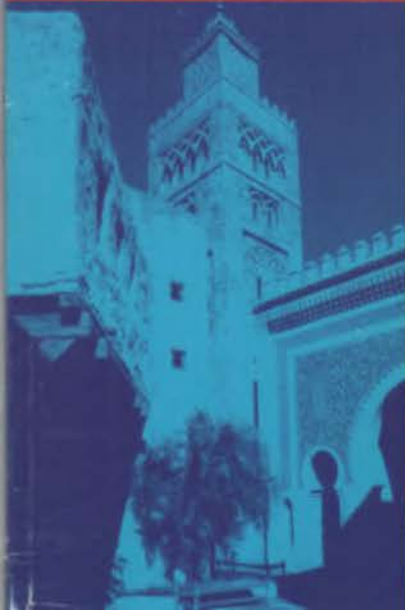


TEXAS ARCHITECT

ARCHITECTURE INTERIORS PLANNING DESIGN

SEPTEMBER · OCTOBER 1990

FOUR DOLLARS



VersaCAD On The Macintosh— A Winning Performance

VersaCAD/Macintosh Edition — Under \$2000
2D drafting ■ 3D visualization ■ CAD translators
■ HyperCard bill of materials, database, parametric
design, etc.

VersaCAD Drafter — Under \$1000
Full production drafting capabilities



*"Ease of use
makes VersaCAD
a better value
and more satisfying
overall" ~MacGuide*

*"Provides one
of the most
important qualities
in any design
and engineering
operation: versatility"
~MacWeek*

*"The standard
of comparison for
Macintosh CAD
programs... the clear
leader" ~Architecture*

*"A full featured
drafting tool that is
well suited for a broad
range of applications"
~Byte*

*"Software powerful
enough to really push
the limits of the
hardware it runs on"
~PC Week*

Circle 102 on the reader inquiry card

MicroGraphics, Inc.

2120-A West Braker Lane • Austin, Texas 78758 • 512/834-0673

Color it!



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

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



NEW! Custom Colorful Designer *Kitchen Sinks*

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

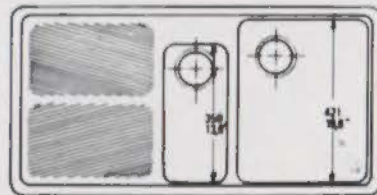
With all of these choices, there's bound to be a Corian Sink Arrangement to fit your original kitchen design specs.

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

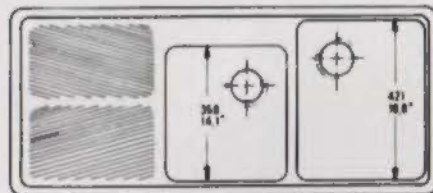
Now, Corian offers the largest selection of Kitchen Sinks available **anywhere**, plus a full line of designer bathroom sinks.

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

Corian: Custom-crafted specially to suit your kitchen project



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



Specification:

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

ARCHITECTURE FOR ENTERTAINMENT



On the cover: Entertainment media alter architecture and urban form (see story, p. 26). Robocop: Deana Newcomb, © Orion Pictures Corp.; Six Flags roller coaster: Craig Kuhner; pavilions at EPCOT Center: Gerald Moorhead



All in Fun: Entertainment Architecture 26
Houston architect Bruce Webb delves into the permanent carnival that pervades architecture at many levels today. From Disneyesque theme parks, malls, and video arcades to "infotainment" at zoos and visitors' centers, traditional public icons are giving way to the imagery and machinery of a movie-set world.

DEPARTMENTS

NEWS	8
INTERIORS	40
SURVEY	44
Editor's Note	5
Letters	7
Issue Theme	25

Also in this issue:

TSA DESIGN AWARDS CALL FOR ENTRIES	21
ANNUAL SURVEY OF TEXAS ARCHITECTS	53



2nd Annual Graphics Competition 34
We present *Texas Architect's* contest for two-dimensional work by architects and students. Twenty-four winning examples of design and illustration express the function and delight of communication, not building.

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

Master Distributor of American-Made

PCGLASSBLOCK®



8-inch End Block, Vue or Decora



6-inch Hedron Corner Units, Vue or Decora



6" by 6" Glass Paver, Delphi Pattern

New Products from the Industry Leader

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

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

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



**MASONRY & GLASS
SYSTEMS INC.**

9189-F WINKLER, HOUSTON, TX 77017
P.O. BOX 87097, HOUSTON, TX 77287-7097
PHONE: 713/944-9716
FAX: 713/944-1723

Circle 4 on the reader inquiry card

For YOUR Best... Specify
a DuPont Corian®
CERTIFIED FABRICATOR!

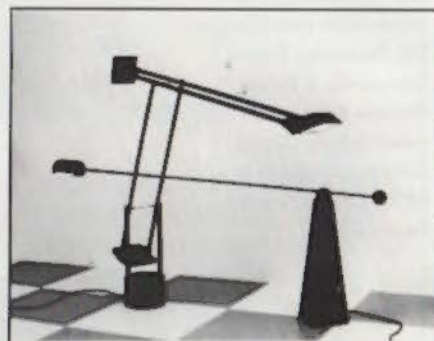


Just one of 14 Corian® Sinks. Over 400 Design Possibilities!



AUSTIN: Classic Marble 512/837-9260
DALLAS: Goodall Distributors Inc. 214/243-3474
HOUSTON: Southwest Kitchen & Bath Systems 713/682-0021

Circle 3 on the reader inquiry card



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

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

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

TIZIO™ and ORBIS™, above, in stock.

JERRI KUNZ

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

Circle 5 on the reader inquiry card

TEXAS ARCHITECT

SEPTEMBER/OCTOBER 1990 VOLUME 40 NUMBER 5

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

Joel Warren Barna
EDITOR

Ray Don Tilley
ART DIRECTOR/ASSOCIATE EDITOR

Teri Termeer Wood
ADVERTISING DIRECTOR

Kimberly J. Burns
CIRCULATION MANAGER

Lou Hartness
CONTROLLER

Rock Krzysniak, AIA
MEMBERSHIP DIRECTOR

Laura Kenny-Negri, Nils Letunic
EDITORIAL INTERNS

TSA PUBLICATIONS COMMITTEE

Willis Winters, AIA, Dallas (chairman); Natalie L. Apple, AIA, Houston; Lawrence H. Connolly, AIA, Midland; Jeffrey C. Fetzer, AIA, San Antonio; Vincent Hauser, AIA, Austin; Gilbert Hoffman, AIA, Houston; Nestor Infanzon, AIA, Dallas; Craig Kabauer, AIA, Arlington; Sue Ann Pemberton-Haugh, AIA, San Antonio; Robert Steinbocker, AIA, Austin

CONTRIBUTING EDITORS

David Dillon, Dallas; Stephen Fox, Houston; Larry Good, F.A.I.A., Dallas; Douglas Harvey, AIA, San Antonio; Gerald Moorhead, AIA, Houston; Lila Strifflon, Austin; David Woodcock, AIA, RIBA, College Station

TSA OFFICERS

Jim Dube, AIA, Amarillo, President; Bill D. Smith, F.A.I.A., Dallas, President-elect; Duncan B. Fulton, AIA, Dallas, Vice President; Randall Gidson, AIA, Fort Worth, Vice President; Logic Tobolski II, AIA, Houston, Vice President; Thomas E.M. Wbeat, AIA, San Antonio, Vice President; David McCreemith, AIA, Midland, Treasurer; Leonard Nordell, AIA, El Paso, Secretary; David Lancaster, CAE, Austin, Executive Vice President

TSA BOARD OF DIRECTORS

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

Second-class circulation postage paid at Austin and additional mailing offices. **POSTMASTER:** Send address changes to **TEXAS ARCHITECT**, 114 West Seventh, Suite 1400, Austin, Texas 78701. Phone: (512) 474-7186.

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

When Fun Gets Serious

BRUCE WEBB, AN ARCHITECT, EDUCATOR, AND WRITER from Houston, sets the theme for this issue. In just the sort of thought-provoking feature that we most enjoy presenting in *Texas Architect*, Webb explores the way that entertainment media—specifically the high-tech dramas of mayhem typified by the *Robocop* movies, and the sanitized social arrangements exemplified by Disney theme parks—have not only spawned numerous entertainment centers in Texas, but have also started to influence more and more aspects of daily life, from the shopping mall to the museum and the educational center.

It's a provocative thesis, with a number of complex ramifications for architects. If nothing else, Webb's story offers a caution to the design community, which lives on selling the ability to project and eventually to build images from the collective American psyche. That psyche, it seems, is offering fewer and fewer options to designers: not only, as Webb writes, are all malls becoming a single space "that just hasn't been connected up yet"; other social institutions have fallen under the same spell, offering architectural spaces where "it's always you against the microchip." Entertainment, Webb shows, is serious business.

Also in this issue, we present the winners of the second *Texas Architect* Graphics Competition, which was judged this year by Derek Bacchus, art director of *Progressive Architecture*; John Blood, an architect and illustrator from New Haven, Conn., and Jorge Ballina Garza, dean of the school of architecture at the Universidad Iberoamericana in Mexico City. This year, 24 winners were chosen, showing some of the best renderings, sketches, and business and publication graphics from practitioners and students around the state.

In our Interiors section we present projects by Houston architects William F. Stern & Associates; by The Oglesby Group, Inc., of Dallas; and by STUDIO Texas of Austin.

Our Survey section features notes on travel in Tunisia by *TA* contributing editor Gerald Moorhead; a new residence in Dallas designed by Steven Holl (Max Levy, Architect, of Dallas is consulting architect); and a profile of the prizewinning Cunningham Architects, which is making the transition from young to established firm. Our On Paper department showcases reflections on architecture and Texas folklore by David Farrell of Dallas's Good, Fulton & Farrell Architects.

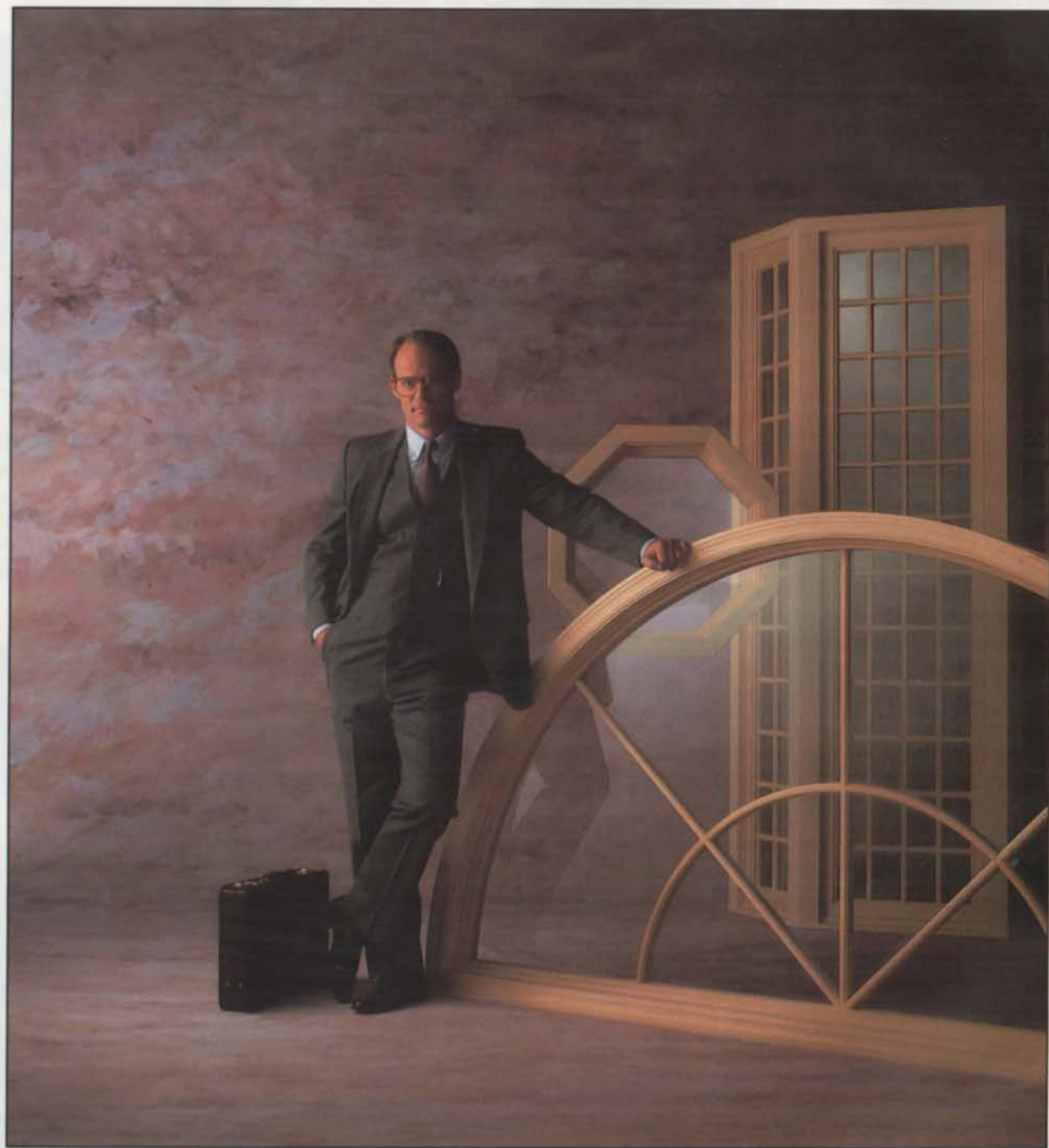
FINALLY, A CORRECTIVE UPDATE, if not a retraction, is in order for a story we ran in our May/June issue of this year, reporting the plan by George Mitchell's Woodlands Corporation to buy the Bank of the Southwest site in downtown Houston and to build a skyscraper designed by Chicago architect Helmut Jahn. It would have been the first skyscraper begun in downtown Houston in half a decade, a symbol of the city's economic resurgence. It turns out, however, that Mitchell has not bought the property. In fact, the Resolution Trust Corporation decided to auction the site after Mitchell announced his interest; just before the auction, when it became clear that no other bids were going to be made, Mitchell's company withdrew its offer. Roger L. Galatas, president of the Woodlands Corporation, blamed a deterioration in the national real estate market for hurting the company's efforts to secure financing. "Even though Houston's economy continues to recover at a healthy rate, recent real estate downturns in other parts of the country have had a negative impact," Galatas said in a subsequent press release.

And although Houston newspapers are now reporting a "suburban building boom," with planned construction of five office buildings on the city's outskirts, the Southwest Tower site downtown remains a symbolic threshold for the city's recovery, one yet to be crossed.

Lone Star Plaza in downtown Dallas, a project of Metropolitan Structures mentioned in the same story, is still proceeding as announced.

Joel Warren Barna

"THE KEY TO ANY
GOOD PROJECT IS THIS:
DIVERSIFY."



And what a better way to diversify than with the beautiful shapes and sizes of Marvin windows. They not only hold your attention, they provide lasting beauty and value, because each one is painstakingly crafted by hand and built to fit exactly the way it should. For a free catalog, write Marvin Windows, Warroad, MN 56763; or call **1-800-346-5128**. Or see your local Marvin Windows dealer as listed on the opposite page.

MARVIN WINDOWS ARE MADE TO ORDER.

Circle 6 on the reader inquiry card



**AUSTIN****Marvin Windows Planning Center**

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

CORPUS CHRISTI**The Fisher Home Design Center**

800/669-0914

DALLAS**Marvin Windows Planning Center**

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

FORT WORTH**Marvin Windows Planning Center**

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

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

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

KERRVILLE AREA**The Fisher Home Design Center**

800/669-0914
Attn: Paul Holland

LONGVIEW**Marvin Windows Planning Center**

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

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

800/669-0914
Attn: Bob Garcia

SAN ANTONIO**The Fisher Home Design Center**

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

On Kahn's Search for "Realness"

I WAS PLEASED TO READ the essay on Louis Kahn by Milosav Cekic in the May/June issue. Though I am a temporarily displaced Texas architect, I've continued my subscription, and I hope to see other such thoughtful articles in future issues.

The essay was a timely reminder of the humanness of Kahn's work and of his ability to see and act beyond the veil of style and aesthetics and to trust the "unmeasurable" as the true beginning. Perhaps Cekic is correct when he observes that Kahn's influence is fading or is naively ignored. As architects we do depend solely on built work, the "measurable," to reflect the tremendous search for a poetry of "realness," of expression and accommodation under often apathetic conditions. Kahn reminds us what is possible. It is up to us; we must simply work harder.

*Anthony Grand
San Rafael, Calif.*

A Well-Written Boom Story

I THOROUGHLY ENJOYED "A Well-Healed Building Boom" in the May/June 1990 issue. It is a good condensation of all the activity in the Medical Center between 1985 and 1990.

I look forward to receiving *Texas Architect* every two months and thoroughly enjoy the articles you provide.

*Leo F. Corrigan, Jr.
Dallas*

Corrections

THE PINECOTE PAVILION, designed by Fay Jones & Maurice Jennings/Architects and mentioned in the March/April Survey section, is located in Mississippi, not Michigan.

IN "A WELL-HEALED BUILDING BOOM" (*TA* May/June 1990), credits for the Dunn Patient Tower at Methodist Hospital were incorrect. Morris*Architects provided architectural and interior architectural services. Janita Lo & Associates handled interior finishes and furnishings.

IN THE JULY/AUGUST Interiors section, the Austin office of The White Budd Van Ness Partnership should have been listed as the firm responsible for the Brown-Heatly State Office Building in Austin.



Louis I. Kahn (Rizzoli, 1986)

Are You At Risk?

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



**Assurance
Services, Inc.**

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



Circle 7 on the reader inquiry card

DALLAS/HOUSTON

Suburban office buildings planned

SUBURBAN OFFICE CONSTRUCTION in Texas' largest cities is poised for a burst of activity, real estate analysts say.

In the Houston area, four new major suburban office buildings are planned, according to researchers at the Houston office of Cushman & Wakefield. A new tower is planned by Prudential Insurance on Westheimer at Beltway 8; Landmark Graphics Corp. has purchased land for a headquarters on Eldridge Road, between Memorial Drive and Katy Freeway; BMC Software, Inc., plans a high-rise office building on Sugar Creek Center Boulevard; and Friendswood Development is planning an 18-story, 400,000-square-foot office building in the Greenspoint complex on Interstate 45.

In the Dallas area, as many as 20 building deals are being put together, analysts say. Frederick Reynolds, a market-research coordinator with Cushman & Wakefield's Dallas office says that, in addition to the Lone Star Tower planned for downtown Dallas by Metropolitan Structures, there are 19 buildings, representing nearly 10 million square feet of office space, proposed for the Dallas/Fort Worth area.

"The companies proposing these projects are waiting either for lead tenants or financing," Reynolds says.

According to Reynolds, among the projects most likely to start soon are a new tower for The Crescent complex, to be developed by Rosewood Properties; and a second tower for First Interstate Plaza (formerly called Fountain Place, Allied Bank Plaza, Interfirst Plaza, etc.), which was recently purchased by Chubb Realty.

So far in 1990, Reynolds says, the Dallas central business district "has experienced a negative absorption" of over 600,000 square



Among an estimated 20 projects in early stages of negotiation in Dallas is the companion to First Interstate Tower (formerly Allied Bank Tower; designed by I.M. Pei and Partners) at Fountain Place. Chubb Realty recently purchased the property.

feet of office space; during the same period, the city's suburban area absorbed over a million square feet, growth that Reynolds attributes to relocations by Exxon, GTE, and other companies to Las Colinas and other Dallas suburbs. Despite the trend, "downtown Dallas is going to come back," Reynolds adds. Over half of the proposed 10 million square feet of space would be in the central business district, research shows; of the remaining proposed office space, two million square feet would be built along the North Central Expressway, while a million square feet would be built along Turtle Creek, and a half-million square feet would center on the LBJ Freeway in North Dallas.

