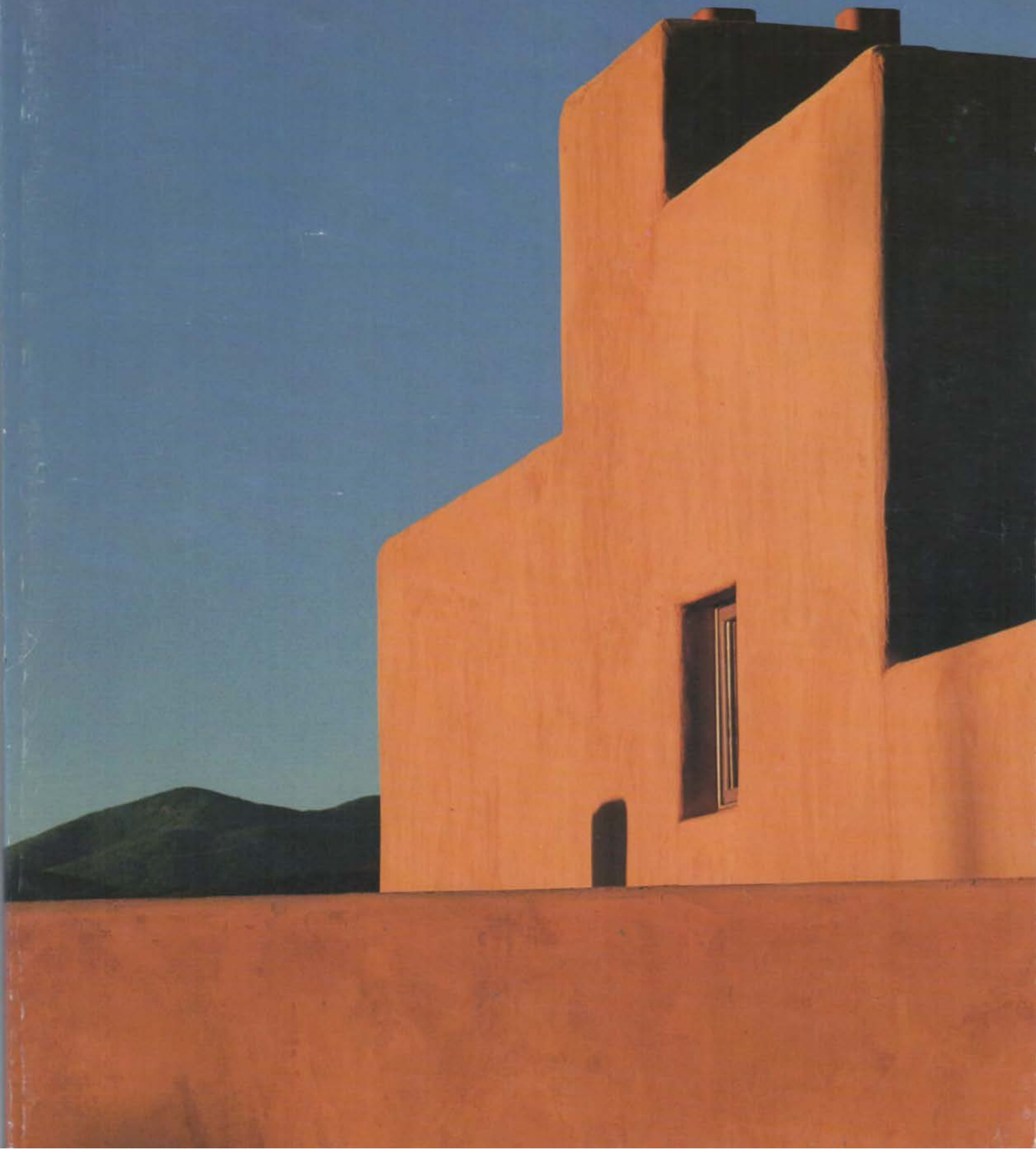


TEXAS ARCHITECT

ARCHITECTURE INTERIORS PLANNING DESIGN

NOVEMBER · DECEMBER 1990

FOUR DOLLARS





THINK IT'S BEAUTIFUL NOW? YOU HAVEN'T EVEN SCRATCHED THE SURFACE

Sure it's gorgeous. And the sophisticated beauty you see on the surface runs all the way through, so maintaining that smooth finish is as easy as an occasional polishing. But it's also extremely versatile, easily accessible (it's made right here in Texas), and it's backed by a 10-year limited warranty.

You may not have expected that kind of practicality from such an elegant countertop. But that's why we named it The Solid Solution™. Because it's the solid surfacing solution to your kitchen and bath remodeling problems. For more information, call:

1-800-433-3222
in Texas 1-800-792-6000

WILSONART
BRAND DECORATIVE LAMINATE

Bringing new solutions to the surface™

Color it!



Ask for Corian® ... the ORIGINAL Acrylic Solid Surface Material.
Don't Accept Polyester Look-Alike Copies. Invest in QUALITY!

Distributed By: The Conrad Company
15150 Sommermeyer, Suite 100 • Houston, Texas 77041 • 713/896-0932
2110 Hutton Dr., Suite 108 • Carrollton, Texas 75006 • 214/620-2822



NEW! Custom Colorful Designer *Kitchen Sinks*

- 14 Different Shapes
- 5 Corian Colors
- Over 400 Design Possibilities

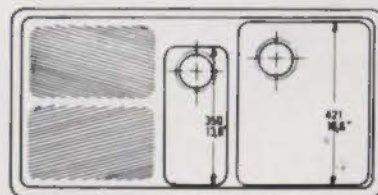
With all of these choices, there's bound to be a Corian Sink Arrangement to fit your original kitchen design specs.

With over 400 different shape combinations of single, double or triple bowl sinks that can be integrally mounted and colorfully coordinated with Corian countertops, mix and match with abandon to get EXACTLY what you want!

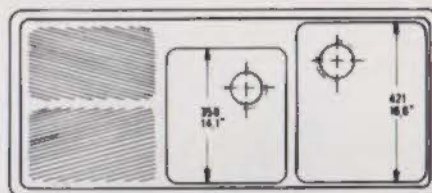
Now, Corian offers the largest selection of Kitchen Sinks available **anywhere**, plus a full line of designer bathroom sinks.

Contact The Conrad Company or your nearest quality kitchen and bath dealer for details.

Corian: Custom-crafted specially to suit your kitchen project



Available in single, double, or one-and-a-half sinks; drop-in, or totally integrated, Corian sinks and worktops for total design flexibility.



Specification:

Corian sinks and drainers can be totally integrated into kitchen worktops of solid non-porous Corian. They can also be fitted into other types of worktops. Each bowl has an outlet suitable for waste disposal unit or basket strainer waste. Overflow outlets can be fitted if required.



On the cover: House in Santa Fe, designed by Lake/Flato Architects; photograph by Bill Kennedy

EXPORT ARCHITECTURE



Export Architecture 43

The late-'80s crash of the state's economy and its slow recovery have had a long-lasting effect on architects who have kept their practices alive. Increasingly they are practicing in locales across the U.S. and in countries both familiar and exotic. A portfolio of recent work examines diversity of design and context.

Where Are They Now? 53

Where are the Texas architects who left in the 1980s? They are all doing well elsewhere, but some say they will return.

DEPARTMENTS

NEWS	12
SURVEY	66
Editor's Note	5
Letters	9
4th Annual CAD Advertising Section	72



Lessons of the Anasazi 54

In the Four Corners region, a land rich with Native American culture, lie ruins of ancient communities that found surprisingly advanced ways to mitigate their harsh surroundings. Their elaborate and beautiful masonry construction, even in ruin and only partially excavated, demonstrates a design response in touch with the land that remains valid today.



Export Interiors 60

A regular department of *Texas Architect* adds three major projects to the issue theme. A grand San Diego theater has been transformed into a bookstore; a Canadian bank has added a new tower and new interiors to its headquarters; and Trammell Crow has built a Spanish-influenced office building in Scottsdale.

For more information on Carian or The Conrad Company, circle 1 on the reader inquiry card.

Follow Your Instincts.

When you were little, what kinds of materials did you choose to build with? You probably started off with toy brick and rocks—masonry...well, sort of. Later, you moved on to the real stuff.

Have you ever asked yourself "why?" Why masonry? Perhaps it was instinctive. Because masonry is resilient. Sturdy. Tough. You just knew, right from the beginning, that you could create anything with masonry. Any shape. Any size. A fort. Tall buildings. The most elaborate castles.

Guess what. You still can! Masonry's natural beauty, its building qualities, its natural insulating properties make it the perfect choice for your next building project. It's your chance to be a kid, all over again.

Build it with masonry and it will be beautiful, functional, and lasting.



And you will be proud...



and want to build another one.



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

For more information, circle 4 on the Reader Inquiry Card.

TEXAS ARCHITECT

NOVEMBER-DECEMBER 1990 VOLUME 40 NUMBER 6

TEXAS ARCHITECT (ISSN: 0040-4179) is published bimonthly by the Texas Society of Architects, 114 West Seventh, Suite 1400, Austin, Texas 78701. TSA is the official Texas state organization of the American Institute of Architects (David Lancaster, Executive Vice President). Copyright 1990 by the Texas Society of Architects.

Joel Warren Barna
EDITOR

Ray Don Tilley
PUBLICATIONS DIRECTOR

Teri Termeer Wood
ADVERTISING DIRECTOR

Kimberly J. Burns
MEMBERSHIP DIRECTOR

Lou Hartness
CONTROLLER

Linda Langan
CIRCULATION ASSISTANT

Niko Letanic
EDITORIAL INTERN

TSA PUBLICATIONS COMMITTEE

Willis Winters, AIA, Dallas (chairman); Natalie L. Appel, AIA, Houston; Lawrence H. Connolly, AIA, Midland; Jeffrey C. Fetzer, AIA, San Antonio; Vincent Hauser, AIA, Austin; Gilbert Hoffman, AIA, Houston; Nexus Infanzon, AIA, Dallas; Craig Kubner, AIA, Arlington; Sue Ann Penherton-Haugh, AIA, San Antonio; Robert Stenbomer, AIA, Austin

CONTRIBUTING EDITORS

David Dillon, Dallas; Stephen Fox, Houston; Larry Good, FAIA, Dallas; Douglas Harvey, AIA, San Antonio; Barbara Koerble, Fort Worth; Gerald Moorhead, AIA, Houston; Lisa Stillson, Austin; David Woodcock, AIA, RIBA, College Station

TSA OFFICERS

Jim DuBo, AIA, Amarillo, President; Bill D. Smith, FAIA, Dallas, President-elect; Duncan B. Fulton, AIA, Dallas, Vice President; Randall Gideon, AIA, Fort Worth, Vice President; Logic Tabata II, AIA, Houston, Vice President; Thomas E.M. Wheat, AIA, San Antonio, Vice President; David Messersmith, AIA, Midland, Treasurer; Leonard Nordell, AIA, El Paso, Secretary; David Lancaster, CAE, Austin, Executive Vice President

TSA BOARD OF DIRECTORS

Richard Buzzard, AIA, Abilene Chapter; John D. Abbott, AIA, Amarillo Chapter; Earl Nebitt, AIA, Austin Chapter; Charlie Barris, AIA, Brazos Chapter; Bill T. Wilson II, AIA, Corpus Christi Chapter; Richard E. Morgan, AIA, Dallas Chapter; James A. Wofford, AIA, El Paso Chapter; Harvey Youngblood, AIA, Fort Worth Chapter; Robert A. Brooks, AIA, Houston Chapter; Rudolph V. Gomez, AIA, Lower Rio Grande Valley Chapter; Danny D. McLarry, AIA, Lubbock Chapter; Gerald Bratz, AIA, Northeast Texas Chapter; Randall Ramsour, AIA, San Antonio Chapter; Charles E. Bullock, AIA, Southeast Texas Chapter; Joseph Ray, Jr., AIA, Waco Chapter; James W. Riggan, AIA, West Texas Chapter; Don G. Daugherty, AIA, Wichita Falls Chapter; Dr. Bill J. Priest, Dallas (Public Member)

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

Subscription price is \$12.00 per year for TSA members, \$21.00 for nonmembers with addresses in the continental United States. Reproduction of all or part of editorial content without written permission is prohibited. Use of names and images of products and services in either editorial or advertising does not constitute an endorsement by TSA or AIA, nor does comment necessarily reflect an official opinion of either organization. TEXAS ARCHITECT is indexed by the Avery Index of Architectural Periodicals, available in major libraries.

Exporting expertise and experience

THIS ISSUE OF *TEXAS ARCHITECT* appears in time for the Annual Meeting of the Texas Society of Architects in Dallas, October 25-27. The Annual Meeting marks the end of TSA's 51st year, and thus it presents a psychological and organizational challenge: How does an association follow a 50th anniversary? Charles Gallatin and Lee Bash of the TSA Annual Meeting and Products Exhibition staff, working with Jan Pittman of RTKL Associates and her team of volunteers from the Dallas Chapter/AIA, have shown how it can be done. Building on the theme "Beyond Convention" (the logo is at right), they have assembled programs and functions that focus on TSA today, as well as on the professional and aesthetic challenges of the coming decade.



For the convention issue of *Texas Architect* last year, we looked back as well as inward, presenting profiles of 50 firms and individuals who had made important contributions to architecture in Texas since the founding of TSA as a professional society 50 years before. For this year's issue, we follow the lead of the convention organizers, looking forward and turning our attention outward to the world beyond our borders.

Our main feature, "Export Architecture," presents 16 projects—houses, banks, office buildings, an educational center, an artist's studio, a church, and a resort—by 15 large, medium-sized, and small firms from around Texas. As a group, perhaps the most interesting among these projects are buildings in the central business districts of cities—Birmingham, Cincinnati, Washington, D.C., Albuquerque, Charlotte, Salt Lake City—across the U.S. Out-of-state architects, it is often said, get the best jobs in Dallas and Houston and San Antonio; it is startling to see just how much impact Texas architects are having on urban areas around the country, where they represent the out-of-state expertise. In our Interiors section, we similarly present projects in Toronto, Scottsdale, and San Diego. Among the rest of the featured projects, one is in Hong Kong, one in China, one in Japan, one in Mexico, one in Turkey; these international projects show the results (as Randle Pollock of Houston points out in his story in our Survey section) of 30 years of work building contacts and connections and reputations for firms and individuals throughout Texas. And they represent the best hope of architects around the state who look to a future of success beyond the borders of Texas in an expanding global marketplace.

We hoped, in planning this issue, to present even more projects than we have done, but the exigencies of schedule and shifting political conditions interfered. RTKL Dallas's giant Tower City project in Cleveland Ohio, for example, couldn't be photographed in time; CRSS's U.S. Embassy in Yemen couldn't be reached to be photographed at all (although the architects' scouting slides are intriguing); Peter J. Zweig's oil-exploration-platform hotel in Singapore won't be finished for a couple of months; projects by Ede Nemeti and The Whitney Group, both of Houston, won't be done until next year. Our next focus on export architecture, even though it is as yet unscheduled, already shows considerable promise.

G.K. Chesterton said that travel narrows the mind. The feature story by contributing editor Larry Good, FAIA, that begins on page 54 is the perfect answer to Chesterton's dictum. It documents a trip by "The Architects Enclave," a group of Dallas practitioners who took time off from their usual head-to-head competition to study, photograph, and draw the enigmatic ruins of the Anasazi people who once lived where Colorado and New Mexico meet Arizona and Utah. What emerges from Good's careful tying together of plans and masonry techniques and agricultural artifacts is a picture of an amazingly complex and accomplished culture, now mysteriously vanished. At the same time, Good's story shows the virtue of travel to another place, amid the reminders of another time; travel, by people who are paying attention, stretches the imagination. In a world that more and more calls on Texas architects to join in, that's a valuable lesson.

Joel Warren Barna

NONSTANDARD DE REQUIREMENTS AT DESERT

*Bow Spring Steel Joists
Desertaire Elementary School
El Paso, Texas*



SIGN IS ONE OF THE AIRE ELEMENTARY SCHOOL.

Bow string steel joists were the order of the day for the designers of Desertaire Elementary School. They wanted a multi-purpose room that was not only functional but architecturally interesting and attractive as well.

We filled the order for those joists. We're the largest supplier of steel joists in the country and we provide more than a dozen nonstandard designs, the most in the industry.

That's a lot. But then we've been making nonstandard joists for a long time. And the manufacturing expertise we've developed over the years, plus our large inventory of steel, enables us to make them quickly and economically.

And the earlier we get involved in the design stages the better for the project. Because our experienced engineers can assist the building's designers, and bring the end product in at less cost and more quickly than could be done with traditional methods.

So when you're designing your next project, think of Vulcraft nonstandard joists. They give you the opportunity to expand your design possibilities while retaining the advantages of steel joist construction. And those advantages are many.

Vulcraft joists are strong, yet lightweight and easy to erect. And they can be delivered to your site when you need them. In short, they meet all the requirements for a truly outstanding product.



Gable



Scissor



Offset Double Pitch



Arched Chords

VULCRAFT

A Division of Nucor Corporation

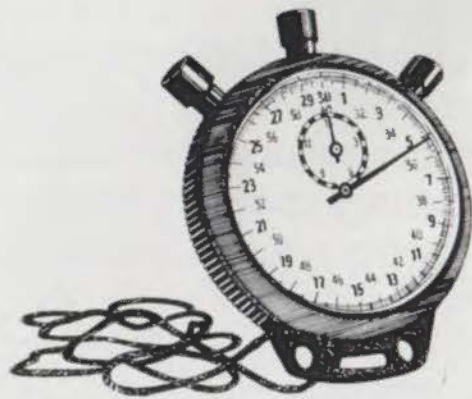
PO Box 637, Brigham City UT 84302 801/734-9433; PO Box F-2, Florence, SC 29502 803/662-0381; PO Box 169, Fort Payne, AL 35967 205/845-2460; PO Box 186, Grapeland, TX 75844 409/687-4665; PO Box 59, Norfolk, NE 68701 402/644-8500; PO Box 1000, St. Joe, IN 46785 219/337-5411. Architect: Alvidrez Associates, Inc., Structural Engineer: Robert Navarro and Associates; General Contractor: Arrow Building Corporation. Steel Fabricator: Ramsey Steel, Steel Erector: River Bend Crane & Rigging, Inc.

For more information, circle 6 on the Reader Inquiry Card.

How most insurance programs measure claims processing time

JUNE	JULY	AUGUST
1 2	1 2 3 4 5 6 7	1 2 3 4
3 4 5 6 7 8 9	8 9 10 11 12 13 14	5 6 7 8 9 10 11
10 11 12 13 14 15 16	15 16 17 18 19 20 21	12 13 14 15 16 17 18
17 18 19 20 21 22 23	22 23 24 25 26 27 28	19 20 21 22 23 24 25
24 25 26 27 28 29 30	29 30 31	26 27 28 29 30 31

How the TSA Insurance Program does



Most insurance programs can't pass the test of time. They fail when it takes weeks and months to handle your claim. They fail when they treat you like a number with a problem.

The TSA (Texas Society of Architects) Insurance Program, however, passes the test of time with flying colors. Among the program's features:

- 48 hour average claims turnaround time
- A courteous and caring staff that treats you like a person, not a number
- Choice of three deductible options
- Office hours from 8 a.m. to 8 p.m. central time
- Controlled by active AIA members as Trustees

It's your time and your money. If your insurance program isn't giving you the service you pay for, it's time to look into the TSA Group Insurance Program.

For more information, call Kathleen McDonnell or Eric Shirley at:



Association Administrators & Consultants
 19000 MacArthur Boulevard, Suite 500
 Irvine, California 92715
 1-800-854-0491 Toll Free

NOW TWO CONVENIENTLY
 LOCATED STORES . . .

MILLER

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



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

... TO SERVE BETTER THE
 AUSTIN PROFESSIONAL!

Circle 5 on the reader inquiry card



**Firestops Smoke seals
 Firesproofing**

**THE SOLUTION
 FOR PASSIVE
 FIRE PROTECTION
 PROBLEMS**



14425 TORREY CHASE BLVD.
 SUITE 350
 HOUSTON, TX 77014

713/583-7294

800/777-8393

Circle 3 on the reader inquiry card

For more information, visit us at booth 222 in Dallas, or circle 7 on the reader inquiry card

CRSS White House stands

A SHORT ARTICLE in the July/August 1989 News section reported that CRSS was planning to vacate the 1111 West Loop South building. It also mentioned that one of the options being considered was to have the building razed.

Since the time your article was published, plans for the building have changed. CRSS employees will continue to occupy the building and there are currently no plans for destruction of the White House office.

Christine E. Schweiger, CRSS Inc., Houston

Dallas Zoo Wilds of Africa credits

CREDITS FOR the Wilds of Africa, presented in the September/October issue, were incorrect. The architect for the Wilds is Herbert Riemer Associates of New York, under contract with the City of Dallas, with work funded by city bonds. F&S Partners of Dallas, under contract with the Dallas Zoological Society, is the architect for the privately funded Jake L. Hamon Gorilla Conservation Research Center, an exhibit within the Wilds. Jones + Jones, Architects and Landscape Architects, of Seattle, is F&S Partners' principal collaborating associate; Johnpaul Jones is the principal designer.

WHY USE LESS THAN THE BEST FOR YOUR BEST?

WE ARE A PROVEN FACTOR!



AUSTIN: Classic Marble 512/837-9260

DALLAS: Goodall Distributors Inc. 214/243-3474

HOUSTON: Southwest Kitchen & Bath Systems 713/682-0021

Circle 12 on the reader inquiry card

Craftsmanship

Quality, elegance & integrity
in timber-frame joinery
in Texas since 1983.



Route 7, Box 8383
Nacogdoches, Texas 75961
(409) 564-9465

Please send \$2 for color brochure.
Circle 10 on the reader inquiry card

Expect the Unexpected!

The Unexpected...You take risks in every aspect of your practice. Assurance Services, Inc., can help you manage the risks associated with your profession. ASI has 14 years of experience with liability insurance and an unexpected knowledge of the architectural practice. You can be assured of professional advice and support from ASI, TSA's commended source for liability insurance and information, since 1981. When you think of liability insurance, think of us. Call Steve Sprowls or Connie Hatch today.



Assurance
Services, Inc.

9020-1 Capitol of Texas Hwy. N, Suite 150
Austin, Texas 78759
(512)345-6006 (800)876-3278



For more information, visit us at booth 631 in Dallas, or circle 9 on the reader inquiry card

EVERGREEN™

The first glass designed



GLASS by LOF

from the inside out.



More than a new glass color, a new glass breakthrough that embraces a revolutionary concept.

EverGreen Glass. The only architectural glass created with the interior environment in mind. A soothing green tint that blocks 78% of the UV light, transmits 66% of the visible light, yet offers nearly 20% less solar heat gain than other tinted glasses on the market today.

EverGreen Glass. Offering a crisp, clean view from the inside out. And a cool, comfortable feel from the outside in.

EverGreen Glass. One of the many new light- and heat-managing innovations from Libbey-Owens-Ford. Makers of the new first family of glass.



A member of the Pilkington Group

light years ahead

© 1990 Libbey-Owens-Ford Co.
EverGreen™ Glass is a trademark of
Libbey-Owens-Ford Co.

For more information, circle 10 on the Reader Inquiry Card.

DMA to begin construction 12

DALLAS Edward Larrabee Barnes has finished design of a major addition to the museum that was built to his original design in 1983.

Art deco library demolished 13

FORT WORTH Local preservationists have lost the battle to keep Joseph R. Pelich's 1938 Public Library from becoming a parking lot.

UT gym gets partial reprieve 13

AUSTIN University President William Cunningham recommends razing part of Anna Hiss Gym to make way for a new molecular biology building.

Founders Park holds public forum 13

HOUSTON Developers and planners met with a broad cross-section of citizens interested in plans to transform 600 acres of the inner city.

Of Note 13

Calendar 18

Only seven years after completing the original, Edward Larrabee Barnes has designed a new addition to the Dallas Museum of Art.



DALLAS

Work to begin on DMA addition

TO MEET INCREASING DEMAND for large, flexible temporary galleries as well as space for its permanent collection, the Dallas Museum of Art has completed design of a \$30-million, 130,000-square-foot expansion. Edward Larrabee Barnes is continuing as architect; Booziotis & Company of Dallas is consulting architect, and J.W. Bateson of Dallas is general contractor. Ground-breaking is scheduled for mid-October.

Although the building shell and massing follow very closely Barnes's master plan for the DMA, its program will be quite different. Director Rick Brettell wants to make the public more aware of what happens behind the scenes. He visualizes the museum as a complete institution and outreach program. As a result, the addition will introduce visitors to the institution's diversity.

On the ground floor will be temporary galleries and the new main entry and public facilities. The museum's lack of a focal entry is being corrected with a soaring three-story orientation space and grand stair, which will draw visitors out of the relentless flow of the ramping spine and will allow them to plan their visit before being thrust into it.

The second floor will be devoted to offices and classrooms, while the third floor will house an expansion of the permanent collection. Storage facilities will occupy the basement. Parking displaced by the addition will be recovered through three-and-a-half levels of below-grade parking under the new wing. An arrival court with an orchard

planting will lie between the addition and Woodall Rogers Freeway.

Although perhaps not discernible as such to the casual visitor, the addition constitutes a fifth module in the DMA's composition of disciplined architectural forms. Like the original four, it is clad in horizontally banded Indiana limestone, with a similar vocabulary of openings for natural light. To mark the primacy of the north entry over both the Flora Street motor court and the Ross Avenue plaza entry, Barnes has designed a rectangular tower that rises 30 feet above the roof of the addition. Although the tower, with its lunette window, might seem at first to be a bit of postmodern cliché that is foreign to the rest of the building, it has been improved in lively interaction between architect and client. The tower will contain vertical circulation, the board room, and the 45-foot-high Tower Gallery. The lunette window, serving as a lantern from the freeway, is another version of the barrel vault, which has become a symbol for the DMA.

The addition, named the Hamon Building after its primary benefactors, is scheduled to open in 1992. This is probably not the final phase of construction for the museum on this block. Barnes recently completed long-range massing studies illustrating the possible form of ultimate build-out on the site.

R. Lawrence Good, FAIA

R. Lawrence Good is a principal of the Dallas firm Good, Fulton & Farrell Architects.

City loses landmark 1938 library

DESPITE A CAMPAIGN by local preservationists and an offer from its owner to lease it to the City of Fort Worth for two dollars per square foot annually, the 1938 Public Library (right), designed by Joseph Pelich, met with demolition in late September.

The classical moderne landmark occupied a wedge-shaped corner site in the central business district's southwestern sector. Heirs of the original donor won ownership of the property after the city broke deed restrictions when it converted the library to offices in 1978.

Local preservationists now fear for other historic buildings on the same block, which, once anchored by the library, now border a parking lot.

Ray Don Tilley



Chris Korman

Anna Hiss: Symptom of decline?

A COMPROMISE has prevented the total demolition of Anna Hiss Gymnasium (designed by Herbert M. Greene in 1931) at UT Austin, which was threatened earlier this year by a proposal to construct a new molecular biology building on the gym's site (see "Of Note," *TA* July/Aug 1990). In August, President William Cunningham decided on an alternative scheme that preserves all but a swimming-pool wing of the building. The loss of the pool, however, will destroy the intimate interior courtyard that it defines along one side.

The building was saved from total demolition by an outpouring of letters and editorials from a loose coalition of preservationists; architecture students; groups that depend on the gym's facilities, such as ABLE (a student group for handicapped rights) and the drama and kinesiology departments; and concerned individuals. While they managed a partial victory, the controversy surrounding the fate of Anna Hiss raises important questions about the future development of the state's largest university.

The university's lack of a master plan that addresses anything more than a list of probable needs stands in the way of planning the future face of the campus. UT has long since outgrown its last master plan, developed in 1933 by Paul Philippe Cret.



Chris Korman

Since that time, the university has grown in all directions and few architects have considered the ensemble when designing individual buildings. If a master plan existed, the furor over the fate of Anna Hiss might not have been necessary. Without a plan, the fabric of the campus will continue to erode.

Cret's 1933 plan offers hopeful advice. He calls for a "sensitivity to open spaces and the volume of buildings facing these spaces . . . and the avoidance of the monotony and the 'institutional' character inherent to the repetition of similar units." Cret went further to advise the regents that "to preserve the spirit of the plan . . . involves the duty to see farther away than the request of this or that department. It also requires the sacrifice of individual views of the future members of the Board, to the policies fixed by the present one."

Lila Stillson

Contributing Editor Lila Stillson is curator of the UT Architectural Drawings Collection.

600-acre area between downtown and Montrose Boulevard, including the historic and rapidly deteriorating black neighborhood called Fourth Ward, the middle-class Temple Terrace neighborhood, and the Allen Parkway Village public housing complex. Downtown property owner Cullen Center, Inc., has joined American General Corporation, an insurance company with

"News," continued on page 16

OF NOTE

Trinity recreation fields completed

A seven-acre, \$10-million expansion for playing fields and a jogging track at Trinity University in San Antonio is complete (below). The project survived opposition from residents of the Monte Vista Historic District, who said the



Don Studdiford

29 homes it displaced represented major degradation of the neighborhood (see "News," *TA* Sep/Oct 1989).

DIFFA chairs

The Design Industries Foundation for AIDS/Houston asked artists and designers

across the U.S. to design chairs for a Sept. 14 benefit auction at INNOVA (above, l-r; chairs by William F. Stern & Associates, Architects; artist Perry House; and graphic artist Michael Strickland).



Ken Calhoun

Texas A&M cited for leadership

The American Association of University Administrators named Texas A&M's College of Architecture, led by Dean Michael M. McCarthy, as the best leadership team at a public university in AAUA's first national competition.

Southern Living cites Welch

In its October feature "The Southern Home," *Southern Living* recognizes Frank Welch, FAIA (right), of Dallas as one of three architects who have had a significant influence on Southern architecture in the past 25 years.



Nov/Dec quote:

"Richard Neutra used to say . . . that nothing would give him a greater delight than when he would go up to his bedroom, which was a tiny cell, European monastery-style, and . . . take the stack of 8x10 black-and-white glossy prints I would deliver to him that day and then with his grease pencil start retouching pictures and making notes as to cropping pictures for a future master file set which would be in his file and my file. He learned so much, he used to say, about his own design."

— Julius Shulman, *Offramp*, Fall 1990

Founders Park hears citizen needs

COMMUNITY ACTIVISTS met with sponsors and planners of the proposed Founders Park development, Aug. 18-21, for talks that ranged from heated denunciation to calm analysis of financing and infrastructure.

Founders Park is a massive residential and commercial redevelopment plan for a



Twenty years later you could still feel good about your heat pump...

