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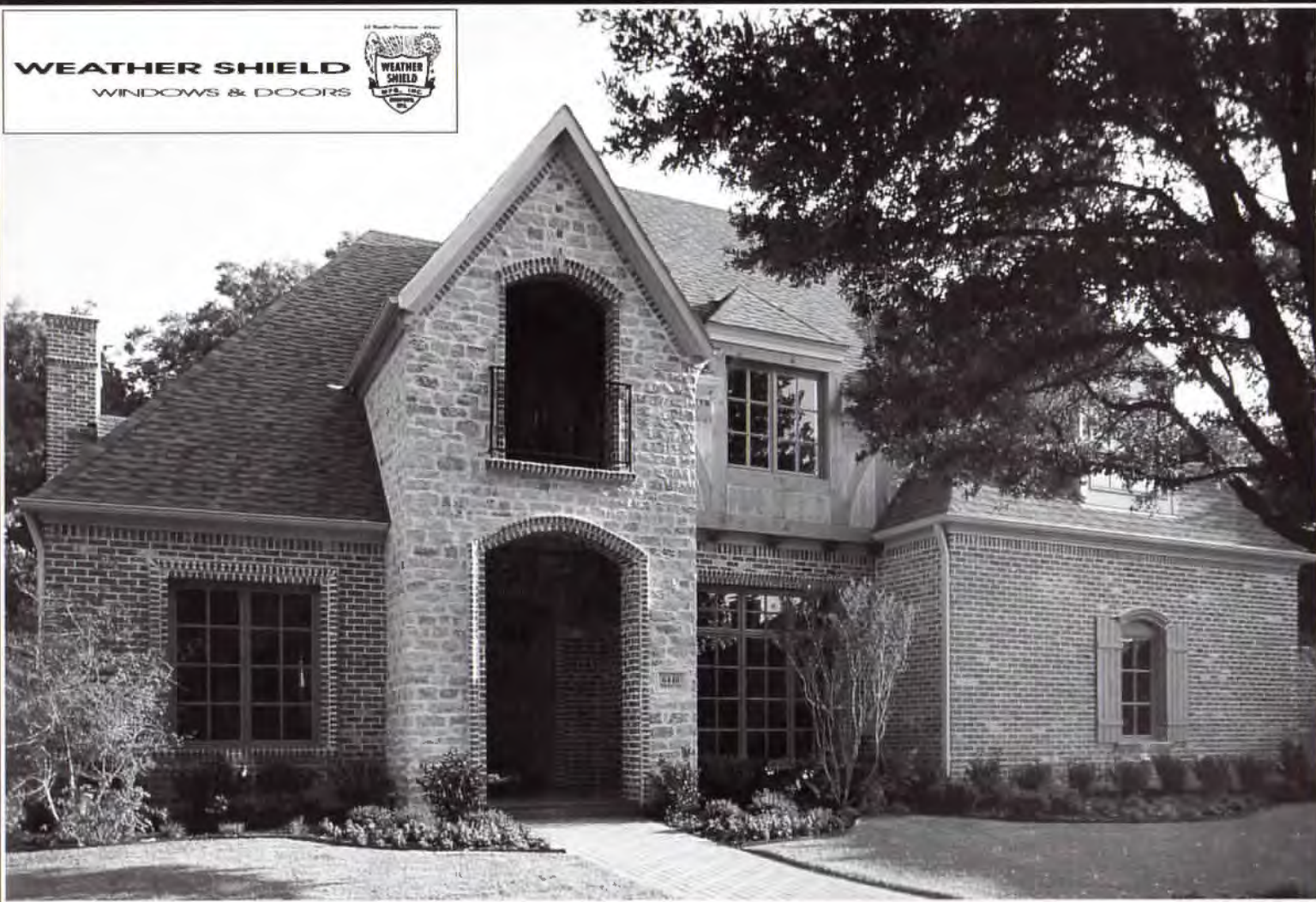


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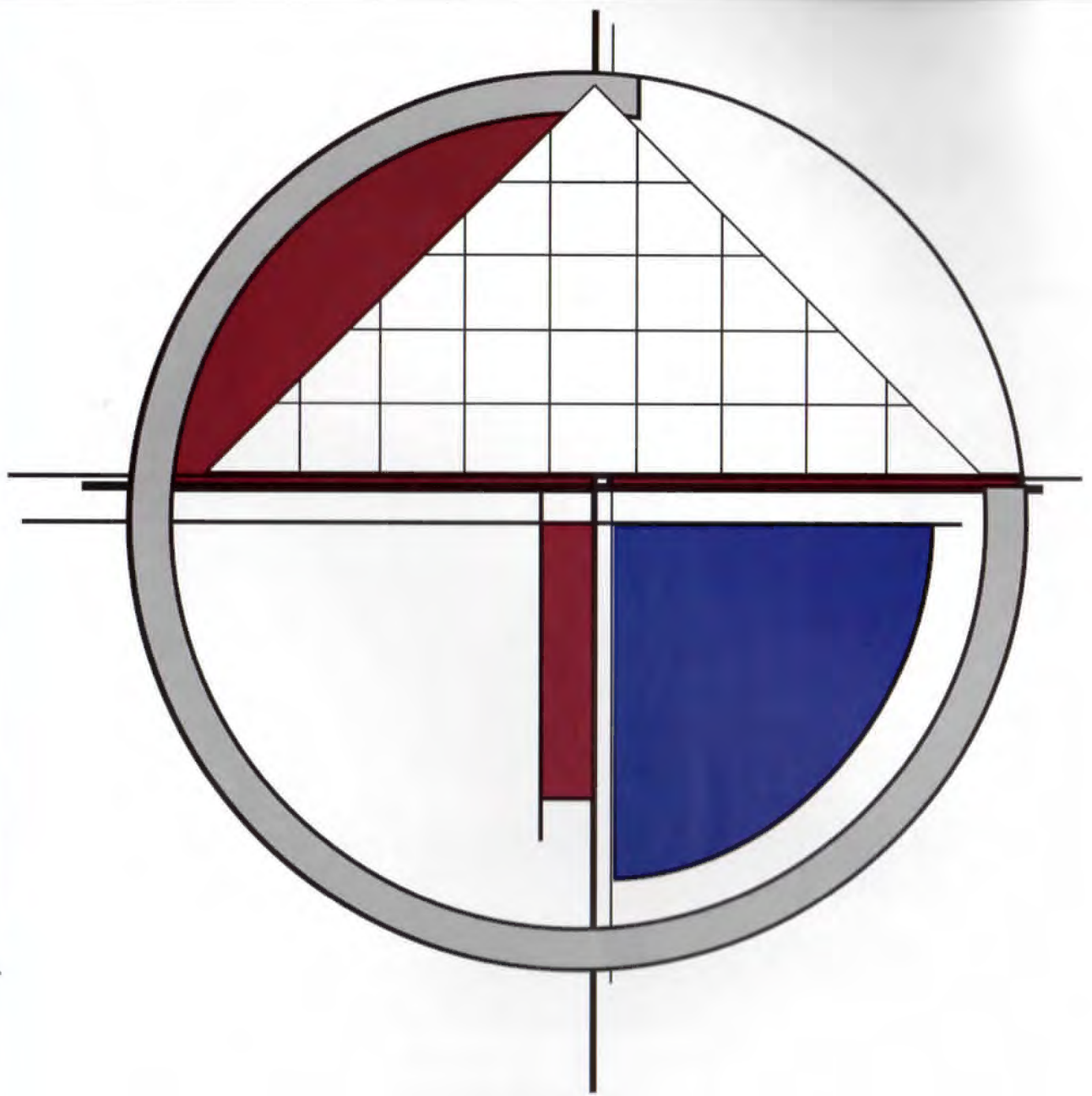
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On the cover: Sliding doors open Rhotenberry Wellen's ranch shelter to West Texas sunset; photograph by Hester + Hardaway

Left: Lake/Flato used stucco in a range of colors at the Laredo State Center; photograph by Hester + Hardaway

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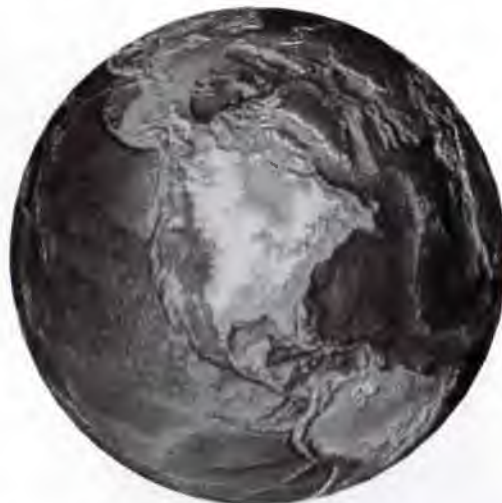
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A Critical Dialogue

THIS YEAR, AS EVER, we're pleased to publish the Texas Society of Architects Design Awards. The jurors—Reed Kroloff, Marshall Meyers, and Francois de Menil—spent two very intense days winnowing out the seven winners from the 179 projects entered. The projects they chose are exceptional. They are diverse in scale, style, and budget, but in fundamental ways, they are alike. Each communicates clearly the architect's thinking and the building's purpose. Each is informed by a central idea. There are no wasted gestures, no false moves. Watching the judging, I often felt that nothing could be more difficult than designing a good building. Then one of these exceptional projects would be flashed on the screen and make it all look inevitable and occasionally simple.