Statistics for Houston in the first quarter of 1990 showed unexpected weakness in the downtown and Galleria/West Loop areas, Cushman & Wakefield official James Peters announced in July. Peters predicts that September figures will show a leasing rebound in these areas. *Joel Warren Barna*

Return to boomtown? 8

DALLAS/HOUSTON Dozens of major projects are waiting in the wings in these cities, while downtown areas face a temporary slump.

The Grand Projects of Paris 8

HOUSTON On display are 11 built or planned monumental works in Paris.

Soviet focus at the convention 9

DALLAS An exhibition at the TSA Annual Meeting tracks Soviet architecture since 1917.

Architecture Week 1990 9

AUSTIN Keeping alive a fledgling public-outreach program, arts and architecture groups are organizing a week-long series of events.

Of Note 9

Colors of the Economic Summit 10

HOUSTON Broadcast around the world, eight light spikes gave the Summit a focal image.

Calendar 10

Ties that bind: Growth, mobility 12

DALLAS A recent conference uncovered strong positions on accommodating cities' progress.

Oak Cliff: 7th largest Texas city? 16

DALLAS A disgruntled city-within-a-city takes a long hard look at going it alone.

American settles in at Alliance 17

FORT WORTH A massive cantilever will bring a contingent of maintenance workers and seven planes under one roof.



French president François Mitterrand (above) opened the exhibition, with Kenneth Lay, chairman of the UH Board of Regents, and George Magner, Acting UH President; The Orsay Museum (right)

HOUSTON

UH surveys new Paris projects

WITH THE ECONOMIC SUMMIT in July came the first U.S. mounting of "Architectures capitales a Paris," a major exhibition chronicling the development of 11 monumental public projects in Paris. On display through Sept. 16 at the University of Houston College of Architecture, the display includes the Orsay and Louvre museum projects, the Arab World Institute, the Grande Arche of La Défense, the Ministry of Finance, the Bastille Opera, and La Villette. Also in the exhibition are planned projects for an international conference center in the shadow of the Eiffel Tower, the National Natural History Museum, and a new library and public square for Paris.

During the Summit, French President François Mitterrand visited the university and was awarded a Doctorate of Humanities



and a position on the UH faculty as Distinguished Professor of Architecture. Mitterrand toured the exhibition, offering personal commentary on each project including praise for the elegance and imagination of the Louvre and Arab World Institute, while criticizing the Ministry of Finance and the Opera's conflicting elevational themes.

One supporting display features photographs by Richard Payne of historical monuments in Paris. *Ray Don Tilley*

TSA to mount Soviet exhibition

AS PART OF AN EXCHANGE agreement between the Texas Society of Architects and the Union of Soviet Architects, a display of Soviet architecture since the Russian Revolution will be hung in the TSA Annual Meeting products exhibition hall in the Dallas Convention Center, Oct. 25-27.

The renderings and photographs that make up the exhibition will be divided into three periods: 1917-30, 1930-60, and 1960-90. An estimated 50 illustrations are included. Several interpretations are suggested by small-scale reproductions of the works. One is that design in the Lenin and Stalin eras offered a towering, massive imagery, sometimes aggressive to a fault as in unbuilt designs for a Monument to Soviet Power and the Palace of the Soviets.

In conjunction with the exhibition, Yuri Platonov, Hon. FAIA, first secretary of the Soviet architects' union, will speak to convention-center visitors. Also speaking during the convention will be architect Mark Mack of San Francisco and Wayne Burkan of Alternative Visions, Inc. TSA Design Awards jurors Frank Israel and Barton Myers of Los Angeles and John M.Y. Lee of New York will comment on Texas architecture at an announcement reception. *RDT*



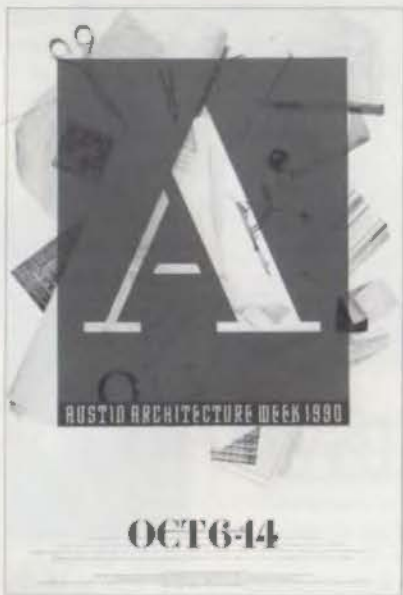
Among the Soviet works at the TSA Annual Meeting will be "Industrial Enterprise" (top), an architectural fantasy from 1930, and a 1924 competition design (above) for a joint-stock company building in Moscow.

Week of architecture scheduled

FOR THE SECOND YEAR IN A ROW, local architecture, history, interior-design, and arts groups have banded together to present a week of events, lectures, and exhibitions on architecture. Scheduled Oct. 6-14, "Austin Architecture Week 1990" is intended to enhance public awareness of the city's architecture and urban design. By combining forces for a concentrated series of related events, organizers hope to achieve greater outreach than would be possible for any of the individual events on their own.

The week brings together public-participation activities such as a citywide amateur architectural photography competition, the AIA Home Tour, the city Design Commission's annual awards, tours of architectural artists' studios, a walking tour of historical churches near the Capitol, an IBD architectural treasure hunt, lectures and workshops on architecture and landscape architecture, and even an opportunity for Girl Scouts to earn architecture badges. *Texas Architect* will mount an exhibition of winners of the 1st and 2nd Annual Graphics Competitions at the Melane Gallery in UT Austin's Goldsmith Hall.

Sponsoring organizations include Laguna Gloria Art Museum, the Austin chapters of the AIA and the American Society of Landscape Architects, the city's Design and



Historic Landmark commissions, the Austin History Center, the Austin History Association, the Austin Convention and Visitors Bureau, Austin Women in Architecture, *Texas Architect*, Central Texas Chapter of the Institute of Business Designers, the Texas Chapter of the Society of Architectural Historians, the Texas Association for Interior Design, and UT Austin's Center for the Study of American Architecture, and several private sponsors and contributors. *RDT*

OF NOTE

Founders Park regroups for charette

The developer consortium Founders Park Venture rescheduled its planned late-July charette to discuss redeveloping a 600-acre tract of Houston that includes the Fourth Ward and Allen Parkway Village (see "News," *TA* May/June 1990). Following Andres Duany and Elizabeth Plater-Zyberk's withdrawal from the project in early July, developers named environmental designers Carr, Lynch, Hack and Sandell of Cambridge, Mass., and Houston-based Sikes Jennings Kelly & Brewer as joint lead architects and planners. The charette was held Aug. 18-21.

The See-Through Years

"The See-Through Years," a symposium on the lessons of the 1980s, co-sponsored by TSA and the Rice Design Alliance, will be held Jan. 17 in the Museum of Fine Arts' Brown Auditorium in Houston.

Fort Worth voters halt master plan

In a July 10 bond election, Fort Worth voters rejected a \$20-million funding package for renovations to the Will Rogers Auditorium, which would have been the first phase of work called for by the Cultural District Master Plan (see "News," *TA* May/June 1990).

Private prisons remedy deficiencies

The Texas Board of Criminal Justice has backed down from its previous criticism of Texas' privately run prisons (see "At first so full of promise," *TA* July/Aug 1990). A subcommittee of the board ordered a study on expansion of the state's schools program for convicts to private prisons, saying deficiencies in other areas at the prisons have been corrected.

Simpsons tribute gets 'Golden Bucket'

The top award in this year's Houston Chapter/AIA Steelcase Sandcastle Building Competition on Galveston's East Beach went to EDI Architecture/Planning for its



recasting in sand of Mount Rushmore, featuring "The Simpsons" instead of U.S. presidents.

Malcolm Quantrill honored

Malcolm Quantrill, distinguished professor of architecture at Texas A&M, is one of four recipients of the Association of Collegiate Schools of Architecture Distinguished Professor Award for 1990. He was recognized for his high standards of scholarship, and for his expertise in Scandinavian architecture.

Right:
Summit
spikes

Below:
roadway
banners



Paul Hansen

HOUSTON

World Colors

MORE THAN JUST A VIVID BACKDROP for hundreds of newscasts during the 1990

World Economic Summit in Houston, July 9-11, a group of eight 25-foot-tall "light spikes" on the lawn in front of the George R. Brown Convention Center symbolized a gathering from distant points for the single purpose of economic cooperation. Jay Baker, director of architecture for Llewellyn-Davies Sahni, Inc., Houston, conceived

the spike design, a four-foot-square truss frame wrapped in fabric adaptations of the

flags of the eight participating entities. All the spikes converged on a common point in the sky that symbolized Houston. The spikes were also spaced from a corresponding point on the ground according to the relative distance of each country from the Summit site. "It was a design that had to satisfy protocol with a capital P," says Baker.

Frank Douglas of the Douglas Harding Group co-chaired the city's Visual Committee and coordinated the spike effort, as well as the design and placement of banners along major roadways used for the Summit.

While the international event may have passed, the spikes remain and, says Baker, they will be permanently installed elsewhere in the city if a buyer can be found. **RDT**



CALENDAR

Campus Continuity: Preservation

Symposium for preserving educational buildings; Texas Tech (806/742-3136), Nov. 15-16

The Door Show

The Texas Fine Arts Association's annual exhibition and benefit auction will be held in Austin later this fall.

"Doors" by architects and artists will be displayed. For information, call 512/453-5312.

Design Dialogues: Mobile Competition

A discussion of Houston architects' submissions to the Mobile County Design Competition for a courthouse and office building; Houston Chapter/AIA (713/622-2081), Sept. 13

RDA Gala honors George Mitchell

The Rice Design Alliance will hold its 1990 Gala at NCNB Center. Honored will be George Mitchell, developer of The Woodlands. RDA (713/524-6297), Nov. 3

Cubit: Emerging patterns in city and suburb

The international Cubit Symposium will be held at The Woodlands. Speakers: William H. Whyte, Steven Holl, Richard Sennett, Joseph Rykwert, Peter Calthorpe. Texas A&M (409/845-7878), Oct. 25-26

Wonderworks: Monumental projects

The Rice Design Alliance's fall lecture series, "Wonderworks," will focus on the Cathedral of St. John the Divine in New York, the Disney theme parks, the Tennessee Valley Authority, and colossal roadside architecture. RDA (713/524-6297), Sept. 26, Oct. 3, 10, 17, 24

"News," continued on page 12



George Mitchell

KOHLER

Texas Distributors & Showrooms

ARLINGTON

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

AUSTIN

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

Milstead Supply Co.

512/928-1110
8210 Springdale Rd., 78724

BEAUMONT

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

Warehouse

409/835-1447
1000 Bowie, 77701-2799

CARROLLTON

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

DALLAS

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

DENTON

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

FORT WORTH

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

GALVESTON

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

HUNTSVILLE

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

JASPER

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

LONGVIEW

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

LUFKIN

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

MESQUITE

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

PALESTINE

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

PORT ARTHUR

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

SAN ANTONIO

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

TYLER

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



"Opportunity," an assemblage for TFAA by Pam Nelson



Clear Advantage

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

THE BOLD LOOK
OF **KOHLER**®

© 1989 by Kohler Co.

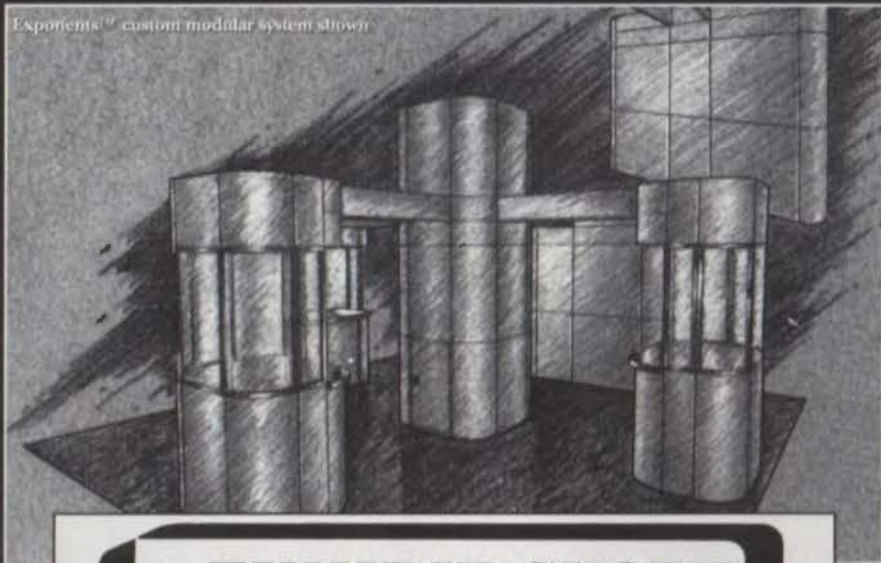
Circle 11 on the reader inquiry card

Sales
Rentals
Graphics

Modular Presentations

The Exhibit Store, the one-stop source for trade show exhibits, offers the Southwest's largest variety of lightweight, modular displays, accessories and graphics. Come see all your options for trade show, lobby and presentation displays in one of our convenient showrooms.

Exponents' custom modular system shown



The **EXHIBIT STORE**

TRADE SHOW EXHIBITS AND DISPLAYS

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

Circle 12 on the reader inquiry card

DALLAS

Conference links growth, mobility

SPIRITED DEBATE highlighted a recent Dallas conference, "Linking Growth and Mobility: Opportunities for Real Estate/Transit Joint Development," held in July at Union Station, which is scheduled to become the connecting point between city bus lines, the Dallas Area Rapid Transit (DART) rail connector to Fort Worth, and the Texas High-Speed Rail Commission's planned inter-city line to Houston.

Conference sponsors were DART, the federal Urban Mass Transit Administration (UMTA), and the National Council for Urban Economic Development (NCUED).

The underlying message of the conference, from both DART and UMTA, was that direction and coordination of transportation-related joint development should remain at the local level. Presenting UMTA's position was Roland Mross, who spoke of his agency's interest in achieving more balance between mass transit and highways, which have traditionally received the lion's share of federal funding. Walter Kulyk of UMTA described the financial assistance for transit-based joint-development projects, including leveraging of federal funds by up to 50 percent to minimize local financing costs, and using federal funds for up to 80 percent of the planning and research costs.

DART's executive director, Richard Anderson, said his agency's goals include improving mobility, encouraging economic development, and enhancing Dallas's quality of life. To accomplish these goals, he said, investment in rail transit has to be coupled with economic development, revitalization, and planning to improve quality of life.

The public-private partnership, Anderson said, provides the key to DART's goals; he emphasized community involvement, particularly in economically depressed areas.

Among developers taking part in the program were John Field Scovell of Woodbine Development and James Reid of the Southern Dallas Development Corporation. The developers urged that the private sector not be looked to solely to defray the cost of a rail system. They cited the need for greater governmental flexibility, and pointed out that the economic and political climate can change during the time between initial expression of interest and actual development. When changes are brought on by external factors, the developers argued, UMTA often reacts unfavorably; a new budget plan that can deal with these unpredictable changes is needed. Another problem cited by developers involves confidentiality of information: governments need to operate openly, while companies often need to keep information about plans private.

James R. Bryant, from San Diego's transit authority, presented examples of suc-

"News," continued on page 14

Follow Your Instincts.

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

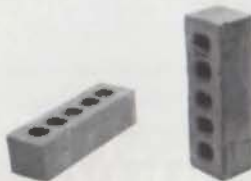
Have you ever asked yourself "why?" Why masonry? Perhaps it was instinctive. Because masonry is resilient. Sturdy. Tough. You just knew, right from the beginning, that you could create anything with masonry. Any shape. Any size. A fort. Tall buildings. The most elaborate castles.

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

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



And you will be proud...



and want to build another one.



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

Circle 13 on the reader inquiry card

"News," continued from page 12

successful joint-development projects ranging from day-care facilities and housing built on left-over land around a bus terminal, to an office building housing the transit and social-service agencies, and a 750,000-square-foot office-and-retail project downtown.

Other speakers emphasized a number of factors required to make joint-development projects work, including a shift in emphasis from "value capture" to "value sharing," striking a balance between risks and benefits

to all parties, and early public endorsement of joint developments to foster stability.

The greatest emphasis was on setting community goals and encouraging public involvement on topics from rail alignment to allocation of benefits, and of using projects as catalysts for community economic and social development. **Sbafik I. Rifaat**

Architect Sbafik Rifaat teaches urban design at the University of Houston.

"News," continued on page 16



On Time On Budget Right the First Time And at Competitive Prices



For 50 years, contractor members of the Southeast Texas Chapter of the National Electrical Contractors Association (NECA) have completed commercial and industrial projects from Beaumont, Houston, Corpus Christi and Galveston to Austin and Waco in an ON TIME, ON BUDGET and RIGHT THE FIRST TIME fashion.

We are prepared to continue this quality service into the future.

Quality workmanship begins with qualified workmen – workmen who learn and work in our Apprenticeship and Training Programs. During the past 10 years, our programs have graduated 1,935 qualified electricians. No other group can equal this number. We now have in place recruiting programs, as well as basic training courses, to assure us that we will have an adequate number of apprentices and journeymen well into the year 2000 and beyond.

Member contractors stay abreast of the latest technical changes and are continually retraining their journeymen to keep up with the times. NECA provides the member contractors a complete Safety Program, including OSHA compliance and HazCom programs, and management courses to make them the best in the business.

This all adds up to a Quality Connection. Call for the names of electrical contractors in your area whom you can depend on to deliver ON TIME, ON BUDGET, RIGHT THE FIRST TIME electrical installations at competitive prices.

ASK ABOUT OUR DRUG FREE WORKFORCE

Southeast Texas Chapter, NECA
P.O. Box 37366, Houston, Texas 77237
1-800/392-3596 713/669-0094

Circle 14 on the reader inquiry card

WOOD-MODE.

Fine Custom Cabinetry

Texas Distributors

Abilene

Mile Jackson Kitchens
PO Box 5193, 79605 915/898-0812

Austin

Kitchens of Austin
2712 Bee Caves Rd., Suite 122 78746
512/527-6958

Beaumont

Custom Kitchens
2912 Eastex Freeway, 77703 409/899-5050

Corpus Christi

Cabinet Alternatives
4341 S Alameda, 78412 512/991-2210

Dallas

Cabinetmasters, Inc.
5400 E. Mockingbird, 75206 214/821-6200

Kitchen Designs, Inc.

14227 Inwood Rd, 75234 214/385-1334

Fort Worth

Kitchen Planners
3300 Airport Freeway, 76111 817/831-4483

Friendswood

Leonard Stump's Kitchens
514 N. Friendswood Drive, 77546 713/482-3445

Harlingen

Peacock Custom Kitchens
801 East Grimes, 78551 512/423-6733

Houston

Cabinets and Designs, Inc.
3637 W. Alabama, Ste. 380, 77027 713/627-8970

Cabinet Studio

9711 Katy Freeway, 77024 713/461-6424

Fleckway Houseworks

612 West Bough Lane, 77024 713/461-3595

Kirk Craig Company

2431 Sunset, 77005 713/523-8086

Kitchen & Bath Concepts

2627 Westheimer, 77098 713/528-5575

Village Kitchens and Baths

2952 Chimney Rock, 77056 713/266-7366

Longview

Custom Kitchens
703-AE, Mesquite, 75601 214/758-7672

Lufkin

Creative Kitchens
507 S Timberland, 75901 409/639-2535

McAllen

Design Alternative
706 N. McColl, Spring Glen Center, 78501
512/630-0202

Perryton

Kitchens by Pride
718 South Main, 79070 806/435-4662

San Angelo

S & P Kitchen Interiors
3402 Arden Road, 76901 915/944-0740

San Antonio

The Home Design Center
6340 Camp Bullis Rd., 78257 512/698-0914

Cabinetry Designs

16209 San Pedro, 78232 512/494-4122

Texasarkana

Edwards Plan Service
515 Main Street, 75501 214/793-5584

The Woodlands

Unique Kitchens and Baths
548 Sawdust Road, 77380 713/363-3047



Wood-Mode[®]
FINE CUSTOM CABINETS

The look. The feel. The quality.
Wood-Mode creates kitchens built to order in a wide range of contemporary and traditional styles, hand-rubbed finishes, and innovative special storage cabinets . . . all with a five year limited warranty. Wood-Mode. A heritage of fine craftsmanship spanning nearly fifty years.

