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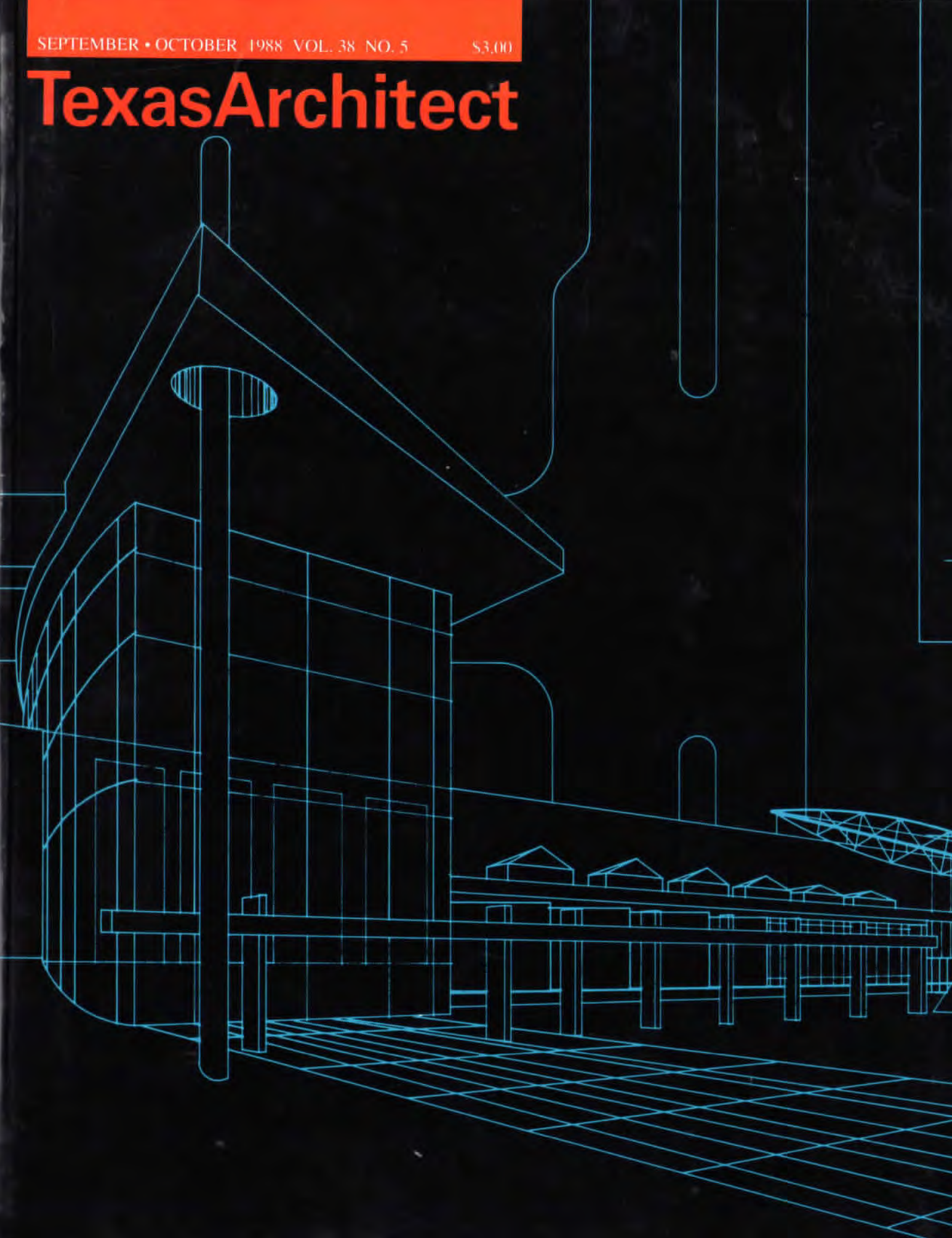

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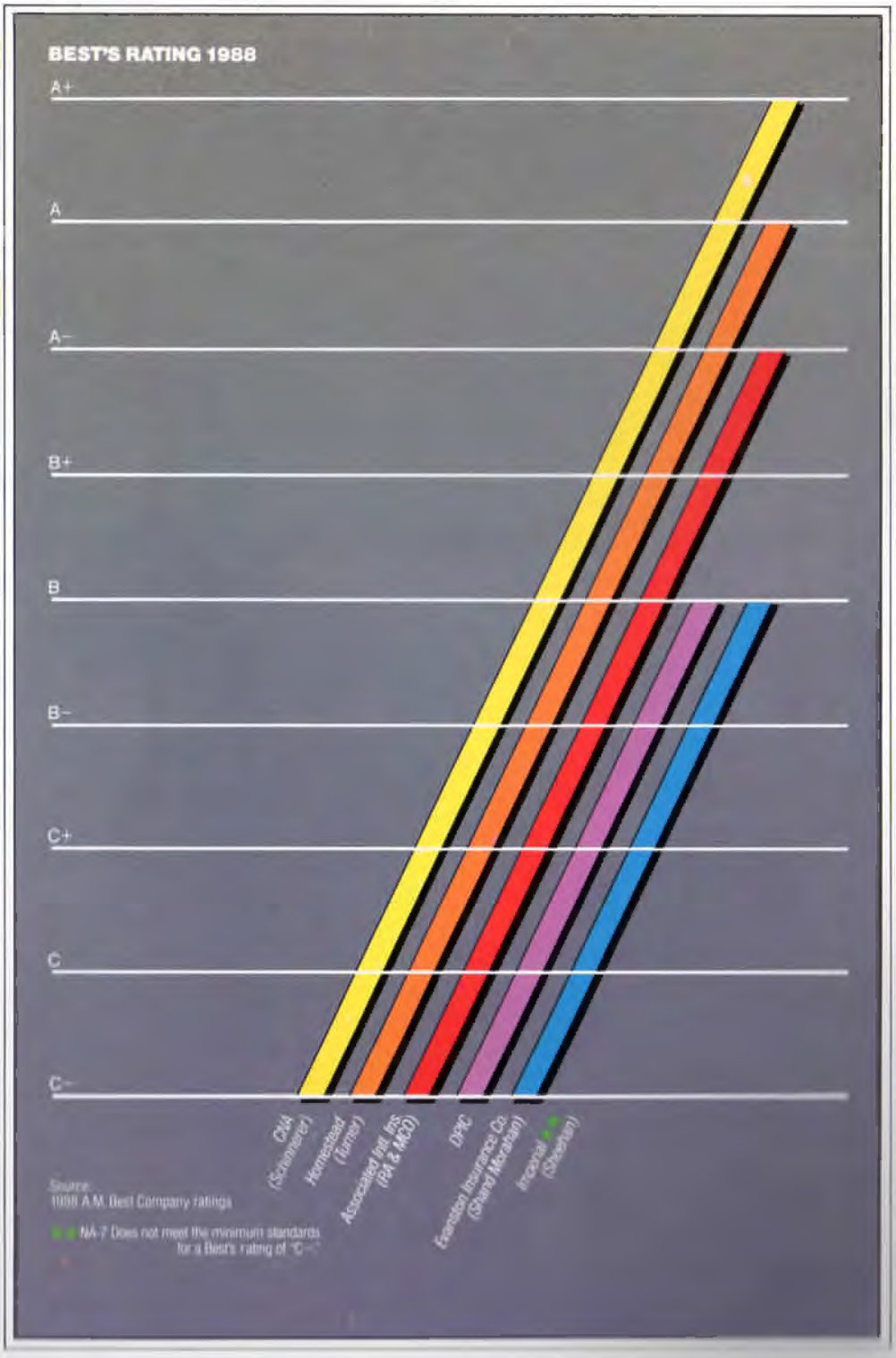

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LETTERS

EDITOR: We appreciate the article on Galveston Historical Foundation's preliminary plans for the Pier 21/*Elissa* dock development [*TA* May/June 1988].

I must correct one major error in the article. The Wharves Board of Trustees will be deciding the scope of the working port's restoration as a whole, not the Historical Foundation.

On a more subjective level, I take issue with your comment that this is a working port whose future is not optimistic. There has been a dramatic turnaround in port business during the last six months so that the Port of Galveston is now operating at a good profit and has strong prospects for increasing this momentum. It is the continuing success of the working port which provides the activity and context for historical developments like *Elissa* and the adjacent pier area.

Peter H. Brink,
Galveston Historical Foundation,
Galveston

EDITOR: I would like to compliment you on your article on the Galveston Trolley in the [July/August 1988] issue, by [Gerald] Moorhead.

One major error: the sentence that reads "no apparent coordination with other planning projects, such as the revitalization of the derelict downtown mall." It is evident that Mr. Moorhead forgot to *ask* to see the architectural plans for the streetscape and reopening of the mall. It has been one of the critical integrations of the whole trolley project. We hope to take bids on construction as early as September. It will tie in the third block of the mall in front of the Opera House and will be a real shot in the arm.

Janice R. Coggeshall,
Mayor,
Galveston

CORRECTION: The photographs of Innova and Infomart in the July/August issue (pages 22 to 29) were taken by Richard Payne, AIA, Photographer.

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Edited by Ray Don Tilley

BROWNSVILLE

COLLAPSE RECOVERY FOCUSES ON DISASTER PREVENTION, PLANNING

Fourteen people died and 51 were injured on July 7 when the Amigo department store collapsed during a sudden rainstorm, and although rescuing trapped survivors was the immediate concern, planning to prevent future disasters or deal with them more effectively had begun even in the first hours. The work, which continues today, points to public-safety flaws in the process of designing and constructing buildings, as well as a dangerous lack of coordination among the agencies and individuals who must respond to tragedies such as the Amigo collapse.

Only when the national media broadcast news of the store's collapse did donations of specialized equipment and manpower pour in. And even then, says Brownsville architect and rescue volunteer Marvin Boland, Jr., coordination of the collective effort was a major problem. "We were lucky this store was on a corner site," he says, noting that soon after the call for help, heavy equipment clogged access to the area. The problem, says Boland, a former member of TSA Disaster Action, Inc., was not getting enough help, but getting the right kind with the right equipment.

One week after the collapse, Boland, Brownsville Mayor Ygnacio Garza, Jr., and 10 other key rescue workers met to discuss ways to deal with future disasters. "The main thing to come out of the meeting," says Boland, "was the need for a control center" to manage all the pieces of a rescue and recovery effort. Using a TSA Disaster Action guide developed in the 1970s and adding their own observations, the group organized a list of names and telephone numbers for specialists to respond in various possible scenarios. In addition, the city plans to buy a "disaster truck" to be equipped with essential tools that were not easily assembled on July 7. The group also agreed to meet every year to update its resource list and ensure that Brownsville is prepared for emergencies.

While planning ahead for future problems seems to be well in hand, determining responsibility for, and even the cause of, the Amigo Store's structural failure has become a question entangled in litigation and hampered by poor record-keeping in the city's building inspections department, a condition prevalent in most Texas cities. Plans for the original two-story building, constructed in 1969, and a one-story addition added several years later, cannot be found. The general contractor on both projects, Adams Brothers General Contracting, Inc., is reported to have said that structural engineering was done by an engineer and no architect was involved.

The use of an architect, says Tom Davis, an investigator for the Texas Board of Architectural Examiners (TBAE), could have ensured that the building was properly designed, if poor design caused the collapse. A similarly serious disaster at New London School, he says, led to TBAE's creation in 1937. The Amigo Store collapse, he says, could become an example of the public-safety need that must be demonstrated before creating a practice act, which would require the services of an architect on certain types of buildings. "We are now one of only three states [along with Wyoming and West Virginia]," says Davis, "that still have only a title law.... Our staff [legal] counsel tells us that we *have* a practice act [in the current title law] except for a final exception, in two passages, that emasculates the whole act." A practice act might be pursued, he says, by asking the legislature simply to remove the limiting phrases in the title law.

Whatever the outcome of the legal cases or an attempt to establish a practice act, the impact of the Amigo Store's collapse will reach far beyond the 14 lives lost on a storm-plagued July afternoon.

— Ray Don Tilley

Smiley N. Pool, Austin American-Statesman

Workers patiently disassemble the remains of the Amigo Store, searching for trapped survivors. Fourteen persons died and 51 were injured in the disaster that has stirred new discussion of a practice act for architects.

No Good Deed Goes Unpunished

Architect Marvin Boland, a volunteer for three days and two nights on the rescue and clean-up effort, was mistakenly identified by the *Austin American-Statesman* as the architect who designed the Amigo store. No architect, in fact, was involved. The newspaper has since printed a retraction.

DOWNTOWN RENAISSANCE LOOKS TO RETAIL "EDEN" ON THE RIVERWALK

It is appropriate to the Consumerist '80s that a major American city would see in the often much-maligned regional shopping mall a solution to downtown decay. But even so, the magnitude of Rivercenter's economic boost to San Antonio's core may exceed even the most optimistic projections.

Pedestrian traffic and general activity in the downtown area have increased markedly since this spring, when the mall, designed by the Urban Design Group (UDG) of Tulsa, opened. Not only tourists, but suburban residents, ironically, are making the trek to the downtown they once fled, enjoying ample covered parking and trendy retailing in a festival atmosphere.

These first months have been good to retailers, too. Only eight of 135 lease spaces remain unfilled and the symbiotic relationship between Rivercenter and the many nearby attractions is growing. Adding to the new activity will be a 1,060-room Marriott Hotel (designed by RTKL Inc., Baltimore), which is connected to Rivercenter and will open in October.

Rivercenter's promise of economic revitalization, although cited by Dallas officials who are pursuing a similar downtown mall, has come only after a drawn-out project development.

The city staff spent eight years with the various owners coordinating the effort. Allied Stores and the Edward J. DeBartolo Corp. of New York began the project in 1980. In 1982, however, Williams Realty Co. of Tulsa became involved and by 1984 was the managing partner. Construction began in October 1985, with a $15.75-million federal Urban Development Action Grant paying for the river extension. Ownership changed again when Campeau Corp. of Canada acquired a bankrupt Allied in late 1986 and DeBartolo and Trammell Crow Co. of Dallas bought Williams in mid-1987, forming the team that now owns the mall.

Whatever its financial burden, Rivercenter is architecturally a study in harmonious connections between disparate existing elements. A UDG master plan chiseled 357,000 square feet of new retail space, the Marriott, parking for 3,100 cars, a 462-seat theater, and an addition to the Menger Hotel from a 13-acre site that included the old Joske's building and the historic Menger.

The mall's greatest asset is the extension, and embrace of, the cherished Riverwalk. Ford Powell & Carson of San Antonio designed the extension, bridges, and central stage within Rivercenter, maintaining the river's grace.

Foot bridges and the lace-like structure of the Commerce Street bridge frame pedestrians' and river travelers' approach to the river basin, demarcated by an arching connective structure reminiscent of the Ponte Vecchio in Florence. The patio around the basin echoes activity elsewhere along the Riverwalk. Inside, the first level is dominated by a neon-bathed food court. The second and third levels step back to allow a bright, airy feeling.

The interior palette of five subdued warm colors plays well against chrome detailing and Mexican-marble and Argentine-granite flooring. Outside, a rich blue color dominates a curtain-wall composition of four subtle blue-based colors.

Detailing inside and out does little to catch San Antonio's character, unless by its sheer festivity. The 1984 New Orleans World's Fair comes to mind as do forms from UDG's Tabor Center in Denver.

But a connection to Tabor Center is not altogether a bad thing. The Denver mall, says UDG's Novack, was the most frequented site in Colorado last year, with almost 15 million visitors. In San Antonio a similar interest in downtown could only mean rebirth—one stimulated, oddly enough, by adopting the dread enclosed retail center, which until now has been a constant drain on inner-city vitality.

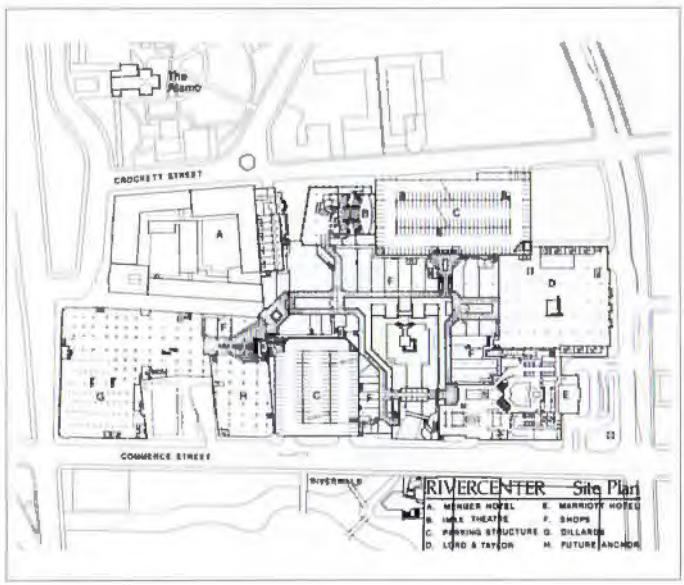
— RDT

R. Greg Hursley

R. Greg Hursley

Ray Don Tilley

Rivercenter wraps around a new extension to the San Antonio River designed by Ford Powell & Carson, TOP and BELOW LEFT. The mall's interior, LEFT, exemplifies the "festival market" approach to retail design. Rivercenter successfully ties together a collection of disparate historic and newly constructed projects, BOTTOM.



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OF NOTE

The Menil Collection, Houston, by **Piano + Fitzgerald, Architects**, Houston, was one of 15 buildings chosen from 512 entries to receive the American Institute of Architects' 1988 Honor Award.

Joe Mashburn, Texas A&M associate professor of architecture, and **Julia Mashburn** were awarded Best Interior Design out of 851 entries from 20 countries in the "East Meets West in Design" exhibition for their project, "House in Central Texas."

Carlos Jimenez, principal of Architectural Design Studio, Houston, was one of seven winners from over 140 entries in the Architectural League of New York's Young Architects Forum 1988. His winning project, "Townhouse," Houston, "demonstrated the development of an individual hypothesis for generating architectural forms and ideas."

Ameriwest Financial Center at Park Square, Albuquerque, N.Mex., designed by **Skidmore, Owings & Merrill, Houston**, was one of seven cast-in-place reinforced-concrete winners in the Concrete Reinforcing Steel Institute's biennial Design Awards program.

Austin architect **Ponciano Morales III** received an Award of Merit from the Texas Recreation and Park Society for designing the East Austin Senior Activity Center. The center was the first built under Austin's Art in Public Places Ordinance; three works of art were incorporated in the design.

Regional winners in the Ceramic Tile Distributors Association's Spectrum 88 design competition included Whitaker Elementary School, El Paso, by **Fischer Cordova Prestidge**, El Paso; and Brookhaven Country Club, Dallas, by **Malone May Architects**, Arlington.

Interior design winners in the *ABA Journal* Law Office Design Competition this year include **Gensler and Associates/Architects**, Houston, for the Hughes & Luce law library, Dallas; and **Laurie Smith Design Associates**, Austin, for the Bickerstaff, Heath & Smiley conference room, Austin.

Smith's Bickerstaff, Heath & Smiley project also was a Southwestern winner in the 1988 Regional International Illumination Design Awards (RIIDA). She collaborated on the project with **Michael John Smith**, Houston, who won additionally for Business Forms of America, Houston, and Ice Capades Chalet, The Galleria, Houston.

Shefelman, Nix & Voelzel Architects, Austin, won Grand Awards in the 1988 Gold Nugget awards (sponsored by Pacific Coast Builders Conference and *SUN/COAST Architect/Builder*) for Villa Voelzel and St. Tropez, Austin.

AUSTIN

JURY PICKS SIX CHAPTER WINNERS

Six projects out of 51 entries were winners in this year's Austin Chapter/AIA Design Awards. James Mayeux led the field as the only double winner and the only honor-award recipient.

Honor Award

• Seton Avenue Apartments, Austin, by James Mayeux.

Citation Awards

• Village Chapel, Bald Head Island, N.C., by Clovis Heimsath Architects.

• Forgie Residence, Austin, by Heather H. McKinney, Architects.

• Breed & Company, Austin, by Milo-

The sole Honor Award went to Seton Avenue Apartments, Austin, ABOVE, by James Mayeux.

vanovic-Bertram-Collins Design.

Merit Awards

• Whittington, Meis & Narro Lease

Forgie Residence, Austin, by Heather McKinney.

Space, Austin, by James Mayeux.

• Pool House for Cat Hollow Community Park, Williamson County, by Hinman Morton Halford Architects.

Jurors were Lawrence Good and Lionel Morrison of Dallas and John Kell, Jr., of San Antonio.

— RDT

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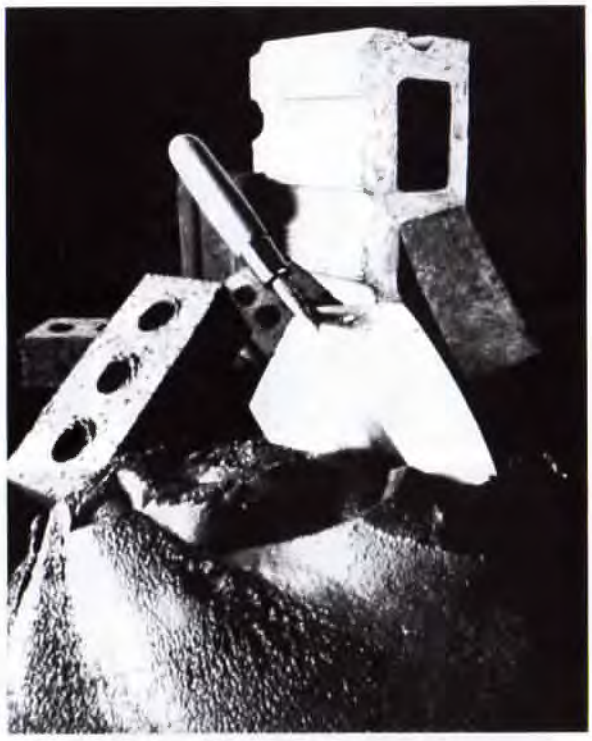

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CORPUS CHRISTI

KIPP, RICHTER WINS FOUR AWARDS IN ANNUAL DESIGN COMPETITION

Four awards, including the only Honor Award, went to Kipp, Richter & Associates in this year's Corpus Christi Chapter/AIA Design Awards. Bennett, Martin & Solka won the only other award given to the field of 17 entries.