But to appreciate how truly exceptional these projects are, stop and consider for a moment that the winnowing process began long ago when the submitting firms selected their very best to enter. Then think about how many buildings went up in Texas last year; according to the Real Estate Center at Texas A&M, almost 100,000 building permits were issued. The relationship between these seven projects and the thousands of tract houses, strip shopping centers, and prefab buildings constructed last year in Texas is probably a bit like classical music's relationship to Top Forty songs, jingles, and nursery rhymes. Classical music leads by example and sets a standard. But it also listens to popular music and occasionally draws on it for inspiration.

By publishing these projects, we also hope to lead by example, set standards, and in the most positive way encourage a critical dialogue. Unfortunately, the dialogue regarding architecture is rather limited in Texas. Only two newspapers—*The Dallas Morning News* and the *San Antonio Express*—have architecture critics on staff. Most well-read Americans can discuss a book or movie with intelligence because book and film reviews are a staple in the mainstream press and a common topic of conversation. Consequently, we can talk about plot, character development, pacing, and style. But when discussing a building, how many Americans have the critical vocabulary to talk about context, massing, scale, and proportion?

If the critical dialogue were more widespread, perhaps the meeting between the University of Texas Board of Regents and the representatives of Herzog & de Meuron ("Regents Resist Herzog," page 12) would have gone more smoothly. Perhaps more people would understand the relationship between patron and architect and what it takes to get truly great architecture.

In this issue, Lisa Germany reports on the Regents/Herzog exchange, and I'm happy to welcome her to *Texas Architect* as a new contributing editor. Lisa started writing about architecture for *Texas Monthly* in 1983 and has often contributed to *Texas Architect*. She published a prize-winning biography of Harwell Hamilton Harris at the University of Texas Press in 1991, won the Texas Society of Architects Flowers Award in 1994, and received a prestigious Loeb Fellowship at Harvard University Graduate School of Design in 1996. She recently reviewed the Rafael Moneo addition to the Houston Museum of Fine Arts for the *New York Times*.

John Davidson

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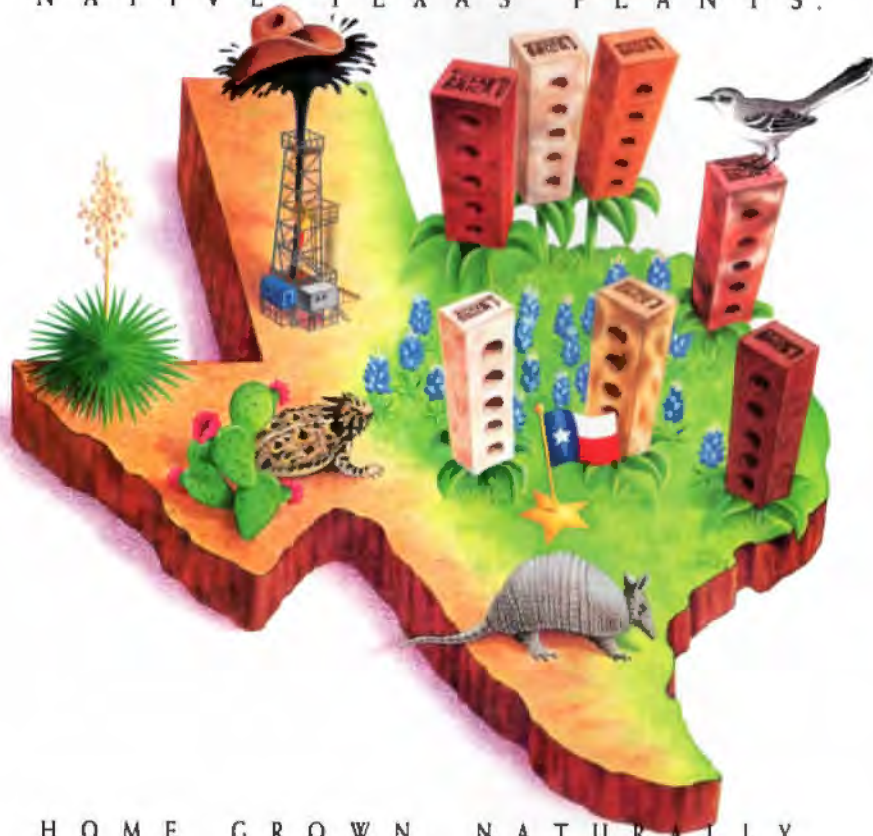
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Letters

Ranting about Atlantis

The confused presentation of theming in the July/August issue is the subject of this letter. It was an issue which could have used a sharper critical focus, and more careful consideration of use of architectural terms.

What are we to learn from the disparate uses of the word "theme" and the various projects which supposedly use themes as design tools? The description of Moody Gardens never mentioned it. At Rough Creek, theming seems to refer to the use of regionalism. At Sunset Station, it means reference to the style of the existing building, and at Bayou Place it means weak contempo/regional motifs applied to commercial strip development. Only Frank Welch's description of Atlantis II attempts to place the term as it is presently used in architectural theory.

But most disturbing was the decision to devote an entire page to the defense of theming by James Carry. As with Martha Seng's choice of themed projects, Carry feels free to define the term as many things at once, without explana-

tion. He seems to feel free to slander architectural monuments with the same sensibilities he uses to rewrite Plato. The specious description of the ancient Greeks as having themed their religious architecture should never have been allowed to go to press. These buildings were intended to be read like clever and sophisticated novels, literally, where carvings were tropes representing abstract concepts and where the Greek words for the images formed complex sentences describing the temple as an offering or trope for the carnage of battle. (George Hersey's *The Lost Meaning of Classical Architecture*). Not as whimsical fantasies involving natural forms.

Carry widens the meaning of the term to include cultural appropriation, metaphor, recurring concepts, and models or types, all in an effort to associate himself with Corbusier, Wright, Thomas Jefferson and Louis Kahn. To say that Kahn used the theme of ancient Rome as a design *parti* for the Kimbell is meaningless. Are the spaces shaped like vaults? Yes. Did he invent a mythological civilization of concrete

to justify the use of a vault? Thank God, no. It's convenient for imageneers to use the term "theme" in this duplicitous way because they can defend themselves with its traditional definition: an idea in a work of art, or passage of music - the theme of repentance in Steinbeck. This way they are free to design as Mickey would; let's make up a world where everything we do makes sense according to us!

In a bizarre twist, Carry seems to be defending the Atlantis II through its sense of place. While there is a definite, if uncomfortable, sense that one is in a specific manmade environment, could he be thinking that the environment he has made has anything to do with that island in that ocean, or equally important, this moment in time? Again, he's simply reinventing the concept of place to justify his commercial goals.

Describing the Atlantis II as "rich in meaning" is puzzling as well. Where is the meaning in invented histories carved in styrofoam and gypsum? The only meaning I can see is "show me the money."

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Theme hotels, I am told, can be appropriate, but should not be passed off as, or associated with, the language of great architecture; as a critical perspective becomes uncritically relative, it rapidly becomes irrelevant. That is not to say that great architecture may not be created to house the entertainment industry, only that it can't go the other way. The entertainment industry cannot create great architecture.

Using the building as a sales tool will inevitably misdirect it away from other more important functional / psychological design concerns that all buildings should address.

True, conspicuous consumerism can create wildly wonderful environments of competing displays, attracting clients and dollars. The original Time Square, contemporary Tokyo. But here the sales pitch is not used as architect-

tural criticism. There is no comparison to the Kimbell. And most importantly, these are public spaces available to all and affected by all. They are still localized solutions and so able to result in an authentic sense of place.

But the large building as event-advertising reshapes our experience into a real, placeless marketer's dream, a safe-adventure story board transformed into a physical object, cloaking the commercial reality. Here, the matador's cape leads the hapless bull market to an exclusive vacation get-away.

I feel less pity for the corporate concerns than for the architects who supply them with product. As I am sure Mr. Carry is aware, the purpose of advertising is to make people want something they don't otherwise crave. Who is to say one couldn't invent and promote any other sort of architectural experience equally well, given the advertising budgets of the interested parties. Commercial trends are directing designers to provide themes because building committees are more comfortable with the concept of advertising than they are with architecture. Advertising is easy to grasp; architecture is complex. The result is always a circular logic that creates something and advertises to make people want it, and when they want it, more are built because people want it.