For a free copy of our catalog, visit a convenient Wood-Mode showroom. If there is no dealer in your area please contact one of the factory representatives listed on the facing page.

CENTRAL & SOUTH TEXAS
D.B. Steffan Associates
P.O. Box 219202
Houston, Texas 77218
713/497-8887

NORTH & WEST TEXAS
Herman-Johns & Associates
One Summit Avenue, #1010
Fort Worth, Texas 76102
817/332-3593

How most insurance programs measure claims processing time

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

How the TSA Insurance Program does



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

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

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

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

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

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



Circle 16 on the reader inquiry card

DALLAS

Oak Cliff weighs secession

CITIZENS OF OAK CLIFF, complaining that their taxes are not being repaid by equitable services from the City of Dallas and struggling to protect their area's historic fabric, are exploring the possibility of secession.

Oak Cliff, the southwest portion of Dallas, has a population of nearly 330,000 people. The loss of Oak Cliff would be devastating to Dallas, reducing the city's population and land area—and its tax base—by 40 percent, and cutting off most of its undeveloped land. Dallas would drop to third-largest city in Texas, while Oak Cliff would become the seventh-largest.

Dallas City Council member Charles Tandy and the Oak Cliff Chamber of Commerce are championing the secession movement. Chamber committees are examining how Oak Cliff currently fares in its receipt of city services, reviewing the tax base in the community and the amount of bonded debt for which a separate Oak Cliff would be responsible, and studying the new city's boundaries and its possible organizational structure. If the committee reports, due out in October, prove that Oak Cliff is not receiving its fair proportion of city services, work for disannexation will proceed.

A law allowing disannexation would have to pass the state legislature to permit further action. State Representative Steve Wolens of Dallas says he intends to introduce such a bill during the 1991 Legislative Session. Second, because the City of Dallas's charter does not allow for disannexation, a charter election would be required; by law it could not occur before August 1991.

Those who advocate creating a new City of Oak Cliff say it would foster direct local government, focusing tax spending in Oak Cliff. In addition, they say, it would allow effective marketing, the opportunity to plan for the built environment, and alignment with the southwestern Dallas County region—important for the future, considering that Oak Cliff would become the closest major city to the planned federal Superconducting Supercollider project.

One major difference in the philosophies of Dallas and Oak Cliff has been in the area of city planning. While Dallas's planning effort during the 1970s and 1980s has favored growth and development, this predilection is not shared by Oak Cliff officials, who have tried to protect the area's established residential neighborhoods, with their mix of historic and new neighborhoods and Dallas's only integrated community.

Disannexation from Dallas and the creation of a new city would allow Oak Cliff greater control of its own destiny. It will be interesting to see the effect this would have on the built environment. *Marcel Quimby*

Architect Marcel Quimby lives in Oak Cliff.

FORT WORTH

American's new Alliance anchor

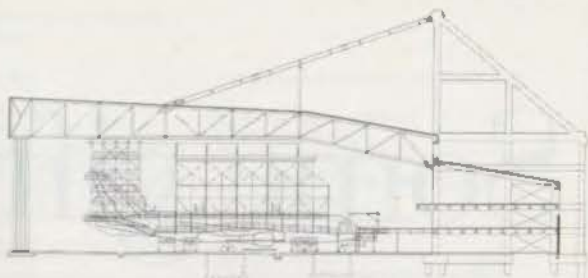
THE MAINTENANCE of commercial aircraft requires, above all else, plenty of space. The American Airlines AFW Maintenance Base Hangar Facility at Alliance Airport in Fort Worth will meet this requirement with a seven-bay, 1,275-foot-long, 280-foot-deep cantilevered structure, among the largest of its kind in the world. Designed by L.A. Fuess Partners Inc., the facility will be completed in January 1992. Corgan Associates Architects was the architectural consultant for the project.

The hangar roof will be suspended by steel cables that intersect with steel box trusses two-thirds of the way from six 160-foot-tall reinforced concrete towers anchored by 60-foot-deep post-tensioned concrete shafts. In addition, each of the towers carries almost 250 tons of cranes and hanging docks. The hangar is designed to provide Federal Aviation Administration "heavy C" checks, the second most thorough grade of maintenance check, which involve the virtual disassembly of an aircraft. The FAA requires heavy C checks after every 5,000 flight hours.

American Airlines' current heavy C hangar is located in Tulsa and relies mainly on floor docks. Roof-suspended docks will al-

low easier access to all parts of the aircraft at the Alliance building.

Inside one of the bays, an aircraft will be completely surrounded by hanging platforms on eight different levels, allowing crews of 55 mechanics access to the entire plane. Working in two shifts seven days a week, the mechanics will remove parts from the aircraft and transfer them to shops on the maintenance base. The process takes 10 to 14 days, precious time for passenger jets.



Section through hangar

When the Alliance hangar is completed, it will add to the 525-craft annual capacity available in Tulsa, easily meeting American's plans to expand its fleet of over 500 aircraft to 756 by 1993.

Laura Kenny-Negri

Plaza & Corso

PAVEX
CONCRETE PAVERS

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

Circle 17 on the reader inquiry card

TEXAS ARCHITECT 9-10 90 17

Bio
FIRESHIELD

**Firestops Smoke-seals
Firespraying**

**THE SOLUTION
FOR PASSIVE
FIRE PROTECTION
PROBLEMS**



14425 TORREY CHASE BLVD.
SUITE 350
HOUSTON, TX 77014

713/583-7294

800/777-8393

Circle 18 on the reader inquiry card

Some gifts don't last.



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



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



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

Some do.

Fashions come and go.

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

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



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

To Subscribe

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

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

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

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

Primary business/industry (check only one):

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

Please specify:

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

Recipient

Title/Position

Firm/School

Type of Firm

Mail Address

City/State/Zip

Your Name

Your Billing Address

THIS CARD EXPIRES NOVEMBER 30, 1990. TEXAS ARCHITECT SEPTEMBER/OCTOBER 1990 ISSUE

To Enter Design Awards

Complete one form per entry. Incomplete forms or incorrect information may result in disqualification.

Write your firm's name on the outside of an envelope. Place the completed entry form(s) inside the envelope along with a check in the amount of \$85 for each project entered.

Tape the envelope to the outside of the carousel of slides entered and send the entire package together to: Dallas Chapter/AIA, 2811 McKinney Avenue, Suite 20, Lock Box 104, Dallas, Texas 75204. For information call Lucretia Crenwelge at 512/478-7386.

36th Annual TSA Design Awards Entry Form

Please provide the information requested on both sides of this form and read carefully the rules printed on page 22 before preparing your entries.

Project Credits

Entrant's Name

Title/Position

Firm Name(s)

Mail Address

City/State/Zip

Telephone

TBAE Registration Number

Owner (set project completion)

Architect (list firm name, key team members)

Consultants (discipline, structural, MEP, etc.)

General Contractor

Photographer

To Receive Free Product Information

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

FREE PRODUCT INFORMATION *Reader Inquiry Service*

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

Name

Firm/Company

Address

City/State/Zip

Position

Telephone

Please check the appropriate boxes below:

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

Do you write or approve product specifications? Yes No

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

Information Needed for:

- Current Project New Building
- Future Project Remodeling

Please circle your reader inquiry number(s):

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

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

THIS CARD EXPIRES NOVEMBER 30, 1990. TEXAS ARCHITECT SEPTEMBER/OCTOBER 1990 ISSUE

TEXAS ARCHITECT



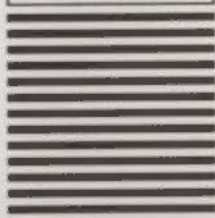
BUSINESS REPLY MAIL
 FIRST CLASS PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

TEXAS ARCHITECT

114 WEST SEVENTH, SUITE 1400
 AUSTIN, TEXAS 78701

**NO POSTAGE
 NECESSARY
 IF MAILED
 IN THE
 UNITED STATES**



Don't Lose Direction

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

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

Send in your cards today.



Project Information

Project Name

 Project Location

 Bldg. size in sq. ft.
 Yr. completed

Category General Design Interior Architecture
 (choose one)

Project type (check one)

<input type="checkbox"/> Corporate Office Building	<input type="checkbox"/> College Facility
<input type="checkbox"/> Bank	<input type="checkbox"/> School (primary or secondary)
<input type="checkbox"/> Retail Building	<input type="checkbox"/> Residences and Apartments (multifamily)
<input type="checkbox"/> Hotel and/or Restaurant	<input type="checkbox"/> Housing (single-family)
<input type="checkbox"/> Public/Civic Building	<input type="checkbox"/> Urban Design
<input type="checkbox"/> Industrial Building	<input type="checkbox"/> Other (specify below)
<input type="checkbox"/> Medical Building	<input type="checkbox"/> <input type="text"/>
<input type="checkbox"/> Religious Building	
<input type="checkbox"/> Restoration/Adaptive Use	

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

Signature
 Date

Fee \$55 entry fee per project enclosed

Check Number

This is entry # of total entries.



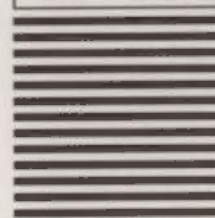
BUSINESS REPLY MAIL
 FIRST CLASS PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

TEXAS ARCHITECT

114 WEST SEVENTH, SUITE 1400
 AUSTIN, TEXAS 78701

**NO POSTAGE
 NECESSARY
 IF MAILED
 IN THE
 UNITED STATES**



For 35 years,
TSA Design Awards
winners
have started here:
Enter and win.



Frank Israel

Franklin D. Israel
Design Associates

Beverly Hills, Calif.



John M.Y. Lee

Edward Larrabee
Barnes/John M.Y.
Lee Architects

New York, N.Y.



Barton Myers

Barton Myers
Associates

Los Angeles, Calif.



36th Annual
Call for Entries

Competition Rules

CELEBRATING its 36th year, TSA's Design Awards Program seeks to recognize outstanding architectural projects by Texas firms and to promote public interest in architectural excellence. In the past, winning projects by Texas architects have been selected from every region of the state, as well as from other countries and states. Winners have come from one-person offices and large firms and have ranged from simple one-room buildings to elaborate high-rise offices. Texas architects are invited to submit one or more entries for consideration by this year's jury. Judging will take place during the TSA Annual Meeting, Thursday, October 25, and Friday, October 26. Winners will be honored by a special announcement party following the judging October 26. Winning projects will also be publicized statewide and prominently featured in the January/February 1991 issue of *Texas Architect* magazine.

ELIGIBILITY

Any new, adaptive-use, or restoration project in General Design or Interior Architecture completed after January 1, 1985 is eligible. Individuals or firms may enter any number of projects anywhere in the world.

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

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

JUDGING

A jury composed of Frank Israel, John M.Y. Lee, and Barton Myers will pick the winners. Project authorship will remain concealed throughout the jury deliberations. Awards will be given in two categories: General Design and Interior

Architecture. The list of project types on the entry form is only an aid to the jury and does not imply that a winner will be chosen from each subcategory. TSA reserves the right to disqualify entries not submitted in accordance with these rules.

DEADLINE

The fee, entry form, text, and slide submission must arrive at the office of the Dallas Chapter/AIA (Address: 2811 McKinney, Suite 20, Lock Box 104, Dallas 75204, 214/871-2788) in the same container and at the same time, **NO LATER THAN 5:00 P.M., THURSDAY, OCTOBER 4, 1990. LATE ENTRIES WILL NOT BE ACCEPTED.**

AWARDS

Architects of winning projects will be announced October 26 at The View in the West End Marketplace, during the TSA Annual Meeting in Dallas. Selected slides will be shown and jurors will comment on the winning entries at a party following the judging.

For publicity purposes, architects of winning projects must submit 12 copies of an 8"x10" black-and-white glossy photograph of one view of the winning project. Publicity photographs must be received at the TSA offices by Dec. 1.

TSA will retain five slides of each winning project for archival purposes. For publication, *Texas Architect* magazine will require original images—not duplicates—of each winning project. The original slides will be returned after the magazine has been printed.

RETURN OF ENTRIES

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

ENTRY PACKAGE

CHECKLIST. Each entry package must contain the following items, which must all be mailed or delivered to the Dallas/AIA office in the same container on or before the October 5 deadline:

- (1) a boxed slide carousel with slides,
- (2) one page of descriptive text,
- (3) a completed and signed entry form, in an envelope marked with the entrant's name and taped to the outside of the carousel box, and
- (4) an \$85 registration fee (per entry) in the envelope along with the entry form marked with the entrant's name and taped to the outside of the carousel box.

SLIDES. Each entry must consist of no more than 20 slides. Entrants are responsible for submitting working Kodak Carousel slide trays in which the slides are in proper order and position.

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

Following the title slide, each entry must include:

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

DESCRIPTIVE TEXT. Each entry must include written text describing the project, with the program requirements and solution, on one side of a letter-size sheet of white paper. This paper must be folded and placed inside the slide-carousel box. **DO NOT WRITE YOUR NAME OR THE FIRM NAME ON THIS TEXT SHEET.**

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

FEE. Include a registration check for \$85 for each project submitted. Place the check in an envelope with the entry form and tape it to the outside of the carousel box. Make checks or money orders payable to TSA. **NO ENTRY FEES WILL BE REFUNDED.**

MORE INFORMATION

For additional information on rules, fees, and other matters, call Lucretia Crenwelge at TSA, 512/478-7386.



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

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

Available NOW...Call



GREAT SOUTHERN SUPPLY CO.

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

Circle 23 on the reader inquiry card



GAF Building Materials Corporation

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

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

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

Circle 22 on the reader inquiry card



“Beyond Convention” Special Acknowledgement

For Event sponsorships TSA acknowledges:

- Acme Brick and Ceramic Cooling Tower** for the annual breakfast.
- Featherlite Corporation** for the annual Golf and Tennis Tournaments, and for the 1990 New Architects Convocation Reception.
- Herman Miller Inc.** for the new Student Design competition and the Saturday keynote address by Mark Mack, AIA.
- Kelly-Moore Paint Company, Inc.**, for the Texas Architects Committee Breakfast
- RTKL Associates** for primary sponsorship of the Soviet Architects Cultural Exchange

For Exhibit Hall prize donations TSA acknowledges:

- | | |
|--|------------------------------------|
| AEP-Span | Amarlite Architectural Products |
| Association Administrators & Consultants | The Atrium Door and Window Company |
| Automated Logic-UES | B&W Sales, Inc. |
| Buell Door Company | Carboline |
| CKA Enterprises, Inc. | Clark & Shuck Associates, Inc. |
| Cold Spring Granite Company | Comner & Associates |
| D.S. Woodrow & Associates, Inc. | Dean Lumber |
| Firesafe of Houston, Inc. | Firestone Building Products |
| GAF Corporation | Heatilator, Inc. |
| Joe Wallis Company, Inc. | Joyner Architectural Sales, Inc. |
| MBM Construction Specialties | |



ALL THESE BURNING ISSUES WERE ADDRESSED IN TWO LETTERS FROM THE LAB.

U and L.

We don't get letters like these every day. Nobody does. So when over 800 of our Decorative Tambours received Class I or A fire ratings from Underwriters Laboratories Inc., we thought you should know.

This means you can fill out your next tambour application with any one of our Design Group I™ laminate colors and patterns, Decorative Metals, or wood veneers. And give it a first class fire rating to boot.

If you'd like the technical story behind our success, call us. We'll still give you the same prompt service you expect from North America's number one laminate manufacturer. You'll just have to address our Decorative Tambours a little differently.

They're letter perfect now.

For complete Fire-Rated Decorative Tambours technical data, call: 1-800-433-3222
In Texas: 1-800-792-6000

WILSONART

BRAND DECORATIVE LAMINATE

Bringing new solutions to the surface™

*UNDERWRITERS LABORATORIES INC. CLASSIFIED HARDBOARD SURFACE BURNING CHARACTERISTICS: 404 flame spread: 10 (face & back); smoke developed: 75 (face) and 15 (back); Anodized aluminum flame spread: 15 (face) and 10 (back); smoke developed: 20 (face) and 15 (back); Wood veneer flame spread: 20 (face) and 10 (back); smoke developed: 40 (face) and 10 (back).

ARCHITECTURE FOR ENTERTAINMENT

IN THE LATE 20TH CENTURY, places as big and as complex as cities are being created to house amusements for everyone. At the same time, movies and microchips are becoming increasingly dominant psychological forces, and the concept of amusement itself is being transformed.



ALL IN FUN: ENTERTAINMENT ARCHITECTURE

By Bruce Webb

Late 20th-century free-enterprise democracy and the dream weavers of Hollywood and television were made for each other, just like malls and high-tech entertainment.

The movie *Robocop II* (facing page, top) was shot in Houston; it featured the city as a stand-in for a violent future Detroit.

Roller coasters and other amusement-park rides help recover the wonder of pure physical phenomena. Six Flags over Texas theme park in Arlington contains what it bills as the world's largest wooden-frame roller coaster (facing page, center).

Disney's EPCOT park in Florida (facing page, bottom row) uses surprisingly "firm" architecture to simulate permanent world's-fair national exhibits. Buildings, left to right, represent Morocco, Mexico, China, and Italy.

Photo credits:
Robocop: Deana Newcomb
© Orion Pictures Corp.
Roller coaster: Craig Kuhner
EPCOT Center:
Gerald Moorhead

OPERA FANS PEERING OUT AT DOWNTOWN HOUSTON from the window of the Wortham Theater Center's lobby during intermission one night last fall witnessed a surreally violent scene of battleground mayhem: Lit by powerful blue-white Kleig lights, overturned police cars riddled with machine-gun fire were set among jets of red and blue flames that burst from holes in the street, while, off to one side, a gun battle raged.

The crowd that had gathered behind police cordons on the usually empty downtown Houston streets was participating in a curious urban paradox: the creation of an urban fiction that had itself become a real phenomenon. Hollywood had rented Houston for the filming of *Robocop II*, a science-fiction thriller with a series of high-tech bloodletting episodes acted out in locations across the city. Adding to the puzzle, in the film Houston stands for a future Detroit (as did Dallas for the original *Robocop*).

Hollywood's marketable fantasies and the technical skills and resources for converting them into physical reality, which architecture critic Reyner Banham saw leaving their marks on Los Angeles in the 1960s, have spilled out of the studio lot into nearly every venue of American life. As a peerless workshop for building dreams, Hollywood has built the shadow culture of America and passed it along to television; together they have produced a vast consumer lust for the imagery and thrills of entertainment media.

Dream weavers and free-enterprise democracies in the 20th century were probably made for one another. The calculus of modern capitalism, ruled by economic planning and models of operational efficiency, yields results that are ultimately incomplete and unsatisfactory as forms of culture. Lacking real sources of imagery other than those

found in economically determined functionalism and the routines of modern civic life, the built world becomes colorless and insignificant. The demise of a vivid and multifaceted civic life acted out against the real settings that marked the past and present life of the city produced a reciprocal rise in the importance of media culture as an encyclopedic source of emptied-out cultural symbols, artifacts, and stories. As architect Morris Lapidus said in defense of his florid designs for Miami

Beach hotels, "People are looking for illusions. . . . And where are their tastes formulated? Do they study it in school? Do they go to the museums? Do they travel to Europe? Only one place: the movies."

Showing people the insides of manufacturing plants where things are made has always been a popular and instructive public-relations activity for American industry, appearing in such forms as guided tours through breweries or peek-through windows offering glimpses of printing presses or milk-bottling machines at work. Indeed, in *The Tourist*, anthropologist Dean MacCannell calls such "work-displays" the quintessential modern amusement.

