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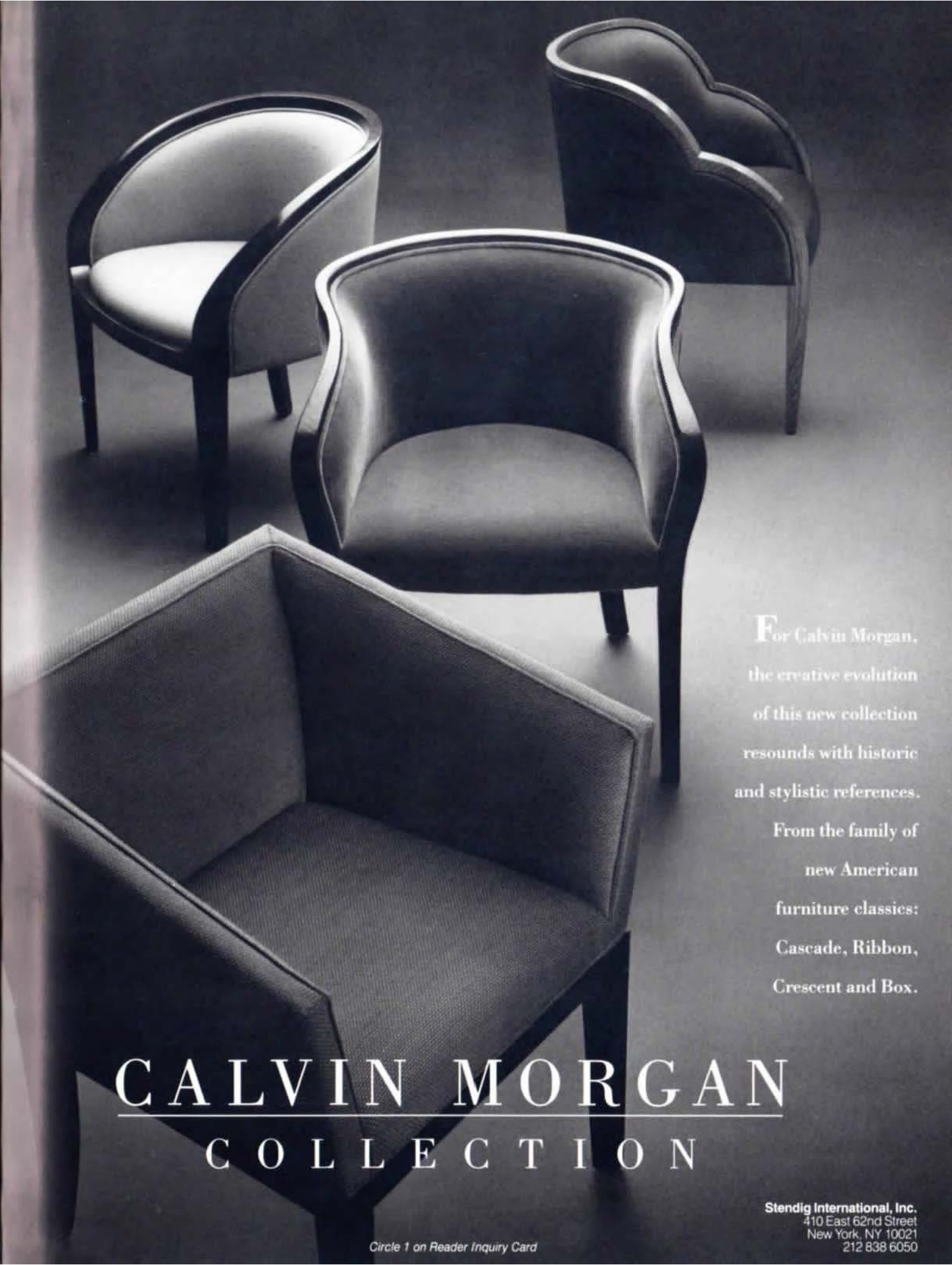
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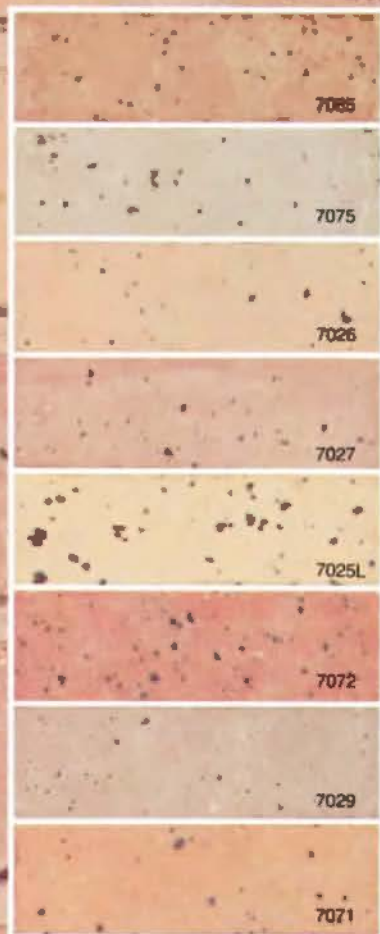
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REVIEW OF TEXAS ARCHITECTURE

LETTERS 6

ABOUT THIS ISSUE 21

IN THE NEWS 22

A master plan for the troubled West Dallas Housing Projects is bureaucratized to a fitful death; an Austin architect declares modulars the affordable home of the future; a trolley and a master plan for Broadway Boulevard brighten Galveston's outlook.

DESIGN AWARDS PORTFOLIO 38

An array of 1986 Design Award-winning projects by: The Oglesby Group, Inc., Dallas; The Architects Barnes/Associates, Fort Worth; CRS Sistine, Inc., Houston; Woo James Harwick Peck, Architects & Planners, Dallas; Good, Haas & Fulton, Dallas; Kirksey-Meyers Architects, Houston; RTKL Associates, Inc., Dallas; Ford, Powell & Carson, Inc., San Antonio; Heery/Marmon Mok/Simpson, San Antonio; John Martin Associates/Architects, Inc., Houston; Reyna Caragonne Architects, San Antonio; F&S Partners Incorporated, Dallas; Jones & Kell, Inc., San Antonio; Lawrence W. Speck Associates, Austin; Frank Welch & Associates, Inc., Dallas; Lionel Morrison, AIA, Dallas; Mashburn-Maffei Architects, College Station; Gensler and Associates/Architects, Houston; 3D/International, Inc., Houston; Peter Jay Zweig Architects, Houston; Gerald Moorhead/Architect, Houston; and William F. Stern & Associates, Houston.

1986 HONOR AWARD RECIPIENTS 72

TA recognizes the four individuals and five organizations that have been granted TSA Honor Awards for their contributions to the quality of life in Texas.

THE BEST IN BOOKS AND BOOKSTORES FOR ARCHITECTS 74

A special section for Texas Architect readers

DAVE BRADEN/MUSINGS 100

COMING UP: Texas architecture: a look at the state of the art

ON THE COVER: Shamoan House, Dallas; Frank Welch & Associates, Inc., architect; Photograph by Paul Hester



50



60



75

EDITOR: Congratulations on the excellent May/June 1986 Sesquicentennial issue of Texas Architect. It is one of the few quality products that I have seen coming out of this celebratory year.

Don E. Carlton

Director,

*Eugene C. Barker Texas History Center
Austin*

EDITOR: I found your recent article on the Bexar County Criminal Justice Center project (see "In The News," *TA*, September/October 1986) informative and interesting.

Mr. Caragone is to be congratulated for his criticism of Bexar County Commissioners Court and the ongoing theatrical comedy they orchestrate and manipulate. It has become most obvious that the expensive gymnastics design professionals exert, in response to this and other local governmental entities and their bureaucratic sweat shops that generate RFQs, are only naive ventures in a hopeful wonderland that does not exist.

These misguided ventures only lend credence to a process that, while it seems objective, is only a front to satisfy the politico's public-relations image.

It appears that this county and city are in fact still run on the "good old buddy" system, which bases its decisions not on what is best for the community and its citizens, but on the political value to the current office holders.

Henry C. Ortega

*President, Henry Ortega Architect, Inc.
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CORRECTIONS:

• Due to a printing error, the photograph of The Woodlands Water Resources Building on page 41 of the September/October 1986 issue was not credited. The photographer was Paul Warchol.

• The photograph of the Market at Westchase on page 49 of the September/October 1986 issue was by Hossein Oskouie.

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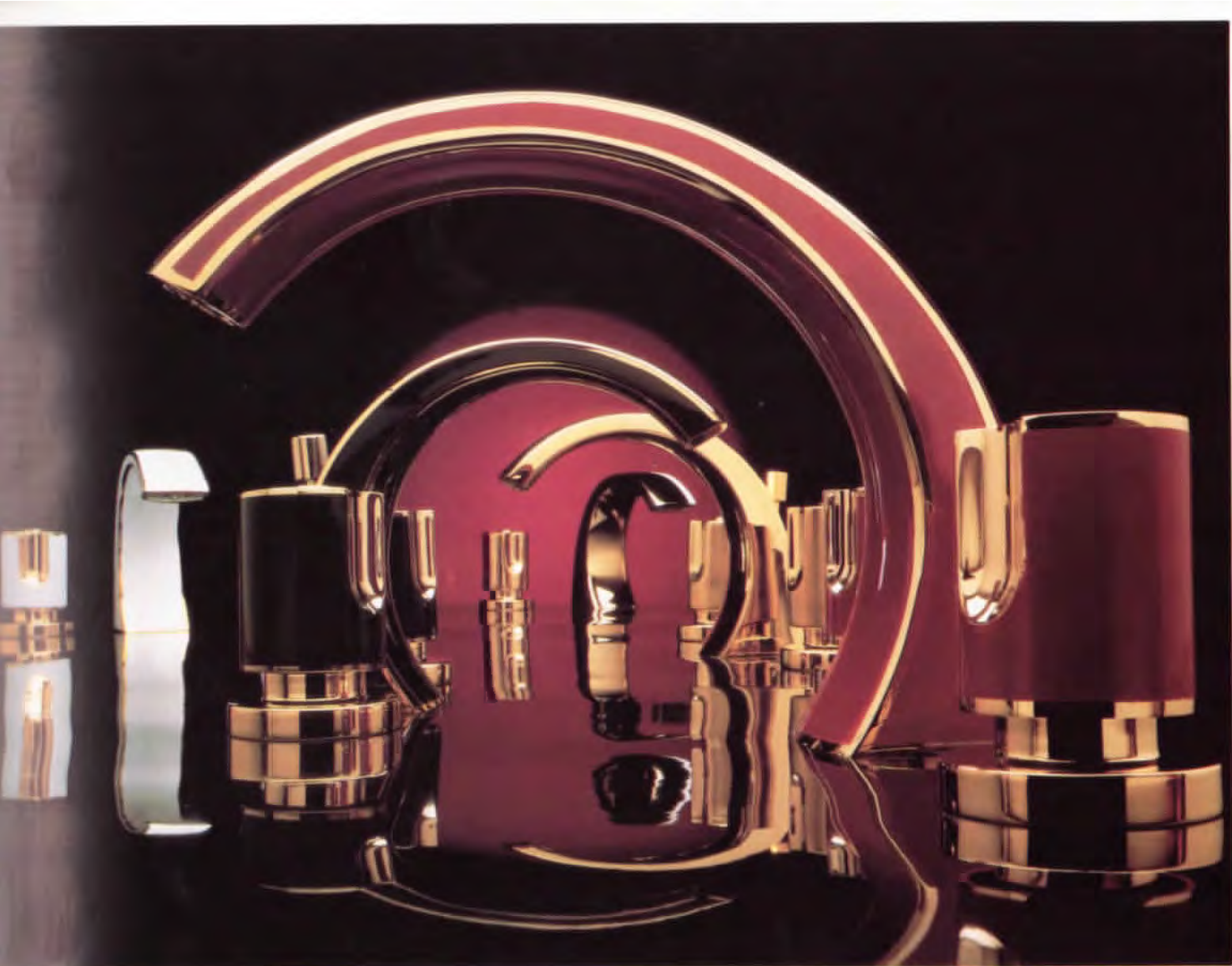
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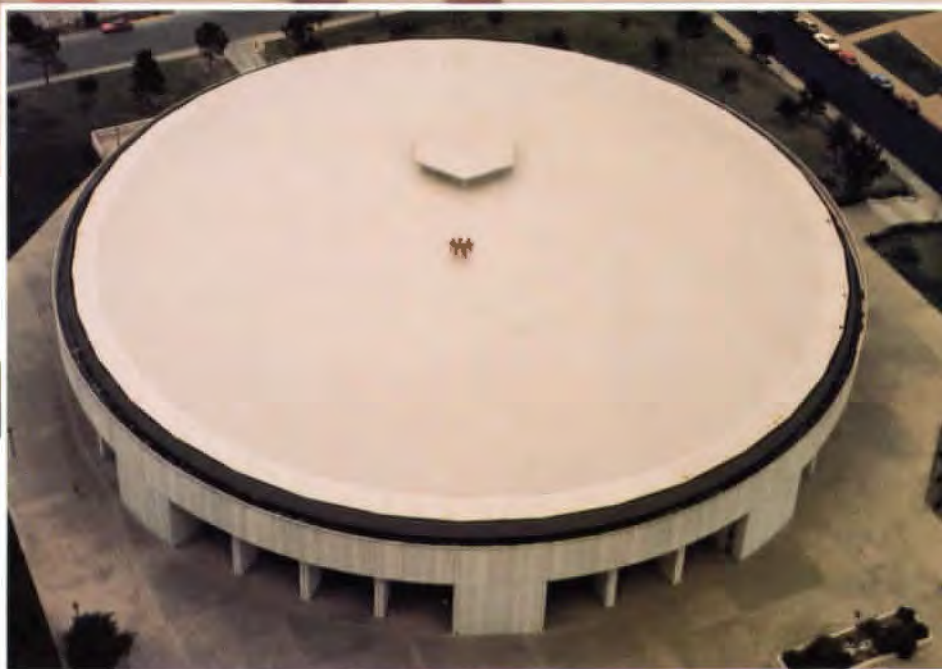
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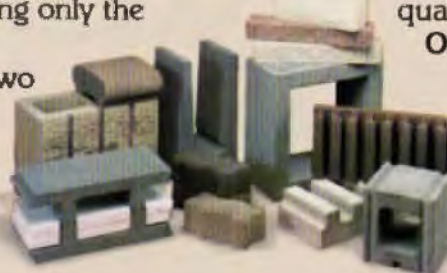
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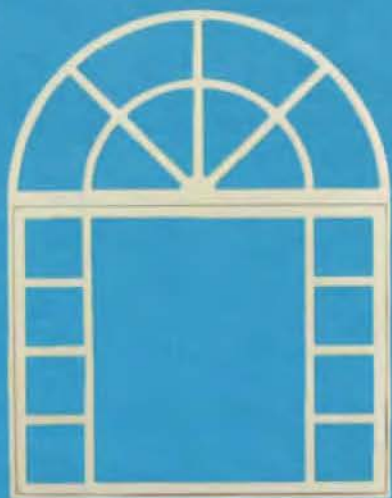
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HOW MANY WINNERS?

How many design awards are enough? The answer varies from competition to competition and from jury to jury, and never seems to get answered to everyone's satisfaction.

In this issue of *Texas Architect*, as is traditional for the issue coinciding with the annual meeting of the Texas Society of Architects, we devote most of our pages to the winners of the annual TSA design-awards competition. This year there are lots of awards—nearly twice as many as were presented last year. The number of awards given this year elicited some discussion among the jurors making the selection, and here at *Texas Architect* as well.

TSA's rules do not specify how many winners there should be in a given year. Projects are submitted to three-member juries in general design and interior architecture. They are grouped in categories, ranging from churches to offices to houses to industrial and medical facilities, but that is largely a device for keeping track of the entries. Jurors can give awards to projects in any or all categories, or they can give all the awards to projects in a single category. There is no direct communication between the two juries, and no effort to make one group compensate for the other.

It's up to the jurors. That makes sense: any other arrangement would be arbitrary, impeding critical judgment.

Richard Payne



Law Library, St. Mary's University, by Jones & Kell

Some juries seem to act on the belief that design awards are good public relations tools, not just for the winners but for the profession in general. Others seemingly feel that the fewer winners a competition has, the better, and that to consider outside factors brands one a philistine. Perhaps the most extreme application of this second view was enacted a few weeks ago, when the jury for the Houston chapter's annual competition, after sifting through the scores of general design entries, gave a prize to only one project, a farm house.

Both views were represented within this year's TSA design awards juries. The interiors jury, as a group, seemed to lean toward the "less-is-more" view, giving only eight interiors awards. The general design jury, which gave 21 awards, seemed to lean toward what one TSA design-awards committee member later disparaged as an "awards-R-us" attitude. Members of the jury *did* discuss the value of awards in marketing, and one juror did say he felt a duty to be helpful to good firms trying to deal with an economic downturn. Nevertheless, the jury's consensus was this: "We will vote only for the projects that we are willing to stand up for."

And, said one general design juror: "We are throwing out projects here that would be winners in just about any other state."

Perhaps one more comparison helps put

the numbers in perspective. The interiors jury gave eight awards after judging 95 entries. The general design jury chose 21 projects from among 239 entries. On a percentage basis, there is almost no difference—about 8.5 percent of the entries in each group won.

Although some will disagree with some of the choices these jurors made, and although designers for 91.5 percent of the entries no doubt feel that their projects should not have lost, I think there is little question that TSA's award winners this year are as strong as at any other year in recent memory.

Another story in this issue—the story about the Lake West Master Plan that leads off "In the News"—provides a different perspective on the value of architectural design, a discipline that in our society sometimes seems either to be ignored or to be called on to accomplish feats outside its reach. The Lake West Master Plan is a good design for needed improvements. But they are improvement without a constituency beyond the poor people who need them. Sometimes things don't work out. Sometimes, also, even the strongest desire can't paper over massive societal failure.

It seems to me that working to achieve the most creative results with the means at hand, as do the architects whose work is presented in this issue, is only the beginning.

—Joel Warren Barna

Edited by Charles E. Gallatin

PUBLIC HOUSING MASTER PLAN DROPPED IN DALLAS

The Lake West Master Plan is dead. Like other well-intentioned and well-laid plans for improving living conditions in public housing, it was killed by forces its architects couldn't anticipate or control. The proposal for making a viable neighborhood from Dallas's massive and massively troubled West Dallas Housing Projects (see "The Past In Our Future," *TA*, July/August 1986) grew out of a 1983 design charette organized with the help of the Dallas Chapter/AIA. Now, overtaken by tight money, a federal lawsuit, and a revolution in national public-housing policy, the master plan has been abandoned. To some observers this is a tragedy, while others say the plan was a bad idea from the start.

At 3,500 units and nearly 350 acres, the West Dallas Housing Projects are by far the largest low-rise public-housing projects in the country. From the start, the problems at WDHP have matched the projects' size. By the early 1980s the projects, run by the Dallas Housing Authority and almost completely supported by federal funds, were an island of despair in the sunbelt's most prosperous city.

Crime, drug use, and violence were endemic. An estimated 60 percent of all households in the projects were headed by single women, and 70 percent of the occupants were under 20 years old—a demographic recipe for continuing the cycle of poverty. Government regulations, among other factors, contributed to keeping most of the residents on welfare: anyone who got a job faced a rent hike and lost other benefits, cancelling out any gain from the added income. Almost all the residents were black, and the sheer size of the projects helped to overload or drive

Robert Ames Cook



Many buildings stand vacant in "Big Brother's barracks," the troubled West Dallas Housing Projects.

away needed social services, from the school system to public transportation to medical care.

Contributing to the other problems at WDHP was the isolation and alienation that the physical setting—blocks of identical two-story brick apartments—communicated to the residents, according to Dallas architect Leonard Volk of Selzer Associates/Selzer/Volk/Borne, who has worked on public housing issues over the last decade.

"It was Big Brother's barracks," Volk says. "This is where the government stuck all the poor people. The people were cut off from everything else, with nothing for the residents to take pride in, and no way out."

On top of everything else, more than 1,000 units stood vacant and uninhabitable, while growing numbers of people in the city waited for a chance to live in public housing.

Returning the units to habitability would have cost nearly \$18 million. Housing Authority Director Jack Herrington, faced with spending the money, instead worked with the Dallas Chapter/AIA and the Institute for Urban Studies at the Uni-

versity of Texas at Arlington to set up a brief but innovative design symposium to deal not just with painting and renovation but with the broader concerns at WDHP. At the meeting, residents as well as representatives of fire and police departments and social-service agencies talked about changes that would make WDHP a better place to live.

The design charette "was more successful at generating ideas than anyone had hoped," according to Volk. The participants came up with the concept of turning WDHP from a barracks into a small town, with changes intended to bolster access to goods and services for residents, as well as to build a sense of community, private ownership, and security.

That idea was further developed by the West Dallas Design Team, working under a contract with the Dallas Housing Authority. The team, which included Peterson/Littenberg Architects (architecture and urban design), Carter & Burgess (planning and engineering), Real Estate Research Corporation (financial and market evaluation), and Selzer Associates/Selzer/Volk/Borne (community liaison), organized the master plan around a simple idea—mak-

ing the projects more like other Dallas neighborhoods. The master plan called for breaking down the scale of the "super blocks" of apartments by demolishing some and moving others into new configurations, creating a new town center in the process. At the same time, streets would be rerouted and individual apartment blocks would be renovated to emphasize private, defensible space for the residents. In addition, several levels of housing, from publicly subsidized to more expensive, privately owned units, would be created. Connections to the surrounding services would also be strengthened.

The Lake West Master Plan, as it was called, was published in *Progressive Architecture* and praised nationally. Some observers, however, were not so impressed.