Uncritical presentation of a theme hotel as an example of solid, publishable architecture should never have happened, and *Texas Architect* should understand that. Yes, architecture is complex, and one's experiences of it are not easily described in the format of publications. I would say that a magazine should either not try, or should try harder. It should either make the effort to get in the conversation, or not, but shouldn't try to dumb it down by avoiding a critical edge.

Phillip Reed

*Cotera, Kolar & Negrete Architects
Austin*

Correction

In "Gulf Resort" (July/August 1999, page 46), the project credits should have identified Design Trends, Inc. of Houston as the interior designer of the Moody Gardens Hotel and Hospitality Institute. References to the hotel's interior design in the story should be understood to be the work of Design Trends, Inc., not Morris Architects.

Texas Architect regrets the error.



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FRISCO Ten years ago Frisco was a sleepy farming community. Today it's the second-fastest growing town in the country. With the boom comes all the problems of urban sprawl.

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AUSTIN AIA Austin sponsors a self-guided tour of houses demonstrating a wide variety of architectural talent.

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UT Regents Resist Herzog Plan

AUSTIN "UT regents balk at museum design," read the July 9 front page headline of the *Austin American-Statesman*. The celebrated Swiss firm Herzog & de Meuron, chosen last fall to design the new Jack S. Blanton Museum, had presented its first preliminary rendering to the Board and, according to the *Statesman*, the regents said, "Try again." The firm returned home to Basel to start over, leaving those of us who value good architecture and the architectural process gaping in wonder.

As facts leaked out, the issue moved quickly from the merits of the Blanton conception to the lamentable behavior of the Board. To "balk" at an idea introduces antagonism into the client/architect relationship, denying the trust, the easy give and take, and the daring that yield the finest, most memorable buildings. It's simply not the way to treat world-class architects.

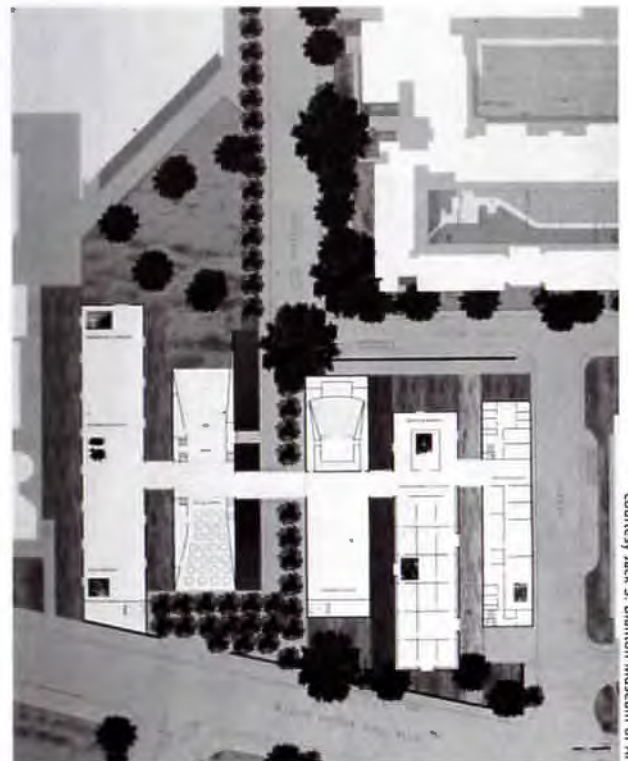
Herzog & de Meuron's proposed museum consisted of five low, connected, one-story pavilions slid into the trees at the northern intersection of Martin Luther King Jr. and Speedway. With its planes of glass and masonry, its floating flat roof and long reflecting pool that leads the eye through the building to a view of the Capitol just beyond, the sketch revealed exactly the kind of building anyone might have expected from Herzog & de Meuron. Although the Blanton was still in the sketch stage, the firm's love of immaterial form and attention to the ambient qualities of a site appeared perfectly consistent with the values the firm openly espouses. In the drawing one can feel echoes of Mies van der Rohe's elegant Barcelona Pavilion and harbingers of a UT experience too long withheld from students — that of a truly naturalistic contact with landscape, not to be confused with the plant boxes and concrete sidewalks offered up now for that purpose.

UT President Larry Faulkner insists that board members were not shocked by what they saw. "They had some familiarity with

the firm," he says. And, referring to the presenter, Herzog & de Meuron partner Harry Gugger, Faulkner adds, "He did get all the way through before they interrupted."

When the time came, however, two regents found their voices immediately. Rita Clements, whom the architects felt was fair in her comments, expressed her discomfort with flat roofs and her desire to have a building that deferred to the campus' multi-level Mediterranean style buildings by Paul Cret and Cass Gilbert. A. R. Sanchez, a Laredo oilman, was more aggressive. Holding up a picture of one of those buildings, he said, "Why doesn't the museum look like this?"

More of a rhetorical statement than a sincere inquiry, the question seemed to preclude the possibility of meeting the firm on common ground. Nevertheless, Gugger rose to the occasion and answered that it was not realistic to duplicate an existing building because of the type of facility required and because a new building should be expressive of its own age. He described the museum as a "non-building," a bit of poetic rhetoric that was lost on the audience. (The *Statesman* made a great point of ridiculing the idea of a non-building.) Anyone vaguely familiar with the firm's work could appreciate what Gugger



1 site plan of five connected pavilions

courtesy Jack S. Blanton Museum of Art



2 rendering of Blanton with "offending" flat roof

3 play of light conveys immateriality of "non-building"



meant. By consciously avoiding a multi-level silhouette at a site already weighed down with massive, blocky buildings, the firm sought to create a visual respite, a gateway into the campus that was inviting.

President Faulkner says, "Nobody is enthusiastic about a 'non-building,'" but he was outspoken in his support of the design, calling it an "oasis," and predicting that it would create a "lush corner of the campus." Perhaps, no one is more aware than he of the immense time and effort and heart that went into the selection of the architects. The facts are well known. Aside from the \$36 million raised for the museum (including \$5 million from former regent Jack Blanton and his late

wife Laura Lee and another \$12 million given in his honor by the Houston Endowment), museum director Jessie Otto Hite conducted a selection process that was a model of intelligence and openness. Her invitation to the public to participate in the lectures given by seven finalists in the spring of 1998 energized the architectural community here and stood in marked contrast to the more elitist process of the Austin Museum of Art. The distinguished selection committee, made up of two UT architecture deans, former dean Hal Box, FAIA, and current dean Larry Speck, FAIA, along with architecture philanthropists, including Deedie Rose of Dallas, worked hard to shrink the list. This group held exhaustive

interviews with the contenders, traveled to see buildings and returned home with an enthusiastic decision for Herzog & de Meuron. Interviews with Faulkner and UT Chancellor William Cunningham came next, followed by an excruciatingly long contract negotiation and even a period when the UT bureaucracy required the architects to participate in team-building games. It had taken a massive, concerted effort, marked by a real spirit of excitement, to bring Herzog & de Meuron before the Board of Regents.

Faulkner downplays the heated nature of the meeting and the apparent impasse between Sanchez and the firm. He says that the Board only "wants to feel that they're part of the process." The proposal wasn't rejected, it seems, but rather sent back to be "fleshed out," and presented again with other ideas in October. All that congeniality notwithstanding, Faulkner is flying to Switzerland to visit the firm. "The issues we have are high level," he says, "regarding communication with the Board."

Meanwhile, the office of Herzog & de Meuron is hard at work on several new ideas. "We really need to respond to their comments about a multi-story building with a pitched roof," one architect told me.

Perhaps something like a true discussion between client and architect will evolve after this unfortunate beginning and the Blanton Museum will be the better for it. There is still reason to hope that Austin will become another stop for ardent Herzog & de Meuron pilgrims. But that will happen only if the Board of Regents doesn't insist on bending the firm to its will. If "fleshing out" a sophisticated, original design means blowing it up into a disingenuous and soulless Battle Hall, then the Board will have moved us from the poetics of a non-building to the banality of non-architecture. And that's a place the University has already been.

Lisa Germany

Lisa Germany writes frequently about architecture for national and regional publications.

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Kaboom Town: *Frisco is growing at breakneck speed — but to what result?*

FRISCO If football can be used as a yardstick to measure growth, the city of Frisco is going for a touchdown. Last year alone, Frisco Football League youth teams nearly doubled in size to 600 kids, reflecting a population explosion that has brought 20,000 people to the once sleepy community since 1990, an increase of 328 percent.

But sports teams aren't the only groups noticing the phenomenon: A U.S. Census Bureau report released in June named Frisco the nation's second-fastest-growing city among those with populations between 10,000 and 50,000. (Mesquite, Nevada, a town 60 miles outside of Las Vegas, snared top honors.) This record increase even surpassed Frisco's own estimates, exceeding the high-population growth targets it set for 2020. Frisco's population today is approximately 26,200; by 2009, the city expects to have swelled to 125,000.