Disney's Worlds

NO ONE HAS CAPITALIZED MORE ON THIS IDEA than the movie industry, which has turned behind-the-scenes tours of movie production studios into a profitable sideline. And no one has done more to make MacCannell's pronouncements true than the people at Disneyland in California and its sibling, Walt Disney World in Florida. At these twin fountainheads of American popular culture, visitors are able to live for a time on a movie set, or better yet, a compact sequence of numerous habitable movie fantasies. Disney's genius for authoring modern fables and bringing them to life in the amalgamation of high-tech paraphernalia and unabashed sentimentality that is the theme park has become one of the most powerful and pervasive forces shaping our culture in the late 20th century.

The principle behind Disney's success was his uncanny ability to recreate habitable illusions, experiences that resonate well in the imagination of a people raised on nostalgia and vicarious thrills and who long for a more vivid and safer version of reality than the one that confronts them daily. In Disney's worlds, what begins as a trip down memory lane, a reenactment of a fabled past, leads on to more elaborate fantasies, most of them emanating from the fertile world of Disney films. At EPCOT Center, Disney offers up a combination of the fun and pseudo-significance of a permanent world's fair with elaborate stageset national pavilions and corporate-sponsored rides and exhibits. Now with the addition of the Disney-MGM Studio park, offering backstage tours of Disney backlot sets and special-effects workshops and the



Facing pages photo credits:
Surfer at Waterworld, Paul Hester
Tivoli, Gerald Moorhead

"Grand Movie Tour" to take visitors on a 20-minute ride through scenes from Disney's and MGM's greatest films, the Florida complex is a crucial source for students of the puzzling American psyche.

Disney World is superbly planned as an autonomous unit, using the same skills that go into designing and building film sets to create the kinds of imaginable and continuous sequences of experience that are most often missing in the two-dimensional plans made by modern city planners. It may be the Versailles of this century. And as Frances Anderton points out, "[T]he looney rich have been indulging in follies and a world of make-believe for centuries. . . . The difference with Disney is that he has invited the public to share his private world."

Disney's worlds often seem to resemble the collective imagination of the middle class, and critics in schools of architecture still use "Disneyland" as a term of extreme disapprobation to describe projects exhibiting gratuitous sentimentality and straying from serious architectural issues. Where Vitruvius posited the importance of an architecture formed from equal parts of commodity, firmness, and insight, Disney has sought to diminish means and express only effects: delight supported invisibly by commodity and firmness. But the magic of these places dissolves every time you have to reach for your wallet; the illusion has to be one of the great short-lived phenomena of our times. After a few hours you're in the paradox of a circular story, full of real curiosity and wanting to venture behind the scenes of the scenes.

Unveiling the Physics of Technology

AMUSEMENT PARKS, as compared to theme parks, are another special case of entertainment architecture. Lacking the thematic control of a Disney park, they nonetheless bring some of the delights of a country fair into permanent residence in a mixture of extraordinary realities and cut-rate fantasies. Amusement parks have often capitalized on the thrill potential of a direct encounter with contemporary technology in rides and attractions that offer opportunities to be entertained by the same kind of applied science that is otherwise found only doing useful work. Amusement parks used to deal in the experience of pure phenomena—heights, free fall, centripetal and centrifugal forces—and the quintessential amusement park ride may be the roller coaster, a century-old terror machine that demonstrates principles of classical physics pushed to the limit. The modern coaster can be traced to La Marcus A. Thompson, who created his "Switchback Gravity Pleasure Train" in 1884. It reached a top speed of six miles an hour; attendants pushed the cars uphill for the return trip.

The coaster designer's goal is to produce as many accelerations on the body as possible within the limits of safety, and the challenge is always to enlarge the limits. Height correlates to speed, and Six Flags in Arlington boasts the world's tallest wooden coaster. A major breakthrough in the 1970s was the discovery of several ways to turn a trainload of screaming people upside-down safely, thus opening the way for the creation of such challenges as the "Ultra Twister" at Houston's Astroworld, a dizzying, spinning free fall, first backward then forward along a 1,400-foot looping corkscrew track delicately balanced on thin steel columns.

It is curious that in a world filled with extraordinary realities like high-speed elevators, soaring towers, and exhilarating racetrack freeways, people should still be fascinated by amusement park rides.

But rides built around the experience of controlled mayhem produced by physical forces are only a part of the entertainment in a modern amusement park. The other part is the creation of a continuous sense of fantasy and escape from the world outside the gates, drawing on the lesson of Disney to create little themes for the imagination. The real and the metaphorical are always vying with one another, with bare-bones, kinetic, constructivist attractions side-by-side with false-front settings, cartoon characters, and rides embellished by storybook imagery and narrative content. This year's Astroworld brochure spells it out this way: "Now you can not only experience the most unique ride in the world (Ultra Twister), you can also celebrate Bugs Bunny's 50th birthday. That 'crazy wabbit' is turning 50 and Astroworld has planned a Texas-size celebration for the occasion."

Water and Dislocation

WATER PARKS, beginning with the water slides that began to show up in empty lots next to strip shopping centers in the early '70s, which used water as a kind of refreshing lubricant for various arrangements of free fall chutes held in place by industrial scaffolding, have also become extremely popular summer attractions. The repertoire of a first-class water park, such as Houston's Fame City or Water World at Astroworld, now includes wave-generating machines, sand beaches, lazy water courses for tubing, enormous swimming pools, and an assortment of other devices designed to exploit the entertaining possibilities of heavily chlorinated tap-water. A convincing water park is like Tivoli reincarnated as an experiential playground—a combination of water settings and experiences that almost make you forget where you are, whether it's in the desert or right next to a sluggish freeway at rush hour.

Dislocation is often one of the characteristic features of built fantasies, the ability to create experiences far from the normally expected geographic and cultural locations. The Victorians were fond of setting up pagodas and landscape settings copied like watercolor paintings from scenes around the world. In the same spirit, Sir Geoffrey Jellicoe's project for the Moody Gardens on Galveston Island (See *TA* July/Aug 1987) is a botanical museum, a progression of recreated "historical" gardens, starting with Eden, through Egypt, Rome, Medieval Europe, the romantic English land-

The Texas State Aquarium's exterior plays on nautical imagery.



Below: section

THE TEXAS STATE AQUARIUM's first phase, designed by Phelps/Garza/Bomberger of San Antonio, opened in Corpus Christi in July. The \$31.5-million building houses complexly integrated salt-water aquaria that highlight the ecologies of different regions in the Gulf of Mexico, emphasizing education over "infotainment." Its ship-like forms are prominent at the water's edge; povers at the entrance portray whales and other marine mammals, which will be housed in phase four. *JWB*

PROJECT Texas State Aquarium, Corpus Christi
ARCHITECTS Phelps/Garza/Bomberger (Vaughn Bomberger, partner in charge);
CONSULTANTS James Montgomery, Consulting Engineers (mechanical, water systems); Collins, Haggard & Associates (mechanical, electrical); McElhane/Osborne Consulting Engineers (structural); Joseph A. Wetzel Associates, Inc. (exhibit design)
CONTRACTOR Fulton Construction Co./Coastcon Corp.



Facing page top left: Tivoli, Copenhagen

Facing page top right: Sea World, San Antonio

Facing page center right, bottom: beach and rain-forest exhibit, Moody Gardens, Galveston

Facing page center left: Water World, Houston



scape, and the spiritual gardens of the Orient. Seeking to reconcile Jellicoe's metaphysical goals with a desire to draw tourists, Moody Gardens Park will also include a white sand beach (a stone's throw away from the Gulf's brown sand and oil stains), a tropical-forest biome, a restaurant, and a 3D theater, designed by Morris*Architects, with landscape architects SLA of Houston.

San Antonio's Sea World Marine Park is a similar exercise in dislocation. On the arid, brown-parched landscape of the Edwards Plateau, Sea World mixes education with Disney-smart packaging. The pavilions of the four major shows are called Shamu, New Friends, Beach Blanket Ski Party, and Spooky-Kooky Castle; in the spirit of metaphorical conversion borrowed from the theme parks, Sea World shows are dramas that transform killer whales and other aquatic creatures into exotic but lovable pets.

Entertainment and the Mall

THEME PARKS and kindred entertainments have provided facile answers to difficult questions concerning the reconstruction of a culture and a collective social life, which have been fractured in the modern world. Consider the case of the enclosed shopping mall, which in its short life has radically redirected social life in this country, providing a popular venue for consuming excess time and money, the largess of the leisure society.

There were open malls in America before 1956, the year Victor Gruen enclosed the Southgate Mall in St. Paul, Minn., as a way of conquering the effects of the rigorous Minnesota winters. But the real powers of the mall went far beyond the creation of the well-tempered environment. It created a controlled, sanitized version of Main Street where unwanted people and other distractions from the outside world could be held to a minimum, allowing the merchants to focus the patron's attention on the retail drama unfolding inside.

When you're in a mall, you're really in a kind of universal, infinitely variable non-place realm disconnected from context, weather, even time. The syntactic formula for designing one of these retail machines is well understood—a nondescript, technological container to create the controlled, well-tempered condition; a duo (or more) of magnet stores; parallel rows of modular, leasable space upon which the marginal gloss of the various merchants can be displayed; and a collection of formula displays, fountains, planting boxes, seating areas, and other paraphernalia in the center of the circulation way to create the illusion of a public place and to keep the patrons pressed up against the advertising windows. There's little room for surprises. My own theory is that there is only one mall in America; it's just not all connected up yet.

How is it possible to create a convincing social life and sense of place in such a non-place? As Malcolm Quantrill points out in *The Environmental Memory*, Aldo Rossi traces the ills of the modern city to the newness of structures that spring up without any real connections to real history. "A new building," Rossi writes, "... having no residual meaning, can only be analyzed in material, formal and analytical terms." Taken to the suburbs, the problem is exacerbated by non-specific urban forms and space that provide no clues other than the purely economic. The dynamics of economic forces created by the strip and shopping center have been abetted by misguided planning theories that seek to regulate conflict and reduce urban messiness by creating cities built on intensely homogeneous and purified patterns of systematic order. Urban life has become a series of isolated events, slip-streamed together by the highway. Each place has become a world of its own.

The balkanization of the suburban city does not allow one thing to give way to another the way it did in older cities where shops and department stores stood side-by-side with civic and religious institutions, parks, monuments, and skid rows so that when one went into the city it usually meant confronting more than one thing. Urban theorists such as Jane Jacobs have mourned the loss of these older cities that seemed to present a dynamic collage of the forces that made cities work. But these same forces, unregulated, destroyed the modern city. In the mall some of the effect is reconstructed in a contracted, highly controlled environment, emphasizing reduced contact with unwholesome people and troubling images. Private territories disguised as public places, malls use the powers of media architecture to join the real world to the world of the theme park.

Shopping malls have already begun to create their own forms of urban renewal. Omniplaza of Dallas transformed the stodgy interior of Houston's Westwood Mall into their version of a "town square," inserting as a permanent centerpiece an authentic replica of Phillip Schneider's double-decker carousel built in Germany in 1898. And the impulse to align shopping with the entertainment center's manipulative fabulism has even reached into the formerly quiet world of the grocery store: recent Fiesta Markets in Houston, for example, look like atmospheric movie theaters from the 1930s.

Pure entertainment has left such county-fair and movie-palace imagery behind, however. Fame City, the air-conditioned kiddie land in a mall located on the far west side of Houston, demonstrates just how much the video culture and the mall were made for each other. Combining features of shopping center, casino, video arcade, and MTV brought to life, it creates a kid-sized version of a pleasure palace. Fame City is something of a bargain. Parking and admission are free; an unlimited daily-use pass to 11 activities, ranging from Laser Maze to miniature golf, costs \$11.95. The objective is the accumulation of electronic points—in the modern fairy tale, it is always you against the computer chip. Children raised on Nintendo fables rather than Mother Goose go into the blacked-out regions of the Laser Maze to shoot robots between the eyes.

Spatially, Fame City spins off a central boulevard (Main Street?) where a grand axis of generically Euro-

Ndebele-style murals at the Dallas Zoo's Wilds of Africa



THE WILDS OF AFRICA, which opened this summer at the Dallas Zoo, features a theme-park-like monorail ride through the zoo's new animal habitats—spaces without the bars typical of most zoos. A gorilla habitat, scheduled to open later this year, will allow close-range scientific study. Hand-built "stone" outcroppings (some with waterfalls, as in the photograph below) replicate the kopjes that provide oases of shade on the open plains of southern Africa. Buildings on the entry plaza feature decorations based on murals by Ndebele women in South Africa. **JWB**

PROJECT Wilds of Africa, Dallas Zoo
ARCHITECT F&S Partners, Dallas; Jones & Jones, Architects & Landscape Architects, Seattle, Wash., (principal designers)
CONSULTANTS L.A. Fuess Partners, Inc. (structural); Campos Engineering, Inc. (mechanical and electrical); Huitz-Zollars, Inc. (civil)

The Dallas Zoo's Wilds of Africa monorail opened in 1990.

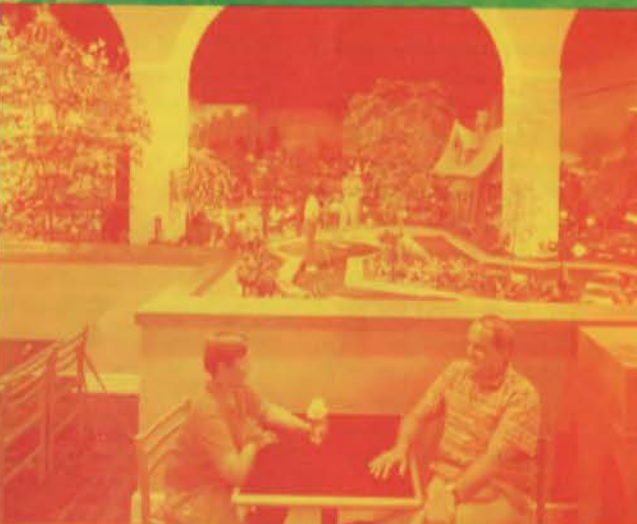


Facing page photo credits:
 Fame City atrium and food court:
 Robert Miller
 Fame City exterior and behind-the-scenes:
 Paul Hester
 Fiesta Mart: Paul Hester

The Fiesta Mart NASA Value Center (right) by Hermes Reed Hindman of Houston, features a stage for live musicians.

Fame City (exterior, below, interiors in right hand column), by Pierce Goodwin Alexander & Linville in Houston,

shows how well malls and the video culture go together. Fame City's central "Main Street" is surrounded by generically "European" facades housing video-game arcades, miniature golf, a food court, a dance club, baby sitting, and, for adults, a bar.



Jean-Michel Jarré's 1986 concert with lasers made the whole of downtown Houston a work of performance art (facing page, top).

pean facades leads along the food court to a backdrop of palatial stairs and a neon rainbow arch on the mezzanine, marking the entrance to the teen club and the circus room, which can be rented out for private children's parties. Mixed in along the loop that circumnavigates Fame City are video arcades, movie theaters, and a la carte games at 25 cents a shot; the promotional brochure calls these "a tribute to the old-fashioned carnival games of chance where winning points meant winning prizes." Reaching for comprehensiveness, there is also "Tiny Town," a baby-sitting service, and a bar and restaurant for adults.

Educationeering

PLACES LIKE DISNEYWORLD and its more modest imitators have also put new pressures on other traditional institutions of the city, spurring them to put new life into their acts. Museums across the country have turned to "dinomation" to bring their dinosaur bones and dioramas to life, while planetariums need laser shows and giant-screen theaters. But it's difficult to keep up with Disney: the current state-of-the-art model for high-tech adventure is Disney's "Star Tour," a giant spaceship simulator that takes passengers on a harrowing voyage through the galaxy in the form of a film from the "Star Wars" universe of George Lucas. So when the nonprofit Manned Space Flight Education Foundation was contemplating plans to build a new visitors' center at the Johnson Space Center near Clear Lake, they turned to Disney Imagineering to help them restore the JSC to its former status as a high-profile tourist attraction. To youngsters accustomed to the latest in Hollywood special effects, video games, and Disney-like vacation destinations, the present JSC seems more like a warehouse than an interactive, space-age learning center. To make amends, the Disney group's proposal calls for a new 140,000-square-foot "Experience Center" to be housed in a world's-fair-type building on a 40-acre site. Inside, DI's considerable talent for creating and vivifying popular culture will be given a Skinnerian twist when put to the task of affective education: in the words of the proposal, "We want a visible, measurable difference in behavior between those who have visited [Space Center Houston] and those who have not." The new facility promises a full day's worth of live demonstrations, live coverage of ongoing missions, large-format films and video displays, historical exhibits, theater, and mock-ups designed to make visitors feel they are a part of the NASA adventure.

The NASA visitors' center brings to mind other, shorter-lived public events that reconfigure and catalyze the existing environment in a way reminiscent of Archigram's instant-city schemes of the '60s. In 1988, Valerio Festi produced a collection of light sculptures set up in five locations around the city of Houston, as a gift to the city from the Italian government and its Ministry of Tourism and Performing Arts. The sculptures were an enticing combination of the tawdry and the magnificent: thousands of colored lights strung out along rickety wooden frames created fantastic pointillistic drawings in the night, recalling in their shapes the architectural themes and ceremonial banners of the traditional *luminarie* used to celebrate saints' days and

town festivals in southern Italy. For seven days Festi's extraordinary collection of lighted urban jewelry drew crowds to the refined portions of the city, showing the magnifying potentials of the smallest scale of things and the catalyzing powers of the ephemeral event.

Like most modern cities, Houston is a diagram, a calculus of locations where the spirit of place is carried around like a medicine show, set up, taken down, and moved to a new location, subtly redefining the urban maps we all carry around in our heads. The most spectacular example of a place being worked over by an event was Jean-Michel Jarré's super-sized concert four years ago, which used a large chunk of the downtown Houston skyline as a stage and projection screen for a million-member audience that stretched for miles along the Allen Parkway, bringing the city's form into a momentary conjunction with itself as a colossal work of performance art.

Ephemeral Cities

WHAT WE MAY BE WITNESSING IN ALL OF THIS is the inexorable dismantling of the traditional city and its gradual reconstruction in an entirely new form. Enough of the pieces may already be in place to identify some of the characteristics of this reconstruction, which reads a little like an Archigram manifesto or a page out of Marshall McLuhan. Among these characteristics are a disregard for geographical and regional imperatives, which are replaced by universal pseudo-culture (Disney now has theme parks in Japan and France), based on entertainment and simulacra drawn from the worldwide, culture-deep media catalog, along with a renewed emphasis on the ephemeral event to catalyze and represent the form of the city. More and more, the pieces are growing together, squeezing the traditional functions and symbols of the city—walls, banks, streets, schools, museums, houses—into the margins.

Gathering all the pieces together into one urban reconstruction yields something like a giant West Edmonton Mall, which opened a few years ago. Inside this vast artificial biosphere, visitors can find the largest indoor agglomeration of retail shops (11 major department stores, more than 110 restaurants, and 800 shops); a zoo, skating rink, landscaped gardens and fountains modeled after Versailles, a full-scale amusement park, and a 10-acre water park (the world's largest indoors) with a wave machine, its own lake, beach, and simulated sun; four submarines; and a full-size replicated Spanish galleon. It also claims the world's largest parking lot. It sounds like a place more incredible—more frightening and more full of possibilities—than the cities Italo Calvino imagined in his book, *Invisible Cities*. In these mega-complexes and in other, smaller examples everywhere, the real world is being knitted more closely to the world of the theme park, anticipating a time when all of us may be day-tripping tourists, able to go from one amusement park to another without once having to set foot in reality. The question, when this happens, is, who will be minding the store? **TA**

Bruce Webb is Professor of Architecture at the University of Houston and has served as editor of *Cite*, the magazine of Rice Design Alliance.