Honor Award

• Richter Residence, Corpus Christi, by Kipp, Richter & Associates.

Merit Awards

• YWCA, Corpus Christi, by Kipp, Richter.

• Hilex Poly Company, Victoria, by Bennett, Martin & Solka.

Citation Awards

• Nueces County Community Center, Robstown, by Kipp, Richter.

• City Hall, Corpus Christi, by Taft Architects, Houston, and Kipp, Richter, associated architects.

Two winners: Richter Residence, Corpus Christi, ABOVE; Hilex Poly Company, Victoria, BELOW.

Jurors were Jerry Clement, FAIA, EDI Architects; Don Burleson, Burleson Associates; and Pat Renfro, CRSS; all Dallas.

— RDT

SAN ANTONIO

SULLIVAN CARRIAGE HOUSE FINDS NEW HOME AT BOTANICAL CENTER

The historic Richardsonian-style Sullivan Carriage House, designed in 1896 by Alfred Giles, has been granted a new, secure life as part of the San Antonio Botanical Center. Stubblefield Mogas Architects, San Antonio, directed its stone-by-stone disassembly and reconstruction, which workers completed in July.

The relocation brings to an end a 20-year string of failed plans for the building's reuse. Between 1967 (when the Sullivans gave up the house) and 1987, two schemes to make it a restaurant and one to use it as a hotel lobby fell through. The *San Antonio Light*, a Hearst newspaper, owned the building from 1971 to 1983, using it to store ink and paper. That, says architect Richard Mogas, was a "tragedy waiting to happen." In 1983 Hearst donated the building to the San Antonio Museum Association, which gave it to the Botanical Society in 1986 after trying unsuccessfully to raise funds for its moving.

Ray Don Tilley

The Sullivan Carriage House, its shell now completely reconstructed on the grounds of the San Antonio Botanical Center, is intended eventually to serve as a tea room, meeting hall, and main exit for the center.

Although the building lost its National Register status because of the disassembly, says Mogas, "I'm glad to see it back in public hands." Its future is safe, no longer dependent on the next grand plan.

— RDT

ARCHITECTURE TOUR TO ENCOMPASS BARNSTONE'S RESIDENTIAL LEGACY

The Rice Design Alliance's 12th Annual Architecture Tour, to be held Oct. 29-30, will be a tribute to the Houston architect Howard Barnstone, who died last year.


Howard Barnstone, FAIA

Open to the public will be houses and apartments designed by Barnstone, for 35 years the best-known modernist architect in Houston. These domestic environments display the full range of Barnstone's distinctive style, a low-key modern approach that emphasized simplicity of surface, yet exhibited a powerful manipulation of space, light, and view.

Barnstone's early houses were in the austerely elegant Miesian style that captured his imagination when he saw it expressed in Philip Johnson's 1950 house for John and Dominique de Menil.

Later, during the 1960s and 1970s, Barnstone moved away from Miesian modernism, designing houses with discreetly self-effacing exteriors, spatially varied interiors, and carefully designed interior-exterior relationships. Barnstone's sense of humor was increasingly evident as well, lending to his houses a sense of playfulness, delight, and surprise. He experimented with the design of apartments and townhouses to demonstrate the often neglected opportunities that both offered for civilized urban living. By the 1980s, following his research on historic Galveston architecture and the houses of John Staub, Barnstone had begun to incorporate historical stylistic elements in his houses. The range and richness in Barnstone's Houston work represents one of Texas' most significant legacies in residential architecture.

— Stephen Fox

Stephen Fox is a Fellow of the Anchorage Foundation of Texas.

Dallas

DART Rail Plan Rejected; Leaders Face Transit Rethinking

Voters in Dallas and 15 suburbs on June 25 defeated a proposed 93-mile, $2.9-billion commuter-rail system by a nearly 3-2 margin. The failed plan would have allowed Dallas Area Rapid Transit (DART) to borrow $992 million over the next 22 years to construct nine rail lines connecting 57 stations.

Sensible Metro Area Rapid Transit (SMART), a group formed to defeat the rail plan, argued that it would prove unwieldy and too costly. While supporters promised that all bonds would be repaid with the one-cent DART sales tax, SMART claimed the agency has broken similar promises since its 1983 inception. SMART officials say DART should improve its current bus system by adding restricted bus lanes and freeways, toll roads, and even a limited light-rail system. Any improvements likely will be achieved through a series of smaller, pay-as-you-go projects.

Complicating matters is the possibility that DART could lose some of its member suburbs through withdrawal elections as early as next summer. DART already has frozen all staff salaries, forgone bonuses, and placed on hold all consultants' contracts.

Comparisons between DART and Houston's Metro are inevitable. When Metro's ambitious rail plan failed in 1983, the rethinking that followed resulted in the allocation of about one-fourth of Metro's one-cent tax to mobility improvements for local governments. Busways have been built and a scaled-down 18-mile rail system to service major employment centers was approved Jan. 16 (see "News," *TA* Mar/Apr 1988).

Drawing on Metro's lessons, supporters *and* opponents of the DART rail plan have formed a blue-ribbon panel, called the Metroplex Mayors Committee, to direct the area's transit planning. Mayors and officials from DART, SMART, Dallas County, and state government make up the group. In weekly meetings, these leaders are working on a program to meet mass-transit needs without agitating an already distrustful electorate.

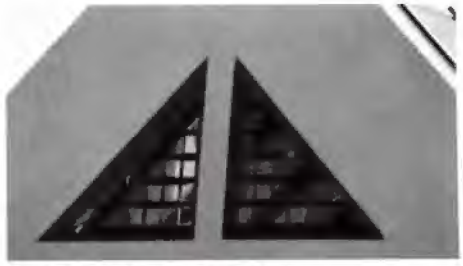
— *RDT*

Austin

New Exposition to Showcase Texas Architectural Artisanry

A collaboration of Austin Women in Architecture, the Austin Chapter/AIA, and Laguna Gloria Art Museum has produced an exposition devoted to the work of Texas architectural artisans. Titled "Proud Hands," the juried showcase will include 37 exhibitors at Laguna Gloria in Austin, Sept. 24 and 25.

To help artisans, architects, and clients become more aware of one another, organizers will distribute exhibitor directories to all attendees. For information call 512/478-7742. — *RDT*



Leaded glass by Kathleen Ash, Austin.

NEWS, Continued on page 42

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Title of Entry _____
Category (check one only)
__ Architectural Delineation __ Working Drawings
__ Concept and Imagination __ Sketch Books
__ Publications Graphics __ Business Graphics

Summary of Entries
No. of entries _____ x $45 per entry = $ _____

I certify that I am currently a member, associate, or professional affiliate of the Texas Society of Architects, and that I executed the work being entered in this competition. I grant rights for one-time publication to *Texas Architect*. I understand that if I have not complied with all competition rules my entry may be disqualified without notification or return of entry fee.

_____
Signature

_____
Date

Please complete the back of this form as instructed.

project, built or unbuilt.

Concept and Imagination. Conceptual sketches, schematic drawings and diagrams, and drawings of imaginary projects or places.

Sketch Books. Drawings and sketches of landscapes, cityscapes, and existing buildings, spaces, and building details. Sketches may be entered individually, as a group, or as a complete sketch book.

Publication Graphics. Actual printed pieces of books, reports, studies, proposals, magazines, brochures, and similar printed media.

AWARDS

Given in each category to as many entries as the judges feel merit award. Each entry is judged on its own merits, not on a directly competitive basis with other entries. The judges can choose not to name a winner in a category if they feel no entries merit award. Winning entries will receive the following:

- Certificate honoring the achievement.
- Publication in *Texas Architect*.
- Display at the 1989 TSA Annual Meeting.
- Press release to publications and groups.

must provide the original drawing(s) to TSA, mounted appropriately for display at the 1989 Annual Meeting. The originals will be returned immediately after the 1989 Annual Meeting.

For *Publication Graphics* and *Business Graphics*, submit each entry mounted on no more than one 20x30-inch foam-core or rigid illustration board, leaving a two-inch margin on all sides for hanging. Do not use glass.

Entries from chapter members in Austin, Dallas, Fort Worth, Houston, and San Antonio will be returned to chapter offices, unless entrants arrange and pay for direct return. Other entries will be returned individually by mail.

RIES

ny entry that does not w all rules for submission be disqualified. Entrants not be notified of ualifications, nor will fees be refunded.

y Form. Complete one for each entry and attach the back of the mounting ce or clip it to the slide e. Use photocopies of orm if necessary. plete the summary of es on one of the entry s and attach an envelope one check for the total

preserve anonymity of es, remove any firm e, logo, or renderer's e from the entry, except ses such as letterhead brochure work where the firm name or logo is integral to the presentation.

Entry Fee. A fee of $45 for each entry must be included with your submission.

Deadline. All entry materials must be received by *Texas Architect* no later than 5:00 p.m., December 16, 1988. Entries are to be mailed or delivered to: **Texas Society of Architects, 114 West Seventh Street, Suite 1400 (Norwood Tower, 14th Floor), Austin, Texas 78701.** *Late entries will not be accepted.*

Texas Architect

GraphicsCompetition

TSA 1988 STUDENT DESIGN COMPETITION WINNERS

By Joel Warren Barna and Ray Don Tilley

The 1988 TSA Student Design Competition succeeded in unexpected ways. It brought prize money and recognition to contestants and helped strengthen the ongoing ties between professionals and the state's accredited schools of architecture, achieving two of the contest's chief goals. But something else happened for those present at the judging: what started solely for students ended up revealing some of the fundamental strengths and conflicts underlying the state of architecture in Texas.

THE PROGRAM

The competition program called for the design of a 57,950-square-foot, two-story satellite for the Aerobics Center, a thriving 30-acre North Dallas fitness/clinic complex founded in the early 1970s by preventive-medicine pioneer Kenneth Cooper, M.D.

The competition site, some 10 miles north of the present Aerobics Center campus, lies between a corporate business park and an upper-income neighborhood. It slopes gently from east to west and features a creek running along its west side. Entrants were to preserve the site's trees and other landscape features, and to "reflect the feeling" of the parent campus with its Georgian-like architectural imagery.

These requirements were provided:

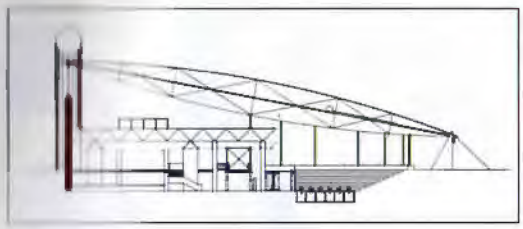
Square Feet	Function
1,500	Central check-in desk, a control point for everyone entering or leaving
500	Pro shop with display and storage areas
1,200	Grille, including kitchen and seating for 44 persons
1,800	Lounge for 25 persons with a visual connection to major activities
15,000	Gymnasium, including an indoor running track
3,000	Weight room with 26 stations
1,500	Cardiovascular exercise room
3,200	Four handball/racquetball courts
8,550	Indoor/outdoor swimming pool with sunbathing deck
2,500	Aerobics studio with natural lighting
7,440	Men's and women's locker rooms
800	Fitness assessment/strength-profile room
1,230	Administrative offices
540	Reception/business offices
1,500	Storage
	Mechanical rooms as needed
	Four lighted outdoor tennis courts
	Outdoor running track
	580 parking places
	Two loading zones
18,000	A one-story clinic with 120 additional parking spaces, to be built later.

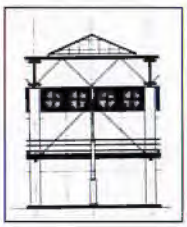
All projects were to be presented on two 30-by-40-inch boards, with no overlays or raised projections, communicating all aspects of the design to the jurors. Use of color was allowed, but not required.

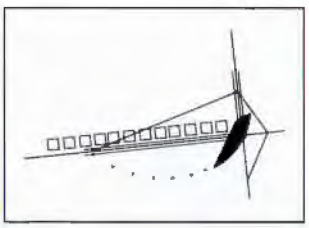
The contest, organized by the TSA Student Liaison Committee and cosponsored by the TSA Architecture for Health Committee, proposed a five-week design problem for students at each of the six accredited schools of architecture in Texas (only four—Texas Tech University, Texas A&M University, the University of Houston, and the University of Texas at Austin—participated, however). The Student Liaison Committee, headed for the last four years by Fred D. Cawyer, an architect at HKS Inc., Dallas, had organized and funded two previous competitions. Cawyer and the members of his committee have been unusually adept at raising prize money to fund the competition. This year, National Gypsum Company and RTKL Associates Inc. donated $1,000 each and Marco & Associates, Inc., donated $500; while $250 each was donated by Blum Consulting Engineers, Inc.; Schwarz-Jordan, Inc.; Hellmuth, Obata & Kassabaum, Inc.; Hill-Rom Company, Inc.; HKS Inc.; Mason-Johnston & Associates, Inc.; Mills Electrical Contractors; Nautilus Sports/Medical Industries, Inc.; and Ralph Wilson Plastics Co. Part of the money was reserved for state-level awards and part was used to fund the competition.

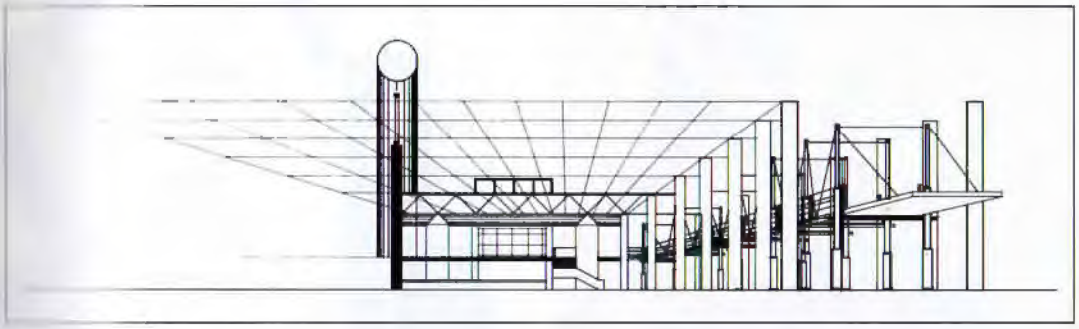
The 1988 competition called for design of a sports-medicine facility modeled, through the program written by Dallas architect Randall B. Scott, on the Aerobics Center in Dallas (see sidebar at left). Sixteen contestants sent their boards to the Aerobics Center, where a panel of five judges met for lunch, an afternoon-long jury, and an informal meet-the-jury and announcement party.

The process worked smoothly. The jurors—James Falick and Robert Douglass of Houston and Ronald Skaggs of Dallas (all fellows of the AIA with national reputations in health-care-facility design), Dr. Kenneth Cooper, and James E. Maser, president of CCA International, a fitness-center developer based in Dallas—studied the boards, made comments, compared notes, then winnowed the field in a series of votes. The jury's comments were, for the most part, generous and supportive in tenor, praising the strong points of each presentation —contestants might have found it a pleasant change from a student's usual diet of acidulous criticism. Winners were chosen by common









First-prize winner Daniel P. Chamberlain, a fourth-year student at Texas Tech University, was the first person in three years of competition to win with a CADD-generated design. His project, with its swooping entry portico, ordered grove of trees, compactly grouped functions, and lightweight, dramatically inflected structure, succeeded immediately with this year's jurors. TOP, LEFT: section; TOP, CENTER: elevation detail; TOP, RIGHT: parti; *LEFT: perspective section; BELOW: longitudinal section*

agreement. But equanimity did not hide a number of basic differences. From the start, the three architects and the two "clients" formed blocs opposed on almost every question.

The architects chose immediately to disregard the program requirement that entries echo the Aerobic Center's "mansion theme of Colonial/Georgian aesthetic and feeling." Voting against the schemes that relied most strongly on the prescribed imagery, James Falick said, "They show just how much skill it really takes to make historicism work." Maser and Cooper, however, were puzzled by this reaction; they found little to respond to aesthetically in the modernist and postmodernist entries.

The client jurors also went outside the program at times. One decentralized scheme, for example, was favored by the architects for its relaxed appropriation of the site, but was rejected strongly by Maser and Cooper, who argued that it would be hard to control access to a facility with such a plan. The architects argued that such practical considerations, while certainly legitimate based on the experience of all involved, were not explicitly stated in the written information provided to the students.

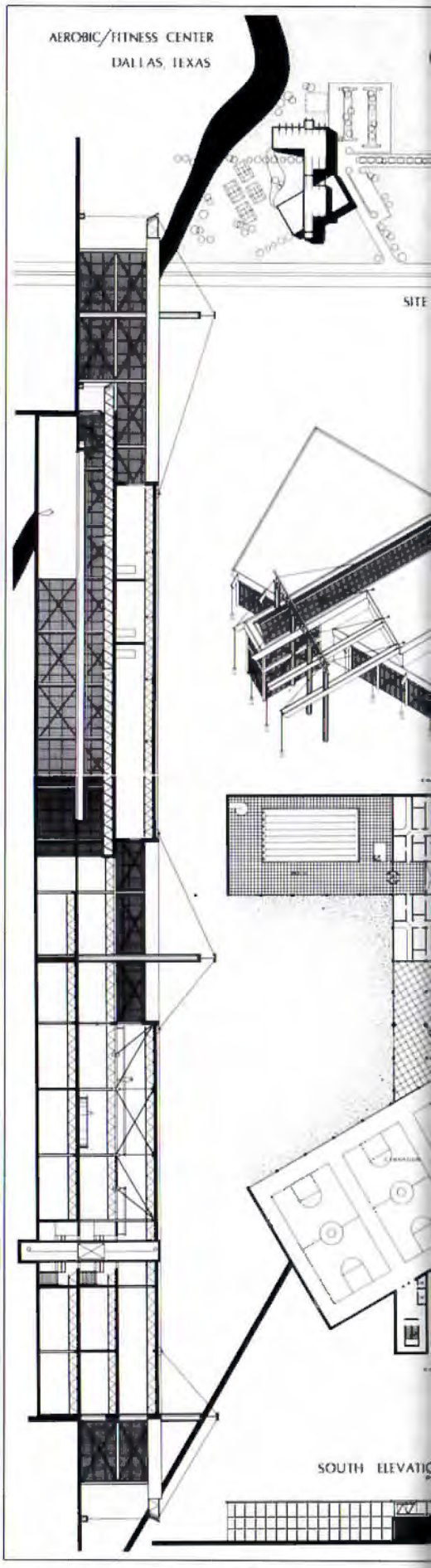
With such divisions, consensus was hard to achieve. In addition, the emphases of the two camps split more and more as the day wore on, showing the underlying differences.

The architects—all principals in established firms, with years of experience in the business world—tried to explain to the other jurors the degree of skill and training that should be expected. "What we're looking for is an eye for design, not a finished project," said Robert Douglass. They spoke in favor of energy, even if the details were at times sketchy. "I've found that the people who can make real contributions are those willing to take chances, to reinterpret the requirements," Douglass added later.

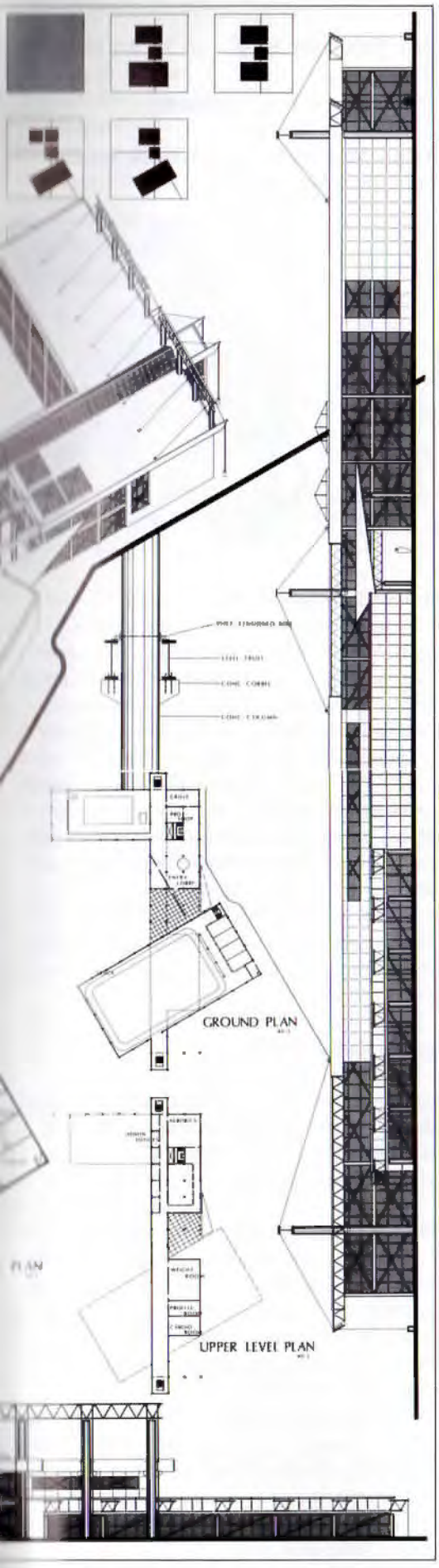
The client jurors, on the other hand, seemed disappointed, as if they had expected a buildable design to emerge from the competition. And it became plain that they decided simply to acquiesce to the numerically superior, more enthusiastic architects, while still expressing their reservations. A "there-they-go-again" tone surfaced in Cooper's and Maser's comments, an impatience with the persistent artsiness and impracticality they found not only in the entries but in the viewpoints of their fellow jurors.