Frisco's boom began in 1991 when refugees from nearby Plano's saturated housing market started moving farther north in search of cheaper property. Real estate developers followed, and the Frisco chamber of com-

merce started recruiting companies. The already vigorous growth was ignited by the completion of Dallas Parkway, a non-toll extension of the Dallas North Tollway. Although Frisco began the year without a hotel, by mid-March, both the Westin and Holiday Inn Express had broken ground, with no fewer than three more full-service hotels on the way. Similarly, Frisco will soon welcome Stonebriar Mall and myriad mixed-use developments including the 700-acre Frisco Bridges office park and retail center and a one million square-foot retail complex to be called the Centre at Preston Ridge. The local airstrip, too, has fallen under the expansionist spell. Although camps are divided as to whether the area should support a full-fledged airport or if it should scrap the airport and use the land for a major business center, all agree that development is imminent.

Just ten years ago, Frisco appeared much as it had since its turn-of-the-century beginnings as a farming community along the San Francisco rail line. But today the city's quaint downtown is quiet. The future can be seen

along the highways in gleaming new office buildings and in massive brick and granite entranceways to real estate developments. Within these massive gates, in developments like Stone Manor and Hickory Springs, streets are lined with nearly-identical brick houses that have a patch of yard and a minivan in the garage. Nothing about Frisco sets it apart from neighboring Plano or any other new suburb. As might be expected, folks in Frisco are

delighted about the growth (they're making money) and no one is too concerned with the issues of urban sprawl, least of all transportation. As yet, Frisco isn't even mentioned in any Dallas Area Rapid Transit (DART) plans, and Plano won't get light rail service until 2003. But planning director John Lettelleir says the city's master plan was designed to deal specifically with population-related issues. To formulate master plan strategies, he researched a broad variety of planning approaches to confront the transportation issue.

Lettelleir knew the city was vulnerable to the notorious traffic congestion that plagues most communities north of Dallas. Using a strategy he says many developers have moved away from, he plans to construct smaller streets to connect residential communities directly to retail areas, taking highway travel out of the accessibility equation.

For those who must travel along major thoroughfares, the city has pledged more than \$60 million over the next three to five years for improvements. This will contribute significantly to widening State Highway 121 and making US Highway 380 suitable as a major trucking route. It will also come in handy when Dallas Parkway becomes part of the Dallas North Tollway.

Existing roads are also undergoing an overhaul, including a name change for the infamous North County Road. Running north from downtown Frisco, North County meets the east-west Frisco Road. But only locals know that Frisco Road just runs westward; the eastern segment of the road continues as North County for a half mile. The clarification will likely please new residents and pizza delivery drivers alike.

City officials are orchestrating a comprehensive update of the master plan. Through town meetings and e-mail, Frisco is trying to make the process as egalitarian as possible, soliciting input from residents in addition to developers and builders. But so far, Frisco is urban sprawl as usual, another community completely dependent upon the automobile. When Frisco's master plan is built out, 69 square miles of open farmland will be covered with houses.

Jenny Burg

Jenny Burg lives in Dallas and is an associate editor for Texas Lawyer.



Images courtesy City of Frisco



1 Stonebriar Mall, currently under construction

2 Stonebriar Office Park

McAllen's Charette Takes on Urban Sprawl

MCALLEN After the Sierra Club chose McAllen as one of the worst examples of urban sprawl in the nation, the City of McAllen decided to join in with the Lower Rio Grande Valley-AIA (LRGV-AIA) and sponsor an urban design charette focused on growth management and other current controversies facing the city. LRGV-AIA, at the urging of Tom Ashley, of Ashley Humphries Sanchez, has been instrumental in organizing a series of Regional/Ur-

ban Design Assistance Teams (R/UDATs) in the Valley focused on downtown revitalization and interregional growth management.

The first part of the charette featured Dan Burden of Walkable Communities, Inc., who spent two days driving and walking and interviewing citizens. Burden was looking at McAllen's unrelenting traffic grid, seeking ways the city could become more supportive of pedestrians and less prone to increasing traffic

volume. Dan Burden was the pedestrian and bicycle coordinator for several years for the Florida Department of Transportation, and has turned that experience into a lucrative consulting practice, advising cities on how to humanize their transportation planning. (Readers are referred to Burden's excellent web-site, www.walkable.org. Perhaps most notable among many exchanges was Burden's confrontation with the fire chief over subdivision roadway widths (previously 30 feet, now 37 feet; Burden recommended a retreat to 24 feet). Burden presented his findings on August 2. Part of his presentation was generic pedestrian planning (i.e., examples of what other cities have managed in terms of high quality pedestrian environments). The rest was specific to McAllen, and its tendency to ignore pedestrian needs and to focus on accommodating huge volumes of traffic on ever wider streets.

The latter portion of the workshop was led by Simon Atkinson and Robin Abrams of Urban Design Associates (UDA) in Austin. This workshop was part of a series UDA has facilitated in the Valley on downtown revitalization and growth management. The workshop began with a day-long tour of problem spots throughout the city, followed by two days of interviews focused on broader issues relating to growth management in McAllen. One of the city's more urgent concerns is the unprecedented number of new low-income housing developments, built in McAllen because it has the smallest legal lot size in the Valley (4,500 square feet). Other issues that emerged included the lack of a community vision of how and where to grow, how to build neighborhoods out of rubber-stamped subdivisions, preservation of open space in a region of rapid growth, location of a new civic center, introduction of historic preservation, ways to diversify downtown businesses, and the potential impact of a new planned community to be located just outside McAllen. This portion of the workshop concluded with a discussion of potential short and long-term responses to those issues, and a recommendation for a visioning process that will assist the city in both managing intense growth pressures and maintaining the high quality of life McAllen's citizens cherish and fear losing.

Robin Abrams

Robin Abrams is an assistant professor at Texas A&M College of Architecture.

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TSA Announces 1999 Honor Recipients

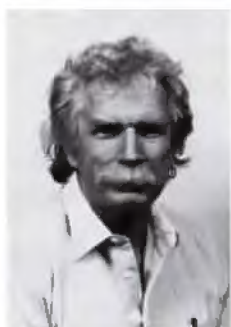
STATEWIDE Outstanding contributions to architecture by individuals and organizations will be recognized at the Texas Society of Architects' (TSA) annual convention, October 21-23, at the Moody Gardens in Galveston. The TSA Honors Committee chose winners from a pool of nominees submitted by TSA Chapters. The society will also announce the winner of the Llewelyn W. Pitts lifetime achievement award, the highest honor TSA can award a member, at the convention.

Two architects will receive the Presidential Award for Architects in Community Service. Ralph C. Bender, FAIA, of San Antonio, and Walter R. Kilroy of Dallas will both be recognized for their community work. Bender helped establish 50 scholarships for the working poor in San Antonio. He also established a method to resolve transportation problems, which was first used in San Antonio and has now been adopted by the state. Kilroy is being honored for bringing together architects and businesses to restore the Woodlawn Hospital so it can be used by Parkland Memorial Hospital. He is currently chair of the 1999 Legacy Committee and has led the fundraising effort and public promotion for this project.

Ford Powell & Carson, Inc., has received the Architecture Firm Award, a honor given to the firm that regularly produces outstanding architecture. In practice for 60 years, this firm has completed more than 2,500 projects and has won 125 awards for outstanding architecture, interior design and landscape architecture in regional, state and national competitions.

Six organizations have been awarded citations of honor for their efforts to advance the cause of architecture. Monte Vista Historical Association (MVHA) helped save historic structures in the Monte Vista neighborhood of San Antonio, and the National Park Service designated the Monte Vista Residential Historic District for the National Register of Historic Places in 1998. The Cultural Arts Council of Houston/Harris County (CACHH) works to preserve civic areas by supporting Houston's artists and arts organizations. CACHH sponsors lectures and workshops, and awards grants.

Mayfest, Inc., will receive a citation for donating about 4.5 million dollars over the past twenty nine years to maintain and im-



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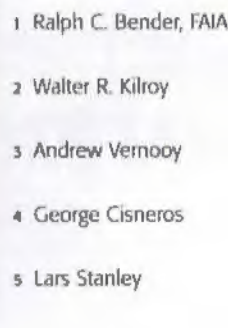
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prove hike and bike trails and recreational areas along the Trinity River in Dallas. Preservation Dallas was chosen for its effective work preserving historical structures and revitalizing inner city neighborhoods. Through seminars, tours of work by prominent architects and by sponsoring research, Preservation Dallas helps the public become more aware of the advantages of historic preservation.

The final two citations will be presented to Herman Miller, Inc., and Green Building Program. Herman Miller Furniture Company, working with Goldsmith's, Inc., restored at their own expense the original office furniture in the Federal Hall of the Tower Building in Fair Park. The City of Austin Green Building Program works to promote environmentally sensitive designs by educating builders and architects regarding sustainable materials, designs and building. At the

1992 Earth Summit in Rio de Janeiro, the Austin Green Building Program was the only US recipient to be recognized for its environmental initiatives at the local level.