Disney Imagineering and Pierce Goodwin Alexander & Linville, the exhibit designers and architects, respectively, of Space Center Houston, say they want people to be different after they visit. Exhibits will include an air-flotation floor in the central atrium (facing page, center left), and a chance to see and hear "real-time" space missions (facing page, bottom left).

Valerio Festi's *luminarie* (facing page, center and bottom right) brought the fine urban texture of southern Italian festivals to downtown Houston in 1988.

Facing page photo credits:
Jarré skyline: Jeff DeBene;
Festi *luminarie*: Gerald Moorhead
Rendings courtesy Space Center
Houston



2ND ANNUAL GRAPHICS COMPETITION

By Ray Don Tilley

Facing page, top:
Business Graphics
"Austin Architecture
Week 1990" (left), a
poster announcing a
week-long series of
events related to archi-
tecture in the city
"Giving Shelter" (right),
a poster announcing a
lecture series spon-
sored by the Rice
Design Alliance
Herman Dyal
Fuller, Dyal & Stamper
Austin

ON THE FOLLOWING PAGES we present the 24 winning entries in *Texas Architect's* 2nd Annual Graphics Competition. The group of images recalls the variety and level of talent displayed by last year's winners (see *TA* Mar/Apr 1989), but they speak to the usually artificial distinction between two groups of people: the practicing architects and architecture students who hold their own with graphics, and the graphic designers and illustrators by profession who were first trained as architects. It would seem to be an easy distinction, but it is one the jury wrestled with throughout.

The Jury and the Competition

JURORS DEREK BACCHUS, JOHN BLOOD, AND JORGE BALLINA GARZA met a full day to review the 123 slides and boards that were entered. Bacchus, art director of *Progressive Architecture* for the past three years and a graphic-design instructor in New York, brought a sensitivity to graphic design and typography as well as a considerable appreciation for architectural illustration. Blood complemented Bacchus, drawing on his training and practice in architecture, which has evolved into a focus on rendering, instruction (at Yale University), and design. Ballina, dean of the school of architecture at Universidad Iberoamericana in Mexico City, commented as a generalist, emphasizing whole works rather than particular details and arguing for qualities of craft, technique, and creativity.

As with last year's jury, Bacchus, Blood, and Ballina considered each slide or board on its own merits and did not separate students' work from that of practitioners. With architectural-delineation entries, they opted away from drawings that were simply skillfully rendered, of which there were many, toward illustrations with "energy" and a presentation method that fit the subject: a monumental collage of materials and images for the David Bucek's "Astrominium," a new-world-colony-in-a-Dome; bright colors and active linework in James Sailor's "Surfers Paradise Town Center," a kinetic, vibrant mixed-use project; and sharp, delineated edges for Brent Byers's "Downtown Dallas: 2010," a detailed, literal representation of proposed development. Subdued elevations of slicing, animated projects were rejected, as were exaggerated perspectives of simple buildings.

The 2nd Annual Graphics Competition shows that an architectural education opens possibilities for graphic excellence inside and outside architectural practice.

The dual themes of energy and integration of media and subject pervaded all other categories. Among conceptual works, Jay Baker's "Light Spikes" captured the saturated, standout color of his design for Economic Summit spikes. In sketches, Tess Shine's representations of dense European imagery were composed of hundreds of small, precise pen strokes, restrained to retain a tangible sense of light.

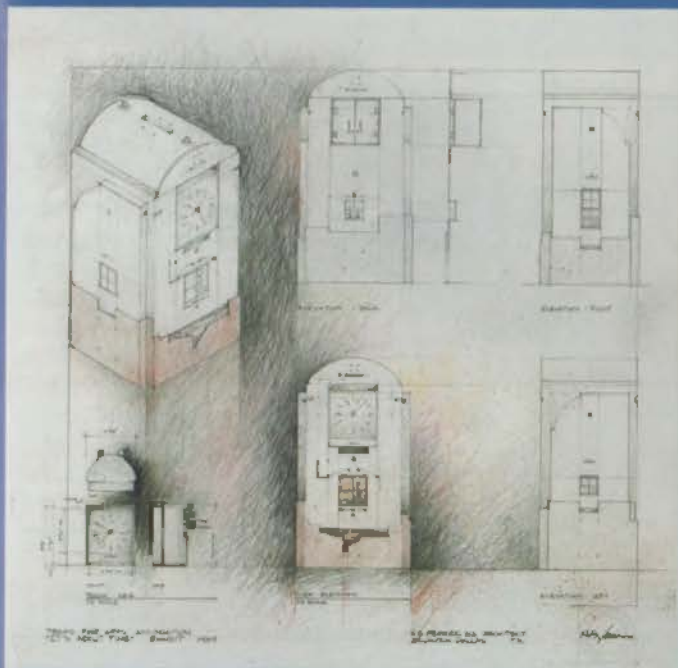
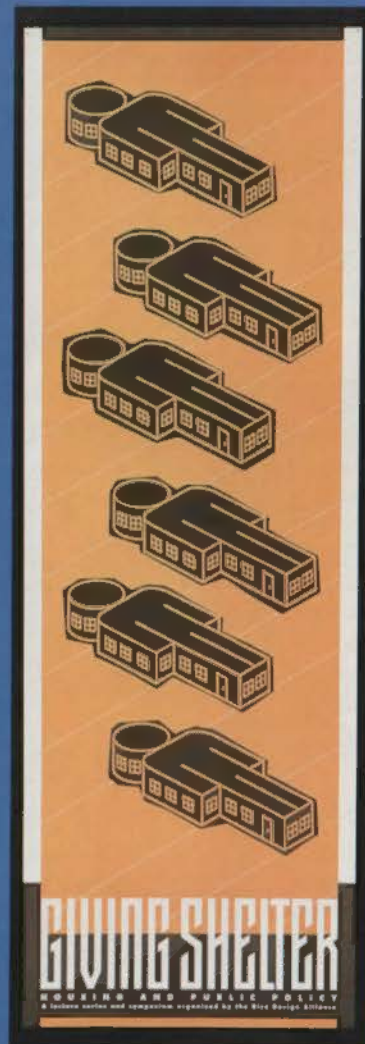
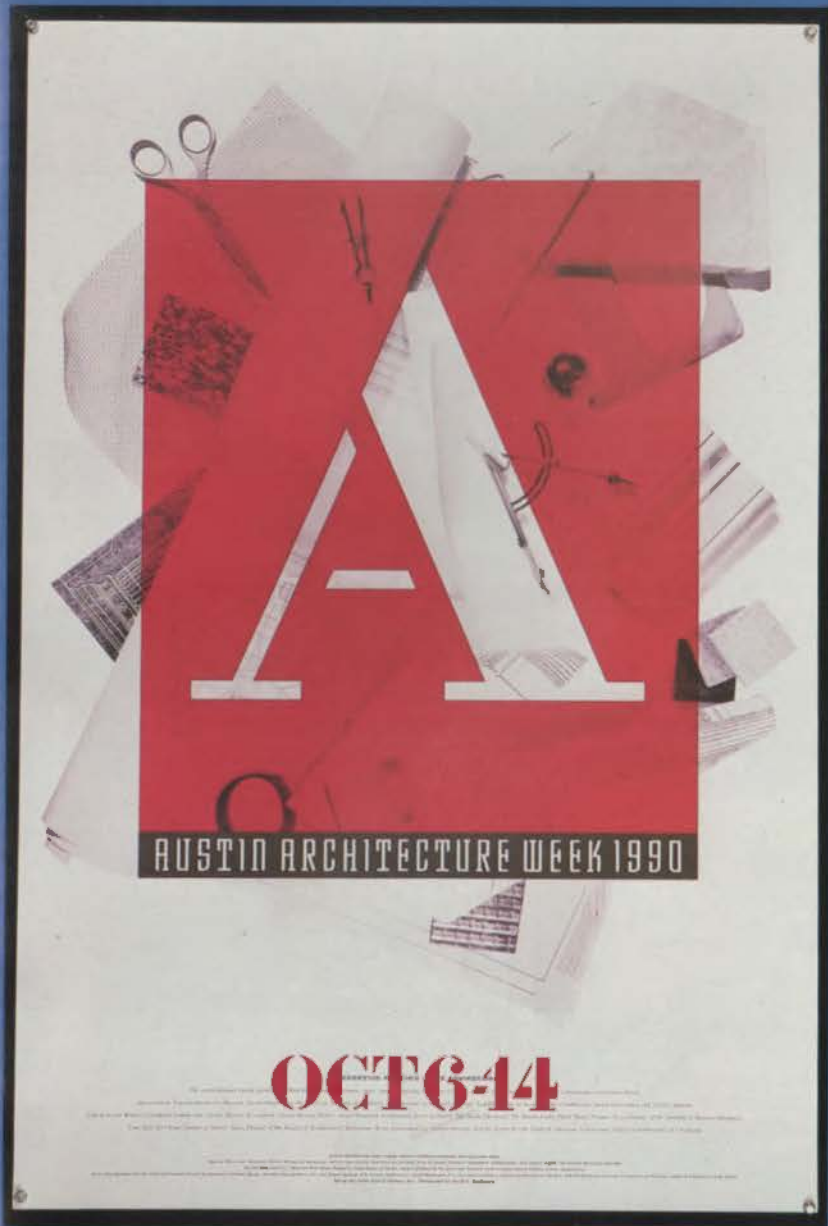
Among business and publication graphics, work such as "Making Projects Happen," designed by Hal Kantner for in-house use at CRSS, carried good design and typography to the level of effective communication. Norman Alston's business stationery, easily the lowest-budget entry, with a hand-applied color bar above thermographic type, won because it captured the feel of a savvy young firm.

Professional Designers, Design Professionals

WINNING ENTRIES ON THE FACING PAGE further illustrate the jury's predilections, but also support a lingering theme. In recurring discussion, the jurors tried to reconcile the work of architects-by-practice with that of architects who are now full-time graphic designers or illustrators. The posters by Herman Dyal, a graphic designer who began as an architect, exhibit skill that could have come exclusively from a non-architectural background, while Richard Ferrier's working drawings for a clock are an extension of the planning and diagrammatics of an architect. Both are winning graphic work and, contrary to the jury's collective fears, they show that both types of architect share an attention to structure, function, and beauty. The medium does not know whether the artist is grounded in grids of steel or grids of type.

Facing page, bottom:
Working Drawings
"Windows & Fragments:
Time," a set of color-
pencil drawings for a
clock that Ferrier com-
pleted with Amy
Wingrove for the
Texas Fine Arts
Association's "It's
About Time" exhibi-
tion last year
Richard B. Ferrier
R.B. Ferrier Architect/
UT Arlington

TA



Architectural Delineation

1 "Astrominium," photo-collage drawing of a student project for a new-world colony, 2020 AD; Astrodome serves as "miniature world" for survivors of worldwide ecological disaster

David C. Bucek, Jr.
University of Houston
(professors: Robert Griffin, Bruce Webb)



2 "Downtown Dallas 2010," color-pencil-on-vellum drawing from a self-initiated 20-year master plan for the city

Brent Byers
Corgan Associates
Architects
Dallas



3 "Surfers Paradise Town Center," felt-tip marker on presentation blackline for a retail, entertainment, and hotel development planned for Australia

James Sailor
RTKL Associates Inc.
Dallas



4 "Analyse von Bauteilen," graduate-student project

David Chan
UT Austin



5 "Wisconsin Office Tower Sketch," preliminary graphite sketch on vellum for proposed perspective illustration

Richard B. Ferrier
R.B. Ferrier Architect/
UT Arlington



Concept and Imagination

1 "Water from Heaven for Rikki Lynn," color pencil and bass wood display intended to explain to a child the nature of two-dimensional representation
 Norman D. Ward
 Norman D. Ward,
 Architect
 Fort Worth



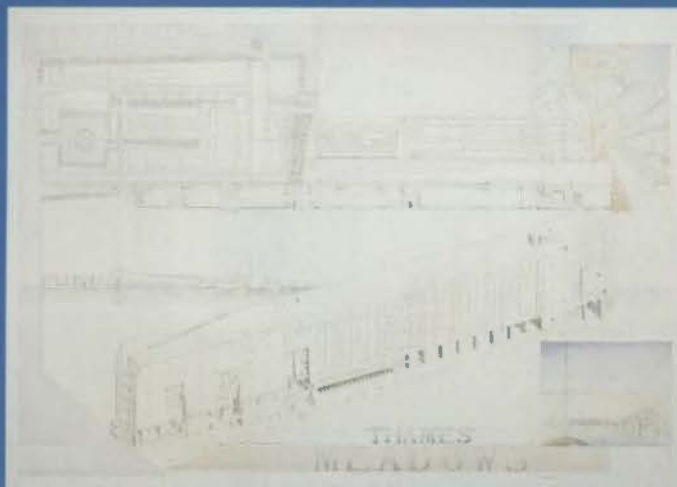
1

2 "Light Spikes," photo collage to present concept for illuminated "spikes" that were constructed for the 1990 World Economic Summit in Houston (see also p. 10)
 Jay Baker
 Llewelyn-Davies Sahn
 Houston



2

3 "Thames Meadows, London," watercolor and graphite drawing for student project
 Ahmad Azroei
 UT Arlington (faculty advisor: Richard B. Ferrier)



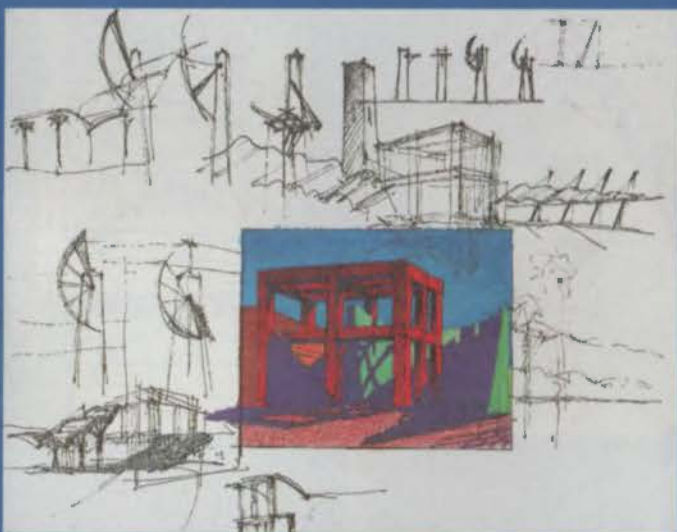
3

4 "Studies for National Peace Garden Competition," paintings with acrylic and ink on stat paper, exploring water, land, and sky
 Kimberly R. Kohlhaas
 Dallas



4

5 "Concept Drawing for Clubhouse," a preliminary concept sketch in color pencil and ink on paper to explain ideas involving primary geometries and interplay of light and shadow
 John Lemr
 Ziegler Cooper
 Houston



5

Sketch Books

1 "Places Abroad," a book of ink sketches and notes executed as an analysis of urban "places" discovered while traveling through Italy, France, Germany, Austria, and Switzerland

Tess Wagner Shine
T-Shine Architects
Houston

2 "Travel Sketchbook, Fall 1988," a book of ink sketches and notes completed during a graduate studio under Charles Moore, FAIA

Yew-Kee Cheong
UT Austin

3 (Untitled) Watercolor and color-pencil drawing of elements on the wall of Mission San Juan in San Antonio

Matthew Morris
Ford, Powell & Carson, Inc.
San Antonio

4 "Italia," one of six pen-and-watercolor sketchbooks completed while studying and teaching in Italy as a graduate student

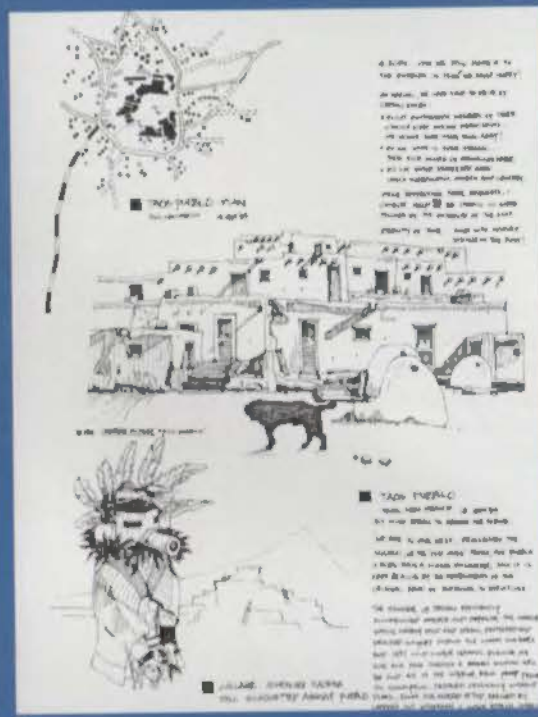
Paul John Neidinger
Texas A&M University

5 "Driving on the Right Side," a series of ink sketches executed at four-minute intervals during a trip in which the artist drove across several states (see also "On Paper," TA Mar/Apr 1990)

Kimberly R. Kohlhaas
Dallas



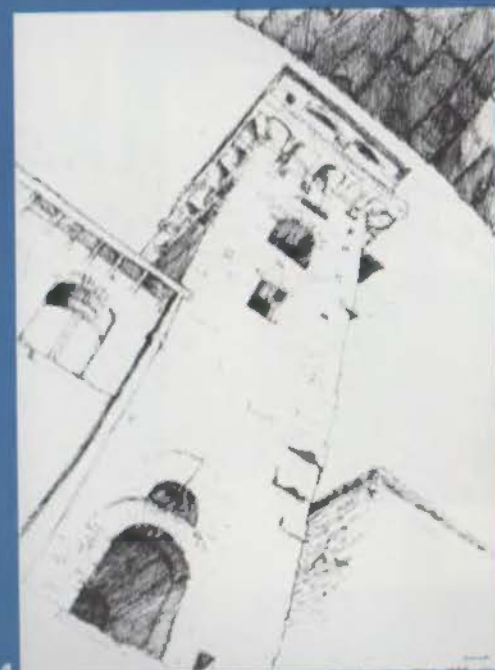
1



2



3



4



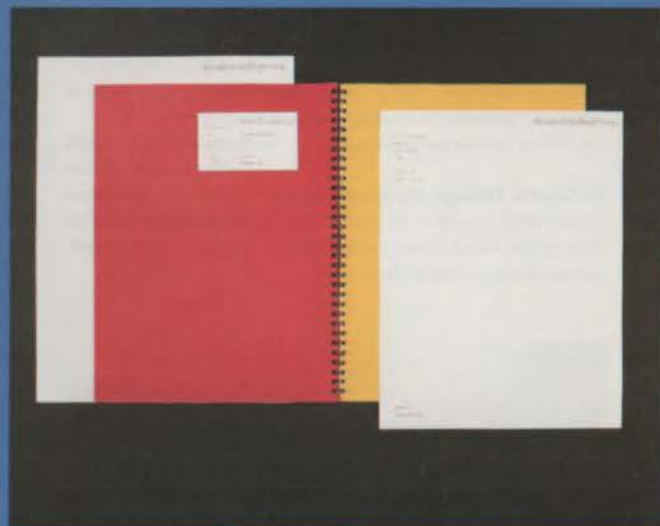
5

Business and Publication Graphics

1 "Direct Marketing Piece," translucent corrugated plastic, colored paper, and fabric ribbons, with spiral-bound booklets and the architects' brochure
Denise Edwards and Tim Schorre
Ray Bailey Architects, Inc.
Houston



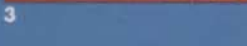
2 "Douglas Harding Group Stationery Package," corporate stationery package that combines conservative typography with bold use of color
Frank F. Douglas
Douglas Harding Group
Houston



3 "Officing Master Plan 2000," cover of a report issued by the firm for a major conference
Hal Kantner
CRSS Graphic Design
Houston



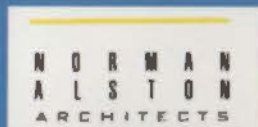
4 "Making Projects Happen," internal publication for use by the firm's staff
Hal Kantner
CRSS Graphic Design
Houston



5 "Reid-Fehn Stationery System," corporate stationery package for an architecture and interior-architecture firm in Houston
Herman Dyal
Fuller, Dyal & Stamper
Austin



6 "Business Stationery," stationery for a small, young firm; thermography and offset printing with hand-applied color
Norman Alston
Norman Alston Architects
Dallas



INTERIORS

Berg & Androphy Law Offices 40

HOUSTON Modesty, simplicity, and understatement are on the docket in William F. Stern and Associates' design for a law firm's new offices.

