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SEPTEMBER·OCTOBER 1991

TEXAS ARCHITECT

Architectural Education: Serving Practice **28**
Ironically, practicing architects, often critical of architectural education's detachment from the "real" profession, were behind the original push to give schools academic independence. *by Lila Stillson*

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Five projects, ranging from an elementary school addition to a college-campus overhaul, pay attention to substantive educational challenges.

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On the cover:
St. Mark's School, Dallas; photograph by BlackmonWintersKuhner

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TEXAS ARCHITECT
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Bricks, Mortar, and Ideas

IN THIS ISSUE we focus on architecture for education.

Our feature well opens with a history of architectural education in Texas since the 1890s, written by architectural historian Lila Stillson, a contributing editor to *Texas Architect*.

Stillson makes the point that formal architectural education, as an independent academic discipline, was established because of the efforts of 19th-century architects who wanted to constitute their means of livelihood as a full-fledged profession, based on a standardized education and accepted canons of practice. That connection still pertains, according to Stillson, but the "gap" between education and practice that came into existence with the first classes to meet at Texas A&M and the University of Texas just after the turn of the century is now widening. Despite the experiments of decades, she says, no one has yet successfully developed a model that will maintain architecture's independence within the university curriculum and still serve the needs of the office practitioners for whom newly graduated architects will work (or the graduates themselves, who must adapt to a radically different environment from that of the university). In fact, she says, the growing academicization of architectural pedagogy—the push to require doctorates for professors, and to structure research programs like those in the physical sciences—threatens an even wider split between the two halves of the architectural world.

R. Greg Hursley

Students in an exceptional addition designed by Reyna/Caragonne Architects for Loma Park, an Edgewood ISD school (featured in *TA*, Sep/Oct 1988)

Also in our feature section, we present a portfolio of recent educational architecture projects. This includes a master plan and series of renovation and construction projects at Texas Southmost College in Brownsville for which Marmon Barclay Souter Foster Hays of San Antonio was lead architect. Also included are the new Recreational Sports Center at the University of Texas at Austin, designed by F&S Partners of Dallas; additions to St. Mark's School in Dallas, by Tapley/Lunow Architects of Houston; Fannin Elementary School in Bryan, by Burris*Patterson Architects of Bryan, and an addition to Brykerwoods Elementary School in Austin, by Renfro & Steinbomer Architects of Austin.

In our News section, we present the winners of the 1991 TASA/TASB school design competition. Our In Progress story, on page 48, describes a new theater addition on the campus of Southwestern University in Georgetown, designed by Hoover & Furr of Houston. And our Practice column, written by architect David Driskill and educator Marvin Platten, both of Texas Tech University, describes programs exploring the use of design-studio techniques in teaching other academic subjects in elementary and secondary schools.

Such an issue is also a good time to pause and take stock of the state of education in Texas. It is not a pretty picture.

The educational reform laws of 1983, enacted with such fanfare by the Texas Legislature and agonized over statewide, have pretty much come to naught. Educational funding is still both unequal and unfair, and it exacerbates the other inequities in our society. (The Edgewood School District's school-funding suit, far from being settled by the legislature last year, has only spawned new lawsuits by rich districts that don't want to share their wealth.) The execrably named "no-pass, no-play" rule and other educational reforms that were supposed to raise both academic standards and achievement among Texas schoolchildren have had almost no effect. The "career-ladder" merit-pay system that was supposed to give teachers incentive to excel and to pursue continuing education of their own was never properly funded by the state, and, with few exceptions, can only be called a failure. Achievement still lags, the drop-out rate is a national scandal, and the pace of competitive demand for a highly educated population is quickening.

It seems to me that, as long as political liberals are wedded to maintaining the status quo in the schools in the name of equity and political enfranchisement, and as long as political conservatives espouse a fiscal policy in which the only public projects that deserve state funding are highways from their homes to their golf courses, the state's educational system will suffer. We present a number of well-designed, much-needed schools in this issue. It would be nice if architecture held the solution to the state's educational problems. But what is needed is ideas more than bricks and mortar.

Joel Warren Barna

Confusing communication

THE JULY/AUGUST ISSUE of *Texas Architect* ["The Sixties"] is a very interesting contrast to the May/June issue ["High-Tech Texas"]. If each reflects the character of graphic design and what was being built during the '60s and the '80s (and I think they do), then it is easy to see that we are as confused in our communication as we are in architectural expression.

The May/June issue illustrated the problem of visual effect obscuring the message.

Once, in a futile attempt to help me with my writing, my wife gave me a little book by Strunk & White, *The Elements of Style*. I quote [from it]: "Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary lines and a machine no unnecessary parts."

But of what use is concise writing, when the vibrating color of the type and the complex layout make the reading so difficult that one loses in the message?

Now that you have demonstrated your ability at both extremes, I hope *Texas Architect* can continue to be fresher than 1960, but visually calm enough that we can read the words.

James Wiley, FAIA
Oglesby Group, Dallas

A happy return to the Sixties

I have long enjoyed *Texas Architect*, but your July/August 1991 issue was of exceptional interest. I graduated from the University of Texas in 1966 (B. Arch.) and well remember the House House, the controversial Westgate, the beautiful, short-lived Oaks Apartments by an outstanding professor, Gommel Roessner. The Halsell Wing of the San Antonio Museum of Art is uplifting and the restoration of the Willis–Moody Mansion is welcome news. The Sixties issue is already a treasured collectors' item. Congratulations on a job well-done.

Lee Govatos
Corpus Christi

Photo credits due

IN THE JULY/AUGUST 1991 ISSUE, five of the seven photographs on pages 22 and 23 were taken by BlackmonWintersKuhner. Photographs on pages 42 and 43 were taken by R. Greg Hursley.

NEWS

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SAN ANTONIO After past false starts, officials have chosen a winning competition scheme.

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LUBBOCK Remembering Texas Tech's interim dean

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DALLAS A three-block area with a heavy concentration of historic structures is getting attention.

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STATEWIDE School associations honor new work.

SAN ANTONIO

Legorreta library design chosen

SAN ANTONIO HAS FIRM PLANS for a new main library, announced in July by library trustees. The winning design, selected during a competition among four invited finalists, is by an architectural and engineering team led by Johnson-Dempsey Associates, Inc., and Davis Sprinkle, Architect, both of San Antonio, and Legorreta Arquitectos of Mexico City.

Other teams that took part in the competition were Jones & Kell Architects with Reitzer Cruz Architects, both of San Antonio; Rehler Vaughn Beatty & Koone of San Antonio with Hammond Beeby & Babka of Chicago; and Humberto Saldaña Associates of San Antonio, with CRSS Architects, Inc., of Houston.

The jurors were Linda F. Allmand of the Fort Worth Public Library; Anders C. Dahlgren, of the Wisconsin Division of Library Services; and three architects: Barton Phelps of Barton Phelps & Associates; Michael Underhill, director of the School of Architecture at Arizona State University; and Peter G. Rowe of Harvard University.

The Johnson-Dempsey/Sprinkle/Legorreta scheme reflects the strong influence of the celebrated Mexican architect Ricardo Legorreta, whose best-known American work is in the Solana office park northeast of Fort Worth. The design for the library, like earlier Legorreta projects, has massive blank walls with strongly proportioned openings and bold colors to mark entry sequences.

Public and media appraisals of the design have been favorable. Equally important is that all the involved parties are in agreement this time around. Reaching a consensus on the issue of a new library hasn't been easy. The path is littered with the corpses of previous consultant studies, public opinion surveys, and citizens-task-force reports. A 1989 design-build competition held by the library board was abandoned by the city council after six schemes had been presented; it seemed then that a new library would be pushed late into the '90s.

The recent competition was administered by the library board's architect selection committee. The committee had the assistance of the San Antonio office of 3D/M, representing the city as project manager.

The competition began with a request for qualifications from architect-engineer offices and teams. The committee winnowed these submittals down to a short list of eight teams. Each team made a presentation about its experience before the committee, which then named the four finalists based on the qualifications statements submitted.

Each finalist was invited to develop a schematic design for a 175,000-square-foot building (and an existing parking lot) on the site of the former Sears store at the north edge of downtown. The teams not selected were each to receive $15,000.

Douglas Pegues Harvey

Contributing Editor Douglas Pegues Harvey is an architect living in San Antonio.

Bud Shannon/Photography, Inc.

A new main library, bearing the design stamp of Mexican architect Ricardo Legorreta, will soon be built on the northern edge of downtown San Antonio.

LUBBOCK

Willard Robinson, 1935–1991

WILLARD B. ROBINSON, who served as interim dean of Texas Tech University's College of Architecture since early last year, died June 28 in Lubbock. He was 55.

Robinson was a member of the college's faculty since 1963, and in 1987 received the Paul Whitfield Horn Professorship, Texas Tech's highest faculty honor.

Robinson earned a bachelor of architecture degree from Montana State University in 1958 and a master's from Rice University in 1960. He then practiced architecture full-time in Bozeman, Mont., for three years before joining the Texas Tech faculty.

From 1972 to 1982, Robinson served as restoration architect of 22 historic structures at the university's Ranching Heritage Center. In the late 1980s, he directed a faculty exchange program between Texas Tech and the Universidad de Guanajuato in Mexico.

The Texas Historical Foundation, Texas Historical Commission, and State Legislature all honored Robinson's preservation work. The Texas State Historical Association elected him as a fellow in 1985.

Robinson authored the influential books *Gone from Texas* and *The People's Architecture*. His latest work focused on preserving religious buildings in Mexico and the Southwest and on studying the design of U.S. educational institutions. ***Ray Don Tilley***

Willard Robinson, interim dean of Texas Tech's College of Architecture since 1990

DALLAS

Team hired to design Main Street

THE DALLAS CITY COUNCIL has picked a team for a $2.5-million design and construction project aimed at reinvigorating the street life of the downtown area along Main Street. A new plaza, sidewalks, and other improvements by the city, it is hoped, will stimulate local property owners to convert some of the city's most distinguished historic buildings, now threatened with decay and even demolition, to housing and other uses.

The team chosen to redesign the Main

Main Street icons include the Magnolia Building (top, 1921, Alfred C. Bossom), the Wilson Building (above left, 1902, Sanguinet & Staats), the Neiman-Marcus Building (above, 1914, Greene, LaRoche & Dahl), and One Akard Place (left, 1920, Lang & Witchell).

District consists of the civil engineering firm Cardenas-Salcedo and Associates, Inc., prime consultant and project manager; Good, Fulton & Farrell Architects, for design of streetscape improvements; the Center for the City at the Dallas Institute of Humanities and Culture, urban-planning consultant; Barton-Aschman Associates, Inc., traffic engineers; Leonard Technical Services, Inc., computer-assisted design; Slaney-Santana Group, landscape architects; and Terra-Mar, Inc., geo-technical consultant. The team will be paid $250,000 from $2.5 million budgeted for design and construction of the project.

The team will study a three-block area in Dallas's central business district on Main Street, between St. Paul and Field streets, along with parts of Ervay and Commerce streets near the Neiman-Marcus department store. The area contains some of Dallas's most important historic properties, including the Kirby Building (1913, Barnett, Haynes & Barnett and Lang & Witchell) the Magnolia Building (1921, Alfred C. Bossom), One Akard Place (1920, Lang & Witchell), the Wilson Building (1902, Sanguinet & Staats), the Neiman-Marcus Building (1914, Greene, LaRoche & Dahl), The Dallas National Bank Building (1925, Coburn, Smith and Evans), the Adolphus Hotel (1912, Barnett, Haynes & Barnett), and the Mercantile Bank Building (1942, Walter W. Ahlschlager).

In the 1980s, as new downtown development gravitated toward Ross Avenue, the Arts District, and the West End on the northern edge of downtown, the Main district area became what Larry Good, FAIA, of Good, Fulton & Farrell calls "the hole in the doughnut." In a cycle that pushed the traditional commercial and mercantile core out of the area, the Foley's store and a host of smaller specialty shops closed (leaving Neiman-Marcus as the last department store downtown). In addition, the office-occupancy rate in the area fell, as new buildings elsewhere aggressively lured clients with low rents, better parking, and other amenities. Main Street remained a major

"Main Street," continued on page 14

OF NOTE

Roy Dan Tilley

The Legislature passed additional Capitol project funding in its first special session.

TBAE, Capitol in news

The Texas Board of Architectural Examiners and the State Capitol construction projects were part of the First Special Session of the 72nd Texas Legislature, which convened July 15–Aug. 13 to craft a budget package for the state's 1992–93 biennium. State Comptroller John Sharp's proposed consolidation of licensing and regulatory authorities would have combined TBAE with the engineers' and surveyors' boards to create a single new board, but was modified to leave the structure of TBAE intact. Annual architects' registration fees, however, will rise by $200 to help meet the 1992–93 budget. The Legislature also approved $28.9 million in additional funding for the State Capitol expansion and renovation projects.

Architects vie for stadium contract

The Texas Rangers will soon select a team of architects to design a new baseball complex in Arlington. Seventeen competing architects presented schematic designs in early August. The competition has attracted national attention for its detailed program and "anti–high-tech" design goals, and for its invitees, many of whose portfolios consist mostly of small-scale projects. Competition schemes will be reviewed in the November/December issue of *Texas Architect*.

Project managers' association formed

The newly founded Association for Project Managers will address "organizational, compensation, training, and information needs of project managers." For information, contact APM (312/472-1777; fax 312/525-0444).

Fort Worth to host preservationists

Fort Worth has been selected as the site for the 1995 Historic Preservation Conference of the National Trust for Historic Preservation.

Texons win PC GlassBlock® recognition

Pittsburgh Corning's 1991 awards honored Jones & Kell Architects of San Antonio for Sea World's admission gate, John Maruszczak of Arlington for Marine Garden (concept), and Joanita Johari and T. Zahariah T. Amir of Houston for a proposed monument to Iraqis killed Feb. 13 in the Persian Gulf War.

