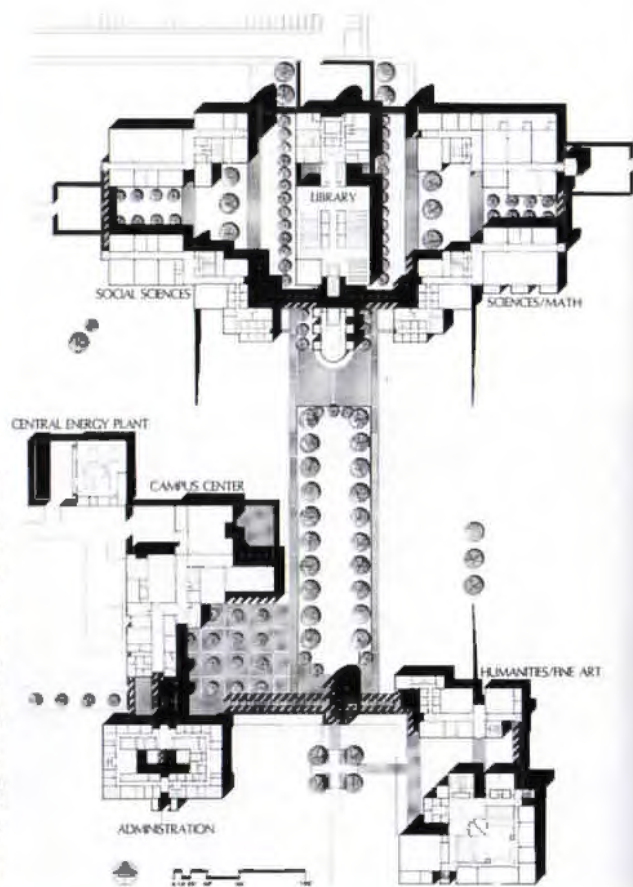


Phillip Johnson has designed a massive chapel composed of minimalist volumes that may overpower the Jeffersonian modernist St. Thomas Uni-

versity academic mall that Johnson first laid out in 1947 (plan at right). Funds for the chapel are being raised.



Top and above: Farrell Sundin + Partners' Prairie View Cooperative Extension Building is a 28,000-square foot facility combining classrooms, lecture halls, and offices.



photographs this page by Richard Payne, FAIA, Houston

Above and right: The joint venture of Jones & Kell Architects and DeLara Almond Architects used simplified forms drawing on San Antonio's mission past

to solve the perennial problem of Texas college architects—creating meaningful places in a vast landscape. Plan, above right, shows Beaux Arts influence.

Two projects in the land-planning stage by Irving Phillips, FAIA, offer an exciting new future, not only for campus planning but also for suburban “new town” developments. The Vill’apollo project near Alvin and the Glorietta scheme for McAllen both use a community college linked to a retail district as the core of a new town development. The colleges will provide a variety of amenities and services that a small town cannot usually support. These projects create a new social agenda of campus as civic center, restoring learning as the literal and figurative heart of the community.

Nor is growth limited to single institutions. The Dallas Community College District, East Texas State University, The University of North Texas,





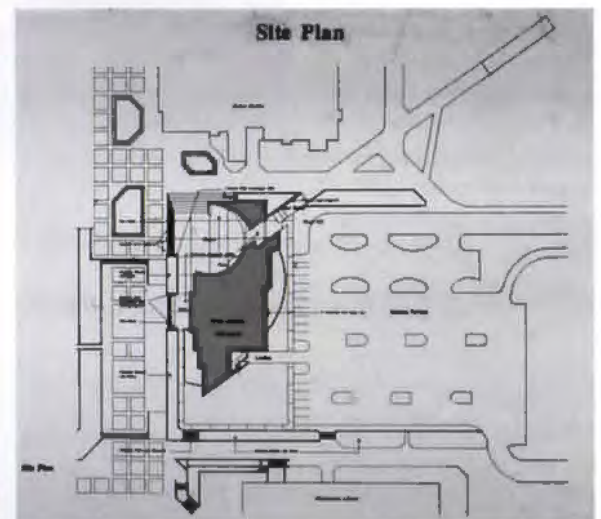
Ford Powell & Carson and Humberto Saldña Associates of San Antonio retrofitted the parking area of St. Philip's College (before: top row, left), turning it into a campus green (after: top row, right). New buildings on the campus include Ford, Powell & Carson's new Theatre and Fine Arts Building (left).

John Manley, San Antonio

Below: Site plan of Green Center at UT Dallas, shows how the building provides a pivotal gateway, reconciling axes through the campus.



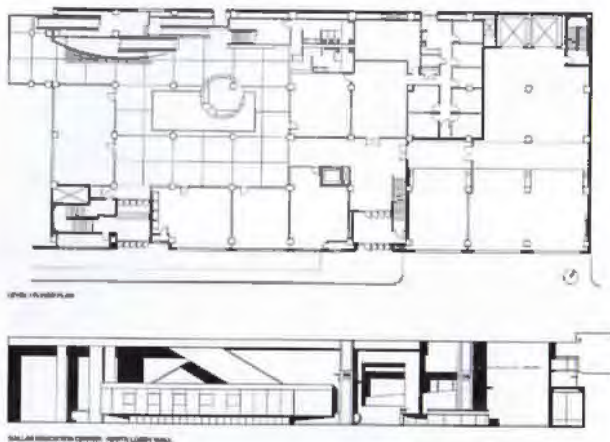
Craig Blackmon, Blackmon Winters



Left and above: The Cecil and Ida Green Center for the Study of Science and Society, at the University of Texas at Dallas, de-

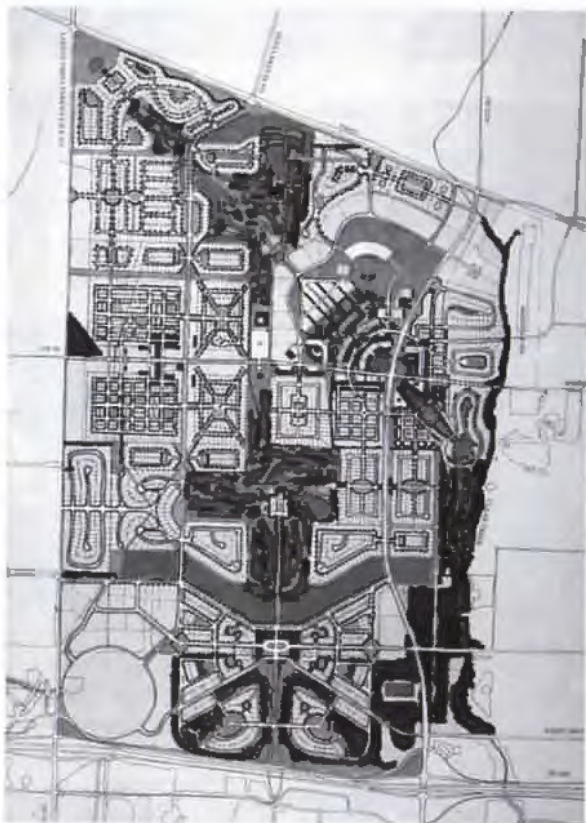
signed by F&S Partners, is a 16,400-square foot building housing offices and a conference facility for the Green Institute.

Top row: The project in Dallas called 1901 Main Street will include classroom space for the innovative new downtown Dallas Education Center (DEC), to be operated by five local colleges, designed jointly by The Office of Graham Greene and Meckfessel Associates; (drawing and model show double-height DEC lobby). The DEC will be linked with 111,000 square feet of apartments and ground-floor retail space, designed by The Office of Graham Greene, that will occupy the rest of the historic Titcher-Goettinger Store complex of linked buildings.



The University of Texas at Arlington, and The University of Texas at Dallas have formed a consortium to create the Dallas Education Center (DEC), a new facility that will bring upper-level college courses to downtown Dallas for the first time. Designed jointly by The Office of Graham Greene and Meckfessel Associates, The DEC will have a unique urban focus. It is built in the 1950s section of a series of buildings that made up the Titcher-Goettinger Department Store (the earliest dates to 1923). The Office of Graham Greene is reworking the rest of the store complex to include 15,920 square feet of ground-floor retail space; 111,000 square feet of mixed-income apartments, and a parking garage. This innovative linking of education and downtown housing, along with the fountains, new lighting, landscaping, and other public improvements currently being installed by the City of Dallas along Main Street, has the potential for major urban impact.