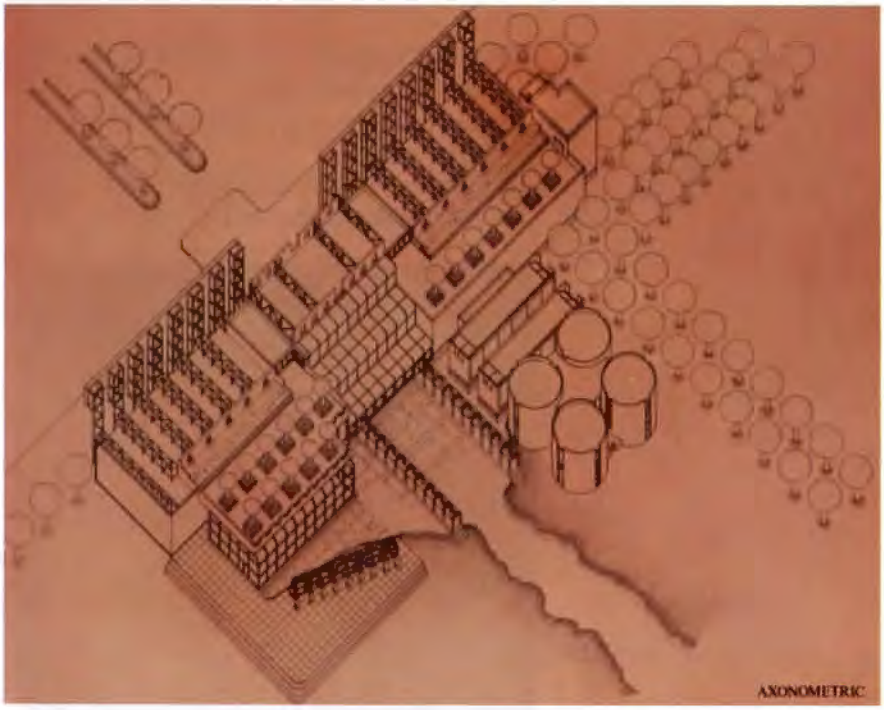
Which is to say that there was nothing wrong with the jury at all: the jurors simply acknowledged their own acceptance of a business environment in which developers and architects often compete as much as they cooperate in shaping buildings and landscape, where specialization creates both chasms and bridges. From this point, the jurors arrived at a consensus on the winners, choosing plans that could work and exteriors that showed the strongest controlling intelligence, whatever their style.

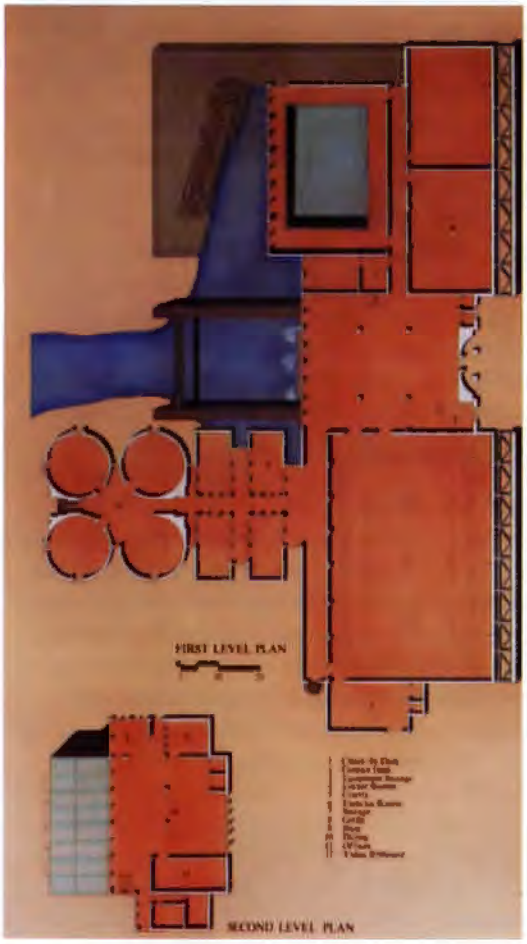
The competition produced little fanfare, but it succeeded on many levels, modeling the exchanges that add up, under the right conditions, to architecture.



Rod Britton of the University of Texas at Austin designed the second-place winner, in which the shape of a second-floor indoor jogging track dominates the tightly clustered, glass-skinned assembly. TOP: floor plans; RIGHT, ABOVE: section A-A, through locker rooms, main public area, and racquetball courts; RIGHT, BELOW: northeast elevation





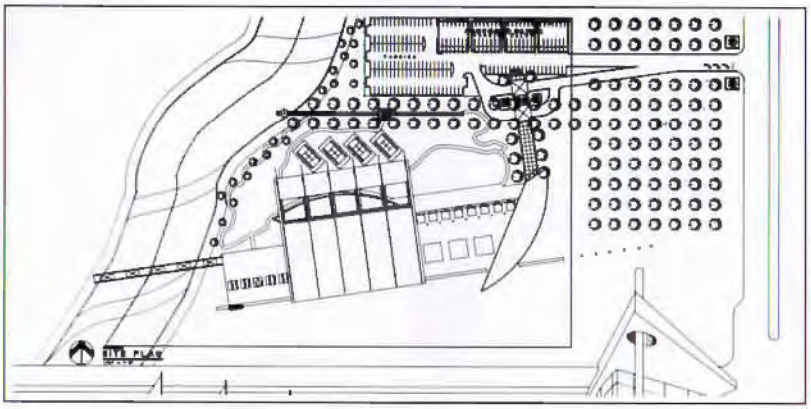


The design by Tu H. Do, a fourth-year student at the University of Houston, responded to a "billboard site" with giant electronic billboards projecting images of health and fitness. The formally arranged back side of the complex brings in water from the adjacent creek, creating a central watergarden. TOP: axonometric; ABOVE: east elevation; LEFT: floor plan

CENTER PANEL: Jack Alan Atkins of Texas Tech University, the third-place winner, offered a solution that integrates tensioned structural supports with a taut glass-and-steel skin in an asymmetrical, neo-constructivist composition. Like the first-prize-winning entry of Daniel Chamberlain, Atkins's project is a complexly layered pictorial presentation.

FIRST PLACE

DANIEL P. CHAMBERLAIN
TEXAS TECH UNIVERSITY
FOURTH YEAR
UWE DROST, PROFESSOR
MICHAEL PETERS, SPONSOR



James Falick, FAIA:

This is my absolute favorite— it's really sophisticated for student work, or for anyone.

For the past several years, on the cover of Progressive Architecture *and some other publications, there have been drawings that were interesting compositions, but that were hard to read. I see a certain amount of influence in the first- and third-place winners: they are both essentially sheet compositions that are pleasing as such but difficult to figure out.*

These two schemes would be interesting buildings, when they were worked out functionally.

Robert Douglass, FAIA:

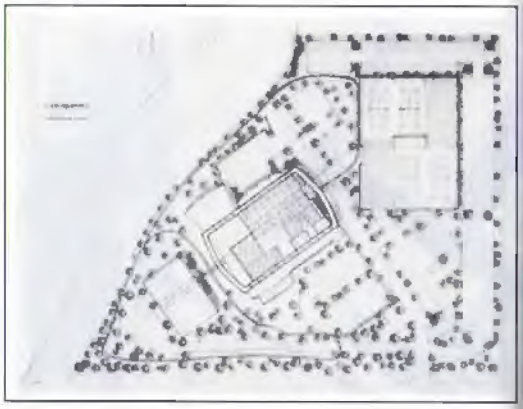
[In this one], activity is the show. I'm amazed at how thoroughly developed the scheme is. This has the feel of early constructivism and early Breuer; all the pieces are punctuated. A traditional [modernist] vocabulary is very richly employed.

Ronald Skaggs, FAIA:

This is a very creative project, not only in solution but in the way the boards were laid out. Its strength is an exciting linear plan that emphasizes the progression through the fitness center spatially. It also seems to have a light and airy feeling. [Like the third-place winner], it does well as a tensile-structure expression of the function of the building. Overall it's very highly developed.

SECOND PLACE

ROD BRITTON
UNIVERSITY OF TEXAS AT AUSTIN
GRADUATE STUDENT
SMILJA MILOVANOVIC-BERTRAM, PROFESSOR
LUKE SHERIDAN, SPONSOR



Robert Douglass, FAIA:

Functionally, the second place scheme probably solved the problem best. And, somewhat ironically, I thought it had the same potential to be novel and as interesting architecturally as the [first- and third-place winners].

It starts with one good design idea: impose a frame. This implies discipline and containment, and within the frame a designer can emphasize plastic options, even be sculptural. That's what this track element could have done, but it was allowed to flow into competing forms and lose its visual integrity. It fell just short by lack of a little exaggeration—that's what separates good design, and good literature, from the competition.

James Falick, FAIA:

I think this one was felt to work best on a technical level. On an architectural level, there's a sense that the building was made by the running track. But it got [the award] on a planning basis; it was an excellent solution.

Ronald Skaggs, FAIA:

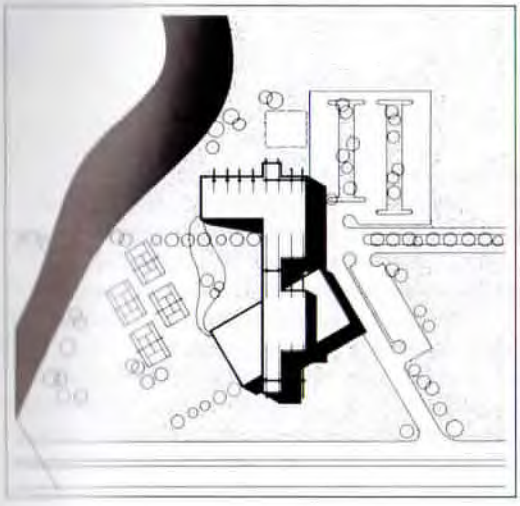
Architecturally, this project had some problems, but functionally it is the best [of the competition]. It emphasizes a good orientation for people as they enter the building. It's also nice that while working out, you can experience what others are doing.

The bulgy forms it has seem to be caused by the arrangement of the program's spaces—that could probably be worked out with more time on the project.

I like the method of bringing natural light in, and it is also well-sited.

THIRD PLACE

Jack Alan Atkins
Texas Tech University
Fourth Year
Uwe Drost, Professor
Michael Peters, sponsor



Robert Douglass, FAIA

[In my estimation], this is the best piece of architecture, hands down. It's lean and mean; it has bones, tendons, muscles; there's a lot of sophistication and aesthetic interest.

The two schemes [the first- and third-place winners] really seem to reflect a delight—a real high-energy delight—in what architecture can do, the nuts and bolts, the compression and tension, the spatial excitement that I like to think architecture is all about, as distinguished from building.

The characteristics of the plan express that: it's exhibitionistic, an exuberant, show-off piece of work.

Ronald Skaggs, FAIA:

The tensile-structure statement is even stronger here [than in the first-place winner], but functionally it would be a bit harder to find your way around in it. And yet [the functional peculiarities] make for some nice surprises in the transitions from space to space. That's enjoyable.

FOURTH PLACE

Tu H. Do
University of Houston
Fourth Year
Tom Colbert, professor
Tom Colbert and Peter Wood, sponsors

James Falick, FAIA:

This one is appealing to the next generation. There's a definite idea here: How do you sell health on a billboard site?

The student tried to create something interesting and different on the back that was up to the front. There are several good ideas: the use of the site's water feature, the wall turned to the parking lot, and the internal water garden. What I see lacking is a strong simple idea that matches these video billboards: it's as if the simple idea wasn't good enough and it had to be fragmented, as in the area around the circular exercise rooms, which are sort of Middle Eastern looking.

Robert Douglass, FAIA:

This project won on entirely different grounds from the others. Its appeal was a response more to its intellectual inventiveness than its architectural significance.

What could be more "today" than slapping up an electronic billboard to advertise [health and fitness], then also to set up the whole dynamic with moving water? I don't think the building itself is very pretty, but it would be a very smashing presence to communicate its function. There's a lot of interaction between the building and the site.

Ronald Skaggs, FAIA:

This was a fun scheme to review. It has a true emphasis on communicating illness prevention and health maintenance to the community. It's a good example of freeway architecture.

THE LEARNING NEVER STOPS: ARCHITECTURAL EDUCATION FROM THREE CAREER STAGES

Words and Design

By Boone Powell, FAIA

In late May of 1955 a group of seniors and recent graduates were gathered in Dave Graeber's kitchen listening to Colin Rowe. We had celebrated with a few beers too many and Rowe was in a pensive mood. After three years on the School of Architecture faculty at the University of Texas he had been, we felt, unjustly released. Rowe mused that when he first came he thought that we were, as a lot, bright and able enough for Texas kids, but that we didn't have enough "words." He had, therefore, decided to give us a vocabulary. He explained that design ideas grew out of words, which embody spatial concepts. This confession of his motive came as a revelation to me and, I think, to the others there.

Rowe's "words," among them *articulation, linkage, expression, platform,* and *terrace,* had become the backbone of the way many of us thought about architecture and described what we were doing. Even faculty members who had tried to ignore the brilliant and then peripatetic Englishman were eventually caught up without seeming to recognize it. Several years after, a faculty member described to me a recent project he was most pleased with. The words he used and concepts he mentioned were ones Colin Rowe had left with us.

I remember a story O'Neil Ford told me about his first assignment to a group of Harvard GSD students. To their great surprise, he asked them to read selections from the 19th-century English novelists Thackeray, Dickens, and Trollope. Language, manners, and social discourse were what he had in mind. Rowe would have understood.

I had entered the school of architecture as a sophomore in the fall of 1952. Although set on an architectural career for several years, I did not investigate Texas or other architectural schools. It just didn't occur to me that the quality of the school, its facilities, or faculty were issues: what *I* did would be what mattered. In retrospect, most of my classmates seem just as naive as I. The wave of World War II G.I.-bill veterans had ebbed, and though some Korean veterans had already returned, most of my class knew little of the outside world, had not traveled in the United States or beyond their own home region in Texas. Moreover, only a few of us knew anything about architectural practice, and fewer still had actually been in an architectural office or worked for one.

The fact was that, by fortuitous circumstance and largely unrecognized by us, U.T. had, for two or three tumultuous years, one of the brightest and most talented architectural faculties anywhere. Dean Harwell Hamilton Harris had assembled Colin Rowe, Bernard Hoesli, Marcus Whiffen, John Hejduk, and others to augment a handful of fine teachers already there.

Distinguished as our architectural history teachers were (Rowe, Kermacy, Whiffen), the courses were taught without broad reference to the civic, social, cultural, and economic influences that were involved. As a consequence, we developed little understanding of architecture as a social art form. Moreover, we found little in our architectural-history courses that we could apply in the studio.

Then, as is too often the case now, there was little opportunity to secure a broad, liberal education before, or even in conjunction with, our architectural studies. The few hours of elective course opportunity were frequently wasted on snap courses. We thought of school only as training to become architects and not in a broader sense, and developed few contacts outside Goldsmith Hall. Despite this questionable preparation for understanding the world we would compete in, we revelled in our separate-

Continued on page 28

Between Two Worlds

By Isabel Garcia

When my architectural studies began, my game plan was clear and simple: I would earn my degree, sit for the licensing exam as soon as possible, then earn my living practicing architecture. My future was mapped out like a series of fixed points along the linear string of time. The hardest question I had ever had to face—"What would I be when I grew up?"— was answered; all that remained was for me to implement that decision. Seven years and two architectural degrees later, I now stand on the other side of the first milestone of my career. My goals are still the same, but the perceptions and intentions that shape them have become vastly different.

As a freshman at Texas A & M University, my expectations of architecture and education were as uncomplicated as my plan for the future. Learning had always come easy to me, and I selected architecture to study because it challenged my intelligence with its technical orientation and appealed to my artistic sensibilities with its aesthetic inclinations. Architecture would carry me to fame and fortune; and my buildings, with their undeniable physical presence, would ensure my mark on the world. Education would provide me with the necessary knowledge and credibility to be able to begin achieving these ambitions. So my confident and young, materialistically inclined mind reasoned. In my calculating determination, however, I had overlooked something— the necessity to question motives, even my own, to ask *why*. This would come to change my perception of the roles that architecture and education would play in my life.

In my sophomore year a design studio teacher, the late James Deininger, taught me that there was more to architecture and education than being able to draw a wall section or pass an exam. He was the first teacher to demand from me not just what I could get by with, but what I had to give in order to grow. His studio was my first exposure to the reciprocal relationship possible between student and teacher when the goal of education is not the impersonal distribution of information but the development of individual per-

Keeping the Faith

By Natalye Appel

Colin Rowe, who carries on a personal war against the overreliance on facts that can be so stultifying in architectural education, cites the following quotation from Dorothy L. Sayers: *Facts are like cows. If you look them in the face long enough they will probably go away.*

Rowe likens architectural education not to the pursuit of facts, but to spreading the gospel of a primitive religion that enshrines both "a faith in science and an irrational, contrary conviction in the immanence of the New Jerusalem." And since most faiths entail some contrary convictions, presentation is often as important as the text of the day's sermon.

The contradictory tenets of architecture, encompassing technology and economic concerns together with cultural representation and artistic desires, are nearly impossible to take when they are droned as absolutes from the high altar. Depending on the student's strength of mind and level of tolerance, he or she ultimately develops either a blind faith or becomes a heretic. On the other hand, if the priest's thurible swinging before the congregation dispenses a murky fog of skepticism along with the incense of faith, then the architectural novice may be imbued with a healthy desire to question the message.

This one-two punch of belief and doubt is for Rowe the key to helping students learn "to manipulate with power and intelligence the subjects or objects of [the student's own] conviction and doubt." As an educational goal, "to learn to manipulate" may seem to lack ambition: there is no mention of learning to draw, to understand structures, etc. But the mission to manipulate "with power and conviction," to make value judgments, is the central mission of all education. This is especially so for architecture, with its obligation to resolve inconsistent requirements into something of lasting value to society. It is therefore to this wisdom that I turn in reexamining my own education in search of direction as a teacher and practitioner today.

In the '70s, long before I understood the implications of the inherent contradictions in architecture or the possibility of their resolution in Vitruvius's triangle, I received a good Bauhaus baptism at Rice University. With no preconceptions or high school drafting courses to guide me, I took the plunge out of curiosity, a combined love for drawing and problem-solving, and an unforgettable interview with Ellnor Evans in her leaf- and fiber-filled office. While such naïveté might not be duplicable for all those entering professional programs, it probably served me well at Rice.

Architecture was introduced in the first two years with the mysticism of the generation trained in Josef Albers's spiritual exercises. We drew many, many lines and even more of the infamous leaves as an initiation into Gropius's "teachable" language of form and the observation-discovery-invention method of design. "Process, not product" was the second-year motto, but lectures on the history of architecture and the introduction of paradigms in studio analysis projects balanced such an emphasis with a respect for formal typology. Finally, dealing with more and more complex programs within the same tight schedules taught the importance of a simple, elegant initial *parti*.

Core courses in the later years encouraged the development of theoretical and practical knowledge to be incorporated into one's studio work. Required courses in structures, construction, and practice were minimal, however; this allowed one to explore pertinent topics outside of the School of Architecture. One critical aspect of the program—the "preceptorship" taken between the fourth and fifth years with a prominent architectural firm and usually in a major urban area—should be mentioned as both a part of the core curriculum and as an introduction to Life Outside the Walls. It always gives the student the only education in professional practice he or she will get at Rice, and it also holds in store many other unpredictable lessons, from presentation technique to project management.

Through all of this it was evident that my educators were questioning the doctrine of Modernism in which they themselves had been educated, especially the denial of the past. Also under fire was the belief that new and dynamic designs were a matter of objectively collecting and programming the maximum amount of data before any pencil was put to paper. As we walked vicariously down the Strada Novissima

Continued on page 29

ception and understanding. For the question being posed to me over and over again was not "What?" or "How?" but "Why?" This endlessly time-consuming question takes the rational, logically explained black and white world of man and plunges it into the unpredictable and sometimes intangible gray-shaded realm of meaning and possibility. With his questions, his relentless demand for honesty, and his ability to listen and to see past the words to their meanings, my design professor sparked in me the desire to create architecture not based on trends or compromises, but on the needs of people, the understanding of place, and courage. He was not interested in telling students what they could or could not do, but in helping them de-

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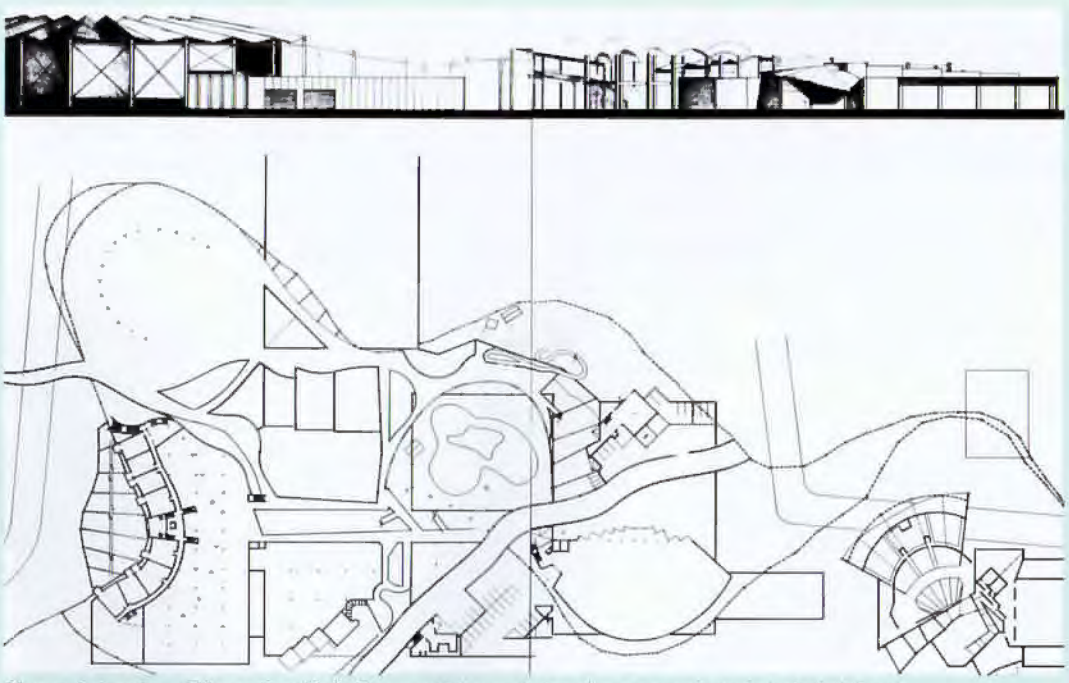


Plan and elevation of Manor East Mall, Bryan, which was designed as a master's study by Isabel Garcia.

ness and were quite condescending towards those in other courses of study at the University. Friendships that would have been most useful later in professional life were not made. By contrast, while at Harvard, H.H. Richardson is said to have developed all the contacts he would rely on in his practice. Instead of too large, the U.T. experience was in this sense too narrow and restrictive.

Just like other students throughout the world, we were wrapped up in the work of the big three: "Corbu," "FLLW," and "Mies." We greedily devoured each new article or bit of information about their design work and philosophy. When we were unable to use their ideas as a reference for a design project, we somewhat reluctantly turned to a lower echelon that included Niemeyer, Rudolph, Breuer, and Neutra. The fact that the big three were so different from each other was puzzling and difficult for most of us to resolve.