"Some ambitious ideas came out of that charette, and a lot of people saw it as creative," says Dallas builder and housing activist John Fullinwider. "But some people saw it as an insult. A bunch of architects came from their hotels to West Dallas for three days and then patted themselves on the back for solving all the problems these people have to live with. Things are more complex than that."

The first complexity to overtake the Lake West Master Plan was money. Cost for the master plan ran in the range of \$65 million, some three times more than the maximum that federal officials had to offer. Reagan administration policymakers, furthermore, opposed construction of public housing, favoring use of a voucher system that would theoretically allow needy people, with subsidies from public funds, to move out of public housing into more-integrated, better-served areas.

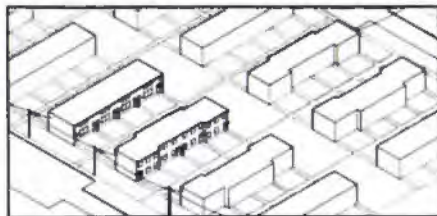
What federal money was available to WDHP could be used only for modernization—"painting and fix-up work," according to Stephen Peterson of the New York-based firm Peterson/Littenberg. A second charette, to address public and private cooperation on financing, was discussed but never came about. DHA officials were occupied on other fronts—dealing with strident public opposition to the opening of new, smaller-scale projects in other parts of the city, for example.

Work on the master plan was halted, and the West Dallas Design Team shifted to designing the modernization of several hundred units that federal funds would

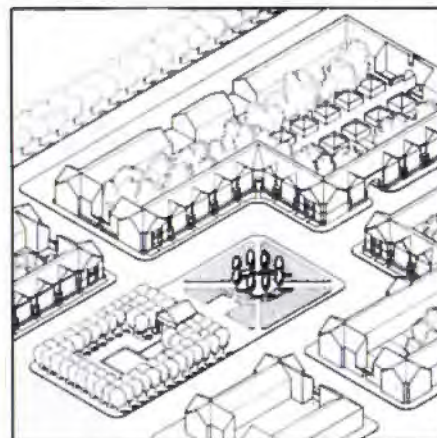
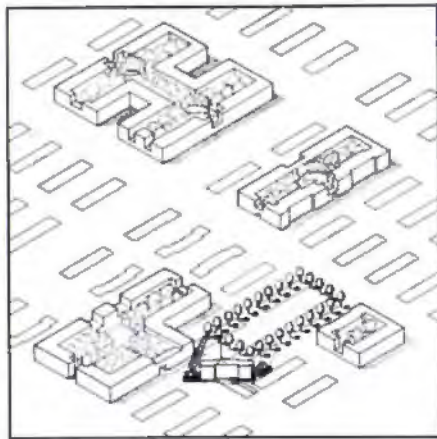
pay for.

Then officials found that soil and buildings at some of the WDHP units had been contaminated by airborne lead from a nearby smelter, which had shut down while under investigation by environmental agencies. Dallas city officials had to pay to have topsoil from the units hauled away and buried, although insulation in some of the units, which was contaminated almost as badly, remained in place.

Finally, in 1985, a federal lawsuit was filed against the housing authority, charging that the WDHP showed a pattern of racial segregation and demanding that the projects be integrated or that residents be given the opportunity to live elsewhere. The modernization contracts were held up. In what may be the crowning irony of



The existing rows of housing . . .



. . . would have been moved off or reassembled to create a stronger sense of home and community.

the situation, federal housing officials toured the WDHP in September 1986 and pronounced the crime, unemployment, and transportation problems appalling. No modernization funding would be released, they said, until a master plan for the area was developed to assure that modernization funds would not be wasted—thus bringing the Lake West Master Plan full circle.

The desegregation lawsuit against the housing authority was near settlement as *Texas Architect* went to press. Under its likely provisions, several hundred WDHP units would be demolished and the land would be sold for commercial or industrial development. Other units would be modernized. Many of the WDHP's tenants would be offered federally subsidized housing vouchers and could seek housing elsewhere. To John Fullinwider, this would represent a social tragedy.

"There are thousands of homeless people in Dallas. Here we have a sizable percentage of the public housing units in the city abandoned while people go homeless," says Fullinwider. "These units are a valuable resource to the city that is going to waste. And it's not just an academic issue. This housing represents the difference between life and death to the people who need it." Fullinwider also charges that inviting commercial development in the area would destabilize two low-income single-family neighborhoods on either side of the projects.

But to others the transition to the voucher system is the beginning of a long-overdue change.

"This is the best thing that could happen," says William Farrell, a member of the Dallas Housing Authority board and an activist with the Step Foundation, a church-based volunteer organization concerned with poverty and public-housing issues. "The Lake West Master Plan had some good ideas, but it's good that there was no money to act on it. Even if the money had been available, it shouldn't have been spent. Public housing projects are a trap, and we have to move away from sustaining them."

A glimpse of the can-do spirit so often found in Dallas remains. Farrell and Volk belong to a steering committee set up by organizations including the Step Foundation, the residents' councils at the WDHP, the Dallas Chapter/AIA, and the Associ-

ated General Contractors—there's even a member from the NFL Alumni Association. The group plans a volunteer effort for working with residents who move into renovated WDHP units next year. They will landscape yards, playgrounds, and gardens, and put up bus shelters and other structures that the residents want to build—items that the government won't pay for.

Says Leonard Volk, "I've seen these things go on for 18 years. Sometimes they don't work, but you can't give up."

—Joel Warren Barna

AUSTIN ARCHITECT WINS AFFORDABLE-HOME-DESIGN CONTEST

L.M. "Mac" Holder, of L.M. Holder III, Architects, Planners, & Energy Consultants, has won an affordable-housing contest sponsored by the City of Austin by combining computer-aided design and modular construction to produce a one-story, three-bedroom, single-family house. Holder says the 1,173-square-foot home can be built for \$25,639.

The prize for the competition was \$500 and the architectural contract for the construction of four of the homes in Glen Oaks, an East Austin neighborhood. Although Holder won the competition, members of the neighborhood association involved in the contest were concerned about the modular aspect of Holder's design. As a result they indicated a strong preference for the design of the runner-up, Austin architect Charles Sivek, even though it cost an estimated \$12,000 more to build than Holder's design.

In order to satisfy everyone, the Austin City Council agreed to duplicate the award

for Sivek. His 1,190-square-foot, three-bedroom home, which can be built for \$37,600, will be constructed on the Glen Oaks lots, while Holder will build his four houses in a different location. Both men received a \$500 cash award.

Although the neighborhood association is dubious about homes produced in a factory and assembled on site in modules, Holder predicts they will feel differently once they have visited one of his early models. The difference is the quality of the craftsmanship and the materials used, he says.



The homes are built in sections at a plant, then brought to the site and assembled on piers that are poured in place.



One- and two-story versions of Holder's winning design. The one-story home can be built for \$25,639.

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"If the modular house is properly designed, people will not be able to spot the difference between a modular home and one that is stick-built," he predicts, adding that the modular could even be better. He says early modulars were poorly designed and built with cheap materials, consequently earning the industry a bad reputation. But poor construction and cheaper materials do not have to be a given in a factory-produced home, he claims. "It's the same quality as the market and it can be sold cheaper."

Not only is the house cheaper to build, it is also cheaper to run, according to the architect. Holder's design can be adjusted by computer to take advantage of a site's best solar gradient and natural ventilation. As a result he says the house can reduce peak air-conditioning loads by 45 to 50 percent, and annual loads by 30 to 34 percent.

Holder says the modular home also saves money in the construction stage in two ways. First, the controlled factory construction means less on-site vandalism

and waste, and secondly, reduced construction time (six to 12 weeks to start, and as little as four weeks, once the builders get more practice) means fewer interest payments by the builder.

The houses designed by the architects will be built near the end of 1986. Holder sees a solid future for the modular homes for applications beyond just the low-end market. "Factories produce Hyundais and they also produce Mercedes," he says. "Let's turn out some Mercedes. Why not?"

—Charles E. Gallatin

REGARDS TO BROADWAY: TROLLEYS, BOULEVARD MASTER PLAN FOR GALVESTON

In Galveston, islanders say the local economy stands on three legs: the port, the medical center, and beach-goers. Employment and revenues from the medical center facilities clustered around the University of Texas Medical Branch, and from the port, which is vulnerable to fluctuations in energy prices, have been flat in recent years. Since the 1970s, efforts have been made by the Galveston Historical Foundation and other groups to attract more tourists to the city—not just to the beach but to The Strand and other historic areas as well. Two projects have recently been announced that should bolster these efforts and help in the effort to spread tourism's benefits throughout the island city.

The first project is a new plan for Broadway Boulevard, the wide east-west thoroughfare that connects the causeway, leading to the mainland, with the seawall. The City of Galveston and the Broadway Beautification Committee, a coalition of residents and business owners, commissioned a master plan to guide future development in the area, up to three blocks deep, along Broadway. The master plan was prepared by landscape architects and urban planners the Slaney Santana Group and Houston-based architects William F. Stern and Associates, heading a team that includes: Traffic Engineers, Inc., traffic consultants; Babendure Design Group, graphics consultants; and Marlene Lee, lighting consultants. Among the recom-

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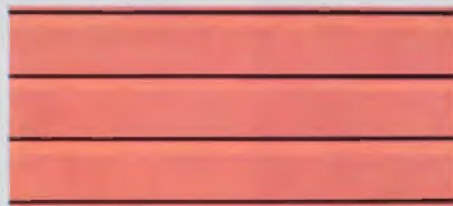
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mentations in the master plan are:

- Creating a landscaped setback with a double row of palm trees along the north side of the expressway into Galveston, and limiting the number and placement of billboards in the area.

- Developing the south side of the expressway for a mix of recreational, residential, and light-commercial uses and adding parks for viewing Offats Bayou.

- Restoring the original pattern of trees and flowering oleanders in the esplanade between 59th Street and the seawall and planting the side streets with oleanders.

- Building a series of monuments in the esplanade between 59th Street and the seawall.

- Creating a paver pattern that includes

the sidewalk and an additional lane of traffic.

The intention of the Broadway master

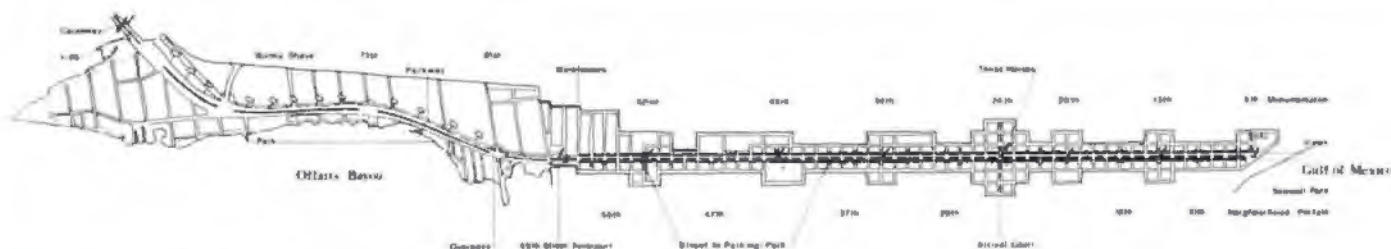
The intention is to give the boulevard and neighborhoods a greater sense of "arrival."

plan, according to William Stern, is to give the boulevard and the neighborhoods that radiate from it a greater sense of continuity and "arrival," without disrupting established traffic and use patterns. The Broadway Beautification Committee and the city's Department of Urban Planning

and Transportation have approved the plan. Implementation will depend on approval and funding by the city council.

The city council has approved a second project of similar scope, which promise a quicker payoff in tourist activity—a trolley line to link the beach with The Strand and other historic districts.

The \$10.7-million project calls for specially designed trolley cars to run on a 4.5-mile-long steel track from the Moody Civic Center, on the seawall, west to Twenty-Fifth Street and north to the historic district. Local officials say they hope that beach visitors will be drawn to downtown Galveston by the novelty of the trolleys. They also hope the system will help alleviate downtown parking problems,



Stern's proposed master plan for Galveston's Broadway Boulevard, the wide east-west thoroughfare that runs through the center of the island

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particularly near attractions along the Strand, such as the restored sailing ship *Elissa*. Planners estimate that up to 680,000 people annually will pay 50 cents each to ride the trolleys after the system is completed in 1988.

The idea for the trolley line came from a 1979 study titled "The Galveston Connection," by architects Ford, Powell & Carson. Following another proposal from the study, a tour vessel has begun cruising Galveston Harbor; it's now one of the city's most popular attractions. A third suggestion from the study, to start operating excursion trains from Houston, is still in the works.

The Houston firm Jeffrey Karl Ochsner Associates is the urban designer and architect for the new trolley route. Other members of the engineering and architecture team are: Barry M. Goodman Associates; Schimpeler-Corradino Associates; Roger Moore; Howard Needles Tammen & Bergendoff; T.K. Dyer, Inc.; Georgia A. Wilson Associates; Cunningham Engineers; MNM Engineering Associates; and Aviles Engineers.

The project is being financed with \$8.56

million in federal funds, \$1.39 million in state funds, and \$749,000 in funds donated by the Galveston-based Moody Foundation and other private interests. The Galveston Parks Board, the Moody Foundation, and George Mitchell Interests have each pledged up to \$100,000 per year for the first three years of operation to help cover a projected \$300,000 annual deficit.

Construction for the trolley project is scheduled to begin in late 1986.

—JWB

SAN ANTONIO CHAPTER SELECTS DESIGN-AWARD WINNING PROJECTS

Nine projects by six firms have been selected 1986 Design Award winners in the San Antonio/AIA annual competition. Out of the 61 entries submitted, two projects received first honor awards (highest honors) and seven others were selected for honor awards.

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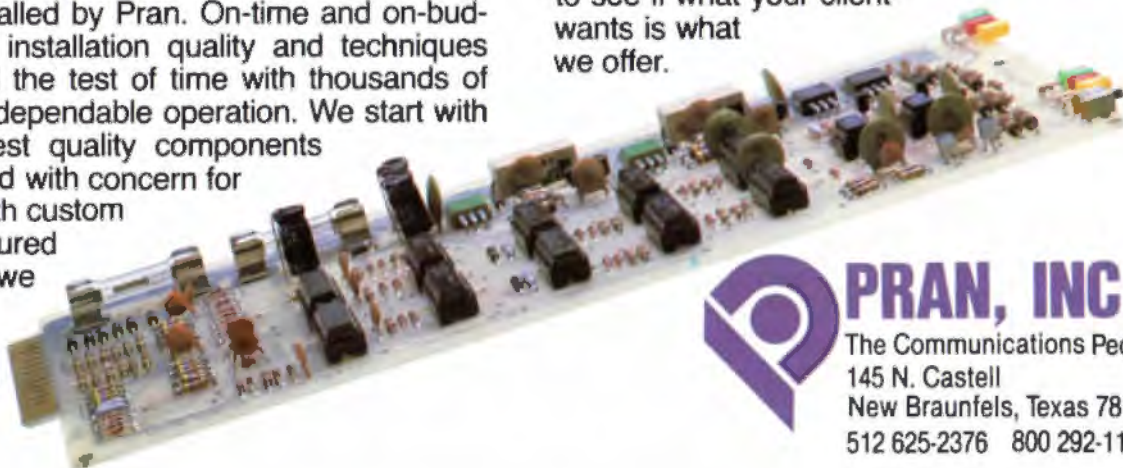
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Sarita Kenedy East Law Library

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- A Residence in Austin, by Ford, Powell & Carson, Inc., with Ted Flato, project designer. (Both Ford, Powell & Carson and Lake/Flato Architects were honored for the project.)
- Office Building at 608 E. Travis, San Antonio, by Lake/Flato Architects

Honor Awards:

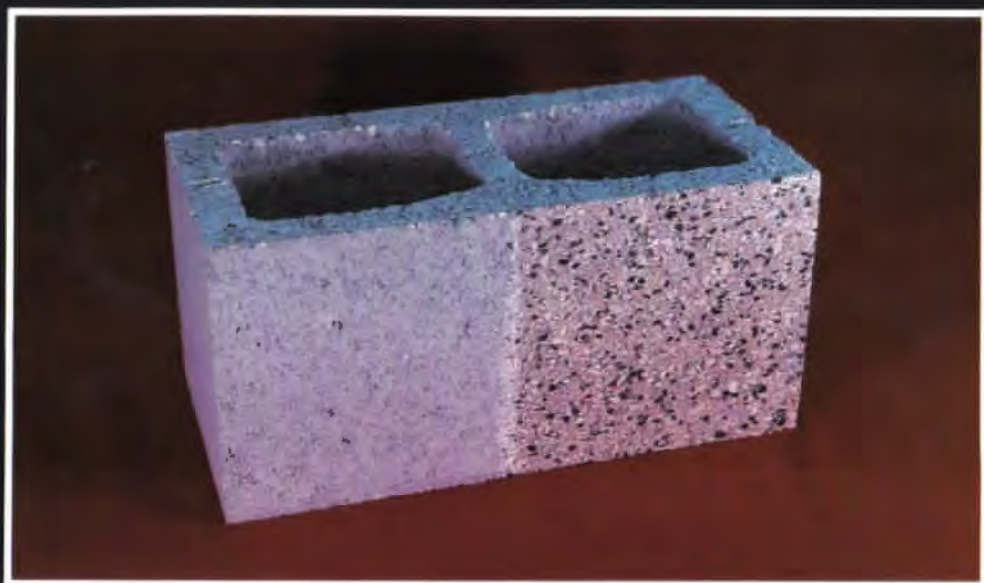
- Cowboy Artists of America Museum, Kerrville, by Ford, Powell & Carson
- El Maracumbe Restaurant, San Antonio, by Davis Sprinkle, Architect
- Fantasy Arch in Galveston, Texas, by Ford, Powell & Carson

NEWS, continued on page 80

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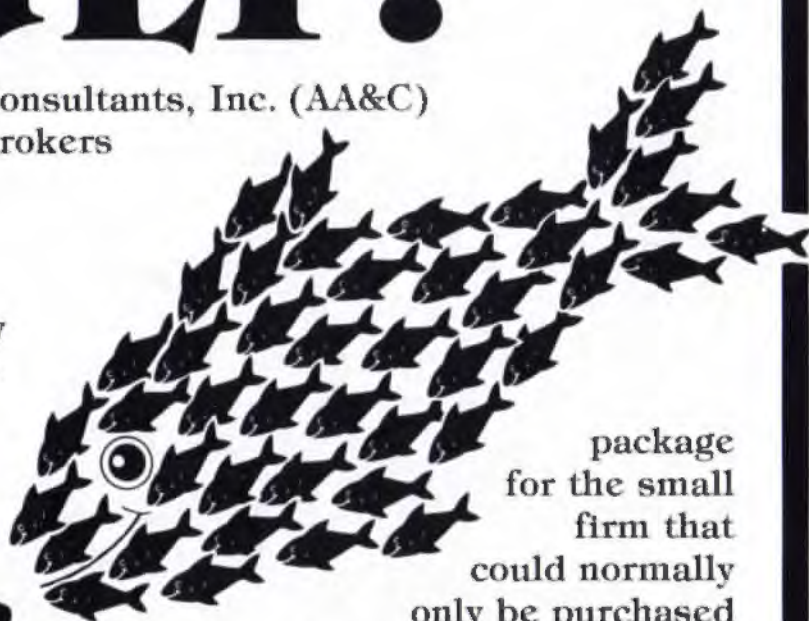
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Lawrence W. Speck Associates' Lake Travis Library is one of 28 design-award winners for 1986.

32nd ANNUAL TSA DESIGN AWARDS

Each year since 1955, the Texas Society of Architects has honored the distinguished architecture of its members. The 28 projects that emerged as winners in the two categories of general design and interior architecture in this, the 32nd year of the competition, appear on the following 30 pages.

The winners were chosen by six nationally known jurors from outside Texas. For general design, the jurors were: Daniel Casey, an associate at Edward Larabee Barnes Associates, New York; Herbert McLaughlin, a partner of Kaplan/McLaughlin/Diaz, San Francisco; and Mildred Schmertz, FAIA, of New York, editor of *Architectural Record*. For interior architecture, the jurors were: Mel Hamilton, officer-in-charge of the Chicago office of ISD Incorporated; Rodolfo Machado, a principal of Machado and Silvetti Architects, Inc., Boston and Stephanie Mallis, head of interior design for I.M. Pei & Partners, New York.

Open to all TSA member-architects, the competition drew 334 entries from 131 firms in 14 cities throughout Texas. In the general design category, 239 entries were sub-



mitted (a decrease of 12 percent compared to 1985); in interiors, 95 entries were submitted (an increase of 20 percent). Entries were made in slide-carousel presentations. The identity of the firm submitting each entry was concealed from the judges.

Twenty-nine awards were given this year to 28 projects. The winning entries represent the work of 22 Texas firms—eight firms from Houston, seven from Dallas, four from San Antonio, and one each from Austin, Fort Worth, and College Station. Three firms won two awards each, and two firms won three awards. One project,

the First Texas/Gibraltar Savings Association prototype bank by Woo James Harwick Peck, was cited by juries in both general design and interior architecture—the second year in a row that this firm has won in both categories with a single project.

The judges chose a broad variety of projects, ranging in type from a general hospital in the arctic to a corporate headquarters to a one-room private library; winners ranged in style from lean Modern to pedimented Post Modern.

ABOVE: Frank Welch & Associates' Shamoan House, Dallas; axonometric

PROTOTYPE LOOKS LIKE MONEY

Photographs by Douglas Kahn



A green-tiled pyramid symbolizes a new financial order.