September/October quote: "A declining supply of homes coupled with a rising demand will precipitate higher [home] prices. Prices have begun to rise in some areas already, and others may see increases within 24 months."
— *Ted C. Jones, Texas A&M Real Estate Center*

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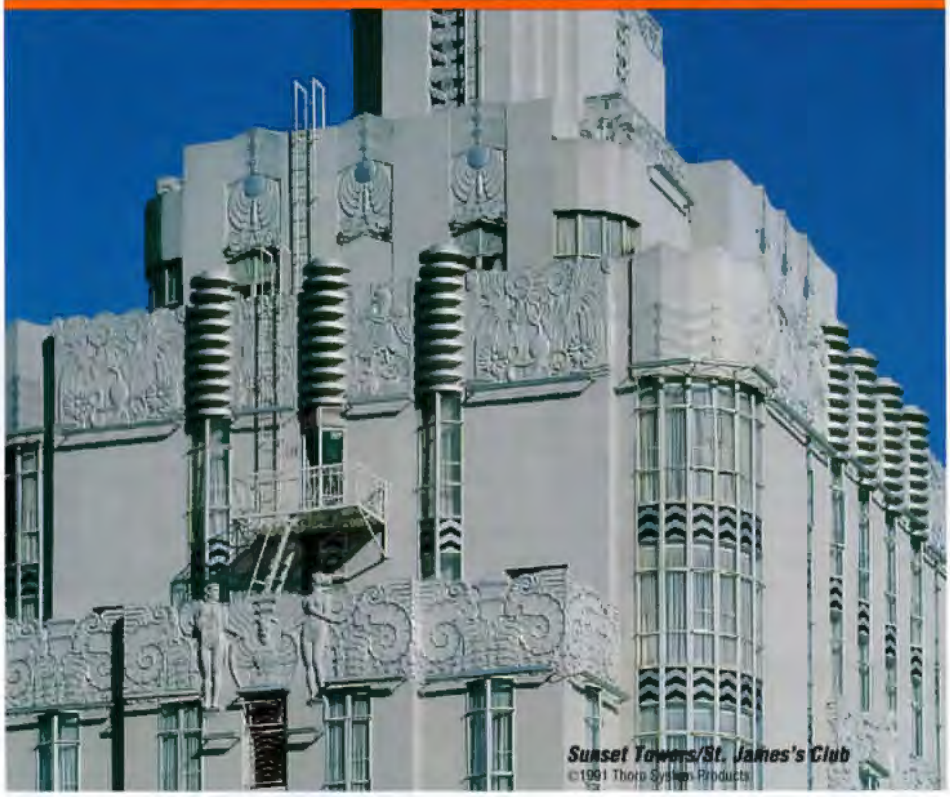

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CALENDAR

"Icehouse," by Delcia Itzel Lopez, from "Beyond Photography"

Ray Don Tilley

Ricardo Legorreta recently completed MARCO, a new museum for contemporary art in Monterrey, Mexico.

Mexico 1+3: Contemporary Architecture
Ricardo Legorreta, lead designer on the San Antonio Main Library team (see p. 6), will lead off a series of lectures and conversations on Mexican architecture. Legorreta will speak Sept. 11, followed by Augustin Hernandez, Sept. 20, and Enrique Norten and Alberto Kalach, Sept. 21. A panel discussion among Hernandez, Norten, and Kalach wraps up the series. University of Houston College of Architecture (Joann Sardina, 713/749-1181)

NOCOEN IV and Design at Work
The South Texas Chapter of the Institute of Business Designers will hold its trade show and fund-raising event, NOCOEN, Sept. 12 at INNOVA in Houston. The show, featuring new products from a variety of exhibitors, is a highlight of "Design at Work," INNOVA's annual market and showroom open house. A number of programs and seminars are also scheduled, as well as "Take a Seat," the Design Industries Foundation for AIDS's fund-raising auction of over 80 ordinary ladder-back chairs that have been transformed by architects and designers. INNOVA (Cassie Davie, 713/963-9955), *Sept. 12–19*

IBD North Texas "Design Expo"
The North Texas Chapter of the Institute of Business Designers will hold its annual Design Expo at Infomart in Dallas. One hundred exhibitors and 400 architects, designers, specifiers, and clients are expected to participate. IBD North Texas (TK 214/742-4250), *Oct. 10*

"Big D" Roadside Architecture Tour
A one-day tour of Dallas, Oct. 5, will cover Highland Park Village; Fair Park; Grande Tourist Lodge, Mission Courts, and Alamo Plaza Courts; a "Good Luck" service station; early freeways; and much more. Society for Commercial Archeology (Dwayne Jones, 512/463-6094); registration deadline: *Sept. 27*

Beyond Photography
Organized by the Texas Fine Arts Association, this nationwide juried exhibition of transformed photographic images will be on display. Cullen Center's 1600 Smith lobby gallery, downtown Houston (Sara McDaniel, 713/523-4441), *Sept. 17 to Nov. 18*

A Look at Interior Design Today
"Inside Design," a five-week lecture series, is highlighted by Stanley Abercrombie, editor of *Interior Design*. Rice Design Alliance (713/524-6297), *Oct. 2, 9, 16, 23, 30*

The Birthday Party
Fanciful art objects by architects and artists will be on display, and later auctioned, in Austin. Texas Fine Arts Association (512/453-5312), *November, dates to be announced*

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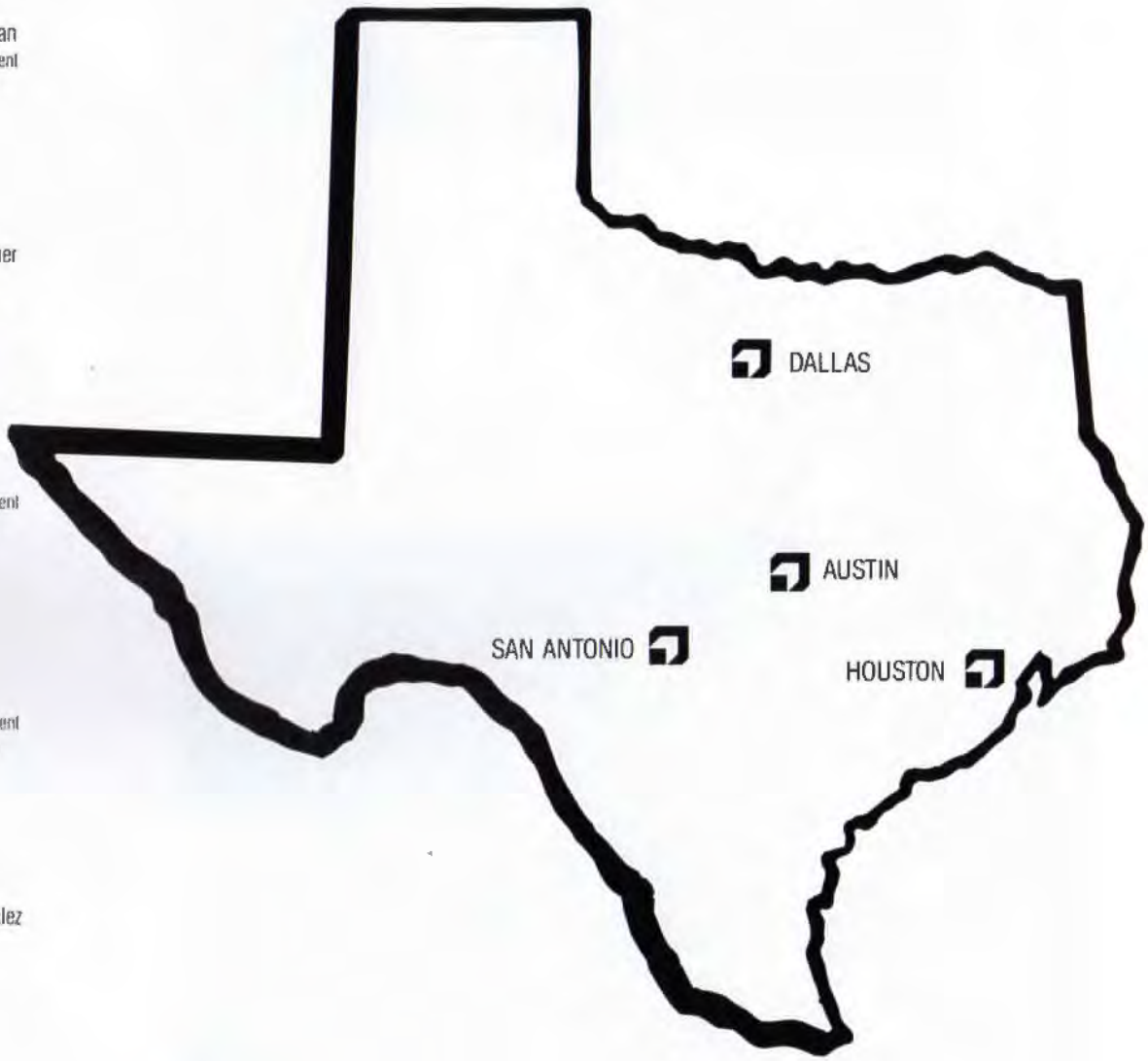

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DALLAS

Interns, kids create new park

CHILDREN from Dallas's East Garrett Park Neighborhood and summer interns from RTKL Associates teamed up for a weekend charette in July to design a new park in the heart of an area currently being revitalized under Dallas Habitat for Humanity, Inc.

Since 1985, Dallas Habitat has built and renovated enough houses in this relatively small area of low-income families to foster a self-sustaining neighborhood. When the City of Dallas condemned and demolished three houses on a lot safely removed from the busy streets that gird the neighborhood, Wink Dickey, Dallas Habitat executive director, seized the opportunity to push for a neighborhood pocket park on the site.

Gwen Blumentritt, an architecture graduate with RTKL and a Habitat volunteer, worked to set up a weekend charette among summer interns in the firm to design the park, so that Dickey could seek ready funding, ownership, and maintenance options available to build it.

Prior to the design session, Blumentritt held programming meetings with neighborhood residents, including more than 20 children. The discussions yielded a 30-foot-long wall mural of the children's idea cards and drawings. Nine interns participated in the charette. The various elements of the park are grouped into two areas divided by gentle berms that separate toddlers from older children while still allowing visual contact—for instance, when an older child must care for a younger sibling.

The park, says Dickey, has reinforced East Garrett Park as a "community of hope, dignity, and self-worth." *Sally Rasmussen*

East site elevation of new Dallas Habitat park

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"Main Street," continued from page 7

transfer point for bus passengers, but with stores and cafes closing, it became less hospitable, and street crime began increasing, leading more office tenants to leave.

"The area includes our best old downtown buildings, and we are concerned that if it deteriorates further, it will lead to the owners abandoning or demolishing the buildings," says Brent Byers, FAIA, of Corgan Associates; in May, Byers's firm completed an economic-development study of the area for the city. Corgan Associates is also studying opportunities for residential and retail uses in the area for a number of property owners, according to Byers.

"The problem with the historic buildings in the area is that they can't really compete as office spaces any longer. Their floor plates are too small and they don't have parking garages," says Michael Finley, an urban planner with the city's planning department, who worked with Corgan Associates on the economic-development study. "The best thing we can hope for them is conversion to residential uses." The Corgan study showed that many of the buildings were going unrented, even at $8 per square foot, according to Finley; by comparison, he says, the Manor House, the only residential tower in downtown Dallas, rents for $11.50 per square foot, and has a waiting list.

Conversion of the Main District into a downtown residential zone is a long way off, however, principally because money is short. The city's $2.5 million will pay for design and construction of widened sidewalks, landscaping, special pavement, and signage. Finley says that the city is trying to get the Dallas Area Rapid Transit Authority (DART) to pay for bus shelters and other transit-related features of the plan; DART has already agreed to build a transit terminal that will consolidate many of the stops previously scattered through the area, he says. The Cardenas-Salcedo team was chosen after a presentation that included the idea of creating a plaza, at Main and Akard, that would incorporate an image of Pegasus; the neon winged-horse sign atop the Magnolia Building, which could be seen for miles in all directions, has symbolized Dallas for decades.

"We hope to see the experience of Pegasus as the symbol of Dallas manifest in Pegasus Plaza," says Gail Griffin Thomas, Ph.D., director of the Dallas Institute of Humanities and Culture, a member of the masterplan team. Thomas says the Pegasus image has caught the interest of city officials and land owners.

City planner Finley says that construction of the plaza will have to wait for a city bond package, and that property owners will wait to see if a proposed package of tax incentives is enacted before they take any further steps.

Joel Warren Barna

STATEWIDE

Walls across Texas

SOUND-REDUCTION WALLS, built by the Texas Department of Highways and Public Transportation to shield residential neighborhoods from traffic noise, are spreading across Texas, spurred by new technology and changing interpretation of environmental laws.

According to Wayne Young, a highway department noise specialist, about 15 miles of walls have been built since the first walls went up in 1976. By comparison, 31 miles of walls, at approximately $1 million per mile, will be built in the next five years alone.

Noise-reduction walls are required under the National Environmental Policy Act of 1969, but sound-wall construction did not begin in earnest in Texas until the mid-'80s.

New 22-foot-tall walls cut freeway noise in the Larchmont neighborhood of Houston.

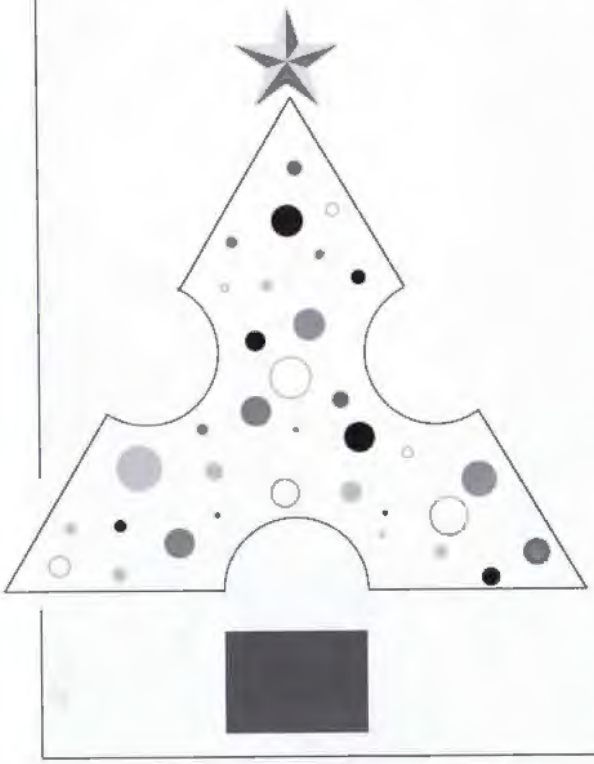
Although some walls are built in conjunction with new construction, most are the result of highway expansion, says Young. Texas highways have been expanded to handle congestion in the 1980s. Where expansion affected residential neighborhoods, noise analysis was required, and if sound from the expanded freeway threatened to top 67 decibels within 20 years, noise abatement measures, including walls, had to be considered, and, if feasible, implemented. Stricter reading of state and federal guidelines since 1982 has spurred the wall boom, says Young. In addition, new technologies allow better prediction of noise levels as well as construction of more effective and attractive walls.

The wall boom in Houston caught the attention of Houston architect Barry Moore, FAIA , who writes on architecture for the *Houston Press*. He recently reported on two new wall projects along Houston's Southwest Freeway, one near Kettering Oaks/Afton Oaks, the other next to the Larchmont subdivision. The walls in Houston have made neighborhoods "battered with freeway noise for 30 years" noticeably quiet, even at rush hour, he writes.