Middle right and bottom right: VIII'apolo, a project by Houston architect and planner Irving Phillips, FAIA, uses a new community college to create an urban center for a proposed mixed-use development south of Houston.



Postscript

WITH SUCH A WEALTH of faulty planning and non-planning in recent decades to learn from and react to, a return to the predictability of neo-classical planning ideals is understandable. The ability of Beaux Arts plans like Rice's to create civilized environments warrants renewed confidence in traditional planning models but should not be trivialized by a sentimental pastiche of revivalist architecture. To achieve its objectives, good planning needs good architecture. Johnson's mall at the University of St. Thomas is a fine example of classical planning and modern architecture working together to create an identity and sense of place. Combined with ideas like Phillips' that put education in its proper place of at the center of society, campus design might provide some lessons for the larger picture of urban design.

TA

PROJECT CREDITS

NEW COLLEGE BUILDINGS

PROJECT *New Academic Building, Southwestern University, Georgetown*

CLIENT *Southwestern University, Georgetown*

ARCHITECT *Kell Muñoz Wigodsky, San Antonio*

CONSULTANTS *Sasaki Associates, Dallas (landscape architects); HMG & Associates, Austin (mechanical, electrical, and plumbing engineering); Jaster Quintanilla (structural engineering)*

PROJECT *Fine Arts Theatre Addition, Southwestern University, Georgetown*

CLIENT *Southwestern University, Georgetown (Dan Bryant, Vice President of Fiscal Affairs)*

ARCHITECT *Hoover & Furr Architects, Houston (G. Norman Hoover, FAIA, design principal; Charlie Brookshire, project manager; Mark Lange, design architect)*

CONTRACTOR *Austin Rio Construction Company, Austin*

CONSULTANTS *The Broussard Group (landscape architecture); 3D/Engineering (formerly Esmond & Clifford) (mechanical, electrical, and plumbing engineering); Cagley & Conti (structural engineering); Richard Jeter (theatre lighting consultant)*

PROJECT *George Bush Presidential Library Center, College Station*

CLIENT *George Bush Presidential Library Foundation; Texas A&M University, College Station*

ARCHITECT *CRSS Architects, Houston*

PROJECT *Classroom/Laboratory Building, Texas A&M University, Corpus Christi*

CLIENT *The Texas A&M University System*

ARCHITECT *Kell Muñoz Wigodsky, San Antonio (J. Carlos Jones, John H. Kell, Randall Hoblaus, Steven Land Tillotson)*

CONTRACTOR *Pepper-Lawson Construction*

CONSULTANTS *Walter P. Moore & Associates, Houston (structural engineering); Urban Engineering (civil engineering); Silber & Associates (mechanical, electrical, and plumbing engineering); Jack Evans & Associates in association with Boner Associates (acoustical/sound)*

PROJECT *Texas A&M Recreational Sports Facility and Natatorium, College Station*

CLIENT *The Texas A&M University System (Charles Caffie, manager)*

ARCHITECT *Marmon Mok, San Antonio (Steve Souter, principal in charge)*

CONTRACTOR *Dal-Mac Construction*

CONSULTANTS *Blum Consulting Engineers, Dallas (HVAC/elec-*

trical engineering); Boner Associates, Austin (audio/visual); Conusilman/Hunsaker, St. Louis, Mo. (natatorium/pool); HOK Sports Facilities Group, Kansas City, Mo. (sports facilities); Kuo & Associates, Houston (survey engineering); Walter P. Moore & Associates (structural engineering)

PROJECT *Texas A&M International University Campus Facilities, Phase I Buildings and Site Development, Laredo*

CLIENT *The Texas A&M University System*

ARCHITECT *Ford, Powell & Carson and Kell Muñoz Wigodsky, a joint venture, San Antonio (Chris Carson, FAIA; John H. Kell; Bruce Sasse; Ronald J. Biediger); Turner Hickey & Associates (associate architect)*

CONTRACTOR *Flintco, Inc.*

CONSULTANTS *W.E. Simpson Co. (structural and civil engineering); Goetting & Associates (mechanical, electrical, and plumbing engineering); Mejia Engineering Co. (civil engineering); Pelton Marsh Kinsella (acoustics and audio/visual); JanCom Engineering (telecommunications); Busby Denny International (cost)*

PROJECT *Texas A&M Corpus Christi Campus Masterplan*

CLIENT *The Texas A&M University System*

ARCHITECT/PLANNERS *Bennett Martin & Solka Architects, Corpus Christi; JPJ Architects, Dallas; Shimer, Moseley & Associates; CCRD Partners; SWA Group*

PROJECT *Texas A&M Veterinary Medicine Complex, College Station*

CLIENT *The Texas A&M University, College of Veterinary Medicine, and Facilities Planning and Construction Department*

ARCHITECT *HKS Inc., Dallas (Ronald L. Skaggs, FAIA, principal in charge; Jack R. Yardley, FAIA, director of design; Jack D. Price, project manager; Bradley S. Mitchell, project architect; John Hutchings, project manager/construction); Foil Wyatt, Jackson, Miss. (associate architect); Skip Wyatt, principal)*

CONTRACTOR *Flintco, Inc.*

CONSULTANTS *HKS Inc. (structural engineering); Blum Consulting Engineers, Dallas (mechanical, electrical, and plumbing engineering); HKS Sign Graphics (graphics); Needham Wright & Laskey Engineers, Dallas (civil engineering); D.P. Ayyappan Acoustics, Richardson (acoustics)*

PROJECT *Library Facilities Expansion, Texas A&M University, College Station*

CLIENT *Texas A&M University Facilities Planning and Construction Department*

ARCHITECT *Ray Bailey Architects, Houston (Ray Bailey, FAIA, and Tom Daly, principals in charge; Project team: Ray Leiker; Tim Schorre; Donald Rakoski; James Thomas, FAIA; Donald Smith; Mike Record; Helen Bailey)*

CONTRACTOR *SAE Spaw-Glass, Inc., Houston*

CONSULTANTS *Clark Condon Associates, Houston (landscape architects); Walter P. Moore & Associates, Houston (structural engineering); Burns, DeLaitte & McCoy (mechanical, electrical, and plumbing engineering)*

PROJECT *Simmons Biomedical Research Building, University of Texas Southwestern Medical Center, Dallas*

CLIENT *University of Texas System/University of Texas Southwestern Medical Center*

ARCHITECT *F&S Partners, Inc., Dallas; Consulting architect: Edward Larrabee Barnes/John M.Y. Lee Architects, New York*

CONTRACTOR *Dal-Mac Construction Company, Dallas*

CONSULTANTS *Earl Walls Associates, San Diego, Calif. (laboratory planning and design); Gaynor & Sirmen Engineers, Dallas (mechanical, electrical, and plumbing engineering); Datum Engineering, Dallas (structural engineering)*

PROJECT *University of Texas at Austin Student Services Facility, Austin*

CLIENT *University of Texas System/University of Texas at Austin*

ARCHITECT *Cox/Croslin and Associates, Austin (Robert H. Cox and Charles W. Croslin, partners in charge; Project team: Edward Frierson; Kevin Scanlan; David Sweeney; Ray King; and Clark Mente)*

CONSULTANTS *Jaster-Quintanilla & Associates, Austin (structural engineering); HMG and Associates, Inc., Austin (mechanical and electrical engineering); Richardson Verdoorn, Austin (landscape architects)*

PROJECT *Jesse Jones Library, Baylor University*

CLIENT *Baylor University, Waco*

ARCHITECT *F&S Partners, Inc., Dallas (Ronald J. Shaw, principal in charge; Jerry D. Tims, project architect; Jay E. Frank, FAIA, project designer)*

CONTRACTOR *Waco Construction, Inc., Waco*

CONSULTANTS *Gaynor & Sirmen Engineers, Dallas (mechanical, electrical, and plumbing engineering); Brackett-Davis-Drake, Dallas (structural engineering)*