Two financial institutions had merged and wanted a prototype design that would promote a fresh image for the new company. The prototype facility had to be adaptable for use at four sites next to shopping centers in the Dallas/Fort Worth area as well as six other sites to be chosen around the state. It also had to support full-service banking operations, four to six drive-in lanes, and a 24-hour walk-up night-deposit and automatic-teller machine.

Starting with a standard 72-foot square, Dallas architects and planners Woo James Harwick

Peck developed a series of variations that would fit all the projected sites, using the elegantly simple device of rotating the drive-in canopy from one facet of the banking building to the next. The building and canopy are clad in modular white metal panels. A ceramic-tile pyramidal cupola in green, the client's corporate color, rests atop a clerestory drum on the central banking hall; it also recalls the symbol of the new American order on the one-dollar bill. Under the pyramid is a suspended yellow light—a symbolic sun, hanging over the green and white detailing of the interior.

Woo James Harwick Peck won awards from both the general design and interiors juries for this project. This is the second year in a row that the firm has been honored in both categories.



The interior sports a skeletal inverted pyramid.



The drive-through section can be repositioned as the site demands.

PROJECT: *Prototype drive-through branch bank*
ARCHITECT: *Woo James Harwick Peck Architects & Planners, Inc., Dallas (team members: George C.T. Woo, Dennis K. Peck, Bradford Bosher, Charles Chen); Bunce Corporation, Dallas (team members: Marilyn Mojica, Bridgette Spenser, Kim Stein, Cindy Walker)*
CLIENT: *First Texas/Gibraltar Savings Association, Dallas*
CONTRACTOR: *Bunce Corporation, Dallas*

LOHMANN HOUSE

On a sloped bluff above the Caribbean facing the Mayan ruins at Tulum, a professional couple from Michigan with four teenaged children wanted a place to entertain guests while enjoying the sunshine, the wind, and the surf. Specific requirements included: separation of bedrooms from the central living and kitchen areas, natural ventilation, servants' quarters, and a rain-water cistern.

Woo James Harwick Peck's George C.T. Woo divided the house, raised on a limestone platform, to fit the required functions; open breezeways link the two parts of the structure at the first and second floors. All the materials—limestone, masonry blocks, cement stucco, wood, and tile for the roof and floors—are locally available. They are combined in heavy, elemental forms. In the architects' hands, the seemingly free play of rectan-

gular masses and voids celebrates the power of the place where the sky meets the sea and the present overlooks the deep past, fostering, as well, an easy union of house, light, and breezes in this seaside vacation house.

PROJECT: *Lohmann House, Akumal, Quintana Roo, Mexico*
ARCHITECT: *Woo James Harwick Peck Architects & Planners, Inc., Dallas (team members: George C.T. Woo, Edward Mills, Tracy Brown)*
CLIENT: *Dr. and Mrs. Carl Lohmann*
CONTRACTOR: *Isidro Jimenez J., Akumal*

Photography by Balthazar Korab



The walls are thick.



The house celebrates the junction of land and sea.



Interior: communal areas are separated from sleeping quarters.



There is a sense of a meeting between the present and the deep past.

ARCO OFFICE BUILDING

Photography by Balthazar Korab



ARCO is a well-mannered corporate neighbor.

Despite its massive 336,000 square feet of space, the ARCO office building crouches comfortably on its wooded acreage in west Houston, a well-mannered corporate neighbor that is as easy to live with as it is difficult to see.

In order to blend with the surrounding residential neighborhood, extensive use was made of brick and the building height was kept to three stories, creating 100,000-square-foot floor plates. The building was nestled in the trees, not stacked vertically for visual prominence. Planned to house 758 employees of ARCO Exploration and ARCO Oil and Gas, the building contains office space, computer space, and an employee cafeteria.

The building's crenellated footprint produces the maximum perimeter, enhancing views from the private offices, and allows greater use of daylight to reduce energy consumption. The building turns to the northwest, enabling the cafeteria to cascade down to grade near an existing lake on the site.

An enclosed concourse/atrium bisects the facility and provides a strong organizing element while bringing daylight to the interior offices. All elevators, mechanical shafts, convenience stairs, and other facilities are organized along the concourse, leaving the loft spaces free and flexible for space allocation. Three levels of parking for 600 cars are tucked underneath the office floors in order to preserve as many trees as possible on the site.

The office/cafeteria portion of the structure is clad in eight-foot by eight-foot masonry units in a color that blends with the surrounding forested environment. Parking decks and lower portions of the building are clad in split-face concrete block to act as a strongly articulated base for the building. The generous use of skylit vaults over the circulation spine provide daylight as well as a strong visual image for the company. The ARCO Office Building's low-key presence and respect for those nearby has enabled it to become an integral part of the neighborhood, at the same time that its strong form and user-friendly plan make it an excellent corporate headquarters.



Heavy brick arches mark circulation areas.

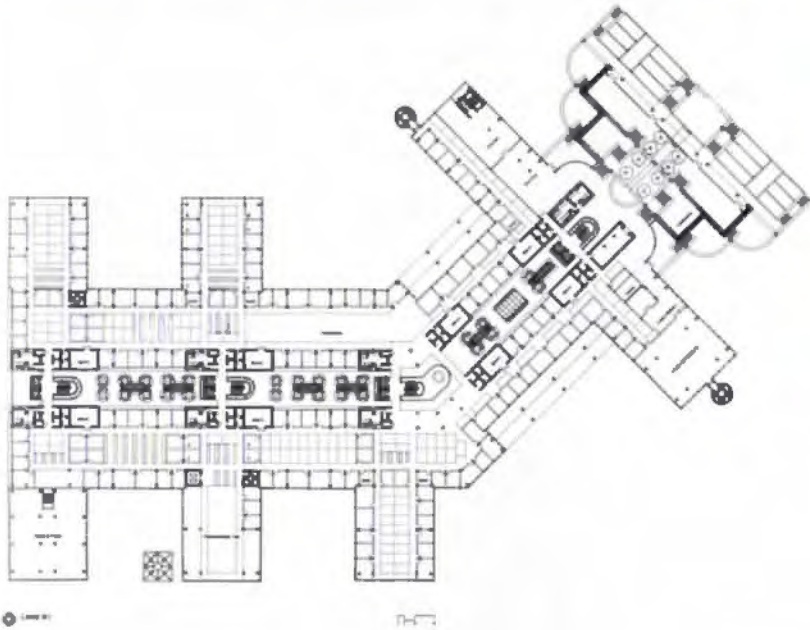


The skylit central court

PROJECT: ARCO Oil & Gas District Offices, Houston
ARCHITECT: CRS Serrine, Inc.
CLIENT: ARCO Oil & Gas Company



LEFT and BELOW: The interior features a dramatic interplay of colors and textures.



First-floor plan



The employee dining room looks onto a secluded area.



A quiet courtyard

2811 McKINNEY



The facade steps forward, reducing its scale and mass.

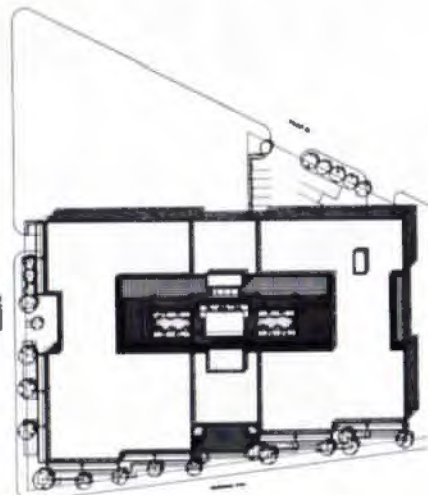
Architect Lionel Morrison's 2811 McKinney is constructed on a major street within an important inner-city neighborhood of shops, restaurants, office buildings, and residences. The 100,000-square-foot building is considerate of its neighbors: it has been held to three stories and the facade is articulated in a manner that reduces its scale and visual mass. The building, which incorporates restaurant, retail, and office space, is also brought close to the street in an urban gesture that promotes its association with the

neighborhood. The retail component is situated on the ground level and faces both the street and a large inner courtyard containing trees, benches, and water. The offices on the second and third floors enjoy views to the downtown skyline, the neighborhood, or into the courtyard.

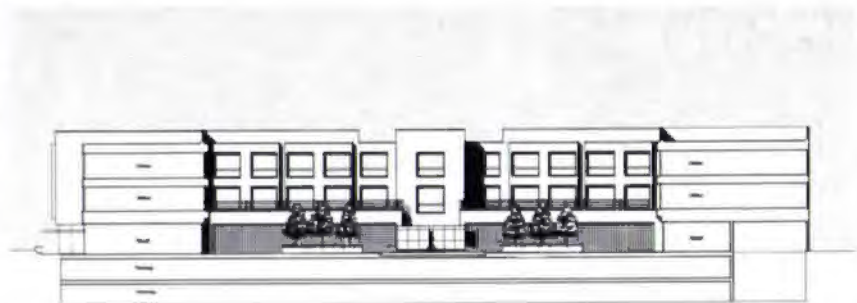
The building displays an overall sense of restraint. Modest materials like concrete, brick, and native Texas tile are contrasted with stainless steel and Indiana limestone. Building and tenant graphics are controlled for location, size, and material, enhancing the image of the building and its individual users as a unified assembly of parts. General design jurors praised the clean, crisp modern detailing and creative use of massing to produce people-oriented places; use of materials and a minimum of decoration were also noted.



Close to the street, 2811 McKinney's retail areas promote association with the neighborhood.



Site plan



Longitudinal section

PROJECT: 2811 McKinney
ARCHITECT: Lionel Morrison,
AIA; Lionel Morrison, designer;
Bob Cummings, project manager
CLIENT: Roblee Company
CONTRACTOR: Kugler-Morris
CONSULTANTS: Smith, Duncan, Zijderveld and Associates (mechanical, electrical, plumbing and structural)

RANCH HOUSE, HEBBRONVILLE

San Antonio Architects Ford, Powell & Carson made this weekend house in Hebbronville an evocation of the rewards as well as the demands of the arid South Texas landscape—a celebration of a hard but beautiful country.

A central living room and kitchen, enclosed by high, thick stucco-over-wood-framing “storage walls,” stands under a low-sloped metal pyramid roof with a tall, windowed cupola. Wide screened porches and breezeways surround the house’s center and connect it with two bedroom

wings, forming an entrance courtyard around a stand of gnarled mesquites. The central living room and bedrooms, comprising 3,000 square feet, are air conditioned.

In mild weather, the design promotes natural ventilation. During the winter, rolling barn doors close the porches off.

Materials and finishes are simple and informal. The ceilings are made of tongue-and-groove pine boards. Floors are made of Saltillo tile and Mexican brick. The house makes an easy transition to the outdoors, yet softens the effects of climate and site.

Ted Flato



A simple house celebrates a harsh climate.

Ted Flato



PROJECT: Ranch House, Hebbronville
ARCHITECT: Ford, Powell & Carson, Inc., San Antonio; Ted Flato, project designer
CLIENT: Molly and Garland Lasater
CONTRACTOR: Phillip Storm
CONSULTANTS: Danysh Lundy (structural)

Hickey-Robertson



ABOVE: Two masses join around old trees.

PROJECT: A Residence in Austin
ARCHITECT: Ford, Powell & Carson, Inc., San Antonio; Ted Flato, project designer
CLIENT: Malou Flato and John Taliaferro
CONTRACTOR: Don Crowell
CONSULTANTS: Lizcano Engineering (mechanical), Danysh Lundy (structural)

Hickey-Robertson



A HOUSE WITH A HEART

The clients, an artist and a writer, wanted a simple house with a few great rooms, plenty of space for books and paintings, and good cross-ventilation, to fit on a lot near downtown Austin with two large oaks in the center of the site.

The design meets these needs with two gabled masses that form two large rooms on the first floor. The ground-floor sections are connected by a library stair—“the heart of the house,” according to project designer Ted Flato—to the upstairs guest bedroom, offi-

ces, and studio. This creates an interior courtyard around the oak trees. The two masses of the house are a single room wide for cross-ventilation. Their high windows catch breezes while maintaining privacy and creating an unbroken wall for artwork.

This simple but amply proportioned house meets the requirements set by the clients and provides one of the best examples of a regionally rooted but modern Texas house.

CHELSEA MARKET

Photography by Aker Photography



Courtyard, looking toward the Museum of Fine Arts



The plaza level has checkerboard paving.

Land along the strip of Montrose Boulevard north of the Museum of Fine Arts and Contemporary Arts Museum in Houston has become more valuable in recent years as pedestrian traffic increased between the museums, a number of popular cafes, and a neighborhood park. The owners of Chelsea Market wanted to support and increase this traffic—found almost nowhere else in Houston—and draw pedestrians into a new retail center on a small and expensive site. The cost and size demanded a multi-story use, but the owners knew that second-level retail spaces have a reputation for being harder to lease and harder to draw customers to.

Kirksey-Meyers Architects chose an innovative approach to the site. The firm designed a two-level retail complex with three buildings grouped around a slightly elevated pedestrian plaza. Access to all shops is gained from the plaza level, intensifying the focus on the project's identifying central plaza, with its checkerboard paving pattern and generously proportioned fountains. This feature also helps to alleviate what the architects call "the stigma of two-level retail," since all the retailers are either a

half-level up or a half-level down from the plaza.

Custom-fabricated elements add detail to the window openings of the retail spaces, as do the matching tile pieces that form the wainscoting of each building. The overall sense of quality and stability is enhanced by wrought-iron entrance gates, hand-turned standing-seam copper roofs, copper downspouts, and bronze handrails, as well as skillful landscaping and extensive outdoor lighting. New restaurant spaces on the ground floor have quickly become among the city's most popular.

The general design jury praised the quality of the detailing and the fresh approach to making viable retail space enhance a pedestrian environment while supporting the architectural texture of a distinctive neighborhood.

PROJECT: *The Chelsea Market, Houston*

ARCHITECT: *Kirksey-Meyers Architects, Houston*

CLIENT: *Chelsea Market, Ltd.*

CONTRACTOR: *Brookstone Construction Company*

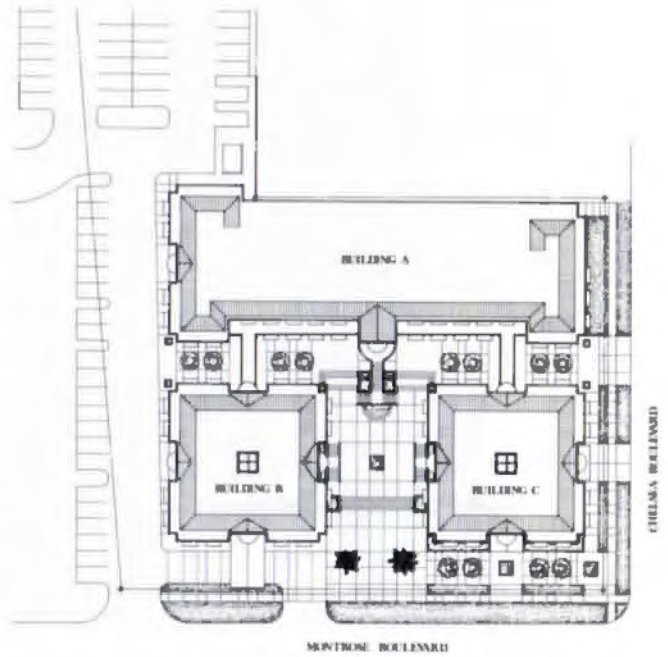
CONSULTANTS: *Terra Associates (civil, electrical, and plumbing), Haynes Whaley Associates (structural)*



Chelsea Market reinforces a pedestrian strip.



Access to shops is from the slightly elevated plaza.



Site plan



Jurors praised the quality of the detailing and the fresh approach to a retail environment.

LEARNING FROM THE TUNDRA

Photography by Balthazar Korab



Located in southwestern Alaska, 60 miles from the Bering Sea, the Yukon Kuskokwim Delta Regional Hospital is a 50-bed hospital and support facility for community and state health-care groups. The 13-acre site is a flat, frozen floodplain, marked by standing water and lakes and the sparse treeless vegetation of the tundra.

The 95,000-square-foot facility combines advanced health-care delivery systems and technically sophisticated building components that express a bold, pioneering spirit while acknowledging the way generations of the area's native inhabitants have solved the environmental problems encountered. Slim, 12-inch, triple-glazed windows around the perimeter of most of the building are derived in concept from indigenous solutions such as the slit-bone, glare-reducing glasses of the Eskimos. And as in igloo construction, the tunnel entrance eliminates snow drifts. The hospital's warm terra-cotta color snubs the frigid Alaskan environment.

Lightweight building elements were dictated by the climate and spring thaw of the nearby Kuskokwim River, which prevented overland access to the rest of

Bethel. Mechanical service cores were prefabricated in barge-size modules and shipped to the site. Since the hospital was to be built over the fragile permafrost layer, it had to be protected from heat generated within the building. Consequently the building was elevated to permit free air movement across the site, and steel thermopiles were used to extract heat from the ground in the summer, keeping the foundation stable.

Organized around a central concourse that contains the public areas, the one-level facility can expand in four directions. Departments line the concourse, which now serves as a social gathering place for the community of Bethel.

PROJECT: Yukon Kuskokwim Delta Regional Hospital, Bethel, Alaska
ARCHITECT: CRS Sirrinc, Inc.; Alaska Architectural & Engineering (associate architect)
CLIENT: U.S. Department of Health and Human Services
CONTRACTOR: Hoffman Construction Company
CONSULTANTS: Alaska Architectural & Engineering (mechanical, electrical, plumbing, and structural)



TOP and RIGHT: A high-tech medical center draws on arctic imagery. ABOVE: Floor plan



VICKERY CREEK OFFICE COMPLEX

Located in southwest Fort Worth, the Vickery Creek Office Complex merges difficult site requirements with the desire to preserve the natural topography as much as possible, producing what the general design judges called a "terrific and peculiar environment."

The design, by The Architects Barnes/Associates of Fort Worth, was dictated by the many constraints of the site, primarily an open creek floodway that split the site in half, as well as a dedicated street to the east of the property. The resulting building turns these obstacles into benefits and creates a whole out of program and site.

The primary feature of the building is the lobby/bridge, which connects the east and west wings of the building above the creek. Generous windows and stairs down to the creek enable occupants to enjoy the site.

Although employed for an office space, a rustic materials palette shows the desire to create a unified whole. Cedar shingles,

heavy laminate beam structure, and expanses of glass help the site and building blend together. A two-story wood Verindeel truss is highlighted by exposed tension rods and steel connection plates and infilled with glass, which makes the structure visible from the lobby.

The interior of the building reinforces such structural theatrics. Exposed beams, textured plywood decking, painted ventilation ducts, glass blocks, and stained concrete floors all continue the inside/outside scheme.

PROJECT: Vickery Creek Office Building, Fort Worth

ARCHITECT: The Architects Barnes/Associates

CLIENT: Vickery Creek Joint Venture

CONTRACTOR: Denrick Construction

CONSULTANTS: Dyna Ten Corp. (mechanical contractors), Ray Engler (structural engineers), Collier Electric of Fort Worth (electrical), Fowlkes Landscape Co. (landscaping)



Photography by Susan Quarterhous and Mark Gilliland

Glass and muted colors unify building and site.



Model, showing creek



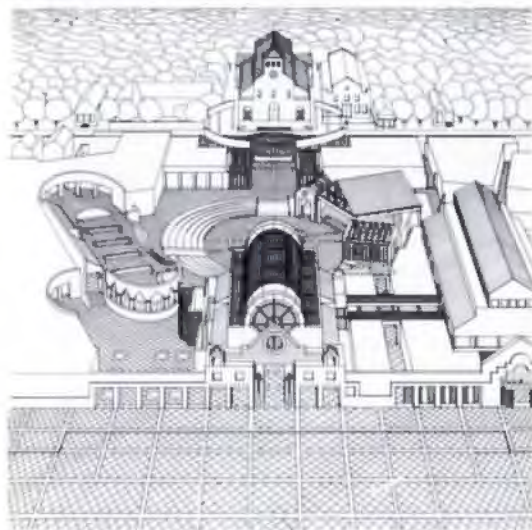
Parking is tucked under the building.



A bridge links the building halves.

PLAZA GUADALUPE

Photography by Robert Cardellino



Perspective view of Plaza Guadalupe



Covered spaces enjoy a relaxed, Mediterranean sense of place.

Located on the near west side of San Antonio, Plaza Guadalupe is a festive assembly of colorful pergolas and pavilions focused on a central plaza centered in front of and embracing the historic Church of Our Lady of Guadalupe. The use of color and the materials palette blend references to Mexican and European cultures, creating a joyful gathering place that speaks a universal language.

The large circular plaza, called Plaza Cultural, includes a performing area and tiered seating on grass-covered steps, enhancing the area's function as a gathering place for both secular and religious events. A second smaller plaza, called Plaza Jardin, is located directly in front of the church and forms a connecting element to the Plaza Cultural. A two-story arched space lined with food booths avail-

able for rental provides a ceremonial entrance to the plaza from the south. Covered spaces enjoy a relaxed, Mediterranean sense of place as a result of the imaginative use of slatted roofs, which will be covered with vines to protect users from the hot Southwest sun while allowing air to circulate.

Reyna Caragonne Architects' \$15-million neighborhood revitalization project is the focal point and the centerpiece of the first phase of a mixed-use complex that will eventually cover two blocks. The master plan envisions a cultural center and arts academy on the eastern portion of the plaza. A medical-office building and surface parking will occupy the west side. Together these projects will give West San Antonio a vibrant new gathering place and focal point for business and social functions. ■



Bright colors combine with elemental forms.



Pergolas and pavilions embrace a historic church.