State officials say most planned walls will be built to shield residential neighborhoods from new or expanded freeways in the Dallas/Fort Worth and Houston areas, although others have been built in and are planned for Austin, San Antonio, El Paso, and Wichita Falls. *Susan Williamson*

"News," continued on page 22

A Gift of Incomparable Scale



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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.)

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Please specify:

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

THIS CARD EXPIRES NOVEMBER 30, 1991. *TEXAS ARCHITECT* SEPTEMBER/OCTOBER 1991 ISSUE

TEXAS ARCHITECT

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 $150 for each project entered by a non-TSA member; $85 for each project entered by a TSA member.

Tape the envelope to the outside of the carousel of slides entered and send the entire package together to: Texas Society of Architects, 114 West Seventh Street, Suite 1400, Austin, Texas 78701. For information call Lucretia Crenwelge at 512/478-7386.

37th 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 entry(ies).

Project Credits

Entrant's Name

Title/Position

Firm Name(s)

Mail Address

City/State/Zip

Telephone

TBAE Registration Number

Owner (at project completion)

Architect (list firm name, key team members)

Consultants (landscape, structural, MEP, etc.)

General Contractor

Photographer

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Take advantage of additional information available about products and services advertised in this issue of *Texas Architect*. Simply fill out the information requested on one of 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.

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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

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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

THIS CARD EXPIRES NOVEMBER 30, 1991. *TEXAS ARCHITECT* SEPTEMBER/OCTOBER 1991 ISSUE

TEXAS ARCHITECT

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114 WEST SEVENTH, SUITE 1400
AUSTIN, TEXAS 78701

Project Information

Project Name

Project Location

Bldg. size in sq. ft.

Mo./yr. completed

Category (choose one)
- ☐ General Design
- ☐ Interior Architecture
- ☐ Restoration/Adaptive Use

Project type (check one)
- ☐ Corporate Office Building
- ☐ Bank
- ☐ Retail Building
- ☐ Hotel and/or Restaurant
- ☐ Public/Civic Building
- ☐ Industrial Building
- ☐ Medical Building
- ☐ Religious Building
- ☐ College Facility
- ☐ School (primary or secondary)
- ☐ Residences and Apartments (multifamily)
- ☐ Housing (single-family)
- ☐ Urban Design
- ☐ Master Plan
- ☐ Other (specify below)

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

Signature

Date

Fee — $150 entry fee per project by non-TSA member; $85 per project by TSA member

Check Number

This is entry # ____ of ____ total entries.

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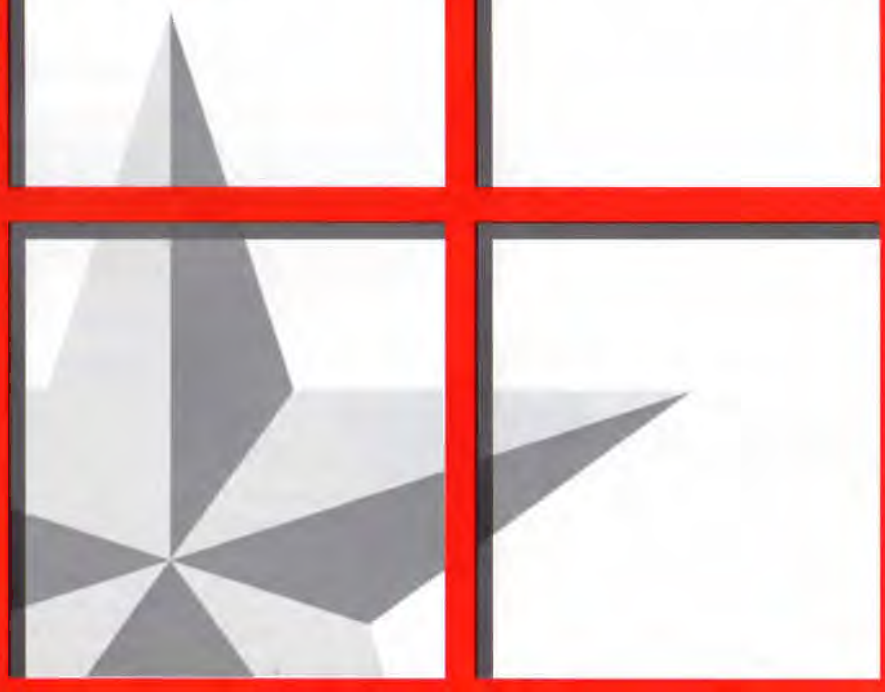
Call for Entries

For the first time in its history, the Texas Society of Architects Design Awards competition is open to all architects who are registered in Texas, even if they are not TSA members. Nonmembers pay an entry fee of $150 per project; TSA members receive a $65 discount, paying $85 per entry, a fee equal to that of recent years' competitions. Work completed over the last six years is now eligible (completed after Jan. 1, 1985), too, one year longer than before. And in addition to the General Design and Interior Architecture entry categories, the Design Awards has a new Restoration/Adaptive Use category. Master plan projects also may now be entered in General Design along with the usual individual projects. These major changes open new windows of opportunity in an exciting new competition.

Take part in the new TSA Design Awards, where winners are built. Turn the page for full competition rules. The only way to win is to enter.

Entry Deadline: October 4, 1991

A New Window of Opportunity



The Jury

Robert W. Evans, AIA
Kohn Pedersen Fox, New York
Mr. Evans has headed such projects as ABC-TV Studios 23/24 and Capital Cities/ABC Headquarters in New York, CNG Tower in Pittsburgh, and Ameritrust Center in Cleveland.

Marc Hinshaw, AIA
Holt Hinshaw Pfau Jones, San Francisco
HHPJ has won a P/A Award or Citation each of the last five years, with work such as the new Astronauts Memorial at Kennedy Space Center.

Stephen A. Kliment, FAIA
***Architectural Record*, New York**
Mr. Kliment is editor-in-chief of *Architectural Record*. Previously, he worked at SOM and CRS, and was editor of architecture and design books at John Wiley & Sons.

37th Annual TSA Design Awards

Competition Rules

CELEBRATING its 37th year, the newly expanded TSA Design Awards Program seeks to recognize outstanding architectural projects by architects who practice in Texas and to promote public interest in architectural excellence. In the past, winning projects 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. This year all architects who are registered in Texas 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 31, and Friday, November 1. Winners will be honored by a special announcement party following the judging, November 1. Winning projects will also be publicized statewide and prominently featured in the January/February 1992 issue of *Texas Architect* magazine.

ELIGIBILITY

As in previous years, any new project in General Design (including urban design) or Interior Architecture is eligible, as well as work that fits a new Restoration/Adaptive Use category. Work must have been completed after January 1, 1985 to be eligible. Individuals or firms may enter any number of projects anywhere in the world.

Entries must be submitted by an architect who was registered 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 registered Texas architect 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 Robert W. Evans, AIA, of Kohn Pedersen Fox, New York; Marc Hinshaw, AIA, of Holt Hinshaw Pfau Jones, San Francisco; and Stephen A. Kliment, FAIA, of *Architectural Record* will pick the winners. Project authorship will remain concealed throughout the jury deliberations. Awards will be given in three categories: General Design, Interior Architecture, and Restoration/Adaptive Use. 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 Texas Society of Architects (Address: 114 West Seventh Street, Suite 1400, Austin, Texas 78701, 512/478-7386) in the same container and at the same time, **NO LATER THAN 5:00 P.M., FRIDAY, OCTOBER 4, 1991. LATE ENTRIES WILL NOT BE ACCEPTED.**

AWARDS

Architects of winning projects will be announced Nov. 1 at the Art Museum of South Texas, during the TSA Annual Meeting in Corpus Christi. 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 November 30.

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 and transparencies 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 TSA office in the same container on or before the October 4 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) a $150 registration fee per entry for non-TSA member architects or $85 per entry for TSA member architects, 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 80-slot 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 $150 for each project submitted by a non-TSA member, $85 for each project by a TSA member. Place the check in an envelope with the entry form and tape it to the outside of the carousel box. Make checks or money orders payable to TSA. **NO ENTRY FEES WILL BE REFUNDED.**

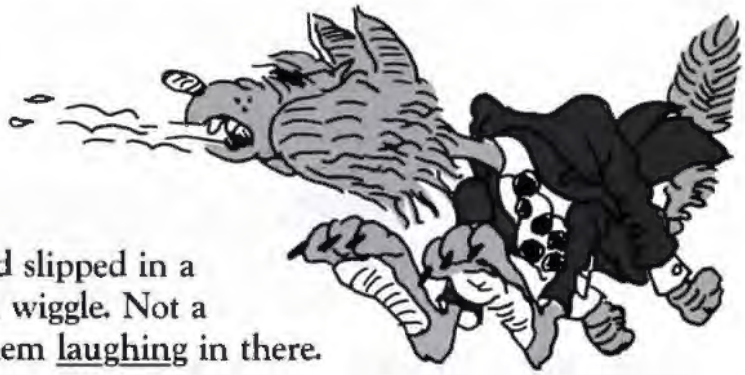
MORE INFORMATION

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

I Liked Neighborhood Terrorism Until The Day Of The Masonry Hut!

"It's not all it's cracked up to be, being the wolf. Automatic Bad Guy, you know? But I've accepted myself and my impulses, my hungers if you will, and Dr. Ziebeck says I'm adjusting nicely.

Then along comes that smart aleck third pig and his modern masonry construction.



Talk about frustration! I mean, I'm known as a huffer and puffer, right? Don't mean to brag, but I can get some wicked velocity on my Sunday Huff.

Well, I wound up and gave it a solid Huff and slipped in a Number 3 Puff and that pig's hut didn't give a wiggle. Not a quiver. I thought I heard—I know I heard—them laughing in there.

Well. You can imagine what that did to me. I've tried to come to grips with it, make it my reality, you know, but still it was a failure.

Masonry construction and union labor are too tough, too much. There, I've said it and I'm glad. Huts aren't supposed to be that strong, you know?"

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

Circle 3 on the reader inquiry card

STATEWIDE

School design winners chosen

TASA/TASB winners: Copperas Cove ISD Williams and Ledger Elementary Schools (left), best of show; Houston Booker T. Washington High School (middle), honor; Ferguson Elementary School (right), honor

A PROJECT combining two schools in Copperas Cove, designed by Claycomb Associates of Dallas, took top honors in a design competition cosponsored by the Texas Association of School Boards (TASB) and the Texas Association of School Administrators (TASA). In all, 14 awards were given.

Judges were architects Ray B. Bailey, FAIA, and K. Patrick Renfro, of Houston; engineer David Collins of Fort Bend; and administrator Robert Bullis, of Houston. The judges debated the merits of the 35 projects entered, with the architects speaking out for visual delight, while others focused such issues as cost and circulation.

The J.L. Williams and Lovett Ledger Elementary Schools in Copperas Cove won the highest award in the competition, the Caudill Award for Architectural Excellence in School Design. Three projects won honor awards: Fannin Elementary in Bryan, by Burris*Patterson Architects of Bryan; Booker T. Washington Senior High for the Engineering Professions in Houston, by Spencer Herolz Architects and John S. Chase Architects of Houston; and Lloyd R. Ferguson Elementary School in Clear Creek, by PBR Architects of Houston.

Merit awards went to RWS Architects of Houston for the Ronnie Truitt Junior High School in Houston and the North Harris County College Tomball Campus; HA/RWS Architects of Houston for the Rock Prairie Elementary School in College Station; Farrell + Associates Architects of Houston for Bayshore Elementary School Additions and Renovations in La Porte and the La Porte High School Instrumental Music Facility; BGR Architects-Engineers of Lubbock for Clarendon High School and Dumas Junior High School; WRA Architects of Dallas for the library/classroom addition to Lewisville High School; Dansby & Miller Architects of Houston for Fairmont Elementary School in Houston; and PBR Architects of Houston for the Ruth Conner Sneed Elementary School in Alief.

Architect James Brady, Director of Internal Planning for TASB, says winning boards will be displayed at the TASA/TASB convention in Houston, Sept. 28-30. *JWB*

Texas Society of Architects

52ND ANNUAL MEETING

OCTOBER 31 — NOVEMBER 2

CORPUS CHRISTI 1991

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CYA3

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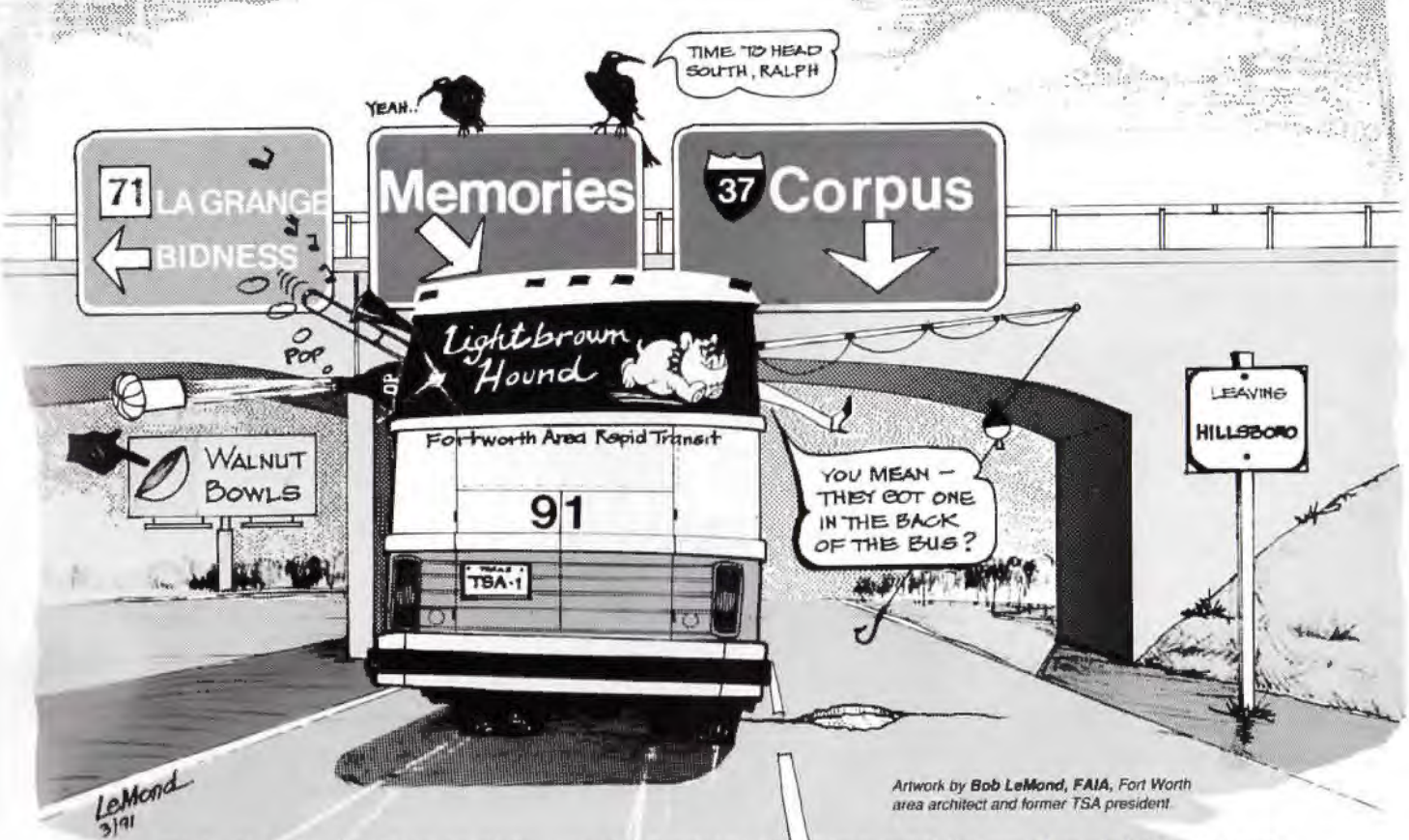

*Artwork by **Bob LeMond, FAIA,** Fort Worth area architect and former TSA president.*

Ride the Party Bus to this year's Annual Meeting and leave the driving to us!