Majestic Diner 42

AUSTIN By rethinking "diner chic," STUDIO Texas whets our appetite for nostalgia without serving up 1950s architectural platitudes.

El Centro College Student Center 43

DALLAS With youthful abandon, the Oglesby Group transforms a run-down basement into a college's welcoming student center.

In recent projects, William F. Stern & Associates goes back to basics, STUDIO Texas takes us back to the future, and the Oglesby Group brings a basement back to life.



Legal Restraint

WITH TODAY'S CROP of oversized interiors, it is refreshing to visit the new 5,000-square-foot quarters of the Berg & Androphy law offices in Houston. Moved by the unassuming exterior of the three-story 1920s building and limited to a \$25-per-square-foot budget, William F. Stern and Associates of Houston remodeled the second and third floors of the structure into equally unassuming and dignified interiors. Even though the spaces were not returned to their original state (an impossibility, the designers say, and never their intention), the spare clarity of the traditional detailing used by the architects recalls the best design of the '30s and '40s, when frugality produced simple, classic design.

The layout of the two rectangular floor plans is nearly identical. The dominant feature in each is a central, common room, containing a receptionist's desk and a small waiting lounge, for use by visitors and staff alike. At the reception level the common room is surrounded by offices, a conference room, kitchen, and library, strung out along the building's long sides. Upstairs, in the partners' floor, are lawyers' offices as well as a copy and file room. Public access is through the restored main stair in front, while an elevator near the fire stair in back provides entry from the rear parking area. The clear and straightforward plans reinforce the simplicity of detailing found throughout the project.

In the law office's case, first impressions could be used to judge the rest of the work. Separating the common room from the landing is an exquisitely proportioned and detailed wall panel. It is an elegant composition of wooden mullions framing a fir bead-board wainscot, glass rectangles of varying size above, and a painted front door with a frosted-glass light. Similar partitions, with blinds for privacy, separate offices from the common room, flooding it with soft, natural light. To bring light to the core from the library side, the bookshelf wall meets the ceiling with fir-framed panes of glass. Lightly stained edge-grain pine flooring covers the second and third-floor common areas, in con-



Facing page: A view of the downstairs glass-and-wood wall panel that separates the stairwell from the office itself, affording visitors a preliminary view inside.

This page, top: Custom-designed furniture cohabits with turn-of-the-century Secession Style chairs (by Josef Hoffmann) in a lawyer's light-filled office.

Below left: The common rooms illustrate the arrestingly simple geometries and palette used throughout.

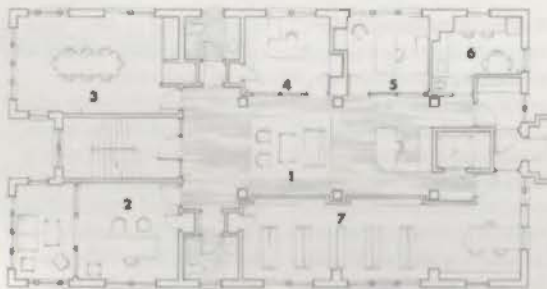
Below right: The library is generously lit from the outside windows as well as from glass panes that top the bookshelf wall.

Bottom: A straightforward arrangement of rooms and circulation elements compose the reception and partners' floor plans.

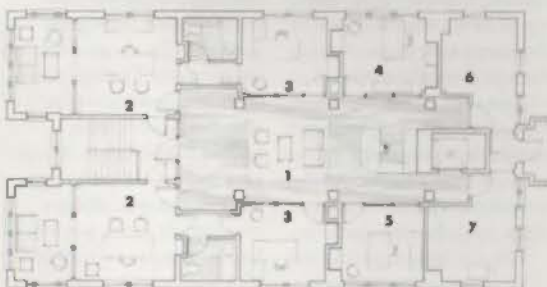


trast to carpet for the adjacent offices and rooms. The warm color of the wood used throughout conveys a sense of low-keyed personal attention that complements the orderliness of windows, doors, dividers, and floor plans.

The architects doubled as furniture designers. The commissioned pieces, of stained rift-veneer red oak, include lawyers' desks, reception desks and credenzas, a conference table, and coffee and side tables; they hark back to days before assembly-line plastic furniture. William F. Stern and Associates used a tiny budget to give its clients offices where order, light, and proportion provide a sense of professional clarity and historical continuity. *Niko Letunic*



RECEPTION FLOOR PLAN
 1 COMMON ROOM
 2 LAWYER
 3 CONFERENCE
 4 SECRETARY
 5 ACCOUNTANT
 6 KITCHEN
 7 LIBRARY



PARTNERS' FLOOR PLAN
 1 COMMON ROOM
 2 PARTNER'S OFFICE
 3 SECRETARY
 4 ADMINISTRATOR
 5 PARALEGAL
 6 FILE ROOM
 7 COPY ROOM

PROJECT *Berg & Androphy Law Office, Houston*
ARCHITECT *William F. Stern & Associates, Architects, Houston*
(project team: William F. Stern, principal; Phil Mabla, project architect; Catherine Spellman, project architect/interiors)
CONSULTANT *Brachsteins, Inc., custom furniture fabricator*
CONTRACTOR *Renaissance Builders, Inc.*
PHOTOGRAPHER *Paul Hester*
(Selected paintings lent by the Texas Gallery)

Far right: designers' sketch showing roadside motifs that are part of the imagery of the diner era

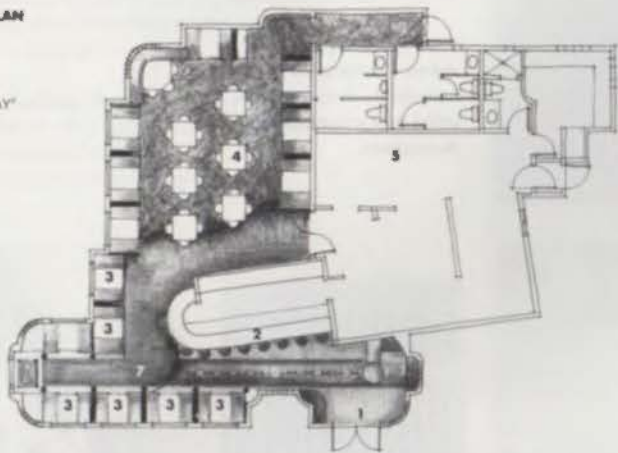
Below right: Inside, telephone poles and highway markings were transformed into architectural features.

Right: light sconce designed to fit in with rest of the streamlined interior

Bottom: The Majestic Diner exterior belongs to an honored vernacular tradition.



- FLOOR PLAN**
 1 ENTRY
 2 BAR
 3 BOOTHS
 4 TABLES
 5 KITCHEN
 6 "ROADWAY"
 7 "CREEK"



Roadside Nostalgia

WHEN COMMISSIONED by two established Austin restaurateurs to design the recently opened Majestic Diner, the principals of the young local firm STUDIO Texas immediately became aware of the contradiction inherent in designing what has been a traditionally unconscious, vernacular form. Striving to avoid facile copying of forms, the designers abstracted now-classic features of diners from the 1930s to the 1950s (streamlining, curvilinear forms, car culture, bowling alleys, even eye-ease colors) into a valid contemporary rendition of a diner, to update the past.

The dining area of the 2,500-square-foot restaurant is divided into two distinct sections. The first, directly off the main entrance, is the

more faithful to diner typology, with seating laid out on a long, narrow corridor, booths along the outer edge, and a bar toward the inside, which is skewed to create a forced perspective and to enliven spatial organization. Playing on the roadside theme, the floor's tile pattern recalls highway lane markings, while stainless-steel columns among the booths evoke a row of telephone poles. The axis terminates at a glowingly rehabilitated jukebox with lighted bubble tubes. Wrapping around the back of the bar and arranged along a crossing axis is the second, larger eating area, outfitted with booths and conventional tables.

Like the restaurant's menu of updated American

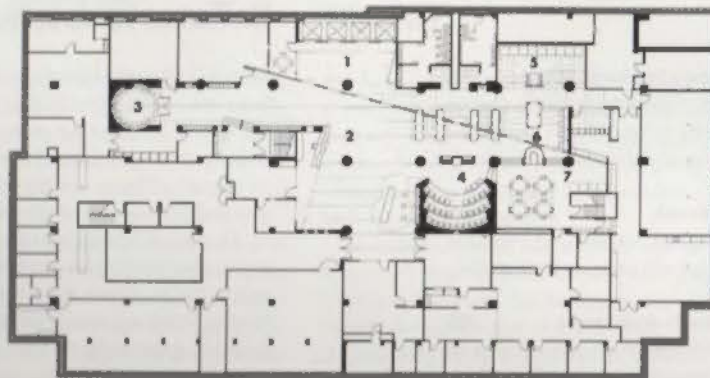
classics, the architecture uses iconic materials and colors—stainless steel, glass brick, black-and-white mosaic tile, institutional-green plastic laminate, and pink and aqua neon lights—with contemporary restraint rather than retro exuberance. Curvaceous shapes and accents used throughout, such as portholes, sconces, and ceiling fans, stop short of excess, and all decoration is kept to a minimum, to avoid the self-conscious clutter of 1950s graphic ephemera that seems requisite for similar establishments. With an emphasis on capturing the right feeling through an abstracted architectural vocabulary, STUDIO Texas' design reserves a place for 1990s sensibility. *NL*

PROJECT Majestic Diner, Austin
OWNERS Mick Vann, Chris Shirley
ARCHITECT STUDIO Texas, Austin (Bethany Ramey-Nix, John T. Armstrong, principals)
CONSULTANTS Lockwood Engineering, Inc., civil; Frank Lam, structural
GENERAL CONTRACTOR Austin Canyon Corporation
PHOTOGRAPHER Matthew Fuller

Below right: A diagonally laid-out glass-block wall delineates space and points users to various recreational areas. Strong shapes and colors are used to liven up a room that lacked views or natural light.

Below: The student center is the symbolic heart of the college's basement-level floor.

Bottom: Amenities include the small audio-visual room, seating 33.



FLOOR PLAN
 1 LOBBY
 2 INFORMATION
 3 MUSIC
 4 AUDIO-VISUAL
 5 VENDING
 6 BILLIARDS
 7 GAME ROOM



Study in Division and Color

PROJECT El Centro College Student Center, Dallas
OWNERS Dallas County Community College District
ARCHITECT The Oglesby Group, Inc., Dallas (E.L. Dunn, project manager; Joe McCall, project designer)
CONSULTANTS Datum Engineers, structural; James Johnston & Associates, mechanical, electrical, plumbing
CONTRACTOR Malacbi Corporation
PHOTOGRAPHER BlackmonWinters

CONFRONTED WITH a vast, dilapidated, and windowless 80 year-old basement used for offices and storage, the Oglesby Group of Dallas was challenged to give the space a new life as the student center at Dallas's El Centro College, employing a not-so-vast budget. The architects began by demolishing all interior partitions; rusting columns and beams were repaired; perimeter walls, which extend under public sidewalks, were waterproofed; the low dropped-ceiling plane (between eight and seven-and-a-half feet) was eliminated to raise the space's apparent height; and the eight-story building's mechanical and structural systems were painted a uniform dark blue to minimize their intrusive presence.

To organize the open, scaleless space, the designers arranged classrooms, offices, restrooms, elevators, and other service areas along the perimeter walls, reserving the middle for the student center proper. The result is a core of public activity surrounded by more private functions. Space-defining features serve to orient and direct users from the elevator lobby. A long, diagonal glass-brick partition, for example, points the way to the game room, billiards table, and vending area at one end, passing first by the audio-visual room and an open lounge; an axis created by a yellow carpet line terminates in the center of the music room; and a row of columns centered on the elevator bank leads straight ahead to

the information desk. The room lacks significant verticality, so the designers stressed its horizontal dimensions, using a pattern of parallel stripes in the carpet, fluorescent light strips, and reveals in the walls.

The designers' main challenge was to liven up a room that had no views or natural light. To maintain interest inside, vivid colors and bold shapes were used to high-light furnishings and finishes. An undulating countertop was paired with equally serpentine ceiling cut-outs, benches, and table-tops, with bright accents of yellow and red to punctuate the space. Emphasizing frivolity and function, the Oglesby Group has given El Centro students something to linger over. *NL*

On Roman roads in North Africa

WHEREVER ONE TRAVELS in modern Tunisia the road follows Roman routes, along the coast connecting ports, and inland linking rich agricultural districts and the string of military settlements that once guarded the borders of the empire.

This small Islamic country, wedged between the political uncertainties of Algeria and Lybia, possesses a treasure of complete Roman cities, aqueducts, temples, baths, and mosaics greater than that of any other modern area of the former Roman Empire.

It is a surprising place, where the stereotype of turbaned Berbers perched on irritable camels searching the Sahara for an oasis barely exists, even on postcards. The coastal cities are modern urban agglomerations, expanding from the *medinas* (walled Arab cities) into sprawling suburbs mixed with industry.

The effect of the French protectorate remains strong. It ended three centuries of Turkish domination in 1881 and lasted until 1956 when the country gained its independence. The French language and culture are deeply ingrained, from the haughty waiters to the Provençal straw hats worn everywhere. A few remnants of French art deco and moderne architecture survived the



heavy destruction of the Second World War. They stand as reminders that these cities have had a close relationship with Western culture for many generations.

Even more striking architecturally is the physical evidence of Roman occupation dating back 2,000 years. The excavated cities of Dougga, Bulla Regia, Maktar, Sbeitla, and Thuburbo Maius are classic examples of planning, containing amphitheaters, baths, temples, peristyle houses, and exemplary

IN PROGRESS

House echoes, embraces water

SITED ON a gentle slope bisected by a spring-fed creek, a new house in Dallas combines the metaphor of water with musical analogy to create architecture that both matches its site and offers a beautifully complex visual narrative.

Designed by Steven Holl Architects, New York, with consulting architect Max Levy of Dallas, the building is divided into four "measures," each made up of a heavy orthogonal masonry "mode" and a light, curvilinear metal-panel mode. The high ceilings and open volumes these elements create will house the owner's art collection. The metal panels are intended to be perceived as a fluid medium that flows over the masonry "dams" and works in tandem with stepped stone floor planes that pull space through openings in the walls and incrementally downward. The procession carries the visitor finally past flanking walled gardens into an otherwise empty flooded room. It stands as a space for reflection on the three previous rooms, or measures, and as an implication of the reciprocal experience of return.



Holl's Dallas house intermingles opposing rhythms of masonry and undulating metal.

A guest house inverts the materials: masonry forms curvilinear elements and metal panels are planar. Construction completion is expected next summer. **Ray Don Tilley**

PROJECT TEAM: Steven Holl Architects (Steven Holl, principal; Adam Yarinsky, project architect); Max Levy, Dallas, consulting architect; Datum Engineering Inc., structural; Interfield Engineering Co., mechanical, electrical, and plumbing; Thos. S. Byrne, Inc., general contractor; Light and Space Associates, Ltd., lighting; Kings Creek Landscaping, Inc., landscape

On Roman roads in North Africa 44

ARCHITECT ABROAD Contributing Editor Gerald Moorhead traveled to Tunisia and found footprints of history preserved across the country.

House of the Creek 44

IN PROGRESS Steven Holl has designed a house in Dallas that flows lyrically along and into a creek.

Houston, through open eyes 45

URBAN DESIGN With the AIA convention came an exhibition of provocative and hopeful projects for Houston by a spectrum of participants.

Practice 45

A new column for pressing issues

Cunningham Architects, Dallas 46

FIRM PROFILE Formed nine years ago, this firm has grown steadily and still maintained its trademark irreverence and attention to detail.

Old problems, new vision 49

URBAN DESIGN R/UDAT teams have visited Houston and Baytown and will soon descend on Austin, in each case offering alternative visions.

New products and literature 50

Texas Tension: New Regionalism 52

ON PAPER Through four seemingly tongue-in-cheek watercolor musings, David Farrell costs a stone at paradigms of regionalism.



Tunisia photograph by Gerald Moorhead

Architectural relics in Tunisia:
Capitol Temple (facing page),
168 AD, in Thuburbo Maius,
and Dar Ben Abdallah (left),
18th century, in Tunis

Roman sewers. These cities have survived to be historians' dreams because they were abandoned in the 4th and 5th centuries and not built over by later inhabitants. Most now sit in open farmland. The amphitheater at El Jem rivals the Colosseum in Rome, rising like a Gothic cathedral above the flat-roofed modern village.

Elsewhere in the landscape, small farmhouses retain the geometric purity that attracted Le Corbusier. Beginning with a flat-

roofed rectangle, a door, and two windows, the typical farm compound grows by the addition of one or two matching cubes that form a court, enclosed by a wall on the fourth side. In the north and central parts of the country, the rectangle has a barrel-vaulted roof, whitewashed like the rest of the structure. In the southern desert region around Matmata, the native Berbers excavated the soft stone of the hilly landscape into complexes of subterranean rooms around an open-air court. The government has made periodic attempts to discourage these quaint old-fashioned customs and move the people into apartments, above ground. Many such communities have been bulldozed, but a few are maintained as tourist attractions.

Tunisia has been an international crossroads since the days of Phoenician traders nearly 3,000 years ago. The blend of Islamic and Western cultures makes it both familiar and exotic. Following the Roman roads can lead to an experience of the greatness of Imperial Rome unequalled in the domain of the Pax Romana.

Gerald Moorhead

Contributing Editor Gerald Moorhead is a senior associate with Reid/Febr, Houston.

URBAN DESIGN

Houston, through open eyes

VISITORS TO THE AIA CONVENTION in Houston were treated to a thoughtful, witty, and enlightening look in the DiverseWorks gallery's "Project: Houston" exhibition, which opened with a party sponsored by the Houston Chapter/AIA, May 21.

Over 40 participants—architects, engineers, historians, artists, and composers among them—were invited to examine the social, political, and physical issues facing the city and to "design accordingly." The response was a critical, yet not too cynical, set of proposals.

Some were modest offerings, such as artist Charles Froelick's 19th-century-style street furniture and Josefa Vaughn and Walter Richard Black's giant furniture-cum-kiosk. More specifically architectural projects included Christopher Genik's transit station at the University of Houston, with a kinetic sculptural canopy, and housing designs by Cameron Armstrong and Pope & Sherman. Historian Nia Dorian Becnel and others exhibited ideas to improve the endangered Freedman's Town neighborhood, and Rafael Longoria suggested "Plaza 8-F," a memorial on the site of the Lamar Hotel, where the power-brokering Brown Brothers held court. And in a look backward amid these exhibits, "Views of Houston," a compilation of long-



Paul Hester

For Houston: "Inhabited Monitor," designed by Charles Boone and Scott Bernard

gone Houston landmarks and unbuilt projects, was presented.

The projects were for the most part gratifyingly free of the cynical, ironic appropriation of bad urbanism that is often the response to conditions plaguing 20th-century cities. It's clear that there are people in Houston who still believe in a better future.

Mark Alden Branch

Mark Alden Branch is a senior editor of Progressive Architecture.

PRACTICE

AG to counties: Design-build is out

In late July, Texas Attorney General Jim Mattox released an opinion stating that county governments in Texas are prohibited from awarding "design-build" contracts that include architectural or engineering services.