PROJECT: *Plaza Guadalupe*
ARCHITECT: *Reyna Caragone Architects, San Antonio (team members: Alex Caragone, Elias Reyna, Michael Schroeder)*
CLIENT: *Avenida Guadalupe Association and City of San Antonio*
CONTRACTOR: *J.J. Falbo Company*
CONSULTANTS: *William Dorbandt (mechanical, electrical, and plumbing); Robert Harper (structural)*

SOCIETY OF PETROLEUM ENGINEERS

Photography by R. Greg Hursley



Pale brick is subtly set off from precast concrete.

Homeowners in a heavily wooded neighborhood of Richardson, who had been fighting against the encroachment of overpoweringly scaled commercial development, saw a more sensitive approach reflected in the new headquarters of the Society of Petroleum Engineers.

The design, by Dallas-based architects The Oglesby Group, sites the project to take advantage of a naturally wooded creek bank. Instead of confronting the neighborhood with a three-story facade, the 49,000-square-foot building presents a series of receding planes that step down to the creek. This aspect of the design provided a number of amenities for office workers, including roof-level patios and views of the creek from private offices. Except for limited visitor parking at grade level, the parking area is concealed under the building. The materials and scale employed for the facade, from

the pale brick subtly set off from the precast concrete members, to the standing-seam metal roof, are compatible with the area's residential character. On the side turned away from nearby houses, however, an overscaled red pipe-truss canopy facing the semi-circular courtyard marks the entrance as a more memorable, public space. ■

PROJECT: *The Society of Petroleum Engineers World Headquarters, Richardson*

ARCHITECT: *The Oglesby Group, Inc., Dallas; James Wiley, FAIA, principal*

CLIENT: *Society of Petroleum Engineers, Richardson*

CONSULTANTS: *Friberg Alexander Gipson Weir, Inc.*

(mechanical, electrical, and plumbing); Datum Structures Engineering (structural); James & Boyd (civil); Boyd & Heiderich (landscape)



ABOVE: The Oglesby Group made the building present not a three-story mass but a series of receding planes to the neighborhood. Parking is tucked under the building mass. LEFT: Offices enjoy views of the creek.

LOVERS WEST

Lovers Lane in Dallas from Inwood to Douglas Street is a section know locally as the "Miracle Mile," an important urban path that is undergoing a slow transition from unkempt 1950s commercial to 1980s high-rent fashion shopping district. Located at the west end of the lane, Lovers West is a remodeled 25,800 square foot multi-tenant building that once housed a drug store and five-and-dime. Its location inspired its name and from the name GH&F developed a Georgia O'Keeffe desert southwest palette of peach and gray ceramic tiles and terra-cotta pavers that Good, Haas & Fulton used to update and enliven the project.

A skylit gallery, carved through the building to link the Lovers Lane side of the project to a large parking area on the north side, became an architectural focal point to give presence to the row of shops. The blank north and west walls were opened

up with large display windows and tile detailing to entice affluent shoppers out of the Dallas Junior League Headquarters nearby. A curving screen wall at the building corner salutes a similar detail across the intersection.

Inside the gallery, a triangular pattern of floor tile echoes a similar motif decorating the top edge of the building outside. Jurors praised the use of color and neon in the project, and noted in particular the improved transition from the parking lot to the entrances and the remnant of the structure in the gallery's trusses.

Photography by Craig Kuhner



Good, Haas & Fulton gave a strong new identity to a strip that lacked focus.



Tile in muted, desert-sunset hues animates the facades to entice upscale shoppers.



Trusses from an earlier building punctuate the new passageway.

PROJECT: *Lovers West, Dallas*
ARCHITECT: *Good, Haas & Fulton, Dallas; Stan Haas, Design Partner; Jeff Green, Project Director; Chuck Armstrong, Project Designer*
CLIENT: *The Brosseau Company*
CONTRACTOR: *C.D. Henderson*
CONSULTANTS: *Interfield Engineers (structural, mechanical, electrical, and plumbing), Linda Tycher & Associates (landscape)*

HOUSTON DESIGN CENTER

Photography by Chas McGrath



Floor plan

Designing the marketing offices for the Houston Design Center in Houston's Greenway Plaza presented a challenge to architects Gensler and Associates. The client wanted the offices to reflect the bold, industrial character of the building architecture, but wanted a traditional atmosphere to work in. The space available for the offices presented an additional problem. It was split by a building corridor into two sections—a large interior space with a small glass wall fronting the corridor, and a smaller glassed-in area with two sides fronting the corridor and two sides overlooking the building atrium.

The architects decided to place the main reception area and president's office in the smaller area, they say, so that "the majority of upgraded space would be visible to the public." Frameless glass was used to separate the president's office and conference area and to allow complete exposure to the atrium. Wall and ceiling surfaces were painted a light cream color, giving the space a soft glow when seen from below. Deep-red furniture, grey granite tables, and black accent pieces—desks, planters, light fixtures, and hardware—were used to relate the space to the building design. A classical feeling was achieved at the entry to the president's office and conference area through the use of transitional furniture, bleached wood flooring, etched glass, gold silk draperies, and fossil-stone columns.

Similar detailing, colors, and furnishings were used for the space on the less-exposed side, which houses the marketing staff and their support functions. The interiors jurors praised Gensler and Associates for unifying two diversely shaped spaces with each other and with the building architecture, and for providing a strong center for marketing the building.

PROJECT: *Houston Design Center Marketing Offices, Houston*

ARCHITECT: *Gensler and Associates/Architects, Houston (team members: Antony Harbour, Jan Benjamin, Ken Byrd)*

CLIENT: *Design Center Venture*

CONTRACTOR: *Texas Construction, Inc.*

CONSULTANTS: *Suzanne Dungan (art)*



Gensler and Associates' design makes the marketing center part of the building's atrium.

ROOM AT THE TOP

After Hurricane Alicia ripped through in fall 1983, the two-story headquarters of the Enstar Corporation in suburban Houston had been badly damaged. In redesigning the suite of offices, 3D/International took a cue from one of the company's least-known but most important ventures: Enstar owns the Alaska Gas Pipe Line Company. The designers at 3D/International chose a palette of cool, serene colors, playing light cream against turquoise to create an arctic feeling. The central design element was a grid pattern, with proportions echoed in doorways, shelves, and—most importantly—in etched and frosted green clerestory windows. Everywhere the eye turns there is a translucent surface bathed in a glacial light. Existing furniture was reused in

most private offices, while new furniture was selected for the secretarial and reception areas. New office systems in a light cream color with smooth, shining surfaces continue the theme.

The interiors jurors praised "the clear conception of the project from start to finish," and the subtle use of color to unify a large suite of offices.

PROJECT: ENSTAR Corporate Headquarters, Houston

ARCHITECT: 3D/International, Houston (team members: James E. Furr, division director; Gary S. Whitney, design director; Joe Motley and John Hammon, project team)

CLIENT: ENSTAR Corporation
CONSULTANTS: 3D/International (mechanical, electrical, and plumbing; project management)



Surfaces are bathed in glacial light from the tinted clerestory windows.

Photography by Robert Miller



Cool, serene colors create an arctic feeling.



ABOVE: floor plan; BELOW: corporate office





Model: an extremely functional space

A TEMPLE OF FURNITURE

The Grace Designs showroom (see "Memphis in Dallas," *TA*, July/August 1984)

in Dallas's World Trade Center, like the Memphis furniture it displays, revels in a theatrical, self-mocking display of structure. The game of structural disingenuousness starts at the facade, with its tumbling assemblage of brightly colored oversized beams and columns. It continues through the twisting stream of circulation that runs between the chilly white marble floor and white walls; the furnishings project like boulders above a stretch of foamy rapids. At the highest elevation, and thus the focal point, is a tall square pavilion with stylized Doric capitals, where special pieces are displayed like cult objects in a temple.

In the whiteness, with its skillfully placed lighting, there is nowhere for the eye to rest but on the brilliantly jazzy things for sale. This fantasy archipelago,

while it matches the furnishings, also makes for an extremely functional space.

The interiors jurors praised the Grace Designs showroom for the appropriate playfulness of the design and for the way the space, while highly active, serves to frame the furnishings on display.

PROJECT: *Grace Designs Showroom, Dallas*

ARCHITECT: *Peter Jay Zweig Architects, Houston (team members: Peter Jay Zweig, Su Nguyen)*

CLIENT: *Thomas Grace/Lorry Parks*

CONTRACTOR: *Richard Earnhardt Construction*

CONSULTANTS: *Ettore Sottsass Associates (design consultant)*



There is nowhere for the eye to rest but on the furniture.



Beams and columns don't quite match



Eccentric patterns stand out



Special pieces are displayed in the holy-of-holies.

HOUSTON HEIGHTS GAZEBO

The Houston Heights Association wanted a shelter for outdoor dances, weddings, and band concerts in a park located near housing for elderly people, in one of Houston's oldest neighborhoods. The structure had to be as vandal-proof as possible.

John Martin Associates/Architects found a grassy site between two magnolia trees within Marmion Park, on the foundation of the first house built in Houston Heights (which burned in 1966). The neighborhood, a designated historic district, has the city's richest collection of Victorian

houses, and Martin Associates designed the gazebo to harmonize with its neighbors, recalling in particular the iron-work and other detailing of the original house on the site, painted in muted colors "to create a tranquil and inviting atmosphere." The roof has fish-scale cedar shingles. The lower parts of the gazebo are made of tough materials: red brick, also used in the walkway and floor; granite column bases; and round concrete columns. The jury praised the sensitivity and grace the architects showed in fitting the deceptively delicate structure into an important new focal point for neighborhood life.

John Martin



An important new focal point for neighborhood life

PROJECT: *Kaiser Pavilion in Marmion Park, Houston*
ARCHITECT: *John Martin Associates/Architects, Inc., Houston; John T. Martin*
CLIENT: *Houston Heights Association*

CONTRACTOR: *Artisan Group, Inc., Houston*
CONSULTANTS: *Bob Gatewood & Associates (structural), SWA Group (landscape)*

OF RAILWAYS AND AIRSTREAMS

Joe Mashburn



Long, skinny house

Joe Mashburn of Mashburn-Maffei Architects, College Station, designed this "long house with a kink in the middle" (see "A House Long On Light," *TA*, Mar/Apr '86) to fit on a six-acre site covered with 100-year-old trees. Wanting to use low-cost, low-maintenance, rural-looking materials, he settled on galvanized corrugated sheet metal on a wood frame. He developed the house's uncompromisingly linear imagery from these materials and from sources as disparate as rusted metal vernacular buildings in the area and the

machined-metal look of Italian trains and 1950s-style Airstream trailers.

The house was aligned east-west to respond to solar conditions, and took its distinctive mid-section "dog-trot" bend to fit a clearing that landscape architect Tom Woodfin found on the site, saving trees and helping to solve energy-use problems at the same time.

Floors and ceilings are pine and the walls, except in bedrooms, are covered in the same metal used on the exterior. The house, constructed for just over \$36 per square foot, is frugal-

looking but full of light, speaking a futuristic language with a Piney Woods accent.

PROJECT: *Long, Skinny House, College Station*
ARCHITECT: *Mashburn-Maffei Architects, College Station; Joe Mashburn, partner in charge*
CLIENT: *Joe, Julia, and Mars Mashburn, College Station*
CONTRACTOR: *Monte Treckmann*
CONSULTANTS: *Carrol Claycamp (structural), Tom Woodfin (landscape), Julia Mashburn (interiors)*

A MEDICAL OFFICE IN HOUSTON

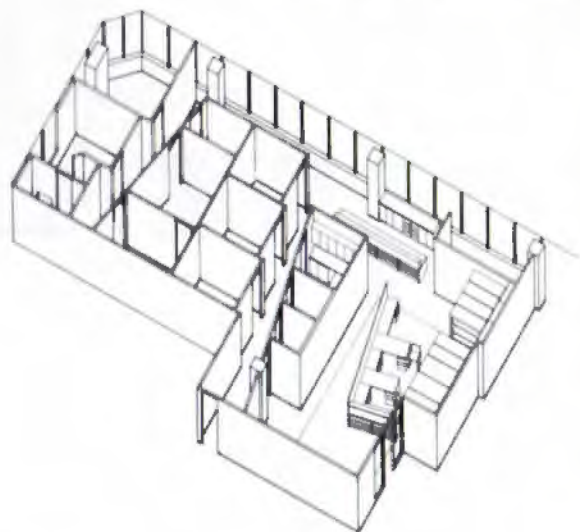
Photography by Gerald Moorhead



The nurses' station is at the window wall.



Natural wood is used in the physician's office.



Axonometric

Architect Gerald Moorhead's design for a 3,100-square-foot doctor's office, located in a downtown Houston high rise, uses subtle means to make a small space serving many functions seem larger and easier to understand.

Moorhead uses a progression of colors, from cool to warm and from dark to light, to bring a clear pattern to what otherwise could have been a maze of functional areas. At the same time, Moorhead warps the hallway axes—all oriented to the window wall—by varying the size of each room according to its function, bringing a forced perspective to space that otherwise might have looked crowded and formless.

The reception/waiting area is open to the window wall, giving patients and staff a view of the

outside and eliminating the closed-in/peep-hole feel of similar doctor's offices. The nurses' station is at the window wall. The first passageway from the nurses' station contains primary patient rooms (exam rooms, toilets, and laboratory) and leads back to the reception area. The second passageway contains a small operating room, X-ray room, and doctor's private office. The colors and shapes, while efficient, help to make the space more relaxing as well as easier to find one's way in. The choice of furniture, contrasting natural birch chairs and tables for patient areas against a Knoll office system, plays on the same theme.

The interiors jury praised Gerald Moorhead/Architect for the clear development of the circulation pattern and for "not putting all the examination areas along the window wall, the way it would have been so easy to do."



Warped hallway lines enhance a sense of space.

PROJECT: Bourianoff Medical Offices, Houston
ARCHITECT: Gerald Moorhead/Architect, Houston (team members: Gerald Moorhead, Yolita Schmidt)
CLIENT: Dr. Gleb Bourianoff
CONTRACTOR: W.S. Bellows Construction
CONSULTANTS: Day Brown Rice (mechanical, electrical, and plumbing)

REFERRING TO SIENA IN RICHARDSON

Two traditions have coexisted in Roman Catholic liturgy and church design from the earliest days. On the one hand, liturgy can celebrate the church as a living community and emphasize the participation of believers in that life. The interiors of churches reflecting this tendency are usually round or octagonal, like that in the fifth-century church of San Vitale at Ravenna, or like Baroque churches. On the other hand, liturgy can emphasize the mystery of the relationship between God and the world. Churches built to reflect this emphasis are more numerous and tend to have long naves or cruciform plans in which the people are separated from the altar. Such plans are more often found in traditional American Catholic churches.

As designed by F&S Partners, St. Joseph's Catholic Church in Richardson shows aspects of both tendencies. The wide-span, octagonal plan, with pews fanned out around the altar, fits the "in-the-round" circulation favored in the

contemporary church, while the gabled roof and central aisle, emphasized by the dramatic striping of the ceiling, give the church allusions to more traditional forms, as requested by the 20-member parish committee. The brick-and-masonry striped walls recall Siena and other cities in Italy, where the pastor was educated; at the same time they give the church the greater visibility that parishioners wanted.

PROJECT: *St. Joseph Catholic Church, Richardson*
ARCHITECT: *F&S Partners, Inc.; Ronald J. Shaw, principal-in-charge; Jay Frank, project designer; David Cannon, project manager*

CLIENT: *Roman Catholic Diocese of Dallas*
CONTRACTOR: *Spaw-Glass Constructors*
CONSULTANTS: *L.A. Fuess & Co., Inc. (structural), Gaynor & Sirmen, Inc. (mechanical, electrical, and plumbing), Acoustic Design Associates, Inc. (acoustical)*

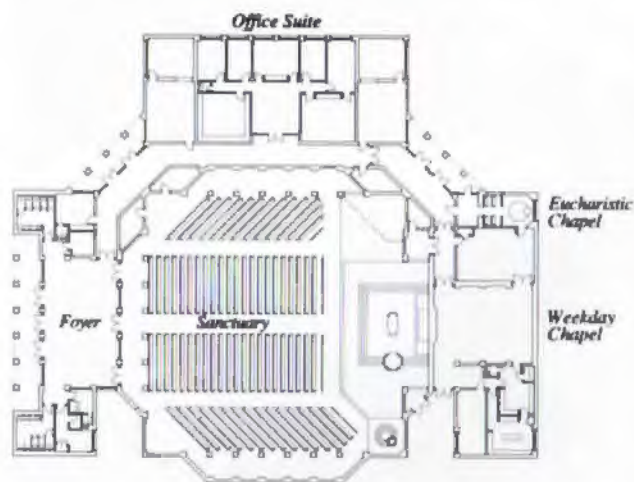
Photography by Blackmon Winters



A communal emphasis is combined with traditional processional patterns.



Eucharistic Chapel



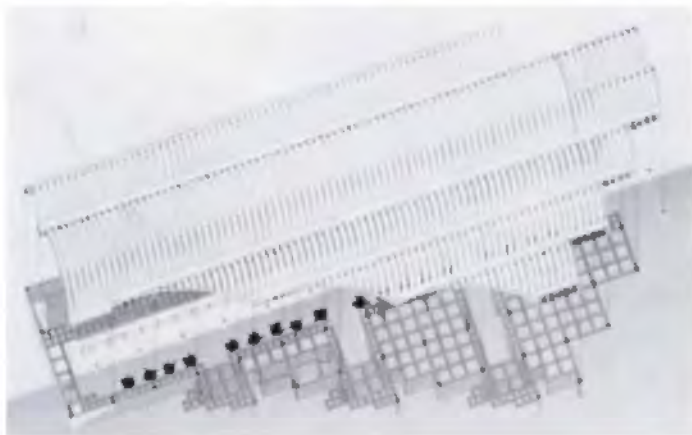
Floor plan

HISTORY RECAPTURED BY MODERN MEANS

Timothy Hursley, The Arkansas Office



RIGHT: Trusses rest on a richly colored stone base. BELOW: Bird's-eye axonometric



Timothy Hursley, The Arkansas Office



Slicing the arches produced a long, soaring image.

Arches that speak at the same time of rigorous geometry, the strength of materials, the sweeping power of flight, the history of a city, and the city's aspirations form the dominant image of San Antonio International Airport's Terminal One, designed by the firm of Heery/Marmon Mok/Simpson.

The project, the first phase of expansion and replacement for the existing airport terminal, includes Terminal One, a 1,300-car parking deck, a central plant, roadways, apron, utilities, landscaping, and signs. A mirror image of Terminal One is planned for the completed project.

The architects felt challenged to create an environment symbolic of San Antonio's architectural tradition, from the Alamo with its archetypal vaulted facade, through Victorian and Art Deco periods, as well as to make circulation easy for passengers and operations efficient for air carriers.

They achieved this through a design that emphasizes the transition between ground and air. The soaring translucent metal-and-glass arched roof rests on large-scaled white pipe trusses that in turn rest on a richly colored base of stone and tile, with plants, furnishings, and neon signs echoing the contrast between tradition and high-tech imagery.

The general-design jury praised the architects for the sense of place created by the handling of these contrasts.

PROJECT: San Antonio Airport

ARCHITECT: Heery/Marmon Mok/Simpson (project team: Terry Sargent, Larry Lord, Steve Souter, Jim Foster)

CLIENT: City of San Antonio
CONTRACTOR: Clearwater Construction Co.

CONSULTANTS: Marmon Mok & Green (landscape), W.E. Simpson Co., Inc. (structural), The Marmon Mok Partnership (mechanical, electrical, and plumbing)

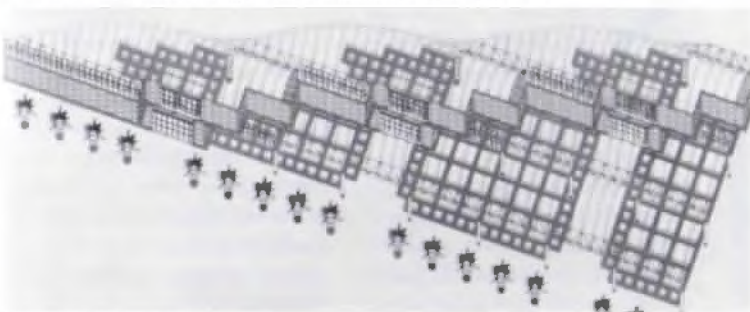
Timothy Hursley, The Arkansas Office



Williams/PTAK



The metal-and-glass canopy seems translucent in the distance.



Worm's-eye axonometric

Timothy Hursley, The Arkansas Office



High, arched windows recall the transportation sheds of the 19th century.

SUBVERTED EXPECTATIONS

Photography by Richard Payne



ABOVE and BELOW: Jones & Kell subvert our expectations about the use of glass and brick.



St. Mary's University in San Antonio wanted a new law library that at 65,000 square feet would be larger than the existing law library but would still be compatible with the scale of nearby law buildings. Requirements for the new building included using materials compatible with the orange-red brick and cast stone of the existing university, as well as architectural

motifs such as round and segmental arches and apse plan forms.

Employing the vocabulary of arches, bricks, and cast stone, Jones & Kell, Inc., designed a decorated skin that combines elements from two earlier phases of campus architecture: round arches and cast stone from 19th-century buildings; segmental arches and orange-red brick from 1960s era structures.

By subtly varying the way



First floor plan



Second floor plan



Overscaled arches mark centers of activity.



Tall windows and clear glass in the north wall make optimum use of natural light.

glass, brick, and stone are used in each elevation, this same vocabulary arouses and then subverts our expectations regarding the proper use and structural properties of certain materials. Brick seems to sail lightly across glass, which itself appears to be solid. Such play highlights the masonry construction as planar, non-structural patterning. The amount and pattern of glass varies according to solar orientation.