During our years at the school of architecture, the sense of camaraderie among students and between students and faculty was very high. When we graduated, we felt prepared, confident that we were ready to make a contribution. Our skills of sketching and delineating had been encouraged and keenly honed by a talented and dedicated faculty. Drawing was emphasized; we were expected to draw well.

Our architecture-school facilities were, however, very limited. There were no photo labs or places where we maintained building materials or studied building systems in other than academic ways. Nor were we particularly encouraged to make up that deficiency through site visits to observe real work and materials. We did take a materials course at the Engineering School and learned to crush concrete cylinders and to break steel rods. Looking back, I find it astonishing that a course in strength of materials or mechanical systems covered so little.

What we had in abundance was an environment that allowed us to concentrate on our studio design studies. These typically consisted of a seemingly endless string of five-week problems. We proceeded from exhaustion, to mild interest, then concern, to panic, then frantic non-stop activity, and back to exhaustion. The distractions, such as periodically throwing water bombs from the third floor onto the west mall, or setting fire to models stored in our studios, were largely of our own making. In the fall there were football games, and there were, of course, the Blue Bonnet Belles, but they were only to be seen around the first and last days of each semester.

I believe that schools of architecture are much better today. Students handle much more information and their design work deals with complexities at a level well beyond what we usually attempted. Students today are more aware of other places and have traveled or aspire to do so. Students are now more knowledgeable about professional practice than they were in the 1950s. Internship programs have helped create a vital bridge from study to practice. Many more faculty members practice today than formerly, and that also has aided in connecting education to practice. I hasten to add that a great deal more improvement is needed. The quality of facilities and financial and other support of faculty at the typical school of architecture is still below that common to those of other professional disciplines, but a great deal has been done to improve architectural education since I left school.

Boone Powell, FAIA, is a partner in the San Antonio firm Ford, Powell & Carson

Design for Resort Facilities at Monahans State Park, a senior-year project by Boone Powell

of the 1980 Venice Biennale, we saw projects that had obviously been conceived in relationship to ideal forms and historical images before any detailed requirements were allowed to influence development of the idea. Clearly, a reconciliation of natural discovery with cultural revival and of empirical method with imagination had been sanctioned for mainstream services in the temple of architectural education.

If Rice had attempted a straightforward response to Gropius's question—"What kind of educational climate must we provide to fire the imagination of a potential artist and to equip him or her with infallible technique?"—then my experience at the University of Pennsylvania's Graduate School of Fine Arts was one of grappling with the devil, searching for an ethical direction to guide all that "infallible technique." It seemed as if the Penn faculty wanted most to end what Einstein called "the perfection of tools but the confusion of aim."

I entered Penn's M. Arch. program after three years of teaching (at the University of Houston) and internship. I went there expecting to focus on urban issues. But, immersing myself in the theory courses offered, I found that

velop the personal knowledge and the conviction of beliefs that are essential if integrity is to stay alive in architecture. Under his tutelage, I stopped viewing education solely as a logical means to achieving a tangible and quantitative end and began to see it as a way of exploring the intangible and unexplainable aspects of my relationship to architecture and the world.

With this shift in my perceptions, I became aware of a conflict, which, due to the inherent nature of architecture, exists in the system under which it is taught. The conflict arises out of the important need for a practical knowledge of the science and technology of building that give

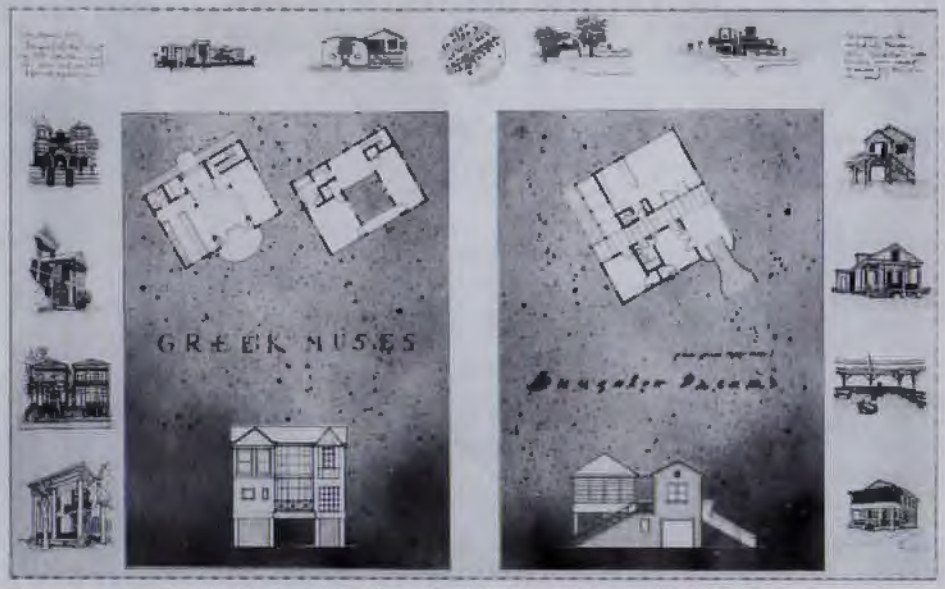
whether one wanted to study the city, or computers, or three-penny nails, there was a holy spirit pervading the House of Kahn that demanded reflection, reason, and a search for a hierarchy of values upon which to base one's sense of cultural obligation. The reality of Le Ricolet's structural experiments and the roar of the table saw infused every studio, but there was also that ever-present ideal, asking us to remember what we were doing this for. Penn had a favorite symbol for the debate we were caught up in: Janus, the two-headed god of the gate. During my time there, one side of the gate might have displayed the face of Richard Wesley, whispering conspiratorially that the university should be a stone wall of ideology for the students to beat their heads against. The other side might have shown the smiling Marco Frascari, enticing young architects to come to school and learn to play.

I now understand that the dualities I encountered at Penn are the necessary foundation of architectural education. Helping students to deal with the conflicts must therefore be education's primary goal. Whether a crusade to break down the wall or a picnic parade, the quest is the same. Today the architect must practice in a world and a profession of contradictory messages and divisive actions. Some try to find an ever-more-specialized niche of "scientific" research in which they can feel necessary. On the other hand, most profess the desire to bridge the gaps between science, economics, and culture. The university's task is to lead students to question, with integrity, the profession's dilemma.

A fine school will give students a well-rounded view of the profession as it has been practiced since "academic architecture" was formalized in the 17th century at the Ecole des Beaux Arts, combining design methods and principles, craftsmanship, engineering, and social science. Universities and students, however, have an intuitive recognition of the priority of topics most suited to their characteristics.

Any search is by nature subjective from its inception, for the trailing and sorting of facts is affected by the initial hypothesis or motivation. Therefore, I can only divert the argument away from prescriptive planning and back to the swinging thurible—by this time having probably fumigated the entire congregation. The religion of architecture, contrary and paradoxical as it is, will only be of use to one who has both a missionary's conviction and an unbeliever's skepticism. Without this Janus-god presence filling the church with the desire to question and manipulate and reshape one's faith, the student who comes to learn may find only a madhouse of fanatics or the bare ruins of a forgotten sect.

Natalye Appel is an assistant professor of architecture at the UT Austin and practices in Houston.



Two out of four studies for the design of a house in Galveston, by Natalye Appel

architecture its structure, along with the vital need for an understanding and concern about quality and meaning that give architecture its purpose. It is a conflict that splits learning institutions into camps that emphasize either the scientific and business-oriented aspects of the profession or the aesthetic and theoretical aspects of the field. Architectural education then becomes not a way of broadening and enriching minds for the purpose of furthering the good of mankind, but a tool for whatever party is currently experiencing popularity and power according to the whims of the arts or economics. For learning institutions, it is often a matter of politics. For the students who are asked at some point in their academic careers to choose which camp they will join, it is often a matter of survival. My stubborn inability to understand why I had to make this choice and my adamant refusal to do so were to cause me a lot of grief and frustration during the remainder of my studies; yet in the end they were to be my saving graces.

I remained true, though not always coherently, to the spirit of the lesson I had learned as a sophomore, and continued, in the attempt to develop my own understanding and convictions, to question and examine the ideas and beliefs about architecture that I was being taught. However, it was not until I returned to graduate school after a year of working in the professional world that I met a design professor who gave me the encouragement, guidance, and freedom I needed to commit myself finally to the direction in which my inquiries had been taking me the entire time—a direction that led not toward the scientific or the aesthetic, but toward the blurred and ineffably changing realm between the two and which is the shared source of their strength and importance in architecture.

It is a direction that I will continue to pursue in my architectural career. For I believe that the nature of architecture is inclusive and that it is only by an understanding of the things that we as architects bring with us, consciously or not, to our work—memory, instinct, preconceptions, expectations, intelligence, logic, emotions, dreams, and everything else—that we begin to realize that, however deeply it may be rooted in the pragmatic soils of logic and reason, architecture addresses and demands, as well, the responses of the human spirit, and that this is architecture's innate challenge and beauty.

Isabel Garcia, who holds bachelor's and master's degrees in architecture from Texas A&M University, currently lives and works in San Antonio.

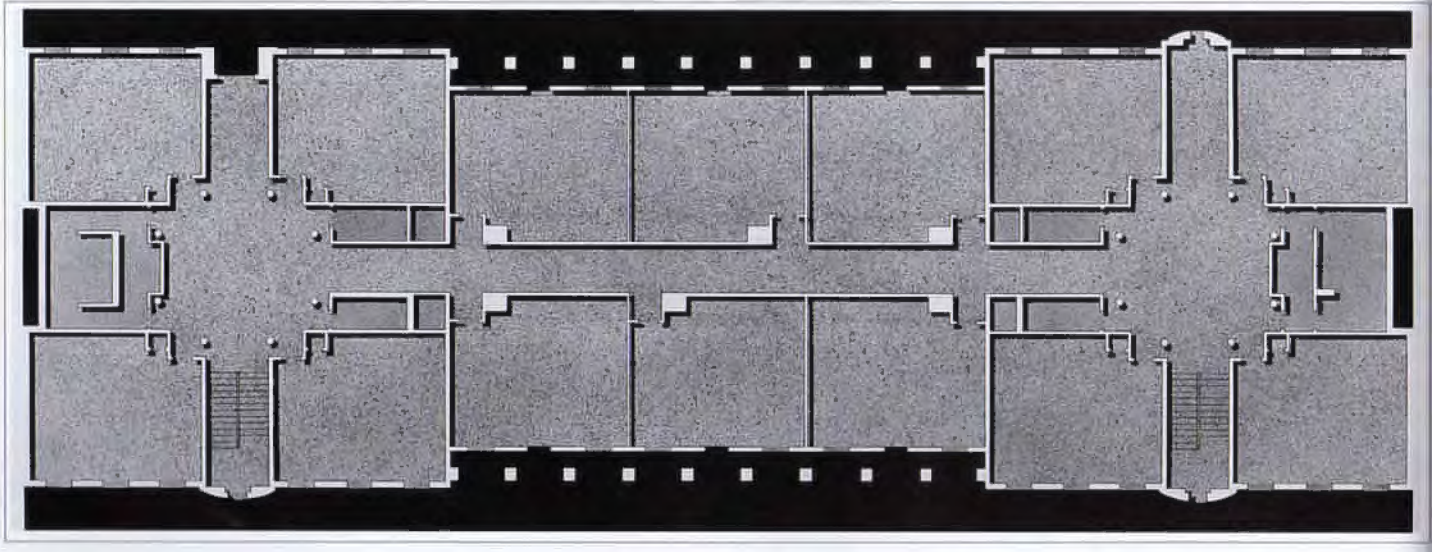
A NEW START AT EDGEWOOD ISD

By Joel Warren Barna

Reyna/Caragonne Architects' buildings for the Edgewood Independent School District go beyond their educational program to embody an activist political agenda.

Photos these pages by R. Greg Hursley

A 28-classroom addition was built at Loma Park. BELOW: plan. RIGHT: when the planting of vines is established, a painted metal trellis will create a shallow courtyard outside the classroom area.



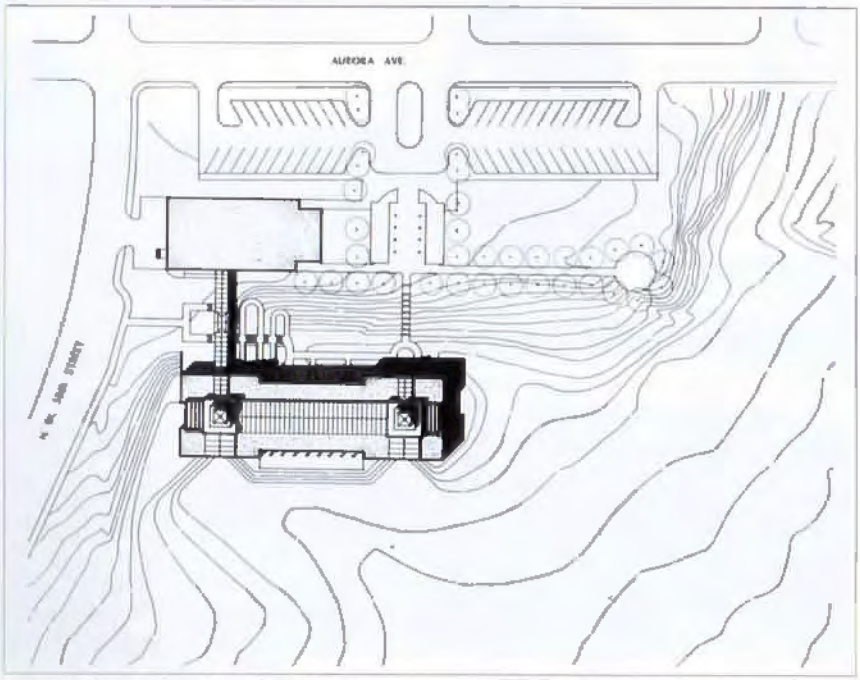
As a rule, architects seldom accomplish the goal nearest their hearts, which is to design and complete significant places, shaping the meaning of the environment through structure and making that meaning accessible to others. Sometimes architects fail at place-making because they lack talent or concentration. More often, the places they create are robbed of significance by the fact that crucial decisions about site, budget, use, and expression are made by others. And even the best projects can be simply swallowed by the cacophony that is the American landscape: people are too various, too impatient, too independent to acquiesce while an architect's vision is imposed on them.

A series of buildings for the Edgewood Independent School District (EISD) in San Antonio, designed by San Antonio-based Reyna/Caragonne Architects, runs counter to this rule. The projects—new buildings, additions, and renovations for elementary, middle, and high schools—were intended by the architects and the clients not simply as buildings to house services but as political statements. As a group, the projects succeed on both these levels, and they achieve an additional architectural distinction: they form an armature around which the entire Edgewood community is reorganizing.

Formed from the breakup of an earlier district in 1913, EISD is one of the two poorest school districts in Texas. Much of its area is taken up

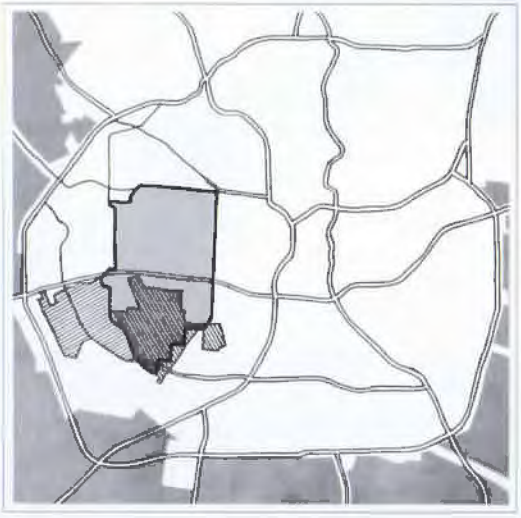
Loma Park elevation: Stucco, concrete block, tile, steel, and glass are combined in a landmark image.

Loma Park: the corridor crossings provide gathering places.



Loma Park: site plan shows the addition's connection to existing classroom structure.

by parts of Kelly and Lackland Air Force bases and other land that is exempt from local taxation. Single-family residences and vacant land occupy most of the rest. Industrial and office development is minimal, providing few jobs, and the district has none of the oil wells or other revenue generators found in neighboring districts. The population of the area grew rapidly after 1940, in part because Mexican-American families displaced from San Antonio's west side by federally funded slum-clearance programs in the 1940s and 1950s had nowhere else to go. According to the 1982 EISD master plan (written by Reyna/Caragonne), "These families were pushed into the Edgewood area, where developers exploited their housing needs... selling or renting low-quality shacks in areas lacking sewer, water, and streets." Although San Antonio later annexed the area and made major infrastructure improvements, the pattern of low-income settlement remained. By 1976, when the district's physical plant had grown to 27 schools, enrollment in the district had begun to decline, adding to EISD's problems.



Edgewood ISD, highlighted in gray, as it relates to Kelly and Lackland Air Force bases, within the major highways of the San Antonio area.

In the late 1970s a new coalition of Mexican-American political activists gained control of the EISD board and began pursuing ways, including an ongoing lawsuit against the State of Texas, to increase funding. At the same time, officials instituted measures aimed at increasing educational quality in district schools. The so-called "no-pass, no-play" rule, which requires passing grades before a student can take part in extracurricular activities, was enacted in EISD eight years before it became part of state law (officials say that H. Ross Perot and other statewide educational reformers based their ef-

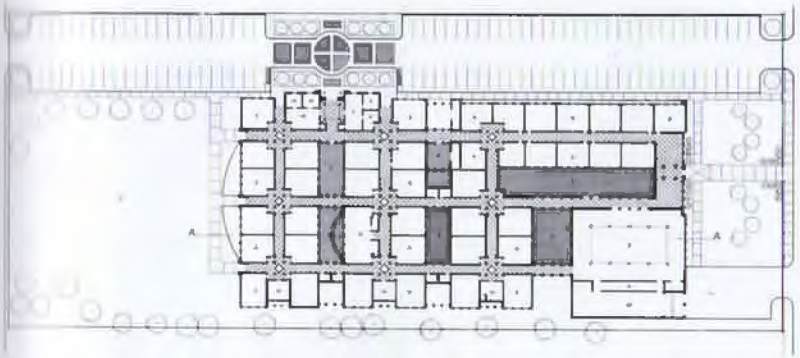
John Dyer

The Edgewood ISD headquarters on Highway 90, west of downtown San Antonio, dates from the 1950s.

Wrenn Middle School: entry

Wrenn Middle School: TOP and ABOVE: east and west elevations

Wrenn Middle School: plan



Stafford Elementary: plan

R. Greg Hursley

Stafford Elementary: playground area

forts at least partly on EISD's example).

For all the area's problems, says Pete Gonzales, an EISD board member, there are strengths that motivated the changes over the last decade. "First of all, this is a deep-rooted school district," Gonzales says. "The people have been here for generations and they want to build up their community. We are not going to move away from our problems."

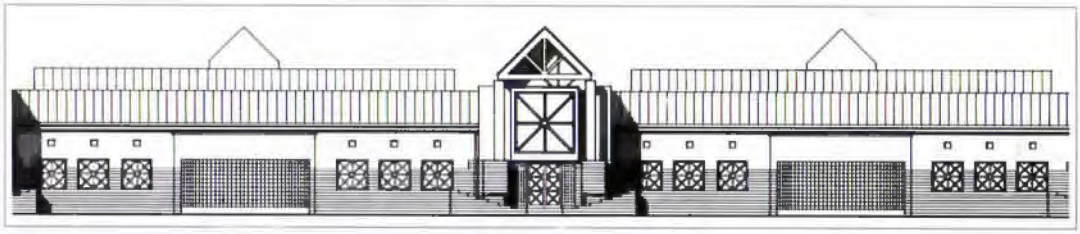
In 1982, to respond to the district's falling student population by cutting costs for maintenance and operations, as well as to allow school property to be leased for development, the district hired Reyna/Caragonne. The firm wrote the district's master plan, and has designed the necessary addition and renovation projects and demolitions that were recently completed at a cost of just over $10 million.

"We never had the opportunity to work on a virgin site; it was all add-ons and remodels," Alexander Caragonne said in a telephone interview from the firm's California office, which he has headed for the last three years. "The budgets were low, $55 to $75 per square foot."

"It's a poverty area, and you don't expect quality design. But we felt we had to create spaces with a grand scheme, with some richness in color and materials," says Elias Reyna, who heads the San Antonio office.

Photos these pages by R. Greg Hursley

A new classroom wing, cafeteria, kitchen, and support facility totalling 20,000 square feet were built at Gardendale School. As at other school projects by Reyna/Caragonne, entries and axial circulation were emphasized.



Gardendale School, west elevation: RIGHT

Gardendale's interior hallways, with tall triangular vaults, evoke a Mesoamerican heritage.

Gardendale: south elevation

Reyna/Caragonne used a palette of bright painted steel, tile, muted stucco, and cement block throughout the schools' public spaces (classrooms were kept utilitarian). And they used a common formal vocabulary in each of the schools. The circulation schemes are strongly axial and symmetrical, with explicit references to Beaux Arts planning. For emphasis, the entrances are pedimented and exploded into articulated fragments in the postmodernist manner. Circular columns have blocky capitals and hallways rise to acutely triangular vaults that look postmodernist at the same time that they are vaguely Mesoamerican. Construction details are uneven: the stucco, in particular, often looks thin and fragile where one expects it to be massive. Nevertheless, these elements combine to produce a robust, active architecture that dots the Edgewood area with landmarks. Whereas most modernist schools recede into the landscape, implying a focus on the semiprivate world of students and teachers, these insist on a public role for education.

Postmodernism began as an outsider's critique of mainstream modernism, a plea for historical connections and human scale in a not-so-brave new world. Now a mainstream style, however, postmodernism has become the language of malls and suburban development, as thin and shallow as the stylistic language it replaced. Pediments now evoke little more than groans from architectural juries. In the EISD schools, however, Reyna/Caragonne's postmodernism has more staying power: although they use forms and techniques that are now all too familiar in mainstream postmodernism, by some alchemy they have managed to retain the polemical stance, to stay critical outsiders defining their own terms in their Edgewood projects. More important, within the political and social context around the schools, the stylistic expression of the projects asserts a claim on tradition as a means of self-definition for the community. These are landmarks of the new, activist Edgewood Independent School District, a citizenry taking charge of its own destiny. ■

ESCAPE FROM THE PLANET OF THE MODERNISTS: BEYOND THE GROWTH SYNDROME

By Douglas Pegues Harvey

As Yogi Berra once said, "It's *déjà vu* all over again." Princeton, N.J., which I just left to return to Texas, is the center of a Texas-style real estate boom. It is said that, if all the allowable office development were completed, the Princeton corridor would have over 300 million square feet of space—and some people think it will happen.