PROJECT *University of Houston Music Building, Houston*

CLIENT *University of Houston System; Hines Interests Limited Partnership, project manager*

ARCHITECT *The Mathes Group, Houston (Michael R. Howard and Karol Krycyner, principals in charge; Barry Moore, FAIA, theatre-design architect; Jordan Architectural Group (Willie C. Jordan, principal in charge)*

CONSULTANTS *Clark Condon Associates, Inc. (landscape architects); Haynes Whaley Associates and D.V. Davis Associates (structural engineering); CHP and Associates Consulting Engineers (mechanical and electrical engineering); Charles D. Gooden Consulting Engineers (civil engineering); Jaffe Holden Scarborough Acoustics (acoustical); Theatre Projects Consultants (theatre design)*

PROJECT *Renovation of Hilton College of Hotel and Restaurant Management, Houston*

CLIENT *University of Houston System, Houston*

ARCHITECT *Farrell Sundin + Partners Architects, Houston*

CONTRACTOR *Tellepsen Corp., Houston*

CONSULTANTS *Burns DeLaitte & McCoy, Houston (mechanical, electrical, and plumbing engineering); Index, the Design Firm, Houston (interior design)*

PROJECT *Cooperative Extension Building, Prairie View*

CLIENT *The Texas A&M University System, College Station*

ARCHITECT *Farrell Sundin + Partners Architects, Houston*

CONTRACTOR *Chappell Hill Construction, Brenham*

CONSULTANTS *Natbelyne A. Kennedy & Associates, Houston (civil engineering); P.S.S. Partners, Houston (structural engineering); Day Brown Rice, Houston (mechanical, electrical, and plumbing engineering)*

PROJECT *Brazosport College Addition & Remodeling*

CLIENT *Brazosport College, Lake Jackson*

ARCHITECT *Architecture Etc* (Raymond Burroughs, principal)*

CONTRACTOR *Williams Industries, Houston*

CONSULTANTS *A.R. Beck & Associates, Houston (mechanical, electrical, and plumbing engineering); SCA Consulting Engineers, Stafford (structural engineering); Frank Clements & Associates, Houston (food service)*

PROJECT *Palo Alto College, San Antonio*

CLIENT *Alamo Community College District, San Antonio*

ARCHITECT *Joint venture: Jones & Kell-DeLara Almond Architects (J. Carlos Jones, John H. Kell, Jose DeLara, Killis Almond, Jerry Sparks, Jim*

Sternier, Benito Polendo)

CONTRACTOR *Kunz Construction Company, San Antonio*

CONSULTANTS *W.E. Simpson Co. and Silber & Associates (structural engineering); Vickrey & Associates (mechanical, electrical, and plumbing engineering); Walter P. Moore (traffic); Variable Acoustics (acoustics/theatre); Frank Clements Associates (food service)*

PROJECT *St. Philip's College Theatre and Fine Arts Building*

CLIENT *Alamo Community College District (Dr. Stephen Mitchell)*

ARCHITECT *Ford, Powell & Carson, San Antonio*

CONTRACTOR *O'Neal Construction Co., San Antonio*

CONSULTANTS *Danysz-Landy & Associates, San Antonio (structural engineering); Goetting & Associates, San Antonio (mechanical, electrical, and plumbing engineering); Variable Acoustics/Pelton Marsh Kinsella, Dallas (acoustics)*

PROJECT *The Cecil and Ida Green Center for the Study of Science and Society, University of Texas at Dallas*

CLIENT *University of Texas System*

ARCHITECT *F&S Partners, Dallas (Ronald J. Shaw, principal in charge; J. Steve Warrick, project architect; Willis Winters, project designer)*

CONTRACTOR *Ward-Lisle, Dallas*

CONSULTANTS *Gaynor & Sirmen (mechanical, electrical, and plumbing engineering); Datum Engineering, Dallas (structural engineering)*

PROJECT *1901 Main Street, Dallas*

CLIENT *1901 Main L.L.C.; Dallas C.V. Inc.; Alliance for Higher Learning (Participating Institutions: Dallas County Community College District; East Texas State University; The University of North Texas; The University of Texas at Arlington; The University of Texas at Dallas)*

ARCHITECT *Office of Graham Greene/Meckfessel Associates (Design team: Graham Greene, Bob Meckfessel, Clifford Welch, David Bourbon)*

CONSTRUCTION MANAGER *Andres Construction Services, Dallas (Wade T. Andres, principal in charge; R. Wayne Wilson, project manager; Kenny Bryant, construction supervisor)*

CONSULTANTS *Mark B. Portnoy, MEP Systems Design & Engineering, Inc., Dallas (mechanical, electrical, and plumbing engineering); Mark Peterman, L.A. Fuess Partners, Inc. (structural engineering); Gerald Garrett, Garrett Associates (environmental); Gary Nitschke, Allen Graphics (graphics)*



Two Houston Houses:

A study in differences

IN AN AGE OF higher building costs, rising concern for security, and greater demands on personal time, a new building typology in residential housing has developed.

Time was when a typical "home" in the American suburbs included the house framed by the lot creating two distinct zones, a public front and a private back, along with the garage, a barn for the car, as either a separate or attached element.

The newly developing house type, by contrast, places its highest value on the quantity

and quality of the enclosed living space, both outdoor and indoor. A great expanse of lawn is now a superfluity, as well as costly and time-consuming.

These changes in expectations and their effects on residential form are clearly illustrated in the "House for Elena," by Pia Wortham and Joan Callis, a new construction in Houston's Heights neighborhood. The lot faces the end of a small park space, and has south and east-facing views. The existing neighborhood consists of older one- to two-story houses set back

from the street, each with a drive to the side leading to the detached garage in the back. While Wortham and Callis's arrangement of the parts—house, garage, and yard—takes its cue from the typology of the existing neighborhood, the form and delineation of the parts is a complete departure.

What is immediately noticeable about the House for Elena is its closed-off presentation to the street and park. While its tallest facade faces the park and includes large second-story wood-framed glass areas, the ground floor is closed. A tall fence that circumscribes the lot is made to blend into the facade at the front. The convention of the front door is also noticeably absent. A small trellised canopy at the side of the house indicates the door, which is otherwise invisible from the street. By placing the door at the side of the house, Wortham obscures the entrance but allows the entry to establish a circulation space that acts as a boundary between the living and dining areas.

Another immediately noticeable characteristic of "Elena's House," in contrast to the houses in

Above and right: Falk House addition, Houston, by Summit Architects; the new style of suburban infill housing calls for decreasing outdoor space to increase living space.





its neighborhood, is the use of opposing shed-like roofs that intersect at raking angles and help to define the different functional volumes of the house. It is as if a square volume with a steep pitched roof had been split down the middle and the two pieces had been slid along that axis to reveal open glass and wood framing. In this way Wortham and Callis are able to provide access to natural light and green space for both volumes, as well as to distinguish the main living areas from the studio, garage, and guest areas.

The roof's raking angles are repeated in the plan, providing angular spaces that are dramatic under the vaulted open side of the shed, and quiet and contemplative in the closed side. Both volumes of the house are afforded separate enclosed court spaces that include a tree for shade. Again the theme of balance by juxtaposing opposites, of open and closed, of drama and repose, are at work here as Wortham and Callis provide a small lawn for the living area to look on to, along with an expansive deck reaching from inside the

studio space and extending to the fence and the lot line.

The addition to the Julie Falk house in Houston, designed by Summit Architects of Houston, fills its site in less dramatic fashion, using a rectangular plan to respond to a slender lot and maintaining the existing neighborhood's setbacks. The two-story addition contains a garage and office on the ground level for the owner, a writer, with a stair tower leading to a second-level master-bedroom suite.