D. Andrew Vernooy has been awarded the Edward J. Romieniec, FAIA, Award for Outstanding Educational Contributions. Assistant Dean for Graduate Programs, Graduate Advisor, and an Associate Professor of Architecture at the School of Architecture at the University of Texas at Austin, Vernooy also served on AIA Austin and TSA committees and has developed a series of Continuing Education Courses at UT-Austin.

Three individual artists will receive citations of honor in the Artisan Category. George Cisneros has composed and performed music and created art since 1968. His

"TSA Honors," continued on page 18

"TSA Honors," continued from page 17

most recent public work "In The Light of Passing Measures" welcomes people to the San Antonio International Center. In addition to his art, Cisneros has served as the Coordinator of Information Services for the Texas Commission on the Arts and founded The Urban-15 Group, a non-profit music and performance group. Brad Goldberg has worked with architects to integrate art and architecture to form a total spatial environment. Goldberg and the American Terrazzo Company completed the Austin Bergstrom International Airport's Historic Austin Map. Both have received the Craftsmanship Award from the Dallas chapter of the AIA. Lars Stanley received recognition for his continuous production of art, especially metalwork. Stanley completed work for Austin-Bergstrom International Airport, Zilker Gardens and the University of Texas Main Building Tower Observation Deck.

Austin Mayor Kirk Watson and Sally

Buchanan, director of the San Antonio River Authority, have been given honorary memberships to TSA for their long-term association with architects and architecture. Mayor Watson is the managing partner in the law firm Watson, Bishop, London and Galow, P.C. He was named the Outstanding Young Lawyer of Texas of 1994 by the Texas Young Lawyer Association. The Downtown Austin Alliance gave him their 1998 Impact Award for his role in revitalizing downtown Austin. Buchanan was Executive Director of AIA/San Antonio from 1989-1991 and is on the Advisory Council for UTSA College of Fine Arts & Humanities until the year 2000. She has given over 20 lectures focusing on the preservation of historic buildings.

Columnists Michael Barnes of the *Austin-American Statesman* and Mike Greenberg of the *San Antonio Express-News* have been awarded the John G. Flowers Award for Excellence in the Media. Barnes has a Ph.D. in theater history and criticism. He has written over 3,000 articles for various publications

and helped create biweekly *Statesman* columns entitled "Dialogue with a Designer" and "Portrait of an Artisan." Greenberg is the author of *Synthesis Architecture, Craftsmanship and Design*, and *The Poetics of Cities: Designing Neighborhoods That Work*. He received a John S. Knight Fellowship in 1986-87 and studied at Stanford University. He is currently Senior Critic at the *San Antonio-Express News*.

For outstanding achievements in architecture, Jaqueline G. Dodson was awarded the William W. Caudill, FAIA, Award for Young Professional Achievement. Dodson graduated from the University of Kansas School of Architecture in 1992, and has worked for Stan Hernly Architects, and is currently an associate with Graber, Simmons & Cowan. She was Project Assistant for the Austin Museum of Art Downtown and was named the Young Architectural Professional of the Year in 1997 by the Austin chapter of the AIA.

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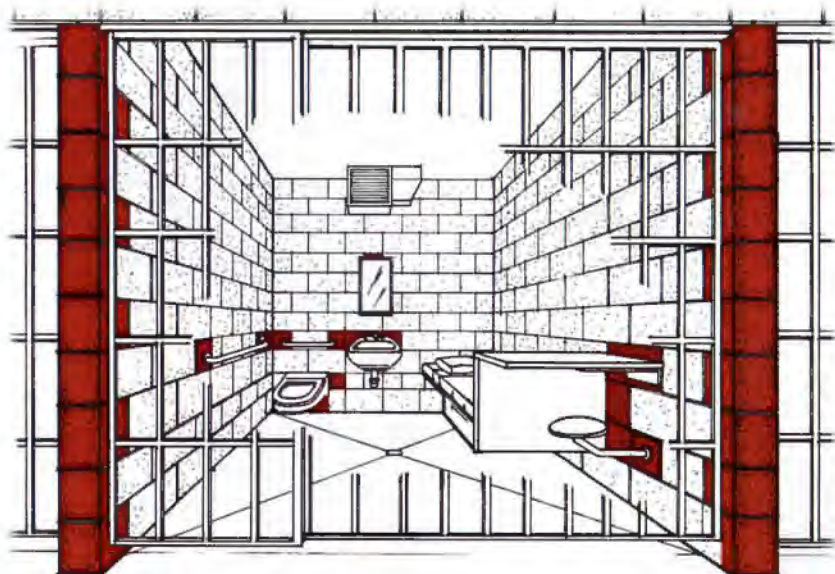
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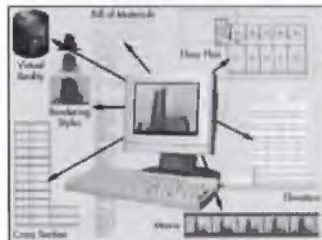
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Architects' Plan Disinterred at State Cemetery

AUSTIN For some, the Texas State Cemetery in Austin is a gateway to eternal peace, but not so for architects. Just two years after Lake/Flato Architects of San Antonio completed their award-winning cemetery restoration (see *TA*, September/October '97), the state is making radical changes to their Plaza de los Requerdos (Plaza of Memories).

Perched atop a knoll at the south end of the 18-acre cemetery, the plaza is a rustic monument of 31 large rough-cut, irregularly-shaped Buttechino marble stones that stand upright in a circle and are joined by a low wall of dry-stacked hard flint rocks. Large, low-lying stones inscribed with quotes from famous Texans act as benches within the circle, and at the very center, there is a symbolic stone fountain. Landscaped with native plants and grasses, the plaza is a rugged slice of Texas Hill Country that overlooks and contrasts the perfectly manicured green lawn of Confederate Hill that is marked with 2,000 small white headstones.

The plaza was just one part of the \$4.7 million master restoration plan, which called for the cemetery to be transformed into a more visitor-friendly and educational site. Lake/Flato's plan included a reorganization of the grounds as well as a new visitors center. In addition to the new plaza, a new gate

flanked by a columbarium wall was installed on the north side of the cemetery to serve as a ceremonial entrance.

Almost from the moment the gate was opened to the public, the Plaza de los Requerdos became controversial. According to Harry Bradley, the cemetery's superintendent, visitors just didn't like the tone and appearance of the stone circle. "People were very turned off by it," he said. "It just didn't look good. It was too hard and stark. About 99 percent of the people who commented on it, commented negatively." So the State Cemetery Committee, a three-member, governor-appointed group charged with the responsibility of overseeing cemetery operations, ordered an overhaul of the plaza after they considered destroying it altogether.

John Grable of Lake/Flato and project architect for the plaza maintains that it wasn't properly maintained and therefore its appearance never matched the original design. He received complaints that the plaza's fountain was never operating and that the native landscaping was altered and not cared for. As for the original design, Grable points out that seven state agencies were involved in the restoration project and considerable care was taken to make sure everyone was on board. "When we did the final design presentation, everyone was in agreement. There was such great excitement and enthusiasm about the de-

sign," said Grable. It's hardly surprising that such a major makeover leaves Grable frustrated and disappointed. "We viewed this project as an opportunity of a lifetime," he said. "It was to be a flagship for the next millennium."

The reconstructed plaza has been designed by Jim Susman of Susman Tisdale Gale Architects of Austin and should be completed sometime this fall. A few of the plaza's standing stones will be removed; others will be laid on their side. The centerpiece fountain will be leveled, though the quote-inscribed benches will remain. And some of the landscaping changes call for replacing existing plant material such as eastern red cedar trees with crepe myrtle, and Buffalo grass with Bermuda grass. "We try to use native plants here when we can, but we're more concerned about appearance," said Bradley. "The plaza just looked like it didn't belong here. We want to soften it up a bit and add some color."

Jeanne Claire van Ryzin

Jeanne Claire van Ryzin writes about the arts for the Austin American-Statesman. She reported on the Texas legislature in July/August TA.

1 the Plaza de los
Requerdos at the Texas
State Cemetery

1 native grasses and
massive rough-cut
stones



photos by Heester + Hardaway

Of Note

AUSTIN The University of Texas at Austin School of Architecture honored patrons for their dedication to promoting interiors at the second annual Interior Design Gala on April 29, 1999, in Austin. Joci Strauss and Charline McCombs were honored for their roles in the restoration of the Empire Theatre in San Antonio, and Nancy Marcus was recognized for her residence in Dallas. Proceeds raised by the gala benefitted a lecture series that will bring experts in interior design to UT-Austin beginning in the spring semester.

The Wilsonart Endowed Lecture Series in Interior Design will give students, faculty, and interior designers the opportunity to hear first-hand experiences and gain knowledge from leaders in the field of interior design.