More home owners are feeling good about their heat pumps. They enjoy the year-round energy savings, and safe, clean, quiet comfort. And they are enjoying it longer.

Two different surveys of residential heat pump owners confirm the median service life of heat pumps is 19-20 years.* Many report that their heat pumps ran for 15 years without repairs.



The oldest heat pump from the survey had just been retired after 26 years and was still operational.

It will pay you to go with a heat pump in your home. Ask the experts at the Electric Energy Ad Council about the heat pump options for your climate. It's a decision you could feel good about for years.



Electricity. The better energy choice.

Write to us: EEAC • P. O. Box 7428 • Beaumont, Texas 77726-7428

*Research sponsored by the Electric Power Research Institute. Median service life is the age at which 50% of the heat pumps were still in service.

For more information, circle 14 on the Reader Inquiry Card.

Define Space—With Moss



TENSION FABRIC EXHIBITRY

Lightweight modular components create:

- Total Exhibit Environments
- Entrance Gateways
- Theatres
- Private Selling Spaces
- Display Areas
- Signage Systems
- Ceiling Systems

Moss

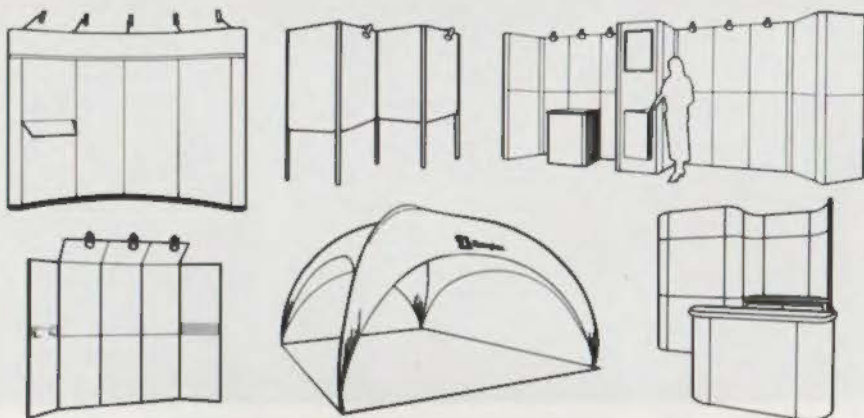
• STANDARD • CUSTOM • RENTALS

DISTRIBUTED IN THE SOUTHWEST BY



10710 N. Stemmons • Dallas, TX 75220 • 214-358-0400
 3905 Richmond • Houston, TX 77027 • 713-627-0204
 5555 N. Lamar, Suite C-104 • Austin, TX 78751 • 512-459-9711
 Or call 1-800-486-0402 for more information.

Circle 15 on the Reader Inquiry Card.



One stop shopping for all your trade show and exhibit needs.

We offer the Southwest's largest variety of trade show exhibitry, including rentals, graphics and accessories. Come see all your options at one of our convenient showrooms.

The EXHIBIT STORE

TRADE SHOW EXHIBITS AND DISPLAYS

10710 N. Stemmons • Dallas, TX 75220 • 214-358-0400
 3905 Richmond • Houston, TX 77027 • 713-627-0204
 5555 N. Lamar, Suite C-104 • Austin, TX 78751 • 512-459-9711
 Or call 1-800-486-0402 for more information.

©1990 The Exhibit Store

NEWS

continued from page 13

major land holdings at the east end of the proposed development, and Ayrshire Corp. in proposing the scheme.

Founders Park's proponents say the development will bring 2,500 units of single- and multifamily housing to the edge of downtown, along with 440,000 square feet of retail space and 1.3 million square feet of offices. Building it, they say, would require clearing Allen Parkway Village and most of Fourth Ward. Financing, proponents say, would require creating a tax-increment district; one-third of the proceeds would be used to create 1,200 units of public housing (most of them outside Founders Park) to replace those lost. Proponents also asked city officials for the right to acquire property through eminent domain. Neighborhood groups and historic preservationists have opposed the plan, charging it would displace thousands of residents and destroy a major part of the city's historic fabric.

Miami-based Andres Duany and Elizabeth Plater-Zyberk had been engaged to design the master plan and to conduct a community charrette. As the July date for the charrette approached, however, Duany and Plater-Zyberk withdrew. Founders Park officials announced a new date and a new planning team: Sikes, Jennings, Kelly & Brewer of Houston and Carr, Lynch, Hack and Sandell of Cambridge, Mass.

The opening session of the charrette, Aug. 18, attended by 300 people, focused on a presentation of the Founders Park goals; it was punctuated by angry statements from those opposed to the project and particularly to the use of eminent domain by the developers to gain access to property.

The next day, the group broke up into workshop sections, in which civic, business, and property-owner representatives met with the planners to discuss their visions of the community and neighborhood, the conditions necessary to gain community support for the program, land-use and urban-design standards, the proposed tax-increment district, the use of eminent domain, the creation of affordable housing, and crime prevention. Planning-team members asserted that developers would use selective development to reclaim deteriorated properties, not wholesale condemnation. They proposed a number of options for links within the district, density and siting of commercial and residential development, and preservation.

A steering committee of community-group leaders, landowners, businesspeople, and city officials met with the planners through September. *John Focke, FALA*

John Focke, FALA, is a principal in Ray Bailey Architects, Inc., of Houston.

"News," continued on page 18

Fuel for thought.

"Natural gas lets me plan for lower operating costs."

Choosing natural gas is a sharp idea if you're looking to cut your maintenance expenses.

Today's gas appliances and furnaces are not only less expensive to operate than those powered by electricity, they're also more reliable and virtually maintenance free.

As for comfort, natural gas heating is something everybody can appreciate. It provides warmth for the tenants and still keeps operating costs at a comfortable level.



"I just want to design as efficiently as possible."

While most construction costs are rising, natural gas installation cost is falling.

With new flexible piping made of corrugated stainless steel, installation costs can drop by up to 50% or more.

And advanced technology hydro-heating systems now offer both reliable, low-cost heating *and* water heating.

Moreover, you can preserve the integrity of the design with an adaptable natural gas system, a comforting thought.

★ **Texas Gas Utilities** Arkla Energas Entex
Lone Star Gas Southern Union Gas

For more information, visit us in booth 434 in Dallas, or circle 17 on the Reader Inquiry Card.

CALENDAR

Campus Continuity: Preservation

The Texas Tech College of Architecture will hold a symposium on the preservation of educational buildings in the U.S. and Mexico. Speakers will address diverse topics related to campus history, protection, and planning. Texas Tech (806/742-2128), Nov. 15-16

Bertrand Goldberg in El Paso

After a September lecture by Thom Mayne, the El Paso Chapter/AIA Young Architects Task

Force welcomes Bertrand Goldberg, architect of the 1959 Marina Towers on the lakeshore in Chicago. 915/532-2121, Nov. 29

Concrete: Old and New

David Gebhard, curator of the UC Santa Barbara drawings collection, will present "Concrete—The Image of the New: The Fact of the Old," focusing on Irving Gill's work. Amon Carter Museum (817/738-1933), Nov. 15

"Calendar," continued on page 26



For more information, visit us at booths 505, 507, 604, & 606 in Dallas, or circle 19 on the reader inquiry card

AUSTIN**Marvin Windows Planning Center**

2120 Denton Drive,
Suite 109
Austin, Texas 78758
512/835-9203
Attn: Michael Nied

CORPUS CHRISTI**The Fisher Home Design Center**

800/669-0914

DALLAS**Marvin Windows Planning Center**

2619 Lombardy Lane
Dallas, Texas 75220
214/351-1186
Attn: Ron Burton

FORT WORTH**Marvin Windows Planning Center**

5801 Curzon
Fort Worth, Texas 76107
817/737-8877
Attn: David Reynolds

HOUSTON**Lone Star Plywood and Door Corp.**

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

KERRVILLE AREA**The Fisher Home Design Center**

800/669-0914
Attn: Paul Holland

LONGVIEW**Marvin Windows Planning Center**

1707 Loop 281 West
Longview, Texas 75604
214/759-9675
Attn: Lonnie Robinson

McALLEN, BROWNSVILLE, LAREDO**The Fisher Home Design Center**

800/669-0914
Attn: Bob Garcia

SAN ANTONIO**The Fisher Home Design Center**

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



**SO NATURAL IT'S TAKEN FOR GRANITE
CALL 1-800-93"PAVEX"**

Circle 18 on the reader inquiry card

**MARVIN WINDOWS
UNDERSTANDS
WHAT ARCHITECTS
TODAY REALLY
WANT.**

HELP.

INTRODUCING THE MARVIN

These days you don't have time to do everything you're called on to do.

Yet at the same time, there's no room for error in anything you do.

You're looking for the best products,

the best performance, and the best service. All within budgets that sometimes make Scrooge look like a free-wheeling spend-thrift. Now there's help.

If you're looking for windows, you're probably already familiar with the name Marvin

Windows. The

windows made to order. Now we'd like to acquaint you with a new level of architectural services, also made to order. The Marvin Windows Architectural Division.

This division is made up of skilled specialists,

each able to take a project from its beginning stages

all the way through scheduling, production and shipping. With the personal and professional attention you've already come to expect from Marvin.



AutoCAD® programming is one of our capabilities right here at no charge.

YOU COULDN'T PAY SOME COMPANIES TO DO THIS. WE WON'T LET YOU PAY US, EITHER.

Just look at all the ways you can benefit from this new division.

Using your blueprints and drawings, we'll provide you with accurate specifications and price quotes.



We have a complete nationwide network of architectural specialists available for personal consultations, either in the office or out in the field.

WINDOWS ARCHITECTURAL DIVISION.



our designs to the test. We have the

any project. (We can even help
with your blueprints!)

After specs and quotes are
acceptable, we'll provide shop or
working drawings.

Technical support is provided in
the following ways and more: perfor-
mance standards, test results, code
requirements, product capabilities,
specification writing, and historical
architectural assistance in
product designing.

A call to our Architectural Hot
Line provides immediate technical
information and assistance 11 hours
a day, five days a week. Just call
1-800-346-3363 (in Minnesota,
612-386-792-0099). Transmissions can
also be handled by our fax machine
(612-386-2925).

We've assembled an Architec-
tural Detail Manual that is second
to none among window manufac-
turers. It's available through any of
our distributors and registered in
our name allowing you immediate
access to updates.

And we now have AutoCAD
programming capabilities for the
best in wood window design.

MEET FACE-TO-FACE WITH THE BEST-BUILT WOOD WINDOW IN AMERICA.

Personal service is a big priority at
Marvin Windows.

So to serve you better we've
assembled a nationwide network of
over 40 full-time architectural special-
ists and hundreds of additional highly
trained distributors and salespeople.
Each one can assist you with your
wood window design and usage in
residential, multi-family housing, light
commercial, heavy commercial and
historical projects. If you have a need
for their services, simply call 1-800-
346-3363 and we'll arrange an
appointment for you.



Want one-on-one training or help? We'll
fly you to our main factory and provide
the additional help you want.



One of our most recent projects is the
restoration of the beautiful Baltimore City
Hall. Every window meets or exceeds the
standards of the 1980s, yet with the look
of the 1880s.

Or if you'd care to visit us in
person and receive further training
and information, we offer all-expense
paid travel for architects and engi-
neers to our factory and corporate
headquarters in Warroad, Minnesota.

All in all, you'll find our new
Architectural Division to be the
additional edge you need to get
competitive, professional help without
spending a lot of time at the board or
a dime on extra personnel.

Marvin Windows have always
outperformed the competition. This
is just the latest reason how.



Every Marvin window, whether it's from your custom design or one of our 8,000-plus standard
sizes, is crafted from the finest Ponderosa pine.



MARVIN WINDOWS ARCHITECTURAL DIVISION

**MARVIN
WINDOWS**



Warroad, Minnesota 56763
1-800-346-3363 (In MN, 1-800-792-0099)
Fax: 218-386-2925

To Subscribe

Complete and return the adjacent postage-paid gift subscription card to give a gift that lasts all year.

SUBSCRIPTION ACTION CARD *Give them six issues of TA!*

This year I would like to give a year of *Texas Architect* to the person listed below. (For extra gifts, send photocopies of this card.)

- One year, six issues, \$21 *16% off the cover*
- Student rate, one year, \$15 *38% off the cover*
- Payment enclosed. One free issue on a one-year subscription, 7 in all; or TWO free issues on a two-year subscription, 14 in all.
- Bill me.

Recipient

Title/Position

Firm/School

Type of Firm

Mail Address

City/State/Zip

Your Name

Your Billing Address

Primary business/industry (check only one):

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

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

THIS CARD EXPIRES JANUARY 31, 1991. TEXAS ARCHITECT NOVEMBER/DECEMBER 1990 ISSUE

To Receive Free Product Information

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

FREE PRODUCT INFORMATION *Reader Inquiry Service*

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

Name

Firm/Company

Address

City/State/Zip

Position

Telephone

Please check the appropriate boxes below:

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

Do you write or approve product specifications? Yes No

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

Information Needed for:

Current Project New Building

Future Project Remodeling

Please circle your reader inquiry number(s):

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150

I would also like to subscribe to *Texas Architect*. Please bill me.

THIS CARD EXPIRES JANUARY 31, 1991. TEXAS ARCHITECT NOVEMBER/DECEMBER 1990 ISSUE

To Receive Free Product Information

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

FREE PRODUCT INFORMATION *Reader Inquiry Service*

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

Name

Firm/Company

Address

City/State/Zip

Position

Telephone

Please check the appropriate boxes below:

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

Do you write or approve product specifications? Yes No

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

Information Needed for:

Current Project New Building

Future Project Remodeling

Please circle your reader inquiry number(s):

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150

I would also like to subscribe to *Texas Architect*. Please bill me.

THIS CARD EXPIRES JANUARY 31, 1991. TEXAS ARCHITECT NOVEMBER/DECEMBER 1990 ISSUE

TEXAS ARCHITECT TEXAS ARCHITECT TEXAS ARCHITECT



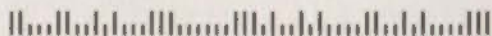
BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

TEXAS ARCHITECT

114 WEST SEVENTH, SUITE 1400
AUSTIN, TEXAS 78701



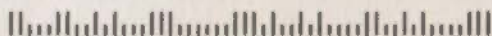
BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

TEXAS ARCHITECT

114 WEST SEVENTH, SUITE 1400
AUSTIN, TEXAS 78701



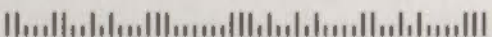
BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

TEXAS ARCHITECT

114 WEST SEVENTH, SUITE 1400
AUSTIN, TEXAS 78701



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

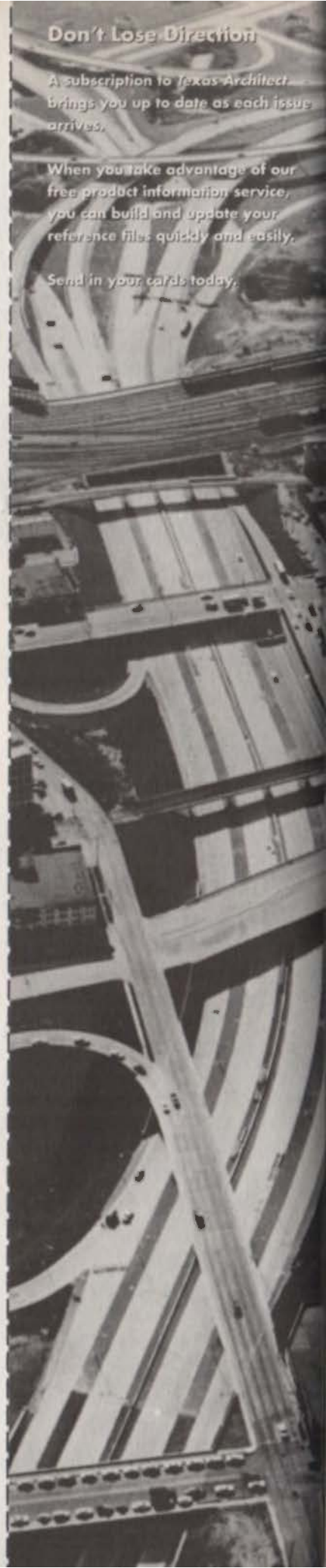


Don't Lose Direction

A subscription to *Texas Architect* brings you up to date as each issue arrives.

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

Send in your cards today.



Some gifts don't last.



Some gifts sound pretty good at first, but they end up on the wrong track.



Some gifts make a big splash at first, but later they collect dust under the sink.



Some gifts look like they'll suit you to T, but then times change.

Some do.

Fashions come and go.

But *Texas Architect* remains the journal of record for coverage of the built environment in the nation's most vibrant region. In 1991, you'll be giving six regular issues of the magazine, plus a special Texas Interiors annual in August.

This holiday season give a *Texas Architect* subscription to your friends, associates, and clients.



Use the postage-paid subscription-order form on the facing page.

"Calendar," continued from page 18

Ricardo Legorreta: Recent Work

Legorreta will lecture at 4:30 in Jessen Auditorium. UT Austin (512/471-1922), Nov. 16

Viennese Interiors

Christian Witt-Doring, Museum for Applied Arts, Vienna, will lecture at 4:30 in Jessen Auditorium. UT Austin (512/471-1922), Nov. 14

Austin/AIA Graphics Exhibition

UT Austin (512/471-1922), Nov. 12-17

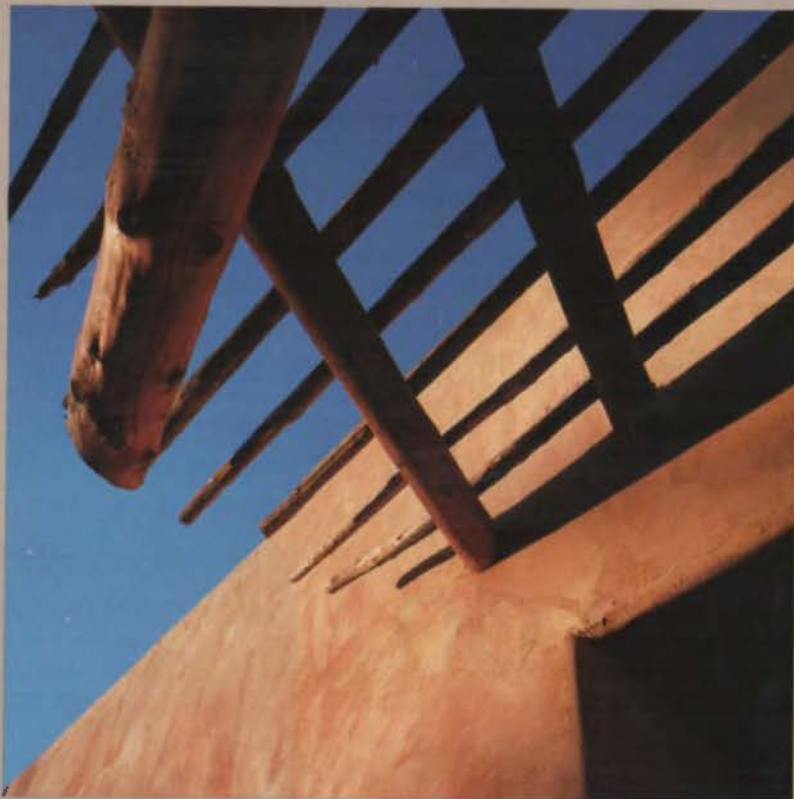
Infusion: Work by Texas Women

This exhibition, cosponsored by Austin Women in Architecture, will be on display in the Mebane Gallery. UT Austin (512/471-1922), Oct. 27 to Nov. 9

Urban Design Competitions

Coordinated by Simon Atkinson, this exhibition will be on display in the Mebane Gallery. UT Austin (512/471-1922), Nov. 12-28

"Calendar," continued on page 28



*Architectural and Interior
Photography*

Bill Kennedy, Photographer

Austin, Texas (512) 263-5304

Circle 26 on the reader inquiry card

KOHLER

Texas Distributors & Showrooms

ARLINGTON

Ferguson Enterprises, Inc. 817/261-2561
2220 Duluth Dr., 75013

AUSTIN

Armstrong Plumbing Supply 512/445-5140
700 East St. Elmo, 78745

Milstead Supply Co.

512/928-1110
8210 Springdale Rd., 78724

BEAUMONT

Coburn Supply Co., Inc. 409/899-9911
Showroom
2912 Eastex Fwy., 77703-4619

Warehouse

409/835-1447
1000 Bowie, 77701-2799

CARROLLTON

Ferguson Enterprises, Inc. 214/446-9800
1415 Whitlock, 75006

DALLAS

Ferguson Enterprises, Inc. 214/761-9333
1502 Slacum, 75207

DENTON

Ferguson Enterprises, Inc. 817/387-3595
1021 Shady Oaks, 76205

FORT WORTH

Ferguson Enterprises, Inc. 817/332-8886
212 Lipscomb, 76104

GALVESTON

Coburn Supply Co., Inc. 409/744-4524
6510 Broadway, 77551-8902

HUNTSVILLE

Coburn Supply Co., Inc. 409/295-8128
402 Phelps Dr., 77340-6330

JASPER

Coburn Supply Co., Inc. 409/384-5213
Hwy. 190 W., 75951-4903

LONGVIEW

Coburn Supply Co., Inc. 214/753-8613
310 W. Methvin, 75601-7323

LUFKIN

Coburn Supply Co., Inc. 409/634-5539
2411 W. Frank, 75901-7807

MESQUITE

Ferguson Enterprises, Inc. 214/289-5351
1112 Tripp Road, 75150

PALESTINE

Ferguson Enterprises, Inc. 214/729-0294
2400 West Reagan, 75801

PORT ARTHUR

Coburn Supply Co., Inc. 409/983-5671
2110 Memorial, 77640-2817

SAN ANTONIO

Armstrong Plumbing Supply 512/344-3013
303 North Park Dr., 78217

TYLER

Coburn Supply Co., Inc. 214/593-8491
600 E. Houston, 75702-8229



Clear Advantage

Profile™ Shower. To get a shower into better shape, look for a better angle. The Profile Shower by Kohler. It gives a bath a spacious, modern look. A clear-cut solution because it can work as a one, two or three-sided shower, in a corner or against a single wall. Profile Shower's heavy tempered-glass doors come in a variety of sizes, with posts and receptor in decorator colors, and all-black gloss hardware. Versatile. Elegant. From all sides, the Profile Shower is a clear improvement.

THE BOLD LOOK
OF **KOHLER**®

© 1989 by Kohler Co.

For more information, circle 27 on the Reader Inquiry Card.

Impressions

Grout Series

We've added another sophisticated palette to our family of grouts—15 subtle hues that complement perfectly the tiles you're installing right now.

Stop by your nearest Custom Building Products dealer for a personal showing.

Our grouts, your talent.
Sheer artistry.



CUSTOM
BUILDING PRODUCTS

13001 Seal Beach Blvd.
Seal Beach, CA 90740
(213) 598-8808
Fax: (213) 598-4008

The Wild Wild West



IT'S TIME TO FACE IT... WITH TWO OF THE BEST SURFACES IN TEXAS.

AVONITE® is the elegance of stone, only more durable. And infinitely more workable. Stone in stone, mosaic, color and metal inlays are all created with the ease of woodworking tools. Floors, walls, desks, counters, signs... the only limit to what you can do with Avonite is your imagination.

PIONITE® from Pioneer, is a creative palette of decorative laminates in 168 colors and patterns. Add to that the infinite possibilities of the Strata II® designer series, pearlescent Patina™ solid core MelCor II®, or your own Pionite design in SpecFX™ and you have the most for your imagination. From Pioneer. Let the imagination run WILD.

AVONITE is a registered trademark of AVONITE, Inc. Tiger cany application designed by North Star Services. Pionite, Strata II, and MelCor II are registered trademarks of Pioneer Plastics Corporation. SpecFX, Patina, Pory Skin, and "The Most For Your Imagination" are trademarks of Pioneer Plastics Corporation. Pionite application designed by Computer Associates International, Inc. by Scott Strasser, CRS/Sirrine, Inc. Dallas. The Pory Skin design is copyright © 1988 by Pioneer Plastics Corporation and Scott Strasser.

Distributors:

Pioneer Plastics
4555 Airline Drive #100
Houston, TX 77022
Tel 713 692 3388

Texan Distribution Center
3132 Iron Ridge
Dallas, TX 74247
Tel 214 638 5161

For more information visit us in booth 234 in Dallas, or circle 31 on the Reader Inquiry Card.

Every few years, nature conducts her own wind-driven rain test. . . such as Hurricane Gilbert. But hurricane force is no match for well-bonded masonry. Recent research at a major Texas university demonstrated that mortars made with portland cement and Type S lime have only 1/25th the leakage of most prepackaged cements. Why? Because Type S lime makes mortar "grab" brick and block. It helps seal microscopic voids and small cracks in the mortar. Result: a tougher, watertight bond.

Specify Chemstar Type S Lime for mortar to help your masonry pass the Gilbert Test and help weather Texas' regular rambunctious visitors.

INSTANT RESPONSE For fast information, Chemstar offers instant FAX response. Simply fill in and FAX this ad to: CHEMSTAR (817) 732-3048. You'll receive product information by return FAX and the Texas university study by mail.

Company Name _____
Your Name _____
City _____
Your FAX # _____

Would Your Masonry Pass the Gilbert Test?

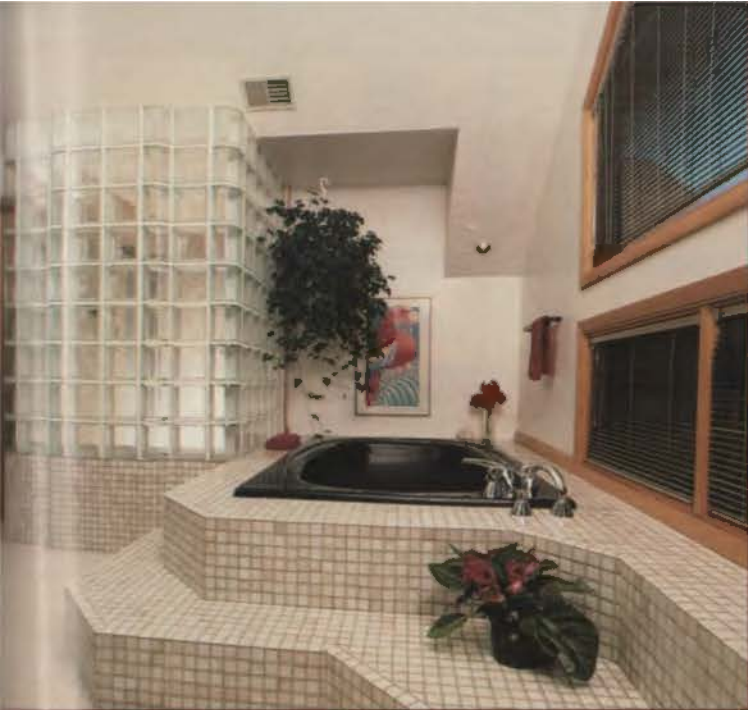
CHEMSTAR

For more information, visit us in booth 430 in Dallas, or circle 32 on the Reader Inquiry Card.

PCGLASSBLOCK®

WALLS • PARTITIONS • WINDOWS

Add Luxury and Style to Your Home!



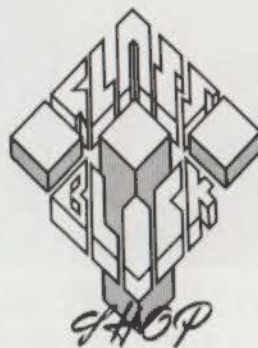
Today, fluid, open interior spaces are the preferred living environment. And PC GlassBlock® partitions, windows and walls provide this effect because they visually eliminate the barriers that confine and enclose space.

The often-restricted dimensions of baths or kitchens can take on an expanded sense of openness. Yet, through pattern selection, the degree of privacy is controlled by you.

With PC GlassBlock®, transmission of natural or artificial light produces dramatic interior and exterior effects. Walls, windows, dividers, door sidelights, become warm and inviting ... or cool and sparkling.

Exciting, functional PC GlassBlock® panels insulate as well as any thermal window, provide excellent home security, and are easy to care for.

We can help you to enhance your home's style, luxury and value by providing design assistance and professional installation. Call us today.



The Glass Block Shop
Dallas, Texas

*Wholesale and Contractor
Sales Throughout
Texas and Oklahoma*

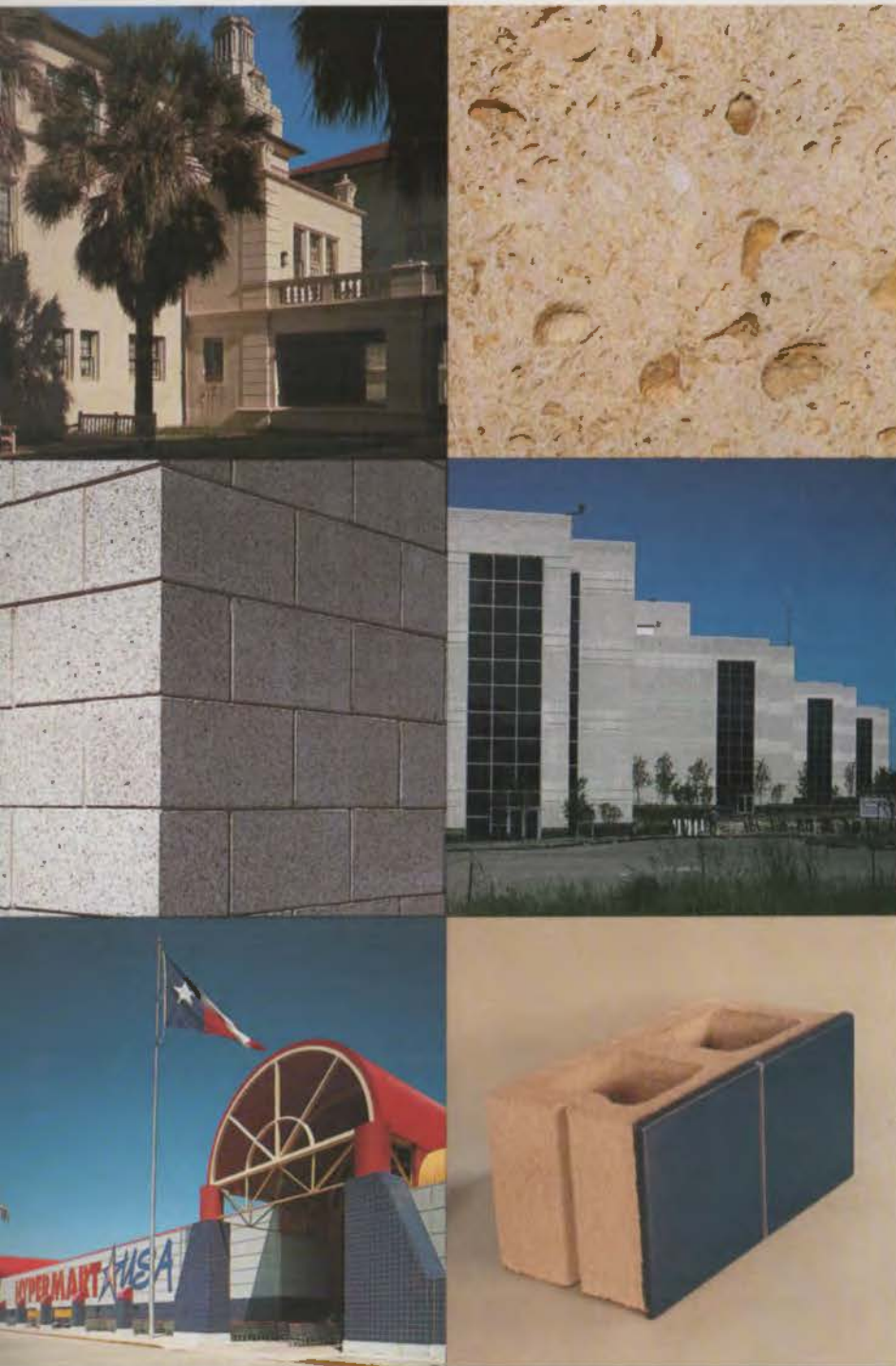
214/321-5941
800/777-2107



PC GlassBlock® is a registered trademark of Pittsburgh Corning Corporation.