Large areas of clear glass grace the north wall, while fewer bands of reflective glass protect the western exposure.

Like the cover of a book, the library building's skin adopts a language that signifies what's inside. Arches denote the stacks and reading areas, and plain band windows signify the offices and administrative section. The building is set close to existing law buildings to remain compatible

with their scale and create a new courtyard. The general design jury praised the creative patterning of the building's skin, calling it "exquisite."

PROJECT: Sarita Kenedy East Law Library
ARCHITECT: Jones & Kell, Inc., San Antonio (team members: John H. Kell, Jr., Bonito Polendo, Jerry W. Sparks, Dan E. Wigodsky, William Curtis)

CLIENT: St. Mary's University, San Antonio
CONTRACTOR: H.B. Zachry Company
CONSULTANTS: Silber & Associates, Inc. (mechanical, electrical, and plumbing); W.E. Simpson Co., Inc. (structural); Corporate Interiors (interior design)

LIBRARY ZINGER

Photography by R. Greg Hursley



Interior finishes bring a forest feeling indoors.



Sections: left, looking north; right, looking south



A basilica of books

According to Lawrence W. Speck of Lawrence W. Speck Associates, this library was designed to capture the spirit of the Lake Travis area, near Austin, where recent computer-industry immigrants are merging a culture of high technology with a nostalgic appreciation for the rugged terrain. The people of Lake Travis, Speck says, "seem comfortable knitting in front of the VCR [and] hacking on the computer in their handmade Mexican sandals."

Recalling the earliest medieval precedents, this library takes the form of a basilica. The side niches house bookshelves, as well as the entry, bath, and kitchenette. The nave, lit from the clerestory and the "face" windows in the end walls, houses the main reading

areas, desk, and card files. The basilica form, while picturesque, is also rigorously rationalized: there is a strong modular basis and a strict division between servant and served functions.

Speck describes the building materials as "the zinger"—making the library part barn, part high-tech machine. The exterior base is made of four regularly alternating colors of green glazed-concrete block, looking, Speck says, "like the forest [and] a bit like a computer punch card." Reflective zinc-aluminum coated steel panels cover the north exterior of the library above the base as well as parts of the interior, bringing a green, forest-like light indoors. This library respects the landscape at the same time it revels in its man-made character, playing on the ambiguity of life and time in Lake Travis.

Members of the interiors jury praised the Lake Travis Library for the ambiguity of its treatment of indoors and outdoors and for the bold use of color and pattern.

PROJECT: *Lake Travis Library, West Lake Hills*

ARCHITECT: *Lawrence W. Speck Associates, Austin (team members: Lawrence W. Speck, John Newman)*

CLIENT: *Winfred and Ruth Lehmann*

CONTRACTOR: *William Avery*

CONSULTANTS: *Jaster, Quintanilla Associates (structural)*

TUSCANY APARTMENTS

Designers of many apartment projects in Texas have tried to break up the bulk of their buildings to give them a more recognizably residential scale. The Tuscany Apartments in Austin, designed by Lawrence W. Speck Associates, however, are shaped by a different strategy. The 31 units are grouped around a courtyard, which is surrounded

in turn by deep open loggias, recalling the traditional form of medium-density urban housing in warm climates around the world, and dealing with the mass of the project with grace, quality, and craft. A wide forecourt to the west of the building, with its landmark trees, and a garage entry court to the east, help merge the Tuscany with the open lawns of the surrounding district of single-

family houses. Parking for the project is provided by an underground garage.

The construction is of high quality. The building has masonry bearing walls with a precast concrete spanning system, used in a simple, repetitive plan for economy. Locally quarried and cut limestone is used for the base and trim. The roof is terra-cotta tile. Five ceramic friezes by an Austin artist decorate the "bookends" portion of the facades. Units have 10-foot ceilings and double-door fenestration, as well as cross-ventilation in almost all rooms.

Members of the general design jury praised the conceptual strength of the Tuscany Apartments, along with the consistently high quality of the architectural detailing.

PROJECT: *Tuscany Apartments, Austin*

ARCHITECT: *Lawrence W. Speck Associates, Austin (team members: Lawrence W. Speck, Robert Marx, Al Godfrey)*

CLIENT: *The Barnstone Company*

CONTRACTOR: *Sikes Construction*

CONSULTANTS: *Stoeltje Associates (structural), MLA Associates (civil)*



The Tuscany recalls a traditional form for urban housing.

Photographs by R. Greg Hunter



The garage entrance is set back to match the lawns of the Tuscany's neighbors.



Tile, masonry, brick, columns, and facade arrangement recall Austin's Italianate architecture.

Photography by Chuck Williams



The new atrium provides gathering space.



Jurors called the renovated bar "a warm, inviting place."



The Crockett's brick skin was spruced up.

CROCKETT HOTEL

The challenge facing Ford, Powell & Carson was the rehabilitation and adaptive reuse of the 75-year-old Crockett Hotel, with its melange of entries, drives, and service areas, bringing everything into a style reminiscent of the building's historical past and its South Texas location.

The firm started by planning to make use of the first six stories of a light well designed into the original structure. The renovated space was enclosed in steel and glass, stepping back in three levels from a delta-shaped roof of corrugated metal over the new entrance. Matching brick and non-reflecting dark glass in tall slender frames, similar to the existing windows, complements the original structure. Inside, slate paving, new lamps, and trees create an "outdoor" atmosphere. The new atrium provides space for a lobby, cafe, and gathering place that the hotel lacked before.

The main entrance was moved to the opposite side of the building through the new atrium to allow arriving guests space to be accommodated off-street. Using

old photographs, the original hotel entrance portico was reconstructed to serve as the restaurant entrance.

Renovation indoors shows the same careful attention to detail and historical allusion, with globe lamps, maroon carpet, and etched glass recalling an earlier period. Since the design for the modern addition as well as the renovation complied with the Secretary of Interior's guidelines for historic preservation, certification for tax credits during the year construction was completed was allowed.

General design jurors praised the project, noting in particular the detailing and how well the adaptive reuse aspects of the project were spliced into the existing structure.

PROJECT: Crockett Hotel
ARCHITECT: Ford, Powell & Carson, San Antonio; (project architect: Carolyn Peterson)
CLIENT: John L. Blocker
CONTRACTOR: Guido Bros. Construction Co.
CONSULTANTS: Silber & Associates, (mechanical); Williams & Schneider, (structural); Glenn Williams (food services)



ORTON CONDOMINIUM

The clients, leaving their sprawling suburban home, purchased space that once comprised two and a half units on the 11th floor of a high-rise condominium. They asked Houston architects William F. Stern & Associates to make it into a new home.

The architects designed a space that responds to the condominium's strongest feature—spectacular 180-degree views from downtown Houston to the Galleria. A tight foyer leads to the expansive living room, with the dining room beyond. The rooms are not partitioned, so the view is not obstructed. Instead, the ceiling drops from nine feet to eight feet tall to define the dining area. In the living room the ceiling is coffered and banded with oak; cabinets run the length of the room.

The windows, previously floor-to-ceiling aluminum sections, were cased in wood and given granite sills 30 inches above the floor. Louvered shutters, which retract into the walls, provide protection from sun and heat.

Space is used efficiently. There is a galley kitchen, finished with natural birch-veneer cabinets and black-granite counters. Off the master bedroom is a sitting room and an office, with a master bath in between. A guest bedroom with its own bath completes the apartment.

The architects designed numerous furnishings for the apartment, including the dining, bridge, coffee, and sewing tables, the seating unit, stools, and chaise longue, and the bedroom headboard. Other furnishings and fabrics

were also chosen by the architects.

The challenge was to transform an ordinary apartment into an elegant home, and the interiors jurors agreed that William F. Stern & Associates "made the transformation work."

PROJECT: *Orton Condominium, Houston*

ARCHITECT: *William F. Stern & Associates (team members: William F. Stern, principal; Alex Engart, design associate; Theresa Ward, design assistant for furnishings)*

CLIENT: *Mr. and Mrs. Stewart Orton*

CONTRACTOR: *Fretz Construction*

CONSULTANTS: *Suttles, Madget, Dabney, Inc. (mechanical, electrical, and plumbing)*

Photographs by Paul Hester



An ordinary apartment is transformed.



LEFT: Granite window sills were added over the existing floor-to-ceiling windows. The louvered shutters retract into the walls.



Dramatic views of the Houston skyline are exploited.



Sculpted masses make the living room spacious but private.

SHAMOON RESIDENCE



Swimming pool



Section

A couple wanted a house with a swimming pool and good views of downtown Dallas. It had to fit on a steep and narrow wooded creek-bank lot threatened by flooding.

To fit the site, Frank Welch & Associates designed the tightly centralized four-level house on piers, with a steel and wood frame, faced in cut limestone on the angular street facade and with grey stucco on the curving volume of the creek side as well as the rest of the exterior. The bot-

tom floor contains the entry, two guest rooms, a double garage, and storage. The second level has a tall, open living and dining area with a porch. The kitchen faces onto a concrete-walled court and the swimming pool, above the garage. At the landing between the second and third floors, a high-ceilinged triangular library spans a portion of the ground-level entry court. The third floor contains the master bedroom, baths, a porch, and an exercise room. The roof deck, with its skylit penthouse connected to the interior stairs, houses air-conditioning equipment and provides wide views. Besides the interior stairs, there is an elevator and an exterior stairway, painted grey like the pipe railings around the roof deck. Throughout, spaces are varied but harmonious, full of dramatic light, giving off a centrifugal dynamism that draws the gaze outward past the curving walls to the creek and city beyond.

The general-design jurors said: "This is a work of art."



The curving creek-side volume is faced in grey stucco.



Bedroom and bath: spaces are varied but harmonious.

tom floor contains the entry, two guest rooms, a double garage, and storage. The second level has a tall, open living and dining area with a porch. The kitchen faces onto a concrete-walled court and the swimming pool, above the garage. At the landing between the second and third floors, a high-ceilinged triangular library spans a portion of the ground-level entry court. The third floor contains the master bedroom, baths, a porch, and an exercise room. The roof deck, with its

PROJECT: *Shamoan Residence, Dallas*

ARCHITECT: *Frank Welch & Associates, Dallas (team members: Frank Welch, FAIA, Jon Pankratz, Ron Wommack)*

CLIENT: *Mr. & Mrs. Ellis Shamoan*

CONTRACTOR: *Richard A. Click, Inc.*

CONSULTANTS: *Dan Herndon (mechanical, electrical, and plumbing), Watson & Associates, Engineers (structural), Boyd & Heiderich (landscape)*

WELCH OFFICES

Frunk Welch & Associates designed this office interior for its own operations in a renovated brewery building across the railroad tracks from Dallas's burgeoning West End District (see "The Past in Our Future," *TA*, July/August 1986). The design, which leaves the concrete-and-brick shell intact, creates what would seem to be the perfect office for this 10-member firm—a little bohemian, like the neighborhood around it, but disciplined.

Six identical free-standing partitions were constructed between the building's stolid concrete columns, arranged down the length of the office to create semiprivate areas and to provide partial screening from a passage that connects the reception area to all other parts of the space. A conference room and private office, both glass-walled, are the only enclosed elements of the plan. The floor is covered in neutral carpet, and white walls, wood trim, and black-painted suspended utilities are used throughout. A visitor's gaze is drawn to the large windows in each work area that overlook a train yard and the traffic swirling by on a nearby freeway.

PROJECT: Welch Office Space
ARCHITECT: Frank Welch & Associates, Inc., Dallas (team members: Frank Welch, FAIA, Jon Pankratz, Kris Annexstad)
CLIENT: Frank Welch & Associates, Inc., Dallas
CONTRACTOR: Don Brunson Construction



Photograph by Paul Hester

View of entry



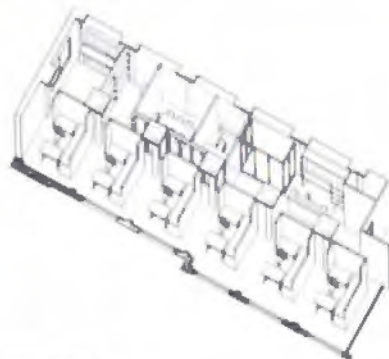
Floor plan



View down hallway from reception area.



Work areas overlook trains and traffic.



Axonometric

ETON SQUARE

Photography by Aker Photography



ABOVE and BELOW: Inviting courtyards feature a bold paving pattern.



Eton Square, RTKL Associates' office and retail mall in Tulsa, Oklahoma, combines a playful, colorful style with strong allusion to the Art Deco style prevalent in the area to achieve an effect that is "new" yet tinged with the familiar.

A tree-lined Grand Allee' anchored by a 50-foot, internally lit obelisk draws visitors into the center of the project and visually beyond into the heavily wooded ravine. In order to fully use the available land and still incorporate the architecture into the natural landscape and terrain, the designers created a long, somewhat serpentine arrangement of buildings. The natural beauty of the site is preserved and made accessible through walking paths, bicycle trails, and outdoor cafes.

Earmarking the Eton Square complex is the creative use of industrial materials. Vinyl-coated wire mesh is set into store-front grids, spiraling metal culvert pipes are painted and used as columns, I-beams are exposed, and stucco and glazed tile complete the exterior. Inside, spare, elegant spaces dressed up with curved balconies and lamps are warmed with profuse

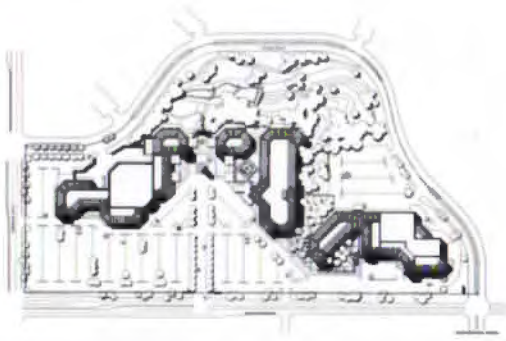
natural light from large expanses of windows.

General design judges appreciated the unified character of such a large complex, particularly the relaxed manner in which the inside and outside work together to form a harmonious whole. The contemporary color palette and lighting scheme were also lauded.

PROJECT: *Eton Square*
ARCHITECT: *RTKL Associates, Inc., Dallas; Thomas R. Witt, Principal In Charge; James Sailor, Project Designer; David A. Bourbon, Project Manager*
CLIENT: *Two 6100 Memorial Associates Ltd.*
CONTRACTOR: *Manhattan Construction Company*
CONSULTANTS: *Meridian Engineering, (mechanical, electrical, and plumbing); Broquette & Associates (structural); Jack R. Davis & Associates, (civil); POD, Inc. (landscaping)*



Lighting outlines central structures by night.



Site plan



The interior is well lighted and features whimsically overscaled lamps.



Entries sport bright pipe columns.



A balcony cafe overlooks a wooded area.



A pylon marks the central motor-court entrance.

TSA HONOR AWARDS

Each year the Texas Society of Architects recognizes individuals who share its commitment to the quality of life in Texas. The Society presents Honorary Memberships and Citations of Honor to non-architects and organizations that have demonstrated an effective and genuine concern for the quality of the built and the natural environment. Presented here are profiles of this year's honorees. Texas Architect commends them for their exemplary accomplishments, which will be honored more formally during TSA's 47th Annual Meeting in Dallas.

THE MEADOWS FOUNDATION
OF/FOR TEXAS
Dallas
Citation of Honor

For its philanthropic support to the arts and health, educational, social service, civic, and cultural programs; for its historic-preservation efforts in Dallas and throughout the state; for the saving and preserving of the Wilson and Beilharz blocks in Dallas; for major grants to establish the Southwest Center for the Study of American Architecture at the University of Texas at Austin; and for grants, gifts, and support to numerous art museums and institutions around the state.

THE DALLAS COUNTY
HERITAGE SOCIETY
Dallas
Citation of Honor

For saving and restoring the Millermore, the largest remaining antebellum home in Dallas, and for relocating it to Old City Park; for establishing and operating Old City Park and restoring

37 historic structures from North Texas that date between 1840 and 1910; and for providing leadership and preserving the community's architectural heritage in Old City Park.

CLEAN HOUSTON'S
CLEAN BUILDER PROGRAM
Houston
Citation of Honor

For their efforts to improve conditions at construction sites and surrounding areas, through better handling of waste materials and related waste problems; and for their nationwide influence in a cooperative effort with the construction industry.

CENTRAL HOUSTON, INC.
Houston
Citation of Honor

For its accomplishments in communicating ideas for improving the economic, physical, and cultural development of the Houston Central Business District; and for setting an example of private-sector cooperation in developing civic goals and programs to better the form and character of central Houston.

THE RANCHING HERITAGE
ASSOCIATION, INC.
Lubbock
Citation of Honor

For its efforts to protect and preserve building types associated with the rich ranching heritage of Texas for the benefit of the public.

AUDRAY BATEMAN

Austin

Honorary Membership

Journalist and curator of the Austin-Travis County Collection of the Austin History Center, Audray Bateman is honored for her dedication to preserving Austin's architectural heritage.

LUCILLE HENDRICKS

McAllen

Honorary Membership

For her work with architects in the course of performing general construction work as owner of Harold Hendricks Contracting; for the betterment of schools and housing; and for the preservation of trees and historical projects in the McAllen area.

CLAYTON T. STONE

Houston

Honorary Membership

For his determination, as executive vice president of Gerald D. Hines Interests, to provide quality architecture for each of his developments at both corporate and civic levels; and for his record as a consistent champion of design quality both in architecture and in community service.

JUDSON F. WILLIAMS

El Paso

Honorary Membership

For his vision and work, as professor, college administrator, and Mayor, in initiating plans, obtaining funds, and pushing for completion of projects that have enhanced the quality of life for citizens of the El Paso area.

GEORGE L. DAHL, FAIA

Dallas

Award of Distinguished Merit

For his contributions to the profession of architecture through his many years of distinguished practice and his significant role in the Texas Centennial.

ANDERSON TODD, FAIA

Houston

Award for Excellence in Architectural Education

For his years as a vigorous and effective teacher of architecture, challenging his students to achieve unprecedented levels of success and recognition.



Audray Bateman, TOP, Clayton F. Stone, CENTER, and Judson F. Williams, BOTTOM, are among the individuals and groups to be honored at the TSA Annual Meeting.

The Best Collection of Architectural Monographs

THE ARCHITECTURE OF MARIO BOTTA

Text by Mirko Zardini. Introduction by Christian Norberg-Schulz. Edited and photographed by Yukio Futagawa. "Botta has developed an original strain that makes him one of today's consistently interesting designers. Highly recommended."—*Library Journal*. "Mr. Botta, more than any American, is probably the true heir to Louis Kahn; his work combines simple geometric forms with intricate spatial manipulation. Futagawa's photographs of his work are a special pleasure."—Paul Goldberger, *New York Times*. "An important monograph."—*Industrial Design*. "Presented here in sumptuous fashion is the work of a Swiss architect who has a strong presence in Europe."—Paul Gapp, *Chicago Tribune*. 232 pages. 450 illus., 60 in color. 12" x 12". Hardcover: 0619-7. \$45. Paper: 0620-0. \$29.95.

FRANK GEHRY: Buildings and Projects.

Edited by Peter Arnell and Ted Bickford. Text by Mason Andrews. Essay by Germano Celant. This profusely illustrated monograph is the first to document the complete works of the renowned California-based architect. "This pictorial overview of Gehry's work, 1954-1984, illustrates his considerable albeit controversial talent. A necessary addition to all modern architecture and design libraries. For upper division undergraduates and up."—*Choice*. "An extremely handsome volume."—*California Magazine*. "Gehry has more successfully merged the concerns of art with those of architecture than any other architect now practicing. His buildings, seemingly casual and slapdash, are in fact highly studied and subtle essays on the nature of pure form, of architectural space, presented here with clarity and thoroughness."—*New York Times*. 311 pages. 660 illus., 263 in color. 8½" x 11". Hardcover: 0542-5. \$45. Paper: 0543-3. \$29.95.

FRANK LLOYD WRIGHT AND THE JOHNSON WAX BUILDINGS

Jonathan Lipman. Introduction by Kenneth Frampton. "Wright's designs for the headquarters of Johnson & Son in Racine, Wisc., are among the most famous in the history of architecture. When the main building was completed in 1939, it was instantly recognized as a masterpiece. Lipman's history of the buildings is comprehensive and abundantly illustrated, and refreshingly free of the tendency toward hagiography."—*New York Times Book Review*. "A thorough and sympathetic review of the genesis and design of one of the great buildings of 20th century architecture. Lipman writes well and the book is well-composed and designed, with excellent illustrations and specially drawn plans. For all architectural history and architecture collections."—*Library Journal*. 208 pages. Over 200 illus., 16 pages in color. 8" x 10". Hardcover: 0705-3 \$35. Paper: 0706-1. \$19.95

JAMES STIRLING: Buildings and Projects

Edited by Peter Arnell and Ted Bickford. Essay by Colin Rowe. The first comprehensive monograph on the internationally acclaimed, Pritzker-Prize winning architect, documenting virtually all of his projects, including the museum at Cologne and Stuttgart, and the Turner Gallery in London. "A lavish catalog with commentary on the architect described by Philip Johnson as a 'wunderkind who is now a mature leader of world architecture.'"—*Time magazine*. "Well laid-out with nearly 1000 plans, drawings and photos."—*Publisher's Weekly*. "Rowe contributes a marvelous idiosyncratic introduction, and the visuals are excellent."—*Library Journal*. 342 pages. 1000 illus., 203 in color. 8½" x 11". Hardcover: 0448-8. \$45. Paper: 0449-6. \$29.95

KEVIN ROCHE

Edited by Francesco Dal Co. Covers the entire career of this Pritzker Prize winning architect, from the time he worked with Eero Saarinen through his partnership with John Dinkeloo when he executed his famous Ford Foundation Headquarters, up to the present. "A probing exploration of the architect's work and of the issues he is trying to address. Dal Co specifically asks questions about Roche's architectural thought process and elicits thoughtful answers."—*Art in America*. "A comprehensive pictorial record of Roche's work."—*Chicago Tribune*. "A lavish and deeply respectful tribute to the architect. Dal Co acutely summarizes Roche's achievement."—*Publisher's Weekly*. 320 pages. 350 illus., 72 in color. 10" x 10". Hardcover: 0680-4. \$45. Paper: 0677-4. \$29.95

PHILIP JOHNSON/JOHN BURGEE 1979-1985.