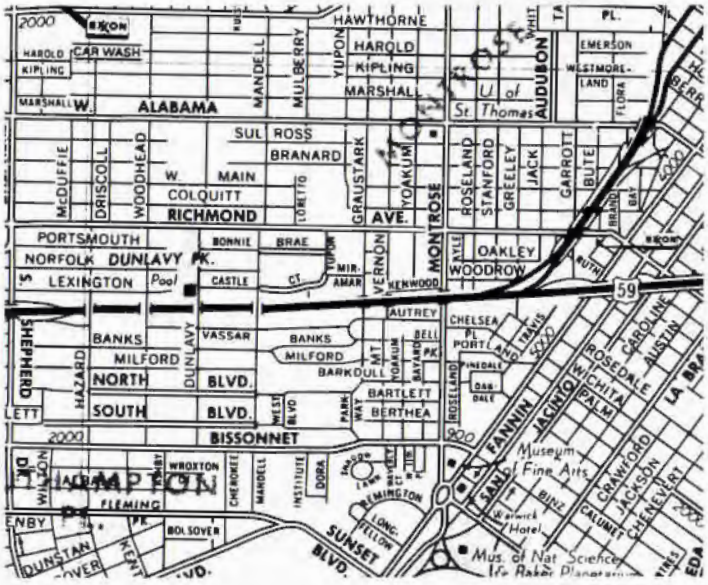
Texans, now recovering from the excesses of the recent boom, know that all booms must come to an end. Except for the rueful satisfaction of seeing Yankees repeating Texans' mistakes, what can architects and students of the city learn from the apparent parallels? In particular, are there systemic flaws in the real-estate development mechanism which created so much now-useless construction, as well as in the planning ideals (both regulatory and proprietary) that directed it? Where might we look for more resilient models and for more effective mechanisms to implement them? Texans have a unique opportunity to contemplate those questions.

Texas and New Jersey both offer examples of a universal phenomenon—the modernist landscape. Recent obituaries to the contrary, modernism is not vanished, nor even moribund. It flourishes today in suburbia, a developing country where the will of the epoch is being translated into space. That will embodies an energetic materialism, which redefines the continuum of the mute earth as a series of articulated *products*.

This landscape is the ultimate result, in the context of environmental design, of an intellectual transformation that has been under way in Western society at least since the Protestant Reformation, and draws on the subsequent development of experimental science and the Industrial Revolution. It is a conception founded on the intellectual conversion of land into a commodity, part of civilization's heretofore-incessant march of intellectual abstraction—from the local, particular, and directly experienced to the analytic and general. We have learned to take such a leap of abstraction for granted, but it is still a new phenomenon in history, with profound implications for the communities that ultimately occupy the land.

In developer-driven suburbia, human culture is reduced to the concerns of Economic Man. Buildings, like people, are economic units—deals. This phenomenon is not specifically the result of capitalism or of private land ownership. For example, Walter Gropius's principle of *Existenzminimum* in the design of workers' housing was a Social Democratic theme. Expressed in land and building under the American legal and economic regime, the abstractionist attitude generates a landscape in which merchantability (suitability for sale) is the basis for the developer's most important choices—and one in which "less is more."

Lewis Mumford said, "Architecture is the process by which Man becomes a landscape." Every landscape is specific, so his construct is also specific: to humanity's place in the universe, to each culture, to each social group, to each person. It describes the concretization of human society, both literally and intellectually.



The Montrose area of Houston, with its gridded streets, is an example of neighborhood planning from a time when suburbs still functioned as part of the urban transportation network. Such areas provide a way of distributing automobile traffic instead of concentrating it. The public realm of streets and the private realm of driveways and homesteads are relatively balanced and integrated, replicating what J.B. Jackson has called "the vernacular landscape."

John Brinkerhoff Jackson has described this ancestral attitude towards settlement as the "vernacular" landscape—one made unofficially, by plain people, for their own use, and accreting unself-consciously over generations. The new suburbia prospectively reverses this attitude. There is no single word that defines the new mechanism; it is an entirely different category.

As an intellectual abstraction, American suburbia is conceptually freed from its particular setting, suggesting the possibility of its infinite replication. Wherever it occurs, suburbia does in fact tend to recreate patterns and there are several utilitarian reasons for this phenomenon.

First, the mechanism of land development follows the same legal imperatives across the country. This has become progressively truer since World War II as the increasing precision and uniformity of development controls (for example, in flood-plain management, or requirements for environmental-impact statements, or progressively standardized building codes) has established a national regulatory environment.

Second, the formation of a national secondary mortgage market (Fannie Mae and her siblings) has created a uniform economic context. With the cooperation of the insurance industry, the mortgage market has increasingly succeeded in standardizing design and planning types.

The secondary mortgage market operates through its influence

on local lenders. To resell mortgages, a local lender must ensure that they meet requirements laid down by the secondary market, including those concerning planning and design issues. The mortgage market wants well-defined, standardized elements that it can evaluate on paper—commodities. As financing considerations have become increasingly important during the last 15 years, their halo of stipulations has increasingly dictated the shape of new development. (For example, no two-bedroom single-family houses, other than custom designs, were built for many years because they did not satisfy requirements for an FHA mortgage, and few builders forgo such financing.)

In cutting away the accommodation of regional or local preferences, this sort of long-distance influence has largely neutralized one of the prime advantages that local developers have traditionally enjoyed over development entities operating nationwide—knowledge of those quirks of the local market. Eliminating local variations accommodates the emergence of a nobility of development "big boys": home-builders such as Centex Homes and General Homes, whose stock is traded on the New York Stock Exchange, along with commercial developers such as Gerald Hines and Trammell Crow (who is now building condos in Princeton).

Third, the Urban Land Institute and other national associations and journals have created a national forum for land development ideas. Today, when a player puts a profitable new spin on some element of the development process, the concept rapidly diffuses throughout the industry.

Finally, construction and organizational techniques, developed during WW II and first applied to private construction in Levittown in 1946, showed that economies of scale and assembly-line methods could turn land development into Big Bucks. These pressures have moved the industry towards conditions like those in Canada, where major corporations dominate a consolidated national market.

The impact of this sort of organizing on the future of daily life is profound and enduring. Development is so...well, permanent. Once large tracts of "raw" land are subdivided, public money is invested, and the land is occupied by people and buildings, the use, street, and boundary patterns thereby established become ratified and fixed parts of the community. Compared to the renovation or reuse of a building, reconfiguration of the occupied landscape is nearly impossible. Altering it usually requires generations, except where a dramatic change of scale in economic activity arises within a few years (for example Greenway Plaza, in Houston, for which an entire 192-house neighborhood, developed about 1950, was bought out in 1969 and obliterated by 1978).

Instead, the community will usually spend decades, even centuries, living with whatever emerges from the initial conversion of rural land to urban use. The exterior decorations that come along next decade will influence these choices little. When you divide the land, you impose the convictions, ideals, and deals of the moment.

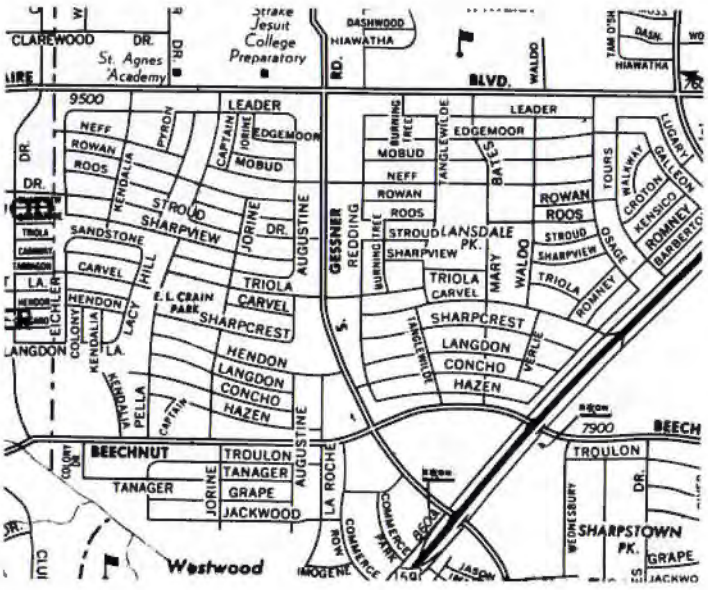
LAND PLANNING AND THE INVISIBLE HAND

Land is a place to stand on the Earth. In our secular and reductionist world, expressions of the "social order" are now primarily geographic: where you stand is understood to represent, and therefore partially determines, your place in the community. In this way, land development shapes tomorrow's society. So the question of who will divide the land, for what purposes, and according to what ideals, is a question of enduring significance to anyone concerned with how tomorrow's population will live.

Three models govern the conduct of urban planning in the United States. The first we might call the "local community" model, which typically rules developing areas surrounding the older industrial cities.

The two other models—metropolitan-area control and laissez-faire—are prevalent in Texas. Once Texas established annexation policies favorable to central cities in 1961, area-wide planning control was feasible for those cities choosing to exercise it. Not all have. Houston exemplifies the attitude that individual property owners should decide land use. However, the underlying urban-planning model appears to matter little; land-use patterns throughout the country are tending toward uniformity, suggesting that ownership at the time of development, rather than planning control, shapes land use.

The Sharpstown area of Houston, developed in the 1960s, shows the chief signs of enclave suburbia: looping streets that limit access to major thoroughfares, concentrating traffic. This arrangement raises the value of land along the thoroughfares for commercial development, at the same time that it makes driving more difficult for residents. Such planning enshrines the modernist conception of landscape, in which all values are measured in terms of merchantability.



Westwood

The phenomenon of subdivision and construction is generally termed "growth," although it is more properly not growth but expansion. Growth has biological connotations, suggesting a symbiosis between individual and society with a corresponding directed form. In this sense, a city can truly grow only when decisions about development reflect a community consensus. That condition seldom exists in the United States, where land development is overseen by government but ultimately entrusted to the market's Invisible Hand.

The textbook rationale for private land development is utilitarian: if land is "worth" its usefulness, then a materialistic society's interest is in putting it to its "highest and best use" as determined by market forces. The plans of the highest bidder are presumed to represent that highest and best use. If demand increases, prices usually increase because tracts have more potential users bidding for them. Development of more sites and buildings then follows because profit can be made by meeting the greater demand, directly generating economic activity and increasing tax revenues for government services.

According to the textbook theory of markets, increased demand also stimulates increased production of the desired commodity. If people want cars, more cars are produced—making more chain saws would hardly satisfy. But although developer-driven suburbia employs land as though it were a commodity, land is in fact a natural entity of an essentially fixed magnitude and clearly not, according to the definitions of capitalism, an economic good. As Mark Twain once observed, "they've quit making it."

Once large tracts of "raw" land have been subdivided and occupied, the patterns established become fixed and ratified parts of the community. Compared to renovation of a building, reconfiguration of the occupied landscape is nearly impossible.

Each piece of land is unique because its location is unique. Location, after all, is the primary variable of site selection. Increased demand for land around a city typically means increased demand for land *in a particular location*. The locational stipulation may be economic (being where the most hamburgers can be sold), functional (enjoying the optimal commute), or social (establishing status through proximity to certain other people).

But, because location is unique, increases in value cannot stimulate an increased supply of land in the *desired* location. The aggregate demand can never be met; instead, demand only stimulates the supply of *substitute* land, in other locations (or to a high-rise building environment, which creates an entirely different set of planning and design issues). With true commodities, increased supply restrains prices. Not in the case of land, however. Where demand for buildings in the original location continues to increase, rising prices eventually produce a geographic rearrangement of the community; in an example widespread in larger cities, tenants who cannot pay rising rents are forced out. Price increases push people out to the periphery, to new growth areas.

The textbook operation of the market model implies that production would eventually meet demand; but because market mechanisms cannot properly function here, urban expansion exaggerates price disparities—a situation which eventually damages both less-sought and more-sought locations. In the relatively more desirable areas, it promotes speculative bidding, increasing paper profitability and the expectation of an investment windfall such as that which recently overstimulated building in Texas. Meanwhile, that fantasy of a windfall somewhere else tends to dampen the remaining incentive to invest in the less-valued locations. Relatively, these become abandoned by both the political and the investment structures: slum conditions can worsen even in a boom. This phenomenon has intensified political conflict nationwide since the first oil crunch and the end of uniform prosperity in 1974. But the conflicts have been treated as local and parochial, their common and systemic nature not identified.

Instead of integrating the idea of stewardship for future generations into the planning process, usual American practice has been that each group in an urban area treats the symptoms of geographic distress so as to favor its own position: public housing; rent controls; property tax-abatement; "Mt. Laurel housing" in New Jersey (the response to a court decision mandating low- and moderate-income housing in each local governmental entity); minimum-house-size restrictions; large-lot zoning; planned-unit development; approval for commercial development tied to construction of housing—even the planning and zoning mechanism itself. All were inventions intended to correct an unguided land-development system. But they all wound up obscuring the problem while allowing some people to get away with murder.

Typically, for example, new housing developments tend to be where the people who will live in them don't want to be. They employ building types and configurations that prospective owners have been persuaded (until now at least) to accept as a merely temporary expedient; the Texas boom leaned heavily on promotions (including "buy now or you'll never have another chance" hyperbole) for the "starter" home whose purchase would supposedly put Joe Homeowner on the trade-up escalator.

Not that the new growth is otherwise unsalable. People are capable of choosing the least among evils to obtain what most nearly serves their needs and desires from among the choices for which they have enough money. They can tell the difference between 17- and 29-percent desirability; but that is still not offering them much. The continued merchantability of the real-estate system masks its inherent inability to supply what people of average income really do want but are prevented from obtaining, either because it is never offered or because the price is prohibitive.

The phenomenon of the condominium exemplifies this effect. In the growth corridors of suburbia, new households may want, among the physical attributes of their domestic surroundings: a house, a short trip to work, a variety of nearby services, enough room for their cars on the major roads, nearby parks. These are straightforward desires. But in expanding "urban regions," the capital web and houses cost much more than they did 20 years ago in relation to the average income of those employed there. So once again, marriage has become an economic necessity: two median incomes are now required to buy a median-priced house in economically healthy areas, where only one was necessary a generation ago. Travel time to work from the same median-priced residence is also greater. Park acreage per resident is in a long decline, except for large, isolated tracts in flood plains or other environmentally unsuitable sites.

Suddenly Levittown begins to look like a lost Age of Gold. In 1946, the Levitt brothers began selling small two-bedroom houses on Long Island, N.Y., for $6,990, which would now be less than $70,000. By 1951, they had sold over 17,000 and were asking $9,900 for a slightly larger model—still cheap. But around Princeton today, there simply *are* no more starter homes. Minimum-floor-area and minimum-lot-size restrictions, combined with current land prices, make the 2,000-s.f. house, for more than $200,000, a practical minimum. These are real reversals of the "American dream."

The real-estate industry, encouraged by the existing local populations of property owners in each locality, has embraced the condominium, or "town home" in a planned-unit development, as a substitute, but it is no solution. The campaign to sell condos depends heavily on their acceptance by first-time buyers as more rudimentary "starter homes." Unfor-

tunately, it is clear in Texas that, just as in a pyramid scheme, the "bigger sucker" required by the system may not materialize at the crucial moment. Meanwhile, the lure of the pyramid distorts the process by which the region of settlement expands, and leads to regrettable choices.

One regrettable choice at the planning level has been abandonment of the traditional city grid. More than 25 years ago, in *The Death and Life of Great American Cities*, Jane Jacobs pointed out the value of short blocks in fostering varied and stable environments of habitation. She was referring to the salutary effect on pedestrian life of multiple pathways—but her observation also applies to automobile circulation.

ABANDONING THE GRID

The automobile, as conveyence, offers the same virtue as travel on foot: it is capable of (relatively) random movement. The rectangular grid of small blocks, the American norm through the 1930s, is not necessarily uncongenial to the automobile society. But during the last 40 years, typical land development has abandoned the grid and its traditional urban landscape in favor of modernist land-planning principles.

Primary among these is functional segregation. The "neighborhood" is limited to single-family houses; there are separate districts for town houses and apartments, commercial strips, office parks of various kinds, and industry. With single-family developments segregated from other uses and other housing (among developers, tracts intended for apartments or condominiums are not referred to as "residential" sites), it is an easy extension to the idea of economic segregation: organizing each price category within a separate enclave bordered by commercial, apartment, or other land uses and by major streets lined with these sites. Segregation by price helps standardize house types as commodities, facilitating the movement of mortgages on the secondary market.

Apartment projects are also a much more strongly defined type, and their size has greatly increased. Apartment developers now confine their efforts to projects large enough to support full-time third-party management; such projects can be sold to absentee landlords or syndications, with long-distance financing. Duplexes, four-plexes, and eight-unit apartment buildings, built for decades for the occupant-landlord or local investor-operator, are no longer mixed into the kind of residential development that one could even charitably describe as a "neighborhood"; they are seldom built at all (with the exception of duplexes in Dallas). Typical projects of the last decade have been designed from the start as tear-downs: their success depends only on occupancy up to the break-even point created by revenues, loan terms, tax laws, and land values. On a spread sheet this can be as little as seven years. After that, it's all gravy and the buildings themselves become disposable, eventual slums.

Besides a prevalent economic segregation, there is a segregation of populations by type of occupancy. In single-family developments, residents generally own their homes, for example; multiple-unit dwellings are mostly rented (many condominium purchasers eventually end up renting their units when they are unable to sell them). A similar evolution has affected commercial property, where developer-provided office space and shopping malls have made tenants of nearly all small businesses. Small firms may find financial advantages in this arrangement, but it makes for a profound change in the way the landscape is occupied.

Finally, the automobile is no longer our friend, at least not collectively. Your automobile may still be *your* friend, but to me it is just one of thousands, driven by jerks and madmen, which I have to face every day. The resulting desire to insulate one's own residence from the onslaught of traffic has resulted, reasonably enough, in a planning imperative to provide streets that don't go anywhere. In the new suburbia, only the freeways and major streets are continuous. Other streets stop at a T-intersection, return in a loop, end in a cul-de-sac.

But suburbia is totally automobile-dependent, and some streets *have to* go through; those become a no-man's land, the battlefield of the car wars. This situation can benefit the developer. He can't sell streets, so the lower the percentage of site area dedicated to streets, the more profitable his development becomes; and the higher the cost of land, the more difference it makes. Moreover, limited street continuity raises the market value of commercial sites by concentrating traffic into a few major arteries, which provide the only routes of travel and make up the "strip." City Beautiful ideals, both those prescribed by ordinance and those chosen by developers (such as the office park) promote the same pattern, creating public street intersections that are fewer in number and farther from the buildings they serve.

Together, these practices have created an automobile-dependent region with progressively fewer alternative paths for those automobiles, so that the auto's ability to move at random vanishes in its constriction into a maelstrom of freeway transit. The loss of the small-scale street grid has eliminated the normal redundancy of pathways of a traditional city; in the new suburbia, every remaining intersection is a point of crisis. The street area still exists—as driveways and parking lots—but continuity has been destroyed. As with congestive heart failure, deteriorating circulation leads to worsening disability.

Texas cities suggest something more: that, in fact, suburbia has *created* the traffic crisis against which enclave planning proposes to defend the homestead. Despite economic weakness, traffic woes continue in Houston and Austin, for example; and the worst traffic is not in the old center, with its largely continuous street grid, but in the suburbs.

Another sort of discontinuity in new-growth regions is both regrettable and intractable because it is based on such necessary and

Hugo Leigner-Pearce

Houston's Greenway Plaza stands atop what was once the Larchmont neighborhood; only the largest, most comprehensive developments can alter established land patterns.

laudable purposes. During the last 20 years, a new structure of land-use regulation has arisen in response to the environmental movement: water detention requirements, to reduce erosion, facilitate aquifer recharge, and control flooding; site coverage limitations, for similar purposes; tree protection, so the newly developed landscape won't be stripped bare; prohibitions on construction in flood plains; protection of scenic views; control of erosion during construction.

But these have generated an unanticipated by-product. The regulatory environment has made land development much more complicated and time-consuming, increasing the advantage to parties who can support, far in advance of sales revenues, a detailed planning and engineering process, as well as extensive environmental protection during construction. Usually this means corporations with deep pockets.

The Big Boys can usually be depended on to deliver a superior sewage treatment system—but with a side effect. As regulations encourage development in ever larger chunks, the power over decisions concerning the future landscape slips into fewer and fewer hands. At The Woodlands, near Houston, one private organization controls the evolving form of a settlement with a projected population of 100,000 people. Despite the corporate owner's apparently competent performance in physical terms, the extreme concentration of powers with such perpetual impact, ever fur-

ther detached from the community of current and future residents, argues for close scrutiny of such an arrangement.

Consider land development as a series of experiments in biological evolution. As the average size of a development increases, the number of "experiments" decreases for a given amount of expansion. In genetic terms, the diversity has decreased, and the prospects for viability of the outcome are diminished. An unwise choice has a greater impact, and the opportunity for unwise choices is increased because there are fewer recently completed experiments from which to learn.

In another biological analogy, suburbia is increasingly inbred. There is more communication within the industry (Urban Land Institute, mortgage market, developer magazines, etc.) but also more reliance on advertising and standardized types to tell people what they will buy or rent, and less room and tolerance for the opinions of parties outside the ranks of deal-makers and experts.

For instance, it is almost impossible to buy a residential lot in neo-suburbia, except in "executive" or "manor" neighborhoods with deed restrictions that impose extremely large minimum floor areas. It's a pact between industry and buyer. Lesser beings are expected to accept a standard industry product; no one (including buyers of the standard items) is prepared to trust individuals' aesthetic judgments in building their own houses in the sacred precinct. Through such practices, inbreeding creates congenital weaknesses that may evidence themselves later with unwelcome effects, as when the building boom ends. Where might we look for mechanisms with more potential for diversity and resilience with which to produce urban environments—ones their occupants might find more worthy of maintaining after the boom is over?