UT-Austin moved the undergraduate Interior Design Program to the School of Architecture from the College of Natural Sciences two years ago. The School of Architecture plans to develop a graduate program in Interior Design within the next two years. **AL**

AIA Austin Homes Tour

AUSTIN To once again recognize some of the best architecture in Austin, Austin Chapter of the American Institute of Architects (AIA) is sponsoring The 1999 Austin Annual Homes Tour. All homes are designed by AIA Austin members and each house exhibits unique features, demonstrating the wide variety of architectural talent in Austin.

After thirteen years, this self-guided tour is the most successful of its kind. It continues to showcase the exemplary results of working relationships between AIA Austin architects and clients. Homes on the tour feature special qualities that illustrate the value and range of architectural services. The diversity of homes express the ability of architects to interpret their client's desires and carefully create a home that comfortably fits the life of the homeowner.

Tour hours are from noon to 6:00 p.m. October 2-3. Tickets are \$15 and include a guide with maps and descriptions of the houses. For more information or to purchase tickets call 512/452-4332. **AL**



Aetler Wong Photography

one of the homes on the tour; designed by Barley & Pfeiffer

1999 T S A DESIGN AWARDS PROGRAM

COVERAGE BEGINS ON PAGE 34

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Coming Next Issue . . .

The deadline for submissions for the January/February 2000 issue of *Texas Architect* is September 15. This issue looks ahead to the 21st century by focusing on a new generation of young architects. If you know of a young architect (loosely defined as thirty-something or under), intern, or architecture student whose work deserves notice, please send us a letter along with plans and images of work.

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CORRECTION! The Arriscraft team regrets an error in the project credits in our last project feature. The correct names are listed below.



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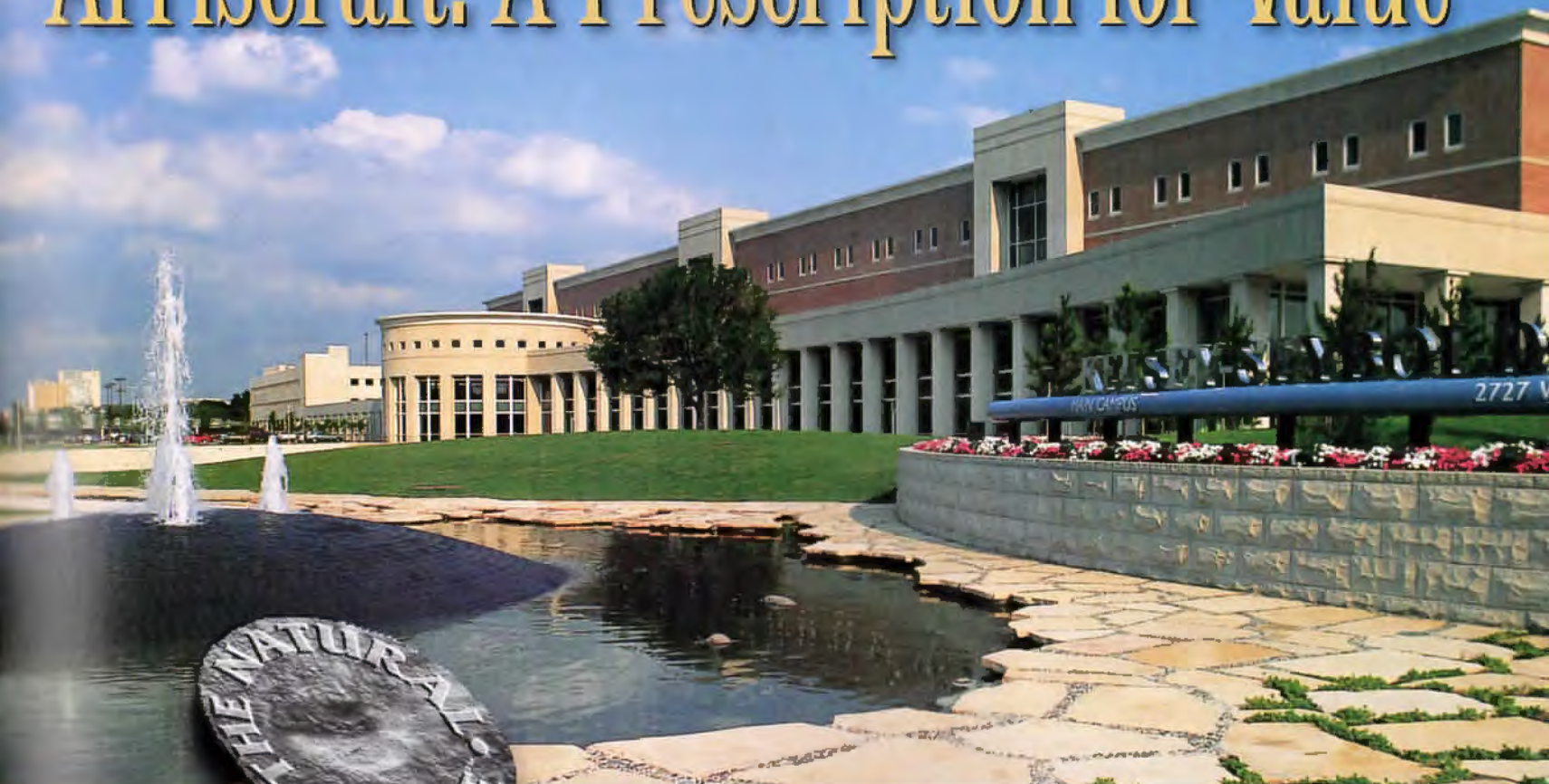
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CALENDAR

CyberSpaces

The Rice Design Alliance fall lecture series explores the future of architecture as both a remembrance of things past and an extension of our modern, high-tech culture. Christian Thomsen, author of *Visionary Architecture: From Babylon to Virtual Reality*; Daniel Libeskind of Studio Libeskind; Jean-Louis Cohen, the chair of Town Planning History at the University of Paris; and Christine Boyer, professor of architecture at Princeton University and author of *CyberCities* are the speakers this year. The Rice Design Alliance, Houston (713/527-4876, rda@rice.edu) SEPTEMBER 22 & 29, OCTOBER 7 & 12

Tucker Awards

Entries are now being accepted for the 21st Annual Tucker Architectural Awards. Categories range from non-residential structures to landscape to commercial interiors, and are judged on the superior use of natural stone in the project. All projects must have been completed within the last five years. The fee for the first submission is \$100 and \$50 for each additional entry. The Buildings Stone Institute (914/232-5725) DEADLINE NOVEMBER 30

"Master Builder"

The Frank Lloyd Wright Foundation and Carnegie Museum of Art are exhibiting the original drawings of more than a dozen Frank Lloyd Wright projects commissioned by Edgar J. Kaufman, one of Wright's most famous patrons. "The Merchant Prince and Master Builder: Edgar J. Kaufman and Frank Lloyd Wright" exhibition will display many of these sketches for the first time. Carnegie Museum of Art, Pittsburgh, Penn. (412/688-8690) THROUGH OCTOBER 3

World Class Design

Decorative Center Dallas will host the second annual Celebration of Design, with showcases ranging from luxury bath and door hardware to office furniture. A representative from The Frank Lloyd Wright Foundation will discuss custom work for architects and designers. Other activities include seminars, panel discussions, and the presentation of the first annual Design Achievement Award. All events are free of charge and no reservations are required. Decorative Center Dallas (214/698-1350) OCTOBER 27-29

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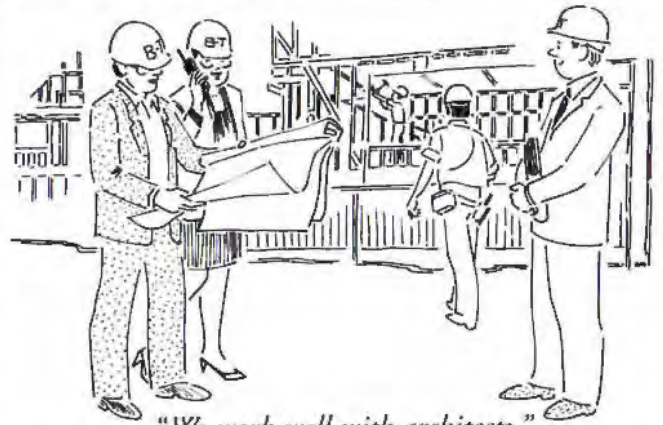
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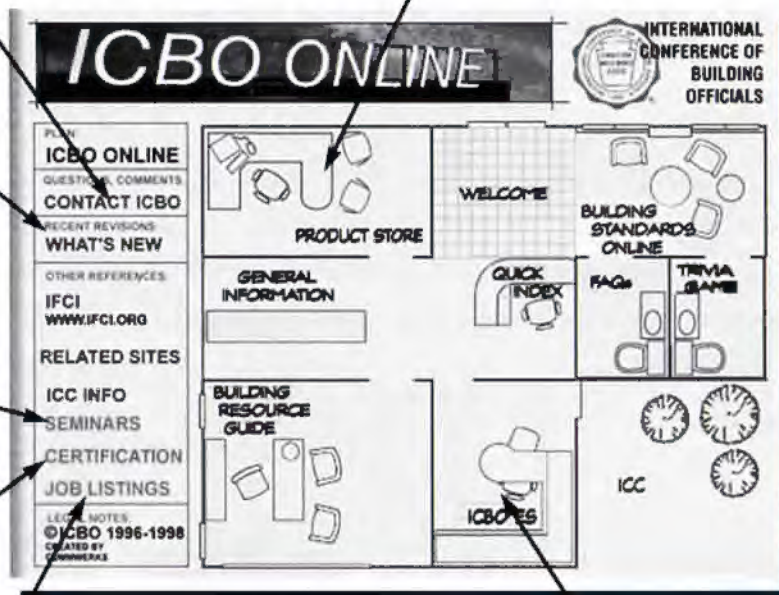
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1999 TSA Design Awards