The blending of the addition and existing

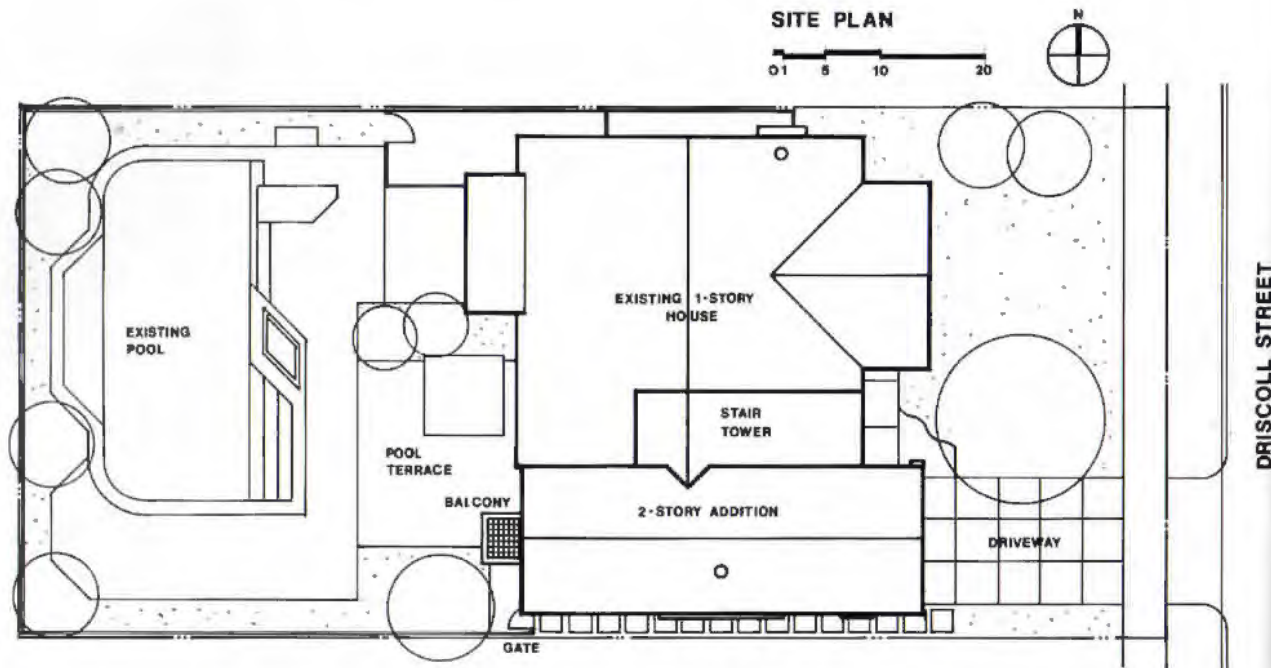


Top and above: "Elena's House" in Houston, by Pia Wortham and Joan Callis, is walled off from the surrounding neighborhood,

protecting enclosed outdoor spaces to preserve privacy and security.

Right, below, and below right: site, first-floor plan, and second-floor plan of Falk House Addition, Houston, by Summit Architects, Houston

Bottom right: interior of the owner's office



house, with their differing scales, was an important design concern for the architects. They made the facade match the existing building, using brick and wood cladding and a similar gable facing the street. Subdued gray-green colors are used to soften the existing house, and brightly painted elements give certain areas of the addition and renovated existing structure individual identities.

Bright colors accent details: An orange roof vent becomes visible from the street; a blue galvanized-metal canopy above the garage door projects from the addi-

tion; yellow zig-zag shutters decorate the master bedroom suite; and the existing chimney flue is highlighted in bright yellow.

The architects used a variety of window schemes in the project. Glass block lights the master bath; porthole windows open second-floor views to the pool and gardens; and three arrowhead windows on the ground floor reflect the owner's interest in Native-American art.

Mark Forsyth and Carole Twitmyer

Mark Forsyth and Carole Twitmyer are Texas Architect editorial interns.

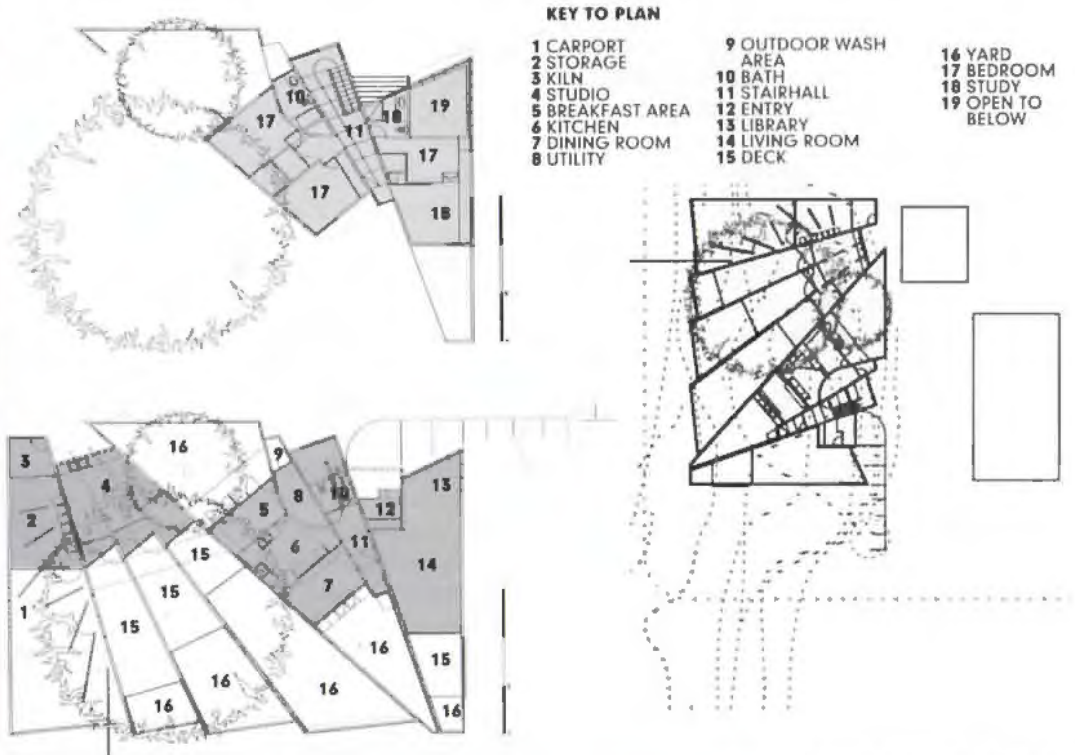
PROJECT Falk House Addition/Chemical Week Office, Houston

CLIENT Julie E. Falk
ARCHITECT Summit Architects, Houston (Charles W. Ligon, principal; Bradley C. Hollenbeck, project architect)

CONTRACTOR Total Package, Houston

CONSULTANTS The Spencer Company (landscape); Wan Engineering (structural)

PHOTOGRAPHER Lisa Carol Hardaway and Paul Hester, Photographers, Fayetteville



Above, far left: Decks between the ceramics studio and the outdoor wash area also link outdoor courts to the north and south, in "Elena's House" in Houston by Pia Wortham and Joan Callis.

Middle column, top: second-floor plan

Middle column, second from top: ground-floor plan

Above: site plan

Right: The main living room on the first floor looks out onto a fenced-in wedge of grass.

PROJECT Elena's House, Houston
CLIENT Elena Wortham
DESIGN Pia F. Wortham and Joan Callis, Houston

CONTRACTOR Nasr Corporation, Houston
CONSULTANTS Bibner Engineering, Houston

PHOTOGRAPHER Lisa Carol Hardaway and Paul Hester, Photographers, Fayetteville

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AUSTIN Austin architect Lars Stanley collaborated with a local artist on a gazebo for a popular resting point on Town Lake.

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VICTORIA Architect Bill Wilson II profiles Jules Leffland, who left his mark on Victoria and the Texas Gulf Coast a century ago.

Right: Students from the UTSA architecture program toured the ruins of Guerrero Viejo in Tamaulipas, Mexico, as part of the River Pierce project.

Exploring Borders

EDUCATION Architecture students at the University of Texas at San Antonio worked with internationally known artist Michael Tracy on a studio project exploring physical, political, and psychological boundaries late last year, designing new facilities for The River Pierce Foundation, a non-profit educational, cultural, and environmentally focused organization Tracy founded in 1990.