Recall the argument that it is still ownership, rather than current planning mechanisms, that is now shaping suburbia. A real-estate developer's goal is to make money from producing buildings for rent or sale; the conversion of the land is not necessarily integral to this process. In fact, the land itself is useless in urbanistic terms, except as an object of speculative resale, until it is "built out." But the unique character of land neutralizes moderating market forces, initiating instead the process of speculation which leads to so many destructive effects on urban development. Perhaps a strategy for an urban community could be to take the land element out of the development equation.

Hugo Leipziger-Pearce

The edge of Stuttgart in the Federal Republic of Germany shows the sharp demarcation of rural from urban land typical of German cities. German land-planning practice, under which land for new development is auctioned by municipal authorities, distributes the benefits of new growth more evenly, while protecting private enterprise's role in subsequent development.

ANOTHER STRATEGY

For an example of such a strategy, we can look to the Federal Republic of Germany, where the population density is that of New Jersey, and where land-planning practice long ago began reflecting the scarcity of land. German practice suggests a way to halt the spread of the modernist landscape and to introduce urban patterns of greater continuity and resilience to Texas cities. German practice takes a different view of urban development and employs planning methods that effectively implement that view.

In West Germany, there is no diffuse suburbia of the sort found almost universally around American cities. The edge of a German town or city is an edge, not a zone or region. There may be single-family housing at the perimeter, but the land is fully developed, with no large tracts passed over and "warehoused" for later use. The transition to countryside is narrow and clearly defined. Beyond this point lie farmland, forest, parks, and small settlements of long standing. As in the U.S., both the rural and the urban environment are predominantly under private ownership. But the difference between them is established and maintained by a deliberate government policy.

In Germany, rezoning rural land for private urban development is not permitted. When demand for additional buildings in a municipality is recognized, as through rising prices, the authorities initiate new development in a fashion similar to that used in "Urban Redevelopment Districts" in this country (in which land in decrepit areas, drawing no investment for maintenance or new construction, is assembled through eminent domain into large tracts suitable for redevelopment). The German practice creates, in effect, rural redevelopment districts in which the countryside is reborn as urban land. First the local authorities condemn rural land adjacent to the municipal boundary, paying for it at agricultural or woodland prices. Then they construct the capital web, following a city master plan. When the infrastructure is sufficiently complete, they auction sites to private parties for building development.

German practice draws a subtle but crucial distinction between building development and land development. It allows, in general, the same prerogatives of ownership recognized in the U.S.A. And, as in the U.S. , those rights are not absolute. It allows private enterprise to choose site uses (within general zoning categories) and to create, sell, and profit from buildings; but it also seeks to ensure that any expansion of the community's physical domain will consider the long-term interests of the municipality and the local population, including new arrivals, who are presumably attracted by the com-

munity's existing occupational, social, and physical characteristics, as well as future generations, who will have to live with whatever is created today. Land development receives special treatment outside the market mechanism because it is recognized as an inherently unique act, with characteristics the market mechanism is inherently unable to recognize.

Urban expansion in Germany also is truly an extension of the existing community. Almost by definition, it is contiguous and simply extends a region of previously established uses and patterns. In contrast, the American suburb is made to be a thing apart, either as a talisman of high status, because differentiation makes it more predictably profitable to the developer and lender, or because the planning process is distorted by residents' paranoia about the developer's ultimate plans. But thus isolated, it has no chance to extend, much less enrich, the accumulated stability of the existing community; its occasional failures are taken as proof of the hazards of "growth." In this way we have arrived at the "not in my back yard" treatment of land development as a noxious waste to be prohibited or foisted on another jurisdiction, or sequestered and exploited as a municipal "cash cow" if necessary.

New development is always a mixed blessing. What is significant in American practice is that development's rewards and burdens settle asymmetrically. It may benefit the existing community through increased property values. But that benefit is frequently eroded by higher tax rates, especially wherever development is rapid. The existing community, whose expansion makes land at its edges more valuable, doesn't benefit from the land's increased value. Those gains flow directly to private individuals. Meanwhile, the burdens settle both on the community at large (through water rationing, utility rate increases, brown-outs, etc.) and on people who generally are not deriving personal advantage from development (for example, those living on streets that become thoroughfares, etc.).

Recognizing that such asymmetries are not completely curable, German practice at least makes certain that the value of new building sites in the expanding community accrues to the community at large rather than to private parties. Though this may seem a considerable departure from American policy, there in fact exists a directly comparable situation under American law. When land is taken by eminent domain for public improvements, its valuation must disregard the impact, either positive or negative, of the proposed improvements. If the community itself were to be considered as an "improvement," it would follow from this rule that the community should be entitled to gains generated by its growth.

German practice implies that there is a political, social, and cultural reality separate and distinct from economic reality—that a community interest exists that, in this instance, is higher than any land owner's right to profit from the conversion of his (rural) land to urban use.

In the U.S., compensation for the economic burdens of land development is usually handled by permit and connection fees, requirements that developers install the capital web within their boundaries, and so on. But this system leaves the initiative and detailed planning decisions in developers' hands. German practice, by contrast, recognizes land development as a collective act and therefore gives the local governmental authority effective control at the decisive moment of transition from country to city.

By uncoupling building development from land development, German practice partially neutralizes the disturbing effects of rapid expansion on the community. While it does not necessarily resolve disputes over hard choices, it does bring the deliberations politically into the open where they belong (nothing is more properly a political decision than the future physical arrangement of the political entity). It also eliminates speculation in undeveloped land. Developers are still free to promote growth, without any personal interest in the disposition of particular tracts of land. Because the critical period of public ownership ends with an auction, the practice isolates the zoning and planning process from corruption by eliminating the incentive for land owners—and, indirectly, for politicians and planners—to personally profit from improperly influencing land-use decisions.

There is also the cost-revenue lag to consider. In 1984, when Austin was the fastest-growing major city in the country, it was faced either with straining its utility capacity to accommodate dozens of new developments outside the city limits (and assuming gigantic bond-issue payments to pay for the work), or with allowing those developments to look to their own resources, probably ensuring they would someday incorporate and leave Austin an inner city with a decaying tax base. Austin's experience illustrates the accelerated-cost phenomenon: costs of the capital web arrive years sooner than the fully occupied tax base that will cover them. Proceeds from a developed-land auction would considerably shorten the revenue lag. Allocation of financial resources also would be improved: private investment would be attracted not to land trading but to the development of buildings, which directly contribute to economic activity.

Equity is a further consideration: a community becomes desirable through the efforts of generations of its inhabitants. Should owners of immediately surrounding land uniquely benefit from this attractiveness? That land, being undeveloped, has not contributed to the existing (desirable) community. If market forces cannot reward the community's endeavors, then "profit" to surrounding land owners may not be appropriate, either.

Finally, German observance would facilitate reuse of the existing city. Only a recent decline in prosperity has led to interest in real urban restoration; New Jersey now demonstrates that there is a new surge towards the "growth corridors" whenever a boom takes hold. But there's no intrinsic justification for the abandonment of previously developed sites and areas. While the buildings may be decayed, and residents may have relatively greater incidence of social problems, nothing is wrong with the land. Such problems may be daunting, but further isolating those communities by encouraging flight to suburbia eventually will make matters worse for everybody. Development that extended the existing urban base would do more to keep that base healthy and to stabilize weak areas.

What are the risks involved in such a policy? Primarily that the existing community will seek to use its power over development to exploit the development process: either to stop all growth; to speculate indirectly in property values themselves by attempting to restrict residential construction to that which is more expensive than whatever is already present, in the hope that the new, "upscale" areas will raise the market value of the existing settlement (both of which frequently occur now); or to exploit it to finance the existing municipality.

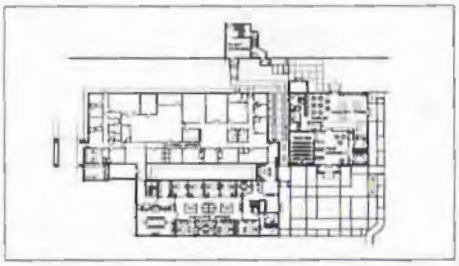
I don't belittle these objections, but they are not fatal flaws and they do not invalidate alternative means of urban development. Texas now has a rare opportunity, one that may not return for generations. We are at a moment of negligible speculation in land and minimum pressure for its development. This pause in the growth syndrome allows Texas communities the luxury of studying and pursuing new development models for our urban areas, free of what would otherwise be overwhelming political opposition from those interested in business as usual. Thanks to the oil bust, there is no business as usual.

But Texans must act now.

Douglas Pegues Harvey is a practicing architect in Texas and a TA *contributing editor.*

In Progress

PROJECT: Blue Bell Creameries Corporate Headquarters, Brenham
ARCHITECT: Broesche & Boettcher Architects Inc., Brenham (*Travis Broesche and Ben Boettcher, principals*)



Blue Bell's headquarters, ABOVE, evoke a humble, restrained feeling that belies the internal energy of a burgeoning ice-cream empire (floor plan, TOP).

Drawing on images from turn-of-the-century buildings in downtown Brenham, Travis Broesche and Ben Boettcher have created a comfortable corporate setting for the "little creamery in Brenham." Now complete except for minor interior work are 18,600 square feet of office space and tourist facilities for the rapidly growing ice-cream producer.

In promoting Blue Bell's carefully crafted image to the 50,000 tourists who visit the plant annually, Broesche & Boettcher designed a building that is at home with nearby structures built a century before.

Appropriate to the design intent, the addition's elaborate cast-iron moldings and stonework on a background of rich brick dominate the unadorned existing offices, redefining the "little creamery" that has become today's ice-cream giant.

— RDT

Schools

Two Texas students were recognized in "Fourth Perspective," the recent GE Superabrasives/AIAS student competition to design an addition to the Des Moines Art Center. Among the 300 students nationwide were D. Bryan Weber of **UT Arlington**, who placed third, and Wayne J. Moravits of **UT Austin**, who received one of only three honorable mentions.

"Architecture vs. Planning: Collision and Collaboration in the Design of American Cities," a symposium to be held Oct. 21 at **UT Austin**, will feature San Antonio Mayor Henry Cisneros as keynote speaker. Panelists will include Alan Kreditor of USC, Bernard J. Frieden of MIT, and Gerald McCue of Harvard. For information call 512/471-1922.

Events

Sept. 16 to **Nov. 14**: "Hispanic Beginnings of Dallas: Into the 20th Century" chronicles the Dallas Hispanic community from 1850 to 1940. It will be presented by the Dallas County Heritage Society at Old City Park. 214/421-5141.

Sept. 30: Deadline to enter the American Wood Council's Wood Design Award Program for design excellence in wood buildings. Projects completed since January 1985 are eligible. 202/833-1595.

Through **Oct. 16**: The Dallas Museum of Art presents the Georgia O'Keeffe centennial exhibition, including more than 120 works. 214/922-0220 X218.

Feb. 6: Deadline to enter the 1989 Innovations in Housing competition, sponsored by *Better Homes and Gardens*, *Progressive Architecture*, and *Builder*. 206/565-6600.

Feb. 19: Deadline to enter "Competition Diomede," a call by The Institute for Art and Urban Resources for proposals to "unite" the two Diomede Islands (one American, one Soviet) of the Bering Strait. 718/784-2084.

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PRODUCTS AND LITERATURE

PCI/Tandem's new Parameters Plus office system is a simple but appropriate design solution for corporate settings that require flexibility and integration of electronic technology. Oak, Walnut, and Cherry, in a variety of finishes, highlight the system.

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Infloor Heating Systems, a new subsidiary of **Gyp-Crete Corp.**, produces a radiant heating system using hot water tubing or electric cables embedded in a thermal mass of Gyp-Crete 2000 Infloor Blend Floor Underlayment. The thermal mass radiates heat to the entire home and makes floors comfortably warm.

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One of four new **Valli & Colombo** handles for general use is the Sette B, a polished-brass addition to the company's Fusital line.

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Kartell, Inc., has two new drawer sizes—one 12-1/2 inches deep for files and another 4 inches deep for small items such as drafting supplies. Kartell's modular stacking-drawer system is available in eight colors of molded plastic.

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Collier Software's Time is Money, a billing and project-management software package for Macintosh computers, was written originally by an architect for his own office. The package is ideal for offices of about 10 employees.

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Winona Lighting's Beamers lighting system relieves the planar monotony of standard suspended ceiling grids with its curved, open lighting pan. Three extruded molding styles, three metal finishes, and 13 standard colors are available, along with custom colors.

Circle 26 on the reader inquiry card.

The **Western Wood Products Association** offers the Span Computer, a tool to quickly determine structural specifications for various wood products. The $25 package includes an instructional videotape, a reference booklet, and the hand computer itself.

Circle 27 on the reader inquiry card.

Grace Specialty Chemical Co. has introduced Grace Fibers, a polypropylene additive that reduces plastic-shrinkage cracking in concrete by 80 percent. The fibers add abrasion resistance without loss of compressive or flexural strength.

Circle 28 on the reader inquiry card.

The Venus torchiere from **Visa Lighting Corp.** is 72 inches high with an 18-inch diameter inverted-pyramid shade. Several finishes and lampings are available. The fixture is one of 30 recently added to the Visa line.

Circle 29 on the reader inquiry card.

Command-Aire Corporation's Earth Energy ground-loop heat-pump system offers long-term energy savings, with an initial investment close to that of a conventional HVAC system. In a 6,000-square-foot Waco residence, for example, a Command-Aire system achieves a monthly bill of $225.

Circle 30 on the reader inquiry card.

The LMS series of round steplights from **Devine Design** provide attractive, functional low-level lighting or striking uplighting that still meets UL standards for wet locations.

Circle 31 on the reader inquiry card.

Thonet introduces the Lexis Chair, designed by Dorsey Cox and intended for use in dining halls and meeting areas. Sled bases and book and tablet arms are available.

Circle 32 on the reader inquiry card.

CLASSIFIEDS

RATES

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

ARCHITECT

The National Council of Architectural Registration Boards (NCARB) is looking for an Assistant Director of Examinations Development. Assists in the administration of the national architects registration examination program. Works closely with prominent architects across the country to produce the current national examinations and to research and develop future examinations. Minimum requirements: architectural registration, accredited B. Arch. or M. Arch. degree, and five years of progressive architectural experience. Strong architectural, management and communication skills are also required. Experience with computers is desirable. Position offers a complete benefit package and $35,000 to $40,000 salary. Some travel is required. Submit cover letter and resume in confidence to: Director of Administration, NCARB, 1735 New York Avenue, N.W., #700, Washington, DC 20006.

PROJECT ARCHITECTS

Prominent Cincinnati design firm with challenging opportunities in corporate, commercial, retail, institutional and R&D facilities; applicant experienced in these building types, registered with a minimum of ten years experience in production of construction documents.

DESIGNERS

To work with newly formed design studio; a degree in architecture required; from intern to five years experience.

JOB CAPTAIN

A degree in architecture required with a minimum of five years experience.

Send detailed resume, examples of work and salary history to: Jack E. Hodell, c/o Baxter Hodell Donnelly Preston, Inc., 3500 Red Bank Road, Cincinnati, OH 45227. EOE M/F.

COMPUTER SOFTWARE

NOW AVAILABLE ON DISKETTE

Prentice-Hall's SPECIFICATIONS SECTIONS by Hans W. Meiser, FCSI

New updated edition. Includes master construction specs for all 16 Divisions and more than 300 sections, keyed to the new CSI "MASTERFORMAT." Easy to update and tailor to fit your specific project. Available on IBM PC-compatible diskettes, in WordPerfect, WordStar, WordStar 2000 and MultiMate formats, as well as MacIntosh MicroSoft Word (other cost). Entire set only $795.00 plus $6.00 shipping and handling. MasterCard and Visa accepted. Free demonstration diskette available. DREW PUBLISHING, P.O. Box 661129, Los Angeles, California 90066, (213) 451-5024.

INDEX TO ADVERTISERS

By Dave Braden

While killing time in my hotel room in Portsmouth, N.H. (yes, I will take my message to the ends of the earth), I flipped through cable TV channels, as I habitually do when I am in hotel residence, because I have no cable at home. While you may thus consider me culturally deprived; I hasten to add that I have other interests, and I occasionally remind myself how fortunate I am not to have the puerile product piped, wired, or literally dished into my abode.

The Portsmouth cable did not disappoint; I immediately lucked into a convention of former fat people with their genial host Joe Somethingorother. Joe, it seems, invented and produces a subliminal-message weight-reduction audio cassette tape. According to his devotees, spending an hour a day listening to this tape causes one to desire only those foods that can make one's body slenderly sylph-like and can make one *feel good* about oneself!

Remarkably, the tape had only the sound of a soothing wash of ocean waves rolling softly onto a pebbled beach. Joe's message about low-calorie veggie munching is entirely subliminal. All of the former flabbies testified that it made them lose from 50 to 124 pounds each. Some looked as if they were already suffering from Malay wasteaway, the dread jogger's disease.

There are hundreds of weight-reduction schemes today—from the Pritikin Diet to the Dr. Ruth Workout tape—not to mention all the little pills you can take to curb your appetite and flummox yourself into a module of tummy trimming. Even Elizabeth Taylor has been born again!

But Joe Somethingorother has introduced a new dimension. Send him $70 and he sends you two tapes. The one that sounds like ocean waves turns you into a skinny rabbit; the other emits the sounds of summer's zephyr breezes and stops your procrastination. Ten minutes of tape two and you're ready to finish your marketing plan and tackle the trade deficit. A nation listening to tape two could arm-wrestle Japan into the Third World.

The possibilities are astounding. The Texas Department of Corrections could pipe a message into their ample dayrooms and in a few weeks 35,000 potential Rhodes scholars would hit the streets! Crime, which normally expands to our willingness to tolerate it, would cease to exist.

Let us send a Rolling Stones tape to the Ayatollah with a subliminal message. We could bring peace to the Middle East, cut Eastern oil production, and watch the Texas oil patch boom again!

Have the AIA make a tape that attunes the world to architectural appreciation. Potential clients would stand in line at our doors, begging for juxtaposed linear contextualism, hybridized with articulated disparate elements, and the dual sprawling amalgams of rectilinear ductile predecessors that only American architects know how to design.

Tape two, of course, contains a message on higher fees!

I have sent Joe my $70. The fate of the architectural profession and the world will soon be in my hands. ▬

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

TEXAS:
State of the Art

REGISTRATION MATERIALS

TEXAS SOCIETY OF ARCHITECTS 49th ANNUAL MEETING NOVEMBER 18-20, 1988 SAN ANTONIO

☆NOTE FROM THE PRESIDENT☆

Members, Associate Members, Other Young Professionals, Architecture Students and Faculty, Friends and Colleagues:

Please join me, your officers and directors, our San Antonio Chapter hosts, and our exhibitors at our Annual Meeting in San Antonio, Friday, Nov. 18, through Sunday, Nov. 20, 1988.

In addition to putting on a fun show for us, San Antonio is a fun place to be. Tom Sokol and the Annual Meeting Committee he heads, along with a number of other people, have worked hard preparing this year's Annual Meeting.

This year's theme is ***Texas*** (a pivotal, leading) ***State of the Art***. Professional programs this year will focus on research in architecture (broadening our basis), caring for and sharing with each other, uniting in fellowship, developing our constituencies (broadening our bases), and adopting a proactive practice in today's dynamic business environment.

You are also invited and encouraged to attend a regular meeting of the TSA Board at 1:30 p.m., Thursday, Nov. 17, to learn more about the multiplicity and complexity of issues, programs, and workings of your professional society.

Plan to attend the Annual Meeting and encourage others to do so. We want and need your help to make this event successful.

In 1987, the TSA Revenue/Cost/Benefit Task Force reviewed the TSA Annual Meeting and concluded that the TSA membership supports the format and comprehensiveness that TSA members have come to expect from annual meetings. But to continue the tradition, we need participation: all TSA members should make time, take time, and contribute.

We will enjoy strolling the River Walk together again; seeing several new major developments in the area; being fascinated by Shamu; feasting at the old La Villita; celebrating our more-distinguished colleagues, clients, and patrons; and electing our leaders for 1989, our golden-anniversary year.

Today's business environment demands from every architect concentration and attention to our overall, far-reaching circumstances; coordination to avoid wasting our precious extra-practice energies in redundancy and inefficiency; and communication with each other, between working groups and individuals, and with members of our allied professions, who, with us, constitute the construction industry. That industry's responsibility includes, in large measure, the public's health, safety, and welfare, along with our built environment and its relationship to our precious natural and human resources. What an awesome responsibility! Plan to be with us to help promote the communication our profession demands: do your part to be counted among those present.

I hope to see you and to have a ***State of the Art*** showing of our strength and vision and a rededication of our energies and resources at our Annual Meeting.

John Only Greer, AIA, CCS
President

☆ ☆ ☆ ☆ ☆

☆SCHEDULE OF EVENTS☆

FRIDAY, NOVEMBER 18

7:15 a.m.
Featherlite Golf/Tennis Tournaments
Buses depart the Hyatt Regency Hotel at 7:15 a.m. for the Woodlake Country Club in northeast San Antonio. Breakfast at 7:30 a.m.; play begins at 8:30 a.m.; lunch/awards ceremony at noon (Registration information on page 60).

12:00 Noon
Registration
Convention Center. Registration for TSA Members, families, guests, and exhibitors, from noon to 7:00 p.m. Friday and from 8:30 a.m. to 4:00 p.m. Saturday. Journey by river taxi from the Hyatt after 3:30 p.m. Friday.

2:30 p.m.
Opening Business Session
Convention Center, Centro Room, until 3:30 p.m. TSA business items, reports from committees, election of officers for 1989, and presentation of TAF awards. All TSA members are welcome to attend.

3:30 p.m.
Exhibit Hall Opening and Welcome Party
Convention Center, Exhibit Hall, until 7:30 p.m. Join in the opening of the nation's largest regional building-products exhibition at the festive exhibit-hall party. Register for prizes to be given away Saturday afternoon. Enjoy a delightful welcoming cruise by river taxi, hosted by San Antonio TSA members and spouses, from the Hyatt to the Convention Center on Friday. Exhibits will also be open Saturday from 11:00 a.m. to 4:00 p.m.