Party your way to Corpus Christi on one of three chartered buses and leave the driving to us. The low cost includes drinks, snacks, lunches, games, fellowship and fun! Buses will be leaving from two primary areas: Dallas/Fort Worth and Houston.

The ***Ridgway's*** Dallas party bus (the IH-35 route) will leave Dallas at 8 am Wednesday, October 30. It will stop for passengers in Fort Worth, Waco, Austin and San Antonio. In addition to passengers, the bus will also stop for lunch in Austin on the way down and on the return trip.

Non-stop Houston party buses (the IH-45 route) will depart on two days, Wednesday afternoon and Thursday morning. The ***Ridgway's*** Houston party bus will leave Wednesday, October 30 at 2 pm, the other bus will leave Thursday, October 31 at 8 am.

For reservations please call TSA at 512/478-7386 and ask for Lee Bash.

IH-35 Party Route — *Ridgway's*

Outbound to Corpus Christi
Wednesday, October 30

	Arrive	Depart
Dallas		8:00 am
Fort Worth	9:00 am	9:30 am
Waco	11:00 am	11:30 am
Austin	1:00 pm	2:45 pm
San Antonio	3:45 pm	4:15 pm
Corpus Christi	6:45 pm	

Return to Dallas
Sunday, November 3

	Arrive	Depart
Corpus Christi		8:30 am
San Antonio	11:00 am	11:30 am
Austin	12:30 pm	1:30 pm
Waco	3:00 pm	3:30 pm
Fort Worth	5:00 pm	5:30 pm
Dallas	6:30 pm	

Round-Trip Tickets: Dallas, Fort Worth, Waco–$65; Austin–$60; San Antonio–$55.
One-Way Tickets: All cities–$45.

IH-45 Party Route

***Ridgway's* Party Bus**
Outbound to Corpus Christi
Wednesday, October 30

Leave Houston	2:00 pm
Arrive Corpus Christi	7:00 pm

Thursday, October 31

Leave Houston	8:00 am
Arrive Corpus Christi	1:00 pm

Return to Houston
Sunday, November 3
Both Buses

Leave Corpus Christi	1:30 pm
Arrive Houston	6:30 pm

Houston Tickets: Round-Trip–$55; One-Way–$45.

All prices subject to slight change due to fuel price fluctuations

Seating is limited so make your reservation today!

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

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

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

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

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

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

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

Circle 35 on the reader inquiry card

TEXAS SCHOOLS

From the start in Texas, education for architects has been the cornerstone of the profession's independence. And designing buildings for education is still among the architect's most important public duties.

ARCHITECTURAL EDUCATION: SERVING PRACTICE

With the growth of Texas cities 100 years ago, architectural practice entered into a distant partnership with architectural education.

By Lila Stillson

THE BEGINNINGS OF ARCHITECTURAL EDUCATION in Texas were intimately linked to the emerging identity of the profession itself. Texas in the 19th century, with its vast, undeveloped rural landscape, had little need to differentiate between the builder and the architect. Texas architects, including such masters of Texas' 19th-century architectural heritage as James Riely Gordon and Nicholas Clayton, never received formal educations, but rather gained experience either through informal apprenticeships with more established "architects" or with the civil-engineering corps of the railroads. With the emergence of genuine cities in Texas, however, architects sought to establish themselves as practitioners of a legitimate "profession." To do so, architects saw three essential prerequisites: establishment of programs of formal education for architects, the formation of professional societies, and state licensing.

The state's first professional organization, the Texas State Association of Architects, was founded in 1886 with the purpose, among loftier aspirations, of seeking state licensure and improving standards of professional practice. But a half century would pass before these goals were to be achieved.

The First Three Programs

THE ARCHITECTS FIRST SOUGHT to establish architecture as an independent academic discipline. In response to the demands of practicing architects in the state, three architecture programs were established in the early years of the 20th century.

The first, the architecture department established within the College of Engineering at Texas A&M in 1905, was a qualified advancement, since only architectural engineering courses were taught until 1914, when A&M instituted a bachelor-of-science program in architecture. The University of Texas at Austin began offering architectural drawing courses as early as 1903; an architecture department was established within the College of Engineering in 1910. The Rice Institute in Houston began its architecture program in 1912, the year the university itself first opened its doors.

Despite the profession's cries for architectural programs, it was difficult, if not impossible, to induce a successful architect to sacrifice a lucrative practice for a low-paying job in academia. As a result, the earliest architecture-school professors in Texas, as elsewhere, were recent graduates of the Beaux-Arts programs of the Eastern uni-

Texas' first architecture school deans were Frederick Giesecke (above left), who started Texas A&M's program in 1905 and chaired the UT program from 1912 to 1927 before returning to Texas A&M; Hugo F. Kuehne (above center), first head of UT Austin's architecture program in 1910; and William Ward Watkin (above right), who chaired the Rice department 1912-52. UT's first graduates (facing page, left), in 1905, were (l-r standing) W.G Stacy, Thomas Broad (l-r seated) Nellie Jefferson, and Stella Texas Elmendorf. In 1906, Texas A&M's first graduates (facing page, right) were James Somerville Dean, Max Frederick Mayer, and John Rodney Tabor.

versities, men who had little or no experience in actual practice. This led almost immediately to conflict: Unlike the schools in the East, which were independent programs, the newly established schools in Texas were parts of the established engineering colleges. Consequently, these early years of architectural education in Texas were characterized by the conflict between "design" and "architectural engineering." Whereas the administrators of the colleges of engineering hoped to train men who could build reliable and dependable structures for the growing frontier, the new architecture professors, trained in the Beaux-Arts tradition, felt their graduates would face the even greater challenge of setting artistic standards for an emerging civilization. The conflict would set the tone in the schools for the first half of the century.

Hugo Franz Kuehne (1884–1963) and Frederick Giesecke (1892–1950), who could be called the founding fathers of architectural education in Texas, personified the conflict between the design and architectural-engineering factions. Both were native Texans, and both had received degrees in architecture from MIT. (Kuehne had earned a bachelor's degree in engineering from UT in 1906. Giesecke also received additional degrees in mechanical engineering, including a baccalaureate in mechanical engineering from A&M in 1890, and he even went on to earn a doctorate in engineering from the University of Illinois in 1924). It was Giesecke who established the first architectural engineering program at Texas A&M in 1905. And it was Hugo Kuehne who was hired upon his graduation from MIT in 1908 to head the new architecture program at UT, which started in 1910.

Kuehne's experience at UT illustrates the conflicts typical of the period. His vision of a course of architectural study within the College of Engineering, based on the design traditions of the Ecole des Beaux-Arts, soon brought him into conflict with the school's administration. While Kuehne was vacationing in Europe in the summer of 1912, the university administrators fired him and took the opportunity to hire Frederick Giesecke as the new chairman of the program. Kuehne stayed on as a professor at UT until 1915, when he left to establish a private practice. Subsequently, while the focus at UT began to move toward a greater emphasis on construction, the curriculum at Texas A&M became more design-oriented.

This change at Texas A&M was brought about by the department's second chairman, Sampson James Fountain, who initiated a Beaux-Arts system. Educated at Texas A&M and the University of Illinois, Fountain also had attended the Ecole des Beaux-Arts in Paris. Fountain died in 1914, after only two years as head of the department; the Beaux-Arts movement at Texas A&M temporarily lost its momentum.

At the Rice Institute in Houston, things took a different turn. Unlike the programs at UT and A&M, Rice's school of architecture was independent of the engineering program from its inception, and did not experience the same conflicts as the other schools. William Ward Watkin, who came to Houston to supervise the construction of the campus for the Boston firm of Cram, Goodhue and Ferguson, served as the first chairman of the department. A student of Paul Philippe Cret's at the University of Pennsylvania, Watkin received the classic Beaux-Arts education and brought this philosophy of design instruction to the department he started at Rice. In an address before the Southern Art League in 1926, Watkin expressed his educational philosophy: "[A] school of architecture is but a nursery of the imagination, for the cultivation of the creative qualities of design, in which beauty shall be ceaselessly sought and occasionally attained." Watkin is memorialized in a stone capital in the cloister of the Chemistry Building

Below (l–r): 1913 exhibition, UT Austin; Samuel Gideon, UT Austin professor, 1913–45; Goldwin Goldsmith; the Beaux-Arts Archi-Arts Ball, organized in 1922; drawing by Rice Traveling Fellow James T. Campbell (1932); Ernest Langford; frieze detail of Watkin and students on Rice Chemistry Building

A class in the Texas A&M department of drawing (middle) reflects the rigor of instruction in 1905.

Below (l–r): Then and now at the University of Houston College of Architecture: faculty "popcorn venders" (Richard Lilliot, center right with cane, was the school's first dean) for showing of *The Fountainhead* in 1971; "Building X," the former home of the college, designed by Cato, Austin and Evans and completed in 1954; Peter Wood and students with model of Johnson's new building; scenes inside the actual new building include investiture of 1990 AIA Fellows, the studio projects "Laundry in Atrium" and "Texas Urban Environment," and a reception for President George Bush and other dignitaries at the 1990 Economic Summit.

(designed by Watkin and completed in 1925), where he is pictured with one foot on the neck of a student while others bow to him in fear.

Moves Toward Standardization

THE 1920S AND '30S in Texas were characterized by a growing standardization among the curricula of the schools of architecture, brought about by two organizations, the Beaux-Arts Institute of Design (BAID) and the Association of Collegiate Schools of Architecture (ACSA). The use of the national competition programs issued through the BAID encouraged the standardization of curricula through the use of specific programs in the studios. Nationally, the BAID's programs and its annual competitions held the key to whether a school would be admitted to the then-exclusive ACSA, which had been founded in 1912. Although not an official accrediting agency, ACSA in effect served as such through its "Standard Minima" for acceptance. These requirements, which set guidelines for course work, content of courses, and degrees, greatly contributed to the growing standardization among the schools of architecture nationwide. The effect on Texas schools was considerable, leading some, including UT and Texas A&M, to initiate five-year programs, and giving architecture-school administrators ammunition in their battle for independence from the colleges of engineering. UT was the first to be accepted to ACSA membership in 1925, with Rice and Texas A&M following in 1942.

The Beaux-Arts era in Texas architectural education was in some ways a continuation of the master-apprentice system of training architects utilized in the 19th century. The camaraderie that resulted from spending long hours in cramped studios, coupled with the tradition of having lower-classmen help with the drafting tasks of upper-classmen, produced an environment in which the inexperienced learned from their superiors. This studio environment, unique within most universities, reflected the fine-arts emphasis of the Beaux-Arts system. By the late 1920s, the Beaux-Arts influence was strongly established within all of the Texas schools of architecture. Samuel Vosper, who taught at both UT (1922–28) and A&M (1929–32), played an important role in bolstering the Beaux-Arts system and can be credited with improving the advanced design studios at both colleges.

Goldwin Goldsmith, affectionately known as "Goldy," came to UT in 1928 after 15 years teaching at the University of Kansas, where he established the department of architecture. An able administrator, Goldsmith expanded the UT program from four to five years; he also obtained a new building for the crowded school within three years of his arrival in Austin. He was unable, however, to gain independence from the College of Engineering.

Frederick Giesecke returned to Texas A&M in 1927 as head of the department, but he stepped down in 1929 to devote more time to teaching and research. He was replaced by Ernest Langford, who served as chairman of the department for 27 years. A graduate of Texas A&M, he had received an M. Arch. degree from the University of Illinois in 1924 and had taught at Texas A&M in 1925. During his tenure, 782 graduates passed through the school. (He also served as mayor of College Station for 23 years.) Langford understood that to achieve membership in ACSA a school would have to implement a Beaux-Arts program, and he expanded Texas A&M's program from four to five years in 1931.

The demand for more trained architects increased during the building-boom years of the 1920s, resulting in the establishment of an additional school of architecture at Texas Tech University. Although begun in 1926 with 40 students enrolled, the program was abolished the following year, due to the lack of professors and space. It was not until 1933 that the program was reinstituted, this time with an additional four-year curriculum in commercial art; the school was renamed the Department of Architecture and Allied Arts. Florian Kleinschmidt headed the school under the Department of Architectural Engineering.

Three photographs below by Richard B. Ferrier

A life drawing class at UT in 1915 (below left) was one requisite of the department's Beaux-Arts program.

Above (l–r): Texas Tech College of Architecture (1971), by Ford, Powell & Carson; Rice students charretting for a Design Fete, 1963; *Architecture at Rice*, an occasional journal begun in 1961 by William W. Caudill; Texas A&M School of Architecture (1963) and College of Architecture (1977), by Harwood K. Smith & Partners; UT Arlington environmental demonstration by architecture students (former U.S. Rep. Jim Wright at center); Hal Box, FAIA, first UTA dean; atrium of UTA architecture building, designed by Pratt, Box & Henderson.

Postwar Split Between Education and Practice

A CONSENSUS AMONG THE SCHOOLS grew after the Second World War, as the American Institute of Architects, in collaboration with ACSA, established the National Architectural Accrediting Board (NAAB). Although initially founded in 1929, the board began only in 1945 to actually inspect schools. The group first listed 28 accredited institutions, including Rice and UT. NAAB accreditation was important to the schools of architecture in winning their independence from the colleges of engineering, since the group's standards (preferential to independent schools) were used as leverage in convincing university administrators of the importance of their separation from engineering.