For more information, circle 33 on the Reader Inquiry Card.

THE GREAT WALL



Great architectural accomplishments are never forgotten. That's why great architects specify Texas Quarries Cordova and Lueders limestone for its proven performance against extreme temperature changes and resistance to the elements. It's a blend of rock solid strength and hand-tooled craftsmanship. Goldsmith Hall Architectural Bldg., Univ. of Texas, Austin is a beautiful example of the unlimited options in creativity using Cordova Cream and Cordova Shell limestone.

The 3M Company Research and Development Lab and Office Bldg. - Austin Center features Featherlite's Burnished Masonry Units . . . a ground face that gives an exposed aggregate finish which adds that technical sophistication. The elegance of simplicity and ease of workmanship are two strong reasons to specify "Burnished" for your next great wall.

The Hypermart-Garland, Texas is Sam Walton's newest development and gleams with Spectra Glaze® block in midnight blue. The architect chose Spectra Glaze® as an economical exterior material with unique qualities, performance and design flexibility. Architects have specified Spectra Glaze® for its highly satisfactory performance for over 35 years.

The Great Wall . . . a blend of creative craftsmanship, rock solid strength, ease of workmanship and great building products that never disappoint you . . . that's Featherlite.



FEATHERLITE
... a Justin Company

For more information, visit us in booths 310, 312 & 314 in Dallas, or circle 34 on the Reader Inquiry Card.

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

BUILDING REPUTATIONS



with Laticrete® Panel Systems

Ceramic Tile, Thin Brick,
Natural Stone

Grout Joint with
LATICRETE 3701 Admix



LATICRETE 4237
Latex Thin Set Mortar

LATICRETE 9235
Waterproof Membrane

LATAPANEL® Cement
Backer Board

Specifying a panel system that is efficient, field proven, and economical can result in a building that is visually exciting as well as functionally efficient. At Laticrete, we've built these key design features into our panel system:

- thin light weight construction
- quick quality controlled fabrication and installation
- variety of form and surfacing materials
- independent laboratory tested — wind load proven
- in shop or on-site fabrication

Build your reputation by building on our reputation . . .
specify The Laticrete® Panel Systems.

**BECOME A LATICRETE® PANEL DISTRIBUTOR.
CALL TOLL FREE FOR EXCLUSIVE
TERRITORIES:**

(800) 243-4788 EXT. 203

LATICRETE INTERNATIONAL, INC.

1 LATICRETE PARK NORTH • BETHANY • CT 06525-3498 USA
TELEPHONE (203) 393-0010 • TOLL FREE (800) 243-4788
TELEX 96-3541 LATICRETE BTHY • TELEFAX (203) 393-1684

© 1985 LATICRETE INTERNATIONAL, INC.

Circle 35 on the Reader Inquiry Card.

**Intile
Designs®**

Corporate Office
9716 Old Katy Road
Houston, Texas 77055
713/468-8400



NOW AVAILABLE FREE TO ARCHITECTS

RADIANT BARRIER DETAILS FOR INCLUSION IN YOUR PLANS

IN THE NEW

PARSEC MATERIAL INSTALLATION BOOK

Let Parsec help you with our Thermo-Brite System of heat, air infiltration, and moisture control and technical assistance in design and implementation.

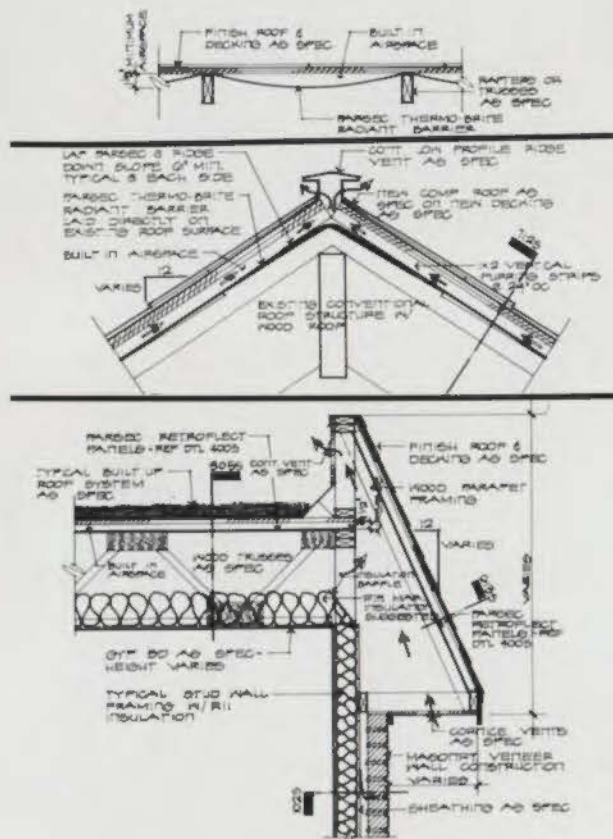
We've done the preliminary work for you — over 130 easy-to-read illustrated details separated into 8 individual categories in a loose-leaf binder. It's the Parsec Material Installation Book, and it has been enthusiastically received by Architects all over Texas. Our DOE-2 computer program support and technical consultation are added benefits with its use.

Of the 3,500 architects who have been offered the book 62% responded positively. Many were enthusiastic about the help for jobs in planning, and many others wanted the details for future use. Our statistics on this mailing were phenomenal. Only 31% did not respond; 3% declined the offer, and 4% of the mail-outs were returned because of wrong addresses.

One prominent Dallas architect wrote us as follows: "Although we have not used this type of technology before, and may or may not in the future, we are interested in reviewing the details and possible applications."

Another architect told us that these details are a tool that has been needed for a long time. Many expressed appreciation for the time saved because clients are now asking for inclusion of radiant barriers in their plans.

Because we feel so strongly that the use of radiant barriers will gain more and more acceptance in the future as people experience and understand the benefits they offer, we are continuing in our way to spread this new technology to the architects responsible for planning the structure.



FLAT ROOF DTL G566

SCALE 1/4"=1'-0"
SYSTEM CONSTRUCTION SHOWING
PARSEK RETROFLECT PANELS

© Parsec, Inc. 1989

Parsec representatives will be in Booths 504/506 at the TSA Products Exposition in Dallas October 26-27. Drop by and visit with us. We would like to meet you. If you haven't already signed up for a book, you can do so there. New supplements will be distributed at the booth to current book owners.

If you are not attending the show, for more information call Nickey Naumovich, Sr., or Mike Rouse at (214) 341-6700 or toll free (800) 527-3454.



PARSEC, INCORPORATED, P. O. Box 551477, Dallas, Texas 75355-1477

For more information, visit us at booths 504 & 506 in Dallas,
or circle 36 on the Reader Inquiry Card.

**Elgin-Butler Brick: the material of choice
for landmark buildings since 1873.**

"We chose Elgin-Butler's unique glazed brick for a number of reasons, including the human scale offered by the basic brick shape — but the deciding factor was the ability of Elgin-Butler to produce special shapes, especially curved brick and bullnose shapes, to add elegance to the soft curves."

John Lahey, AIA, Vice President
Solomon Cordwell Buenz & Associates, Inc.,
Chicago, Illinois



Oakbrook Center, Special Design Award from
the Illinois-Indiana Masonry Council.



ELGIN-BUTLER

Over a century of family craftsmanship,
pride and accomplishment.

P. O. Box 1947, Austin, Texas 78767
512 453-7366

For more information visit us in booth 218 in Dallas, or circle 37 on the Reader Inquiry Card.

The meaning of beauty

■ The beauty of **GRANITIFIANDRE®** makes you forget its most important quality: superior technology. The result of endless research, matchless creativity and sophisticated technology, **GRANITIFIANDRE®** in polished or matte finish allows for infinite creations of stunning beauty. **GRANITIFIANDRE®** is porcelain stoneware through and through. Stronger than granite, it is a perfect blend of function and aesthetics. **GRANITIFIANDRE®**, architectural projects that leave a mark forever!



■ In CANADA:
OLYMPIA FLOOR &
WALL TILE Co.
Head office:
1000 Lawrence Ave.
West
Toronto, Ontario
Canada M6B 4A8
tel. 416.785.6666
fax 416.789.5745



■ In U.S.A.:
TRANS CERAMICA LTD
P.O. box 795
Elk Grove Village
IL 60009, U.S.A.
tel. 312.350.1555
tlx 517085 TCLCER
fax 312.350.9180



■ In MEXICO:
VITROMEX S.A.
Apdo. postal 385
25230 Saltillo, Coah,
Mexico
tel. 841.53144/53242
tlx 381190 VITSME
fax 841.53122

■ DALLAS, Texas
OAKLAWN FAIRMOUNT Bdg.
Architects:
SULLIVAN KEY MERRIL
Arch. & Planners Inc., Dallas

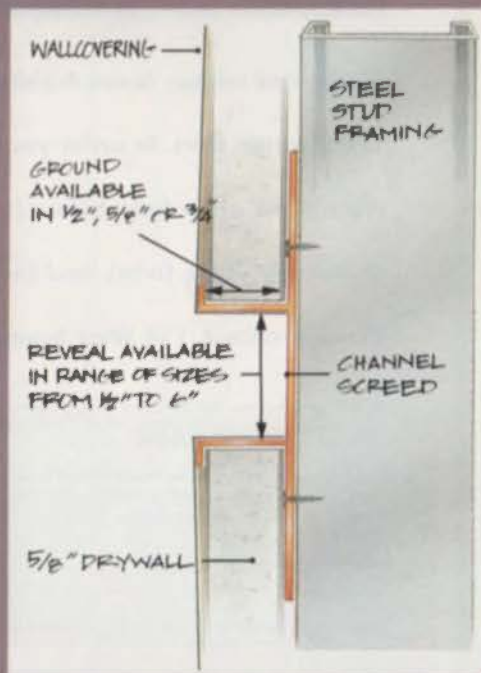
GRANITI F IANDRE®

For more information, visit us in booth 348 in Dallas, or circle 38 on the Reader Inquiry Card.

FRY MOLDINGS: A COMPLEMENT TO THE BEST DESIGNS.



When The Nadel Partnership chose to use Fry Reglet curved aluminum moldings as a main feature of their own interior, we were flattered. It showed that architects have the utmost confidence in our product. After all, a company's own office makes a strong statement about them, so it has to be right. Fry moldings, which for over 20 years have added function and design to exteriors, are now enhancing interiors as well.



When you are searching for something special to complement your design, specify Fry and bring your rich imagination to life.

FRY REGLET
Aluminum Architectural Moldings

Headquarters of The Nadel Partnership - Architecture, Planning, Interiors. Los Angeles, California.

Represented in Texas by: Maniscalco & Assoc. • 2742 Fontana • Houston, TX 77043 • (713) 462-8284 • Fax (713) 462-4029

Look for us in Sweets Catalog 09200/FRY.

625 South Palm Avenue • Alhambra, CA 91803 • (818) 289-4744 • Fax (818) 289-0537

2777 Peterson Place • Norcross, GA 30071 • (404) 441-2337 • Fax (404) 441-3194

For more information visit us in booth 249 in Dallas, or circle 39 on the Reader Inquiry Card.

ONE SHIRT / TWO SIZES / ONE PRICE



The limited edition *Texas Architect* T-shirt is printed on a 100% cotton shirt. To order yours, simply fill in and clip out the order form below (or better yet, fill out a photocopy of the form), and send it to:

Texas Architect, 114 West Seventh, Suite 1400, Austin, Texas 78701

T-SHIRT ORDER CARD

One style, two sizes, one price. The limited edition *Texas Architect* T-shirt is printed in red, yellow, and black on 100% cotton white shirt. Please send me the shirt(s) I have marked below:

Extra Large

Medium

Total # of shirts x \$12.50 (\$10 + tax/hndlg./shpg.)

\$

Name

Title/Position

Firm/School

Type of Firm

Mail Address

City/State/Zip

Billing Address
(if different from above)

TEXAS ARCHITECT
MAGAZINE

ACME BRICK

Since 1891

For more information, visit us at booth 128-A in Dallas, circle 41 on the Reader Inquiry Card, or contact a representative at one of the following sales offices.

TEXAS SALES OFFICES

Abilene

101 N. Mesquite, Abilene, TX 79601
915-673-7022

Amarillo

400 S. Garfield St., Amarillo, TX 79102
806-376-5986

Austin

631 Round Rock West Drive
Round Rock, TX 78681
512-244-7600

Beaumont

2910-A Eastex Fwy., Beaumont, TX 77003
409-899-4171

Dallas

10550 Plano Road, Dallas, TX 75238
214-348-4978

11261 Shady Trail, Dallas, TX 75229
214-241-1400

Denton

2111 S. Locust, Denton, TX 76205
817-382-7414

Fort Worth

2811 W. 7th St., Fort Worth, TX 76107
817-332-4101

Houston

5020 Acorn, Houston, TX 77092
713-681-4651

Longview

1301 W. Cotton St., Longview, TX 75608
214-753-2679

Lubbock

2301 Avenue A, Lubbock, TX 79404
806-747-3181

Midland

3020 W. Front St., Midland, TX 79701
915-699-5017

San Antonio

931 Basse Rd., San Antonio, TX 78212
512-733-6251

Texarkana

N. Frontage Rd. @ I-30 & Nash
Texarkana, TX 75501
214-832-8566

Wichita Falls

300 Rosewood Street
Wichita Falls, TX 76301
817-767-2569

Finally - An easy and affordable way to create beautiful glass block windows, walls, skylights, and floors!
Just install frame, insert glass blocks, and caulk!



For more information visit our booth #128A in Dallas, or circle 41 on the reader inquiry card.

IBP glass block grid system™
WINDOWS • WALLS • SKYLIGHTS FLOORS

**ACME
BRICK**
Since 1891



The Advantages of the IBP Glass Block Grid System™

- Special skills, tools, and materials are not needed for installation.
- Individual glass block supports insure a uniform, proper installation.
- Available in a variety of stock sizes, shapes, and colors.
- Custom sizes, shapes, and colors can be specially ordered.
- Provides more security and energy efficiency than conventional windows.

The IBP Glass Block Grid System™ is beautiful from the top, bottom, inside, and outside!



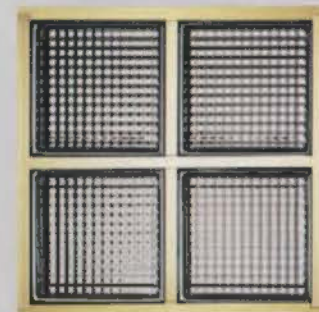
A variety of Solaris Trimline glass block can be used with IBP's four standard frame colors!



Flemish block with white frame



Spektra block with silver frame



Cross-Ribbed block with gold frame



Clearview block with bronze frame

This IBP Glass Block Grid System™ window installation was completed in less than one hour!



1:30 PM - Install frame



1:50 PM - Insert block into frame



2:15 PM - Apply sealant

ACME BRICK COMPANY • P.O. BOX 425 • FORT WORTH, TEXAS 76107 • (817) 332-4101 EXT.

IBP Glass Block Grid System™ is a trademark of Innovative Building Products, Incorporated. U.S. and Foreign Patents Pending. The information contained herein is accurate and reliable to the best of our knowledge. But, because Acme Brick Company has no control over installation, workmanship, access, materials, or conditions of application, no representation or warranty, express or implied, either as to MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE is made as to the performance or results of an installation of this product. Acme Brick Company makes no warranty or representation as to IBP's glass block grid system.

312 Walnut

ARCHITECT Hoover & Furr, a 3D/International Company, Houston (Norman Hoover, F.A.I.A., Dushan Stankovic); Glaser Associates, Cincinnati **CLIENT** Duke Associates and The Mayerson Company, Cincinnati **CONTRACTOR** Duke Construction Management

Albuquerque Plaza

ARCHITECT HOK, Dallas (Ron Herbig, Bill Lacey, Douglas A. Smith, Jim LeBlanc, Phillip Callison, Jamie Smith, Linda Bernauer, Brigitte Preston, Mike Preston, Nancy Goldberg) **CLIENT** BetaWest, Inc., Denver **CONTRACTOR** HCB Contractors, Dallas **CONSULTANTS** Blum Engineers, Dallas (mechanical, electrical, and plumbing); Bruckette Davis Drake (structural); Mingus Design, Atlanta (hotel interiors); Robert Reck (photography)

AmSouth-Harbert Plaza

ARCHITECT HOK, Dallas (Gyo Ohata, Bill Lacey, Ron Herbig, Jim LeBlanc, Brigitte Preston, Mike Preston, Nancy Goldberg, Zack Shariff, Don Elliott) **CLIENT** Harbert Properties, Birmingham **CONTRACTOR** Harbert International, Inc. **CONSULTANTS** Datum Moore Partnership (structural); George Cott (photography)

Bank of China Interiors

ARCHITECT George C.T. Woo & Partners, Dallas (George C.T. Woo, Bradford L. Bosher, Juhan-Min Huang, Stephen Norman, Gary Yabumoto, Paul M. Denneby, Ivan M.Y. Ho, Su Fai Choi) **CLIENT** Bank of China **CONTRACTOR** Sun Chung Building Management Co., Ltd. **CONSULTANTS** Stephanie Mallis (interiors); Associated Consulting Engineers (building services); Leslie E. Robertson Associates (structural); Shen Milson & Wilke (acoustics and audio-visual); Paul Warchol (photography)

Baptist Church

ARCHITECT Clovis Heimsath Associates, Austin (Clovis Heimsath, F.A.I.A.; Maryann Heimsath; James Louisville) **CLIENT** Parley's Island Baptist Community **CONTRACTOR** Chancel Construction **CONSULTANTS** Maryann Heimsath (stained glass and liturgical furnishings); Fisher Hagood Engineering, Round Rock (structural)

Challenger Center

ARCHITECT CRSS, Inc., Houston, design architect (Thomas H. Robson, James M. Wright, Darrell D. Smith, Lewis T. May); Leo A. Daly, executive architect and structural engineer, Washington, D.C. **CLIENT** Challenger Center, Washington, D.C. **CONSULTANTS** Delmi Hampson & Associates (civil); John L. Christie & Associates (mechanical, electrical)

City Center, 1401 H Street

ARCHITECT Sikes Jennings Kelly & Brewer, Houston (Ric Guenther, David Calkins, Richard Jennings, John Go) **CLIENT** Rubloff Real Estate & Capital **CONTRACTOR** Sebal Mid-Atlantic, Inc. **CONSULTANTS** CBM Engineers (structural); Blum Consulting Engineers, (mechanical, electrical, and plumbing)

duPont Centre

ARCHITECT Morris*Architects, Houston (John H. Wiegman, Pete Ed Garrett, Gerald Kai, Eugene Aubry, F.A.I.A.) **CLIENT** Pillar-Bryton Partners, Orlando **CONTRACTOR** Mellon-Sinart Co. **CONSULTANTS** Herbert/Halback (landscape); Walter P. Moore Associates, Inc. (structural); CHP & Associates (mechanical, electrical and plumbing); Professional Engineering Consultants, Inc. (civil)

First Union Center

ARCHITECT JJJ Architects, Dallas (Everett D. Spaeth, David L. Atteberry, Cynthia A. Faw); FWJ Group, Charlotte (associated architect) **CLIENT** Childress Klein Properties, Charlotte **CONTRACTOR** J.A. Jones Construction, Charlotte **CONSULTANTS** Ten Eyck-Merritt-Barnett-Pitt, Dallas (structural); Blum Consulting Engineers, Dallas (mechanical, electrical); Sasaki Associates, Inc., Dallas (landscape architect); Ralph Whitehead & Associates, Charlotte (civil); Kern E. Church (code); Rick Alexander (photography)

Kearns Building

ARCHITECT Overland Partners, San Antonio (Richard Arber; Timothy Blankvist, Tiffany P. Daniels, Danny Gongora); Boyd A. Blackner & Associates, Salt Lake City (associated architect) **CLIENT** Gerald D. Hines Interests, Houston **CONTRACTOR** Jacobsen Construction, Salt Lake City **CONSULTANTS** E.W. Allen & Associates (structural); Van Boerum & Frank Associates (mechanical); Berberer Nielson & Associates (electrical)

Lincoln Centre

ARCHITECT HKS Inc., Dallas (Joe Buskull, Keith Simmons, Grant Simpson, Walter Wong, Brett Boaz, Terry Currington) **CLIENT** Lincoln Property Co. **CONTRACTOR** Harbour Construction **CONSULTANTS** Chris P. Stefanus Associates (structural); Environmental Systems Design, Inc. (mechanical, electrical); Civil Engineering Consultants, Inc. (civil); Theodore Brickman Co. (landscape); Barry Rustin (photography)

Milmo Studio

ARCHITECT James Mayeux, Cecilia Rangel **CONTRACTOR** Arg. Alejandro Belden, Adolfo Alfaro (maestro de obra) **CONSULTANTS** Mack Stodtje, PE, Austin; Montemayor y Romera, Mexico (structural); Equipos y Servicios de Confort, Mexico (mechanical); Carlos Tardán-Ugarte (photography)

Rokko Island Gateway

ARCHITECT RTKL Associates, Inc. (Joseph J. Scalabrini, David W. Sacha, Harry A. Mark, E. Tim Carl); Nikken Sekkei (architect-of-record) **CLIENT** Seryo Corporation **CONSULTANTS** SLA Studio Land, Inc., Houston (landscape)

Santa Fe House

ARCHITECT Lake/Flato Architects, San Antonio (David C. Lake, Ted Flato, John J. Grable) **CONTRACTOR** Adobe Corp., Santa Fe **CONSULTANTS** HKS Engineering, Inc. (structural); DeWindi/Henry & Associates, P.C. (consulting architect) Bill Kennedy (photography)

Sbenzen Development Centre

ARCHITECT Dr. Owl/CRS Group Joint Venture (CRSS team: Jim Hughes; Ken McMann, James M. Wright, Darrell D. Smith) **CLIENT** Sbenzen SEZ Development Centre Co., Ltd. **CONTRACTOR** China Construction 3rd Division **CONSULTANTS** Watson Architectural & Engineering Design (structural); Far East Consulting Engineers (mechanical, electrical)

Tatlici Villa

ARCHITECT Camandy, Jackson & Ryan, Houston (Wm. Camandy, F.A.I.A.; Martha Song; Louis DeLavera) **CLIENT** Mr. Mustafa Tatlici **CONTRACTOR** Tiryfin Pala, Istanbul **CONSULTANTS** The SWA Group, Houston (landscape); EKOL, Istanbul (mechanical); iF Ltd., Istanbul (structural); Michael John Smith, Houston (lighting); Soundscape, Houston (sound)

EXPORT ARCHITECTURE

THE WORLD SEEMS TO SHRINK day by day. Markets that were once limited to a region or a country are suddenly open to global competition. For Texas architects, the evolution of an international market has been the work of 30 or more years. Exporting the expertise of Texas architects beyond the state's borders, rare a generation ago, is now standard business procedure for dozens of firms throughout the state.

As Randle Pollock says in his marketing story, "Going international for the '90s," in our Survey section, Texas architects have been national leaders in exporting professional design services since the early 1960s, when the military buildup in Southeast Asia and the building spree in the rapidly modernizing oil-rich Middle East fueled a demand for expertise and technology. Texans, with their connections to defense contractors and the oil-exploration industry and with their marketing expertise, were positioned to take advantage of the swelling demand. With the challenges of dealing with new languages, customs, and business practices came new opportunities.

It is also worth remembering that Texans brought more than opportunism with them in the '60s and '70s. They had a solid basis in practice, and perhaps more important, an intellectual curiosity that made them attractive to international clients. Architect James M. Wright, vice president of the architecture group at CRSS in Houston, recalls that his firm (then Caudill Rowlett & Scott) was called on to design the University of Petroleum and Minerals in Saudi Arabia—its first Middle Eastern project and a canonical project of exported Texas architecture—because the client, a minister in the Saudi government, had read William Caudill's then 20-year-old book, *Space for Teaching*, about the role of school design in learning in the much smaller world of postwar Texas. Wright has spent 11 years crisscrossing the world for CRSS from Shenzhen, China, to Washington, D.C., designing some of the projects that followed that initial opening. "I have probably done more schematic designs on airplane tray tables than most architects," Wright says.

In fact, as the projects on the following pages show, lots of Texas architects seem to have taken the distraction-free time of a long plane ride to design. (Pete Ed Garrett of Houston's Morris*Architects won a *Texas Architect* Graphics Competition award for a series of sketches on air-sickness bags that led to the design of duPont Centre in Orlando, Fla., featured on page 50.) Whatever the place or the method, design for an expanding market has become a mainstay for some of the state's most prominent firms.

Times change, along with styles, programs, and clients. Whether designing a house in New Mexico, a church in South Carolina, a suburban office building in Illinois, or a multi-block corporate campus that redefines a city precinct in North Carolina, today's Texas architects are working with individual and business clients and spreading their influence throughout the United States, getting jobs that used to be the plums of New York or Chicago architects. And the reach of Texas firms goes ever wider, embracing interiors projects in Hong Kong, vacation/amusement centers in Japan, office towers in the People's Republic of China, and private houses in Mexico and Turkey. The growing influence of Texas architects is important; more important, perhaps, is the deepened experience and widened horizons that Texas architects have brought home with them. Crossing the Red, Sabine, Rio Grande, and Pecos rivers to work has helped make better architects of many Texas practitioners.

Joel Warren Barna

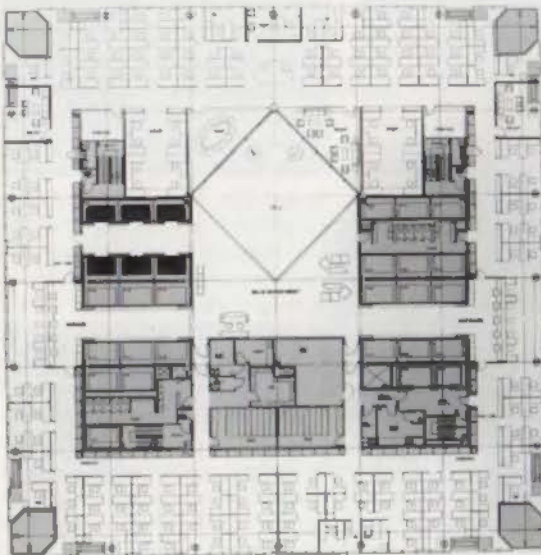


BANK OF CHINA

Bank of China office interiors, Hang Kong
George C.T. Woo & Partners, Dallas

DALLAS-BASED ARCHITECTS George C.T. Woo & Partners used a cool modernist approach in their design of the interiors for I.M. Pei's new Bank of China building in Hong Kong; the program included typical office floors (6-11, below right and plan, below), executive office floors (13 and 14, right), executive dining floor (17), employee cafeteria (19), VIP apartments (67), and banquet rooms (68). Open office systems and wall storage are used throughout; executive areas are set off with luxurious woods and custom-designed furnishings.

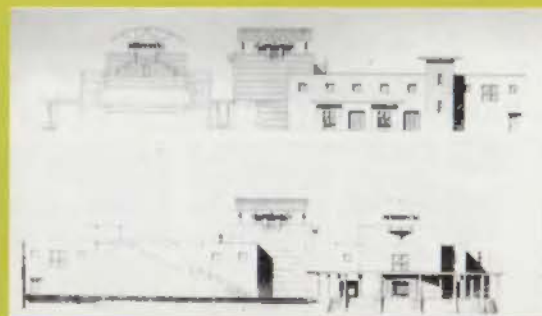
The architects accentuated a different color in the carpeting and fabrics of each floor quadrant. Blue, representing the harbor, was used in the north; green, for Victoria Peak, in the south; red, for the rising sun, in the east; and purple, for the setting sun, in the west.



Rokko Island Gateway Kobe, Japan

RTKL Associates Inc., Dallas

Seiyo Corporation is developing a 200,000-square-foot retail and entertainment complex on Rokko Island, a land-reclamation project in Osaka Bay at Kobe. RTKL, as master planner and design architect, (with landscape architect SLA Studio Land of Houston) used a hierarchical system of grids to tie the project's uses together. An "ocean deck" with family-oriented amusement, shopping, and dining facilities is at the center, outlying "islands" for an ecology/science/crafts center, a

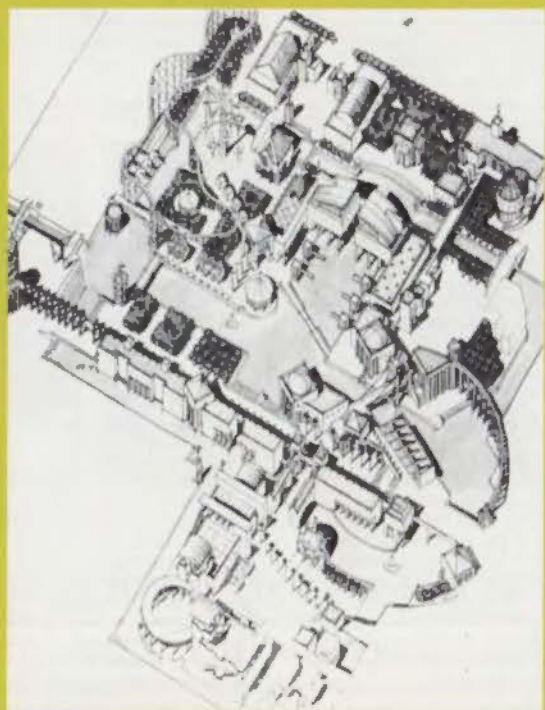


wedding chapel, and other uses are linked by canals.