7:30 p.m.
Host Chapter Party:
A Night in Old San Antonio
A highlight event at Juarez Plaza in historic La Villita. A festive evening of authentic ethnic foods, colorful costumes, music and mariachis — produced by the San Antonio Conservation Society. Dress is casual. Ticket required.

SATURDAY, NOVEMBER 19

7:00 a.m.
Acme/Ceramic Cooling Tower Breakfast
Hyatt Regency Hotel, Regency East, until 8:30 a.m. Awake to eye-openers at 7:00 a.m., breakfast at 7:30 a.m. Sponsored for convention registrants at no cost. Ticket required.

9:00 a.m.
Professional Programs
Convention Center, second-floor meeting rooms. Two sessions, until 11:45 a.m. Topics of interest to TSA members and spouses centered around "State of the Art" theme. (Detailed information on pages 52 and 53.) Buses will shuttle from the Hyatt Regency Hotel to the Convention Center. An additional session is scheduled at 9:00 a.m. Sunday morning.

9:00 a.m.
Children's Workshop
Convention Center, until 3:30 p.m. An introduction to the built environment designed for students in grades 1 through 12. Sponsored by the TSA Environmental Education Committee (Registration information on page 56).

10:30 a.m.
Auxiliary Tour and Luncheon
Departing the Hyatt Regency Hotel, then picking up passengers at the Convention Center after the first professional program session; buses take spouses and guests through historic Fort Sam Houston to the San Antonio Botanical Gardens, to lunch at Crumpets in Alamo Heights, then a drive through King William Historic District including a guided visit of a private, restored home. Stops will be made at three popular downtown shopping areas on the return trip. Those staying on the buses will arrive at the Hyatt at 3:00 p.m. Ticket Required (See page 56 for details).

11:00 a.m.
TSA Products Exhibition
Convention Center, Exhibit Hall, until 4:00 p.m. Continuation of the nation's largest regional building-products exhibition, with booths displaying a wide range of products and systems important to the architect's practice. Architects may register for prizes to be given away Saturday afternoon.

12:30 p.m.
TSA Exhibit Hall Luncheon
Convention Center, Exhibit Hall, until 2:30 p.m. Enjoy a lunch in the tradition of San Antonio as you browse the displays and visit with the many exhibitors. Sponsored for member registrants at no cost. Ticket required.

4:00 p.m.
Convocation of New Architects
Convention Center, South Banquet Hall, until 5:00 p.m. Begun in 1987, and already a tradition, this event recognizes Texas architects newly registered this year. Jointly sponsored by TBAE and TSA, the ceremony will feature remarks by San Antonio's celebrated mayor, Henry Cisneros.

5:00 p.m.
Convocation of New Architects
Hugh M. Cunningham, Inc., Reception
Convention Center, Mexico Plaza, until 6:00 p.m. A party in honor of the newly registered architects of Texas in a setting reminiscent of the traditional outdoor spaces of Mexico.

7:30 p.m.
Texas Architects Committee Century Club Reception
Hyatt Regency Hotel, Garden Terrace, until 8:00 p.m. For TAC Century Club members and their guests.

8:00 p.m.
Presidents' Gala:
"Stars of Texas"
Hyatt Regency Hotel, Regency Ballroom, until 12 midnight. An evening honoring TSA's outstanding leadership. Raise a toast to TSA president John Only Greer, the presidents of the 17 chapters and newly elected AIA Fellows. The 1988 Outstanding Educator Award and the prestigious Llewelyn W. Pitts Award will be presented. Cocktails, dinner and dancing. Dress is semi-formal. Ticket required (See page 63 for details).

SUNDAY, NOVEMBER 20

7:30 a.m.
San Antonio Missions Tour
Starting from the Hyatt Regency Hotel, until 10:30 a.m. Organized by the San Antonio Conservation Society and guided by architect Carolyn Peterson, AIA, this tour visits the beautiful missions of San Antonio and describes their long history. A walking tour is conducted at each site and a catered breakfast is served in the grotto of Mission Concepcion. Ticket required (See page 63 for details).

8:30 a.m.
Professional Programs
Convention Center, until 9:45 a.m. Several speakers and topics to choose from (See detailed information on pages 52 and 53).

9:45 a.m.
Closing Business Session
Convention Center, until 10:45 a.m. Concluding TSA business by the TSA Board of Directors and comments by Benjamin E. Brewer, Jr., FAIA, 1989 AIA President. Meeting is open to all TSA members.

11:00 a.m.
TSA Awards Reception
Hyatt Regency Hotel, Regency Ballroom, until 11:30 a.m. Coffee for recipients of TSA's 1988 Honor Awards and for winners of the 1988 TSA Design Awards Competition, their clients, and their guests.

11:30 a.m.
TSA Awards Luncheon
Hyatt Regency Hotel, Regency Ballroom, until 1:00 p.m. Presentation of TSA Design Awards, Honorary Memberships, and Citations of Honor, concluding with a narrated slide presentation of the winning projects from the 1988 TSA Design Awards Competition. Ticket required.

SEA WORLD OF TEXAS
Imaginative Design for Research/Education/Entertainment

Sea World of Texas is the largest marine zoological institution in the world. This new 200-acre development located in San Antonio is not only an educational and entertaining window onto aquatic life, but a complex research center for marine ecology. **John Redlinger, AIA,** Vice President of Design and Construction for Sea World, will trace the design evolution of this fascinating facility that combines the *state of the art* technology that can replicate sophisticated environments from Antarctica to the South Pacific with the imagination to create a fantasyland for people of all ages. Saturday, 9:00 a.m. and 10:30 a.m.

FORUM ON ARCHITECTURAL EDUCATION
Where We Are Now - What's Ahead?

Why is the role of research in the architectural curriculum and in professional practice insignificant compared to other professions? Architectural education — education for a life of practice in the service of society or vocational preparation for a practical craft? What are future trends in architectural education — more schools, greater diversity, career change, continuing education? **David G. Woodcock, AIA, RIBA,** Head of the Department of Architecture at Texas A&M University, will introduce educators and practitioners from across the state who will present selected papers that address the *state of the art* in education for architecture. Saturday, 9:00 a.m. and 10:30 a.m.

URBAN DESIGN CASE STUDY
Triparty Improvements to Downtown San Antonio

Presentation on the design and implementation of San Antonio's major downtown street revitalization project. **Suzanne Detwiler,** Public Information Officer for Triparty, and representatives of the design team will relate the process and the results of this comprehensive planning, design, and construction project, which will have a major impact on downtown San Antonio. Developments, intended to upgrade the character of the downtown area as a stimulus to pedestrian activity, include new street and sidewalk design, along with integration of landscaping, furniture, lighting, and graphics. Saturday, 9:00 a.m.

FINANCIAL STRATEGIES
Dealing with New Tax Laws and Fewer Dollars in Texas

Architects in Texas were struggling with a sluggish economy — and then came the new tax legislation. **James M. Koch,** Manager, Price Waterhouse, will present new financial strategies for architects. Discussions will include the impact of the new tax laws on professional-service firms, strategies for cash management, and financial planning in a slow economy. Saturday, 9:00 a.m.

EMERGING TECHNOLOGIES FOR THE 21ST CENTURY
Research Shaping Our Future

R&D laboratories are now developing primary technologies — in such fields as photonics, microelectronics, and biotechnology — capable of endowing the buildings and cities of the next century with performance characteristics that are unattainable today. **John P. Eberhard, FAIA,** past Executive Director of the Building Research Advisory Board of the National Academy of Sciences, will offer his insightful views on emerging technologies — and architecture — in a time of critical transition. Saturday, 9:00 a.m. and 10:30 a.m.

HISTORIC PRESERVATION TECHNOLOGY
New Tools for Preserving the Past

Research has provided significant developments in historic building conservation technology. **Stanley O. Graves, AIA,** Deputy State Historic Preservation Officer of the Texas Historical Commission will present tools, techniques, and tips on the rapidly advancing technology of building preservation and rehabilitation. Common problems in code compliance and building-system integration will be addressed, along with solutions to material stabilization and detail replication. The success of this *state of the art* technology will be shown by examples of outstanding Texas projects. Saturday, 9:00 a.m. and 10:30 a.m.

NEW STRATEGIES FOR MARKETING PRESENTATIONS
Going for Broke and Winning!

How do you win in a down economy? Creativity! This session describes how creative thinking culminates in winning presentations, even if you are the long shot. **Kay Lentz** of K. Lentz MMA will review several actual presentations where design teams had to pull out all the stops to win. Learn when and why to go for broke in a presentation, and analyze the strategies involved in making each presentation a winner. If you are tired of doing the same old slide shows, come expand your horizons and explore new strategies for presentations. See how other firms have gone for broke and won! Saturday, 9:00 a.m. and 10:30 a.m.

REPROGRAPHIC TECHNOLOGY
New Tools for Architectural Practice

New developments and improvements in reprographic technology have dramatically increased the architect's capabilities in the past few years. Advances in photography and drafting systems offer new dimensions in preparation and reproduction of graphic information. Paul K. Mery, Jr., President of A&E Reprographics, will present and demonstrate *state of the art* reprographic techniques with an emphasis on ways to increase capabilities and efficiency for both design, and construction-document preparation. Saturday, 10:30 a.m.

David G. Woodcock, AIA, RI
Architectural Education

Stanley O. Graves, AIA
Historic Preservation

John P. Eberhard, FAIA
Emerging Technologies

Kay Lentz
Marketing CBD Requirements

James M. Koch
Financial Strategies

☆ ☆ ☆ ☆ ☆

Suzanne Detwiler
Urban Design

James R. Franklin, FAIA
AIA Services

Paul K. Mery, Jr.
Reprographics

David Dillon
Design Issues

Guillermo Trotti, AIA
Architecture in Space

ARCHITECTURE IN SPACE
Design and Technology of the Future

Research for space technology has given us new building materials, life-safety systems, and ever expanding design tools. **Guillermo Trotti, AIA,** of Bell & Trotti Architects, is an architect who has devoted his professional career to space design. Mr. Trotti will examine the extreme problems of design and construction in space and will present one of the most challenging design problems — the space station project currently being developed by NASA. Spacecraft design addresses the ultimate in techno-aesthetics: *state of the art* in architecture and engineering. Saturday, 10:30 a.m. and Sunday, 8:30 a.m.

1988 TSA DESIGN AWARDS
A Winners' Viewpoint

An informal review and discussion on this year's TSA Design Awards selections. Hear commentary from the chairman of the Design Awards Committee and from architects of winning projects. Gain insight into what is important in evaluating projects for submission, selecting photographs, and designing presentations for awards programs. An overview of outstanding architecture in Texas. Saturday, 10:30 a.m.

DESIGN ISSUES/SOLUTIONS IN TEXAS
A Critic's Perspective

The evolution of Texas cities has spawned new challenges for architects and city planners: "freeway cities," urban public spaces, new-town development. How have these issues been perceived? How have they been addressed? **David Dillon,** writer and architecture critic for the *Dallas Morning News*, will review these and other issues that are provoking new ideas and directions in design. Sunday, 8:30 a.m.

UPDATE ON AIA SERVICES
"Vision 2000" — Impact on the AIA and You

In today's competitive world of architecture, you need to have the best design, management, and marketing skills to be successful. The AIA is constantly in the process of research and development of new resources and tools to meet our needs as professionals and business people. **James R. Franklin, FAIA,** of the AIA Professional Services Center in Washington, D.C., will report on what's new from AIA. Topics will include the Peer Review Program, AIA's dynamic new system of obtaining a "check-up" on your company's organization, management, and marketing system—Firm Roundtables—and the new Handbook of Professional Practice. Hear the latest on Vision 2000, an AIA research project aimed at measuring the health of the architectural profession and how we can develop a preferred future. Saturday, 8:30 a.m. and Sunday, 9:00 a.m.

☆ ☆ ☆ ☆ ☆

The Society of Architectural Administrators will hold their Regional Conference in conjunction with the Texas Society of Architects Annual Meeting. TSA members may attend the following professional program, sponsored by the SAA, for a nominal fee. The program will be held Saturday, November 19, 1988, from 2:30 to 4:00 p.m. in the Convention Center. For more information, contact Elaine Kalinowski, telephone (512) 732-2248.

SF 254's AND 255's - THE BASICS!

Ever wonder why every firm but yours seems destined to secure government projects? Perhaps you can help! **Kay Lentz** of K. Lentz MMA will assist you in responding properly to the CBD requirements:

- ★ Creating a clear picture of your firm's capabilities
- ★ The proper use of a cover letter
- ★ Using boilerplate effectively
- ★ How section 10 wins
- ★ What works and what doesn't

COPING WITH TODAY'S MOST PREVALENT LIVING PROBLEM

The Membership Services Committee will present three informative programs at the 1988 Annual Meeting aimed at helping architects and their families to cope with the disease of alcoholism.

ALCOHOLISM: THE DISEASE, ITS EFFECTS, AND ITS TREATMENT

Dr. Georgia Anne Thomas, M.D., Director of Employee Health Services, M.D. Anderson Cancer Center, Houston, Texas, will sketch the history of alcoholism, discuss its effects on the professional, treatment modality, and prospects for recovery. Saturday, 9:00 a.m.

ALTERNATIVE TREATMENT RESOURCES

Kenneth G. Hobbs, III, Assistant Vice President, Association Administrators and Consultants, Inc., Irvine, Calif.; **Frances Hamm**, Executive Director of The Faulkner Center, Parkside, Austin, Texas; and **James Edward Denton**, Director of Treatment and Intervention Services, Greater Austin Council on Alcoholism and Drug Abuse, will present a panel discussion describing important and innovative new treatment techniques as well as proven traditional methods. Architect/employers will be interested in learning about employee-assistance programs, how they work, and the results they can produce. Saturday, 10:30 a.m.

THE FAR-REACHING EFFECTS ON THOSE AROUND THE ALCOHOLIC

Susan Degner, formerly with the University of Texas Employee Assistance Program, presently in graduate studies in the University of Texas School of Public Health, Houston, Texas and **Patrick M. Duggan,** Intervention Specialist, Parkside Medical Service, Houston, Texas, will present an in-depth description of the trauma in the lives of those around the alcoholic—family, friends, associates—along with a look at what those persons can do to initiate the process of recovery. Sunday, 8:30 a.m.

☆ TSA MEMBER REGISTRATION ☆

Please use a duplicate form for each registrant. See enclosed schedule for times and information about each Annual Meeting event.

Name: _____ Chapter: _____

Firm: _____ Firm address: _____

City/Zip: _____ Business telephone: ( ) _____

Occupation: (check one)
- ☐ Architect
- ☐ Intern Architect
- ☐ Designer
- ☐ Engineer
- ☐ Interior Designer
- ☐ Contractor
- ☐ Landscape Architect
- ☐ Builder
- ☐ Developer
- ☐ Client
- ☐ Other

☐ TOTAL PACKAGE: $190

To register for all events, check this box, insert the package cost figure of $190 as your total below, and return this form with your payment by October 21. After October 21, the total cost will be $220. Associate members may claim a $30 discount.

Check as applicable:
- ☐ I request a ticket for the Acme/Ceramic Cooling Tower breakfast.
- ☐ I request a ticket for the Exhibit Hall Luncheon.

REGISTRATION FOR INDIVIDUAL EVENTS

If you wish to register for individual events, complete the following section. In the cost blank adjacent to each event you wish to attend, write the ticket cost and calculate your total.

GENERAL REGISTRATION

☐ By October 21: $90 ☐ After October 21: $120 ..... $ _____

This basic fee covers admission to professional programs, the products exhibition, all special exhibit hall functions, and the no-cost items listed below.

☐ Check if claiming Associate Member discount ($30); deduct from general registration fee only ..... $ _____

FRIDAY, NOVEMBER 18

☐ Featherlite Tourneys—No Charge but return enclosed registration forms .....[No Charge]

☐ Exhibit Hall Welcome Party—No Charge .....[No Charge]

☐ Host Chapter Party: "A Night in Old San Antonio"—$32 ..... $ _____

SATURDAY, NOVEMBER 19

☐ Acme/Ceramic Cooling Tower Breakfast—No Charge .....[No Charge]

☐ Exhibit Hall Luncheon—No Charge to member registrants .....[No Charge]

☐ Hugh M. Cunningham, Inc., New Architects Reception—No Charge .....[No Charge]

☐ Presidents' Gala, "Stars of Texas"—$33 ..... $ _____

SUNDAY, NOVEMBER 20

☐ TSA Awards Luncheon—$20 ..... $ _____

☐ Missions Tour and Breakfast—$15 ..... $ _____

TOTAL ..... $ _____

- ★ Return this form with payments to: Texas Society of Architects, 114 West Seventh, Suite 1400, Austin, 78701.
- ★ Only individuals registered and badged may attend convention events.
- ★ Members attending only the products exhibition are exempt from the general registration fee; members attending any other convention events must pay the general registration fee.
- ★ Cancellation policy: Cancellations received before October 28 entitle the registrant to a full refund. Cancellations received after that date, up to November 13, will be subject to a $30 processing fee. No refunds will be made unless the refund request is received in writing and before November 13.
- ★ Hotel reservations should be made using the enclosed hotel registration form. Cut-off date for guaranteed reservations is October 21.

☆ ☆ ☆ ☆ ☆

☆ FAMILY/GUEST REGISTRATION ☆

Please use a duplicate form for each registrant. See enclosed schedule for times and information about each Annual Meeting event.

Name: _____

Address: _____

City/Zip: _____ Telephone: ( ) _____

Occupation: (check one)
- ☐ Architect
- ☐ Intern Architect
- ☐ Designer
- ☐ Engineer
- ☐ Interior Designer
- ☐ Contractor
- ☐ Landscape Architect
- ☐ Builder
- ☐ Developer
- ☐ Client
- ☐ Other

☐ TOTAL PACKAGE: $175

To register for all events, check this box, insert the package cost figure of $175 as your total below, and return this form with your payment by October 21. After October 21, the total cost will be $205.

Check as applicable:

☐ I request a ticket for the Acme/Ceramic Cooling Tower breakfast.

REGISTRATION FOR INDIVIDUAL EVENTS

If you wish to register for individual events, complete the following. In the cost blank adjacent to each event you wish to attend, write the ticket cost and calculate your total.

GENERAL REGISTRATION

☐ By October 21: $40 ☐ After October 21: $70 ..... $ _____

This basic fee covers admission to any general session, the products exhibition, all special hall functions, and the no-cost items listed below.

FRIDAY, NOVEMBER 18

☐ Featherlite Tourneys—No Charge but return enclosed registration forms .....[No Charge]

☐ Exhibit Hall Welcome Party—No Charge .....[No Charge]

☐ Host Chapter Party: "A Night in Old San Antonio"—$32 ..... $ _____

SATURDAY, NOVEMBER 19

☐ Acme/Ceramic Cooling Tower Breakfast—No Charge .....[No Charge]

☐ Auxiliary Tour and Luncheon—$35 ..... $ _____

☐ Hugh M. Cunningham, Inc., New Architects Reception—No Charge .....[No Charge]

☐ Presidents' Gala, "Stars of Texas"—$33 ..... $ _____

SUNDAY, NOVEMBER 20

☐ TSA Awards Luncheon—$20 ..... $ _____

☐ Missions Tour and Breakfast—$15 ..... $ _____

TOTAL ..... $ _____

★ Return this form with payments to: Texas Society of Architects, 114 West Seventh, Suite 1400, Austin, 78701.

★ Only individuals registered and badged may attend convention events.

★ Family members and guests attending more than one event, including no-charge events, must pay the general registration fee.

★ Cancellation policy: Cancellations received before October 28 entitle the registrant to a full refund. Cancellations received after that date, up to November 13, will be subject to a $30 processing fee. No refunds will be made unless the refund request is received in writing and before November 13.

★ Hotel reservations should be made using the enclosed hotel registration form. Cut-off for guaranteed reservations is October 21.

☆ ☆ ☆ ☆ ☆

☆ AUXILIARY TOUR & LUNCHEON ☆

Tour buses will leave the Hyatt Regency Hotel at 10:30 a.m., stop by the Convention Center at 10:45 a.m., and then travel a short distance north of downtown to drive through historic Fort Sam Houston. Established in 1876 and now Headquarters for the Fifth Army, this military post is replete with historically designated structures, which have served the commands of many famous military personalities.

Just outside the boundary of "Fort Sam" the tour will enter the San Antonio Botanical Gardens which represent, in miniature, the diverse Texas landscape, from the wildflowers of the Hill Country to the formal rose gardens of East Texas. Featured in this refuge are a children's garden, a fragrance garden, a Biblical garden, and a new conservatory. The Lucile Halsell Conservatory, designed by Emilio Ambasz and featured on the cover of *Texas Architect* and *Architecture* magazines, houses a variety of rare plants and flowers.

Continuing on to the charming city of Alamo Heights, the tour participants will enjoy a delightful luncheon at Crumpets Restaurant, named by *Esquire* magazine in 1981 as one of the ten best new restaurants in America.

Buses will then head south through the downtown area and into the King William Historic District. The exquisite homes of this neighborhood were built mostly at the turn of the century by German "merchant princes." After its reawakening, this area became the first designated historic residential district in the state. One of the current residents will guide the tour through a private home which has been restored to its former splendor.

On the return trip to the hotel, the buses will stop at three popular shopping areas (El Mercado, La Villita, and the new Rivercenter), where participants will have an opportunity to linger and return to the hotel at their leisure. Those remaining on the buses will return to the Hyatt at 3:00 p.m.

Cost is $35 per person, including lunch. To reserve space, mark the Auxiliary Tour on the registration form on page 55, and mail it before the October 21 deadline.

Hummel House

☆ CHILDREN'S WORKSHOP ☆

ARCHITECTURE: A GROWING EXPERIENCE

Open to students in grades 1 through 12.
Saturday, November 19, 9:00 a.m. to 3:30 p.m.

Sponsored by the Texas Society of Architects' Environmental Education Committee, in conjunction with the TSA Annual Meeting at the San Antonio Convention Center.

EVENTS:

- ★ Presentation: The History of San Antonio.
- ★ A Walking Tour of Downtown including La Villita and The Riverwalk.
- ★ An Architectural Treasure Hunt.
- ★ Lunch and discussion of Town Planning.
- ★ Design a "Town Plan."
- ★ Build a Town.

Children will be accompanied by adults. Teachers and parents are invited to attend.

Learn more on your own: Information packet provided at workshop.

COST

Students: $15.00 includes all tours, lunch and information packet.
Adults: $10.00.