Introduction by Carleton Knight II. "The past decade has seen the emergence of Johnson/Burgée as the pre-eminent imagemakers of corporate America. From AT&T's headquarters in New York to the Republic Bank Center in Houston, the firm has produced a wide range of stylistically varied, boldly ornamented buildings. This volume focuses on 25 of the firm's projects, with short descriptions followed by spectacular photographs. Recommended for all architectural collections."—*Library Journal*. "This well-compiled overview of the firm's most prolific years proves instructive, for it also serves as a statement about the architecture of our time."—*Interiors*. 192 pages. 200 illus. 100 in color. 9" x 12". 0658-8. Hardcover: \$45

WHAT WILL BE HAS ALWAYS BEEN The Words of Louis I. Kahn

Just Published

Edited by Richard Saul Wurman. A rich compendium and invaluable documentation of the speeches, letters, notebooks, and design philosophy of Louis Kahn, a charismatic teacher and "giant" of modern architecture. Wurman, a former student of Kahn's who later worked for him, has included stories and impressions of Kahn by Jonas Salk, Stanley Tigerman, Larry Halpren, and other noted figures who knew him. 382 pages. 48 facsimile pages of Kahn's notebooks. 46 photographs. 10" x 10". Hardcover: 0606-5. \$45. Paper: 0607-3. \$29.95



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Gerald Moorhead

*Louis XIV's Versailles*

by Guy Walton

The University of Chicago Press, 1986
\$24.95, 219 pages, 150 illustrations,
clothbound

Is another study needed on the already well-documented royal palace at Versailles? This book makes that question merely rhetorical.

Versailles—the name is loaded with associations. The kings of France who built this place and ruled from it—Louis XIII, XIV, XV, and XVI—have not left the public memory since their own times. From myths of kingly grandeur and high-fashion revelry to the beginnings of modern bureaucracy, the many facets of life, art, and politics related to Versailles have been thoroughly documented, studied, and commented on.

It is perhaps because of this surfeit of material that Guy Walton's efforts are appreciated and needed.

To begin with, Walton's history is limited to the reign of Louis XIV, who inherited a small brick-and-stone hunting lodge at Versailles, and who spent more than 50 years, until his death in 1715, in virtually continuous building. The influence of the chateau and gardens at Vaux-la-Vicomte are discussed, along with insight into the king's character. Walton writes:

"The hothouse atmosphere of the King's Building Office had in it the potential for greatness, the achievement of an astonishingly high standard of performance, and the possibility of degenerating from petty politics into confusion and inefficiency. In the final analysis it was the will of the king alone which made things work, and he alone surmounted most difficulties. Louis was omnipresent."

Within the chronology of the palace's growth, other topics are introduced: the development and functioning of the

King's Building Office, the bureaucracy that managed everything down to the production of silver thread for tapestry embroidery; the changing decorations of rooms and suites; the legendary solid-silver furniture, melted down for currency in the economic and military crisis of 1689; the design of outbuildings; and, of course, the gardens. Given the exceptional importance the gardens were meant to have for the palace's total image, and given their immensity, more discussion could have been given by Walton. However, Hamilton Hazlehurst's analysis in *Gardens of Illusion* (1980) is probably definitive.

Walton covers just enough detail on just enough topics to make this study of Louis XIV's Versailles full and satisfying, and in a single volume. It can be read, as Walton claims, in a few sittings. The detailed bibliography will lead inquiring readers all the way back to primary sources. It's hard to find a competent, interesting work that is both scholarly and readable. Here's one.

—Gerald Moorhead

Award-winning architect and photographer Gerald Moorhead, a member of the TSA publications committee and a frequent TA contributor, works in the office of Lloyd Jones Fillpot, Houston.

A Guide to San Antonio Architecture
San Antonio Chapter of the American Institute of Architects, 1986
\$15, 135 pages, 264 black-and-white photographs, softbound

In preparation for hosting the National Convention of the American Institute of Architects this year, the San Antonio Chapter/AIA produced a guidebook to the city. The

longstanding tradition of producing such AIA guidebooks makes it inevitable that the San Antonio guide will be compared to those that have come before. As a veteran both of guidebook preparation (I helped with *Dallasights*, published in 1978) and AIA conventions, I am qualified to make such a comparison. *A Guide to San Antonio Architecture* is among the best of its breed.

The formula for the book's success is a classic one—combine skillfully written, meaningful criticism with high-quality photography in a restrained format. Following an-all-too-brief overview of the architectural history of the city and an essay on the development of the River Walk, the guide treats 239 buildings and spaces as individual, consecutively numbered entries, organized geographically and keyed to schematic maps that introduce each chapter.

Each entry is accompanied by a single photograph and a one-or-two-paragraph description of the building's context and significance in the continuum of San Antonio architecture. The three-column layout on each page affords those buildings or places of greater significance more graphic importance. The flexibility of this device, which lends a lively visual quality to the book, is balanced by a continuous three-inch band of white space across the top of each page.

The decision to organize the series geographically is a hard one to disagree with. When visiting unfamiliar urban territory, we tend to orient ourselves by neighborhood and location. If the San Antonio guidebook has a structural weakness, however, it is in way the city is broken down into neighborhoods and then knit together again. For instance, the chapter on east San Antonio has seven entries, as compared to 94 for the central city and

BOOKS, continued on page 77

From Texas . . .

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Randolph AFB Administration Building, San Antonio

99 for the north. A strong case could be made from this for a finer-grained subdivision into areas such as "Downtown," "Near North," and "Olmos Park/Alamo Heights." There are subheadings for some areas—Hemisfair, King William, Brackenridge Park, Mission Trail, and Trinity University. But the subdivision of area five into "North" and "North Central" is confusing. If the maps offered slightly more detail, readers would be better able to understand San Antonio's diverse neighborhoods. Also, I would welcome a longer introduction for each chapter, in which a more involved picture could be painted of the area's character and history.

The impression gained about a city through a guidebook is most influenced by the careful selection of buildings and spaces to be represented. Editors Chris Carson and William McDonald have done a particularly skillful job in choosing only 239 entries for a city as diverse as San Antonio. This guidebook works and I recommend it as an accurate and attractive study of San Antonio architecture.

—Larry Good

Larry Good is a partner in the Dallas firm of Good, Haas & Fulton.

Towards A Symbolic Architecture: The Thematic House

Charles Jencks

Rizzoli International Publications, 1985
\$50, 248 pages, clothbound

In his latest treatise, Charles Jencks at long last reveals his own built solutions to the problems he says the Modern Movement has inflicted on architecture.

Jencks's arguments in favor of a symbolic architecture are presented as para-

bles. The first parable describes architecture in the land of Aesthesia, easily recognizable as late Modern America from its descriptions of John Portman's Renaissance Center in Detroit and I.M. Pei's East Building of the National Gallery of Art in Washington, D.C. The second parable is about Significatus, the land of architectural meaning. In this second parable, Jencks draws lessons on how symbolic architecture contributes to the public weal, drawing on examples that range from ancient Egypt to turn-of-the-century Europe.

Whatever the merits of these projects, Jencks's argument has its problems. Most of the examples Jencks cites were not designed for public use, and thus could not have had the impact Jencks ascribes to them. After all, the architecture of ancient Egypt, especially the religious works he cites, was actually used only by priests and the pharaohs they served, a tiny part of the population. Similarly, Sir Thomas Tresham's Triangular Lodge, built in Rushton, Northamptonshire, was built not for public instruction but for his small circle of Roman Catholic friends.

But wide publication and sumptuous photography can break such boundaries of time and place. The rest of the book is taken up with a presentation of the designs Jencks developed around symbolic programs, especially the Elemental House in Los Angeles and the Thematic House in London, both built for his own family. These projects, the first pastoral, the second urban, most fully convey the author's interest in architectural symbolism and his insistence on the creation of a symbolic program concurrent with the actual design process. The Elemental House centers around what Jencks calls the Four Californian Elements—water, land, beautiful views, and sun. The Thematic House, which occupies fully half the book, revolves around the subject of time, both everyday and cosmic.

There is much to see and many relationships to understand in the Thematic House. The first floor is devoted to the four seasons, with Indian Summer thrown in for good measure. Vertically, the house centers on the Solar Stair, whose details recall measurements of the solar year. The second vertical shaft, the Moonwell, serves to illuminate some of the smaller rooms of the house, and provides one of the more satisfying elements of the house

design. In the architecture library, each bookcase represents a different culture or aesthetic period. The most derivative of the rooms is the Foursquare Room with every surface painted white, showing an all-too-obvious allegiance to Mackintosh and the Glasgow "Spook School." Throughout, rooms are decorated with paintings, furniture, and poetic quotations to match the personalities of family members as well as to fit functions.

This is, without question, some of the most extensive photographic documentation of recent architectural work in memory. But problems with the book keep it from being the last word on symbolic architecture promised by the title.

For one thing, all we get is finished work; few preliminary studies, which would have helped to illustrate the author's argument, are shown. Some of the layouts are difficult to follow. Given the vastness of the topic, it is not surprising that many questions are not answered by Jencks.

But there remains a more fundamental problem. It is one thing to load up a small house with symbolism derived from poetry and the study of astronomy. But Jencks is unable to show how such symbolism can be layered onto something the size of the Renaissance Center, one of his favorite targets. Even Louis Sullivan, the philosophical father of skyscraper design, never tried to make his buildings symbolize the activities they contained or the psyches of their occupants. Symbolism of the sort and at the level Jencks demonstrates has always been comprehended by the few—it is, almost by definition, part of a private conversation. While one can sympathize with, and even learn from, Jencks's desire to return to symbolism in architecture, the book ultimately fails as a guide to anything beyond itself.

After all, how many building watchers, even those with the education of a Charles Jencks, have the time or the desire to decipher the symbolism of a building that required an entire book as explanation?

—John C. Ferguson

Architectural historian John C. Ferguson lives in Austin.

BOOKS, continued on page 79

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Featured here are photographs from *Landmarks of Texas Architecture*

Text by Lawrence W. Speck
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Brazos Books

BRAZOS BOOKS
2314 Bissonet, Houston 77005
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The state's best literary bookstore also happens to be one of its best architectural bookstores. Owner Karl Kilian and manager Doug Jones are knowledgeable and the selection is wide-ranging, including the fast-selling recent Rizzoli books on Johnson/Burgee and Pierre Charreau as well as works on history and theory.

GRAYBOOKS
2407 Times Boulevard, Houston 77005
713/524-4301
Hours: 10-6 Mon-Fri, 11-5 Sat

This tiny bookstore in Houston's Village shopping center is nationally known for the depth of the selection available, from architectural models to the complete works of Frank Lloyd Wright; from standard works in architectural history and theory to books on landscape, residential, and interior design—many at bargain prices. These days

owner Walter Gray says he is concentrating on catalogue-order sales.

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Sharing space with the chapter library, the new Houston AIA Bookstore in the Innova building opened recently with a book-signing party for *Houston, A Self-Portrait*, published by Herring Press.



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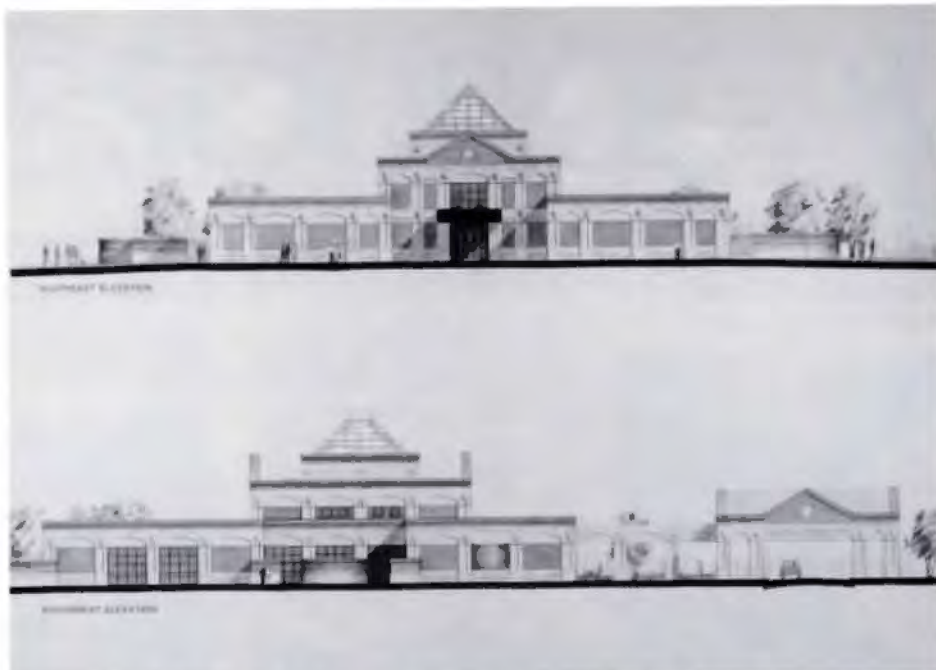
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- Tremont House, Galveston, by Ford, Powell & Carson, Inc.
- Sarita Kenedy East Law Library, San Antonio, by Jones & Kell, Inc.

Judges for the annual competition were David Dillon, then architecture critic of the Dallas Morning News; Seth I. Morris, Jr., FAIA, of Morris/Architects, Inc., Houston; and Frank Welch, FAIA, of Frank Welch Associates, Dallas.

—CEG



Museum of Art of Southeast Texas, Beaumont, by the White Budd Van Ness Partnership, Beaumont

NEW MUSEUMS PRESERVE TRADITIONAL LOOK

Two new small museums, one in southeast and one in north Texas, continue a trend begun in the late 1970s toward low-key, contextual design for museums in the state. A third museum, planned for El Paso, is in the earliest stages of design development.

Construction began in April on the new Museum of Art of Southeast Texas in Beaumont, by the White Budd Van Ness Partnership. J. Lynn Harden of the firm's Beaumont office is principal partner in charge of the project, which was designed by Gilbert E. B. Hoffman, director of design, and Michael G. Woods, project architect.

The one-story, 20,000-square-foot facility will house the museum's permanent collection and traveling exhibitions, as well as provide curatorial, educational, and administrative space for a staff of up to 12.

The design employs red brick and masonry with arches and piers to echo the traditional character of the museum's neighbors in downtown Beaumont. A porte cochere will connect the hall with a pedestrian mall and landscaped park. Inside, a central hall under a pyramidal skylight will be connected to two wings. The north wing will contain 6,000 square feet of gallery space, opening onto a sculp-

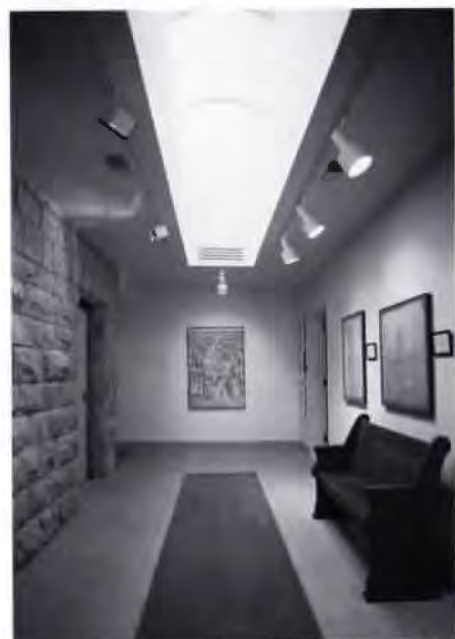
ture garden. The south wing will contain offices, classrooms, and a multi-purpose 150-seat auditorium. Construction is scheduled for completion in mid-1987, with a projected cost of \$3 million.

The Old Jail Museum by Arthur Weinman Architects, Fort Worth, was completed in 1984 in Albany, a town of 2,500. The project involved renovating and expanding a historic county jail building, originally designed by Thomas & Woerner and built in 1877. The expanded museum houses a contemporary art collection including works by Warhol, Picasso, and Giacometti. The new portions, in sculpted Dryvit over a metal frame, blend with the stone jail building, treating it "as a work of art, a part of the collection," according to architect Arthur Weinman. Great care was taken not to deface the stonework at the junction with the new facilities. Air conditioning, for example, is carried through the gable of the expansion to an existing second-story opening—formerly the platform from which condemned prisoners were hanged. The former jail entry was too small for the museum, so a new main entry, facing a sculpture garden, was created. Parts of the cast-iron jail wall left over from a previous renovation were included in the garden wall; a cell door from the jail is used as the entry gate. Interior spaces form a sequence of intimate galleries, each with a different quality, which forms a quiet backdrop to the

museum's eclectic collection.

As *Texas Architect* went to press, voters in El Paso were deciding on a proposal to issue \$9 million in bonds for construction of a new municipal museum and multi-purpose cultural center. Three firms being considered by city officials for the project commission are: Fouts Gomez Moore; Carson Consultants, Inc.; and a joint venture of Carroll, DuSang & Rand and Garland & Hilles Architects.

—JWB



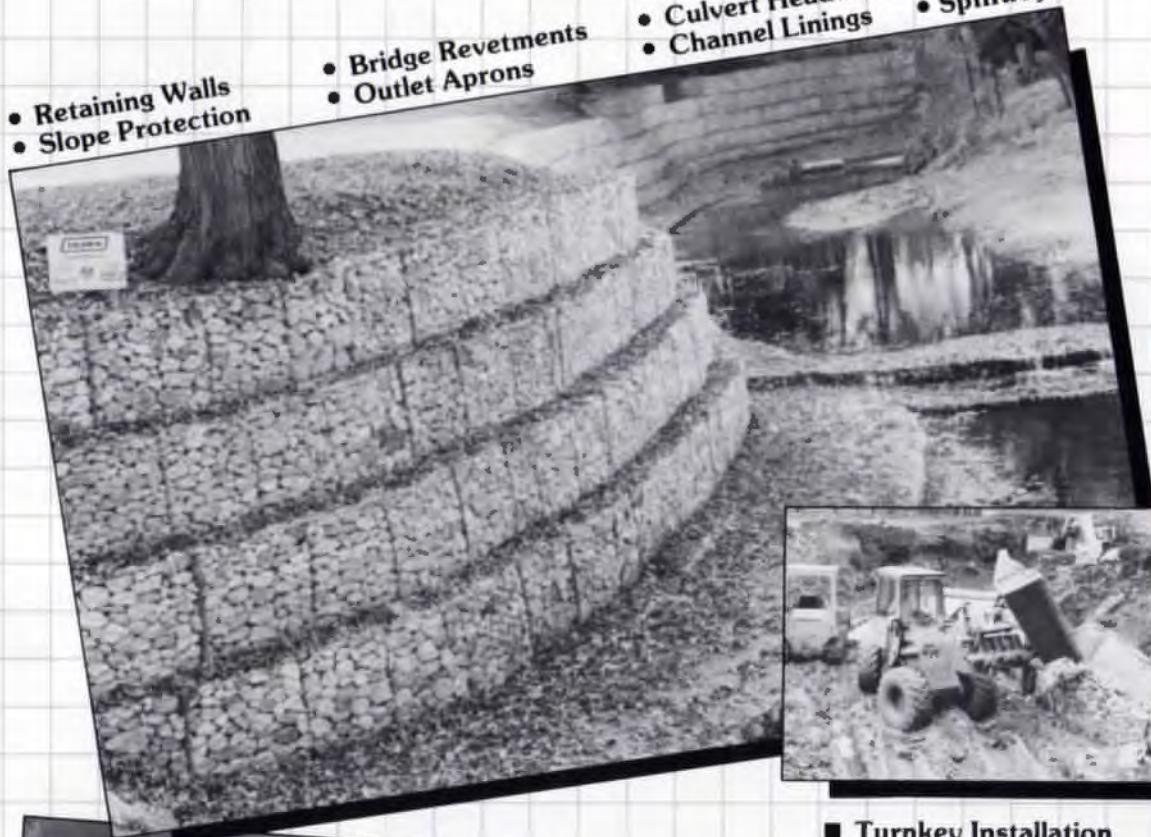
The Old Jail Museum, Albany, Texas, by Arthur Weinman Architects, Fort Worth

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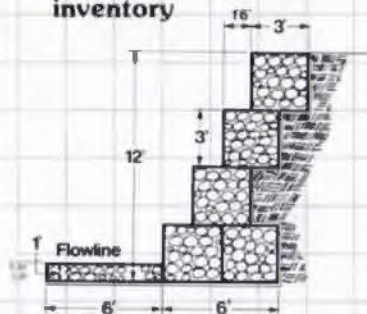
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NEWSLETTER OFFERS DESIGN COMPETITION INFORMATION

Deadlines, a newsletter offering entry and final results information on design competitions, is being offered by the Design Competition Registry. The newsletter will provide early notification of competitions, detailed descriptions of competition programs and requirements, updates on changing competition deadlines, and other details. Final results of competitions already held will also be listed.

A yearly subscription to the publica-

tion, which is delivered 15 times a year, costs \$24. It is indexed annually and includes listings of all design competitions that remain open for registration. Initial funding for the newsletter was provided by the Design Arts Program of the National Endowment for the Arts. For subscription information contact *Deadlines*, HC 1, Box 17, Hawley, MA 01339.