Open spaces are gradually transformed from the paved plazas at the northern end of the project, centered on hotels, to the groves of the southern waterfront. Each fountain will be unique; building forms will be open and light.

Above: Elevations show a proposed water gateway building complex.

Right: site axonometric



SHENZHEN CENTRE

Shenzhen Special Economic Zone,
People's Republic of China
CRSS Inc., Houston

HOUSTON-BASED ARCHITECTS CRSS in 1983 won an international competition sponsored by the People's Republic of China as part of the "four modernizations" of the early 1980s. The program called for design of a mixed-use complex in the Shenzhen Special Economic Zone, near Hong Kong, where private enterprise and free trade were (and are still) encouraged as part of an experiment in economic and political liberalization; the theme of the competition was "Outlook to the Future."

As designed by CRSS in the firm's winning entry, the two-acre site of the complex focuses on a 41-story office tower that includes a 381-room hotel, 10 floors of office lease space, and a penthouse nightclub; the building's base forms a low-scale exhibition hall and a parking structure for 161 cars; the hotel's meeting rooms and function areas extend onto the exhibition hall's landscaped roof.

The tower is one of the tallest steel-framed buildings in China, and its structure is relatively sophisticated; reinforced concrete shear walls encase the offset core within the structure to resist torsion, and the building incorporates advanced mechanical, electrical, and curtain-wall technologies. Models were subjected to extensive wind-tunnel testing at Texas A&M University.

The architects used the rounded building form just as they would at home: to make the project stand out in a context of smaller block-form buildings. Progressive floor set-backs that climb the curving elevation suggest vertical movement in an otherwise static form, and a glittering exterior in glass and metal reinforces the image of technological modernity.

Building construction was recently completed, says James M. Wright of CRSS; work on the interiors should be finished in 1991.



CRSS, Inc., of Houston designed Shenzhen Centre (shown under construction, below) as the focus of a special economic zone set up near Hong Kong by the People's Republic of China. It is a mixed-use project, with office lease space, a hotel, meeting facilities, parking, and even a penthouse nightclub. The model (left) shows progressive floor set-backs that lend dynamism to the curving elevation.



Tatlici Villa, Istanbul, Turkey

Cannady, Jackson & Ryan
Architects, Houston

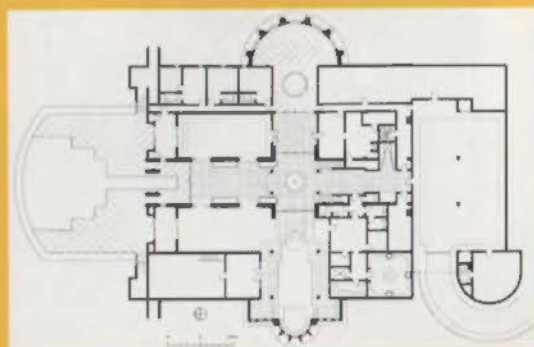
The Tatlici family villa is part of a complex of million-dollar houses being developed by a Turkish financier on a dramatic promontory several hundred feet above the Bosphorus, the body of water that splits Istanbul into European and Asian sides. The house (elevation, above right; basement level plan, far right) is to be used for holidays and community celebrations. It contains 40,000 square feet on four levels, rising from a rusticated base of



sandstone and granite (the owner owns several quarries); it is surrounded on three sides by a lake (landscaping design is by Houston-based SWA Landscape Architects.) The structure is cast-in-place concrete; walls are infilled with concrete block. The exterior is finished in white plaster with marble accents.

Marble, mahogany, and tile are used indoors.

William Cannady, FAIA, lead designer for the project, began with the sofa, the traditional Turkish oval-shaped central hall flanked by rectangular spaces. From this he developed a three-story atrium that unifies this sprawling, intricate structure.



HOUSE IN SANTA FE

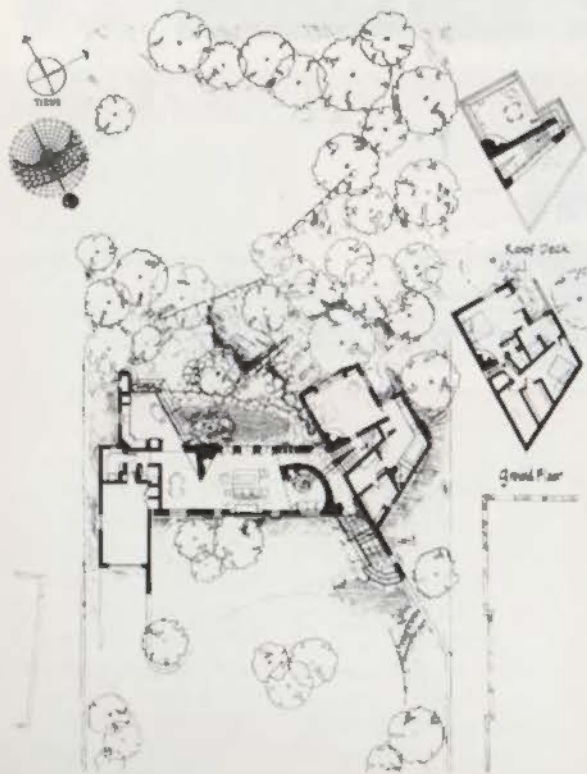
Santo Fe, N. Mex.
Lake/Flato Architects, San Antonio

THIS RECENTLY COMPLETED HOUSE, by San Antonio-based Lake/Flato Architects, was governed by Santa Fe's stringent design and building regulations, which not only affect the materials used—adobe surfaces are required—but the percentage of wall surface that can be glazed, the depths of openings from wall edges, and other matters.

David Lake of Lake/Flato says that, within these constraints, the design was intended "to feel like Santa Fe, but not look *old*, to be traditional with a twist."

The house has a small floor area, Lake says: the challenge was to give a sense of the mass that traditional adobe construction possesses, without creating a closed-in feeling. The architects designed elements of the house that draw on traditional forms but are treated sculpturally to emphasize their presence within the house's spatial volumes. The fireplace, for example, is based on the triangular form often used as a room divider in territorial homes (usually with a stepped top). Lake/Flato's fireplace, dividing dining and living areas, is surfaced in smooth, unpainted plaster; it both stands free of and connects to the rougher, painted wall. A perspective-forcing plastered handrail similarly magnifies the space leading to the second floor. A third sculptural element is the circular "kiva" book wall of the ground-floor library. "You go by these three objects again and again," Lake says. "They communicate a sense of shelter to the spaces they are in."

In the late 1970s, Lake built earth-sheltered houses in West Texas, and this house reflects the experience; all the sculptural elements, of adobe, serve as thermal mass, warming the house from sunlight admitted by windows oriented for year-round energy efficiency.



Lake/Flato's house in Santa Fe (exterior, left) enlivens traditional adobe techniques. The ground-floor fireplace/room divider (top) and the staircase (above), with its forced perspective, are treated as strong sculptured forms. The site plan (far left) shows the house's kiva-inspired circular library and energy-efficient orientation.

ALBUQUERQUE PLAZA

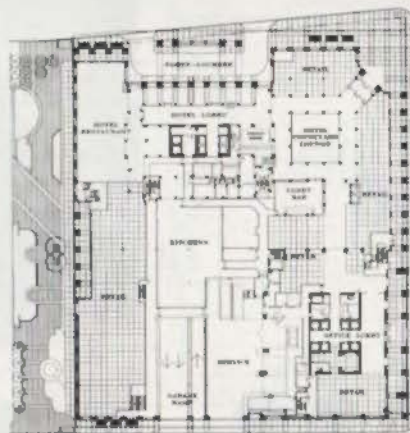
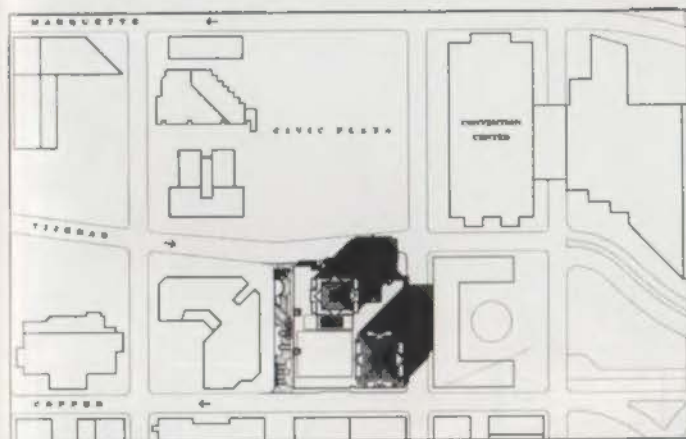
Albuquerque, N. Mex.
Hellmuth, Oboto & Kassabaum, Inc., Dallas

ALBUQUERQUE PLAZA stands across the street from the municipal plaza and the convention center in downtown Albuquerque.

The project has a two-story base (set over underground parking) that fills the block and is ringed by retail spaces. Rising from the base are a 22-story, 350,000-square-foot office tower (the city's tallest) and a 21-story Hyatt hotel.

The colors of both the office tower's granite and glass skin and the glass and precast concrete of the hotel refer to the hues of the neighboring Sandia mountains. Both buildings have pyramidal roofs open at their peaks. Extra mechanical space between floors makes the office tower much taller than the hotel.

Bill Lacey, project designer for HOK Dallas, says that mimicry of traditional New Mexican architecture would not have worked for the complex; instead, HOK abstracted from the light and shadow that give local architecture its strength.



Albuquerque Plaza, designed by HOK Dallas, combines a 21-story hotel with a 22-story office tower, the city's tallest (above).

Left: Retail spaces ring a block-filling podium devoted to the hotel's service areas.

Far left: Site plan shows proximity to city hall and convention center.

The Kearns Building, Salt Lake City, Utah

Overland Partners, San Antonio

The Kearns Building is Gerald Hines Interests' first historic-preservation project. Originally designed by Parkinson and Bergstrom, the 150,000-square-foot Kearns Building was constructed in 1910. Overland Partners stripped away unsympathetic remodelings and restored stone and terra-cotta details (exterior, right). They brought the original lobby back to life (far right) and extended it to the rear of the building to improve parking access and stimulate retail activity.



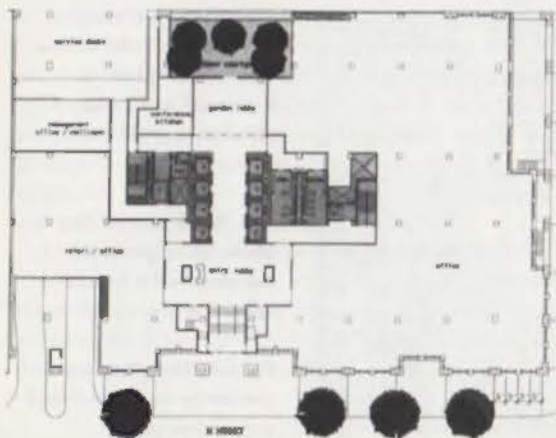
CITY CENTER 1401 H STREET

Washington, D.C.

Sikes Jennings Kelly & Brewer, Houston

CITY CENTER 1401 H STREET, designed for Rubloff Real Estate & Capital, occupies a corner site a half block away from Franklin Park (model montage, right).

The building program required the architects to hold to a 10-to-1 floor-to-area ratio, within a height limit of 130 feet, to create a light well at the back of their site, and, of course, to optimize leasable space. At the same time, they were to respect neighboring historic structures, principally the adjacent Southern Building, designed by Daniel Burnham and built in 1901, and the 1901 Landmark Building, across the street. Ric Guenther, SJK&B's design principal on the project, points out that the Southern Building, originally 110 feet tall, gained a two-story attic in the 1960s; the Landmark Building, built at 130 feet, had a strongly modeled curving cornice. The new building, he says, plays off both with its two-story attic-like crown and the expression of the corner as a tower with a projecting cornice. (Below: first-floor plan)



312 Walnut Cincinnati, Ohio

Hoover & Furr, Houston

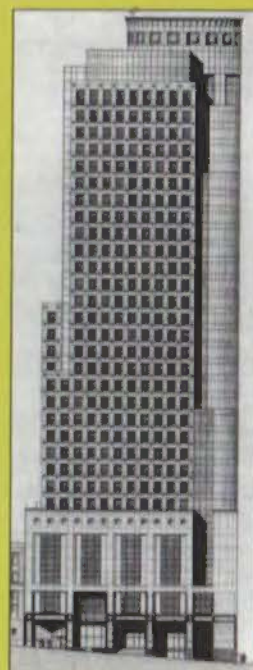
This 36-story speculative office building was designed by Houston's Hoover & Furr as a complexly layered response to the forces interacting at its urban site. The tower stands at the southern edge of downtown Cincinnati on a block linked to Riverfront Stadium by a pedestrian bridge that spans a dozen-lane depressed freeway; beyond the stadium are the Ohio River and Kentucky. The slender tower rises from an arcade-fronted lobby in a nearly

square base to eight floors of parking, clad in masonry panels. On the floors above, side and rear elevations are also clad in masonry; the intersections between the punched window openings are accented with reflective tiles. The front elevation above the ninth floor is organized symmetrically around a 30-story notch centered over the main-floor entrance and is clad in reflective glass. This facade steps back at the 16th, 30th, and 34th floors in tightening curves until it forms a crowning mirror-glass rotunda (which conceals mechanical equipment).



The architects preserved the rectangular floor plates favored by leasing agents and most clients, but warped the facade to give the building an identifiable shape on the skyline.

Hoover & Furr's 312 Walnut in Cincinnati turns a curved glass facade toward the Ohio River (above). Its sides are faced in masonry (elevation, right).



CHALLENGER CENTER FOR SPACE SCIENCE EDUCATION

Washington, D.C.
CRSS, Inc., Houston

THE CHALLENGER CENTER was born in the tragic explosion that took the lives of the Space Shuttle Challenger crew. In the aftermath, the families of the astronauts established a commemorative foundation to continue the Challenger's "teacher-in-space" mission, according to James Wright of CRSS; the group's goal is to use "the great motivational potential of space travel and exploration in making a significant impact upon the level of mathematical, scientific, and technological competence among teachers and their students."

The flagship facility of the Challenger Center, beginning construction in Washington, D.C., in late 1990, will be a 159,000-square-foot, four-level building on the capital city's southwest side, with a construction budget of \$25 million. The building will house an evolving interactive exhibition program, focusing on a space-life observation area, a theater, and a series of exhibition spaces; these, along with a specially developed science and mathematics curriculum keyed to the experience of visiting the center, will be used by teachers and school groups from throughout the area.

Architecturally, the center is a simple diagram emphasizing clear circulation, flexible exhibition spaces, and integration with its urban neighborhood (the design was reviewed by neighborhood representatives and was subject to the District's stringent design controls).

Perhaps more important, this Challenger Center will be the first of a series of such centers, taking the vision of space exploration as a way of bringing science alive throughout the country. The administrative office for this network of educational facilities will be on the Challenger Center flagship's third floor.

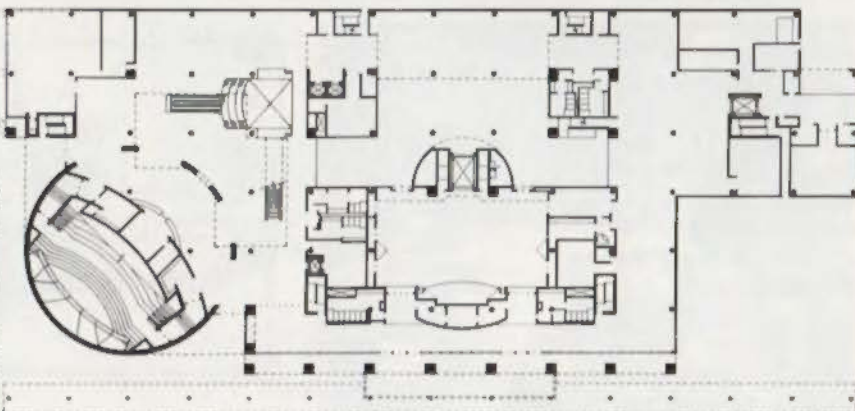


The Challenger Center for Space Science Education, under construction in Washington, D.C., is the flagship for a network of educational centers using space exploration to interest and motivate students in mathematics and science.

Top: axonometric

Left: Model shows the building elevation, a subject of review by neighborhood activists.

Below: first-floor plan



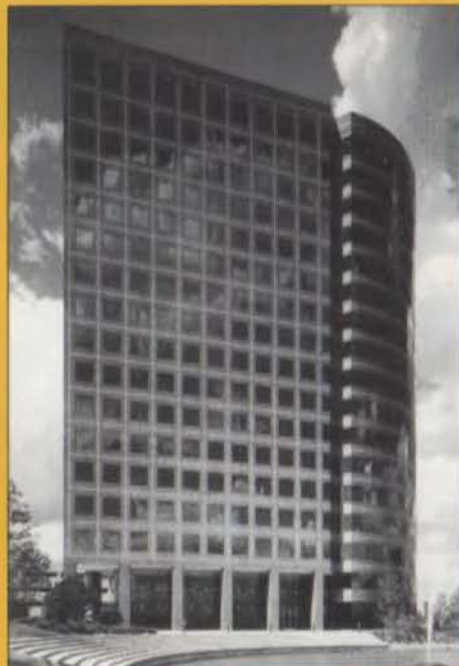
Lincoln Centre Oakbrook Terrace, Ill. HKS Inc., Dallas

HKS's Lincoln Centre in Oakbrook Terrace, Illinois, is that rarity in these days of mainstream post-modernism: a straightforward late-modern suburban office building. The 16-story tower, in the form of a skewed parallelogram with bay windows and rounded corners, offers tenants 16 corner offices per floor. The building is sited to afford dramatic views of an adjacent lake, which is visually linked to the building by a stepped and terraced plaza leading to the building's ar-



caded, glass-faced lobby. Here the character changes; a boldly patterned marble floor, wood paneling, and arched openings lend an eclectic air to the space.

HKS Inc.'s Lincoln Centre in Oakbrook Terrace, Ill., is straightforwardly modern on the exterior (right), saving its historicist gestures for the interior (above).



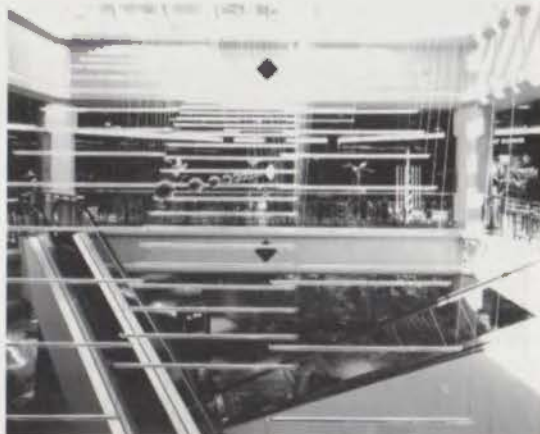
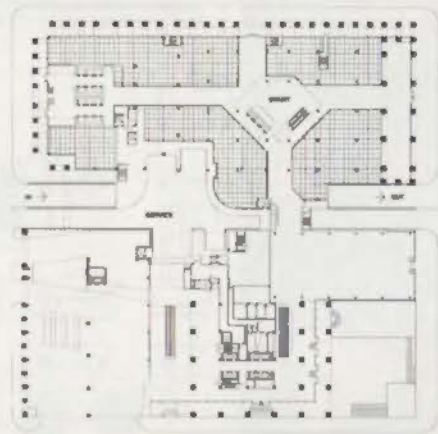
AM SOUTH-HARBERT PLAZA

Birmingham, Ala.
Hellmuth, Obata & Kassabaum, Inc., Dallas

COMPLETED IN 1989, the 709,106-square-foot first phase of AmSouth Harbert Plaza is a mixed use complex combining a 32-story office tower with a two-story retail pavilion and three underground levels of parking.

The project, one of the first new office buildings in the city in decades, also marks the return of major retail space to downtown. Project designer Bill Lacey of HOK Dallas says the architects wanted a progressive image for the project, which they established through visual links to buildings dating from the city's commercial heyday. The prominent roof pyramid and spheres draw, for example, on influences including the 1927 Watts Building, the 1925 Alabama Power Co. Building, and Episcopal Cathedral of the Advent, all of which have either pyramids or spheres on their rooflines. Similarly, the dark Brazilian marble used for the exterior echoes colors found on AmSouth's antecedents.

AmSouth-Harbert Plaza (right) has generous retail space (atrium, below right; first-floor plan, below left). Roof (below) echoes historic neighbors.



DuPont Centre Orlando, Fla.

Morris*Architects, Inc.,
Houston

DuPont Centre is a multiphase mixed-use project with a major impact on downtown Orlando; with a site of 13.5 acres and a construction budget of over \$400 million, the development will include four office buildings totaling 1.8 million square feet, a 300-room hotel, a 200,000-square-foot retail center, and one further building, to be either a hotel or an office building. The First F.A. Building, a 28-story tower, with a stepped, finial-



topped profile and a separate vaulted banking hall, is the first phase of the project. Two duPont Centre will have a domed roof, while Three duPont Centre will have Gothic spires.

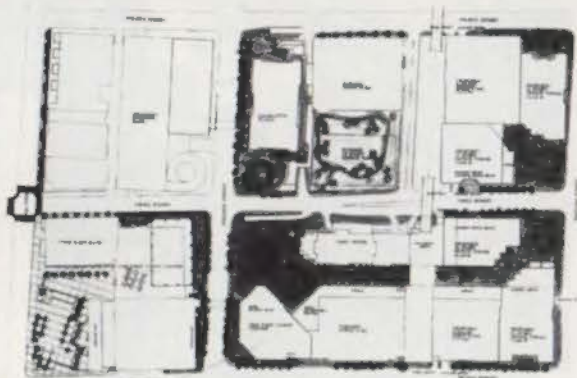
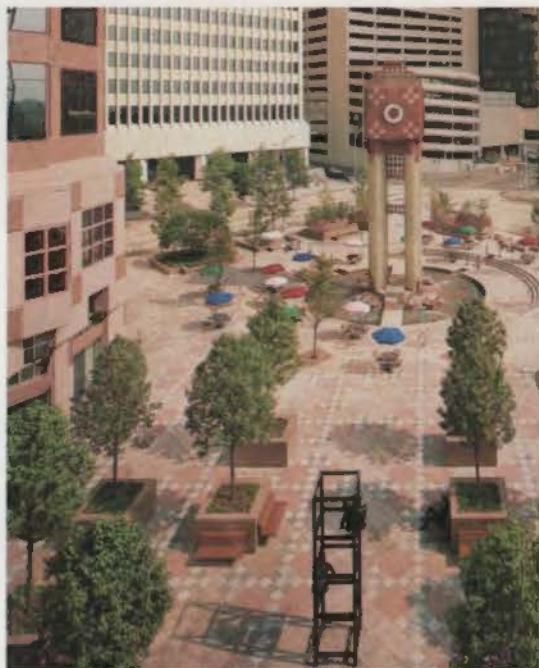
The First F.A. Building, Orlando, by Morris* Architects (right), is the first phase of duPont Centre; later phases will include office towers and a hotel (model, above).



FIRST UNION

One First Union Center,
Charlotte, N.C.
JPJ Architects, Inc., Dallas

AT 42 STORIES, Charlotte's 955,000-square-foot One First Union Center (far right), designed by JPJ Architects for Childress Klein Properties, is the state's tallest tower. The JPJ team, led by design principal David Atteberry and project architect Cynthia Faw, went beyond height to establish a new coherence for an important downtown area. The architects joined the new tower to the bank's previous headquarters, which had been separated from the street by a 15-foot-high concrete base. JPJ terraced this base with planters and fountains and linked it to the plaza of the new building, with its tall clock tower (above right). Atteberry echoed nine-square folk quilts in the plaza pavement and tower facade. New plazas and inviting interiors (far right, and plan, right) form links to the rest of downtown.



Baptist Church, Pawley's Island, N.C.

Clovis Heimsath Architects,
Austin

Clovis Heimsath Architects of Austin, known notionally for the eclectic forms and craftsmanship of their ecclesiastical buildings, designed a new church for a rapidly growing Baptist congregation.

The architects used traditional cedar siding for the exterior and shingles for the roof; custom-made gothic windows bring in floods of light. The architects maintained the traditional nave-transept church profile, as read from the exterior. Inside, however,



the transept was expanded to allow for the "surround" seating favored by the congregation. Unpainted wood walls and powerful shipwright's arc trusses highlight the interior.

Traditional siding and shingles (above) clothe an updated plan for a Baptist congregation. Graceful shipwright's arc trusses highlight the interior (right).



ARTIST'S STUDIO

Studio for Romelia Milmo, Monterrey, Mexico
James Moyeux Architect, Austin

IT SHOULD NOT BE SURPRISING that this studio and library designed recently by James Mayeux and Cecilia Rangel began first as a clay model. Working in miniature with a medium that defies complexity, the architects and their client, artist Romelia Milmo, conceptualized and then refined a simple sculptural pavilion of three parts: an expansive studio, an intimate library, and the open transitional space that connects them.

The assemblage radiates in plan from a pivotal fieldstone-faced mechanical tower. The studio's raked roof thrusts northward, capping a light-filled volume enclosed by a 19-foot north window wall, white stucco walls, and a polished Mexican marble floor. In marked contrast, the brick library receives only modulated light through a corner window and a six-inch octagonal glass-brick-filled opening at the top of its *boveda catalana* domed ceiling.

The project's informal plan arises from responses to several factors. Besides the desire for it to be sculptural, Milmo wanted views to the two mountain ranges visible from the site. She and the architects also wanted the building to present a constantly shifting elevation from the site's main house as one walks on a richly vegetated garden path to the pavilion.

The building's connections to its natural surroundings will increase over time, too, as plants transform the trellis into a semi-opaque canopy. Other plantings along a long, high concrete wall that borders the property off the library will reinforce the impression of a working sculpture set in a garden.

Mayeux acknowledges influence from Frank Gehry's recent work and O'Neil Ford's use of Mexican craftspeople. The pavilion also exemplifies Mayeux's use of a dominant "generator" to organize a project into three related parts, all distinct yet part of an integrated whole.



The Milmo studio and library (above) join at a connective passage that acts as transitional space from the main house, along a garden walk (left) to the building, and from the active, creative studio to the intimate, reflective library. Mexican craft in the project is powerful in the *boveda catalana* dome of the library (below far left) and in the minimally mortared fieldstone of the mechanical tower (below left), which punctuates the terrace, from which the project's spatial transparency becomes apparent.



These nine architects rode with all
of us on the crest of the 1980s.

The question is:

WHERE ARE THEY NOW?



STAN HAAS
SAN FRANCISCO

JOHN KALISKI
LOS ANGELES

PETER C. PAPADEMETRIOU
NEWARK, N.J.



JOE MASHBURN
BLACKSBURG, VA.

By Niko Letunic

AS THE TEXAS ECONOMY SCREECHED TO A HALT in the mid-1980s, the state, for years a magnet for the young and skilled, became a net exporter of architectural talent. The ensuing brain drain sapped the region of some of its best and brightest, but as the following examples show, Texas' loss is the rest of the country's gain.

Perhaps most revealing is Richard Keating's case. In the 10 years after opening the Houston office of SOM, Keating gained nationwide recognition for his high-rise designs, such as First Interstate Tower (formerly Allied Bank Tower) in Houston and Trammell Crow Center (formerly LTV Center) and Texas Commerce Bank Tower in Dallas. Feeling the economic downturn, however, Keating relocated his team to revive the moribund practice of SOM in Los Angeles. This May, he and three associates defected to found Keating Mann Jernigan Rottet (with Keating as the design partner, Michael Mann in charge of management, Robert Jernigan as technical partner, and Lauren Rottet as interiors partner). If anything, Keating misses the more permissive building attitudes in Texas and notes, for example: "In Los Angeles all high-rises must have a helicopter pad on top."

The world of academia sheltered some Texas architects; nevertheless, both Peter Papademetriou and Joe Mashburn were lured away by teaching institutions in more promising regions. Papademetriou, a faculty member at Rice University from 1968 to 1989, is now the head of the fledgling graduate architecture program at the New Jersey Institute of Technology in Newark. The transition was not difficult: it meant returning to his birthplace. "Besides," he says, "Newark and Houston are both petrochemical towns."

For Mashburn the move was more painful. Born in Arkansas, he had attended the University of Houston and Texas A&M for his architecture degrees. Now at the Virginia Polytechnic Institute in Blacksburg, he teaches a third-year undergraduate course and runs his own design studio, mostly to enter competitions. While Mashburn praises the wooded, mountainous landscape of Virginia and the civility of its people, Texas beckons, and he promises to return someday.

As one of many Texas economic victims, Stan Haas presents a familiar scenario. He graduated from UT Austin in 1973 (B.Arch.), and by 1982 was a partner in the award-winning Good, Haas & Fulton Architects of Dallas. The stagnant economy could not fuel his career further, however, and in 1989 he left to work for HOK in San Francisco. "The office had work, but the range of projects was narrow; no large projects, none outside of Texas," explains Haas. "Besides, a move is positive in that it awakens your senses to new things. Still," he adds, "I miss a good barbecue."

Among the expatriates, Eugene Aubry, FAIA, is an exception, having left Houston in 1980 before the decade's sour days. If anything, he was a casualty of too much success. "I remember driving down the highway and seeing my firm's name on a billboard showing a project I didn't even know existed," says Aubry of his days as a partner in Morris'Aubry. Now he lives in Holmes Beach, Fla., and runs a four-person office in Sarasota (his Houston staff once numbered 250) and does not regret the switch. Away from the pressure and pollution of Houston, he says, he is able to cultivate a gentler, higher quality of life that for him includes picking commissions carefully and delivering a more personal product to his clients.

John Kaliski had arrived in Houston during the early '80s to teach at the University of Houston. Frustrated by the economic slowdown, and the lack of opportunities in urban design, he and his wife (a graphic designer) did not pass up better employment on the West Coast. He is now principal architect for the Los Angeles Community Redevelopment Agency, where he is charged with the daunting task of "eliminating blight." At least there is a \$350-million budget to back him up. When asked what he misses most about Texas, Kaliski answers in an intentional cliché: "the friendly people, vast landscape, and the indomitable Texas spirit." It sounds hackneyed, but only because it is exactly what most of the Texas diaspora would answer. TA



EUGENE E. AUBRY, FAIA
HOLMES BEACH, FLA.