"This should be castle, moat, and fort for when we hole up for the cultural wars," Tracy told the 20 participating junior and senior students, describing his vision for The River Pierce Foundation's headquarters. Speaking to the students by video from his home in San Ygnacio, the Spanish colonial settlement on a bluff above the Rio Grande, 36 miles south of Laredo, Tracy described his plans for a complex of studio, gallery, residences, and library, along with the administrative spaces for The River Pierce Foundation, whose mission is to foster education, culture, and the arts by funding artists-in-residence in San Ygnacio, Encinal, and Central Mexico.

The architecture students were guided by UTSA faculty members Dwayne Bohuslav and Frank Rotnofsky.

The specific design exercise called for the students to incorporate a cast-off oil rig, now

littering the landscape, into a new arts center tower eight to ten stories high; the was to include facilities for downloading and rebroadcasting National Public Radio, along with a heliport pad, studios for artists-in-residence, a library, and offices.

"It should be solar powered and have multiple fenestration and portals to use the southeast breezes like the old homes of the area," Tracy said, adding that a revolving figure of the Virgen de Guadalupe, protectress of Mexico, atop the structure would be entirely appropriate. He described such other possible features as underground parking, circulating pools of water condensed and collected on glass panels, a ground-level theater, the use of indigenous sandstone, and an open framework that would capture available light and breezes.

"The River Pierce is about putting the North-South axis together," Tracy told the students, alluding to the foundation's concept of the river borderlands as one region joined, not separated, by the Rio Grande. "There is a precedent for height here," he continued, pointing to the stark 100-foot-tall water supply tank that towers over the town of eight hundred inhabitants. Citing the lack of zoning in San Ygnacio, Tracy added, "There is a palette of possibilities for the creation of a work space that encourages



Facing page, far right: Students and faculty gathered in the garden at

Michael Tracy's house in San Ygnacio for their design presenta-

tion: Seated, Viviana Frank; standing behind her: Frank

Rotnofsky; seated at right: Dwayne Bohuslav.



the creative act. The space should be provocative, exciting, and inspirational. In order to bring artists here, we have to have a place for them to work and live," he said.

According to Dwayne Bohuslav, working with a design-sensitive "client" like artist Tracy was a unique opportunity. "The very suggestion of recycled drilling steel brought into focus for the students the relationship and the connection between surface and form, the structure and the cladding. This was a lesson in disassemblage. They learned precision, care, connection, structure, and framework. The assignment was intentionally provocative, inspirational. The projects became architecture theory intertwined with the individuals who were creating them," Bohuslav said. He added that, for many students, ideas materialized after visits to the down-river Span-



In a recent project undertaken by students of Dwayne Bohuslav and Frank Rotnofsky of UT San Antonio, students used a derelict oil rig as an element in the design of a tower housing functions for The River Pierce Foundation in San Ygnacio, founded by artist Michael Tracy (shown above left critiquing model by Eduardo Perez).

ish colonial town site of Guerrero Viejo in the Mexican state of Tamaulipas.

"They pushed aside the theory, art, and philosophy of the architectural education to become pragmatic thinkers. They began with inspiration and arrived at function, rather than trying to take form out of function," said Bohuslav, a graduate of the University of Texas-Austin and Cornell University.

Frank Rotnofsky said the students found the assignment particularly rewarding. "The students were faced with a translation of bicultural and historical data. They were working with a famous client and they were working with the

history of an entire region. They learned from the site, from the river, from the client. They thought about what they would have to do to join their modern, towering structure in some way with Michael's century-old home, studio, and garden," said Rotnofsky, a graduate of Pratt and Columbia University.

At an event hosted by the River Pierce Foundation near the end of the year, Rotnofsky's partner, Viviana Frank, also a UTSA architecture instructor, critiqued and reviewed the projects, along with Laredoan Betsy Gill and artist Tracy.

"Architecture is more life than buildings. The buildings should live," said third-year student Gabriel Velasquez, who topped off his project with a revolving Virgen de Guadalupe. "We are beginning over. In this project, we were involved with bringing a space to life, (and) with creating a very plain building that had power to it," he elaborated.

"We thank Michael Tracy for the challenge and for the opportunity to experience this project in a *real client* way. The trip to Guerrero Viejo made me experience the past in a very personal sense—how things were, how they worked, and how at the time they met their perfect function," said Eduardo Perez, a 20-year-old student from Weslaco. "The client played a very significant role in this. I brought my own tools to the project, but I had to bring them through his thoughts, through his wishes to form the architectural metaphor for the River Pierce Foundation," he said.

Student Reuben Pinkson, too, gained an understanding of the time-proven lessons from Guerrero Viejo, a Mexican town that was condemned and abandoned when the Falcon Reservoir claimed 100,000 acres of ranch land in 1953. "The lesson was that if something is built well enough, it will last," he said. Pinkson called the project "very positive," citing "the site visits, the time with the client—not only hearing what he had in mind, but hearing him critique the projects, too."

Following the project presentations, the River Pierce Foundation and Tracy hosted a dinner in the artist's home across the garden from the foundation's modest current offices.

This spring UTSA architecture students and faculty focused studio work on a project around Guerrero Viejo. *María Eugenia Guerra*

Writer María Eugenia Guerra lives in San Ygnacio.



Above: UTSA student Dennis Baker presents his model.

Carrying on Judd's Work

MARFA With Donald Judd's untimely death in February the fate of his extensive Texas legacy is in question. The multi-talented artist—fluent in architectural design, and the design of furniture, and sculpture—was also an environmental and preservation activist who exerted a considerable influence in the international art community and in his adopted hometown of Marfa.

Judd contributed to Texas' architectural heritage by restoring more than a dozen buildings in Marfa for adaptive reuse. Judd spent most of his money returning the buildings to their original condition, in the process providing flattering showcases for his contemporary art collection and dramatic personal living accommodations. Although not trained as an architect, and often prickly on the subject of architects, he applied his considerable design skill to resolving space issues for himself in New York and Marfa. For others he designed a wide range of projects, including a museum annex in Austria, a small warehouse in Germany, and a train station and hotel renovation in Switzerland.

Donald Judd's Texas work is in four locations: Marfa, Fort D.A. Russell near Marfa, and two ranches near the border of Mexico. In order to understand the effect his death will have on the future status of this widespread work, it is important to understand that it was owned by two separate entities: The Chinati Foundation and the artist as an individual. Fort D.A. Russell, the Chamberlain Building, the old Marfa Locker Plant, and the old Marfa Ice Plant, all located in Marfa, are owned and operated by the Chinati Foundation. Everything else was owned and maintained by Judd himself.

Named after a nearby mountain, the Chinati Foundation's primary purpose is to install artists' work in empathetic permanent environments. This focus was the result of Judd's own frustration at seeing artists' work in less than favorable contexts and at having work damaged during shipping or installation. Judd felt that the piece and its installation cannot be separated. "To maximize the impact of a piece it is better for it to be in a permanent place than traveling in a show," he said.

Judd arranged for Chinati to exhibit the work of a select group of artists (including himself). Among the others are John Chamberlain, Dan Flavin, and Claes Oldenburg.

Chamberlain's work is installed in Marfa in the Chamberlain Building. The others are located at Fort D.A. Russell; Flavin's pieces will be installed in six restored U-shaped barracks; Oldenburg's "horseshoe" is in a field between two of the barracks; Judd's 100 precision-crafted mill-finish aluminum boxes are magnificently displayed in two large masonry artillery sheds. At the time of Judd's death, plans called for other installations to be housed in restored buildings as funding became available.

Dr. Marianne Stockebrand, Judd's companion for the last five years, has been appointed director of the Chinati Foundation and has said her goal is to restore one building per year. In addition, the foundation plans to continue temporary exhibitions and its artist-in-residence and college intern programs.

Donald Judd's own properties are expected to be tied up for years as his estate is settled; until then, it is expected that his work and collection will be temporarily "moth-balled." Ultimately, the buildings and contents owned by Judd individually will come under the auspices of a new organization, the Judd Foundation. His children, Rainer and Flavin Judd, along with Stockebrand, will become the foundation's founding directors. The two foundations and their boards, although separate, will probably be aligned to save respective operating expenses.