The Beaux-Arts tradition, however, continued to hold a strong influence over the teaching methods of the schools even in the postwar period. The architecture program at Texas Tech received the BAID medal for making the greatest progress in teaching architectural design during the year 1946–47, and at The University of Texas, the Beaux-Arts method of grading by assigning *metions* was finally abolished in favor of letter grades only in the late 1940s.

The end of the Second World War brought major changes. As with today, during times of major construction activity, the schools seemed to be strongly influenced by developments within the profession. (Conversely, during slack times, theorizing within the schools influences architects.) The postwar building boom had a number of important effects on architectural education in Texas: Modernism was introduced to the schools; a critical shortage of teachers occurred when professors left for profitable private practices; and the beginnings of a continuing concern over the "gap" between teaching and practice developed. Enrollments mushroomed with the return of GIs from the war, forcing the schools to rely on practicing architects as adjunct faculty. This furthered the introduction of modernist ideas into the design studio and helped to "bridge the gap" by exposing students to practicing professionals.

Modernism was not an altogether new phenomenon. Jack Finney, who taught at Texas A&M from 1924 to 1947, was one of the first to abandon the Beaux-Arts programs of monumental, ideal buildings for programs focusing on modern building types and styles. He also introduced the use of models in his courses. Californian Harwell Hamilton Harris, who was appointed the first director when the department became the School of Architecture at UT, revolutionized the methods of teaching architecture by introducing a new theoretical approach to design, promulgated by the "Texas Rangers" (who included, among other professors, Colin Rowe, John Hejduk, Robert Slutsky, Marcus Whiffen, and Bernard Hoesli).

A new professional architectural program was established at the University of Houston in 1946 (the year the university was founded) in response to growing enrollments statewide; Richard Lilliot was the first dean. The faculty of this new school—including such proponents of modernism as Howard Barnstone and Donald Barthelme—rejected the Beaux-Arts tradition, and modern ideas were quickly integrated into the curriculum. Barthelme, who would teach at both UH and Rice, tried to set up programs in which such disciplines as design, structures, mechanics, and graphics would be taught together and not as unrelated courses.

The postwar period also witnessed a growing concern for research in architectural education, a result of immense changes in the profession as new materials and technologies became increasingly important in construction. William W. Caudill, who began teaching at A&M in 1939, was among the earliest to recognize the importance of research. His early research into the design of elementary schools was widely published and influential within the profession nationwide, and his experiments with environmental factors such as wind, daylight, and sound were brilliantly researched with the use of a 30-by-30-foot revolvable model that could undergo changes in orientation, fenestration, or roof shape; it was artificially lit and worked in a wind tunnel. Caudill


Paul Hester


Richard B. Ferrier


Paul Hester

A design studio of unreal cleanliness and order (below right) was pictured at UT Austin in 1927.

Above (l–r): University of Houston College of Architecture (1986), by John Burgee Architects with Philip Johnson; William W. Caudill; Alan Y. Taniguchi; UT Arlington School of Architecture (1986), by Pratt, Box & Henderson; covers of publications by UH's Center for Experimental Architecture and UT Austin's Center for the Study of American Architecture; view into a 1980s design studio at Rice

was a prolific author; his books include *Space for Teaching* (1941) and *Towards Better School Design* (1954).

Growing Experimentation

BY THE LATE 1950S, there was a growing fear of "creating conditions that would tend toward standardization of educational philosophies or practices"; these fears stimulated a move to growing independence among the various schools. In 1967, the AIA funded a study of architectural education nationwide, later known as the "Princeton Report" (it was compiled by the dean of Princeton, Robert Geddes, with Bernard Spring). This two-year study proposed no specific course content or teaching methods, but it did encourage a pluralism reflecting the complexity of contemporary society. It called for greater diversity and experimentation in the schools to meet the 20th century's problems. Of particular importance, it urged a new way of thinking about the profession itself: educators, it was suggested, should accept the fact that architects were not necessarily meant to assume the central command in designing the built environment, but rather should share the task with practitioners of other professions.

The late 1960s and early 1970s thus became an era of strong individuality, both institutionally and among faculty of the schools. The concern for social and political issues pervading the consciousness of the country in the 1960s manifested itself in architecture as "advocacy planning," "environmental awareness," and "interdisciplinary problem-solving." The emphasis in architectural education shifted slightly, away from construction and other purely professional concerns, to design and social issues. A growing number of areas came to be included in the school curricula, including urban design, energy, historic preservation, behavioral studies, and computers.

Alan Taniguchi, who served as dean for both UT (1967–72) and Rice (1972–74), was a leader in architectural education in the state during this tumultuous period. A graduate of the University of California at Berkeley, Taniguchi tried to be responsive to students, encouraging their exploration into diverse areas and promoting a dialogue between students and faculty. Taniguchi also served as president of ACSA (1970–72) and established Rice's doctoral program.

As the schools turned from a focus on the technique of design and construction to social concerns during the 1960s, the "gap" between practice and education widened to a gaping hole that had become a major concern by the early 1970s. Under the sponsorship of the Texas Society of Architects, a 1972 study by two University of Texas students (George Green and David Shiflet) entitled *Bridging the Gap* observed that the first step in the process they identified would be an increase in communication between practitioners and educators. Their study, as well as others, promoted interaction between practitioners and students in both environments, by encouraging professionals to participate actively in the teaching process as visiting critics, and by encouraging establishment of internship programs to introduce students to the "real" world.

Under the leadership of then-chairman William Caudill, Rice had begun an influential preceptorship program, introducing students to the realities of professional practice as early as 1961. Unlike an internship, where the student has specific job responsibilities, Caudill's preceptorship program was primarily a learning experience in which the student had a chance to taste the entire range of professional practice (students actually lived with a sponsor for several weeks), from interviews with clients, visits to construction sites, and budgetary problems, to civic and social responsibilities and philosophical discussions. The initial preceptors included Richard Aeck, O'Neil Ford, Charles Granger, David Murray, George Pierce, and E. Davis Wilcox. As a by-product, the professional participants gained insight into the problems and issues being discussed in university design studios. By the mid-1970s, residency programs were in place at most of the architecture schools, although later programs tended to emphasize giving the students actual on-the-job experience.

The newest architecture program in Texas was begun in 1971 as a liberal arts degree offered by The University of Texas at Arlington; Hal Box, FAIA, was the first dean. Accredited in 1975, the School of Architecture and Environmental Design was renamed the School of Architecture in 1989.

A resurgence in architectural research, perhaps stimulated by the university-wide growth in graduate programs, occurred during the late 1970s and 1980s. Perhaps the most daring program was UH's Center for Experimental Architecture, established in 1978, an innovative program studying the design and application of "space age" technology for both space missions and extreme earthbound environments. UT Austin started the Center for the Study of American Architecture, while Texas A&M reorganized in the late 1980s to emphasize such ongoing research programs as the Visualization Laboratory, the CRSS Center for the Study of Leadership Management and Innovation in the Design and Construction Industries, and the Human Response Laboratory.

The '80s to the '90s

MANY OF THE SCHOOLS of architecture saw their own building booms in the last decade. These include Rice, for which James Stirling, Michael Wilford Associates with Ambrose McEnany designed an addition that was completed in 1981. UT, between 1982 and 1988, expanded into adapted space in Sutton and Goldsmith halls, which were restored and added to by Booziotis & Company of Dallas and Chartier Newton and Associates of Austin. John Burgee Architects with Philip Johnson gave the University of Houston a controversial campus landmark with their architecture building, completed in 1986. Pratt, Box & Henderson of Dallas designed the architecture building at UT Arlington, which also opened in 1986.

When the first schools of architecture in Texas were established, practitioners were trying to lead their discipline out from under the wing of architectural engineering, and they hoped that specialized architectural education would aid in the establishment of higher professional standards and in the legal licensure of architects. State registration and regulation of the title "architect" became law in Texas in 1937; actual regulation of practice became law in 1989. It is plain that neither advance in the professional standing of practitioners could have taken place without the growth and academic development of the state's schools of architecture, within the context of national standardization and accreditation. After the Second World War, when modern styles and modern teaching methods began to replace Beaux-Arts pedagogy, new problems emerged in the relationship between the world of practice and the academy. To many architects, it seemed that students were leaving the schools with deficiencies to be remedied by practitioners: Students knew history and theory, but not enough about construction practices, budgets, or management. A number of methods for "bridging the gap," from social action to programs of research, have been experimented with or proposed.

As the 1990s unfold, the architectural curriculum will certainly retain its theoretical basis. This will continue to enrich the world of practice, but the emphasis on academic independence for architecture, sought since the 1880s, may be leading to a new division between practice and the schools. It may, in future, be necessary to have a doctorate to teach architecture, making it that much more difficult to find a model for joining practice and education. **TA**

TA contributing editor Lila Stillson is curator of the UT Austin Architectural Drawings Collection.

The design studio, as shown in a 1940s-era UT Austin class (below middle), continued to evolve through the war years.

Below (l–r): Brochstein Wing of Anderson Hall (1981), new home of Rice University's School of Architecture, designed by James Stirling, Michael Wilford Associates; William R. Jenkins, dean of the University of Houston college from 1969 to 1989; Goldsmith Hall , UT Austin, a 1933 original by Paul Philippe Cret that was renovated and added to in 1988 by Booziotis & Company and Chartier Newton and Associates; deans of Texas schools, spring 1991: Alan Balfour, Rice; Edward Baum, UT Arlington; Hal Box, FAIA, UT Austin; Michael Martin McCarthy, Texas A&M; the late Willard Robinson, Texas Tech; Peter Wood, Houston

Special thanks go to the schools of architecture for providing photographs to accompany this article.

Paul Hester

Dana Norman, UT School of Architecture

Richard Payne

Right: Gorgas Hall was reroofed.

Far right: A new walkway joins the classroom/office buildings, with a central court (below).

Bottom right: Facade of the south classroom/office building.

Facing page, top left and right: Library addition makes a campus hub.

RETHINKING TEXAS SOUTHMOST

By Joel Warren Barna

PROJECT *Texas Southmost College Campus Redevelopment Program 1987–91*
CLIENT *Texas Southmost College*
ARCHITECT *Marmon Barclay Souter Foster Hays, San Antonio (James R. Foster, FAIA, partner-in-charge; R. Paul Davis, project manager/architect; Alan Roush, lead designer; Ben D. Roth, designer; Bernice Boelter, interior designer; Bill Hays, P.E., lead engineer; Seb Cennamo, mechanical designer; David Remerscheid, P.E., electrical engineer)*
CONSULTANTS *Place Collaborative, San Antonio (landscape architect; Larry Hicks, ASLA); Holdar Engineering Co., Brownsville, (civil; James Holdar, P.E., and Robert Baker)*
CONTRACTORS *Donald D. Ferguson, Inc., Brownsville (central plant, utilities, parking, library addition, and Tandy Hall renovation); Jearel Adams Construction Co., Inc., Brownsville (site development projects, roofing, student center renovation, historic building renovation phases one and two); Scoggins Construction, Harlingen (gym addition); Wilson Construction, McAllen (classroom/office complex)*
PHOTOGRAPHER *Daniel B. Hatzenbuehler, Dallas*

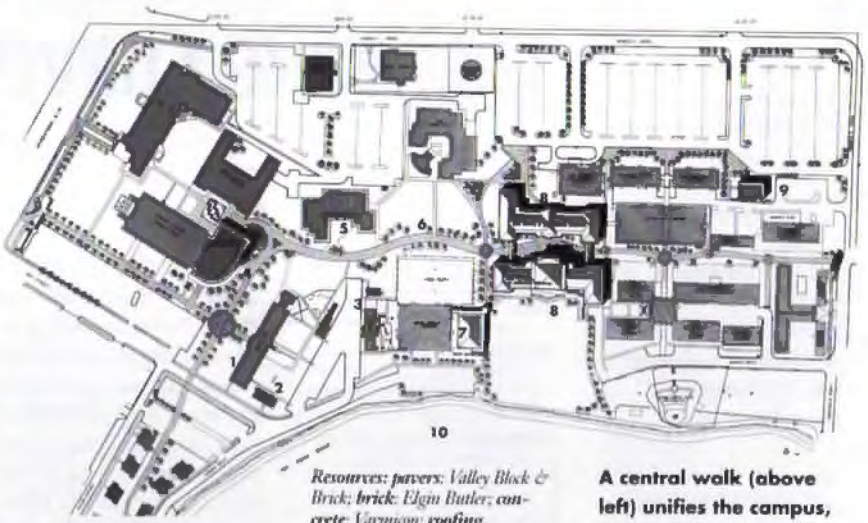
THE SAN ANTONIO FIRM Marmon Barclay Souter Foster Hays was hired in 1987 as coordinating architect and engineer for a program of construction projects on the campus of Texas Southmost College, a community college in Brownsville. The campus included 1860s structures from Fort Brown, many badly in need of repair, as well as poorly coordinated newer buildings. In designing a master plan for 14 recently funded renovation and construction projects and for future growth on the campus, MBSFH aimed to accommodate a fast-growing enrollment, to make the campus work more efficiently, and to create an image befitting the institution's academic mission.

Drawing on elements from the campus's historic buildings, MBSFH developed a guiding design vocabulary. Elements to be used included gabled or hipped metal roofs, extended pediments, cornices with brick dentils, sheet-metal rain spouts, brick walls with banding, flat and segmental arches, double-hung windows, clustered windows with cast-stone sills, glass transoms, loggias and colonnades, and sill-course banding.

MBSFH provided full architectural and engineering services for a number of the renovation and expansion projects on the campus, including reroofing and roofing re-

pairs to the administration building (Gorgas Hall) and seven other buildings; paseo entrance and landscaping, including signage, arches, and paved walks; sitework and landscaping around the classroom/office complex and the library; and design for a new central plant. MBSFH also acted as the single firm responsible to the college for programming and schematic design for the other projects in the package, while other firms, called "project architects," were responsible for design development and other traditional services. MBSFH continued to monitor design through construction documents, bidding, and construction, and provided interior design services for the remaining projects.