PETER C. PAPADEMETRIOU

Then: faculty, Rice University, until 1989
Now: director of the graduate architecture program, New Jersey Institute of Technology

JOE MASHBURN

Then: faculty, A&M University, until 1989
Now: faculty, Virginia Polytechnic Institute

EUGENE E. AUBRY

Then: partner, Morris'Aubry, until 1980
Now: own firm in Sarasota, Fla.



KEATING MANN JERNIGAN ROTTET
LOS ANGELES
(above, l-r, Jernigan, Rottet, Keating, Mann)

STAN HAAS

Then: partner, Good, Haas & Fulton, Architects, Dallas, until 1989

Now: senior designer at HOK, San Francisco

JOHN KALISKI

Then: faculty, University of Houston, until 1985

Now: principal architect, Los Angeles Community Redevelopment Agency

KEATING MANN JERNIGAN ROTTET

Then: Richard Keating, principal, SOM Houston until 1986; Michael Mann, SOM Houston until 1983, own practice until 1987; Robert A. Jernigan, SOM Houston until 1988;

Lauren Rottet, SOM Houston, until 1987

Now: partners in new Los Angeles-based firm

DESIGN IN TOUCH WITH THE LAND

By R. Lawrence Good, FAIA

Six Dallas architects visited four Anasazi sites to study the sensitivity to place and enduring beauty of this lost civilization's architecture.

Watercolor plans of Pueblo Bonito (below) and Chetro Keti (bottom) illustrate, through montage, the sensitivity of the villages to their settings and to the path of the sun.

Facing page: View of Pueblo Bonito from the rim of the canyon (top) shows ordered, stacked sequences of small apartments and kin

kivas surrounded by a large sunny communal plaza. The almost-perfect D shape suggests adherence to a formal plan. T-shaped doorways (below left) allowed easy passage for dwellers carrying burdens. A five-story battered wall (below right) reveals a rubble core, dry-veneered with meticulously placed wafer-like stone.



BETWEEN 1000 AND 1300 A.D., an advanced culture flourished in the Four Corners region of the American Southwest, producing architecture and urban designs of lasting beauty. Much has been written about the mysterious collapse and dispersal of the Anasazi civilization. Most believe that the Pueblo of the Rio Grande and the Hopi tribes of north-central Arizona are the descendants of the "ancient foreigners" or "enemy ancestors," as the Navajo word Anasazi is variously translated. Archeologists have focused on why the Anasazi abandoned their cities. But these cities also offer insights into design springing directly from an intimate connection with land and climate; learning about them might improve our modern response to context.

Toward that end, a team of six Dallas architects, part of a round table called "The Architects' Enclave," visited four spectacular Anasazi sites in the fall of 1989 to photograph, paint, and study the architecture of this prehistoric civilization. A looping journey from Chaco Canyon, N. Mex., to Mesa Verde, Colo., then to Betatakin and Canyon de Chelly in northeastern Arizona confirmed the Anasazi sensitivity to place, and brilliance in creating structures of enduring beauty, even in ruin.

Chaco Canyon

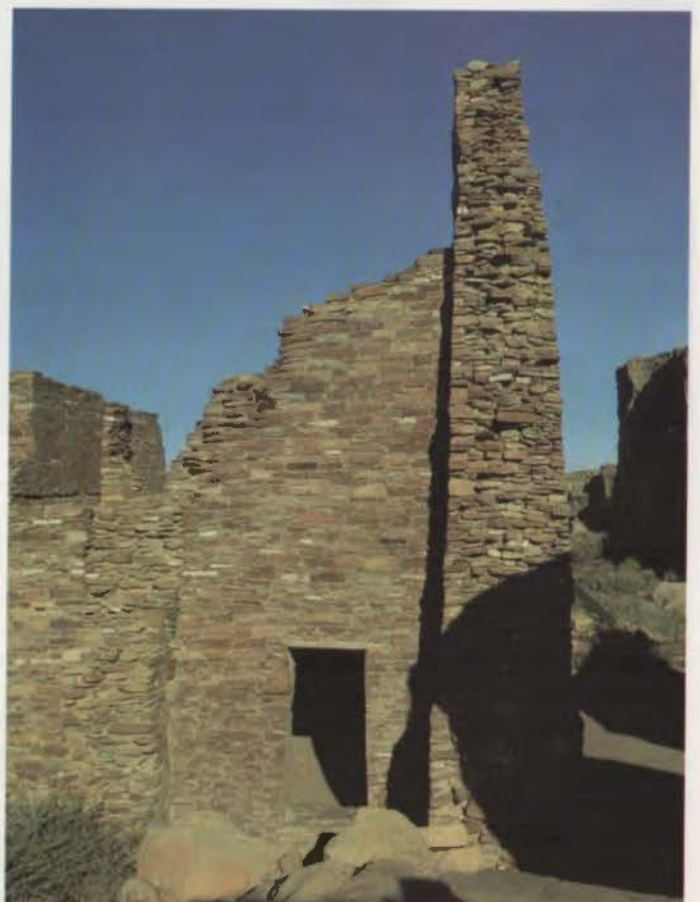
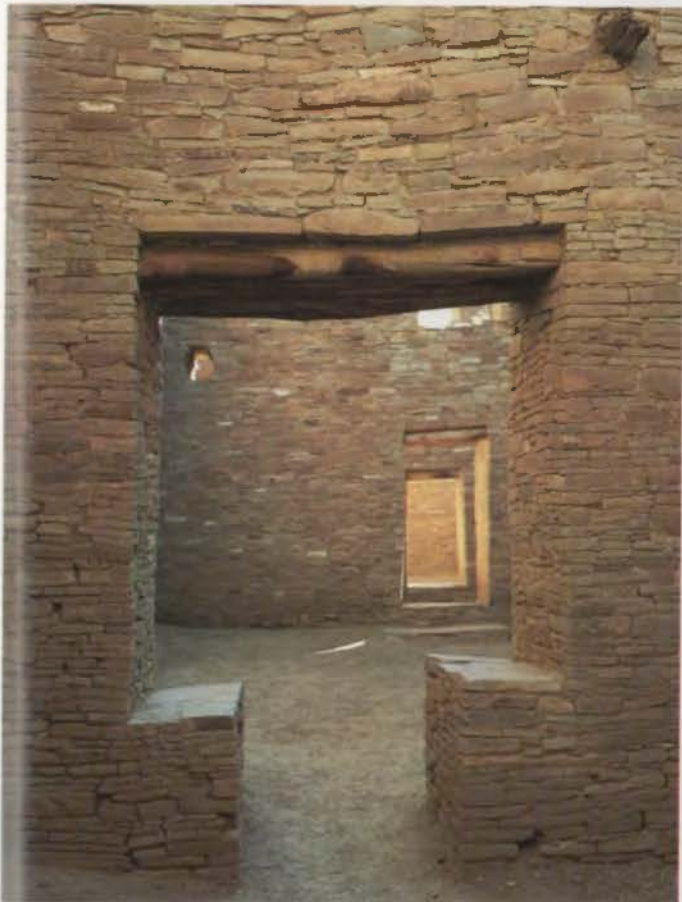
CHACO CANYON NATIONAL HISTORIC PARK lies tucked away in bleached-out, craggy northwestern New Mexico. Situated in the San Juan Basin, a saucer-shaped depression a hundred miles in diameter, Chaco is devoid of trees and lacks year-round running water. The area is subject to dramatic temperature extremes, and with less than nine inches of annual precipitation, most in sudden summer downbursts and winter snow, the land is dry and barren. The canyon itself, one-half to three miles wide, is asymmetrical, with sheer 100-foot north walls and a more gradual stepping, open aspect to the south. The sandy bottomlands that were farmed by the Anasazi are cut by a narrow 20-foot-deep arroyo: Chaco Wash. A San Juan River tributary, it carves one of the few gorges on the Chaco Plateau offering any sense of place or shelter. Villages were located on the terraces above, against the north canyon walls.

The environment is so poor and inhospitable that almost-extreme adaptations had to be made in order to survive. Still, a seven-mile extension of Chaco Canyon, between Wiji on the east and Peñasco Blanco on the west, became the most heavily populated area in the Anasazi world. How could these people flourish in an area that apparently lacks all of the natural resources needed to sustain a large population? In fact, Chaco's complexity of architecture and urban design may be attributable to its having dealt with such a harsh environment.

Thirteen towns, majestic forms of communal grandeur, became a nucleus of a much larger system. Chacoan features and influence can be seen as much as 90 miles to the north, south, and west. Smaller communities called outliers were connected by the only known major prehistoric network of roads north of Mexico. These ancient roads, still visible in places, follow uncannily straight lines and feature retaining walls along hillsides, impressive cuts, and filled ravines. The roads were uniformly 30 feet wide and bordered with rock. The existence of these roads implies that dozens of pueblos for 90 or more miles formed a community of towns closely linked by trade and co-operation. There were storage rooms available for more food than could be grown in the canyon, and there was living space for more people than canyon agriculture could have supported.

The placement of foundations and continuity of long walls are evidence of a pre-conception of large blocks of construction over spans of years. There appears to be adherence, as well, to prearranged design schemes. The high point of Chaco culture was marked by the Bonito-phase towns of the mid-11th century. These towns were D-, E-, or oval-shaped in plan, with an open courtyard or plaza enclosed on three sides by rooms stacked in terraces. The sizes of towns ranged from that of New Alto, a 60-room, three-story complex on one-seventh of an acre, to that of Pueblo Bonito itself, with over 500 rooms in five stories, covering almost four acres.

Pueblo Bonito is positioned above the flood plain with its back to the sheer north



Right: Masonry at Chaco Canyon's Casa Rinconada features elegant coursing patterns with alternating bands of wide and narrow stones.



Below: Above-ground kivas at Chetro Ketl were originally enclosed by a rectangular wall configuration, with the *poché* space backfilled for isolation and silence.



canyon wall, protected from cold winds and facing the warming winter sun. A monumental structure for its day, and even now, it housed up to 1,000 people.

The D-shaped plan of Pueblo Bonito is an almost delirious marriage of circle and rectangle, common to other Chaco villages, but unmatched in its elegant proportion. Dark, rectangular ground-floor rooms were used for storage, with upper floors reserved for living quarters. The plaza served the same function as today's town square, housing ceremonial dances and communal activities, and was divided into two large courts, each with its share of kivas. These ceremonial rooms, keyhole-shaped in plan, with antechambers, stairways, and underground passages, conjure up visions of the elaborate ceremonies that occurred within. Four round

holes in the centers of the great kivas were column seats for roof supports. Stone disks on the ground were footings to prevent the columns from sinking into the sandy earth. A stone box held the ritual fire. Niches around the perimeter of the kiva held ritual objects, and built-in banquettes, or benches, seated spectators. The kivas were actually built above ground, but a subterranean effect was achieved by filling in the spaces between the kiva walls to create the plaza level and to allow entry to the kivas by ladder from a hole in the roof.

The other masterful design at Chaco is Chetro Ketl. This village, on the same side of Chaco Wash and only several hundred yards from Pueblo Bonito, has an equally elegant plan. Chetro Ketl's is like a giant E, with its terraced legs defining a pleasingly scaled plaza space filled with kivas. The front, or south, wall of the plaza, similar to those in several other Bonito-phase towns, is defined by the bowfront shape of a pair of low stone walls that create a secret passageway from one end of the village to the other. Such corridors are rarely used at Chaco Canyon. Most rooms are connected *en suite*, with a photogenic alignment of small doorways from which you expect to see an Ancient One appear at any moment.

Studies of Anasazi construction technology at Chaco generally focus on their masonry work, with its elegant juxtaposition of the delicate and the massive. Pueblo Bonito's curving, subtly battered five-story-rear wall is perhaps the best example of the masonry core and veneer construction that was typical to the area. A rubble masonry core was crudely mortared in place and then veneered with wafer-shaped stones laid up dry, but in almost perfect alignment. The elegant coursing patterns of this veneer stone, with alternating bands of wide and narrow stones, vary slightly from village to village and from period to period. Perfectly circular kiva walls and long, precisely straight walls exhibit planning, technique, and quality that rival those that would be used much later by the Aztecs and the Incas farther south. Door and window openings at the villages were quite small. Although this decreased the ease of passage, it reduced heat loss and made the storage rooms and living rooms easy to secure. The thermal mass of these walls (made 24 inches thick at their base to accommodate the height and loads) was very effective in mitigating the area's temperature extremes.

Mesa Verde

IN CONTRAST TO THE DESICCATED FURNACE that is Chaco, Mesa Verde, the second stop on our tour, seemed quite hospitable. Mesa Verde is an upland plateau at an elevation of 6,000 to 8,500 feet, split by dozens of canyons. In this semi-arid climate of 14 to 18 inches of precipitation per year, most of the canyons run with water following heavy summer thunderstorms and during the spring snow melt. Piñon and juniper trees offered the Anasazi firewood, wood for structures, nuts and berries for food, and medicine. Mesa Verde has a relatively long growing season, moderately hot summer temperatures for crop growth, and reasonably dependable summer rains. The sheer upper walls of the Mesa Verde canyons are formed of porous golden sandstone, which lets moisture through to impermeable shale lay-

ers. This moisture, when seeping out would freeze, spill off a portion of the rock, and thus form the alcoves that offered the ultimate location for Anasazi habitation.

Anasazi villages at Mesa Verde were oriented toward mesa tops because the narrow canyon bottoms offered too little arable land for farming. As early as 500 A.D., the Anasazi lived on the mesa tops, choosing the 7,000-foot-elevation, middle-mesa area as the best living and farming area. Here were deep soils, small springs and seeps, and more precipitation than occurred in the valley below. The Far View community of 1200 A.D. is the best preserved example of a mesa-top Anasazi village. As in later-phase towns at Chaco, rooms are regularly sized and spaced in a well-organized but compact 40- to 50-room two-story village. Shortly after 1200, the Anasazi at Mesa Verde began a relocation to cliff dwellings, perhaps because of climatic problems or for defense against outsiders or other villages.

With the move to the cliffs, the Anasazi improved their response to the natural environment. Large alcoves facing south or southwest were preferred. The largest cliff dwellings, such as Cliff Palace, Square Tower House, Spruce Tree House, and Long House, occupied such orientations. With the summer sun directly overhead, crops were warmed, but the cliff overhang kept dwellings shady and cool. The winter sun shone into the dwellings, warming them perhaps 10 to 20 degrees above the temperature of the surrounding countryside, while the cold north winds missed the dwellings within the overhang completely.

The slope of alcove floors required that the Anasazi build a retaining wall along the front of the alcove and bring in literally tons of fill to create a level surface on which to build their rooms. Because space was limited, all the area under the protection of an alcove roof was used. The irregular shape of these cave-like alcoves made necessary the compact rooms and ad hoc village plans typical of Mesa Verde.

Cliff Palace is the largest of all settlements at Mesa Verde, with 217 rooms and 23 kivas, housing 200 to 250 people at its peak. This beautiful village masses upward in solid masonry like an Italian hilltown climbing its slope, engaging natural rock outcrops and culminating in four-story towers that crash against the roof of the alcove. This urban pattern is dense and intense, with a concentration not to be equalled for centuries in America. Cliff Palace, along with contemporary villages such as Spruce Tree House and Balcony House, utilizes the roofs of kivas located along the front edge of the alcove as streets, courtyards, and plazas to conserve space. This is probably where families worked and children played; the views were best here and the warmth of the sun and quality of light allowed for the most productive work and sense of community. Storage rooms at Mesa Verde were placed in high ledges in the rear of alcoves, while living rooms were placed on the first and second levels of the cliff dwellings with numerous openings that appear to be windows, but were actually doors, made small to keep out the winter air and easily covered with sandstone slabs.

The masonry at Mesa Verde consists of almost perfectly formed rectangular blocks with square, true corners, each stone laid carefully in neat, even courses. The



Left: Masonry at Mesa Verde is made from uniform, square stone.

Below: Floor vigas and painted plaster walls decorated with pictographs remain in the tower at Cliff Palace.



core-and-veneer technique seen at Chaco is not used here, but more mortar is used to create a very regular wall. The slightly battered section used for stacks of rooms and towers indicates the Anasazi intuition regarding structure and an understanding of stone upon stone in compression. Nowhere in the Anasazi world is the harmony of built structure in the natural environment as strong as at Mesa Verde, where sometimes it is hard to distinguish between the *in situ* rock of the alcove and the golden sandstone masonry out of which the walls of the cliff dwellings were made.

Betatakin

EIGHT THOUSAND FEET HIGH in the northeastern Arizona red rock country lies Tsegi Canyon and Navajo

Archeologists speculate that the north courtyard of Balcony House at Mesa Verde functioned as a nursery, citing its protective front parapet wall.

The plan of Betatakin (right), shaped by the irregular containment of its rock alcove, appears ad hoc in comparison to plans at Chaco Canyon.

Facing page, above: How much were the ancient inhabitants of Betatakin aware of their pueblo as a dramatic and emotionally stimulating site? Below: White House at Canyon de Chelly offers the most startling relationship between people and place of all the Anasazi sites.

The Architects Enclave

In mid-1979 eight Dallas architects formed a luncheon group that, although its members sometimes compete for work, sought to share views about the practice of architecture. The eight participants—Jim Atkins; Jerry Clement, FAIA; Reagan George, FAIA; Larry Good, FAIA; Bud Hopkins; Jim Meyer, FAIA; Alon Sumner, FAIA; and Bryce Weigand—represent companies ranging from Dallas's largest architectural firm to that of a sole practitioner. Themes for discussion at the group's monthly luncheons have included marketing techniques, liability insurance, architectural education, recruitment, economic trends, and the design process. The group has also shared once- or twice-yearly backpacking or camping retreats, at which more concentrated discussions can be interspersed with physical activity and "outdoor education." The 1989 trip to the Four Corners region to study Anasazi architecture is one example.



National Monument, the setting of the Kayenta Anasazi ruin of Betatakin, subject of our third stop. To the northeast is Monument Valley, one of the most remote and breathtakingly scenic areas in the entire country. This is ruggedly beautiful but inhospitable land with only 10 to 12 inches of precipitation per year. Tsegi Canyon, a great system of finger canyons carved into Skeleton Mesa, empties into Marsh Pass and was sculptured from the soft, red Navajo sandstone by the slow erosion processes of wind and water. The mesa top is again covered in a piñon-juniper pygmy forest similar to that at Mesa Verde. The canyon has an open aspect presenting a broad-stepped profile. Open vistas are common, with scenes of fantastic rounded domes and minarets, soaring buttresses and fluted columns, and enormous hemispherical rock shelters. Betatakin itself is set in a narrow side canyon in a sandstone arch so huge that it dwarfs the village within. The lushness of the Betatakin Canyon microclimate contrasts with the semi-arid land around it. It is marked by a lost stand of aspen and almost jungle-like streamside vegetation, pine, and Douglas fir.

In contrast to Mesa Verde, the dwellings in the Tsegi Canyon are oriented primarily toward the canyon bottoms, where arable land is concentrated in the well-watered alluvial canyon floors. The primary access to the cliff dwellings is from below rather than from above. Here there is much less interplay between the natural and the manmade. The constructed forms of villages such as Betatakin simply occupy the natural shape of the sandstone arches. These are large environmental envelopes in which the protected living units can spread out quite loosely in an almost suburban dispersion. Betatakin occupies a natural alcove, 500 feet high, 300 feet wide, and 200 feet deep, facing south—an almost perfect solar collector, shaded from the summer sun, but absorbing low winter sun all day.

Betatakin was built as a single episode between 1260 and 1270 A.D. and was completely abandoned only a generation later, by 1300 A.D. The materials available to the Kayenta Anasazi were soft sandstones, which do not lend themselves to fine work because they tend to break or split. Therefore, Betatakin was built of a much more casual masonry than that found at the older sites—with crudely shaped fragments of rock, the rubble of adobe masonry, large swatches of mud mortar, and the ragged profiles of wattle and daub. The steep pitch of the

bedrock floor made building difficult in parts of the Betatakin alcove. The Anasazi used large amounts of mud mortar in wall construction to literally glue the rooms to the sloping bedrock. Sometimes walls are footed only by shallow pecked steps in the sloped floor.

The Kayenta region was apparently a quiet backwater of culture. These Anasazi took their religion in smaller doses. Among the 135 rooms at Betatakin, only two kivas have been found. The restriction of the buildable cove area may have limited ceremonial rooms to square kivas, which fit into the plans more easily. None existed below ground. This group used above-ground kivas, called kihus, using thick double-walled masonry to create the isolation and silence of an underground room. Both Betatakin and its contemporary village, Keet Seel, feature unemphatic massing in very irregular roof lines, and rely upon the drama of the rock shelter to create the distinctive sense of place.

Canyon de Chelly

THE FINAL STOP ON OUR TOUR, Canyon de Chelly National Monument, is treasured as much for its natural beauty as for the cliff dwellings that are the ostensible reason for its existence. The 27 miles of Canyon de Chelly and Canyon Del Muerto are characterized by sheer red curtain-like cliffs up to 1,000 feet high. These dark, confining walls rise vertically from the narrow canyon floor and wind back and forth in a labyrinthine series of loops along which the view is restricted to short stretches of canyon and narrow slices of sky. The canyon walls are embellished with an intricate tracery of natural bedding planes and swirling curves of great conchoidal fractures. But perhaps the most distinctive feature is the desert varnish—immense streaks of brownish black patina deposited by short-lived waterfalls and seeps during the summer rains.

Canyon de Chelly sits almost in the geographical center of the Navajo reservation near Chinle in northeastern Arizona. The monument is administered by the National Park Service with permission of the Navajo, who still farm the valleys of the canyon floor and face the same hardships as their ancestors. Chinle Wash and Tsaile Creek, which form the canyons, flow down Defiance Plateau and several miles into the canyons before being absorbed by 40-foot-deep sands. On our tours of the canyon floor, we would encounter hogans, livestock, and an occasional Navajo vehicle, hopelessly bogged down in the treacherous soil.

The major construction period of Canyon de Chelly was from 1150 to 1300 A.D. Hundreds of prehistoric sites have been found in the area. Dwelling sites consisted of narrow ledges and tiny alcoves, similar to but smaller than those at Mesa Verde, and taluses and shelves near the base of the canyon walls. Like Tsegi Canyon, but unlike Mesa Verde, the orientation and access to these dwellings is from the canyon floor. The taluses afforded access to ruins located 30 to 50 feet above the floor. Unique to Canyon de Chelly is the extreme contrast in scale between the natural forms of the canyon wall and human building. The canyon walls appear to swallow the pueblos, a perception accentuated by the dramatic streaks of desert varnish. The less hospitable nature of the rock shelters at Canyon de

Chelly leads us to question the advantages of cliff dwellings over those of open sites. Several observations can be made through study at Canyon de Chelly. First, the canyon ledges allowed the Anasazi to lift their places of residence off the flood plain and thereby avoid the use of very precious arable land. Second, these rock shelters provided increased protection during rain and snow and modulated fluctuations in temperature, as the rock absorbed the heat of the day and radiated it back at night, thus mitigating the extremes of heat and cold. Third, the rock ledges provided ideal conditions for food storage. Such areas were dry, able to be sealed and protected from temperature extremes easily. This could explain why cliff dwellings at Canyon de Chelly exhibit a much higher ratio of storerooms to living rooms than do other sites. A final advantage of cliff dwellings over those of open sites could be concealment from enemies.

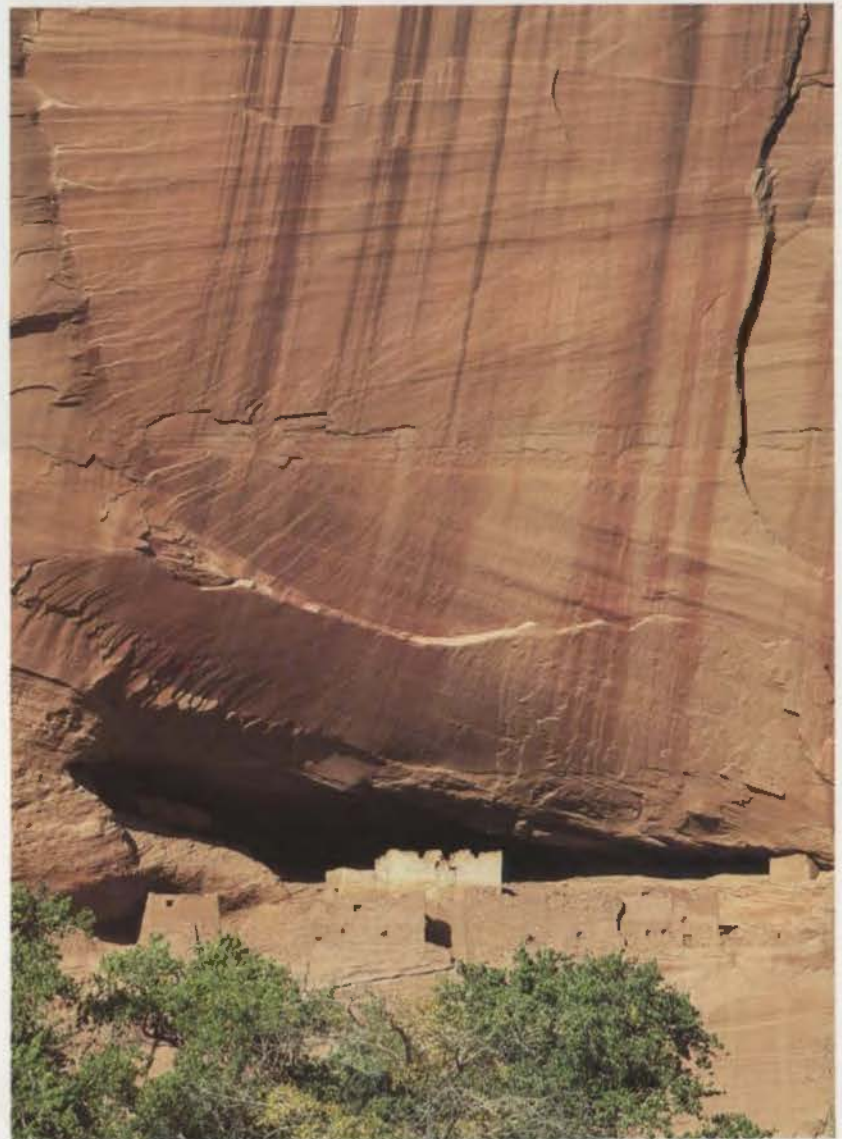
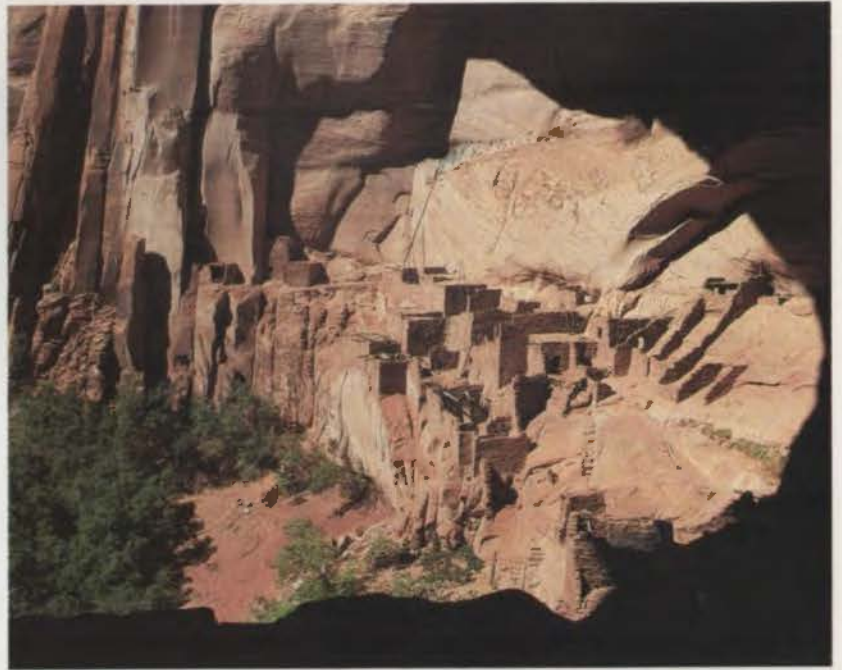
The major sites at Canyon de Chelly include White House, an 80-room village that is one of the largest, best preserved, and most accessible ruins in the monument. It consists of a lower dwelling block built on the talus in a core-and-veneer masonry style similar to that of Chaco Canyon. In a cliff alcove 30 feet above the lower dwelling is an upper apartment building, more similar in style to Mesa Verde. Photographs often show the south-facing canyon wall billowing overhead, creating as dramatic and emotionally stimulating a site as any Anasazi dwelling.

By the mid-13th century, from which the major ruins of Canyon de Chelly National Monument date, there is no longer evidence of the pre-planning of villages that was seen at Chaco. Ruins in Canyon Del Muerto, such as Antelope House, Mummy Cave, and Sliding Rock, exhibit differences in wall construction and planning that would indicate different family groups were responsible for different room blocks within each pueblo. In the late Anasazi culture, it seems people were doing their own thing in a "baroque" spirit.

These contrasts in planning, as well as changes in masonry work from the elegant banded type at Chaco in 1050, to the large, carefully shaped blocks at Mesa Verde in 1200, to the random agglomerations of unshaped stone at the Kayenta sites in 1300, could be attributed to the quality of available native materials. They also could stem from the condition of the culture and a shift in priorities from expansion to survival. Through our knowledge of the Anasazi descendants, the Pueblo, we know that their way of life was deeply rooted in the natural world. As a result, rather than serving as a backdrop, the natural environment became an active force that contributed both to the character of the people and to the forms of the Anasazi villages. The villages are evidence of humans' ability to adjust to a very difficult environment and to produce intricate and beautiful layouts of unexpected symmetry and dynamic form. Even in ruin, the Anasazi villages have found an equilibrium of color and form that makes them seem even more an extension of the natural landscape.

TA

Contributing Editor R. Lawrence Good, FALA, is a principal of the Dallas firm Good, Fulton & Farrell Architects.



INTERIORS

Loma Theater Bookstar, San Diego 46

Alamo Architects of San Antonio worked with an enlightened client and neighborhood preservationists to save a West Coast movie house.

Bank of Nova Scotia, Toronto 48

Gensler and Associates/Architects of Houston creates a link in steel and stone for the old and new spaces of a Canadian bank.

The Forum, Scottsdale 49

Dallas-based James, Harwick + Partners uses the materials and forms of historic Arizona to create a graciously proportioned money-maker.