—CEG

SESQUICENTENNIAL BELL TOWER PLANNED FOR EL PASO

El Paso may soon have a unique bell tower to commemorate Texas' Sesquicentennial. Among other things, the tower's design will incorporate several arches salvaged from old buildings around town and a replica of the Liberty Bell, all wrapped up in the Bhutanese style of architecture used at the nearby University of Texas at El Paso (UTEP).

The tower design, chosen from 17 entries in a design competition, is that of Don Henry of Foster, Henry, Henry, & Thorpe. According to competition judges the tower won because it incorporates salvaged architectural relics from destroyed El Paso buildings, acknowledges the nearby UTEP campus architecture, and captures the area's history from the Spanish colonial period to the present. The monument is titled "Portales de El Paso"

"Let's not symbolize history; we've got history right here. Let's build it into the building."

(Portals to El Paso) and will be composed of a 60-foot-tall tower on a pentagonal base to match the star of Texas, with four groups of three arches serving as "space-defining forms" clustered around the tower.

Architect Don Henry says the salvaged arches that would be used in the monument came from the owner of a wrecking firm, who had been storing the relics. "My approach was: let's not symbolize (history); we've got history right here. Let's build it into the building," Henry says. "It's a way the whole town can get to see these things instead of just one person."

The bell to be used in the tower is a replica of the Liberty Bell. It is a donation to the city from the U.S. Veterans Memorial Institute in Fort Worth.

According to Leonard Sipiora, a judge for the competition and director of the El Paso Museum of Art, cost of the bell tower will run between \$350,000 and \$500,000, depending on the final specifications. Construction will begin once half the money

TEXAS

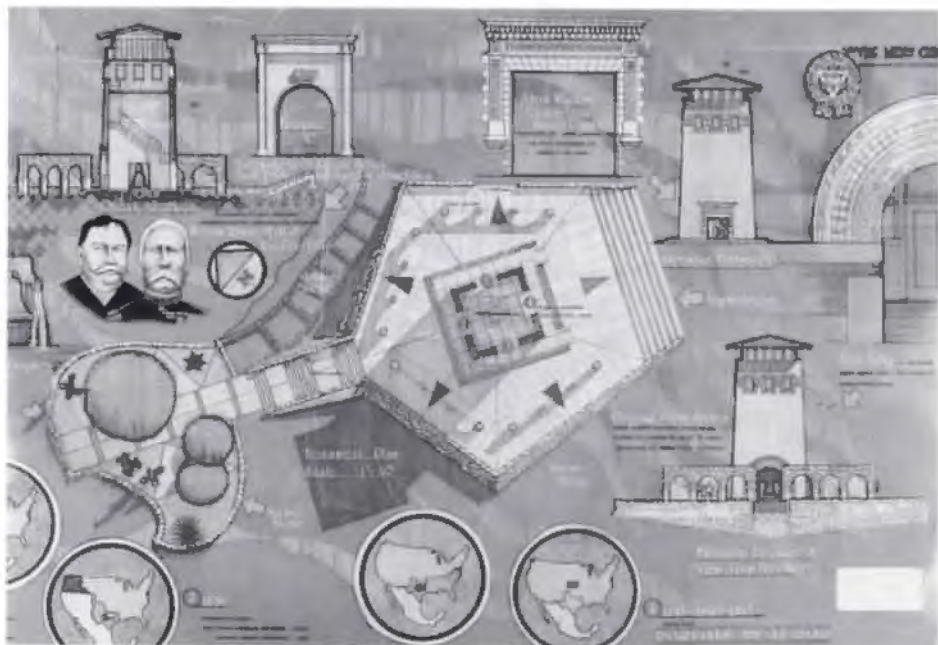
STANDARD CODE

The Southern Building Code Congress International is proud to be an exhibitor at the Texas Society of Architecture's 47th Annual Products Exhibition in Dallas. Since the 1940's our non-profit organization has been providing a comprehensive set of model building codes—the Standard Codes—to govern design practices. Today, the Standard Codes are being used by over 400 Texas local governments to regulate construction.

The Standard Codes are amended annually to reflect the latest design practices and advances in building technology. These changes are adopted after thoughtful consideration by committees, public comment and a letter ballot. Those involved in this process include architects, engineers, industry representatives and code enforcement personnel. Membership in the Southern Building Code Congress International is not a requirement to participate.

To learn more about our model codes and code-related publications, come by our booth (E-3) at the exhibition. We'll have sample documents on display along with information on our code change procedures.

The same information may also be obtained, anytime, by contacting SBCCI's Southwest Regional Office at 3355 Bee Cave Road, Suite 404, Austin, Texas 78476. The telephone number of our Texas office is (512) 327-8278.



El Paso architect Don Henry's winning entry in a Sesquicentennial bell tower design contest.

has been collected, probably in late fall, he says.

Other judges for the competition were Marie Daughtery, vice-chairman of the Sesquicentennial; John Davis, projects and architect coordinator for the UT Sys-

tem, Haskell Monroe, UTEP president; and Arnold Peinado, president of Peinado Development Co. The competition was sponsored by the El Paso Sesquicentennial Committee in cooperation with the AIA. The land for the future site of the memo-

rial, between Sun Bowl Drive and Interstate 10 at the end of University Avenue, was leased by UTEP to the city for 99 years.

—CEG

FIRMS INVITED TO PROPOSE DESIGNS FOR SAN ANTONIO'S DOWNTOWN STREETS

Eleven teams have been invited to submit design proposals for parts of the Downtown Tri-Party Transportation Improvements in San Antonio, a \$40.9-million project that will focus on transit and streetscape redesign for a 70-block area on 10 inner-city streets. In all, 48 teams had applied to make proposals for the project, a joint undertaking of the City of San Antonio, VIA Metropolitan Transit, and the Downtown Owners Association.

Planning for the project began early in the decade. Civic leaders, including downtown property owners, saw that the



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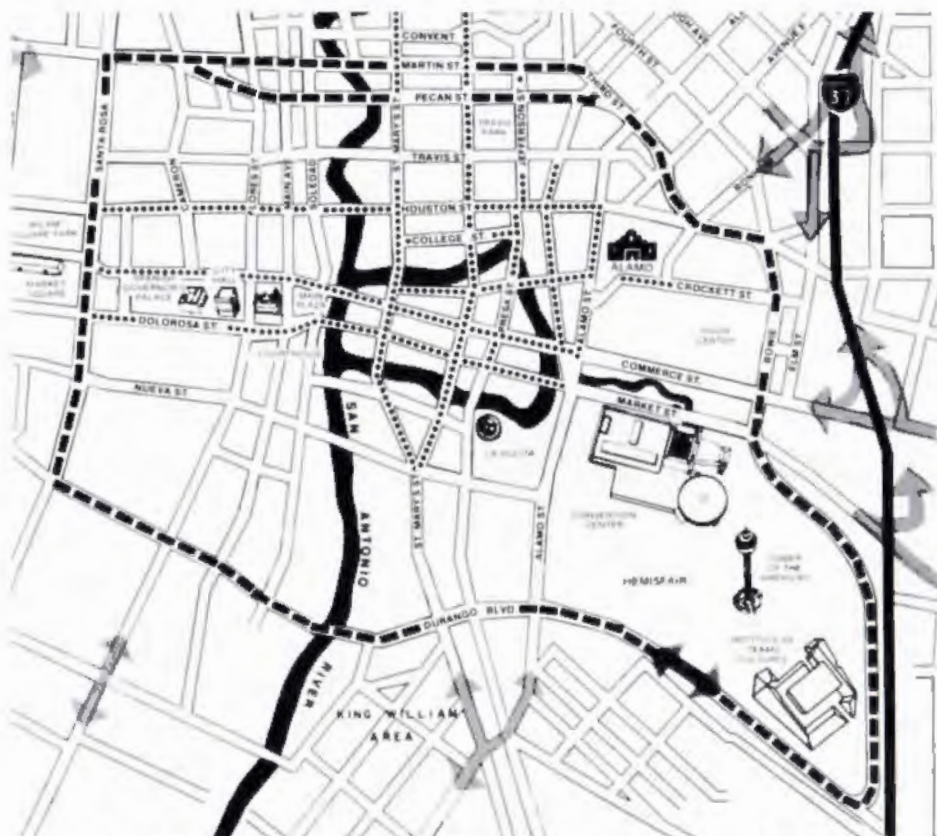
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flight of downtown businesses to suburban malls had left the internationally known River Walk, along with the thriving convention hotels it supports, surrounded by a desert of boarded-up storefronts and a tangled, inadequate street system.

"The idea was to take this opportunity to remold San Antonio's downtown into a first-class city center again," says Jonathan Smulian, director of planning for the Houston-based architects and planners Llewelyn-Davies Sahni. Smulian's firm is associated with the joint-venture firm Gilbane/Garcia & Wright, project managers for the improvements project.

"The plan relies largely on federal transit funding, so it was conceived largely as transit and streetscape improvements that won't *be* revitalization, but will set the stage for revitalization," Smulian says. The aim is to make the downtown more accessible for mass transit, cars, and pedestrians, and to integrate it better with the River Walk and other attractions, drawing people and businesses back to downtown.

Llewelyn-Davies Sahni, responding to the unique requirements of the San



San Antonio launches a \$40.9-million project to redesign the transit and streetscapes of a 70-block area of downtown.

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Moline Building—Dallas
Built 1905
Renovated 1985
Architect: Corgan & Assoc.
Const. Co.: Bartex Inc.



Cody Building—Fort Worth
Built 1910
Renovated 1986
Owner: Aubrey Webb
Architect: Daneshou-Shum Inc.
Const. Co.: Thomason & Newman



Coca-Cola Building—Dallas
Built 1907
Renovated 1985
Architect: Corgan & Assoc.



West End One—Dallas
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Architect: Corgan & Assoc.
Const. Co.: Julian P. Barry



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Antonio downtown, has come up with an unusual set of design guidelines for the project. Within the zone to be revitalized, the firm identified a number of areas with special characters, grouped them in geographical clusters, and then developed a set of guidelines for preserving or enhancing the special character of the areas. The plan calls for each special area to be assigned to a design team, so that design responsibilities do not overlap within any given area.

"When other cities like Portland and Denver have set out to revitalize their downtowns, they have chosen a single designer for the whole project, so that one team's imprint is on the whole project," Smulian says. "In San Antonio, there is much stronger appreciation of historical and cultural diversity, and the three partners undertaking the project wanted to bolster that creativity by allowing many designers to work on it."

Such an approach is unique in downtown revitalization efforts, according to Smulian. The guidelines will help coordinate these efforts, he says, but they are only part of a more complex design management process. "The goal is to maintain

the area's diversity and still achieve compatibility among the designs employed," Smulian says.

The special areas have been clustered into four geographic regions. Current plans call for work to start in 1987 in three regions—Houston Street, Alamo Plaza, and Commerce Street. In most of these areas, streets and sidewalks will be modified to allow easier pedestrian, automobile, and bus traffic, or to provide more seating, shelters, landscaping, and other amenities. The biggest change will come on Houston Street, from Santa Rosa to the Alamo, where sidewalks will be widened to create a pedestrian zone, leaving only two lanes open for rubber-tired streetcars. Design work for the fourth region, northwest of downtown, is scheduled to start in 1989.

The 11 teams invited to submit design proposals are:

- Hellmuth, Obata & Kassabaum; Cerna/Raba Architects; W.E. Simpson Co.; James Keeter; John Ferguson; and Lumina Design Associates.
- Sasaki Associates; G.A. Pratt and Associates; and Sue Ann Pemberton-Haugh.

- Pierluigi Nervi & Associates; Riehn Owensby Guzman Associated Architects; and Lawrence Halprin.

- Lockwood, Andrews & Newnam and Saldana & Associates.

- AHL/Torres International; ELs Design Group; and Sussman/Preiza & Co.

- Roma Design Group Urban Design and Planning, and W.E. Simpson Co.

"The idea was to take this opportunity to remold San Antonio's downtown into a first-class city center again."

- Reyna Caragone Architects; Haywood Jordan McCowan Architects; Land Design/Research Inc.; L.A. DeMartino, Jr.; Brown Engineering Co.; S.M. Galindo Engineers, Inc.; Albert H. Halff Associates; Espey Huston & Associates; The Dabney Group; William Lam Associates; Dr. Georgia Zannaras; and William H. Whyte.

- Andrew Perez Architects; Skidmore, Owings & Merrill; and L.M. Ng & Associates.

- Ford, Powell & Carson; Pape-Dawson Consulting Engineers; and Barton-Aschman Associates.

- Myrick Newman Dahlberg; Macina Bose Copeland; and Alamo Architects.

- Johnson, Johnson & Roy; Fernandez, Frazer, White and Associates; Fly and Magallanes; Lawrence W. Speck Associates; Lake/Flato Architects; Chumney/Urrutia Architects; Lumina Design Associates; Edmond O. Seidel & Associates; and Deshazo, Starek & Tang.

In addition, five teams were invited to make proposals for the design of signage and signals throughout the project area. They are:

- Ilium Associates
- Hellmuth, Obata & Kassabaum; Cerna/Raba Architects; W.E. Simpson Co.; James Keeter, ASLA; John Ferguson; and Lumina Design Associates.

- Pierluigi Nervi & Associates; Riehn Owensby Guzman Associated Architects; and Lawrence Halprin.

- AHL/Torres International; ELs Design Group; and Sussman/Preiza & Co.

- 3D/International; Shimkus Design; and RI-ZIP Visual Aids/L'Anmar Communications.

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A final selection of design proposals was made by a steering committee as *Texas Architect* went to press.

—JWB

TA HONORS ADVERTISERS WITH DESIGN AWARDS

Texas Architect honored 40 advertisements in its first annual advertising awards program. Out of the 40 winners in the two-part competition, 28 were recognized for design and 12 for effectiveness. The first in what is to become an annual contest considered ads that appeared in the magazine from May of 1985 to June of 1986.

Winners of the Advertising Design Awards portion of the competition were selected in five categories: Best of Show, Full Page, Campaign or Series, Spreads, and Fractionals. Within each category except Best of Show the first place Honor Award recognized the top entry; Awards went to several advertisers and the Honor-

able Mention recognized strong efforts on the part of some entries.

Advertisements did not compete against each other but were judged on the merit of each design. Judges for the competition were interior designer Laura Barnett of RTG Partners, Inc.; writer, consultant, and former *TA* editor Larry Paul Fuller of Fuller/Dyal & Stamper; art director David Grovesnor of Staats, Falkenberg & Partners, Inc.; architect and graphic designer Gilbert Hoffman of The White Budd Van Ness Partnership; and architect Jack Tisdale of RTG Partners, Inc.

Winning Best of Show for 1985-86 was the Kroin ad series; three full-page color ads which depict Kroin's outdoor furniture being used by a variety of people on different occasions. Judges described the ads as "psychological and emotional," drawing the reader in with "candid, slice-of-life photos."

Kroin also won the first place Honor Award in the Full Page category. Award winners in that category were Negley Paint; Bartlett Cocke Construction Co.; Elgin Butler Brick; Masonry Institute of Houston/Galveston; Custom Building

Products; Condes '86/Dallas Market Center; Meyer Lytton Allen Whittaker; Mora (The Single Alternative)/Hugh M. Cunningham, Inc.; Mora (White by Design)/Hugh M. Cunningham, Inc.; Andover/Stendig; Bridgehampton/Stendig; Saladin/Stendig; Mobile Systems/Kroin. An Honorable Mention was given to Tribble & Stevens.

In the Campaign or Series category, the first place Honor Award went to Stendig for their duotone ads featuring tightly cropped photographs of furniture. Award winners in the Series category were Negley Paint; Mora/Hugh M. Cunningham, Inc.; and Texas Masonry Institute. An Honorable Mention was also given to Featherlite Building Products.

In the Spreads category, the first place Honor Award went to Artemide for the color spread of their Aton Modular Lighting System. Awards were given to Ford, Powell & Carson Profile/Texas Masonry Institute; and U.S. Intec/Brai.

The first place Honor Award in the Fractional category was given to Jackson's Lemmon Avenue Pottery. Awards were given to Pavex of Austin; Intermode; and



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In addition to design considerations, the effectiveness of all the magazine's ads was measured and Advertising Effectiveness Awards given to the winners. Recognized were ads that generated the best response based on the number of inquiries generated through *Texas Architect's* Reader Service card in each issue. Honor Awards and Awards were presented in six categories: Multiple Pages (more than two), Color Spreads, Full Page (color and black and white), and Fractional (color and black and white).

Six firms received first place Honor Awards for effectiveness. Multiple pages: Long and McMichael (90 responses generated); Spreads: Aramide (29); Full Page (color): Stucco Stone Products (49); Full Page (black and white): Professional Model Materials (39); Fractional (color): Great Southern Supply (74); and Fractional (black and white): Pavestone (26).

Six firms also received Awards. Multiple Pages: Featherlite (31 responses generated); Spreads: Texas Masonry Institute (18); Full Page (color): Above View, Inc. (47); Full Page (black and white): Hugh

M. Cunningham, Inc. (22); Fractional (color): Materials Marketing (66); and Fractional (black and white): Marvin Windows (20).

—CEG



Kroin's full page Honor Award winner

EVENTS

Through Nov. 23: Sesquicentennial exhibit tracing the practice of architecture in Austin through the drawings of its architects over the last 150 years. At the Austin History Center.

December 4: INDUSTRY UPDATE—Architecture. A seminar addressing the latest technological advances in the architectural industry, sponsored by InfoMart and AIA. At InfoMart, 1950 Stemmons Freeway, Dallas, 8 a.m. to 5 p.m. Admission is free. Call 214/746-INFO for more information.

December 5: Christmas Gala Fundraising Event, a dinner celebrating the Texas Sesquicentennial and the restoration effort at the State Capitol. Proceeds will benefit the Texas Capitol Restoration Fund. The event will be "Texas black tie." A social hour will be held in the Lt. Governor's Reception Room, with dinner and dance to follow. Texas State Capitol, 7:30 p.m. For more information call 512/328-3000.

Nov. 9 to Dec. 14: "Legends and Landscape in Australian Art," a selection of

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paintings that captures the artistic expression of the Australian people and their land in the early 1960s. The works celebrate the Sesquicentennial of both Texas and South Australia and are a project of the Texas/South Australian Sesquicentennial Foundation. Blaffer Gallery, University of Houston, Monday through Friday, 10 a.m. to 5 p.m., Sunday, 1 p.m. to 5 p.m., closed Saturday. Admission is free.

December through January 1987: "Architectural Dollhouses," a display of furnished dollhouses drawn from a nationwide competition juried by professional architects. The Sesquicentennial theme of the exhibition is "Texas Past, Present, Future . . . and Beyond." At the Witte Museum in San Antonio, 3801 Broadway. Admission is \$3 for adults, \$1.50 for children ages 6 to 12.

Before Feb. 2, 1987: Architects must return entry forms for Du Pont's architectural design awards program. The awards program will be limited to buildings completed within the last five years that incorporate roofing systems based on Du Pont

"Hypalon" synthetic rubber. The company will award cash prizes of \$10,000 in each of two categories: new construction and reconstruction. For more information call 215/835-2400.

SCHOOLS

Regents at the **University of Texas at Austin** have appointed two professors to endowed academic positions in the School of Architecture. Richard L. Dodge, an associate dean and the Sid W. Richardson Centennial Professor in Architecture, has been appointed holder of the Bartlett Cocke Regents Professorship in Architecture. He is a practicing architect in addition to being a teacher, researcher, and administrator. M. Wayne Bell, professor of architecture, has been appointed to the Meadows Foundation Centennial Professorship in Architecture. He is recognized nationally for his contributions to historic preservation.

Three \$2,000 awards, the Harry F. Thomson Scholarship Award and two

American Concrete Institute (ACI) Fellowship Awards, are now available through ACI for graduate study in the field of concrete for the 1987-88 academic year. Applicant must possess a bachelor's degree from an accredited program by the summer of 1987 and be accepted for graduate study at an accredited college or university. Application must be submitted to ACI by Jan. 15, 1987. For complete requirements and additional information contact ACI, P.O. Box 19150, Detroit, Michigan 48219.

The Department of Architecture at **Texas A&M University** announces its Visiting Lecturers and Critics Program for 1986-87. Speakers are Antonio De Santos, University of Toronto, Oct. 22 & 29; Spiro Kostof, University of California at Berkeley, Nov. 12; Michael Underhill, Rice University, Dec. 3; Laurence Speck, University of Texas at Austin, Feb. 4; Rowlett Lectures, Feb. 18; Peter Davey, *The Architectural Review*, Mar. 4; Clovis Heimsath, Clovis Heimsath Associates, April 8.

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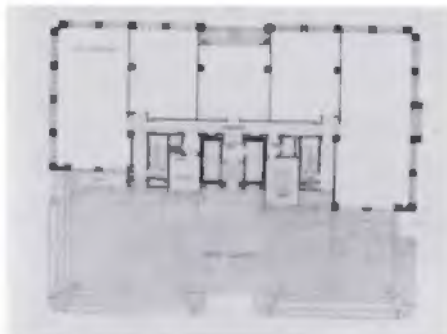
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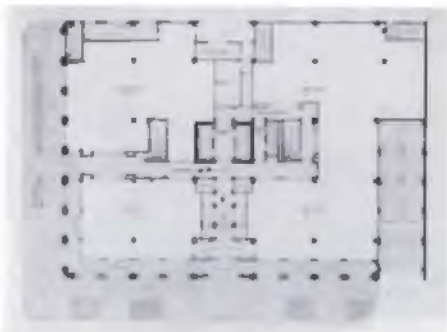
TSA HANDBOOK 86
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1400 Norwood Tower
Austin, Texas 78701



The Bowie Building, by Austin architects Kinney Kaler Sanders & Crews, draws on a French Second Empire style that blends well with its environment.