The opinion came in response to a request from county attorney D.C. Dozier of Montgomery County, who said that the county was considering the construction of public-works projects using design-build contracts, which Dozier described as "the award of a single contract for both architectural design and construction to a single contractor for a lump-sum fee." Dozier asks the Attorney General whether design-build contracts conflicted with state laws requiring county governments to use competitive bidding for construction projects and with the Texas Professional Services Procurement Act, which prohibits governmental bodies from using fee-based competitive bidding in the selection of architects and certain other professionals. (Instead, governmental bodies in Texas are required by the act to "select and award such contracts and engage such services on the basis of demonstrated competence and qualifications for the type of professional services to be performed.")

The "threshold issue" underlying the questions, Attorney General Mattox wrote, "is whether a commissioners court may . . . enter into a construction contract that includes architectural services on the basis of competitive bidding." Mattox noted advantages (reducing negotiating and completion time and increasing the owner's flexibility) and disadvantages (eliminating the checks and balances created by using separate designers and builders) to such contracts. Since the Texas Professional Services Procurement Act prohibits selection of architects and engineers by competitive bidding, according to the July opinion, such contracts can't be used. In addition, according to Mattox, although state laws requiring competitive bidding for construction contracts do not require preparation of architectural or engineering plans prior to the request for bids for a construction contract, "such a requirement is implicit in competitive-bidding statutes." Thus, counties could not attempt to artificially segregate design work from the rest of the contract.

Architect Bob J. Wise, Jr., of Ford, Powell & Carson, Inc., in San Antonio serves as chairman of the Texas Board of Architectural Examiners, which oversees compliance with laws governing architects statewide. "We discussed the Attorney General's opinion and we agree with it," Wise says. "It follows the letter of the law, which is that you can't bid for architectural services based on fee."

Wise suggests that relatively few architects, chiefly those involved in providing turn-key design and construction services for county jails, will be affected by application of the Attorney General's opinion. **Joel Warren Barna**

FIRM PROFILE

Cunningham Architects, Dallas

DURING ONLY NINE YEARS of existence, Dallas-based Cunningham Architects has managed to combine the risk-taking and irreverence usually found in small start-up offices with the design thoroughness and breadth of much larger firms. The firm, now with three principals, was founded in 1981 by Gary Cunningham, a UT Austin graduate (B. Arch., 1976), after he had acquired five years of experience at Hellmuth Obata & Kassabaum's Dallas office.

Cunningham's first major commission on his own was Benchmark, a two-story office building in Longview that won a TSA Design Award in 1983 (see *TA*, Nov/Dec 1985) for its sensitive siting in an East Texas pine forest, its poetic application of mirrored-



Top: The Meyerson Residence reflects its inner city neighborhood.

Left: Benchmark building

Center: Sesler Residence

Right: Steak & Ale Headquarters

Bottom: 14840 Landmark

glass curtain walls, and its inventive use of the incomplete curving brick wall that faces the street like a remnant from a decayed architectural folly. Soon after, Cunningham designed the Lakeway Townhomes, a 15-unit, water-oriented vacation complex near Austin.

In 1984, Gary Cunningham & Associates won a local design award for another small office building, called 14840 Landmark. Surrounded by self-conscious, even showy neighbors, 14840 Landmark in Dallas is an exercise in restraint, a refreshingly simple and impeccably detailed brick box,

relieved by little more than a front entrance canopy and rows of windows. Features, including a concealed ground-floor garage, were adapted for a similar program at 7007 Twin Hills, also in Dallas.

The firm fluctuated in size from one to 10 persons for several years. The present firm composition began to take shape in 1986, when Sharon Odum (B.S. UT Arlington, 1980; M. Arch. Rice, 1985) joined the office (renamed Cunningham Architects) as a design principal. Between degrees and after graduate school, she had worked for various Dallas firms, including Omniplan and Rodney+Rodney Architects.

Odum's arrival came at a pivotal time, as the firm was engaged in several major

projects. The year 1986 saw the completion of Meridian Court in Arlington, a complex of offices arranged around a landscaped motor court; the adaptive renovation of a 75-year-old church at 2700 Fairmount, Dallas, (now the firm's office, shared with Hermanovski Lauck Design); and the Sesler Residence (a Dallas Chapter/AIA winner).

The success of the Sesler commission led to a number of remodelings in Dallas; the best-known of these is the 6,400-square-foot renovation, completed in late 1988, of a 1923 Dallas Power & Light substation into the Meyerson Residence. The result is an updated glorification of the building's industrial-grade materials and utilitarian floor plans, set in a relatively gritty Dallas

neighborhood. The tough design and materials of the Meyerson Residence marked a new maturity in the firm's practice; published in *Progressive Architecture* and *Elle Decor*, it won a TSA Design Award in 1989. The same year, Grace Lutheran Church in Carrollton (winner of a Dallas Chapter/AIA award), was published in *Architectural Record*.

The firm's largest project to date was the 1987 Steak & Ale Restaurant Corporation Headquarters in Dallas, a 240,000-square-foot structure with four office floors and three parking levels. The design offers employees amenities including a four-level atrium and a landscaped court facing a lake.

Cunningham Architects reached its current composition early this year with the addition of principal Russell Buchanan (B.E.D. Texas A&M, 1983; Diploma in history and theory, AA, London, 1986). Buchanan has brought experience on complex projects for Frank O. Gehry and Associates and HKS Inc.

Cunningham Architects' exceptionally varied mix of projects and solutions derives from its founder's philosophy that every building calls for a different treatment, depending on its client, site, and context, not just its function. While this makes it difficult to predict future directions, projects now on the drawing boards (including the Addison Conference and Theatre Center and a chapel for Temple Shalom in Dallas) promise that the firm will continue to produce exciting results.

Niko Letunic

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

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

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

Company Name _____


Your Name _____

City _____

Your FAX # _____

Would Your Masonry Pass the Gilbert Test?

IN AUDIO VISUAL FACILITY DESIGN, ONE COMPANY STANDS OUT



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

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

...Dwight D. Theall
Pran, Inc.

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

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

PRAN, INC.

The Audio Visual Innovators

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

Dallas / Ft. Worth
(817) 481-8043

Houston:
(713) 682-2710

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

Circle 48 on the reader inquiry card

R/UDAT: New light for old ills

SIGNALING A CHANGING WIND for urban planning in Texas, Houston and Baytown hosted AIA Regional/Urban Design Assistance Teams (R/UDATs) earlier this year to explore new solutions for their cities' shortcomings. The events, initiated by local architects and widely supported by their communities, indicate a growing public attention to urban issues.

One volunteer multidisciplinary team convened in Houston, Apr. 20-23, and presented its report at the AIA Convention in May. Recognizing that Houston remains America's largest unzoned city, a 29-member steering committee asked the visitors to suggest a flexible comprehensive planning system that would address popular pressure to implement some land-use controls. Led by Ben Cunningham, an architect and planner from West Palm Beach, Fla., the team included planners Joseph Breitenicher of Boston, Paul Buckhurst of New York City, Rick Counts of Phoenix, Robert C. Einsweiler of St. Paul, Mark Hall of Toronto, and James Murray of Denver; land-use attorney Susan Connelly of Chicago; lawyer and developer Bernard Siegan of San Diego; and transportation consultant Summer Myers of Washington, D.C.

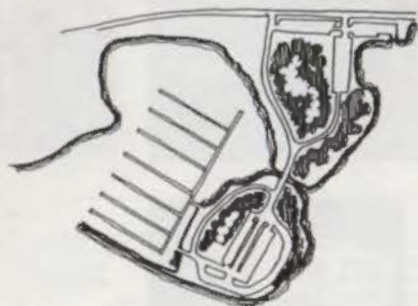
The planners focused on general areas such as land-use concerns and community issues, rather than the more usual physical urban-design problems. Neighborhood activists, developers, business leaders, educators, and city officials helped develop a list of issues. Problems included the city's unbridled growth during the late '70s and early '80s, the lack of land-use controls, and the burden of an overgrown transportation system. The list also recognized the active network of neighborhood groups, the separate municipalities within the city that use zoning, and the planned communities around the urban core.

The R/UDAT said existing planning policy is no longer adequate, but that at the same time strong land-use regulation would be unrealistic given Houston's scale and diversity. Instead the panel chose a middle road, urging creating a "plan for planning," an action agenda that would monitor further steps. These would include developing a Houston Vision Statement that would engage citizens in dialogue about urban growth, protecting neighborhoods from short-sighted change, coordinating public services, and dividing the city into 10 to 12 sectors to preserve neighborhoods' ability to deal with problems effectively. "We think 50,000 people are more focused than 2 million," said team leader Cunningham, recommending that each sector assume responsibility for its neighborhoods.

A second R/UDAT traveled to Baytown, June 7-11. The team of planners included



R/UDAT members suggested dividing Houston into 10 to 12 sectors (above), each with its own long-term plan. Proposed Baytown Marina (below), would improve access to the city's shoreline and other natural resources.



chairman Joe Champeaux of Lake Charles, La., Allan Mallach of Roosevelt, N.J., Everett Fly of San Antonio, Charles T. Lutz of Minneapolis, Richard Beatty of Boston, and John Mixon of Houston. After listening to representatives of interest groups, the team issued a 75-page report that, in contrast to Houston's, carefully dissected Baytown, responding to specific problems.

The panel recommended in its report that the city implement a strong land-use regulatory framework that would include zoning to protect residential neighborhoods, foster redevelopment of blighted areas, and guide new development. The report said economic development could be achieved by salvaging historically significant shopping areas. Restoration efforts would be encouraged through tax credits and other financial incentives.

The R/UDAT advised the city to improve public access to its shoreline, woodlands, fields, and wetlands by creating a marina and parks. Public institutions were also singled out as the best vehicle for engendering a sense of community among the city's ethnic and cultural diversity. Finally, animosities toward Houston should be shed, the planners said, so that Baytown can reap the rewards of being its satellite.

Rare as it is for a state to host two R/UDATs in the same year, Texas will likely score a third in 1990. After a recent reconnaissance visit by AIA representative Ron Straka to gauge community interest and need, Austin's application was accepted. Scheduled for the fall, the R/UDAT will focus on downtown ills that have plagued the city for decades, and it will grapple with recent concerns of neighborhood preservation and environmental protection. NL

In the Next Issue:

1 2 3 4 5 6 7 8 9 10 11 12

November/December



Export Architecture

With the bust years of the late 1980s came the need for Texas firms to find creative ways to survive. Many of them, logically, looked outside the state for new work and found it, at sites across the country and now in more and more international locations.

Texan influence

We will present an in-depth portfolio of a handful of projects by Texas architects that have made a difference outside our region. Each project will be thoroughly illustrated and discussed critically for its design merits and for its impact on the location where it is found.

Export Architecture

From responses to our call for submissions, we will survey significant national and international work.

Where Are They Now?

Niko Letunic seeks out architects who left after the oil-and-real-estate fall and asks where they have landed, what they are doing, and when they will be back.

Lessons of the Anasazi

Dallas architect and TA contributing editor Larry Good, F:ALA, will track the discoveries made on a trip to the ruins of the surprisingly advanced Anasazi people in the Four Corners region.

HemisFair Water Garden

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

NEWS · INTERIORS · SURVEY

In the January/February issue:

1990 TSA Design Awards

We present a colorful portfolio of design-award winners to be named at the TSA Annual Meeting in October. Look for the call for entries on page 21 in this issue.

TEXAS ARCHITECT
ARCHITECTURE INTERIORS PLANNING DESIGN



The Zen Seating System from **Panel Concepts** and **PCI/Tandem** echoes the soft forms of the human body.

Circle 106 on the reader inquiry card.

Products and Literature

Ken Macaire of **Macaire, Inc.**, designs rockwork and waterscapes that are appropriate to the environment.

Circle 105 on the reader inquiry card.



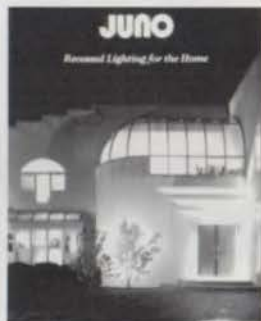
Andersen Corporation introduces a French double-opening patio door that scores high in energy efficiency, low maintenance, and beauty.

Circle reader inquiry 107.



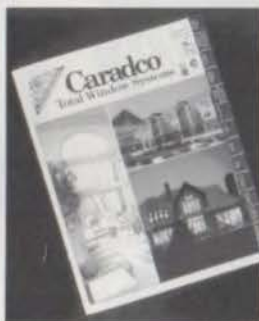
Mechanical equipment screens from **The C/S Group** beautifully conceal unsightly equipment.

Circle reader inquiry 108.



Juno Lighting, Inc., introduces its new "Recessed Lighting for the Home" catalogue.

Circle reader inquiry 109.



A new catalogue illustrates **Caradco's** large selection of wood window systems and patio doors.

Circle reader inquiry 110.



Solve the potty-parity problem in women's public restrooms with She-inal from **Urinette, Inc.**

Circle reader inquiry 111.

Motor oil, fruit drinks, spilled wine, and ice cream won't penetrate **Quantum II Stain Shield** from **Buchta**, the first unglazed tile that is stain-proof, indoors and out.

Circle reader inquiry 112.

The Bodyguard Series, a new line of pressure-balancing tub and shower valve combinations from **Price Pfister**, prevents discomfort and even injury from sudden pressure and temperature changes.

Circle reader inquiry 113.



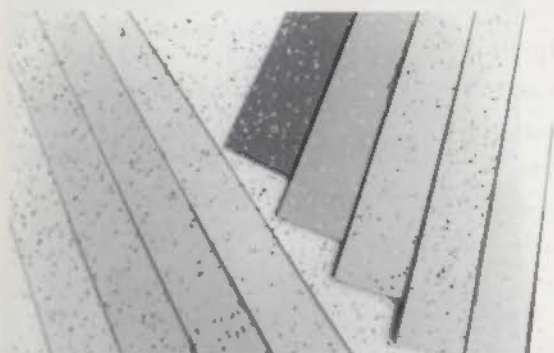
Calculated Industries, Inc., presents the Scale Master, a multi-scale digital plan measure for building and construction.

Circle reader inquiry 114.



The WallVision systems from **Phillips Consumer Electronics** are the first large-screen compact rear projection television systems that can stand alone or can be installed directly in a wall.

Circle 116 on the reader inquiry card.



Noraplan Stone from **Freudenberg Building Systems** offers the look of sandstone in a rubber flooring.

Circle 115 on the reader inquiry card.

Pages 26-33, "All in Fun"

Fame City—water park: Landmark, Inc.; water park engineers: Benchmark Engineering Corp.; skating: Skate Sales; disco: L.D. Systems, Inc.; commercial electronics: Sabel; banquets: G&M Design Furniture; tile: Ceramic Surfaces, Inc.; carpet: Parvizian; astro base rides: Bruce Selzner; whirlyball: Flotron, Inc.; cinemas: Southwestern Theatre Supplies; kiddyland equipment: Pentes Design, Inc.; mini golf: Max Thorton and Steve Skelton; foodservice: Gardner Restaurant Supply, Kathy Seelye; bowling: AMF, Houston Canvas and Awning, Trax Concrete, Abbott Glass, Houston Marble & Granite (slate), Pam Wilson, Inc. (graphics), U.S. Signs (signage), John Ray (visuals), Patty Walinski (art consultant); furniture: Shelby-Williams; African shades: Gatt Wight; skating rink chairs: Stamp/J. McCollum & Assoc.; tables: Ray Baldwin Group; lighting: Carroll D. Myers; ceiling: General Supply

State Aquarium—pavers: Pavex Duralock

Pages 40-41, "Interiors"

Berg & Androphy Law office—reception desk, coffee table, conference room table, lawyers' desks and tables: William F. Stern & Associates, fabricated by Brochsteins, Inc.; sofas: Charles Pfister for Knoll International, with Unika Vaev fabric; side chairs: Josef Hoffmann, reproduced by ICF with fabric designed by Josef Hoffman and reproduced by Unika Vaev; partners' and secretarial chairs: ICF, Dillon with Unika Vaev fabric; conference room chairs: Eero Saarinen for Knoll International with Knoll fabric

Majestic Diner—tile cornerstone: Clayworks; ceramic light fixtures and medallion: STUDIO Texas/Architerra Austin; signage and graphics: STUDIO Texas/Ion Art; neon: Ion Art; glass block: Solaris; interior recessed light fixtures: Lithonia; ceramic tile: American Olean; carpet: Bentley; stainless steel ceiling tiles: Simplex; counter stools: Chairs and Stools; booths: Bianca Bros.; fans: Beverly Hills Fan Co.; plastic laminate: Abet Laminati, Wilsonart; stainless steel: Crippen Sheet Metal, Inc.; exterior light fixtures: Amerlux; pavers: Pavex Quadro Pavers; window blinds: Delmar

El Centro College Student Center—plastic laminate: Formica Corp.; special wall coating: Duroplex; block-glass: Pittsburgh Corning; theater seating: JG Furniture Systems; stools: Lowenstein/OGGO; upholstery fabric: Stratford Hall; wall carpet: Knoll; pulls on cabinets: Forms & Surfaces; hinges and catches: Stanley; hollow aluminum frames and doors: Atlas Architectural Metals; paint: Benjamin Moore; wood doors: Graham; carpet tile: Interface; green linoleum: Krommenie Linoleum; raised pattern vinyl floor: Roppe; suspended ceiling grid: NRM; ceiling file: Celotex; gypsum board: Domtar; column covers: GRG Southwest; lighting fixtures: Mercury Lighting Products

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.

POSITIONS AVAILABLE

Attention: Easy work. Excellent pay! Assemble products at home. Details. 1-602-838-8885 ext. W-10508

Attention: Government Jobs - Your Area! \$17,840 - \$69,485. Call 1-602-838-8885, ext. R-10508

Attention: Earn money reading Books! \$32,000/year income potential. Details. 1-602-838-8885 ext. Bk-10508


FOR SALE

Sharon Ruth Pike, Owner
 1912 S. Congress Ave., Austin, Texas 78704
 Fax (512) 447-6918
 Tel (512) 447-0335

Capitol Rubber Stamp
SEALS \$21.00
STAMPS \$15.00
STAMP PADS \$ 3.00

(Includes Tax & Shipping)

Prompt 2 Day Turn-Around
 Call, Mail or Fax Your Order M/C & VISA Accepted



MILLER NOW OFFERS TWICE THE

SERVICE SERVICE

DOWNTOWN
 501 W. 6TH ST.
 AUSTIN, TEXAS
 (512) 478-8793

NORTHSIDE
 10713 METRIC BLVD.
 AUSTIN, TEXAS
 (512) 837-8888

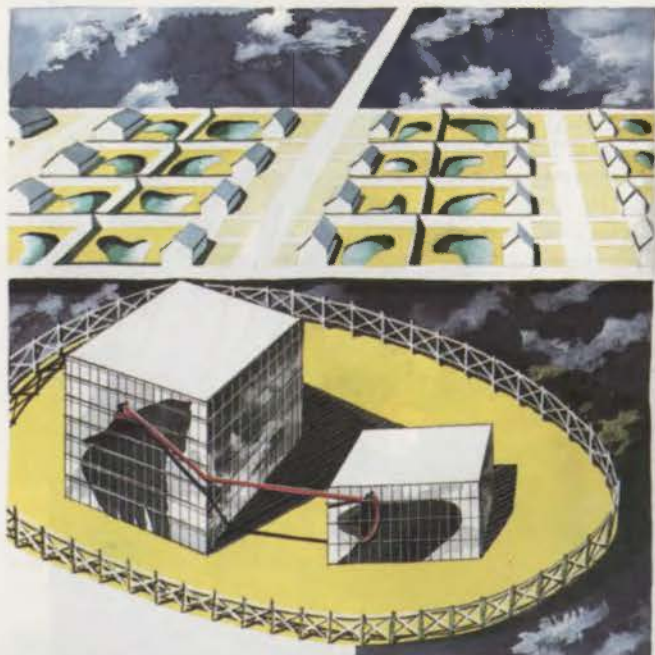
SINCE 1920, COMPLETE SERVICE TO ENGINEERING, ARCHITECTURAL, AND ASSOCIATED PROFESSIONS

MILLER BLUEPRINT CO.