Design Five Architects of Brownsville was project architect for a gymnasium addition and for renovation of the interior of the student center and Tandy Hall. Balli/Gomez & Associates of Brownsville was project architect for the two-building classroom and office complex. David Hoffman & Co. of Austin oversaw conversion of the historic commissary into the Art Building and of the old hospital into adminstrative offices. And Ford, Powell & Carson, Inc., of San Antonio was project architect for a library addition. **TA**



KEY TO SITE PLAN
1 GORGAS HALL
2 CHAMPION HALL
3 OLD COMMISSARY
4 LIBRARY ADDITION
5 FUTURE BUILDING
6 PASEO
7 NEW GYMNASIUM
8 NEW OFFICES, CLASSROOMS
9 NEW CENTRAL PLANT
10 FORT BROWN RESACA

***Resources: pavers**: Valley Block & Brick; **brick**: Elgin Butler; **concrete**: Varnicon; **roofing**, Crawford, Armco; **windows**: Pella, Alenco; **hardware**: Schlage; **carpet**: Collins & Aikman, Mohawk; **vinyl tile**: Tarkett; **vinyl wall covering**: Goodrich; **paint**: Benjamin Moore, Tenemic; **ceramic tile**: Dal Tile; **laminate**: Wilsonart*

A central walk (above left) unifies the campus, shown before in small photos. Champion Hall (middle right) and the old commissary (bottom right) were guides for a new design vocabulary.

THROWING CURVES, SCOOPING LIGHT

By Joel Warren Barna

Top left: The barrel-vaulted Recreational Sports Center at UT Austin is on a sloping site in a campus recreational zone.

Top right: Windows on the south elevation light the interior concourse.

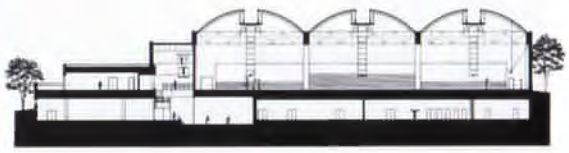
Bottom left: On the west, clustered support areas break down the street-facing mass.

PROJECT *UT Recreational Sports Center, UT Austin*
CLIENT *The University of Texas System*
ARCHITECT *F&S Partners, Dallas (Ronald J. Shaw, principal-in-charge; Anita Picozzi Moran, project manager/designer)*
CONSULTANTS *Datum Engineering, Dallas (structural); Gaynor & Sirmen, Dallas (mechanical, electrical, plumbing, fire); Brockette-Davis-Drake, Dallas (civil); Boner Associates, Austin (acoustical); Hoffpauir Planning and Design, Austin (landscape)*
CONTRACTOR *Pepper-Lawson Construction, Houston*
PHOTOGRAPHER *BlackmonWintersKubner*

WITH A POPULATION of over 50,000 undergraduate and graduate students, who rank among the most fitness-conscious people in a city known for its joggers, swimmers, cyclers, and disc-tossing fanatics, the University of Texas at Austin had a big demand for recreational-sports facilities, primarily gymnasiums that would complement the campus's tennis courts and world-class swimming center. Bellmont Gymnasium, in the bowels of Memorial Stadium (1972, Lockwood, Andrews and Newnam), and the gable-roofed, Romanesque Gregory Gymnasium (1930, Greene, LaRoche and Dahl), with its rambling additions, were all-too-well used; demand was growing at the same time that equipment, from basketball court floorboards to free weights, was showing the strains of constant wear.

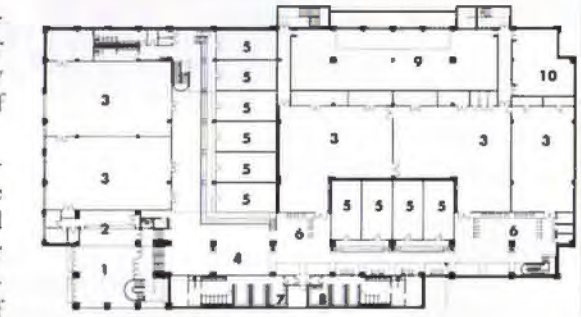
The university hired F&S Partners of Dallas to design a new 120,000-square-foot recreational sports center for a sloping site, forming a recreation hub, with Memorial Stadium and the Tennis Center on the north and the University Swim Center on the south (along with a small group of academic buildings). The new recreational sports center's footprint, dictated primarily by the layout of the gymnasium on its second

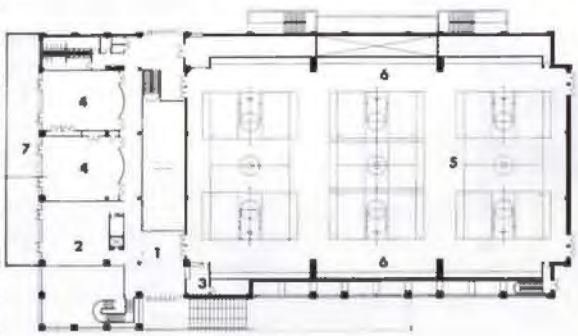
***Resources: backboards, divider curtains, wall padding**: Aalco; **court surface, flooring**: AGA; **bleachers**: Hussey Seating; **scoreboards**: Nevco; **volleyball nets and standards**: Sebob, supplied by Sports Imports; **glass walls**: Altempco Glass; **ceiling panels**: Fiberesin Industries; **walls**: Reese Industries; **stationary bicycles**: Schwinn, Pro-Tec Sports, Life Fitness; **rowers**: Concept II; **stepclimbers**: Randalsports/Medical Products, Life Fitness; **stacked/machine weights**: Cybex Fitness ; **free weights**: Samson Equipment, Cybex Strength ; **flooring**, Milliken Contract Carpets, American Olean; **Lockers**, Republic Storage*



floor, was restricted by streets, storm sewers, and tunnels for thermal and electrical equipment serving other buildings. The center's western facade was additionally restricted by height limits designed to protect views of the Texas Capitol, to the southwest.

The architects responded to this site and a $100-per-square-foot budget by creating a building whose ample curves play off the angularity of the football stadium and the swim center. The most striking parts of the center are its barrel vaults, clad in copper and split by north-south clerestories. Below them, the center presents itself to the campus as a mass of strongly detailed brick and glass walls accented with deeply modeled cast stone. On the western facade, offices and support spaces massed around the gym break down the scale facing the street, while the south side is faced in glass in gridded mullions, which admits light into the lower-level circulation spaces leading to the center's racquetball/handball courts, weight rooms, and aerobics studios. The interior, finished in carpet, wood, glass block, and terrazzo, is organized around two concourses, with lounge spaces and views of the activity areas. The center has become one of the most popular buildings on campus. **TA**





Concourse (above), daylit by clerestories, and two-story entry volume (above left) form easy circulation.

Top right: section through barrel vaults and clerestories

KEY TO FIRST-FLOOR PLAN
1 LOBBY
2 DESK
3 MULTIPURPOSE
4 CONCOURSE
5 HANDBALL COURT
6 LOUNGE
7 WOMEN'S LOCKER
8 MEN'S LOCKER
9 MECHANICAL
10 ELECTRICAL

KEY TO SECOND-FLOOR PLAN
1 CONCOURSE
2 GAME ROOM
3 HANDOUT
4 MULTIPURPOSE
5 GYMNASIUM
6 PORTABLE BLEACHERS
7 TERRACE

NEW LINKS UNIFY CAMPUS

By Susan Williamson

TAPLEY/LUNOW ARCHITECTS of Houston developed a master plan for a Dallas private school that utilizes landscaped courtyards to bring order to a campus previously characterized by distinguished buildings (including the 1961 science and mathematics quadrangle, by O'Neil Ford, S.B. Zisman, and Duane Landry) set in relatively amorphous spaces. The new buildings, along with a new entrance designed by Tapley/Lunow, reinstates Davis Hall, the original school building, as focus of the campus.

The portions of the plan designed by Tapley/Lunow Architects and completed to date include a new chapel and campanile, a new lower school facility, a new physical science building, an addition to the fine arts building, a remodeled math building, and a remodeled library. Future construction will include a dining hall and an administration building. The new projects serve both to connect previously separate parts of the campus by means of a system of covered walkways and to organize the campus around a series of informal courtyards.

The 24,000-square-foot lower school facility includes 10 classrooms for first through fifth grades, eight of which are paired rooms that share restrooms, teacher's

Top: Additions include, from left, the lower school and the new science building (existing planetarium at right).

Facing page middle left and right: new science building elevations

Far left: Science-building connector

Left and lower left: lower school elevation and classroom interior

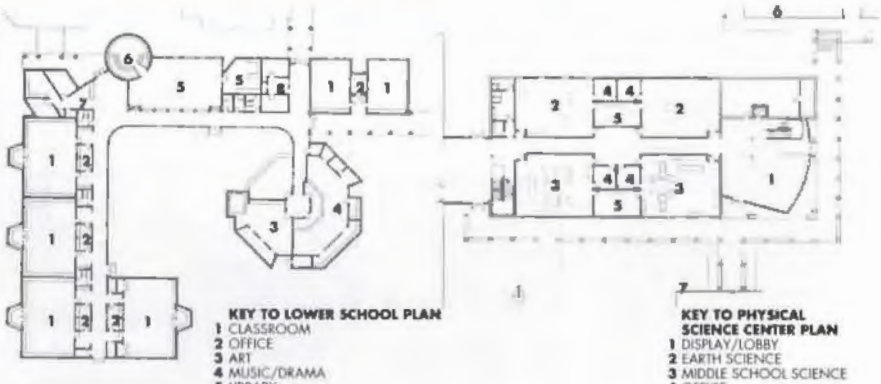
PROJECT *St. Mark's School of Texas*
CLIENT *St. Mark's School of Texas*
ARCHITECT *Tapley/Lunow Architects, Houston (Charles Tapley, FAIA, principal-in-charge; Carl Brunsting, Mark Hoistad, project architects; Lelsie Elkins, Dan Evans, Susan Faust, Lenja Gould, George Hallowell, Robert Hubbard, Masa Ninomiya, Tom Polette, project team; Dean Johns, construction administration; Charles Tapley, Guy Hagstette, Lenja Gould, master planning)*
CONTRACTOR *Clark-Morris, Inc., Dallas*
PHOTOGRAPHER *BlackmonWintersKubner*

offices, and science-project bays, which project from the facade of the building. Art, music, and drama rooms are housed in an octagonal "silo" that extends from the north wing (earlier additions used barn-like forms). The lower school, forming an incomplete U-shape, curves through the site, embracing its own courtyard; a covered, colonnaded walk extends along the interior length of the building.

The physical science center, a two story, 26,000-square-foot structure, forms the northern edge of another courtyard, the focus of the three-building math-science complex. Like the lower school, the science center features a covered walk on its courtyard side.

The chapel serves as the boundary between two additional courtyards, an informal court to the west and the formal commencement court to the east. The campanile punctuates both the turn of the commencement court and the axis from the headmaster's residence through the library and Davis Hall.

Standing seam metal roofs, tan and brown brick work in varying patterns, and broad, sheltering eaves throughout establish visual continuity among new structures and existing adjacent buildings. **TA**



Top left: lobby, with view of the columns and pediment from the 1918 schoolhouse

Top right: the "living museum" at night

Above: Two colors of brick and metal roofs fit with the neighborhood.

Right and plan: Despite the tight site, a winged arrangement saved trees and enhanced multi-grade activities.

PROJECT *Fannin Elementary, Bryan*
CLIENT *Bryan Independent School District*
ARCHITECT *Burris*Patterson Architects, Bryan (Charlie Burris, Fred Patterson)*
CONSULTANTS *Day Brown Rice (mechanical, electrical, and plumbing); MLC Associates (structural); McClure Engineering (civil); Mark E. Ferguson (landscape); Frank Clements Associates (food service)*
CONTRACTOR *Sentry Construction Company, Bryan*
PHOTOGRAPHER *Charles D. Smith*

A Living Museum

By Sharon Woodworth

THE OLD BUILDING of Fannin Elementary in Bryan, dating from 1918, had become structurally unsound. Burris*Patterson Architects designed a 60,000-square-foot replacement, despite a site of only 4.2 acres (similar schools require 15 acres) that incorporated the few salvageable elements from the earlier school in deference to its surroundings in a historic district, at the same time accommodating parking and playgrounds while saving historic oak trees. The firm's solution, in a gable-roofed vocabulary of brick and cast stone, is the only two-story elementary in the district. The school's height allowed creation of a tall lobby, where the architects incorporated the salvaged columns and pediment.

The columns, originally five segments high, were rebuilt with only three segments, changing their proportions and relation to the pediment. Burris*Patterson offset the resulting heaviness by floating the pediment on the brick wall and setting the columns on thin plinths visually free of the floor. Exposing the ridge beam helped further lighten the effect.

At night the lobby becomes a kind of historical shop window for passersby, as the glazed entry allows fully lit views of relics that can be seen but not touched. **TA**

SCHOOL MARKER

By Susan Williamson

AN 1800-SQUARE-FOOT ADDITION to Brykerwoods Elementary School provided the firm of Renfro and Steinbomer, AIA, Architects of Austin an opportunity to establish a recognizable new point of entry while adding needed administrative space.

Project principal Robert Steinbomer created a new front for the building that clearly identifies the entry and the administrative reception area. A Lutyensesque curved wall, with a large window, flows toward a set of corner windows that provide a visual link to the school's '50s-era sections. The addition is clad in tan brick, with glazed blue-green brick and cut limestone, all materials used in existing parts of the school. (The patterned brick and curved wall show the influence not only of Lutyens but of Robert Venturi, in whose office partner Robert Renfro worked before coming to Texas.)

The school's existing entry hall and doors were moved forward to create a new reception area and to align with the new facade. A skewed interior hallway connects the remodeled offices with the new addition. The large window set into the curved wall and the adjacent set of corner windows give the school's principal an overview of entry and grounds. **TA**

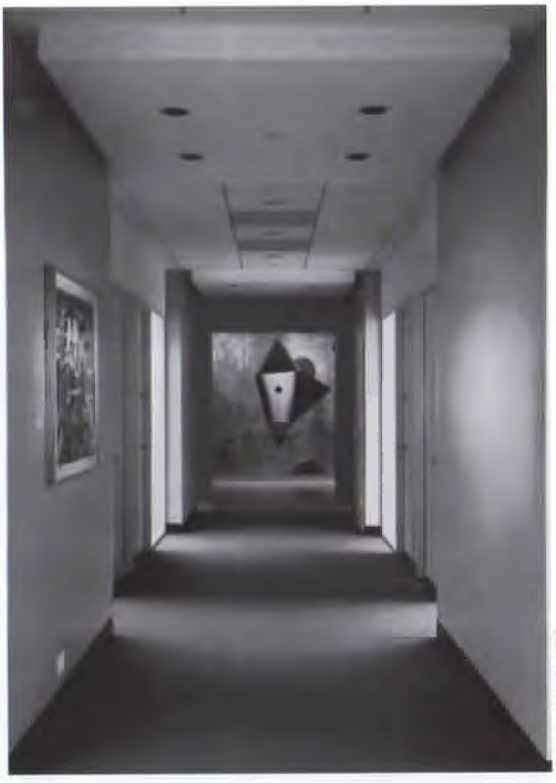
Above: The windows in the principal's office and the administrative offices of the addition allow supervision of entry and school grounds.