This year's jury for the TSA Design Awards selected seven projects to be honored from the 179 entries submitted. We were extremely fortunate to have jurors of national stature, great discernment, and deep experience who also happen to have significant ties to Texas and Texas architecture. Our thanks go to this year's Design Awards Committee chaired by San Antonio architect Dan Wigodsky.



Francois de Menil

Francois de Menil won the American Institute of Architects National Honor Award in 1999 for the Byzantine Fresco Chapel Museum in Houston. He was raised in Houston and New York and studied at the Cooper Union Irwin Chanin School of Architecture in New York City. He lives and practices in New York and is on the board of the Menil Collection in Houston.



Reed Kroloff

Reed Kroloff is editor-in-chief of *Architecture*. He was Assistant Professor of Architecture and Humanities at Arizona State University where he also served as assistant dean of the College of Architecture and Environmental Design. He holds degrees from the University of Texas and Yale University and has written for regional and national publications.



Marshall D. Meyers, FAIA

Marshall Meyers won the National Honor Award of the American Institute of Architects in 1978 for the completion of the Yale Center for British Art. He was the project architect for the Kimbell Museum and worked with Louis Kahn on the Salk Institute, as well as other projects. He now practices architecture in Pasadena, California.



2



3



4

1 The Williams House

de Menil: The way the roof structure integrated air conditioning, the lights—it was thought out, and it's straightforward.

2 Hill Country Jacal

Kroloff: It does what many good building do in terms of how it moves from the ground plane to the sky. It's heaviest at the base and lightens up as it goes. The roof ends up razor thin, like a handkerchief or a kite that could sail away at any minute.

3 Rough Creek

de Menil: The roofs are quite successful and elegant. The site organization and the material palette are successful. Simple. Not really simple, but not ornate.

4 Washington State History Museum

Kroloff: They stayed with the brick, and on the inside, there's a concrete shell that looks quite solid and steady and has the grandeur and scale that those old train stations had.

5 Ranch Shelter

Meyers: It looks like something that could just happen and fall off the back of a truck. And yet, there's no equivocation. It's absolutely clear and strong and inevitable.

6 Islamic Mosque

Meyers: It has the eternal look of something that represents a fundamental religion, but it also looks like it's of our time.

7 Laredo State Center

Kroloff: It marshals traditional form to try and make a place more comfortable through familiarity. But it also very nicely asks the landscape to help it be successful.



5



6



7



PROJECT Ranch Shelter, Tom Green County
CLIENT Becky and Rex Cotten
ARCHITECT Rhotenberry Wellen
CONTRACTOR Rafter C. Construction, San Angelo
PHOTOGRAPHER Hester + Hardaway

Sliding Doors

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1 The shelter's main room opens onto front porch and pecan mott.

2 Two of the shelter's five bays are enclosed for living space.

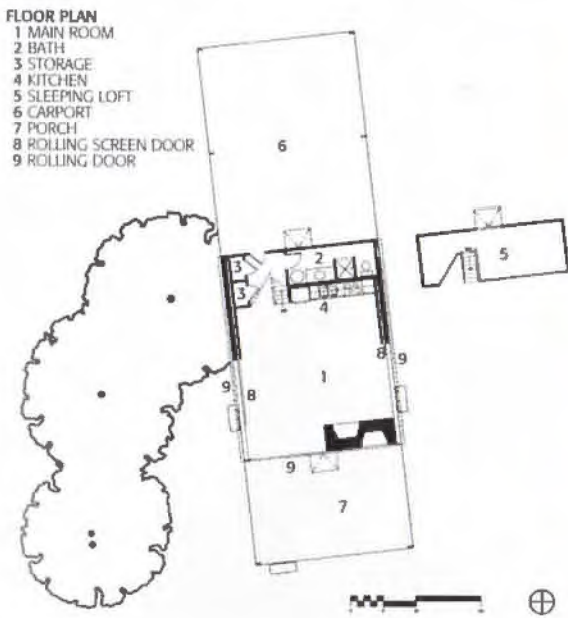
3 The fireplace made of salvaged stones contrasts the industrial aesthetic.

4 Rolling doors open to pecan trees and a view of the western horizon.

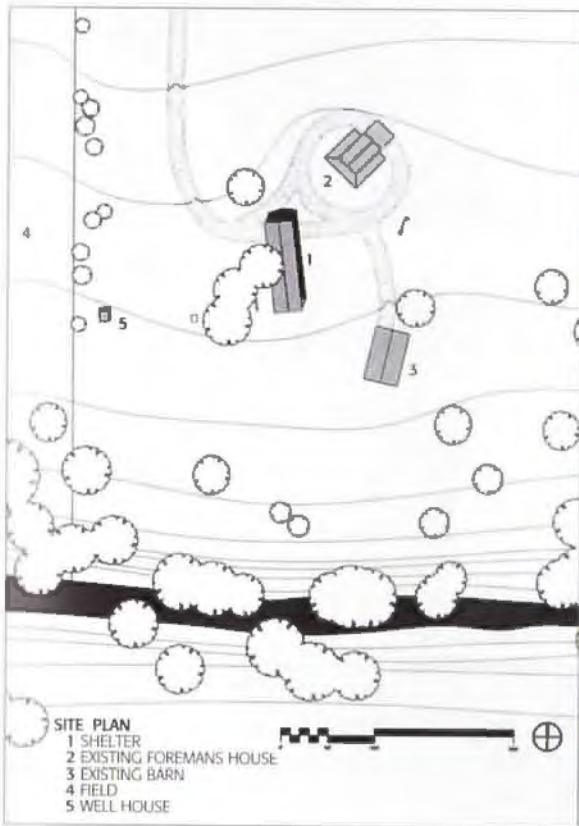
RHOTENBERRY WELLEN IN MIDLAND extended the range of Texas regionalism by looking to surrounding oil fields for inspiration when they designed this simple one-and-one-half-story gabled ranch shelter. The new, primarily metal structure replaces a dilapidated ranch house and completes the collection of existing structures. Conceived as an overnight refuge from the city, the shelter serves the primarily absentee owners as a gathering place for their ranch operations. Their intermittent stays and minimal support needs eliminate the form-cluttering comfort and storage demands characteristic of a full- or even a part-time occupied house. This refreshing absence allows for an exclusive focus on the fundamental requirements of providing shelter from inclement weather.

As such, the entire structure is uninsulated against the extremes of heat and cold in West Texas and bravely goes without central heating or air conditioning. Instead, heating is provided passively by opening the rolling doors to allow the sun to warm the concrete floor, and radiant warmth is provided by the two yin-yang positioned fireplaces. Conversely, the shelter relies on the shade from the adjoining eighty-year-old pecan mott to cool breezes from the west which are enhanced by ceiling fans. The house looks deceptively simple, but it unfolds in a different way each time one of the corner doors slides open.

To economize, the architects utilized off-the-shelf metal components that included a pre-engineered structural frame and corrugated galvanized steel siding along with stone and wood siding materials that were salvaged from nearby abandoned ranch structures. Over half of the 1,900-square-foot shelter of five equal bays is dedicated to a carport and porch. At the



2



3



4

seasonally inhospitable north end is an open two-bay wide carport and at the south end, a single open bay is used as a porch all year round. The middle two bays contain a sleeping loft located above the kitchen and bathroom and the main room which is adjacent to the porch. A high window in the narrow loft provides natural light and ventilation and can be secured with a metal awning shutter. All of these components provide the flexibility needed by the owners. **TA**

Lawrence Connolly is an architect in Midland.