Before the millennium, in this unlikely, remote Texas ranch town of 2,437, there will presumably be two foundations dedicated to displaying international-caliber artwork and providing ancillary programs. In 1988, Chinati had 400 visitors. Last year over 4,000



Restored by Donald Judd, the Arena Building at Fort D.A. Russell

(above) is used for receptions. The red-brick Glasscock Building and the Marfa Hotel next door (below) now hold the design and estate offices.



Donald Judd never really expected to complete his vision, knowing he had more ideas than he could possibly realize.

made the pilgrimage. As more work is installed and as Marfa and its adopted son become more widely known, the number of visitors is expected to increase.

Donald Judd never really expected to complete his "vision," knowing that he had more ideas than he could possibly realize. He was prophetically quoted three years ago in the *Dallas Morning News* saying he simply did not have "enough money and life." The Chinati and Judd foundations will continue the work he started during his short life, but it will not be the same without him. *Lawrence Connolly*

TSA Publications Committee member Lawrence Connolly is an architect practicing in Midland.

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.

From the Ground Up

EDUCATION Twelve students in a graduate studio at the University of Texas are designing and constructing a three-bedroom house for Habitat for Humanity, literally from the ground up. Going beyond educational issues of conceptualization, design, and even construction, the studio is intended to increase awareness of architecture's role in today's complex urban context.

Working with Habitat for Humanity and the future homeowners, the students have tackled issues of program, site, building codes, a strict budget, and appropriate building methods and materials. The house is relatively simple, but it involved a web of funding sources and participants working on its realization, including a nonprofit development entity, a building-construction firm, landscape architects, and city building inspectors, all involved in the design-review process.

Design began with individual proposals from each student, which were consolidated into four projects. Students produced models and complete sets of construction documents for each of the four designs. A final scheme was selected by a jury of faculty members, the prospective homeowners, and representatives of Habitat for Humanity. Construction began immediately and will continue into the summer.



The project embraces the extension of the design process from the identification of issues and constraints to the generation of ideas, to the two-dimensional representation, and finally to the very direct involvement with materials and methods of construction. Working now at the site, students will focus on building techniques, use of tools, the joinery of materials, and the management of the building process. Underlying all of the work is the importance of the role architecture plays in a larger context, here an opportunity to move outside the walls of academia to engage directly the issues of our society. The project too, serves as a reminder to the students that the architect must be a responsible and active member in the community.

Elizabeth Danze

Elizabeth Danze teaches architecture at UT Austin.

Above: Students from the University of Texas at Austin dig foundations for a new Habitat for Humanity House. Below: model



Photographs courtesy Elizabeth Danze



Playing Possum on Town Lake

PUBLIC ART Austin architect Lars Stanley has collaborated with sculptors T. Paul Hernandez and Robert L. Phillips in the design of the new "Opossum Temple," one of three gazebos along Austin's Town Lake being rebuilt under a 1990 City of Austin capital-improvements grant administered by the Austin Art in Public Places Program.

Using the stone walls and foundation from a previous 20-year-old structure, Stanley oriented the gazebo toward the setting sun with two wings extending to the north and south. The steel ornament and finials, forged by the architect, reflect the wisteria vines that will be encouraged to take over the structure. Ornamental aluminum panels, designed and sculpted by Phillips, are inset into the three facades; their shapes evoke water, clouds, and a mythic dragon. The primal theme is further elaborated in Hernandez's curving concrete "voodoo pew" bench, with its alligator-skin-and-crawfish surface. Gerard Garcia, P.E., was structural engineer; fabrication assistance was provided by Adele Riffe, F. P. Lilly, and Bill Bastas, Jr.; Herrera Ironworks assisted with the installation.

Carole Twitmyer



Leadership

19

94

by design

Come Back to Austin . . .

Not since the 1960s has the Texas Society of Architects held its Annual Meeting in Austin—

Before Neil Armstrong and the first moon landing

Before President Nixon—and Ford, Carter, Reagan, and Bush

Before the 1970s Energy Crisis

Before the end of the Vietnam War

Before the 1980s Building Boom

Before the 1980s Building Bust

Before bell bottoms, Des Taylor, leisure suits, CAD, the end of 8-track, the UT Arlington School of Architecture, the beginning of CDs, disco music, rap music, the Architects' Practice Act, E.T., David Lancaster, Emmitt Smith, and over two dozen TSA past presidents.

A lot has happened since then, so join us in a historic return to TSA's home city. You'll get the flavor of Austin music and food, and maybe you can stir up some old memories, and create some new ones.

Note dates and site:

October 6–8, 1994
The Stouffer Hotel at
The Arboretum, Austin

Watch *Texas Architect*,
the *Report*, and your
mail for more details.

NEW PRODUCTS AND INFORMATION

Landscape Forms, Inc., introduces the Petoskey Group, a new line of outdoor benches. With rugged strength, the benches are designed with a variety of seating panel options including wood, perforated metal, steel rod, or PolySite plastic panels.



Circle 175 on the reader inquiry card.

While still allowing 50-percent air flow into buildings, the "Pest-Aside" door from **HPD International** features a vinyl-coated fabric mesh curtain that keeps out birds, insects, and other wind-blown contaminants. An electrical motor powers the curtain for quick opening and closing.

Circle 176 on the reader inquiry card.



The **CAFCO Through Penetration System** firestopping putty available from **Isolatek International** prevents fire, smoke, and toxic gases from spreading throughout a building. Installed in penetrations around cables, pipes, and

ducts, CAFCO TPS is engineered for reliable, long-lasting protection.

Circle 177 on the reader inquiry card.

Saving more than half the space normally required for flat files, the Times-2 Classic Rotatable Filing System by **Richard-Wilcox** increases office efficiency. Each unit consists of a rotating cabinet within a regular cabinet, and uses a foot pedal to unlock the inner files.



Circle 178 on the reader inquiry card.

Addressing the fastening concerns of the HVAC industry, **Altas** introduces the Silver Bullet, a complete line of carbon and 410 stainless steel fasteners. Suitable for use with light-gauge materials, the line is offered in a variety of lengths and widths.

Circle 179 on the reader inquiry card.



Versa-LOK Retaining Wall Systems announces the release of a collection of construction details produced with AutoCAD

software and saved on a floppy disk. These electronic images include cross-sections, plans, and details and help architects and engineers more efficiently plan and design segmental retaining walls.

Circle 180 on the reader inquiry card.

A stainless steel and aluminum grating is the latest product offered by **Kadec**. For installation in grocery stores, restaurants, retail stores, and shopping malls, the material allows water to drain through the 1/8-inch slots preventing pedestrians from slipping on slick surfaces.

Circle 181 on the reader inquiry card.



Libbey-Owens-Ford Co. introduces an energy-efficient residential glass product, **EverGreen Solar**

Control Glass. Specially designed for warmer climates with high cooling requirements, EverGreen Solar Control Glass absorbs heat from the sun and blocks 60 percent more ultraviolet rays than clear glass.

Circle 182 on the reader inquiry card.

Roofing Materials and Exterior Finishes

DynaLastic 180, produced by **MANVILLE ROOFING SYSTEMS**, is a polyester-reinforced-SBS-modified-bitumen cap sheet that features elasticity and tensile strength. Accommodating the stresses created by typical rooftop forces of expansion and contraction, the surface is offered in black, white, and a variety of colors.

CIRCLE 183 ON THE READER INQUIRY CARD.



Hardiplank lap siding and **Hardipanel vertical siding** are highly durable, paintable lightweight fiber cement materials now offered by **JAMES HARDIE BUILDING PRODUCTS**. Im-

mune to water, salt spray, termites, and hurricane-force winds, the product is covered by a fifty-year warranty.

CIRCLE 184 ON THE READER INQUIRY CARD.

CEDAR VALLEY announces the release of one-course versions of its standard eight-foot-long shingle siding panels that are designed for use on curved exterior walls. The panels are offered in seven-, five-, and four-inch exposures to match the company's

three-, four-, and five-course panels and prefabricated corners.

CIRCLE 185 ON THE READER INQUIRY CARD.



Offering a chunky look with a thick end, the **Valoise Flat Interlocking Clay Roofing Tile** from **HUGUENOT FENAL** is a technically advanced tile with deep head and side channels. Providing protection against the climate, the tile comes in a selection of colors and fittings.