REGISTRATION

Fill out this registration form and mail it, with a check, to the Texas Society of Architects c/o San Antonio Chapter/AIA, 1149 E. Commerce St., San Antonio, Texas 78205

Deadline for registration is November 10, 1988.

Name:_____

☐ Child ☐ Adult Child's Age:_____

Address:_____

City/Zip:_____

Telephone: ( ) _____

Amount Enclosed:_____

For further information contact: Sheila Gould at the San Antonio Chapter/AIA Office, telephone (512) 226-4979; or Sue Ann Pemberton, Chairman Children's Workshop, telephone (512) 534-7462.

☆ HOTEL RESERVATIONS ☆

Rates:
$72: Single occupancy
$82: Double occupancy

(Suite rates are available. Call 512/222-1234 or 800/228-9000 for information)

The deadline for guaranteed reservations is October 21. Reservations made after October 21 will be confirmed on a space-available basis.

Name: _____

Firm: _____

Business address: _____

City/Zip: _____ Business telephone: _____

Arrival date: _____ Arrival time: _____

Departure date: _____ Departure time: _____

Room type/rate requested: _____ Number in party: _____

Names of others in party: _____ Special room requests: _____

Reservations are not transferable and are held until 6:00 p.m. on the day of arrival unless guaranteed by advance deposit. Advanced deposit - please enclose one night's deposit plus 11% tax. Deposits are refundable if cancelled within 48 hours. Make checks payable to the Hyatt Regency San Antonio. MasterCard, VISA, American Express, Diners Club, Carte Blanch and Discovery Card accepted. A $20 deposit will be required at check in for those not using a credit card for incidental expenses.

I will guarantee by:
☐ Advance Deposit ☐ MasterCard ☐ VISA ☐ American Express ☐ Diners Club ☐ Carte Blanch ☐ Discovery Card

Card Number _____ Expiration date: _____

Signature: _____

Check-in 3:00 p.m. Check-out 12 noon. Reservations not guaranteed will be released at 6:00 p.m.

GOLD PASSPORT #: _____ Smoking / Non-Smoking (Please circle)

AIRPORT TRANSPORTATION: City transportation from airport to the downtown hotels is approximately $5.00 per person. Taxi cabs are also available.

LOCATION AND ATTRACTIONS: Featuring 632 well-appointed rooms overlooking the famed Riverwalk and The Alamo. All major city attractions are within walking distance of the hotel, including the San Antonio Convention Center.

Unique shops and galleries are located on the River Level of the hotel. Water cascades from the Paseo del Alamo course through the hotel and meets the San Antonio River in the lobby of the hotel.

HOSPITALITIES: Our room service manager will be happy to coordinate any type of food and beverage function in your suite. Simply call 512/222-1234 and ask for Room Service.

Return registration form to:

Hyatt Regency San Antonio
123 Losoya Street
San Antonio, Texas 78205
Attention: Reservations

For further information, or to make direct telephone reservations, call:
512/222-1234
800/228-9000

☆ ☆ ☆ ☆ ☆

☆ PRODUCTS EXHIBITION ☆

Nourish your awareness of state-of-the-art products, systems, services and technology by browsing the 1988 TSA Products Exhibition at the recently expanded San Antonio Convention Center. Take advantage of the nation's largest regional building products exhibition, open two days for your complete inspection.

Plan to attend the Opening Party on Friday from 3:30 to 7:30 p.m. There will be free admission, complimentary refreshments and registration for prizes to be given away Saturday afternoon. Enjoy a complimentary river taxi ride on Friday from the Hyatt Regency Hotel to the Convention Center.

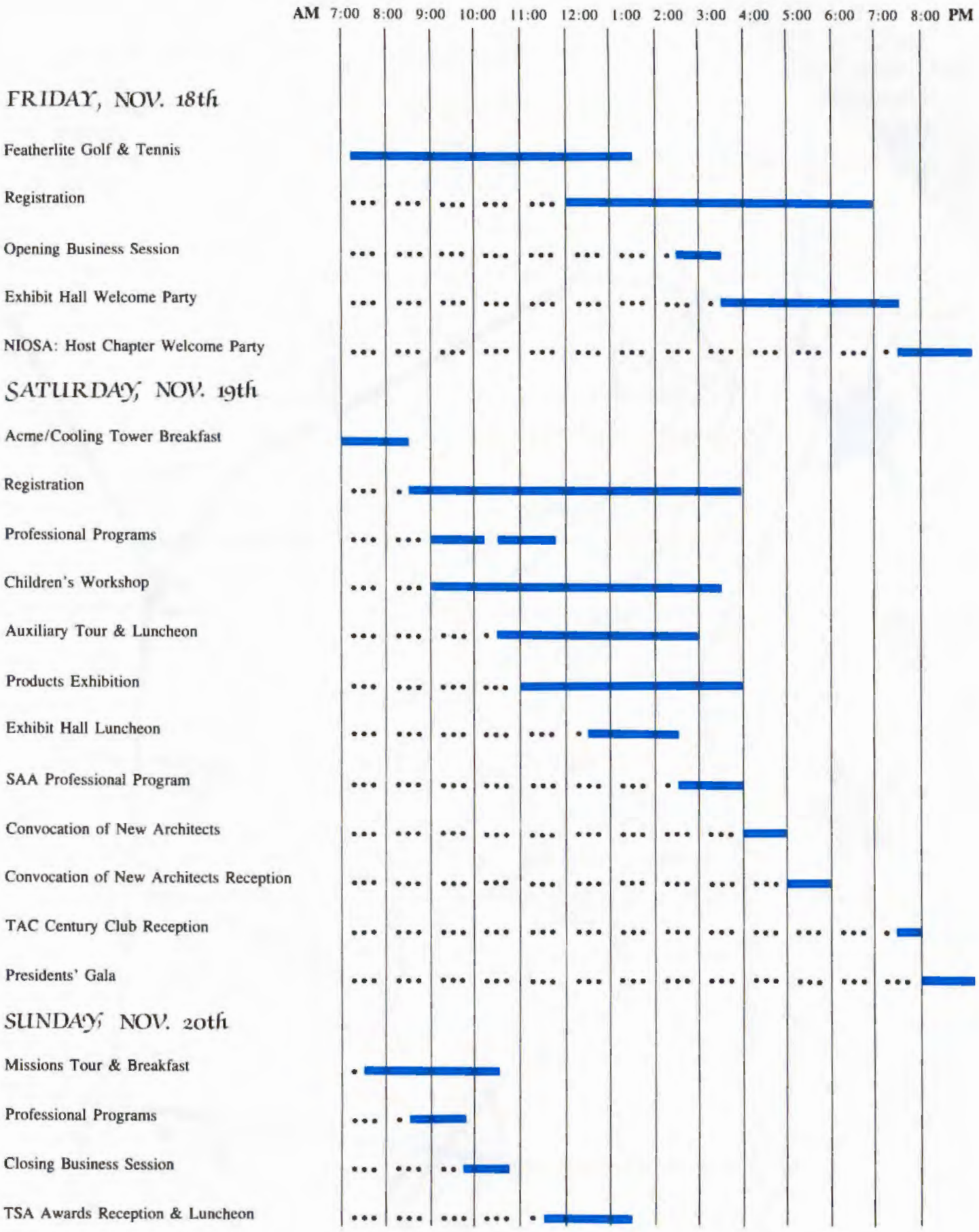
The Exhibition will continue on Saturday from 11:00 a.m. to 4:00 p.m. Have lunch with your colleagues at the Exhibit Hall Luncheon (no charge to member registrants) and be there for the announcement of the door prize winners.

EXHIBITORS INCLUDE

Advanced Signing, Inc.
Allen & Allen Company
American Olean Tile Company
American Tile Supply, Inc.
Association Administrators & Consultants, Inc.
Assurance Services, Inc.
ATM Houston, Inc.
Bannerscapes
Bayer Stone, Inc.
Binswanger Glass Company
Blok-Lok of Texas, Inc.
Bowman Tile Supply
Boyd Calculator Co.
Brekke Distributors
Carlisle Syntec Systems
Carpenter Insulation & Coatings Company
Cavallini Co., Inc.
Clark & Shuck Associates, Inc.
Classy Glass, Inc.
Columbus Wallcovering Co., Division of Borden, Inc.
Commercial Spray Systems, Inc.
Conrad Company
Construction Technology Laboratories, Inc.
Custom Curb/Skywall
Designed Performance Associates
Devoe & Raynolds Co.
Eagle Lake Concrete Products
Eagle Plywood
Electric Utility Companies of Texas
Elegant Marble Imports
Elgin Butler Brick Company
Featherlite Building Products
Fencecrete America, Inc.
FibreCem Corporation
Firesafe of Houston
Ford Motor Company Glass Division
Formica Corporation
Gabions North
Green Expectations
Grenc Tende
Harper & Shuman, Inc.
Henderson Brick
Hewi, Inc.
Imperial Bronzelite
International Conference of Building Officials
Jewell Concrete Products, Inc.
Long & McMichael, Inc.
Marvin Windows
Meza Marble & Granite
Mipolam
Monarch Tile Manufacturing, Inc.
Negley Paint Company
Nevamar Corporation
Pavestone Company
Pella Windows & Doors
Pittsburgh Corning Corporation
ProSoCo, Inc.
Ralph Wilson Plastics Company
Rice University
Ridgway's, Inc.
S.A. Maxwell Co.
San Jacinto Materials
Schirmer Engineering Corporation
Society of Architectural Administrators
Southern Building Code Congress International
Southern Components, Inc.
Southwell Company
Southwest Building Materials, Inc.
Southwest Terrazzo Association, Inc.
Southwest Tile
Southwestern Bell Telephone
Sterling Engineered Products, Inc.—Pionite
Stucco Stone Corporation
Tectum, Inc.
Texas A&M University Department of Architecture
Texas Aggregates & Concrete Association
Texas Aluminum Industries
Texas Firestop, Inc.
Texas Gas Utilities c/o Lone Star Gas Company Exhibits
Texas Granite Corporation
Texas Industries, Inc.
Texas Protective Coating Consultants, Inc.
Texas Tech University College of Architecture
Texas Urethanes, Inc.
The Rooftile & Slate Company
Thoro System Products
Thycurb
U.S. Intec
University of Houston College of Architecture
University of Texas at Arlington
University of Texas at Austin School of Architecture
UTSA College of Fine Arts Humanities/Architecture Dept.
Wesco Distribution, Inc.
Wright Building Products/Read Architectural Products

☆ ☆ ☆ ☆ ☆

☆ SCHEDULE OF EVENTS ☆



☆ ☆ ☆ ☆ ☆

☆ GOLF & TENNIS REGISTRATION ☆

Friday, November 18, 1988

Woodlake Country Club

6500 Woodlake Parkway

San Antonio, 78244, 512/661-4141

☆ GOLF

Mr.
Mrs.
Ms. _____

Address: _____

City/Zip: _____ Telephone: ( ) _____

Your handicap or average score: _____

Women: Callaway system of automatic handicapping; Men: team-play Florida Scramble.

☆ TENNIS

Mr.
Mrs.
Ms. _____

Address: _____

City/Zip: _____ Telephone: ( ) _____

Classification: ☐ Beginner ☐ Intermediate ☐ Advanced

Men's and Women's doubles; round-robin tournament; names will be drawn for teams.

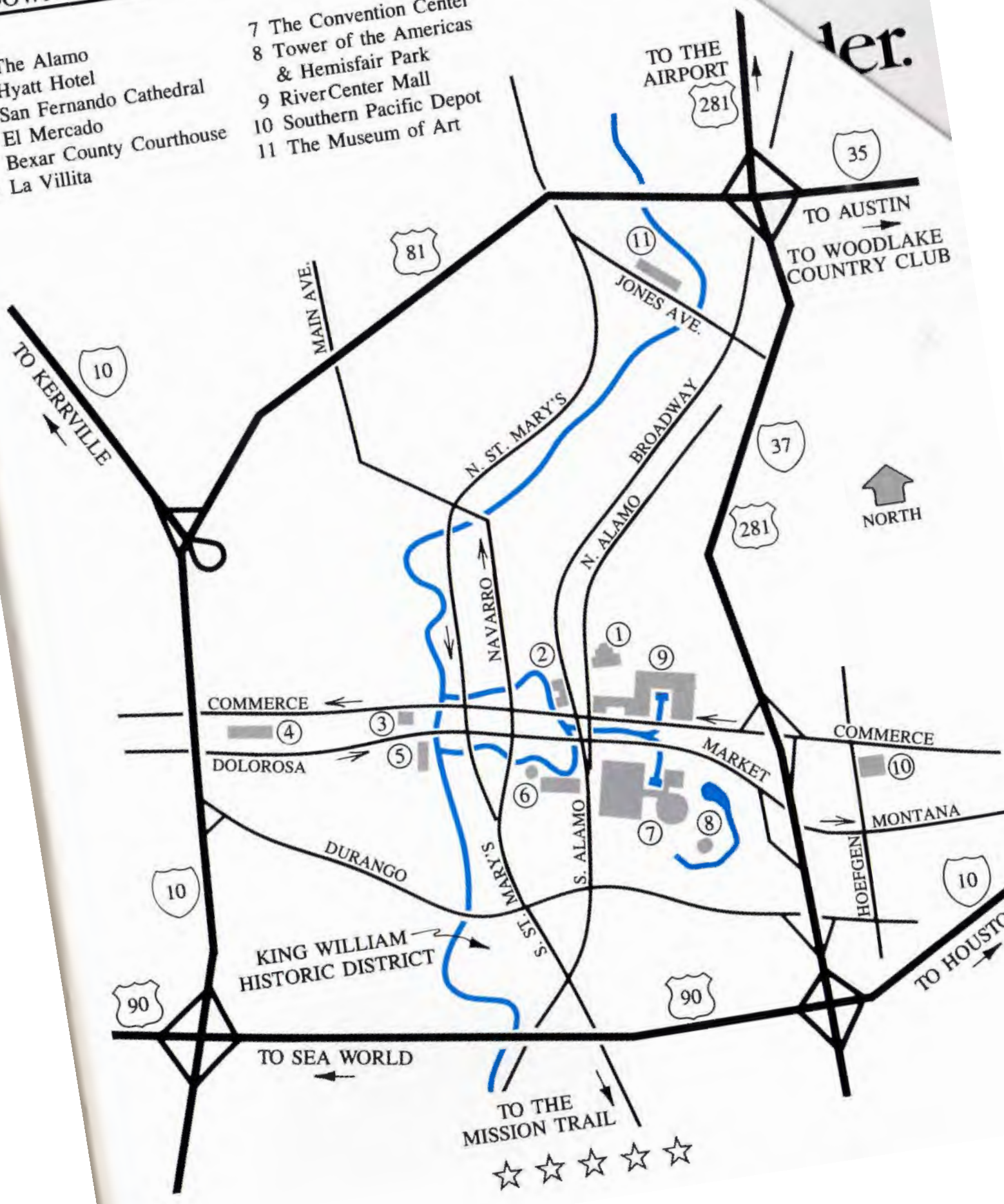
RETURN ENTRY FORMS TO:

Featherlite Building Products Corporation
P.O. Box 1029
Austin, TX 78767
Attention: H.V. Moss

☆ ☆ ☆ ☆ ☆

OWNTOWN SAN ANTONIO ☆

The Alamo
Hyatt Hotel
San Fernando Cathedral
El Mercado
Bexar County Courthouse
La Villita
7 The Convention Center
8 Tower of the Americas & Hemisfair Park
9 RiverCenter Mall
10 Southern Pacific Depot
11 The Museum of Art



Friday, November 18, 1988

Woodlake Country Club

6500 Woodlake Pa

San Antonio, T

Graphic design and artwork by
Ford, Powell & Carson, Inc.
Jeffrey C. Fetzer, Kristin R. Fetzer,
Matthew K. Morris and Bob J. Wise, Jr.

How to choose the right swimming pool builder.

How can an architect choose just the right swimming pool builder for their project? We at California Pools and Spas would like to offer some advice. Listen carefully to how different pool builders answer these questions.

What kinds of pools do you build?

You may find many pool builders specialize in only small, residential pools. The opposite is true with California Pools and Spas. We design and build commercial pools for country clubs and hotels, as well as custom design residential pools and spas. We also design and build water features of all types. So, with our expertise

Hackberry Creek Country Club, Las Colinas

National Spa and Pool Institute
1988 Award Winner

in several areas, we can help with your project.

How would you design a pool for me?

Some pool builders give you quick and easy answers. Not us. California Pools and Spas will carefully evaluate and study your needs. Then, our staff will design your project using the most advanced technology available in pool hydraulics. We believe in beautifully-designed pools that are well constructed. That's why we've won so many design awards.

Can you offer me a guarantee or a warranty?

Look for a pool builder who backs their work. California Pools and Spas offer warranties, completion guarantees and performance bonds. Our goal is your satisfaction.

The Crescent Court, Dallas

What experience do you have building pools?

California Pools and Spas has served the swimming pool industry for 35 years. Compare that to other pool builders. You'll find our reputation for high standards and award-winning designs has made us a leader. So, call today. We're the right swimming pool builder for your project.

CALIFORNIA POOLS & SPAS

MEMBER
NATIONAL SPA & POOL INSTITUTE

Texas
Austin (512) 328-3400
Dallas (214) 480-0000

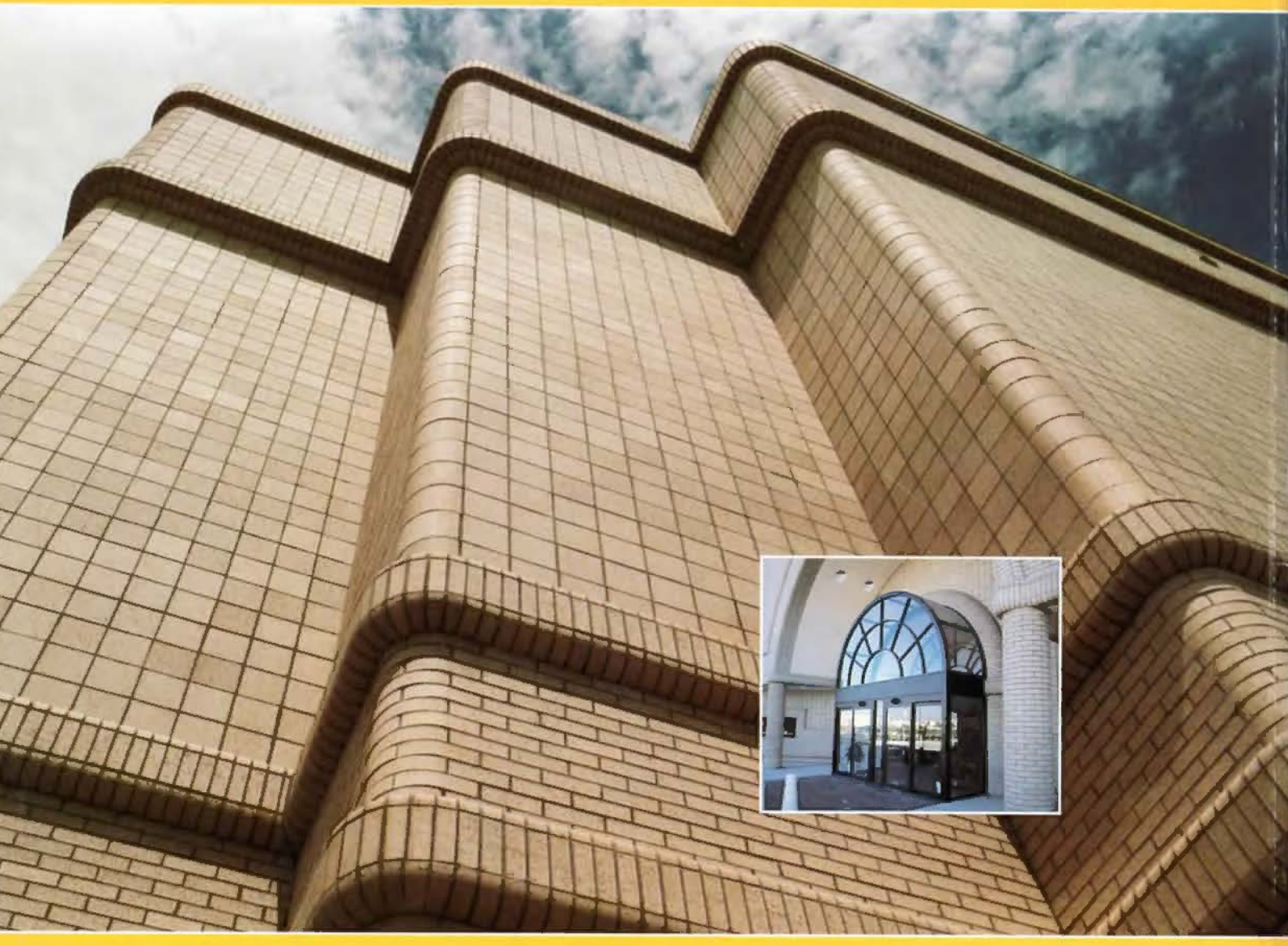
Arizona
Tucson (602) 790-1742

California
Corporate (818) 443-1243
El Monte (818) 442-2902
California only 1-800-282-7665

Nevada
Las Vegas (702) 458-8177

"Butler Brick since 1873."

Modular majesty.



Elgin-Butler Brick Company's new 4W Series unglazed face brick units open up dramatic design options. A full range of both machine-made and hand-made unit sizes assure complete coordination of modular designs for striking and innovative applications.

These units are standardized on four-inch increments up to 8x8 sizes. A variety of corner units and matching standard-size brick are also available. A mix of modular sizes (as shown above) can bring a whole new look to the classic brick structure.

Let your imagination roam. Anticipate. Create. Fascinate. With new 4W Series modular face brick from Elgin-Butler.

Brick endures as the creative medium.

Check the Yellow Pages for our nearest sales office, or phone us today for complete information.

Elgin-Butler Brick Company
Post Office Box 1947, Austin, Texas. 78767
(512) 453-7366

ELGIN-BUTLER

Over a century of family craftsmanship, pride and accomplishment.

Above photo: W. Bell and Company Building, Houston. Osborn, Vane, Sundin Architects, Inc.; Tribble and Stephens Company, General Contractor; Marlin Masonry, Inc., Masonry Contractor.

Circle 100 on Reader Inquiry Card