ABOVE: Eighth floor; BELOW: First floor



The west facade in relation to the capitol

IN PROGRESS

**BOWIE BUILDING, AUSTIN;
KINNEY KALER SANDERS &
CREWS, AUSTIN**

In designing the Bowie Building for Presidio Enterprises, a local movie-theater chain, Austin architects Kinney Kaler Sanders & Crews combine contemporary office building concepts and comforts with a French Second Empire style to produce a handsome building that promises to fit comfortably in its Austin surroundings.

The Second Empire style chosen for the Bowie Building has important precedents in Austin, though they are few; the most notable is the Littlefield home, now part of the University of Texas campus. Inside, the 175,000-square-foot interior will feature open space and ornate detailing in order to re-create the romance of the late 1800s, when the Second Empire style was popular in the U.S. KKS&C also modified the design to include arches and balconies so that it would harmonize with the style of the capitol just two blocks away.

The Bowie was directly affected by the 1984 Austin "view corridor" ordinance, which limits the height and shape of buildings that could block designated views of the state capitol. KKS&C designed the building to conform with the new law, then negotiated to transfer development rights for the Bowie's "lost building poten-

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tial" to another project outside the corridor. The city subsequently developed and passed a Transfer of Development Rights ordinance based on laws used in other cities.

KKS&C also worked with Presidio to create a mystique about the building in an unusual way. Like *Star Wars* producer George Lucas, who invented a fictional history for his famous Skywalker Ranch studio, Presidio asked public-relations representative Al Erwin to create a Texas story for the Bowie Building. In Erwin's fictional version, based in part on the actual history of the site as well as legends recorded by Texas writer J. Frank Dobie, Jim Bowie discovers gold on the building site. According to principal Robert Kaler, the story and the building developed together and affected each other. "There's not a part of the building you could point out and say 'that was affected by the story,' but I think it sets a mood and a tone that you then follow through on with the building," he says.

—CEG

PRODUCTS

Over 200 building and interior product manufacturers, distributors, and representatives are scheduled to display the latest in building technology and interior furnishings at TSA's 47th Annual Products Exhibition, Oct. 30-31, at Market Hall in Dallas. The 100,000-square-foot exhibit hall features a landscaped mall, five special activity areas, and a new addition: a computer and computer-related products area showcasing a variety of CAD/CAM systems.

The theme "Excellence by Design" will be carried out in many of the special exhibits on display, including: Energy Design Awards, Architecture for Health Awards, Young Architects Task Force Exhibit, *Texas Architect* Advertising Design Awards, Sesquicentennial Architecture Exhibit, Ken Roberts Delineation Competition, the Schools of Architecture displays, and the TSA Scholars program presentations.

Besides prize giveaways and free refreshments, the Products Exhibition will offer an opening-night party on Thursday, Oct. 30, from 3-7 p.m.

Following is a sample of products from this year's exhibition:

Greenlee Landscape Lighting introduces a low-voltage version of its popular GLL501 series, excellent for statue, spot, or accent lighting. They may also be tree-mounted for downlighting. The fixture is rugged, die-cast aluminum with a baked-on finish and a porcelain base. For more information see booth number S6 or circle #39 on the reader inquiry card.



Harper Distributing, Inc., introduces new Jenn-Air Euro-style kitchen appliances, including a black cooktop, electronic convection oven, and electronic dishwasher. For more information see booth number A4 or circle #38 on the reader inquiry card.

Rolf Jensen & Associates provides professional fire-protection engineering services to architects, builders, and others throughout North America. The firm offers creative design programs and concepts, code compliance and equivalencies, system design, bid analysis, construction supervision, and field inspection and testing. For more information see booth number C1 or circle #42 on the reader inquiry card.

Plasteco, Inc., introduces two new skylight systems. The first is a new design for Vaulted Structural Skylights that eliminates exposed screws on the clamp bar and eliminates many of the installation problems that affect the final appearance of the skylight. The Grid Skylight System has also been redesigned. The new design virtually eliminates the formation of standing water, the source of potential leakage. For more information see booth number T10 or circle #48 on the reader inquiry card.



Texas Industries Inc. Masonry Products Division introduces ROOFCAP PAVER, an insulating ballast and roof paver system. This concrete product has been designed to replace gravel as a ballast and roof covering system for both new roof and reroof projects. ROOFCAP PAVER was developed by the National Concrete Masonry Association and TXI is a licensee. For more information see booth number L10 or circle #56 on the reader inquiry card.

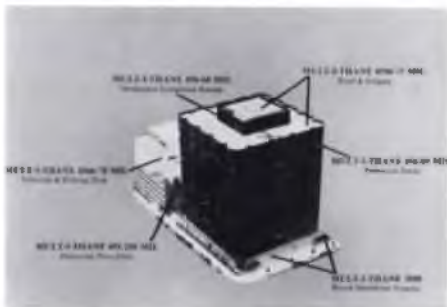
Negley Paint Company offers a complete line of interior and exterior architectural paint products, including 100-percent acrylic Crylicote for exteriors and 100-percent acrylic CryliCover for interior walls, as well as stains, varnishes, enamels, primers, and acrylic stain screen to prevent unsightly stains from bleeding through paint. For more information see booth number S7 or R8, or circle #45 on the reader inquiry card.



The Everlast Mortar Division of **Acme Brick Company** presents trowel-ready mortar containing a special additive that allows it to remain workable for at least 36 hours. Everlast Mortar is carefully proportioned by weight in a central mixing plant, and is delivered to the jobsite in consistent strength and color throughout the duration of a project. For more information see booth number D19 or circle #44 on the reader inquiry card.

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Superior Concrete Fence of Texas introduces Woodcrete Rail System, a concrete fencing material that looks like wood. Woodcrete features a deep wood-grain texture accented by distinctive mitered post tops. The steel-reinforced concrete will not warp, rot, or deteriorate, and is maintenance-free. For more information see booth number F5 or circle #46 on the reader inquiry card.



Multi-Chemical Products, Inc., manufactures polyurethane, polysulphide, hypalon, acrylic and epoxy waterproofing, and corrosion-proofing products that provide protection for a wide variety of substrates. These systems are designed to meet buried membrane applications, projects requiring sealants, caulking, corrosion, and abrasion-resistant coatings. For more information see booth number E6 or circle #47 on the reader inquiry card.

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Finestone coatings, a wall-surfacing system for exterior and interior commercial and residential applications, is now being marketed by **Simplex Products Division**, an Anthony Industries company. The wall-coating system comes in two forms, Base Mortar and Exterior Insulated Finish System, and provides maximum energy conservation for new construction and renovations projects. For more information see booth number K1 or circle #41 on the reader inquiry card.



Architectural shapes produced by **Custom Castings** in fiber-glass reinforced gypsum or glass fiber reinforced concrete are simplifying new construction and renovation. Strong, lightweight, and easily installed, the materials encourage innovative design and provide a cost-effective medium. Applications include column covers, capitals, vaulted and domed ceilings, coffers, light valences, cove moldings, tight radius situations, and many other architectural shapes, as well as sound baffles and wall panels for interior or exterior use. For more information see booth number D14 or circle #50 on the reader inquiry card.

Graphics Decision Systems from **McDonnell Douglas** offer complete project solutions, from architectural conception through final contract documentation and the ongoing building facility management. This flexible, modularized CADD system allows you to start small and add applications and design tools as your needs grow. Graphics Decision Systems boost design and drafting productivity through the infinite layering capabilities of "Object Intelligence." For more information see booth number M1 or circle #63 on the reader inquiry card.



Quality, richness, and a wide range of colors and fabrics add up to quiet, elegant, interior spaces thanks to the new **SILENT** Collection of acoustical wall and ceiling panels from **USG Acoustical Products Company**. These fabric-covered wall and ceiling panels are ideal for offices, conference rooms, and computer centers that require coordinated interiors combined with superior acoustical performance. For more information see booth number G1, G2, or F12, or circle #64 on the reader inquiry card.



Ceramic Cooling Tower Company offers cooling towers that combine flexibility of design, no replacement, and a minimum 25-year warranty. Shown above is a Ceramic Cooling Tower with waterfall used as a point of interest in an office building. For more information see booth number O11 or circle #55 on the reader inquiry card.



National Products introduces its new **Tambour Collection** of solid and veneered woods, metals, laminates, and flexible glass mirror to expand design horizons. Architectural specialties also include elevator interiors and custom wall panels. Distributed by **Wallcovering Industries**. For more information see booth number R1 or Q21, or circle #61 on the reader inquiry card.

Ludowici Celadon introduces its **Collection Contemporaneo**, an unusual line of six contemporary terra-cotta tiles created from the designs selected as winners of the recent Contemporary Terra Cotta Competition at the National Building Museum in Washington, D.C. The tiles are lightweight and come in a variety of styles, colors, and finishes. For more information see booth number C3 or circle #62 on the reader inquiry card.



Dallas Cast Stone Co. Inc., manufactures architectural cast stone via the vibro-tamp process. Custom pieces include custom building stones, ashlar, quoins, belt courses, window sills, jambs, headers, entries, copings, and other trim items. For more information see booth number D17 or circle #51 on the reader inquiry card.

Timberpeg offers preengineered timber frames for residential and commercial projects, including all components necessary for a complete, weathertight shell. Shipments can be made from plants located in Colorado, North Carolina, and New Hampshire. For more information see booth number W8 or circle #52 on the reader inquiry card.



The patented, international **Reinke Shakes** aluminum roofing shingles are manufactured in four beautiful colors for residential homes: Rust Red, Slate Grey, Umber Brown, and Zinc White. For commercial use, they are available in aluminum "weathering" copper look; Copper Penny ("new" copper look); and Antique Patina ("weathered" copper look). Reinke Shakes are also manufactured in 16-ounce solid copper shingles. For more information see booth number E1 or circle #59 on the reader inquiry card.

ThermaFoam offers R-Control Building Panels, an exterior wall and roofing system for home use which provides superior insulation and strength. Panels have no studs but are two to four times stronger than conventional framing and cut energy consumption in half. For more information see booth number D15 or circle #40 on the reader inquiry card.

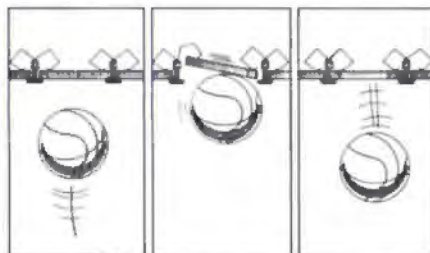


Gabions, a specialty of **Craig Olden, Inc.**, are rectangular compartmented wire baskets filled with select stone used to build retaining walls, channel lining, lake edging, and other erosion control structures. Gabions look and work better than most other methods and can be built with less cost and in less time. For more information see booth number T15 or circle #60 on the reader inquiry card.

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ASC Pacific	8	Temple Eastex	27
Assoc. Admin. & Consultants	37	Texas Gas Utilities	89
Assurance Services	86	Thoro System Products	24-25
Barrett Industries	87	Tribble & Stephens . Inside Front Cover	
Contract Design Center	96	University Co-Op	78
Robert Cook	84	U.S. Intec	15
Hugh M. Cunningham, Inc.	30	UT Press	76
Custom Building Products	10	Versatile Software	32
Dallas AIA Bookshop	100	Won-Door	18
Dallas Market Center	17		
Dean Lumber Company	11		
Elgin-Butler Brick Co.	2		
Eljer Plumbingware	6-7		
Featherlite Bldg Products	33-34		
Great Southern Supply	83		
GypCrete/Brekke Dist	90		
Harper & Shuman . Inside Front Cover			
HCS Woodtech	93		
Intalite	9		
Jackson's Lemmon Ave. Pottery	26		
Jewell Concrete Products	16		
Krneger	4		
Lifetile	Back Cover		
L. M. Scofield Concrete	6		
Marvin Windows Planning Center	85		
Masonry Institute of Texas	14		
McDonnell Douglas	13		
Miller Blueprint	93		
Negley Paint Co.	3		
Craig Olden, Inc.	81		
Pella Products	20		
Pran, Inc.	29, 31		
ProSoCo, Inc.	95		
Red Cedar Shingle & Handsplit Shake Bureau	95		
Rizzoli Bookstore	74		
Southern Bldg. Code Congress	82		

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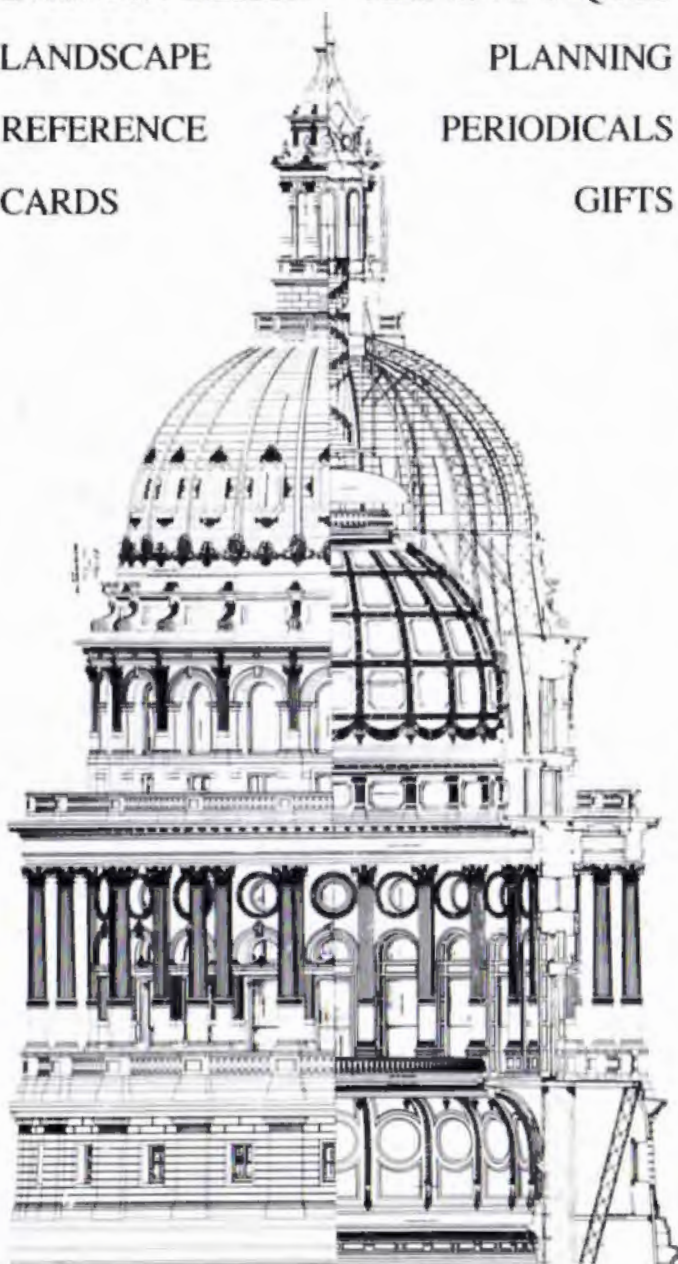
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LOOKING FOR MR. GOODJUROR

This is the time of year that architects everywhere begin the annual pilgrimage toward some autumnal mecca, in pursuit of their own special version of the Holy Grail—the Design Award. Even as I write, my wife Sara Bird and I are winging our way to Lafayette, Louisiana, to join the Louisiana Association of Architects and the whole Gulf States Region of the AIA to simultaneously celebrate design and poverty.

Poverty, because these guys are also hooked up to a petrochemical economy gone awry. They are smiling through their tears and asking me to cheer them up as they view their work in the hard light of day, and hoping there will be some work to view next year as well. Four years ago their convention theme was "Cajun Fantasy." This year it is "Cajun Reality—We're All In De Same Pirogue!"

It seems the average architect always needs a little cheering up after he has subjected his work to the searing comment of *the jury*, and perhaps found his best efforts lacking in peer acclaim. After all that work and photography and graphic design and expense, he or she is just hung out to dry. A form of depression sets in that cannot be cured by anything but laughter.

It seems that only a few of us really understand that the jury never sees our work—only photographs. Sometimes the selections they make seem incredible. Other times they seem exactly right—especially if you are one of the lucky ones. Unfortunately, after the judges have gone home there is no debriefing. They just come into town, judge, and steal away in the night.

It is therefore with malice aforethought that I suggest our noble profession fall into step with the rest of society and require design juries to submit to

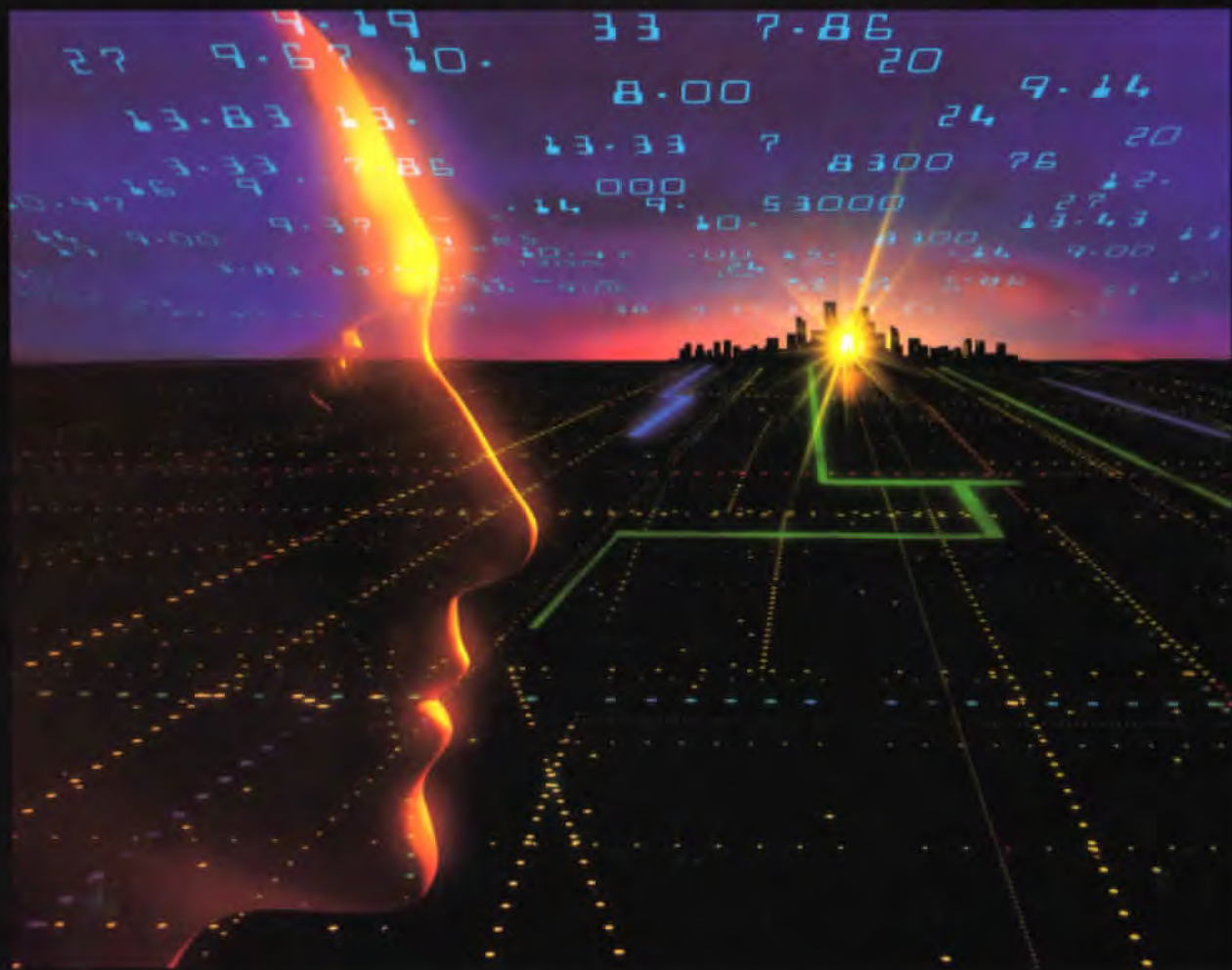
tests that assure us they are drug-free. There are real possibilities here. Sugarless gum now comes with baseball cards that have pictures of all the diabetic baseball players discovered through urinalysis. We might discover that the work of some of our most revered designers only looks good to those in a chemical haze. But back to our jurors: if they provide drug-free samples, we could even start up a little business on the side, selling the untested portions to professional athletes or government employees in dire need of same.

Where does one find juries these days? My friend Jack Hartray, FAIA, says the tradition in Christian countries is that wise men come only from the East. Yet the Cajuns in Louisiana imported three Dallas colleagues to do the dirty work. Practically an act of heresy! So, where does TSA get its jurors? From the yellow pages, I think—listed under "J."

I am reminded of a design "wake" I presided over in South Carolina a decade or so ago. The jury there was from New York City, chaired by that hierophant of Modernism, Gordon Bunshaft of the SOM New York office. They made *no* awards, thus leaving me with an audience of 30 seething-mad architects. They had only to be reminded that Gordon had hauled buns but left them the shaft, to get them on the road to life again.

In truth the South Carolina product of that day was still wrapped in the vestiges of colonialism. Perhaps they had discovered Post-Modernism and didn't know it—or maybe they never left it. But then, the jury didn't know either. Take heart—can Post-Colonialism be far away? —

Dave Braden, FAIA, is a partner in Dahl/Braden/PTM, Dallas.



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