CIRCLE 186 ON THE READER INQUIRY CARD.



Resources

Kidsville, Providence Memorial Hospital Watkins Carter Hamilton Architects

Paint: Benjamin Moore; walkover border: Marimekko; ceramic tile: Dal Tile; vinyl floor: Toli; VCT floor: Armstrong; Acrovyn handrails: CS Group; workstation chair, table: Herman Miller; table, bola chair: Fixtures; drapery, curtain fabrics: Frankel Fabric

New Women's and Children's Center, Shannon Medical Center, Bower Downing Partnership

Brick: Elgin-Butler; cast stone: Dallas Cast Stone; precast concrete: Arkansas Precast Corp.; storefront: Kawneer; gypboard: USG; metal studs: Delta Metal Products; automatic aluminum doors: Horton Automatics; doors: Weyerhaeuser; terrazzo: General Polymers; vinyl floors: Armstrong; carpet: Interface; modified bitumen roofing: Siplast; poly insulation: Atlas Energy Products; perlite insulation: Manville; folding wall system: Hufcor; paint: PPG; signage: Austin Architectural Graphics; plumbing: Kohler

Kruse Memorial Lutheran Village Travis Broesche and Ben Boettcher Architects

Foundation: Katy Steel Co.; laminated beams: Contemporary Timbers Inc.; brick: Acme; sheathing: Gold Bond; aluminum windows: Alenco; entrance doors: Koehler; wood doors: VT Industries; hollow metal frames: Republic Builders Products; paint: Sherwin-Williams; wallcovering: Seabrook Wallcovering, Rosco/Roy Jacobs, Sunwall, Warner Co.; carpet: Evans & Black; wall base: Ropppe; VCT: Azroek; ceramic tile: American Olean; vinyl floors: Armstrong; millwork: Koehler; plastic laminate: Wilsonart; elevators: Escro Elevators; plumbing: Kohler, Elkay

LifeStyle Centre, Methodist Hospital, AC Associates

Precast wall panels, structure: Southwest Prestressed Concrete; steel frame: W&W Steel Co.; EIFS: Senegy; ceramic tile: Dal-Tile, Crossville Ceramics; exterior doors: Kawneer; interior doors: CECO Door; VCT: Tarkett; ceiling: USG; roofing: Firestone; insulation: BASF; movable partitions: Modernfold; paint: Kelly-Moore; elevators: Otis Elevators; plumbing: Eljer; carpet: Mohawk, J&J Industries

Alamo Community College District, Applied Sciences & Technology and Continuing Education Buildings, Humberto Saldaña & Associates

Foundation: Structural Metals Inc.; Concrete FormWorks; suspended slab: Rast Iron Works; steel frame: Nucor Corp.; concrete masonry units: Featherlite; face brick: Athens Brick; precast wall: Pyramid Stone Co.; windows, glass: Samuels Glass; doors: VT Industries, Inc.; overhead doors: Overhead Door Co.; brick pavers: Metropolitan Ceramics; flooring: Florline Corp.; suspended acoustical tile: USG Interiors, Inc.; modified bitumen roofing: Siplast; CMU dampproofing, sealants: Chemrex, Inc.; sealants: Sonneborn; insulation: Rmax, Inc.; drywall: USG; glazed concrete masonry units: Trenwith Industries; paint: Glidden Company; fire protection: Firecheck of Texas, Inc.; lockers: Hollman; elevators: Dover; lighting: Wilson; sconce: McPhillben; plumbing fixtures: Wilson; toilet accessories: American Specialties, Inc.; air-handling units: McQuay; air controls: Johnson Controls; projection screens: Da-Lite; glass unit masonry: Pittsburgh Corning Corp.; fireproofing: W.R. Grace & Co.

Brazoport College Addition & Remodeling Architecture Etc*

Concrete slab, structural steel: Houston Steel Services; concrete: Houston Shell & Concrete; steel framing: Northampton Steel; lobby entry frame: Berger Iron Works, Inc.; concrete masonry units: Featherlite; concrete planks: Precast Services, Inc.; Alucobond wall panels: Southern Architectural Systems; wood tumbour: Winona Manufacturing Inc.; vinyl wall covering: Vicortex - Forbo Industries; windows: Viracon; doors: Vistawall Architectural Products; hollow metal door frames: Door Pro Systems; overhead doors: Marlite; side ceiling door: Cookson Rolling Doors; granite pavers: Cangelosi Marble & Granite; terrazzo, ceramic tile, quarry: American Olean; single-ply roof: Duro-Last; waterproofing: Sonneborn Building Products; insulation: Dow Chemical Co.; paint: Glidden Company; hardware: Hager; locksets: Schlage; door closers: Norton; panic exit: Von Duprin; push/pull sets: Trimco; cafeteria equipment: Custom Kitchen Equipment Co.; plastic laminate: Wilsonart; lockers: Medart Metal Lockers, Houston Steel Equipment Co.; caissons tower: Maas-Rowe; elevators: Dover Elevator Co.; stairs/treads: A.J. May; stainless steel handrails: Architectural Metal Crafts, Inc.; underwater lighting: Bronzelite; plumbing fixtures: American

Standard; faucets: Chicago Faucets; water fountains: Oasis, EBCO Manufacturing Co.; energy management system: Control Systems International; systems furniture: Steelcase; granite countertops: Cangelosi Marble & Granite; cabinetry: BPS Architectural Products; seating: Vecta; audio-visual: Draper Screen Co.

St. Philip's College, Theatre and Fine Arts Building Ford Powell & Carson, Inc.

brick: Acme; sheathing: Dens-Glass, Georgia-Pacific; glass block: Solaris, USA; sliding fire door: Won-Door Corp.; aluminum/glass: Atlas Architectural Metals, Inc.; acoustical doors & frames: Overly Mfg. Co.; hollow metal doors & frames: Pearland Industries; epoxy terrazzo: American Terrazzo; carpet: Collins & Aikman Corp.; acoustical ceilings: USG Interiors; roofing: Siplast Roofing Systems; elevators: United Technologies/Otis Elevator; fire sprinklers: American Automatic Sprinklers; paint: Devco & Reynolds; multitone accent special coating: Polymyx; exit devices: Von Duprin; auditorium seating: Hoover Brothers; acoustical wall panels: Decoustics; audio-visual: Lee Colortran; acoustical: Beckwith Electronic Engineering; stage equipment: Texas Scenic Co.

Texas A&M International University Kell Muñoz Wigodsky Architects

Ceramic tile: Alamo Tile Co.; seating: American Desk; terrazzo: American Marble Mosaic Co.; access flooring: Arcon Industries, Inc.; directory & bulletin boards: ASI Sign Systems; flooring: Bexar Floor Covering Co.; aluminum louvers & vents: Construction Specialties, Inc.; marble: Delta Granite & Marble; toilet partitions: Design Specialties, Inc.; sound doors & frames: Door Pro Systems, Inc.; elevators: Dover Elevator; electrical systems: Eldridge Electric Co.; fire & sprinkler systems: Firecheck of Texas, Inc.; audio-visual: Ford Audio Visual; mesquite wood flooring: Hammonds Wood Floors; fountain: Lone Star Lighting, Inc.; time capsule: J Ross Boles Co.; visual display boards: J.D. Specialties, Inc.; pavers: Kiwi Company; interior signage & graphics: Morrison Sign Co.; overhead doors: Overhead Door Co.; steel doors & frames: Pearland Industries, Inc.; glass & glazing, aluminum curtainwall: Pierce/Riverside Glass, L.C.; site benches: Smith & Hawken; cast medallion: St. George Sign Co.

Southwestern University Fine Arts Theatre Addition Hoover & Furr Architects

Structural steel: Tips Iron & Steel; roof joists: Vulcraft; windows, aluminum doors: Vistawall; hollow metal doors: Curvies; overhead doors: Cookson; floor: Venice Art Terrazzo Co.; carpet: Bigelow; ceiling: Armstrong; roofing: Tremco; paint: Devco & Reynolds; hardware: Stanley, Schlage; security, fire alarm: Simplex; theater seating: American Desk; theater dimming systems: Maco Electronics; lighting: Lightolier, Edison Price, DayBrite/Benjamin, Kurt Versen; theatrical lighting: Omega & Lighting Services; plumbing: Eljer; HVAC: Tranet; carpet: Bigelow

Texas A&M Veterinary Medicine Addition, Large Animal Hospital & Research Building, HKS Inc.