Three Texas firms display design confidence in locations that span the continent.



Atmospheric Browsing

PROJECT Loma Theater Bookstar, San Diego, Calif.

CLIENT Bookstop, Inc., Austin
ARCHITECT Alamo Architects, San Antonio (Mike McGilone, Billy Lawrence, principals; Jerry Lammers, Cindy Larson)

CONSULTANTS George R. Saunders Associates, San Diego (structural); LSW Engineers, San Diego (mechanical, electrical, plumbing)

GENERAL CONTRACTOR Michael Mibus Construction, San Diego

PHOTOGRAPHY R. Greg Hurdey, Inc., Austin

WITH THE LATEST addition to its rapidly growing chain of stores, Austin-based Bookstop continues to build on its reputation as an enlightened architecture client. The book retailer already operates in adapted historic structures in Texas (including Houston's former Alabama Theater), California, Louisiana, and Florida.

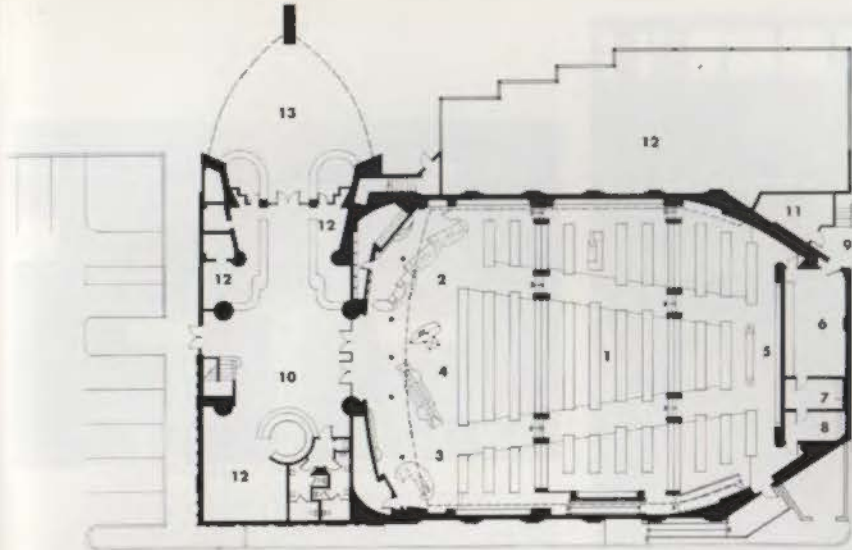
Now, to house the company's flagship California store, Alamo Architects has renovated San Diego's historic Loma Theater, which was designed in 1939 and built shortly after World War II. The theater had been closed and allowed to decay for years, but community sentiment in the rapidly developing Point Loma neighborhood galvanized around saving it once it be-

came clear that new retail development threatened the theater with demolition. A joint effort by preservationists, city officials, the developer, and Bookstop led to a plan for saving the theater.

In a successful compromise, the project is part restoration and part adaptive use. The exterior, for example, remains largely intact, with the brightly multi-colored neon-lit marquee and its period signage still serving as the building's customer-drawing focal point. The rest of the facade is vintage art moderne: its sexy curves are juxtaposed with crisp blocky volumes and symbolic decoration that refers to the 1939 New York World's Fair.

The interior has been adapted liberally but retains

enough of the original imprint to suggest its previous function. The architects focused direction toward the end formerly occupied by the movie screen, for example; this is now taken up by the newsstand. The rows of periodicals are more than a symbolic "screen," since the rack serves as partition between the sales floor and service area behind it (including an office, employee lounge, and receiving room). With the additional goal of reinforcing the typical retailing raceway, the architects patterned the arrangement of the bookshelves closely after the original seating plan, with the shelves laid out transversely and broken up by two aisles that step down diagonally toward the news-



- KEY TO PLAN**
 1 SALES AREA
 2 CASHWRAP
 3 CUSTOMER SERVICE
 4 DISPLAY
 5 NEWSSTAND
 6 RECEIVING
 7 OFFICE
 8 BREAK ROOM
 9 LOADING DOCK
 10 LOBBY
 11 MECHANICAL
 12 RETAIL
 13 MARQUEE

This page, left: In plan, the current bookshelf layout shows a likeness to the theater's original seating arrangement.

Facing page, left: Most San Diegans instantly recognize the caringly restored marquee of the Loma Theater Bookstar.

Below left: The display stands and customer service desk serve as transition between the open lobby and the crowded retail floor.

Right: The interior features an Australian mill's re-creation of the original wool carpet found during an inspection of the auditorium.

Below right and bottom: The retailing raceways recall the theater's double aisles ending at the screen, now replaced by the newsstand.



stand. A welcome introduction is the ramp on one side that allows handicap access.

At the other end, immediately past the entrance lobby, are the customer service desk (on the left), display stand (in the middle), and cash registers (to the right). The themes used for these furnishings, as throughout the building, borrow from the theater's and the city's past. Wave shapes, comic-book art, and movie-theater references are combined by the architects with abstracted art moderne motifs to create an environment saturated with references to past and future. Examples include the "Jetsons"-inspired desk and floor lamps, the wavy cashiers' counter, the use of neon to outline surfaces, pe-

riod lettering used for signage, and horizontal coursing that articulates most flat surfaces.

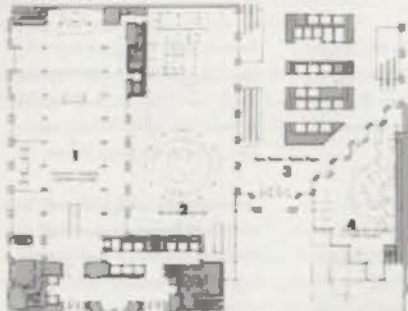
During an inspection of the auditorium in the building evaluation process, a piece of the original wool Axminster carpet was found; a carpet mill in Australia re-created the intricate pattern. While the architects' and client's commitment to re-creation of the original theater ambience is laudable, it is likely that the elaborate floral design was less intrusive in its original state than in the present crowded setting, where it demands overpowering attention. The same could be argued for the ceiling mural's artwork, which was touched up and given a more intense background color to compensate

for the higher ambient light level required by retailing. What is intended as fun looks slightly forlorn: The dazzling murals, stripped of their intended meaning, are a melancholy reminder of the building's past glory when movies were still magical and theaters were revered places of fantasy and dreams. Nevertheless, the designers' praiseworthy decision to combine past elements with current ideas is a significant attempt to make the Loma Theater Bookstar once again a place of entertainment for San Diegans. In the process, client, architects, and community representatives have made possible a working business place that preserves a crucial piece of a city's history.

Niko Letunic



KEY TO PLAN
 1 CONSUMER LENDING
 (OLD BANKING HALL)
 2 ATRIUM BANKING HALL
 3 NEW TOWER
 4 FOREIGN EXCHANGE



Above left: Ground-level plan of the Bank of Nova Scotia's new headquarters

Above middle: Past the atrium is the lobby of the tower.

Above right: The desk set of the customer's checkstand combines turn-of-the-century Viennese inspiration with contemporary detailing and technology.

Right: Close-up of the teller ring shows a teller station and, in the background, coats of arms of two of Canada's provinces.

Far right: The jutting flag panels of the Foreign Exchange Court (in the tower's lobby) mimic the sawtooth of the building's facade.



Metal, Marble, Money

PROJECT Scotiabank, The Bank of Nova Scotia, Toronto
CLIENT Bank of Nova Scotia
ARCHITECT Gensler and Associates/Architects, Houston (Charles Kiefer, design principal; William Livingston, project manager; John Gaudin, design architect; Caesar Ho, project architect; Shirley Sun, interior designer; Mark Sbiro, graphic designer)

CONSULTANTS The Webb, Zerafa, Menkes, Housman Partnership, Toronto (base building architecture and interiors construction documentation); The Mitchell Partnership, Ltd., Toronto (mechanical); Mulvey & Banani International, Inc., Toronto (electrical); Theo Kondos Associates, Inc., New York (lighting); Pran, Inc., New Braunfels (audio-visual)

GENERAL CONTRACTOR Goldie-Burgess, Ltd., Toronto
PHOTOGRAPHER Nick Merrick, Hedrich-Blessing, Chicago

THE BANK OF NOVA SCOTIA hired the Houston office of Gensler and Associates/Architects to link a diminutive 1930s original building and a new 61-story office tower (designed by The Webb, Zerafa, Menkes, Housman Partnership of Toronto) in its expanded Toronto headquarters. Gensler Houston had handled a similar program with prizewinning skill in the Commercial National Bank in Shreveport (see *TA* Mar/Apr 1989). The client wanted a design that would combine a progressive image with the intangible benefits of an established history attached to the old bank building.

The designers' solution was to join, on axis, the existing banking hall to the new building lobby by way

of an 11-story connecting atrium, softening the dramatic changes in scale and design style between the halves. The original bank's headquarters were shingly restored, including the symbolically important safety-deposit vault located in the basement; a new entrance was created on the long portion of the building to serve as terminus for the axis, and a new configuration of teller lines was devised to fit the new circulation patterns.

The project's focal point occurs in the atrium in the form of a circular teller line. It is a dramatic element enclosed within a ring of 12 pairs of stainless steel columns. These support a screen, installed to block views from the overlooking balconies after the client ex-

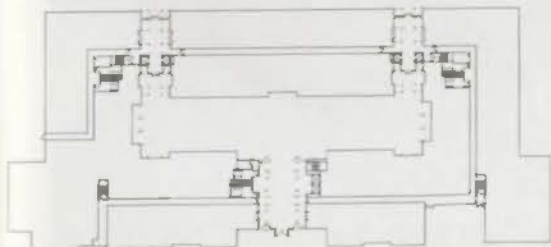
pressed concern for security. Gensler manipulated the proportions and details of this screen to make visual strength from necessity; its inner surface was decorated with shields of Canada's ten provinces and two territories, part of Gensler's comprehensive signage program.

To reinforce the atrium's transitional nature, finishes derived from the original building—stainless steel, brass, bronze, and frosted glass—are used with contemporary detailing and complemented with newer materials found in the tower's lobby. Perhaps this careful juxtaposition is the key to the project's success in fulfilling the client's enlightened intention to achieve a balance between the old and the new. NL

Below: Plan of The Forum shows how James, Harwick + Partners used a central courtyard, with fountain and seating areas, to break up the 210,000-square-foot building's mass into three clusters of offices.

Bottom: The exterior uses historic and geographic references for a smoother fit.

Right: Past the decorative forged-iron gate is the lobby and its monumental staircase.



Spanish Steps, Colonial Grandeur

PROJECT *The Forum*, Scottsdale, Ariz.
CLIENT *Frammell Crow Company*, Phoenix, Ariz.

ARCHITECT *James, Harwick + Partners*, Dallas (*J. Mark Wolf*, project architect; *Michael Arbour*); *Pierce Goodwin Alexander*, Dallas (*Robert Blankenship*); *Robert McIntyre*, Scottsdale

CONSULTANTS *L.A. Fuess & Partners, Inc.*, Dallas (*structural*); *Purdy-McGuire*, Scottsdale (*mechanical, electrical, and plumbing*)

GENERAL CONTRACTOR *Arctcraft Construction*, Phoenix

PHOTOGRAPHER *R. Greg Hursley, Inc.*, Austin

THE DALLAS FIRM James, Harwick + Partners shows in its design for The Forum office building in Scottsdale, Ariz., that regionalism, historicism, and contextualism still hold lessons for today.

On a prestigious street, The Forum's sprawling 210,000-square-foot mass (limited by zoning to three stories) is softened by an exterior executed in a loose regionalist vein with a variety of textures, materials, and colors that fit the city's stringent design criteria. The nearly symmetrical limestone facade is accented by blue-tiled roofs, low-arched colonnades, twin mission-style lookouts, and balustraded terraces. Coach lamps, finials, decorative ironwork, and other Spanish colonial motifs recall one of

Arizona's earliest building styles. To reduce the impact of the building mass, a courtyard breaks it up into three volumes, while a below-grade garage allows manicured lawns and gardens to front the building.

Wrapping the exterior materials around to the interior creates a practically seamless transition between outside and inside. Past an intricately detailed forged-iron gate that serves as main entry, one proceeds to the grand lobby, a traditional, non-air-conditioned space, soaring three stories high into a stained-glass ceiling (backlit at night by lamps); office blocks are to the left and right of the lobby's monumental staircase; ahead lies the courtyard, and a third cluster of offices.

Simple yet ornamental touches throughout create a rich but controlled environment; the stairs and second-level galleries of the lobby, for example, are ringed by forged-iron banisters topped by bronze handrails, while limestone balustrades are used on the third-floor galleries. Coffered ceilings, pendant light fixtures, and delicately articulated stonework are examples of the attention paid to detail; high-touch finishes include ceramic tile, Mexican *adoquin* stone, Italian marble, and etched bronze facings.

Despite its relatively low profile, the complex has filled quickly with businesses that put a premium on architectural design, becoming a strong commercial presence in the city. *NL*

51st Annual Meeting
 Texas Society of Architects
 October 25~27, 1990 • Dallas, Texas



*For generous support through event sponsorships,
 the Texas Society of Architects would like to thank:*

Featherlite Building Products Corporation for its annual golf and tennis tournaments, AND for the reception for the newly registered architects.

Acme Brick and Ceramic Cooling Tower for sponsoring its annual breakfast.

Herman Miller, Inc. for sponsoring the 1990 TSA/Herman Miller, Inc., Design Charette.

Libbey-Owens-Ford Co. and Southwestern Bell Telephone Company for co-sponsoring the Exhibit Hall Welcome Party with TSA.

Association Administrators & Consultants for sponsoring the wine at the Presidents' Gala.

Kelly-Moore Paint Company for sponsoring the TAC Century Club Breakfast.

*For donating prizes for the TSA/CSI-Dallas Products Exposition,
 the Texas Society of Architects would like to thank:*

EXHIBITORS AND INDUSTRY SUPPLIERS:

AEPSSpan
 Amarlite Architectural Products
 American Porcelain
 Association Administrators & Consultants
 Atrium Door & Window
 Automated Logic-UES
 B&W Sales
 Buell Door
 Carboline
 Chas. F. Williams Company

**CKA Enterprises—
 Grand Prize Contributor**
 Clark & Shuck Associates
 Cold Spring Granite Company
 Conner & Associates
 D.S. Woodrow & Associates
 Dallas Door & Supply
 Dean Lumber
 Devoc Paint Company
 Firesafe of Houston
 Firestone Building Products

GAF Corporation
 Green Expectations
 Heatilator, Inc.
 International Conference of Building Officials
 Joe Wallis Company
 Joyner Architectural Sales
 MBCI
 MBM Construction Specialties
 Nucort
 Parsec, Inc.

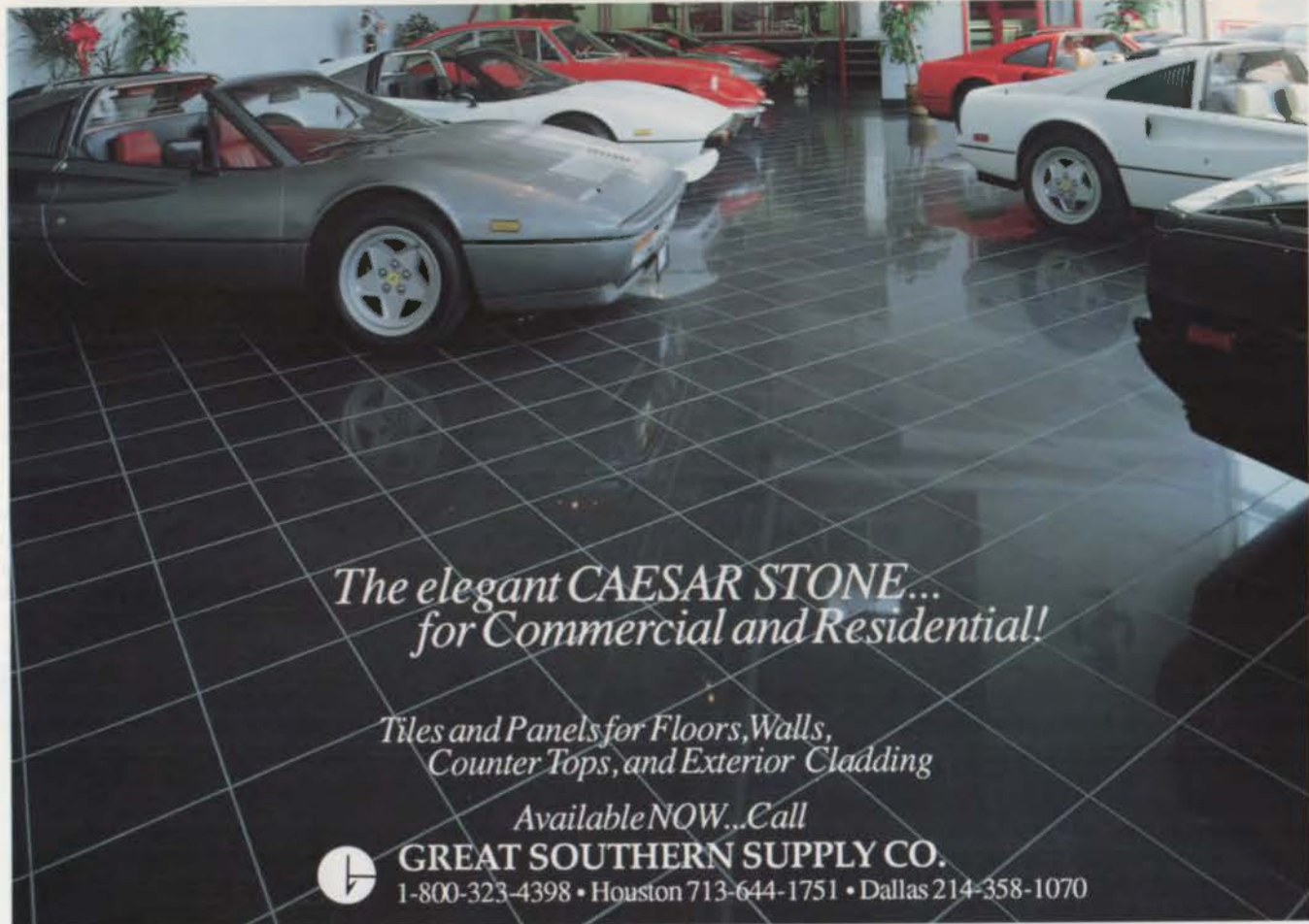
Southern Building Code Congress International
 Tamko Asphalt Products
 Therma Foam
 Thoro System Products
 U.S. Brick
 Weidenbenner Marketing Association
 Wesco Distribution
 Wilsonart

ARCHITECTURE AND ENGINEERING FIRMS:

Corgan Associates Architects
 Fusch & Serold
 Hardy McCullah/MLM Architects
 Harper, Kemp, Clutts & Parker
 HDR Architects, Inc.

HKS Inc.
 Hellmuth, Obata & Kassabaum, Inc., Dallas
 Inspec
 JPJ Architects, Inc.
 The Oglesby Group

Reed, Wells, Benson & Co.
 RTKL Associates Inc.
 Smith, Ekblad & Associates



*The elegant CAESAR STONE...
for Commercial and Residential!*

*Tiles and Panels for Floors, Walls,
Counter Tops, and Exterior Cladding*

Available NOW...Call



GREAT SOUTHERN SUPPLY CO.

1-800-323-4398 • Houston 713-644-1751 • Dallas 214-358-1070

For more information, circle 65 on the Reader Inquiry Card.

P A V E S T O N E

Company



• FOR ALL YOUR
COMMERCIAL
AND INDUSTRIAL
PAVING NEEDS:

- PARKING LOTS
- STREETS
- PLAZAS

• SEE THE
PAVESTONE
BOOTH AT THE
TSA CONVENTION
FOR THE LATEST
IN PAVING
TECHNOLOGY.

BOOTH 539.



Arts District - Downtown Dallas.

CORPORATE OFFICE:
700 HERITAGE SQUARE 1,
4835 LBJ AT DALLAS PARKWAY
DALLAS, TEXAS 75244 (214)404-0400
HOUSTON (METRO): (713)370-8381
DALLAS/FORT WORTH (METRO): (817)481-5802

MANUFACTURERS OF  CONCRETE PAVERS

*For more information, visit us in Dallas at booth 539,
or circle 66 on the Reader Inquiry Card.*

Going international in the '90s

Texans and the international '90s 66

MARKETING The late-'80s push to win international commissions had its roots in groundwork laid 30 years ago, and it will continue into the '90s.

Austin Convention Center 67

IN PROGRESS By year's end, work should begin on a long-sought center that promises to bring in tourism and long-term economic benefit.

San Antonio Alamodome 67

IN PROGRESS An unusual design takes shape on a project intended to extend a convention center's capabilities and to lure professional football.

Practice 67

Nestor Infanzón puts the interviewee at ease.

JPJ Architects, Inc., Dallas 68

FIRM PROFILE A firm weathers the challenge of transition to new leadership and makes an impact on urban form at home and outside Texas.

Tigerman, Vignelli, re-architecture 69

BOOKS Recent publications profile the careers of two influential but different figures and plumb the depths of adaptive use around the world.

New products and literature 77

Products to see at the 51st TSA Annual Meeting

On Paper 82

ON PAPER A recent competition asked entrants to consider reuse of abandoned missile silos.

THE WORLD HAS LONG BEEN an oyster for Texas architects. At least since the early 1960s, they have been national leaders in exporting professional design services. The demand was fueled by the military buildup in Southeast Asia and in the oil-rich Middle East, where nations went on a building binge. In Texas, where defense and energy are the twin pillars of the economy, architectural firms were positioned to benefit from an explosive surge in demand.

And surge it did. Throughout the '60s and '70s, international projects of a size and scope that would have earned the envy of Pericles or Haussmann were launched with the aid of Texas architecture firms. New towns, mass housing, educational and health-care facilities, hotels, government complexes, military installations: the volume was unparalleled. Firms with the largest pieces of the global action—CRS, 3D/International, Page Southerland Page, HOK, and Morris* Aubry, among others—won the work because they could handle the assignments and because they had honed their international marketing skills.

Today, going international is again a promising strategy, say leading practitioners who participated in a recent program on international marketing co-sponsored by the AIA and the Society for Marketing Professional Services. On the panel were Frank Douglas, FAIA, of the Douglas Harding Group; Ede Nemeti, FAIA, of Architectural Services International; and Lucy Hubbard Holmes of Ziegler Cooper; all from Houston.

How does marketing architectural services internationally differ from domestic efforts? Hardly at all, say the experts, presuming one is willing to endure expensive travel and often-tedious negotiations, and can handle differences in language, taxation, licensing, regulations, and customs.

The most successful international marketing focuses on existing relationships, they say, just as it does domestically. Client-oriented marketing than project-oriented marketing, says Frank Douglas, whose firm has worked in Australia, Singapore, and France, where it is involved in the new Euro-Disney park outside Paris.

The best scenario comes when an American client invites an American firm with which it has worked to handle an off-shore assignment. When Compaq, for example, elected to establish manufacturing operations in both Scotland and Singapore, it turned to the architects responsible for its

corporate facilities in Houston, Spencer Henolz Architects. The firm is now working for Compaq on two new European projects.

Absent an existing client relationship, architects could begin with the *Commerce Business Daily*, published by the U.S. Department of Commerce, which identifies international projects for which firms may submit qualifications. Accounting or law firms with international offices are also excellent sources, as are the commercial attaches of foreign embassies or consulates. To find qualified leads, many firms hire marketing consultants with contacts in the government, or a certified agent; finder's fees, sometimes substantial, are required for such assistance.

Another tactic for going international is to seek associations with design professionals in other countries. It can be attractive to them, given the considerable demand for U.S. know-how and the perceived benefits of transferring technology and information. Government and association directories, foreign consulates, multinational companies, and American companies with international offices can identify qualified firms.

Global work ought to be pursued as aggressively as domestic opportunities, but never to their exclusion. While international involvement may allow firms to weather domestic changes, common pitfalls remain, such as uncertain politics and economies, the hiring of locals who may not be adequately trained, receivables collection, business and tax laws, licensing requirements, and liability.

Marketing architectural services internationally offers opportunities that can supplement, but not supplant, a firm's marketing efforts stateside. While international work can be risky, it allows professionals to realize personal as well as professional ambitions—to expand their perspectives, enrich their lives, and broaden their horizons.

As a truly global economy emerges, Texas architects have another chance to assert their professional leadership. The lessons learned from the turbulent recent past have made them stronger and more competitive. Through innovative marketing and business savvy, Texas architects can be leaders in global design services as the world prepares for the next millennium. **Randle Pollock**

Randle Pollock, a national marketing and communications consultant based in Houston, led the recent AIA panel on international marketing.



**In the 1990s,
Texas architects
should seek work
where many have
already found it:
all over the world.**



IN PROGRESS

Center planned as civic generator

CONSTRUCTION IS SET to begin by year's end on the Austin Convention Center, with its bid package now in the hands of potential contractors. Since December, workers have cleared the site, moving the historic Trask House to a new spot adjacent to the center. Architects envision the project as both a flexible meeting and exhibition space and a

downtown revitalization stimulus, situated between Town Lake and Sixth Street in a warehouse and emerging hotel district. Completion is expected in mid-1992. **RDT**

PROJECT TEAM: Austin Collaborative Venture (Page Southerland Page; Lawrence W. Speck; Villalva Cotera Kolar; Ellerbe Becket Architects; Johnson, Johnson & Roy; and Wilbur Smith Associates); Gilbane Building Company (project manager)

Contrasting convention center elevations (above): west, urban; below: southeast, creek edge) will respond to bordering elements.



IN PROGRESS

Alamodome nears construction

THE SAN ANTONIO Multipurpose Domed Stadium, popularized by proponents as the Alamodome, bears similarities to the Austin Convention Center. Its genesis has come from years of schemes and proposals that met insurmountable opposition. The Alamodome is also envisioned as an anchor to help keep the city's downtown viable.

But there is a difference. San Antonio already has one of the world's most effective convention and tourist programs. What it does not have is a major-league sports stadium. The Alamodome will be that: a home to nearly every sport but baseball. It will also support the existing convention center, providing additional exhibition space.

The site being prepared for the stadium is a 57-acre elongated tract that runs along the east edge of IH-37. The \$174-million project is being financed by a 1/2-cent local sales tax approved by voters in January 1989. VIA Metropolitan Transit will own the stadium. Construction is expected to be complete in early 1993. **RDT**

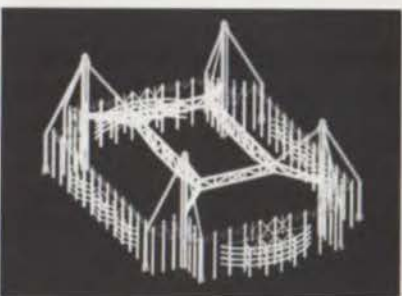
PROJECT TEAM: Marmon Barclay Souter Foster Hays; primary consultants: W.E. Simpson Company (structural, civil), HOK Sports Facilities Group (stadium consultant); Day & Zimmermann, Inc. (project manager)



The Alamodome's cable-suspended roof structure will create a new landmark on the city's skyline.



Sited across IH-37 from the convention center, the dome may revitalize HemisFair Plaza as a pedestrian link between sites.



A column-free interior space with great flexibility and seating for 65,000 will be afforded by the suspension system.

PRACTICE

One interviewer's advice to jobseekers

Again and again during our professional careers, we are required to interview for jobs and to market our skills. At no time is this more important, and more difficult, than it is for those new to the profession who are seeking the job that will give them needed experience.

The process of interviewing is itself very straightforward. One must have a resume and a portfolio, and one must present them, and oneself, in an interview. It's that simple. So what is the secret to a successful interview?

The first secret is thorough preparation.

Begin by spending some time identifying your goals and expectations. Ask yourself what you want to accomplish with a firm, thinking in five-year increments. Do you primarily want to open a firm in your home town, doing additions to your friends' houses? If so, you should think twice about applying with a multinational firm.

At the same assess your strengths and weaknesses, preparing yourself for what the prospective employer may be able to identify during your interview. This will give you an opportunity to be prepared to discuss them.

Next, research those firms that will most successfully allow you to reach your long-term goals. Find out about their corporate philosophies, marketing strategies, business markets, structure, personnel, leadership opportunities, award history, and most important, growth history. If a firm has grown 400 percent in the last three years and does only clubs, that should be a red flag.

When you have identified a firm that will see you as an asset and that fits your goals, you need to identify, by name, the person responsible for interviewing in the firm. Send a letter introducing yourself and asking for an interview; neatness and correct spelling are crucial. Follow up with a phone call within the next four working days.

In your follow-up call, set a date for an interview. With an appointment, you will be guaranteed the interviewer's attention.

During your interview, be positive, present your work with excitement, don't talk about the bad things that happened to you in your last job, and never oversell yourself and your capabilities. Your portfolio must show the interviewer your skills, talents, process, and work habits, as well as the special talents you can contribute to the firm.

Always ask your interviewer questions, in order to keep him or her involved. Towards the end, ask about benefits, advancement opportunities, goals and trends in the firm, and most of all, what contribution you can make.

Once you complete your interview (regardless of the outcome), send a letter expressing your appreciation for the opportunity to interview, and reinforcing your desire to join the firm. While you wait on one opportunity, you can search for others. **Nestor Infanzón**



R. Greg Huxley



R. Greg Huxley



James F. Wilson



Rich Alexander



James F. Wilson

FIRM PROFILE

JPJ Architects, Inc., Dallas

THE FIRM NOW CALLED JPJ Architects was founded as Jarvis Putty Jarvis in 1962 by brothers Donald E. Jarvis (1928-82; B. Arch., Texas A&M University, 1950; M. Arch., MIT, 1952) and H. Duane Jarvis (1931-85; B. Arch., University of Texas at Austin, 1957); Paul G. Putty, Jr. (born 1924; B. Arch., Oklahoma State University, 1950); and Z.E. "Gene" Wilkinson (born 1923; B. Arch., Texas Christian University, 1949).

From the start, Jarvis Putty Jarvis was a generalist firm known for efficiency and technical excellence. Significant projects from the early years include the Walnut Hill Branch Library in Dallas (1963) and the Richardson Public Library (1971), both winners of awards cosponsored by the American Library Association, the National Book Committee, and the AIA. TSA design awards were won by Prestonwood Elementary School in Dallas (1974), Armstrong Middle School in Plano (1978), Plano High School (1978), Cedar Valley College in Dallas (1979), the Student Recreation Center at Texas Tech University in Lubbock (1980), and Seagoville High School (1981).