Left: The tan and glazed blue-green brick and the limestone of the addition repeat materials from earlier additions.

Below left: plan, addition shaded

PROJECT *Brykerwoods Elementary, Austin*
CLIENT *Austin Independent School District*
ARCHITECT *Renfro and Steinbomer, AIA, Architects, Austin (Robert Steinbomer, project principal)*
CONSULTANTS *Jaster-Quintanilla, Austin (structural)*
CONTRACTOR *Constructors and Associates, Austin (Rob Hyman, superintendent)*
PHOTOGRAPHER *J. Griffis Smith, Austin*

Where Elegance Meets Hard Work



BlackmonWinterKuhner

The office's entry opens onto a reception area (bottom), marked by a Dan Rizzie mural that provides a reference from the main corridor (far right). A corner waiting area (right) sits outside the skewed main boardroom (facing page, top). Corridors away from public areas (facing page, middle) are clean, all-business, with art and tilted "transaction surfaces" to enliven them. A typical attorney's office (facing page, bottom) is rendered in black and white.

THE OFFICES of the third-generation law firm, Ungerman Hill, have been reborn. In their new location, designed by Hermanovski Lauck, furniture, fixtures, art, and even the building's structural columns are the fresh elements that give life to an otherwise quiet space.

A modest budget of $60 per square foot stimulated the designers to use familiar items in original ways. For example, the building's columns and diagonal bracing have been articulated to take advantage of a dynamic existing condition. Secretarial stations are pragmatic, plastic-laminate coves that come to life with a tilted piece of black-and-white granite for "transaction surfaces." (One wonders if anything other than transactions can take place here since these slick, slanted surfaces allow for the resting of elbows, but not pen, pencil, or paper.) The boardroom is designed with subtle, elegant repetition. As board members confer over the evocative, glowing blue-glass table, the same material floats overhead, creating opposing takes on the gravity of the space. ***Sharon Woodworth***

KEY TO PLAN
1 RECEPTION
2 MAIN CONFERENCE
3 LIBRARY
4 DEPOSITION CONFERENCE
5 LEXIS
6 CARRELS
7 LIBRARIAN
8 CONFERENCE
9 PARTNER OFFICE
10 ASSOCIATE OFFICE
11 LEGAL ASSISTANT
12 LEGAL SECRETARY
13 MAIL/COPY/SUPPLY
14 SUPPLY
15 ACCOUNTING
16 WORD PROCESSING
17 OFFICE SERVICES MANAGER
18 FILE ROOM
19 EMPLOYEE KITCHEN/LOUNGE
20 SECRETARIAL FILE ROOM
21 COFFEE

PROJECT *Ungerman Hill, PC, Attorneys' Offices, Dallas*
DESIGNER *Hermanowski Lauck Design (Alan Lauck, principal-in-charge; Carol Hermanowski, principal-in-charge of design; Anne Kniffen, project manager; Gary Golden, project architect; Mark Herman, project designer)*
CONSULTANTS *C. Hudson Company (landscape), Mary Peyton (lighting)*
CONTRACTOR *Constructors & Associates*
PHOTOGRAPHER *Robert Miller, except as noted*

***Resources: carpet:** G. Kalogridis, Bremworth, Pettipoint, Bentley; **ceiling:** Armstrong, Donn; **furnishings:** ICF Aalto, Harter Wallaby, Knoll, Eastside Marble, Dunbar, Ron Rezek, Dallas Fixture, Richard Allen, Al; **glass:** Raco Frame; **lighting:** Fischback & Moore, Al; **paint:** Glidden; **terrazzo:** American Terrazzo*

Views of Art and an Artful View

KEY TO PLAN
1 ENTRY ROTUNDA
2 LIVING ROOM
3 DINING ROOM
4 LIBRARY
5 GUEST BEDROOM
6 KITCHEN
7 STUDY
8 MASTER BEDROOM
9 TERRACE

The penthouse's entry rotunda (above left) is central to a mixture of spaces that includes a warm library (above right), with a dazzling view of downtown, and an open, crisper living and dining area.

PROJECT *Turtle Creek Penthouse*
ARCHITECT *Booziotis & Company (Patricia Magadini, Project Architect)*
CONSULTANTS *Tully Weiss (lighting), Jerry Oden (interior design), Purdy McGuire (mechanical)*
CONTRACTOR *George Sebastian*
PHOTOGRAPHER *R. Greg Hursley*

TURTLE CREEK PENTHOUSE opens with an entry foyer that merges three diverse zones and offers glimpses of a 5,600-square-foot plan. It ties jumbles of rooms in the north and the south wings to a calmer gallery along the entire west wall. But more than just a space for idle greetings, the compressed foyer is a heart that spins you around before releasing you into either the living-room gallery or one of the corridors. At each turn, natural and artificial light interact in response to time of day and weather, but remain constant overall.

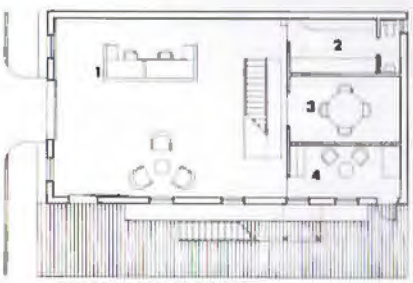
Artificial lighting is strong enough in the penthouse to achieve the dramatic brilliance of a summer Texas sun. Even at night, the entry dome glows a Texas-sky blue, maintaining a consistent mood.

All art is illuminated by indirect means. Hidden, artificial sources light the foyer's shrine-like niches. Paintings receive reflected daylight.

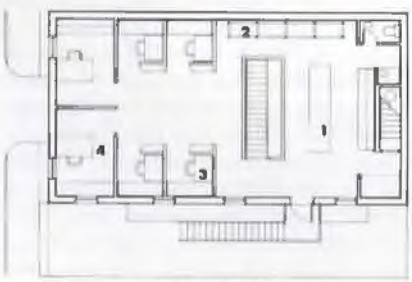
The owners have mixed a modern art collection with classical pieces since the 1980s, and dramatic lighting not only unifies the two different styles but draws attention to their rare qualities. Booziotis & Company reiterated the classical-mixed-with-modern theme through details and space planning. Hence, classical columns appear against the modern expanse of the open living and dining room, and the nestled entry creates a Beaux-Arts cross-axis for the scattered spaces.

But the almost-Soane-like section carries the use of light one step further. Surfaces are lit by reflected light, side light, and top light, but light is never distilled through layers. A subtle pulling away of even a few planes would have allowed light to filter through space and around objects. The space instead is treated like an object to be illuminated, placing living areas in a light complementary to the real art nestled in niches nearby. *SW*

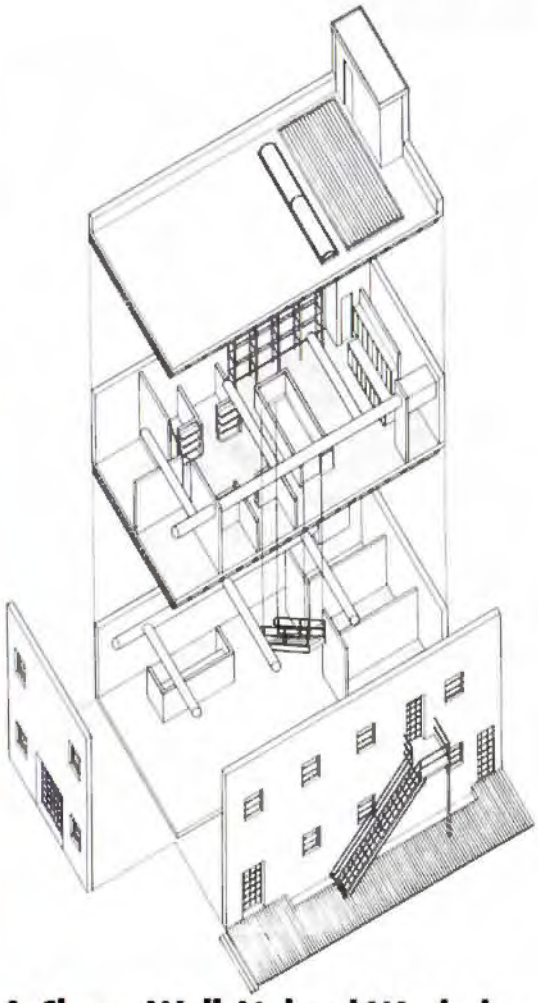
Clean and spare, but enlivened by exposed structure and colorful neon, the Miller Judson Ford studio achieves much on a shoestring. A central, open green stairway (left), visible from the street, leads from first-floor reception and meeting rooms (below) to bare-bones work spaces on the second floor (bottom).



KEY TO FIRST-FLOOR PLAN
1 RECEPTION AREA 3 CONFERENCE ROOM
2 COPY ROOM 4 OFFICE



KEY TO SECOND-FLOOR PLAN
1 CUTTING TABLE 3 WORK STATION
2 OPEN FILES 4 OFFICE



A Clean, Well-Lighted Workplace

WITH ONLY $20 per square foot to work with, William F. Stern & Associates has transformed a humble former Oriental-rug-cleaning business into an airy and spacious, yet workmanlike graphic-design studio.

The 2,000-square-foot clay-tile structure offered a column-free interior and a characterful perimeter wall as starting points, as well as a skylight placed just off center of the plan. The architects punched through a green steel stairway beneath the skylight to provide the pivotal element in an efficient two-story office.

The first floor is anchored by a large white reception desk and a small waiting area with a neon backdrop. The stairs serve as a lacy foil to a conference room, office, and copy room at the end of the space. Up the stairs, the studio proper is divided into work spaces with open files and a cutting table and office spaces. Four work stations flank a pair of enclosed offices.

Besides the green stairway, round galvanized ducts suspended beneath white-painted existing exposed bar joists help unify the studio (while adding air conditioning that had not been installed before). Track lighting hangs from the joists to illuminate the ground floor; fluorescent strips attach to the bottom steel angles of every third span to give an even glow to the work areas.

Not surprising for a small studio, especially one built by its own staff, who often spend long hours meeting a competitive market, the building is topped off by a contemplative roof deck, accessed by an existing exterior stair. ***Ray Don Tilley***

PROJECT *Miller Judson Ford Graphic Design Studio, Houston*
ARCHITECT *William F. Stern & Associates, Architects, Houston (project team: William F. Stern, Catherine Spellman)*
CONTRACTOR *Miller Judson Ford*
PHOTOGRAPHER *Paul Hester*

SURVEY

Arts Groups fill in downtown 46
CORPUS CHRISTI Kipp-Richter Associates, Architects, has designed headquarters for two small arts groups in a sparse corner of downtown.

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LUBBOCK Architect David Driskill and educator Marvin Platten of Texas Tech argue that architecture can help with teaching many subjects.

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GEORGETOWN Houston-based Hoover & Furr has designed a new theater addition for the campus of Southwestern University.

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ON PAPER A Houston architect's sketches of a unique terrain may be the most telling remnants of a house on "terminal hold."

CORPUS CHRISTI

Arts groups to fill in downtown

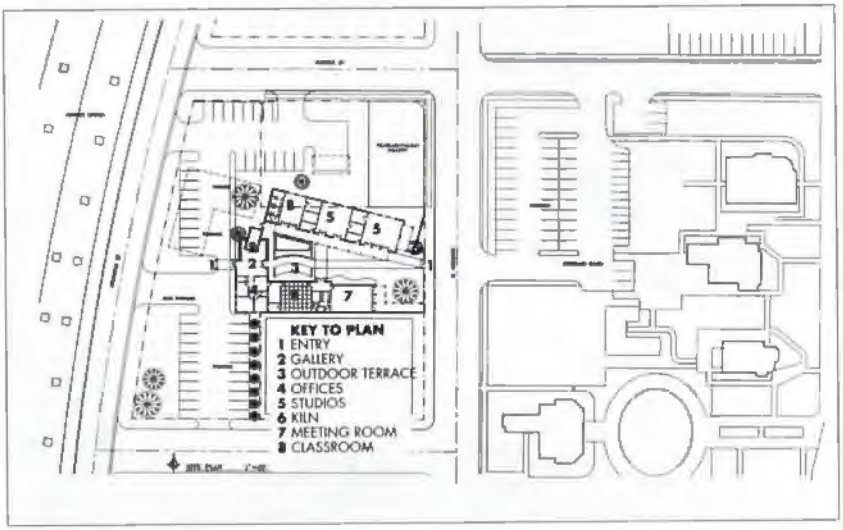
SINCE THE 1970S, city officials in Corpus Christi have been working to steer development to the formerly residential northeastern end of the city's central business district. Scattered in or near an area designated in the mid-1980s as the Bayfront Arts and Sciences Park by the city council are the Art Museum of South Texas (1972, Johnson/Burgee, with Barnstone & Aubry), the Corpus Christi Museum (1989, Bright & Dykemas), the Harbor Playhouse (1974, Morgan Spear Associates), the Convention Center and Auditorium (1978-81, SHWC and CRS), The Water Garden (1988, Zion & Breen and Wiznia & Peterson), Dock One (1990, Bennett Martin Solka), and, across the bay, the Texas State Aquarium (1990, Phelps/Garza/Bomberger). Although they are welcome additions to the neighborhood, these projects stand isolated by parking and lawns, awaiting infill projects that will knit them together into an urban fabric.

Kipp-Richter & Associates, Architects of Corpus Christi has designed two small projects that may contribute to this process.

The first of these is for the Creative Arts Center (CAC), a nonprofit group promoting art appreciation, which reaches up to 32,000 people a year through before- and after-school art and drama classes and programs in juvenile centers, women's clubs, and hospitals. The CAC wanted to expand its in-house teaching program, now limited by the size of its quarters, a historic house in nearby Heritage Park.

The site for the CAC's new home is in the middle of a block at the foot of the Harbor Bridge, three blocks west of the bay. Two one-story warehouse structures, the Wilhelmi/Holand Gallery and the Auction Barn, occupied corners of the site; Kipp-Richter designed the new CAC project as an element between them, continuing the line of their cornices and holding the street line on North Mesquite. In plan, behind this entrance wall, the center takes the form of a rectangle split into an L-shaped portion and a smaller rectangle that angles away to form a wedge-shaped courtyard. On one side of the courtyard are studios for photography, visual arts, and ceramics. The other side holds a meeting room and a performing-arts space (which faces onto an outdoor theater court), and the enclosing wing holds administrative offices and gallery space.