Foundation: Hufhines Steel; structure: Gifford/Hill, Bernath Concrete, Optimum Steel; concrete masonry units: Featherlite; roof: Brazos Urethane; windows: Vistawall; skylights: Naturalite; doors: Tex-Steel; overhead doors: Mahon Doors; floor: Stonhard; ceiling: Armstrong; roofing: Vanguard builders; waterproofing/sealants: Sonneborn; elevators: Dover; lighting: Sterner, Kurt Versen, Columbia; plumbing: Kohler; marble toilet partitions: Cangelosi Marble; insulation: Owens Corning; paint: Devco & Reynolds; furniture: Steelcase, Metropolitan, Herman Miller, Vecta, Novikoff

Texas A&M University, Library Facilities Ray Bailey Architects, Inc.

Foundation: Bernath Concrete Products; structural steel: Texas Cold Finished Steel; brick: Elgin-Butler; mortar: TXI; Indiana limestone: Texas Leander Cut Stone; curtain wall: Vistawall; doors: Beasam, Dawson Doors, Pearland Industries, Total Opening System; concrete unit pavers: Pavestone; terrazzo: American Terrazzo; carpet: Bigelow; acoustical ceiling: USG Domm System; metal roof: AEP-Span; foam roof: Premium Polymers; sealant: Tremco; waterproofing: Mirafi; insulation: Certainteed; movable partitions: Hufcor; paint: Sherwin-Williams; hardware: Hager, Yale, Norton, Von Duprin; elevators: Montgomery Elevator; lighting: Peerless, Lithonia, Capri, Devine, Day-Brite

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Texas A&M University Natatorium, Marmon Mok

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Texas A&M University, Corpus Christi, Classroom/Laboratory Building, Jones & Kell Inc.

Concrete masonry units: Featherlite; steel joist, roof deck: Vulcraft; face brick: Acme, D'Hanis Brick & Tile; structural glazed tile: Elgin-Butler; ceramic tile: Buchtal Corp.; glass block: Pittsburgh Corning Corp.; window wall: EFCO Corp.; cast stone: Pyramid Stone Co.; ceramic tile: American Olean Tile; EIFS: Senegy Inc.; wall panels: Decoustics; steel doors, frames: Door Pro Systems, Inc.; wood doors: VT Industries; acoustic doors: Overly Manufacturing; quarry tile: Acme Brick; EFS board: Dow Chemical; paint: Devco & Reynolds; elevators: Dover Elevator; plumbing: American Standard

Simmons Biomedical Research Building, UT Southwestern Medical Center, F&S Partners

Laboratory planning, design: Earl Walls Associates; MEP: Gaynor & Sirnew Engineers; structural: Datum Engineering; contractor: Dal-Mac Construction

Euclid House, Pia F. Wortham and Joan Callis

Foundation: Houston Shell, Davis Concrete Colors; interior/exterior wall surface: Lucas Cedar; windows: Wenco; interior entry doors: Detering; paving: Lee Jones, Prime Productions, Elena Cusi Wortham; waterproofing sealants: Montalbano's; lighting: Lightolier; plumbing: Kohler

A House in Highland Park, Juris Laivins, Architect

Exterior insulation system: Dryvit; stucco: Trinity; terrace stone, foundation surface, marble: Pennsylvania Greenstone, Custom Stone Supply; windows, doors: Marvin; skylights: Velux, Naturalite/EPI; overhead doors: Overhead Door Co.; ceiling: US Gypsum; roofing: GAF, Timberline; sealants: Pecona; insulation: Owens Corning; paint: Sherwin-Williams; plumbing: Kohler

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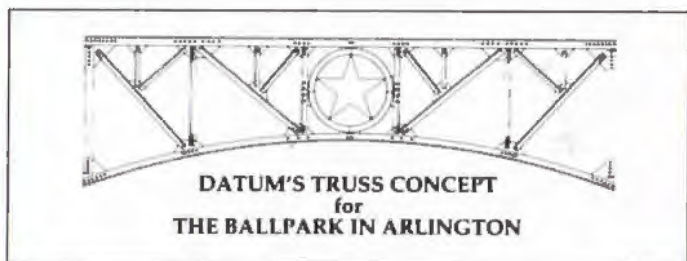


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Leffland in Victoria

VICTORIA If a modern-day visitor to Victoria could ask Danish-born architect Jules Leffland about the frustration of practicing architecture in a small city in Texas, his reply might be that all the prestigious commissions go to architects from larger cities.

Even in Victoria, his adopted home town, the best-known landmarks are buildings designed by someone else—the Victoria County Courthouse (1892, J. Riley Gordon), St. Mary's Catholic Church (1904, Nicolas Clayton, with revisions by Phelps & King), and the O'Connor-Proctor Building (1895, Paul Helwig), all commissions Leffland would like to have had but didn't get. Leffland's work consisted of smaller commissions and therefore is not as well known as the work of many other architects of his time.

Jules Carl Leffland (1854-1924) received his architectural education from the Institute of Technology of Copenhagen, Denmark. After marrying Emilie Sophie Struck, the daughter of a famous resort hotel owner, he emigrated to the United States at the age of 32. He soon sent for his family and they settled in Victoria, a thriving ranching community and commercial center of the time.

His first projects involved dismantling and moving houses from Indianola to Victoria after the hurricane of 1886. From this modest beginning, his practice grew. His son Kai (1889-1951) joined Leffland's firm after graduating from the University of Pennsylvania and the practice of Jules Leffland & Son drew a variety of commissions from many cities along the Texas coast.

No community benefited as much as Victoria, however. In addition to numerous residences and commercial buildings, one of the most significant projects of Leffland's career, the Nazareth Academy (1904), is located in Victoria, adjacent to St. Mary's Catholic Church. The building was to house a girls' school for the Sisters of the Incarnate Word and Blessed Sacrament, a French convent with a two-hundred-year-old tradition. The two-and-a-half-story structure was constructed of load-bearing masonry walls and wood framing. Some of the distinctive features of the design include elaborate gable and dormer detailing and stucco quoins for corner articulation that reveal Leffland's Copenhagen roots. In addition, the building's overall massing and facade organization



Photograph courtesy of Sisters of the Incarnate Word; plan, McNamara House Museum

draws from Renaissance revival architecture common to Flemish guild halls built from 1500 to 1700.

Today, a portion of the building still serves as a convent; the remainder is unoccupied. The elementary school has long since outgrown its original facilities and is now located on an adjacent block. While many of Leffland's buildings are still in use and are in good repair, some have been physically lost to urban expansion. Fortunately, a gift from Henry Hauschild of Victoria preserves Leffland's lost architectural contribution in presentation and measured drawings rehabilitated with grant money from the Victoria County Historical Commission and Victoria Preservation, Inc. The drawings can be seen at the McNamara House Museum in Victoria.

Leffland's existing architecture can be seen on a driving tour of Old Victoria available through Victoria Preservation, Inc., P.O. Box 1486, Victoria, Texas 77902. Victoria currently has over one hundred buildings on the National Register of Historic Places. The driving tour features over a dozen Leffland-designed buildings.

Bill T. Wilson II

Bill T. Wilson II is an architect practicing in Corpus Christi.



Top: the Nazareth Academy (1904) in Victoria, one of Danish-born architect Jules Leffland's largest surviving projects

Above: first floor plan, Nazareth Academy

Call for Entries



DEADLINE

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

AWARDS

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

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

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

RETURN OF ENTRIES

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

ENTRY PACKAGE

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

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

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

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

Following the title slide, each entry must include:

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

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

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

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

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

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

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

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

MORE INFORMATION

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

Project Information

Project Name _____

Project Location _____

Bldg. size in sq. ft. _____

Mo. fyr. completed _____

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

Project type Commercial Residential
 Institutional Other (specify below) _____

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

Signature _____

Date _____

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

Check Number _____

This is entry # of _____ total entries.