Circle 51 on the reader inquiry card

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

Association Administrators & Consultants, Inc.	16	Masonry & Glass Systems, Inc.	4
Assurance Services, Inc.	7	Masonry Institute of Texas	13
Avonite	Back Cover	MicroGraphics, Inc.	Inside Front Cover
ChemStar	47	Miller Blueprint	51
Compro Computer Center	Inside Back Cover	Pavex	17
The Conrad Company	1-2	Pionite	Back Cover
The Exhibit Store	12	Pran, Inc.	48
Great Southern Supply	23	Southeast Texas Chapter of the National Electrical Contractors Association	14
GAF Building Materials Corp.	23	Southwest Kitchen & Bath Systems	4
Kohler	10-11	Texas Firestop	17
Jerri Kunz	4	TSA Design Awards	21-22
Marvin Windows	6-7	TSA 90: Beyond Convention	23
		Wilsonart	24
		Wood-Mode Cabinetry	14-15



Texas Tension

Big Hat, No Cattle



Texas Tension

BORED BY THE stereotypical Texas regionalist imagery of "humble, light-colored buildings set on the prairie," Dallas architect David Farrell has spent some time over the last few years looking for other sources for architectural inspiration. "I have to ask the question," he says: "Is going back into our architectural roots [and drawing from East and West Coast examples] enough?"

What Farrell seeks is a "Third Coast" architecture, evolved from sources such as the "boastful Texan" mystique: the bigness, audacity, and frontier spirit that remain in the state's collective consciousness today. As a means of beginning to explore such architectural expression, Farrell has illustrated some of the paradigmatic conditions of the urban landscape today with watercolor and chalk images that wrap a thoughtful message in humor.

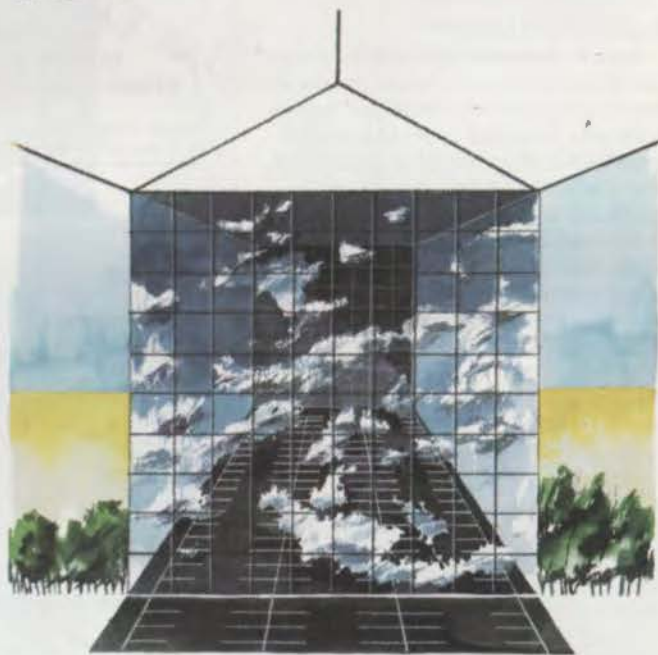
In "Texas Tension" he looks at suburbia, with its nondescript class-B office buildings and equally undistinguished tract houses. From the air, says Farrell, the repetition of swimming pools begins to look oddly like the patterns of cowhide. "Dance with What Brung Ya!" is a BMW-based send-up both of the form of I.M. Pei's Dallas City Hall and of Texans' dependence on and near-worship of cars.

Echoing the label applied to some out-of-state devel-



Dance with What Brung Ya!

Car Trot



opers, "Big Hat, No Cattle" portrays a speculative office tower with a porch and a water amenity amid little more than hot air.

For "Car Trot" Farrell combined the regionalist-honored dog-trot breezeway with a pair of mirrored-glass office buildings. In the space that custom would reserve for rocking chairs, iced tea, and conversation, however, stripe-marked asphalt has intruded, meeting today's seemingly all-important need for covered parking.

Farrell shrugs when asked to show evidence of his exploration in design work for Good, Fulton & Farrell. "It's no real equation," he says. "The ideas are not old enough." The firm's new office, with partners' cubes separated from a drafting area by commercial glass garage doors and with a punched corrugated-metal reception canopy, begins to reveal his approach. It is a leap away from landscape to past and present legend and myth. **Ray Don Tilley**

Annual TSA Survey of Texas Architects

This survey is an opportunity for every Texas architect to help shape TSA and *Texas Architect*. The questions seek basic demographic information and personal opinions about the services and goals of TSA and the architectural profession in Texas. TSA staff updates this information to identify and respond to trends among members and their practices. TSA leaders and staff will consider the opinions elicited by the survey on services, committees, activities, and publications in future planning. Respondents remain anonymous. Results of the survey will be published in *Texas Architect's* March 1991 Practice Annual. Fill in blanks or check boxes as appropriate.

Sex Male Female

Age [] years

Education Indicate where you earned your undergraduate degree:
 Texas U.S. (outside Texas) Outside U.S.
 Indicate your year of graduation: []
 If you have completed graduate study, indicate where you earned your degree:
 Texas U.S. (outside Texas) Outside U.S.
 Indicate your year of graduation: []

Practice Indicate (as closely as possible) the position you hold:
 principal/partner (person with an equity position in firm)
 associate (senior-level staff person without equity in the firm)
 manager (licensed architect who supervises others)
 architect (licensed, but not a manager or principal)
 intern architect (degree in architecture, but not licensed)
 other _____

Key to Chapters

- 1 Abilene
- 2 Amarillo
- 3 Austin
- 4 Brazos
- 5 Corpus Christi
- 6 Dallas
- 7 El Paso
- 8 Fort Worth
- 9 Houston
- 10 Lower Rio Grande Valley
- 11 Lubbock
- 12 Northeast Texas
- 13 San Antonio
- 14 Southeast Texas
- 15 Waco
- 16 West Texas
- 17 Wichita Falls

Indicate the type of firm you work for:
 proprietorship partnership
 corporation other _____

Indicate the focus of your firm (check one):
 architecture architecture/interior design
 architecture/engineering interior design/space planning
 engineering/architecture planning
 other _____

_____ Within which chapter is your firm located? (see list)
 _____ How many persons work in your office?
 _____ Of those, how many are registered architects?

How would you characterize your firm's practice?
 local regional national international

Compensation What are your annual net personal earnings?
 under \$19,999
 \$20,000-\$39,999
 \$40,000-\$59,999
 \$60,000-\$79,999
 \$80,000-\$99,999
 over \$100,000

What are your annual earnings from architecture?
 under \$19,999
 \$20,000-\$39,999
 \$40,000-\$59,999
 \$60,000-\$79,999
 \$80,000-\$99,999
 over \$100,000

Membership YES NO Are you currently a TSA member?
 YES NO If not, have you been a member in the past 5 years?
 YES NO Are you a member of other associations/groups?

Association Activities: What are the priorities?

Using the following key, indicate the degree of importance that you attach to TSA participation in the activities named below.
 4—most important, 3—very important, 2—moderately important, 1—less important, 0—not important
 4 3 2 1 0 legislative activities
 4 3 2 1 0 political-action activities
 4 3 2 1 0 continuing education
 4 3 2 1 0 design awards
 4 3 2 1 0 graphics awards
 4 3 2 1 0 honor awards
 4 3 2 1 0 intern-development program
 4 3 2 1 0 Texas Architectural Foundation
 4 3 2 1 0 *Texas Architect* magazine
 4 3 2 1 0 TSA Handbook directory
 4 3 2 1 0 TSA Report newsletter
 4 3 2 1 0 TSA Annual Meeting
 4 3 2 1 0 TSA Products Exhibition
 4 3 2 1 0 TSA commended insurance programs

Association Activities: How is TSA doing?

Using the following key, give your opinion of TSA's performance in the activities named below.
 4—excellent, 3—good, 2—fair/neutral, 1—somewhat poor, 0—poor
 4 3 2 1 0 legislative activities
 4 3 2 1 0 political-action activities
 4 3 2 1 0 continuing education
 4 3 2 1 0 design awards
 4 3 2 1 0 graphics awards
 4 3 2 1 0 honor awards
 4 3 2 1 0 intern-development program
 4 3 2 1 0 Texas Architectural Foundation
 4 3 2 1 0 *Texas Architect* magazine
 4 3 2 1 0 TSA Handbook directory
 4 3 2 1 0 TSA Report newsletter
 4 3 2 1 0 TSA Annual Meeting
 4 3 2 1 0 TSA Products Exhibition
 4 3 2 1 0 TSA commended insurance programs

Public Image

The public image of architects and architecture in Texas is:
 4 very good 3 good 2 fair 1 poor 0 very poor

Using the following key, indicate the degree of your agreement with each of the statements below.
 4—strongly agree, 3—somewhat agree, 2—neutral, 1—somewhat disagree, 0—strongly disagree

The public image of architecture is influenced positively by:
 4 3 2 1 0 Texas Society of Architects
 4 3 2 1 0 Texas Architectural Foundation
 4 3 2 1 0 Texas Architects Committee
 4 3 2 1 0 Texas Board of Architectural Examiners
 4 3 2 1 0 American Institute of Architects
 4 3 2 1 0 local chapter of the AIA

The public image of architecture would be enhanced through better relationships with:
 4 3 2 1 0 news media
 4 3 2 1 0 arts organizations
 4 3 2 1 0 government organizations
 4 3 2 1 0 public officials
 4 3 2 1 0 industry-related organizations
 4 3 2 1 0 client-related organizations

Members:
How do you feel about your association?

- If you are a TSA member, indicate your degree of agreement with the statements below, using the following key.
4—strongly agree, 3—somewhat agree, 2—neutral, 1—somewhat disagree, 0—strongly disagree
- 4 3 2 1 0 TSA adequately represents architects' interests in statewide issues and forums.
- 4 3 2 1 0 TSA should devote more to member services.
- 4 3 2 1 0 TSA should devote more effort to promoting the profession and public relations.
- 4 3 2 1 0 TSA should get more involved in politics.
- 4 3 2 1 0 TSA should increase its legislative efforts.
- 4 3 2 1 0 TSA membership dues are a good investment in terms of value received for money spent.
- 4 3 2 1 0 TSA is controlled by a small group.

I am adequately represented in professional affairs by:

- 4 3 2 1 0 the TSA Executive Committee
- 4 3 2 1 0 my TSA Director and my Chapter President
- 4 3 2 1 0 the TSA Executive Vice President
- 4 3 2 1 0 my local AIA chapter
- 4 3 2 1 0 the AIA Directors from TSA
- 4 3 2 1 0 the AIA

Nonmembers:
Why do you choose not to be a TSA member?

If you are not a member of the Texas Society of Architects, check all reasons that apply from the list below.

- A Dues are too high for the benefits received.
- B My partner/employer is a member.
- C The organization is not run properly.
- D It does not adequately represent architects' interests in statewide issues.
- E Its political influence is too small.
- F Its legislative track record is low.
- G Too little effort is spent on properly promoting the profession.
- H I am not a joiner.
- I I was angered by a past president or officer.
- J I can get along perfectly well without it.
- K I have been personally neglectful.
- L No one has asked me.
- M I am just not interested.
- N The TSA membership is a clique.
- O Other organizations represent me better.

TSA Annual Meeting

For the most recent TSA Annual Meeting you have attended, rate your feelings about the convention, according to the list below. (If you have not attended the convention within the past four years, leave this section blank.) Use the following key.

4—excellent, 3—good, 2—fair, 1—poor, 0—no opinion

- 4 3 2 1 0 professional programs
- 4 3 2 1 0 quality of speakers
- 4 3 2 1 0 quality of exhibits
- 4 3 2 1 0 value of exhibits
- 4 3 2 1 0 Presidents' Gala
- 4 3 2 1 0 social events
- 4 3 2 1 0 New Architects' Convocation
- 4 3 2 1 0 Design Awards luncheon
- 4 3 2 1 0 convention graphics and signage
- 4 3 2 1 0 hotel facility
- 4 3 2 1 0 overall value for the money

If you have not attended an Annual Meeting within the past four years, indicate why by marking one or more of the following.

- A partner's turn to go
- B professional programs unappealing
- C social program unappealing
- D too expensive
- E location unappealing
- F did not have time
- G no particular reason
- H none of the above (Please state your reason[s] on a separate sheet of paper.)

Texas Architect Survey of Trends and Attitudes Toward Products and Services

- Which sources do you prefer for information about architectural products, systems, and services information?
4—excellent, 3—good, 2—fair, 1—poor, 0—do not use
- 4 3 2 1 0 manufacturers' catalogs
- 4 3 2 1 0 magazines
- 4 3 2 1 0 sales representatives
- 4 3 2 1 0 trade shows
- 4 3 2 1 0 other _____

YES NO Do you read *Texas Architect* regularly?

If so, please answer the remaining questions. If not, please leave the rest of the survey blank.

How long do you spend with each issue of *TA* per reading?

- 1 less than 10 minutes 3 30 minutes to one hour
- 2 10 to 30 minutes 4 more than one hour

How often do you refer to an issue of *TA*?

- 1 one to two times 3 five to six times
- 2 three to four times 4 over six times

Is your copy referred to by others in your office.

If so, how many people?

- 1 one or two 3 five or six
- 2 three or four 4 more than six

As a result of reading *TA* articles and/or advertisements, what action, if any, have you taken?

- A Recommended or specified the purchase of a product or service advertised in *TA*.
- B Referred an ad to someone else by passing along a copy, tearsheet, or photocopy.
- C Discussed an ad with someone else.
- D Utilized the free reader service cards
- E Directly requested additional information from an advertiser, sales representative or distributor.

How are you involved in product evaluation, selection and specification?

- A research (recommend suppliers of products and services)
- B selection (specify suppliers of products and services)
- C review (approve suppliers of products and services)
- D no involvement

What products and services are you involved in specifying?

- A Ceiling/Systems J Interior Finishes
- B Doors/Windows/Glazing K Kitchen Equipment
- C Exterior Finishes/Systems L Lighting
- D Fabrics M Roofing/Roofing Systems
- E Flooring N Sealants/Protection
- F Furniture/Furnishings O Site Work
- G Hardware P Specialty
- H HVAC/MEP Systems Q Structural Systems
- I Insulation R Other _____

YES NO Do you currently utilize a CAD System?

YES NO Do you plan to purchase a CAD equipment within the next 12 months?

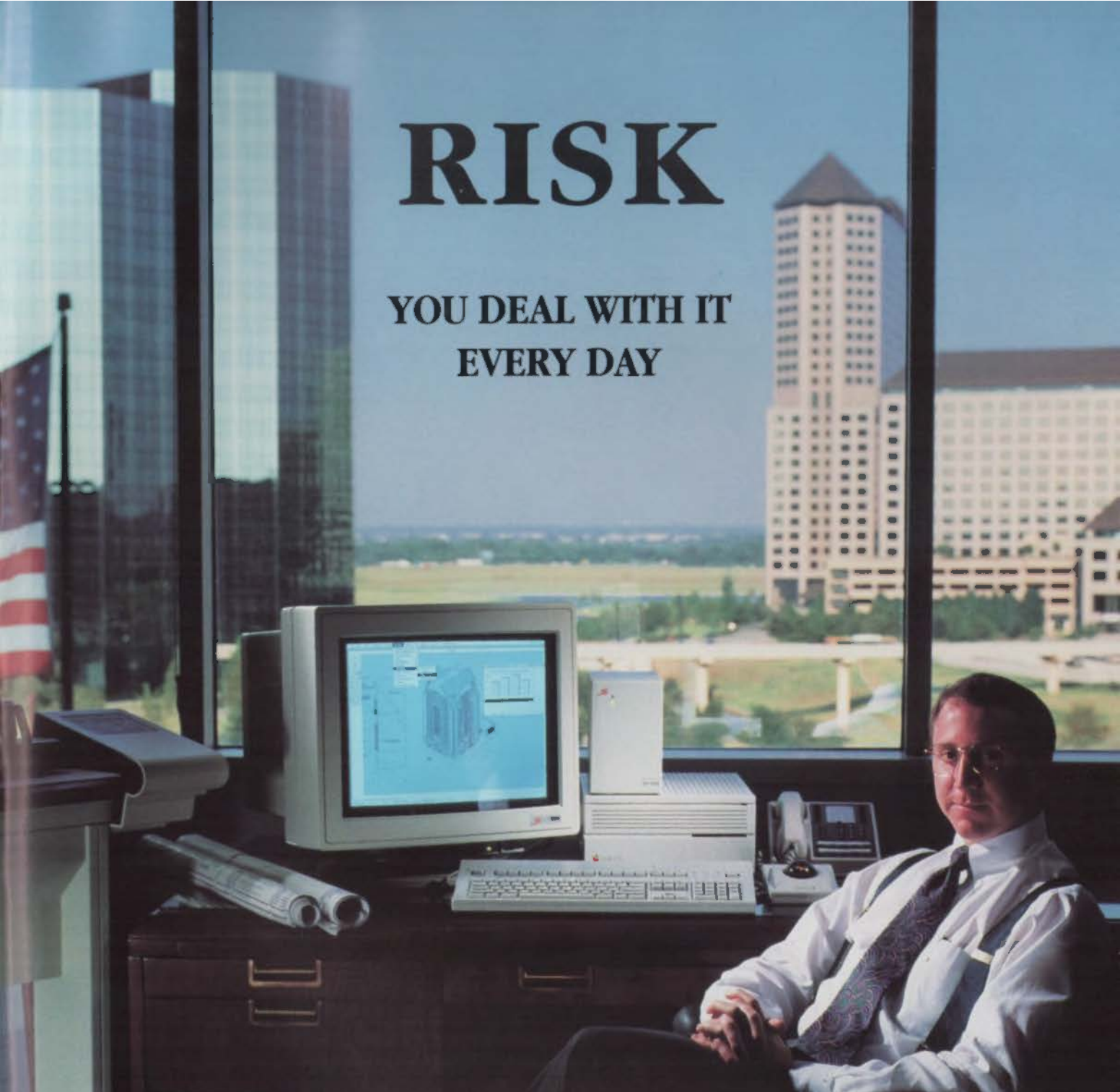
Personal Buying Trends

- Do you plan on leisure travel within the next 12 months?
 2 one trip 3 two to four trips 4 more than four trips 1 none
- Do you plan on business travel within the next 12 months?
 2 one trip 3 two to four trips 4 more than four trips 1 none
- YES NO Do you plan to buy a car within the next 12 months?

Please use a separate sheet of paper for any comments or suggestions. Thank you for taking the time to complete the questionnaire. Please detach carefully and mail before October 31 to **Texas Society of Architects, 114 West Seventh Street, Suite 1400, Austin, Texas 78701**. If you have any questions on completing this survey, call TSA (512/478-7386).

RISK

YOU DEAL WITH IT
EVERY DAY

- 
- **COMPRO** PROVIDES SOLUTIONS THAT HELP ELIMINATE YOUR RISK WHEN IMPLEMENTING ARCHITECTURAL AND ENGINEERING COMPUTER SYSTEMS.
 - WITH AN ARCHITECT ON STAFF, WE UNDERSTAND YOUR NEEDS.
 - **COMPRO** IS THE MOST ADVANCED AUTHORIZED APPLE® DEALER AND CERTIFIED APPLE ENGINEERING RESELLER IN TEXAS.
 - CALL US, WE CAN HELP. 214/717-1006.

Experts with Experience
COMPRO
COMPUTER CENTERS

Circle 103 on the reader inquiry card



COMPRO Computer Centers • 122 W. Carpenter Freeway • Suite 400 • Irving, Texas 75039

Apple and the Apple logo are registered trademarks of Apple Computer, Inc.

The Wild Wild West



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

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

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

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

Distributors:

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

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

Circle 104 on the reader inquiry card