A decade ago, the firm began a transition from the first generation of leadership to the next. Current principals of the firm are Bill D. Smith, FAIA (born 1939; B. Arch., Texas Tech University, 1963), Walter J. Viney


(born 1946; B. Arch., Kansas State University, 1969); William H. Workman (born 1935; B. Arch., Texas Tech University, 1959); David L. Atteberry (born 1936; B. Arch., Texas A&M University, 1959); Weldon W. Nash (born 1940; B.S. Arch., Texas A&M University, 1963); Richard E. Morgan (born 1945; B. Arch., Kansas State University, 1968); and Everett D. Spaeth (born 1948; B. Arch., Texas Tech University, 1971). Significant recent projects include the Dallas Convention Center and Union Station (1978), the EDS Information Management Center in Plano (1988), the Texas Department of Human Services Building in Austin (1984), the Southwestern Bell Texas Headquarters in Dallas (1984), and Interfirst (now NCNB) Plaza (1984), the green argon-edged tower in downtown Dallas that is the city's tallest and one of its most elegant.

After the current principals took over, the firm was restructured into interlocking specialized studios headed by principals,

focusing, for example, on interiors, buildings for corporate clients, educational facilities, health-care facilities, and speculative office buildings. After a decade of steady growth, the firm now employs 50. The emphasis on technical excellence and innovation has been maintained; JPJ has been named Architect of the Year on three separate occasions by the Dallas chapters of the Associated General Contractors and the American Subcontractors Association. In addition, JPJ was named firm of the year by the Dallas Chapter/AIA in 1986. Firm principals, including Smith, Morgan, and Spaeth, have been active in the affairs of the Dallas Chapter/AIA and TSA.

Significant current projects include First Union Center in Charlotte, N.C., (see p. 51), the Southwestern Bell Information Systems Center in St. Louis, Mo., the Atlanta Midtown tower in Atlanta, Ga., and the Door and Hardware International Headquarters in Fairfax, Va. **JWB**

IN AUDIO VISUAL FACILITY DESIGN, ONE COMPANY STANDS OUT



"The successful communications facility of today must not only allow for but encourage accurate, thorough and efficient information exchange among its users."

"To that end, the communications environment must emphasize all that is relevant to information exchange in its many and varied forms and eliminate all that distracts from it"

...Dwight D. Theall
Pran, Inc.

Over seventeen years of experience in the consulting, design and implementation of communication facilities has earned us a place as proven industry leaders.

- Boardrooms
- Conference Rooms
- Auditoriums
- Marketing Centers
- Command Centers
- Courtrooms
- Training Facilities
- Council Chambers
- Television Studios
- Teleconferencing Rooms

PRAN, INC.

The Audio Visual Innovators

790 Rock St. • New Braunfels, TX 78130
(512) 625-7726 • 1-800-999-7726 (PRAN)

Dallas / Ft. Worth
(817) 481-8043

Houston:
(713) 682-2710

Washington, D.C.
(202) 232-0928

For more information, visit us in booth 306 in Dallas, or circle 64 on the Reader Inquiry Card.



R. Qing Hurley, Inc.

JANUARY · FEBRUARY 1991

Each year, the Texas Society of Architects invites member architects around the state to submit their best recent work in the TSA Design Awards. This year's competition represents the 36th annual jury. The 1990 jurors are Frank Israel of Franklin D. Israel Design Associates, Beverly Hills; John M.Y. Lee of Edward Larrabee Barnes/John M.Y. Lee Architects, New York; and Barton Myers of Barton Myers Associates, Los Angeles. They will meet October 25 and 26 at the Fairmont Hotel in Dallas during the 51st TSA Annual Meeting to judge this year's entries.

36th Annual TSA Design Awards

Editor Joel Warren Barna will review the selection process. What do the jurors think about Texas architecture as represented by the design-award entries? What lessons about recent Texas work may we draw from the groups of projects that were (and were not) chosen?

Portfolio of Winners

Winning projects in General Design and Interior Architecture will be presented in a colorful survey. In the past, these works have ranged from downtown office towers and sprawling research campuses to small vacation cabins and exhibition displays. Each year there are widely acknowledged shoe-ins as well as a few surprises.

Moody Mansion Restoration

Contributing Editor David Woodcock examines the skill and commitment needed to revive a Galveston treasure.

HemisFair Water Garden

Long neglected, the open spaces at the base of the Tower of the Americas have gained a wet, lively addition.

NEWS · INTERIORS · SURVEY

In the March/April issue:
A Look at the 1980s

TEXAS ARCHITECT
ARCHITECTURE INTERIORS PLANNING DESIGN

SURVEY

BOOKS

Taking on Tigerman's portfolio

Stanley Tigerman: Buildings and Projects 1966-1989 (Rizzoli International, 1990); edited by Sarah Mollman Underhill; introduction by Stanley Tigerman; afterword by John Hejduk; \$50 cloth, \$35 paper

THE WITTY AND WIGGLY LINES drawn by Stanley Tigerman are just the bubbly surface of a deeply boiling pot. The intellectual turmoil of a career in the front ranks of architectural polemics has peaked; the ideas and work shown here forewarn a pot about to boil over.

Tigerman was an *enfant terrible* at Yale under Paul Rudolf. Even his early Miesian work was sliced by diagonals or capped with round ends. The photocollage "The Titanic" of 1978 was one of the most acidic yet whimsical critiques of modernism: Crown Hall sinking in a vast calm sea beneath a luminous sky filled with puffy white clouds. But what comes next?

In the afterword, John Hejduk elicits poignant thoughts about the corruptiveness of postmodernism, faulting Tigerman for joining the enemy camp. Hejduk likens such architects to "clothiers of an unbridled extravagance that polluted the land, the eye, and the mind."

Much of Tigerman's recent residential work suffers from postmodern platitudes: classical plans, layers of wood trim, faux finishes, and Krieresque typologies. He could have landed in the complacent arms of the country-house architects and quiet extinction had he not reached "deep down inside to avoid the casualness that comes with age."

Tigerman's resulting intellectual revival will be ushered by the publication of another book, *Failed Attempts at Healing an Irreparable Wound*. Extending his notions about disjuncture in architecture, Tigerman has become obsessed with "failed attempts." He postulates the necessity "to cleave or rupture holistically conceived Platonic forms, apparently preventing them from ever achieving closure." His split festival arch for Galveston exemplifies this idea.

Buildings and Projects provides a balanced, in-depth view of Tigerman's work and ideas, without the jargon and Hegelian references of his other books, such as *Versus* (although it is worth reading, too). *Gerald Moorhead*

BOOKS

Unidesign: Vignelli's modern view

design: Vignelli (Rizzoli, 1990); essays by Germano Celant, Mildred Constantine, David Revere McFadden, and Joseph Rykwert; designed by Massimo Vignelli; \$50 cloth

MASSIMO AND LELLA VIGNELLI have for three decades led a diverse and influential outpouring of design work that has been deified by some and dismissed by others, both calling it "minimal." But as architecture critic Joseph Rykwert (a long-time



Tigerman's Galveston festival arch of 1985

friend of the Vignellis') argues in this newly published career retrospective, "'Economist' would describe them much more accurately—had the word not been preempted by another profession." The Vignellis have limited themselves to a vocabulary of elementary geom-

etry and primary colors in the pursuit of work that carries a richness of idea and visual clarity transcending often spartan means. Indeed, the Vignellis have success-

fully built from a few simple principles to produce not only the graphic design for which they are best known but commercial packaging, signage, interiors, architecture, and furniture and details.

In a brief preface, the Vignellis explain their belief that "design is one. We believe in discipline as the pursuit of structural in-

tegrity, appropriateness as the search for the specific, and ambiguity as a plurality of meanings." A good designer, they say, can design "from the spoon to the city."

This book is a case study itself, beginning with its square shape and bold red cover with contrasting, oversized title. Inside, a rigorous 16-square page grid provides a strong visual organization for widely ranging subjects. The narrative is limited to a few brief but helpful essays and often pithy descriptions of each project presented. Enlightening in careful study or as a catalog of samples to skim, the book is best considered after Rykwert's perceptive comment that, although trained in Italy as architects, the Vignellis have found that letter-forms, from type on a page to 20-foot-high letters as sculpture, "offer a core discipline of design perhaps analogous to that once provided by life-drawing."

The fertility of that core illuminates this book and its Vignelli "collection." *RDT*



BOOKS

Old buildings, new interest



**Re-Architecture:
Old Buildings/
New Uses**
(Abbeville
Press, 1989),
by Sherban
Cantacuzino

INTEREST IN THE ADAPTIVE USE of existing structures has social, professional, and economic rationales that range from emotional nostalgia to rapid profitability. With an increase of such work in architects' offices and in the public eye has come a number of publications for "born-again" buildings. Architect, writer, and teacher Sherban Cantacuzino, who is secretary of the Royal Fine Art Commission in London and since 1967 editor of the prestigious *Architectural Review*, adds a distinguished volume to the list.

This book extends the boundaries of his previous research to the U.S. In each case study the text is clear and informative and supported by photographs of generally high quality, particularly where color is used. The occasional addition of plans, sections, and other drawings is helpful; one wishes it were a standard part of the description.

Among brilliant U.S. adaptations in the book are the San Antonio Museum of Art (Cambridge Seven and Chumney, Jones & Kell) and the Tremont Hotel in Galveston (Ford, Powell & Carson, Inc.). Transformation of the Leon H. Blum Building on Mechanic Street, one block from the Strand in Galveston, receives four pages, the plan clearly showing the old building and the skillful intervention to create a hotel that actually deserves the adjective "luxury."

Not all the examples work so hard to capture historical qualities. Many, indeed, strive to demonstrate that the materials and skills of the present deserve as much celebration as those of the past. Notable here is the reuse of an abandoned tinplate factory in Genoa, Italy, into a community focus for a dense and badly-served inner-city neighborhood. The structure has been retained, but the building is now wrapped, gift-like, in bright metal cladding, color-coded to identify educational and athletic areas.

The range of buildings provides a constant sense of excitement, and the text offers valuable insights into each project, while the book's publisher remains sensitive to the need to leave maximum space for the richness of the visual. *David Woodcock*

Contributing Editor David Woodcock is a Professor of Architecture at Texas A&M University.



"Beyond Convention"
Special Acknowledgement

The Dallas Chapter/AIA would like to thank the following special sponsors of the 1990 Dallas Host ChapterParty:

AIA Benefits Insurance Trust

**Contract Design Center
Dal Mac Construction Co.
Datum Engineering, Inc.**

**Hugh M. Cunningham, Inc.
Mesa Design Group, Inc.**

Thanks also to the following companies for their assistance in making the 1990 TSA Annual Meeting a success:

BlackmonWinters

For official photography of the Annual Meeting

City Color

For processing slides and film for the Annual Meeting



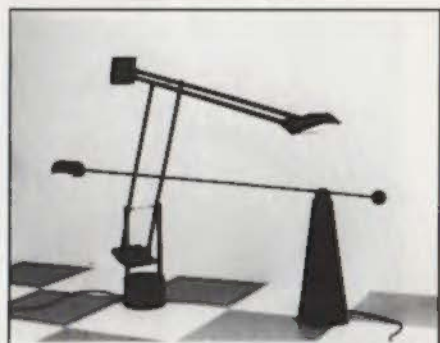
GAF Building Materials Corporation

- **Commercial Roofing Systems**
- **Modified Roofing Systems**
- **Residential Roofing**

**See us at the TSA/CSI
Products Exhibition in
Dallas, October 26 -27
Booth #327**

**For more information and an
Architectural Binder, contact
R.X. (Dick) Schmitt at
800/441-9351.**

For more information, visit us a booth 327 in Dallas, or circle 72 on the reader inquiry card



**The Greatest Lamps on Earth
Meet at Jerri Kunz.**

See American made and European import lighting for the home, office, ranch or dorm in our downtown retail showroom.

Jerri Kunz is the architect's and designer's source in Austin for Artemide, Ron Rezek, Tre Ci Luce, Solzi Luce, Koch & Lowy and Kovacs lighting as well as many others.

TIZIO™ and ORBIS™, above, in stock.

JERRI KUNZ

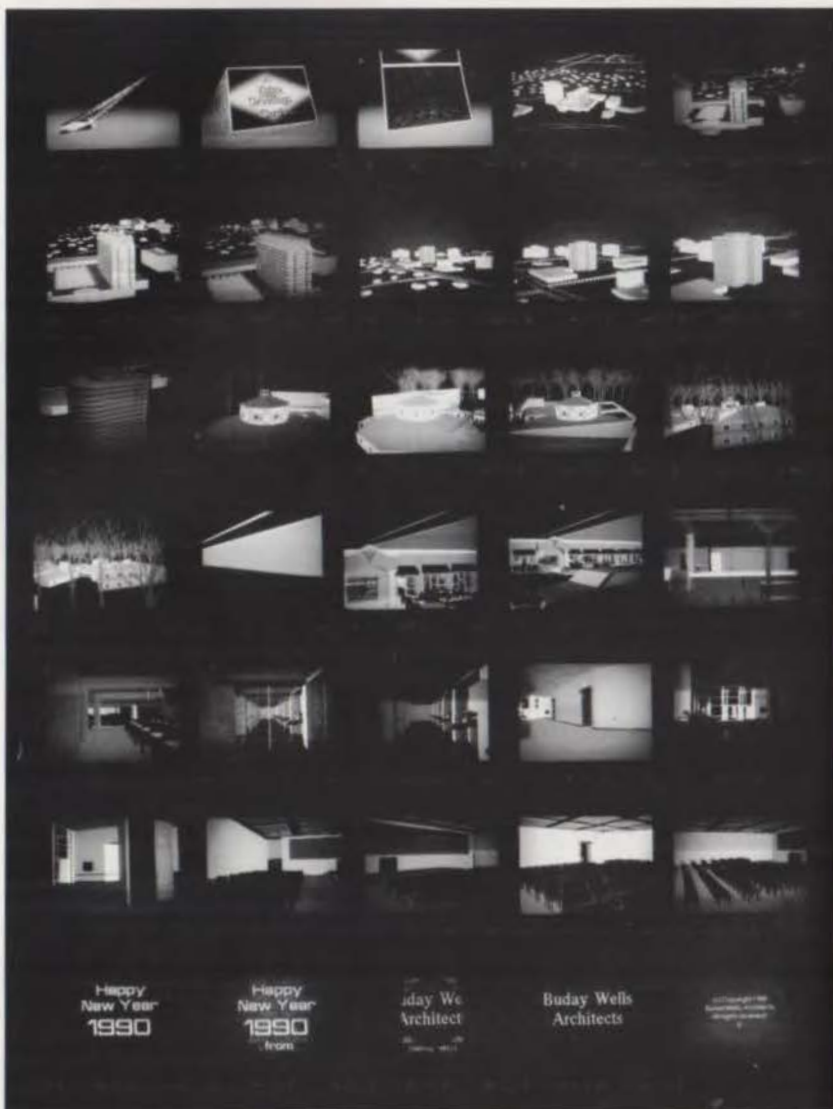
interior design for the new age
405 Neches Austin, TX 78701
Open Mon-Fri 10-6
(512) 474-8005

Circle 68 on the reader inquiry card

Buday Wells breaks ground with animation

Houston-based Buday Wells, Architects, received one of CADalyst's First Annual Autodesk Images Awards for its eight-minute computer-animated "Christmas Card" (stills from the video are shown at right) depicting the firm's significant projects of 1989. The "Caddie" award recognizes innovative uses of AutoCAD, AutoShade, and AutoDesk Animator software.

"The use of computer-based animation is just beginning," says Richard Buday, a partner in the firm. "By the mid-1990s, it will be an integral part of all progressive design firms' efforts to quickly and effectively communicate complex design concepts to their clients."



CAD Utopia: From first sketch to construction

As CAD technology and ease of use advance, the debate over CAD's role as a design tool is ending. It's up to the design architects to pick up their \$30,000 pencils and start drawings where they will inevitably end: on CAD.

By Peter-Cornelius Dams

"CAD DRAFTSMAN FOR A DYNAMIC DESIGN FIRM. EXPERIENCE IN XYZ CAD A MUST. PROGRAMMING, DATABASE KNOWLEDGE A PLUS. ARCHITECTURAL DEGREE NOT A NECESSITY."

THE ADVERTISEMENT ABOVE seems to be the norm in today's job market: an architecture firm is looking for someone to work with its computer system, which was bought to produce better documents. Certainly computers enable architects to increase productivity and to create more accurate and (often) better-looking drawings. We are able to show presentation drawings to our clients, who find them an improvement over past methods, even if they sometimes assume that these multicolored, hard-line preliminary design drawings are already *it*, the final design. The computer-generated

drawings look so definite so early in the design phase that some clients need to be reassured that what they see indeed still requires their input. We gave our draftspeople this powerful tool, and they fulfilled our expectations of the computer as a drafting device. But is that all that is possible?

Architects, who design the buildings and creatively solve problems when they occur during the various phases of the project, still seem to be one step behind the technology, specifically CAD, that we publicly and enthusiastically embrace. We need to ask ourselves how we can translate this display of affection into the reality of our work.

We are highly trained professionals with a strong responsibility toward our clients and toward society. With our vision, knowledge, and creativity, the client's program takes shape; we determine how the building will affect the environment, and we create spaces where human beings live and work. We are responsible not only for a

structure that fulfills its function but for one that responds to its social and environmental context.

It is in our hands to bring about a functioning, healthy, and pleasant surrounding for the building's users. Some of our designs play such an important role by their placement in their neighborhoods that the visual impact alone will affect the way people evaluate that particular part of the city. This is a very important and complex task we take on whenever we design a building.

But look at the tools we still use to solve these important tasks: besides our knowledge and imagination, we have on our desk the ubiquitous 6B pencil, sketch paper, a rich assortment of magic markers, and a roll of tape to secure the dozens of overlays we create while we transfer our ideas onto paper. We view these tools as an extension of our minds; we use this mind-hand language to communicate ideas and concepts.

So what's wrong with an architect's burying himself under stacks of colored sketch paper? Plenty. Consider the next meeting with the client, the deadline that is getting closer and closer and closer. Usually we manage to generate a solution before the client steps into our office, and we are happy

that we have "something to show." And as always we entertain the same biting thought: "Wish I would have had *more time*."

One way to create a more generous schedule for the design process would be to negotiate a more favorable fee, which would allow for more than just a bare-bones profit margin. This, however, usually proves to be the least likely solution.

The other, more promising, approach to generating more time would be in adding to our selection of tools one that we already have but leave to others: the computer.

We gave this electronic pencil to our draftspeople, now called CAD operators, to increase their productivity. But a computer is more than just a drafting tool, and a highly qualified architect and computer specialist observes that "a \$30,000 pencil is a terrible thing to waste." Remember that the D in CAD stands first for design.

continued on page 75

Circle 74 on the reader inquiry card

Hiring CAD People? Test Them First!

The EVALUATOR is an on-screen, reusable proficiency test designed to help employers select quality computer personnel.

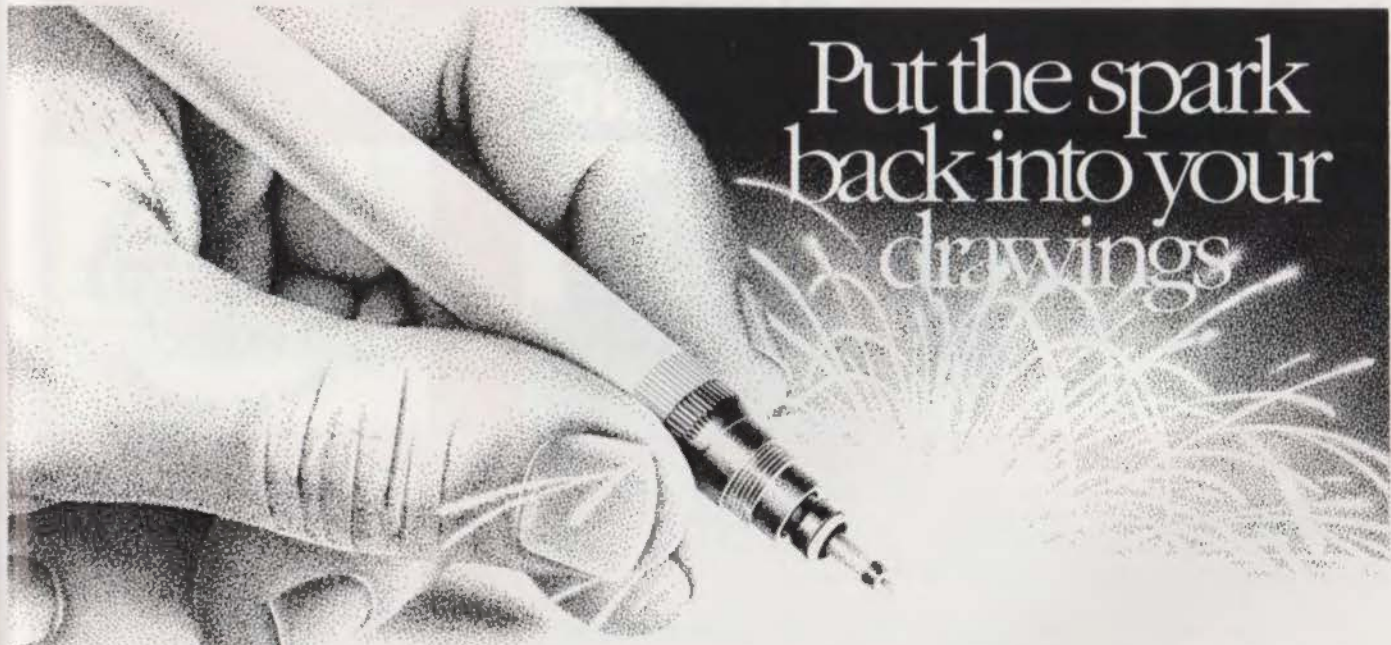
AutoCAD EVALUATOR
MicroStation EVALUATOR
\$249 each

(800)369-9099

CAD
studio

CADStudio, Inc.
3636 Executive Center
Austin, Texas 78751
(512)346-8399
(512)346-9471 fax

AUTOCAD is a registered trademark of Autodesk, Inc.
MICROSTATION is a registered trademark of Bentley Systems, Inc.



Put the spark back into your drawings

with PowerDraw, accepted worldwide as the professional 2D CAD standard for the Macintosh. Fast. Intuitive. Elegant.

PowerDraw™
By Engineered Software

Circle 73 on the reader inquiry card

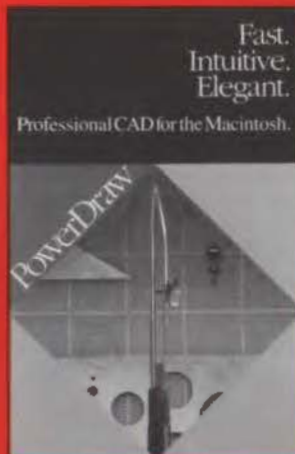
For free brochure, call Engineered Software. 1-919-299-4843. In Canada, call Evoy & Associates. 1-204-453-8111.

1990 CAD RESOURCES GUIDE

The companies and products featured in this Special Advertising Section represent *Texas Architects* 4th Annual CAD User's Update and Computer Round-Up. For more information about products or services listed on this page, refer to the reader inquiry number at the end of each listing. By circling the number on one of the cards on pages 23 and 24 and mailing the card to *Texas Architect*, you can get more detailed information and answers to any questions you may have, free of charge.



Laticrete International Ceramic Tile, Pavers, Brick, Marble, and Natural Stone Installation Specifications are available on floppy disk for microcomputers and word processing equipment. Micro disks for Apple Macintosh and floppy disks for IBM PC and other formats are available. Contact Laticrete Technical Services (800/243-4788 or 203/393-0010). *For more information, circle 137 on the reader inquiry card.*



Engineered Software announces the release of *PowerDraw* Version 3.0. The new version brings such advancements to the serious 2D CAD user with such advancements as dynamic interactive snapping, making user control easy and precise; keyboard editing, customizable keyboard shortcuts eliminating the need for menu pulls; dynamic dimensioning; plotter spooling; and added macro capabilities. *PowerDraw* has a broad range of uses in architecture and engineering and includes built-in plotting and color printing features. Its intuitive Macintosh interface allows for ease of use, speed, and the ability to use keyboard entry for precision, with unlimited layers and auto-dimensioning. *For more information, circle 138 on the reader inquiry card.*



Marvin Windows has enhanced its commitment to architectural services and support with the introduction of its "Computer Aided Design Program" Version 10.0, designed to work in conjunction with AutoCAD Release 10.0 and soon in conjunction with almost all CAD software. Support is now available for AutoCAD versions 2.52 through 10.0.

The interactive program gives architects not only a detail and specification manual on computer disc, but also a quick, simple way of designing and detailing custom windows and doors. The program replaces the manual labor involved in drawing and detailing windows and doors with only a few computer keystrokes. *For more information, circle 136 on the reader inquiry card.*



MicroCAD Education Center of Austin offers intensive hands-on AutoCAD training, from the basics to advanced programming. The center has added ASG Architectural to its curriculum, beginning with November classes. ASG Architectural allows architects, engineers, and other building professionals to view multiple floors, using design, presentation, and drafting tools. Industry-experienced instructors teach courses in a modern classroom with individual workstations and the latest versions of AutoCAD. *For more information, circle 135 on the reader inquiry card, or call 512/250-0972 (fax 512/250-1016).*



Parsec, Inc., is a technology-based organization with headquarters in Dallas. Parsec manufactures and distributes energy-saving products, such as Thermo-Brite Radiant Barrier, Retroflect Panels, Vapo-Brite, Airtight-Wrap, and Thermo-Brite Tape. The Parsec Thermo-Brite System is designed for use in all climatic regions to address continually rising utility costs and concerns about the depletion of our energy resources. In January, Parsec will release its *Material Installation Book* on diskette for users of AutoCAD and compatible CAD programs using any IBM-compatible computer. The diskette will include all details currently in the installation book. *For more information, circle 139 on the reader inquiry card, or call 800/527-3454.*

Please take a minute to answer the following questions, and we will enter your name into a drawing for FREE training:

**HANDS-ON
AUTOCAD® TRAINING
AT YOUR
FINGERTIPS**



(512) 250-0972

1. Number of employees ___ 0-5, ___ 6-10, ___ 11-15, ___ 16-20, ___ 21-100, ___ 100+
2. Are you currently using a CAD package? ___ yes ___ no
Which one? _____
3. Do you plan to purchase a CAD package within the next six months? ___ yes ___ no
Which one? _____
4. How many workstations? ___ 0-5, ___ 6-10, ___ 11-15, ___ 16-20
5. For which disciplines do you plan to use your CAD system?
___ residential design ___ commercial
___ institutional ___ interior design
___ facilities management ___ industrial ___ other
6. For which applications do you plan to use your CAD system?
___ schedules ___ project design
___ cost estimating ___ client presentations ___ other
7. Does your firm also provide services in:
___ structural design ___ plumbing
___ electrical ___ HVAC ___ other

Yes! Enter my name into your drawing for FREE training.

Name _____

Title _____

Company _____

Address _____

City, State, Zip _____

Phone _____

OUR HISTORY:
If we utilize these options early enough, we can take most of the preliminary design drawings as a base through the entire

and we can become participants in creating and modifying the instruments necessary to do our job faster and better. Eventually, the relatively new tool

of the late 1980s and early 1990s was developed by Darrow McSpedden Sellars, Inc., and is chairman of the Fort Worth/ALA Committee "Architecture Plus Computers."

To successfully communicate with designers, engineers, contractors, and clients in designing, specifying, and presenting your projects.

Become a productive AutoCAD user in just three days with our AutoCAD I - Getting Started course. Gain proficiency with the architectural template in our two-day ASG Architectural course.

Maximize your creative abilities from conception to completion of your projects. Experience powerful AutoCAD today—call for our complete course schedule!

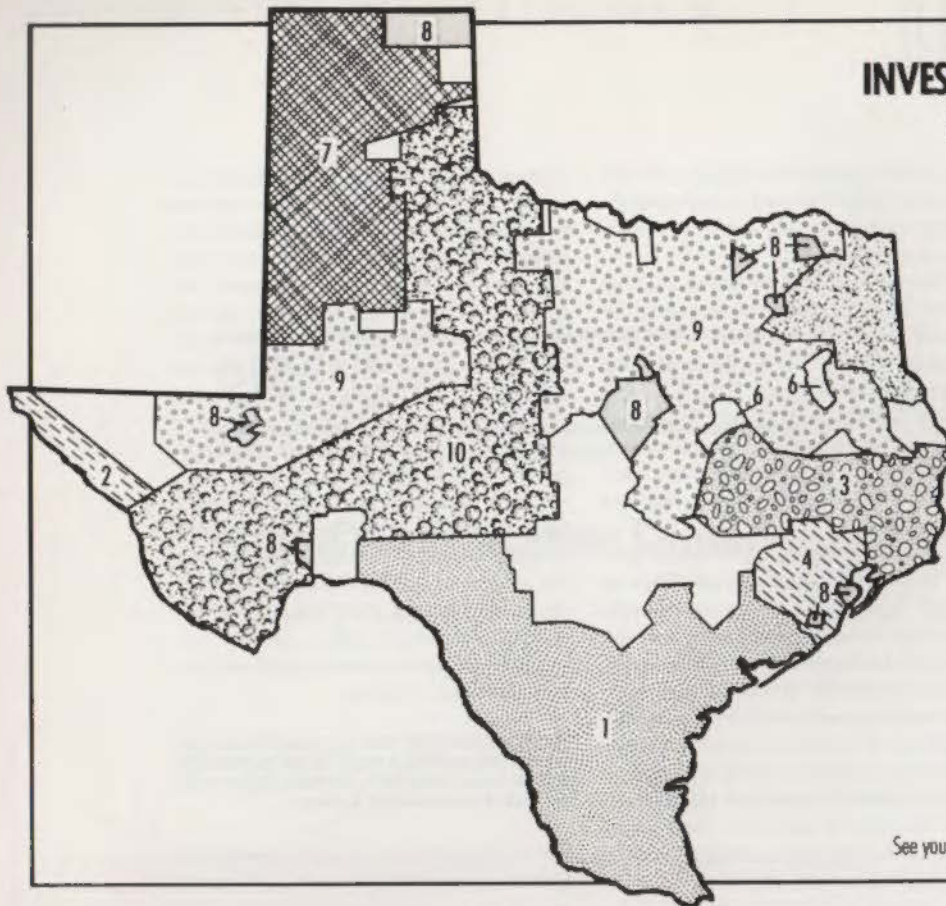
512-250-0972



Feel The Power Of AutoCAD® Through Hands-On Training



Circle 75 on the Reader Inquiry Card



INVESTOR-OWNED ELECTRIC UTILITY SERVICE AREAS IN TEXAS

OPERATING COMPANIES

1. Central Power & Light Co. (CSW)
Corpus Christi, Tx. (512) 881-5300
2. El Paso Electric Co.
El Paso, Tx. (915) 543-5711
3. Gulf States Utilities Co.
Beaumont, Tx. (409) 838-6631
4. Houston Lighting & Power Co.
Houston, Tx. (713) 228-9211
5. Southwestern Electric Power Co. (CSW)
Shreveport, La. (318) 222-2141
6. Southwestern Electric Service Co.
Jacksonville, Tx. (214) 586-9851
7. Southwestern Public Service Co.
Amarillo, Tx. (806) 378-2121
8. Texas-New Mexico Power Co.
Ft. Worth, Tx. (817) 731-0099
9. TU Electric
DP&L Division, Dallas, Tx. (214) 698-7000
TES Division, Ft. Worth, Tx. (817) 336-9411
TPL Division, Dallas, Tx. (214) 954-5000
10. West Texas Utilities (CSW)
Abilene, Tx. (915) 674-7000

See you at TSA's 48th Annual Exhibition, November 13th and 14th.