David Richter of Kipp-Richter & Associates says that the "theme involves buildings as delineators of space (to be used for children's theater, art classes, receptions, and art displays), and buildings as expressions of craft." The building materials—load-bearing masonry, polychrome stucco, concrete-masonry veneer accents, and cast-concrete columns—will be simple, Richter says, but



Above: Site plan of the Creative Arts Center, with the Harbor Bridge at left and Heritage Park at right; the design holds the street line of the existing buildings, zoning parking to the rear.

Left: Model shows courtyard formed by rotated studio wing and entrance towers.

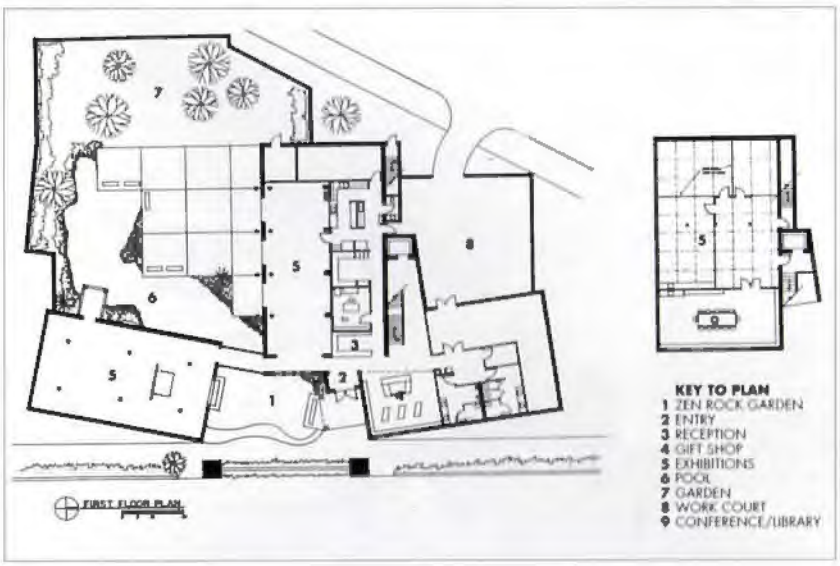
they will be combined in animated ways. The meeting-room/theater entry from the courtyard has a steel-and-glass canopy cantilevered over two caryatid pilasters. The studio building colonnade supports a waved-fascia shed roof on an axis perpendicular to the Harbor Bridge. Additionally, both the children's gallery and the kiln shed are highlighted (the kiln as a conical stack in red brick and the children's gallery as an open-topped pyramidal mass in blue stucco), marking the compound's main entrances and beckoning patrons from Heritage Park and other nearby public attractions.

A different strategy is used in Kipp-Richter's design for The Museum of Oriental Culture, the new home for a once-private collection of oriental art. The site, two blocks to the north of the CAC, faces the back of the Harbor Playhouse across a city-owned empty lot (this will provide parking for the museum). Like the Creative Arts Center, the Museum of Oriental Cultures is a composition of buildings splayed at acute angles to create courtyard spaces. But whereas the arts center gestures boldly to attract visitors to its entrance, the museum's formal entry establishes the tone of introspection; it is set back into a small courtyard (with a Zen rock garden), which is sheltered from the street by a mid-block pergola-topped structure, framed by shrubs that reach out to stubby piers at the site's edges.

The museum centers on an existing two-story warehouse; in Kipp-Richter's design the back of the site would be enclosed by walls that would form a work court at the northern end and a garden, with a pool, at the southern end. Two one-story buildings would be added, framing the entry sequence. The new building on the north, with a flat roof, would contain the gift shop, public restrooms, and storage areas; it would also frame a wedge-shaped stair tower, with a wall of small punched windows, added to the exterior of the existing building. The ground floor of the warehouse, behind a small reception desk, would be divided into a zone of staff offices and workrooms and an open area for exhibitions and assemblies; the second floor would be a flexible space for classrooms and galleries. At the southern end, framing the pool and garden, would be an exhibition pavilion, with oriental-style curved rafters, home for a monumental Buddha figure. Richter says that the design "avoids literal historical detail, to which neither budget nor craft would do justice," but "aspires to a degree of technical detail reflective of the modern Far East, [along with] common materials assembled to traditional form and scale." *Joel Warren Barna*

Right: Model of the Museum of Oriental Cultures shows sheltered entry court and garden around existing two-story warehouse.

Below: Plan of the Museum of Oriental Cultures, showing gift shop to right of entry, with exhibition spaces at center and left.



Architecture Across the Curriculum

Until recently, few educators have given much thought to the role that architecture can play in the schools. Indeed, for some, architecture is an anonymous pursuit with no connection to education. But workshops at the AIA national convention in Houston in 1990 showed a possible new role for architecture in teaching, as a bridge between the arts and sciences.

The idea of bridging disciplines is, of course, not new. Visual art, for example, has been used to relate the various disciplines, helping children learn to read, write, and solve mathematical problems.

Workshops at the AIA convention in Houston showed a possible role for architecture as a curriculum-wide teaching tool.

But architecture is the new kid on the block in the schools. By its very nature architecture can link not only the arts and the sciences, but human needs as well. Its fundamental task is to design for human endeavor, taking the whole human environment as its field of study and helping to demonstrate the value of the complex interrelationships that make up that environment.

Seeing architecture as the art and science of environment allows its use with children in a multitude of interdisciplinary activities. Math takes on meaning when geometric forms are seen as basic architectural components. The common design elements of mass, space, rhythm, color, axis, symmetry, and asymmetry can be illustrated as ordering principles applying to the environment and daily experience.

In one of the AIA-convention workshops (as part of a tour of the offices of Gensler and Associates in Houston), the architectural design process was illustrated by architect Richard Moxwell III, of Gensler; he demonstrated how design includes data gathering, goal statements, information analysis, and synthesis of information into concept statements. Design alternatives were developed and evaluated through drawings and study models. Of greatest interest to the teachers and children was the client's influence on the architect's work.

Educator Anne Taylor, author of nationally published studies of architecture's role in the curriculum, led a separate workshop for educators, demonstrating o possible role for the design process and studios in both elementary and secondary schools. Her session, "A Classroom for the Future," was based on the studio model used in architectural education to solve complex and comprehensive issues. The college professors and teachers attending made conceptual bubble diagrams to express the spatial relationships of centers, storage and office space, and other components in a classroom, and they created sketches, plans, elevations, and sections. The concepts of scale and scaled drawings were also introduced.

"Practice," continued on page 48

"Practice," continued from page 47

A workshop for children demonstrating the use of design as an approach to creativity and higher-level thinking was also held. With help from teachers at the Texas Tech University Children's Resource Lab for Architecture, the children analyzed famous works of architecture as organizations of geometric forms, then built their own Platonic forms and designed and modeled constructions of their own creation. While the activity was clearly architectural, skills in art, mathematics, and language arts were involved both directly and indirectly.

Architectural concepts can help bring mathematics and other subjects to life for students at every grade level.

The AIA and its state and local components see the benefits of environmental education as a tool to stimulate interest and knowledge in architecture and planning while cultivating informed clients and perhaps a few future architects. The most measurable benefit, however, is in the effects on other aspects of education. Testimony of teachers who have used architecture activities in the classroom, often with an architect or architectural-student volunteers, clearly indicates that educational concepts presented this way are more graspable and fun. Educators have used the activities extensively in programs for gifted and talented students, because of the focus on creativity and higher-level thinking. However, similar activities have also been used successfully in programs for "at-risk" students in the Lubbock ISD and in "special population" schools in the Houston ISD.

This track record and the AIA workshops show that architecture can indeed be applied across the curriculum and may provide an important piece of a workable model for education in an increasingly complex society.

David Driskill and Marvin Platten

Architect David Driskill is head of the TSA Public Education Committee and Director of the Children's Resource Lab for Architecture within the College of Architecture at Texas Tech University. Marvin Platten, Ph.D., is an associate professor in the Texas Tech University College of Education.

The "Architecture Across the Curriculum" workshops were a project of TSA's Public Education Committee, produced in conjunction with Texas Tech University's College of Architecture and Children's Resource Lab for Architecture, and supported by a contract with the Texas Commission on the Arts. Funding was provided by TSA, the American Architectural Foundation, the Texas Commission on the Arts, the National Endowment for the Arts, the Texas Committee for the Humanities, and the National Endowment for the Humanities. Texas Art Supply, Inc., provided material assistance.

IN PROGRESS

Addition extends campus plan

HOUSTON-BASED ARCHITECTS Hoover & Furr designed a new theater addition now under construction at Southwestern University in Georgetown, north of Austin. The addition extends the existing Alma Thomas Theater and Fine Arts Building and completes a part of a masterplan prepared in 1982 by Skidmore, Owings & Merrill (then of Houston) for the university's campus.

Not only adding much-needed theater and gallery space for the growing school, the new addition will provide closure for an area of campus known as the Academic Mall. SOM designed a library addition, completed in 1986, which had helped shape the mall. The new theater addition by Hoover & Furr draws on the massing and placement of SOM's library addition, which it faces across the lawn, while extending the vocabulary of materials of earlier campus buildings. The union, chapel, and gymnasium terminate the U-shaped courtyard created by this new arrangement.

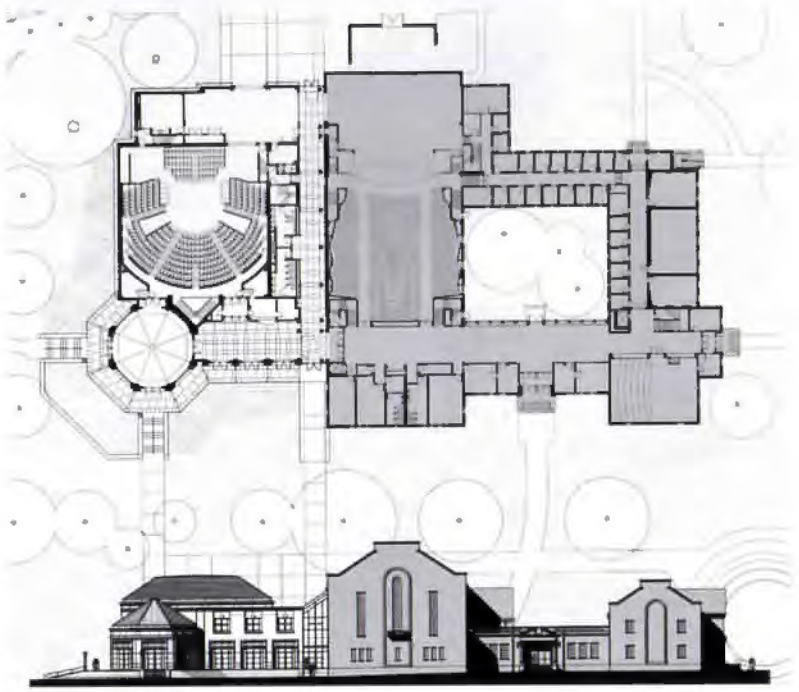
Like the library addition, the theater addition has an octagonal element; both are corner points, and each is recessed from the primary building plane that creates the court's side "walls." The theater octagon is shorter, and it stands a step in front of the library's. The result is a tilted but balanced symmetry in plan and perspective, giving the Academic Mall a sense of place worthy of the name.

Like the original theater, the addition's interior offers a corridor as lobby; the addition has its own access, which again strengthens the line of the Academic Mall. Indeed, while the original theater has one entry, the addition offers an entire plane of doors. These repeated elements do not dominate the combined elevation, however. The single, pedimented facade of the original theater and fine arts building, with its clean lines set off by the addition's complex openings, remains the dominant entry.

Sharon Woodworth

Left: Hoover & Furr designed a new addition (above center in model) for the theater and fine arts building of Southwestern University in Georgetown. In massing and materials, the addition fits with the context of the historic campus and a 1986 library addition by Skidmore, Owings & Merrill.

Below: first-floor plan and elevation, with existing building shaded



PRODUCTS AND INFORMATION

A new line including designer John Rizzi's Christine lounge chair, and Perdue tables, by the Greenwich Design Group, has been introduced by **Gilbert International,** a contract-furniture maker based in Fort Worth.

Circle 130 on the reader inquiry card

Caradco of Dubuque, Ia., is celebrating its 125th anniversary in the business of manufacturing residential wood windows.

Circle 131 on the reader inquiry card

The **Molded Fiber Glass Concrete Forms Company** says its lightweight fiberglass-dome waffle forms saved time and money in construction of a two-way concrete joist for a research building at Hanscon Air Force Base.

Circle 132 on the reader inquiry card

The Akyver North America Corporation offers a full-color brochure describing the features of Akyver polycarbonate structured sheet (PSS) (which is manufactured with Makrolon® brand polycarbonate resin in a co-extruded "I-beam" configuration) for architectural glazing, with a wide range of installations and technical data.

Circle 133 on the reader inquiry card

The Sherwin-Williams Company has released "Sunbelt Colors by Sherwin-Williams," a color card of 44 hues in demand in the Sunbelt region, as part of the company's ColorAnswers™ color specification system.

Circle 134 on the reader inquiry card

The roofing systems division of **JPS Elastomerics Corp.** has a new 16-page, full-color brochure detailing its Stevens Hi-Tuff Roofing System, a single-ply, 45-mil roofing membrane based on Hypalon, a chlorosulfonated polyethylene synthetic (CSPE) rubber manufactured by Du Pont.

Circle 135 on the reader inquiry card

Dietzgen Corporation has introduced the Dietzgen 636S, its first engineering electrostatic copier, which can deliver up to six 24-inch-by-36-inch copies per minute.

Circle 136 on the reader inquiry card

A brochure for specifiers about the Aurora Quik-Lok® shelving system, which is said to yield more linear shelf space than conventional shelving systems, is available from **Richards-Wilcox;** it contains detailed product information, schematic diagrams, and photography for specifiers.

Circle 137 on the reader inquiry card

The 1991 **Western Red Cedar Lumber Association** *Where to Buy Guide* is available, listing member companies that produce cedar used in the U.S.

Circle 138 on the reader inquiry card

MARKETPLACE

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ON PAPER

Inspired by the Quick Sketch

ARCHITECT EDUARDO ROBLES, who practices in Houston and teaches at Rice University, drew the sketches (top) as studies for the design of a house for a site at the edge of the Santa Fe National Forest, in Santa Fe, N. Mex. Photographs of the models and schematic drawings for the house (west elevation, above) were published in *GA Houses* earlier this year, bringing the young architect some well-deserved attention, but Robles says the house is "on terminal hold," and most likely won't get built. The studies of landscape captured in Robles's quick pencil strokes will probably end up as the most telling aspect of this unrealized house. *JWB*

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