CIRCLE THE NUMBER

Let our advertisers know
you're interested in their products.

1 Look for the reader inquiry cards
inserted into each issue of Texas Architect.

2 Fill one out, circle as many numbers as you like for
products and services you'd like to know more about.

3 Drop the card in the mail and we'll send your requests
directly to the advertisers so they can respond promptly.

Circle reader inquiry numbers for the
information you need in your practice.

New Products and Literature

Acme Brick, booth 128A: The IBP Glass Block Grid System™ requires no special skills, tools, or materials for installation; its glass block supports ensure a uniform, proper installation. *Circle 133*

Alcoa Building Products, booth 451,550: Alcoa offers wholesale building materials, including aluminum and vinyl residential exterior products and a complete line of Caradco wood window products. *Circle 134*

Alenco Commercial Division, booth 137: Alenco will exhibit architectural aluminum window systems and window wall systems. *Circle 135*

Altura Architectural Products, Inc., booth 125: Altura Aluminum Systems offer a sleek look, flexibility, and beauty to replace hollow metal door frames. The flexibility of the extrusion process expands design possibilities. *Circle 42*

American Porcelain Enamel Co., booth 644: American has heavy-gauge porcelain-enamel-on-steel products for applications, such as veneer and laminated wall systems, fascias and parapet caps, and more. *Circle 43*



Acme Brick

Atrium Door and Window Co., booth 204,206: Atrium offers The New Atrium Door; The French Classic; Atrium Casement Window; Atrium Double Tilt Window; 3' French Classic Door; and 8' French True Divided Light Door. *Circle 44*

Automated Logic-UES, booth 227: United Environmental Services is a 10-year-old automated temperature control contractor, providing design, installation, and support for the Automated Logic System 20/20 direct digital systems. *Circle 45*

B&W Sales, Inc., booth 106: Childers Carports and Structures manufactures commercial-quality carports, walkway cov-

Featured in this issue are exhibitors in the TSA/CSI Products Exhibition, Oct. 26 and 27, at the Dallas Convention Center.

ers, and eyebrow canopies. Balco, Inc., manufactures wall and corner guards, expansion-joint covers, entrance mats, stair nosings, and slide bearing pads. *Circle 46*

B.I. Signs, Inc., booth 138: Modulex offers a variety of sign systems for indoor and out. Modulex systems combine design with durability through the use of aluminum extruded panels. *Circle 45*

Blok-Lok of Texas, Inc., booth 335: Blok-Lok of Texas will display its full line of masonry reinforcing anchors and ties, as well as a new masonry repair tie. *Circle 46*

Boral Bricks, Inc., booth 337,436: Boral Bricks, Inc., offers a wide choice of colors, textures, and shapes for use on projects throughout North America. Choices include sand-molded, extruded wire-cut, lightweight, or large through-wall units. *Circle 47*

For more information, circle the reader inquiry number listed after each description, or visit the booth number after the company name.



Atrium Door and Window

Master Distributor of American-Made

PCGLASSBLOCK®



8-inch End Block, Vue or Decora



6-inch Hedron Corner Units, Vue or Decora



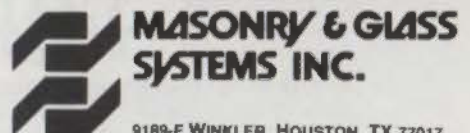
6" by 6" Glass Paver, Delphi Pattern

New Products from the Industry Leader

We provide design and technical guidance . . . PC GlassBlock® products and accessory samples . . . and project quotations.

Our years of glass block experience mean we can help you build with confidence . . . with one of today's most versatile construction materials.

PC GlassBlock® is a registered trademark of Pittsburg Corning Corporation.



9189-F WINKLER, HOUSTON, TX 77017
P.O. BOX 87087, HOUSTON, TX 77287-7087
PHONE: 713/944-9716
FAX: 713/944-1723

For more information, circle 78 on the Reader Inquiry Card.

For more information, circle the reader inquiry number listed after each description, or visit the booth number after the company name.

Carboline Company, booth 122: Carboline carries protective coatings and linings, as well as fireproofing and tile-like products. Pyrocrete protects structural steel; Intumastic protects cables and cable trays.

Pyrofoam provides high heat resistance. **Circle 48**

Clark & Shuck Associates, Inc., booth 536: Monarch Hardware, a Newman Tonks company, has electrified devices for security egress. The new Electric Latch



Clark & Shuck Associates

Retraction provides latch-retraction control capabilities. **Circle 49**

Cold Spring Granite Co., booth 541: Cold Spring is an architectural granite supply company. **Circle 50**



Dal-Tile Corp.

Plastic International, translucent insulated skylighting and daylighting. **Circle 51**

The Conrad Company, booth 111,210 Conrad markets the Corian design concept.

Some manufacturers make countertops, other sinks, DuPont makes both. **Circle 52**



Green Expectations

Custom Building Products, booth 238: Custom Building Products manufactures ceramic-tile mortars, grouts, and adhesives. Custom

has 47 colors of grout to choose from, including new pastel Impressions. **Circle 53**

D.S. Woodrow & Associates, Inc., booth 205: D.S. Woodrow offers custom and pre-engineered skylight systems with supporting space frames and interior or exterior maintenance gantries. **Circle 54**

Da-Lite Screen Company, booth 240: Da-Lite, a leader in presentation products,

carries a full product line of front- and rear-projection screens. **Circle 55**

Dal-Tile Corp., booth 435: Dal-Tile has ceramic tile, glazed and unglazed marble, granite, and agglomerate marble, plus clay and porcelain pavers. **Circle 56**



The Conrad Company, Corian

Dallas Commercial Millwork Systems, Inc., booth 247: Dallas Commercial is a manufacturer of high-quality plastic-laminate casework for medical and institutional use. It also produces custom millwork for similar projects in conjunction with casework. **Circle 57**

Dean Lumber Co., booth 207: With nearly a decade of use without a heat-degradation failure, DRICON® FRTW offers confidence in roof design. **Circle 58**

Devoe and Reynolds, booth 243: Tru-Glaze-WB Water Base Epoxy is a high-performance, two-package, chemically cured, water-thinnable epoxy coating. Tru-Glaze is ideal for hard-usage areas of schools, hospitals, restaurants, public buildings, and factories. **Circle 59**



Dean Lumber Co.

Domtar Gypsum, booth 325: Domtar offers a full line of gypsum-board products, movable partitions, shaftwall, area separation walls, acoustical ceiling panels, drywall accessories, and readily available technical support. **Circle 60**

Dossett-Roberts & Associates, booth 203: Dossett-Roberts is a general products company, carrying Bench Mark Doors metal doors and frames. **Circle 61**

ECI Building Components, Inc., booth 407: ECI Building Components, Inc., manufactures metal roof, wall, and fascia systems for applications in the industrial, commercial, and residential markets. ECI's product line is highlighted by the patented Standing Seam Roof. **Circle 62**

Electric Utility Cos. of Texas, booth 318: The Electric Utility Companies of Texas are investor-owned. **Circle 82**

ESCO Elevators, Inc., booth 643: ESCO has been in business since 1932, involved in

the design, manufacture, installation, and sales of oil-hydraulic passenger and freight elevators through a network of independent distributors and major elevator firms. ESCO can supply a wide range of specifications. **Circle 83**

Featherlite, booth 310,312,314: Featherlite is a leading manufacturer of concrete masonry units in various sizes, textures, and colors, including SpectraGlaze, Burnish Masonry Units, Texas Quarries Limestone, and the new mortarless Stone-wall Retaining Wall Systems. **Circle 84**

Firesafe of Houston, Inc., booth 244: Dow Corning has a new catalog with new shop drawings for architects and specifiers. **Circle 85**

Fry-Reglet Corporation, booth 249: For more than 30 years Fry-Reglet Corporation has designed and provided for the construction industry an extensive selection of aluminum architectural moldings that have a crisp, neat appearance. **Circle 86**

GAF Building Materials Corp., booth 327: GAF manufactures commercial roofing: Rubberoid MB (modified roofing), GafGlas Ply IV & VI (built-up roofing), GafGlas accessories, GafTemp roof insulations, and the Timberline series of asphalt roofing shingles. **Circle 87**

GFRC Cladding Systems, Inc., booth 545: Glass Fibre Reinforced Concrete is a portland cement-based composite reinforced with glass fibers that increase tensile, flexural, and impact strengths. A welded steel-stud frame backup is used to support the composite prefabricated panel. **Circle 88**

Green Expectations, booth 133,135 Green Expectations, Inc. has progressed rapidly since 1976 to become one of the largest horticulture companies in the Southwest. For creative solutions and dependable service, consider Green Expectations, Inc. **Circle 89**

Hoover Treated Wood Products, booth 526: Hoover makes fire-retardant wood for interior (Pyro-Guard) and exterior (Exterior Fire-X) uses. Treated lumber and plywood is



MBM Construction Specialties

used where required by building codes or for a favorable insurance rate. *Circle 90*

Huls America Inc., Mipolam Division, booth 232: Mipolam manufacturers seamless vinyl floor and wall coverings designed for hospitals, laboratories, nursing homes, suites, clean rooms, and more. *Circle 91*

International Conference of Building Officials, booth 333: ICBO publishes the *Uniform Building Code, Mechanical Code, Housing Code, and Code for the Abatement of Dangerous Buildings*; it copublishes the *Uniform Fire Code and Plumbing Code*. *Circle 92*

Isolite Corporation, booth 225: Isolite's Energy Conservation Products are self-luminous non-electrical exit and safety signs. Electroluminous exit signs using only 1/2 watt of power are also available. *Circle 93*

Joe Wallis Company, Inc., booth 220: Wallis has steel lockers, including Republic's Storage Systems Lockers and DeBourgh's All American Lockers (all welded), and

wood lockers, including Fiberesin's Personal Storage Units. *Circle 94*

Johnson Equipment Company, booth 144:

Rite-Lite Dual-Dok is a new loading-dock product that combines a dock leveler and a dock lift in one unit. It is designed to accommodate varied truck heights at one dock position. *Circle 95*

List Industries, Inc., booth 131: List offers student and athletic lockers, benches, and portable gates. *Circle 96*

Lundia Great Southwest, booth 142: The Lundia LCC3 Backroom Mobile Storage Unit allows all the spacesaving advantages of full-space storage at half the price. *Circle 97*

Manville Sales Corp., booth 549: Manville sells commercial and residential roofing systems and fiberglass insulations. *Circle 98*

MBM Construction Specialties, booth 216: Eternit Slates architectural roofing shingles are designed for long-term performance in the sun, rain, and snow. They are

made to resist storms and high winds and to provide total water integrity. *Circle 99*

For more information, circle the reader inquiry number listed after each description, or visit the booth number after the company name.

McLaughlin/Brunson Insurance, booth 246: McLaughlin/Brunson provides professional liability insurance for architects. *Circle 100*



Parsec Thermo-Brite System

Mirafi Inc., booth 531: Mirafi offers the Mirafi Self-Adhered Waterproofing and Miradraw Prefabricated Drainage Maximum Moisture Protection System for foundation walls, slabs, and plaza decks. *Circle 105*

Nevamar, booth 528: Nevamar decorative surfaces include the exclusive ARP-finish high-pressure laminate, Fountainhead Solid Surface, and the Vitricor acrylic sheet backed with a decorative coating that provides a rich depth of color. *Circle 106*

Newcourt, Inc., booth 547: Newcourt manufactures stress-skin structural lami-

HI-SORB ACOUSTIC FINISH

ASBESTOS FREE
PROVEN RESULTS

Replaced Millions of Square Feet of Asbestos Ceilings in Schools

- DURABLE
- REPAIRABLE
- CLEANABLE
- PAINTABLE

Stop
Fires
Where
They Start



DOW CORNING Fire Stop System

Through-Penetration Fire Seals

HVAC
PLUMBING
ELECTRICAL

- IMMEDIATE PROTECTION
- NO SMELLS
- NON-TOXIC

1-800-367-3402

FIRESAFE OF HOUSTON, INC.

Fire Retardant Products & Treatments

FAX: 713-391-7465

5713 13th Street, Katy, Texas 77492

For more information, visit us at booth 244 in Dallas, or circle 79 on the Reader Inquiry Card

For more information, circle the reader inquiry number listed after each description, or visit the booth number after the company name.

nated panels with cores of plywood, particle board, gypsum, isocyanurate urethane foam, fire-retardant polystyrene, and honeycomb are available. **Circle 107**

Océ Graphics USA, Inc., booth 241: Océ Graphics manufactures a complete line of high-performance pen plotters ranging from A-size desktop models to E-size cut sheet and roll-feed models. **Circle 108**



Pionite SpecFX

field, booth 405: Pool decks, walkways, patios, and driveways can be both attractive and durable. Colored, imprinted concrete designs for these areas are provided by Patterned Concrete of Dallas, Inc. **Circle 110**



Thoro System Products

Pionite Laminates by Pioneer Plastics, booth 234: Pionite Decorative Laminates offer the high pressure decorative surfacing that allows architects to create their own laminate with SpecFX. **Circle 112**



Unibind North Texas

engineering, architecture, electronics, and media-production techniques. **Circle 114**

R.S. Bacon Veneer Co., booth 221: R.S. Bacon Veneer Company manufactures do-



Pavex

mestic species of fancy hardwood veneers: Walnut and White Oak, Walnut Burls, and Birdseye Maple. **Circle 115**

Randal Contract, booth 637: Two items among Randal Contract's varied offerings of commercial wallcovering will be featured: new Zolatone metallic pigments and Tower 54-inch vinyl wallcoverings. **Circle 116**

Southern Building Code Congress International, booth 533: The *SBCCI Plumbing Code Handbook*, a 296-page commentary on the 1988 *Standard Plumbing Code*, consists of explanatory code text and illustrations. **Circle 117**

Southwest Graphics Systems, booth 132 Southwest has the latest technology in lettering systems. A/E tape is scratch- and heat-resistant. **Circle 118**

Steelite, Inc., booth 534: Steelite for over 35 years has been engaged in the fabrication of preformed metal siding and roofing. Steelite fabricates Corstan protected metal siding and roofing used in industrial applications. **Circle 119**

Stucco Stone Products, Inc., booth 211, 213: Stucco Stone offers quality and selection. See the new Pro-Fit LedgeStone® System and the new Cultured Stone® and Cultured Brick® releases. **Circle 120**

Tamko Asphalt Products, booth 139: Tamko manufactures residential and commercial asphalt roofing. Awaplan Premium FR and Versa-Cap FR, fire-rated modified roof systems, will be introduced along with the 1991 roofing systems manual. **Circle 121**

Tectum Inc., booth 251: Fabric-covered Tectum wall panels are available in about 50 colors, and in full wall panels or individual panels. Tectum Classic Nubby Ceiling Panels are painted nubby glass cloth ceiling panels in standard lay-in sizes. **Circle 122**

Thomas Reprographics, Inc., booth 121: Thomas Reprographics is a 34-year-old reprographics firm with eight locations in Dallas, two in Houston, and three in Phoenix/Scottsdale. **Circle 123**

Thoro System Products, booth 215: Thoro manufactures coatings for concrete and masonry, servicing new construction as well as retrofit. **Circle 124**



Pittsburgh Corning GlassBlock

U.S. Intec, booth 320: U.S. Intec offers total roofing systems from APP and SBS membranes to every difficult flashing detail. **Circle 125**

Unibind North Texas, booth 149: Unibind professional presentation binding systems provide bound documents in seconds, with a perfect-bound look that lays flat. Strong binding, large capacity, and easy stacking are other advantages. **Circle 126**

W.R. Grace & Co., booth 253: The primary components of Biuthene System 4000 are the System 4000 Waterproofing Membrane and System 4000 Surface Conditioner. **Circle 127**

Wade Architectural Systems, Inc., booth 527: Wade will represent Tegola Canadese, which manufactures a copper-clad polymer-modified asphalt shingle. The copper is laminated to the upper surface of the shingle and weathers to sea green. **Circle 128**



Walls+Forms Inc.

Walls+Forms Inc., booth 431: Walls+Forms, Inc., produces custom displays and fixtures for the retail and exhibit industry, and will introduce its new merchandising floor displays, perimeter wall systems, and point-of-purchase modules. **Circle 129**

Wesco Distribution, Inc., booth 425: Wesco is the statewide distributor for the Senerflex and Senerthik Exterior Insulated Wall Systems, manufactured by Senenergy Inc. New finishes include Aurora T, Aurora S, TC-100, and Sahara. **Circle 130**

Wilsonart, booth 626: Wilsonart manufactures tambours, veneers, edge molding, metallics, and a wide selection of laminates. **Circle 131**

WMA, booth 432: WMA handles architectural building products, from makers such as Von Duprin, Thriflington Cubicles, and National Guard Products. **Circle 132**

RESOURCES

Loma Theater Bookstar, p. 60

Millwork: Imperial Millwork & Fixtures, Corpus Christi; **carpet:** Tascot Templeton; **bookshelves:** Butler Manufacturing; **linear fluorescent lights:** Peerless Lighting; **downlights:** Omega; **neon lights:** Alamo Architects (design), and Graphic Solutions (fabrication); **custom light fixtures:** Garces Ironworks, San Antonio

Scotiabank, p. 62

Stone (Thasos white marble, Tennessee marble, Napoleon red granite): Omega Vatri Consolidated Marble, Ltd.; **teller counter (Neoparium crystalized glass panel, forms and surfaces):** Omega Vatri Consolidated Marble, Ltd.; **stainless steel and brass circle of provinces, cast bronze provincial shields:** C.J. Rush, Inc.; **graphics, deal plate assembly:** King Products, Inc.; **check stand task light:** Gensler and Associates/Architects with Theo Kondos Associates, Inc. (design), Raak of Canada Limited (manufacturer); **flags and plaques:** Gensler and Associates/Architects (design), King Products, Ltd. (manufacturer); **wall fabric:** Jack Lenor Larsen; **fabric wall panel:** Decoustics; **furniture system:** Reff; **lobby chairs:** Nienkamper (manufacturer) and Unika Vaev (fabric); **stainless grille:** Canadian Rogers Eastern Ltd.; **checkstand desk set:** Metcor Manufacturing

The Forum, p. 63

Ceramic tile: Dal-Tile, InterCeramic, Inc., and Latco; **adoquin pavers:** International Marble; **Italian marble:** IMCA, Inc.; **carpet:** Bentley; **limestone:** Featherlite Corporation; **etched bronze facings:** Brentwood Company; **ornamental iron:** Italia, and J.G. Braun Company; **stained glass:** Powers Stained Glass; **pendant lights:** Gross Chandelier Company

CLASSIFIEDS

RATES AND CONDITIONS

Fifty cents per word, minimum \$20. Words in bold or all caps are \$1 each. If a blind box number is requested, add \$10 for forwarding replies. Rates are payable in advance. Classified display advertising available at \$50 per column inch. All rates net, not commissionable.

Typical categories include Positions Available, Positions Wanted, Business Opportunities, Literature Available, Used Equipment Wanted, Used Equipment For Sale, Professional Services, and Computer Software.

Closing date for new ads or "repeats" is the first of the month preceding publication date.

POSITIONS AVAILABLE

Attention: Government Jobs - Your Areal \$17,840 - \$69,485. Call (1) 602-838-8885, Ext. R-10508.

Attention: Earn Money Reading Books! \$32,000/year income potential. Details. (1) 602-838-8885 Ext. Bk-10508.

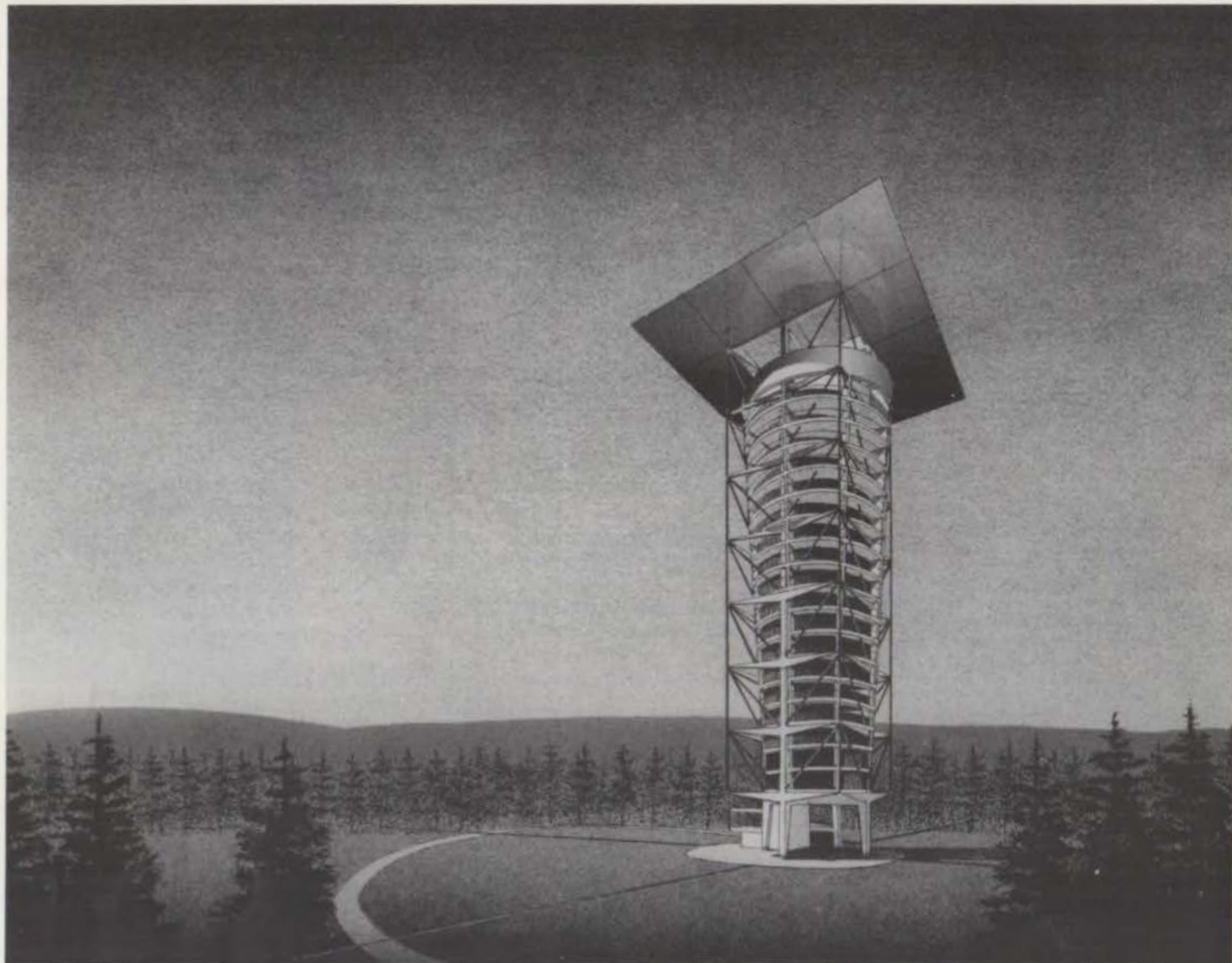


**UP TO \$1,000
FINE FOR LITTERING.**

A reminder from the
State Department of Highways.

I N D E X T O A D V E R T I S E R S

Acme Brick Company	41-42	Booth 128-A	Bill Kennedy	26
AIA Fort Worth Chapter	28	Booth 152	Jerri Kunz	71
American Tile Supply	28-29	Booths 307, 406	Kohler	26-27
Association Administrators & Consultants	8	Booth 222	Laticrete International	35
Assurance Services, Inc.	9	Booth 631	Libby-Owens-Ford Co.	10-11
Avonite	31	Booth 234	Marvin Windows	19-22
Boral Henderson Brick	Back Cover	Booths 337, 436	Masonry & Glass Systems, Inc.	77
Bowman Tile Supply	38	Booth 348	Masonry Institute of Texas	4
ChemStar	32	Booth 430	MicroCAD Education Center	75
Computer Store/Engineered Software ..	73		Miller Blueprint	8
The Conrad Company	1-2	Booths 111, 210	Parsec	36
Custom Building Products	30	Booth 238	Pavestone	65
Electric Energy Ad Council	14-15		Pavex	18
Elgin-Butler Brick	37	Booth 218	Pionite	31
The Exhibit Store	16		Pran, Inc.	64
Featherlite	34	Booths 310, 312, 314	Red Suspenders Timber Frames	9
Firesafe	79	Booth 244	Southwest Kitchen & Bath Systems	9
Fry Reglet	39	Booth 249	Texas Gas Utilities	17
GAF Building Materials Corp.	71	Booth 327	Texas Firestop	8
The Glass Block Shop	33		TSA 90: Beyond Convention	69
Great Southern Supply	65		Wilsonart	Inside Front Cover
Greg Hursley	Inside Back Cover		Vulcraft, Division of Nucor	6-7
Intile Designs	35			



ON PAPER

Living in Obsidium

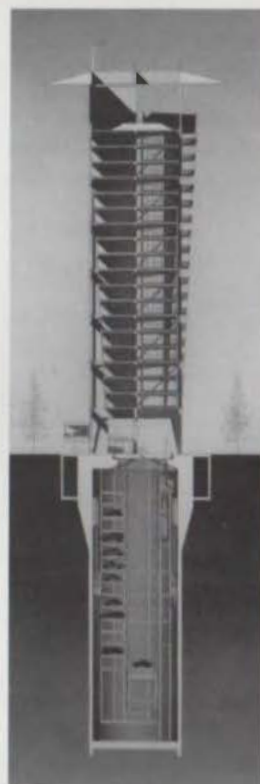
THE STOREFRONT for Art & Architecture in New York recently mounted an exhibition of 19 selected projects from 140 submissions to its summer competition "Project Atlas." In the contest, entrants were asked to conceive a use for 12 abandoned Atlas missile silos in New York.

One of the 19 selections was "Obsidium" (meaning "a state of siege"), by architect James E. Langford, an assistant professor of technology at the University of North Texas, and Sandi Hubbard, a 1989 Cornell University graduate and now intern architect at HOK's Dallas office. Langford and Hubbard's proposal derives from the argument that human beings in the Nuclear Age are involuntary "hostages who lead normal lives." The situation, say the entrants,

is not unlike the strategy of "German officers during the Franco-Prussian war who forced civilians to ride on military trains to deter saboteurs."

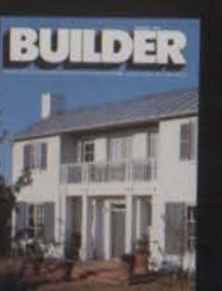
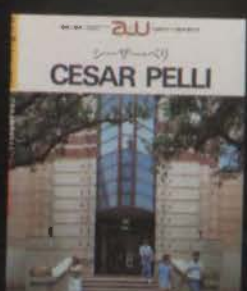
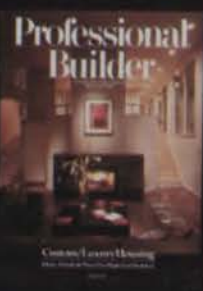
Langford and Hubbard's architectural response inverts the silo's purpose as a chamber for nuclear weaponry to that of a rural retreat for urban dwellers. An aluminum-faced steel structure would rest on the perimeter walls of the silo, housing living quarters that would be placed off-center to match the axis of the missing Atlas missile. The missile's former underground cavity would be retrofitted as a parking garage for 30 cars.

Following its New York debut, the exhibition traveled to Chicago. Plans for a stop in the South or Southwest were unresolved at press time. *RDT*



"Obsidium" proposes to reuse future abandoned Atlas missile silos as retreats for contemplation of human beings' constant condition as "hostages who lead normal lives" under the threat of nuclear destruction. A tower above each silo (perspective, above; section, left) would house visitors, while the silo itself (with missile, below) would be refitted as a parking structure.





R. Greg Hursley, Inc. 4003 Cloudy Ridge Rd. Austin, Texas 78734 512 266-1391 Photographer



The little red schoolhouse.

Name: Langham Creek High School
Cy-Fair I.S.D., Houston, Texas

Architects: Spencer-Herolz Architects, Inc.

Brick: 4-6000F, Quantity: 1,074,000
6-6000FW, Quantity: 317,800

Special Shapes: 9,250 Custom Radius Bricks

Distributor: Upchurch-Kimbrough Co.

Contractor: Jordan & Nobles
Construction Co.

Langham Creek Senior High School. It's not little. It's not red. And it's not a school "house."

The perception of the public school building as a modest, one-room, red-brick building is long outdated—for example, this modern educational complex encloses 473,000 square feet of space and accommodates over 3,000 students.

And as these dramatic curves and accent arches show, the architecture of today's schools is no longer just functional, but visually exciting and innovative as well.

Which is, of course, where Henderson Brick comes in.

Like the little red school house, the perception of Henderson Brick as a small, East Texas brick manufacturer is long outdated. In fact, on a building such as this, where the brickwork demands critical color matches, custom specifications and large numbers of special brick shapes, we really come to head of the class.

State-of-the-art manufacturing techniques help make special brick shapes almost routine. Over 40 years of experience has given us time to work out the bugs in our color matching system. Combine our three factory locations with being a Division of Boral Bricks, Inc., and we can bring virtually a world of resources to bear on any project.

Henderson Brick. Call us the next time you need a smooth curve to make a good grade. With factories in Henderson and Marshall, Texas; Union City and Muskogee, Oklahoma.

 **HENDERSON
BRICK**
A Division of Boral Bricks, Inc.
Post Office Box 2110
Henderson, Texas 75653-2110
214-657-3505

For more information, visit us at
booths 337 & 436 in Dallas, or circle
104 on the reader inquiry card