PROJECT *Islamic Mosque, Irving*
CLIENT *Anjuman E. Najmi Dallas, Inc.*
ARCHITECT *Oglesby-Greene, Dallas*
CONTRACTOR *MYCON, McKinney*
CONSULTANTS *TT/ET (structural); Talley Associates (landscape);*
MEP Systems Design (mechanical, electrical and plumbing)
PHOTOGRAPHER *Charles Davis Smith*

RESOURCES

Interior & exterior light fixtures: Architectural Lighting Associates; **recessed incandescent lights:** Architectural Lighting Associates; **glu-lam beams:** Structural Wood Systems; **wood decking:** S.I. Story Lumber Co.; **cast stone:** United Cast Stone; **steel doors & frames:** CECO Door Products; **aluminum storefront:** YKK APAmerica, Inc.; **single ply roof:** Schuller Roofing Systems; **wood window:** POZZI; **EIFS exterior wall systems:** Dryvit Systems, Inc.; **paint:** ICI/Devoe; **ceramic tile (toilets):** Lone Star; **exit lights:** Beghelli; **ceramic mosaic tile (decorative/patterned):** Renato-Bisazzi, Inc.; **concrete masonry units (load bearing curving exterior walls & exposed interior):** Featherlite

1 Alternating courses of concrete masonry units form a curving entry wall for the mosque.

2 The prayer hall is a simple two-level space with male worshipers on the ground floor and female congregants in the upper galleries.

3 Ceiling lights in the dining hall center on lighter colored carpet circles, which mark places for special meals.

4 A shaded walkway links the prayer hall to the classroom and dining hall wings.

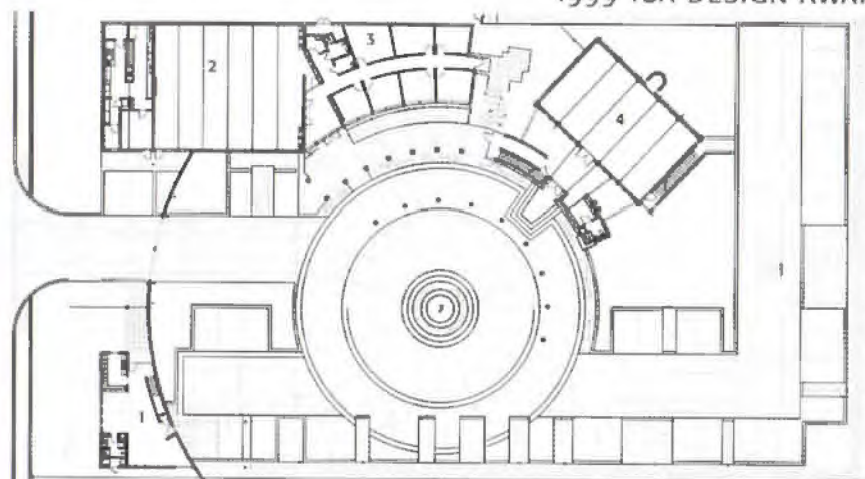
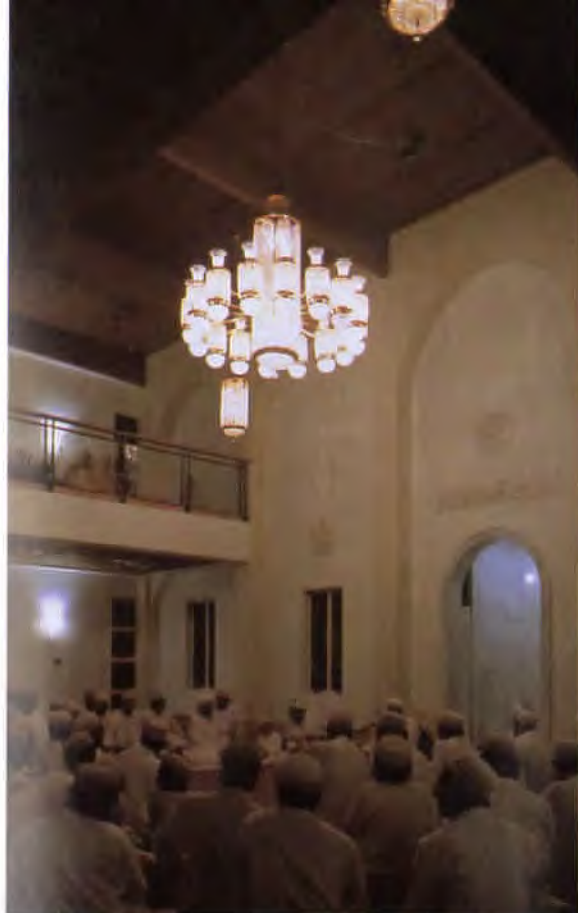
East Meets West

by Joel Warren Barna

A THOUSAND-YEAR-OLD TRADITION is joined harmoniously to modern forms in the Islamic Mosque in Irving by Oglesby-Greene of Dallas. A Muslim congregation of the Dawoodi Borha sect had a tight budget and a pressing need for space to worship, conduct classes, and hold community events. Most of the members of the congregation, which traces its origins back to the Fatimid Caliphate in Egypt in the 10th century (by Western reckoning), are recent immigrants from around Bombay in India, where the spiritual leader of the sect lives.

Oglesby-Greene responded with a suite of four buildings framing a circular courtyard: the mosque's prayer hall, a classroom building, a dining hall, and a residence. At the center of the site is a fountain, symbolic of ablution, which plays an important role in preparation for worship. Wide steps lead from the fountain to the mosque's entry hall. It is faced in alternate courses of red and gray concrete masonry units. An axis facing Mecca links fountain and entry through the prayer hall to the *mibrab*, the decorated apical niche where the priest leads congregants in prayer.

The prayer hall is built simply of stucco over load-bearing masonry walls, with glued-laminated beams and exposed wood decking over the column-free, carpeted worship space. The dimensions for the hall, 32-by-52 feet, were based on a traditional form. Tradition also dictated the mosque's decorative elements, which were patterned on those of a famous Fatimid-era mosque in Cairo. The minaret and the inverted-pyramid crestings atop the walls were built up from metal studs, plywood, and stucco. As required by tradition, an upstairs gallery set in the two outside bays and separated from the prayer hall by an etched glass screen is reserved for women in the congregation.



GROUND FLOOR PLAN

- 1 RESIDENCE
- 2 DINING HALL
- 3 CLASSROOMS
- 4 PRAYER HALL



2

To the west of the prayer hall, a glass-fronted, single-height classroom wing faces the courtyard through a small garden grove. The interior walls, tracing rays from the central fountain, create irregular classroom spaces. West of the classrooms is the dining hall building. Here, responding to a different set of traditions, the architects used the same structural materials as in the prayer hall, but on a wider, nine-foot module. Traditional meals in this community are served on 30-inch-diameter pewter platters; family groups sit in circles to share their food. The architects arranged lighting fixtures on three-foot centers in the ceiling and set lighter-colored three-foot carpeting circles in the floor to mark the space for these special meals. On the eastern wall of the dining hall, multiple hand-washing basins and special shoe storage racks again recall the importance of ablution in this tradition.

A small residential unit used by the priest establishes the southwest corner of the compound, its curving front wall creating complex interior spaces while responding to the lobby-front of the prayer hall. In Oglesby-Greene's hands, the requirements of what might have seemed an exotic program produce spaces and forms of calm, order, and lyricism, matching traditional forms seamlessly with a modernist sensibility in construction materials and landscape. **TA**

Joel W. Barña was editor of TA from 1985 to 1995.



3



4



PROJECT Hill Country Jacal, west of San Antonio
CLIENT Name withheld by request
ARCHITECT Lake/Flato Architects, San Antonio
CONTRACTOR William T. Orr, Inc.
CONSULTANTS Dick Chetter (structural)
PHOTOGRAPHER Leigh McLeod Photography

RESOURCES

Limestone: Charlie Cade; **roof and deck insulation:** S.A. Foam Fabricators; **metal roofing:** MBCI San Antonio; **wood windows:** Marvin Windows Planning Center; **wood ceilings:** Hevenor Lumber; **wood flooring:** Braundera Yard & Hardware; **concrete kitchen counter:** Billy Johnson; **self-composting toilet:** The Home Place; **tankless water heater (propane fueled):** Tank Town; **refrigerator and gas range (propane powered):** Temptrol Corporation

1 The owners, who told the architects they wanted as much roof as their budget would allow, call the building Jacal, a Mexican term for a lean-to structure.

2 The building is enclosed only with screen; wide roof overhangs protect the interior from the elements.

3 One end of the stone wall encloses space for a shower and toilet.

Sophisticated Shade

by Susan Williamson

WITH ITS ENCLOSING STONE WALL and low swooping roof, this Hill Country retreat designed by Lake/Flato Architects of San Antonio, looks as if it is embracing the rocky creekside bluff on which it stands. The small building—1,500 square feet in one room—was designed to serve as a weekend getaway for a San Antonio family of four. Located about 40 miles west of San Antonio, the project accomplishes the owners' goal of building something that sits lightly on the land, offering protection from the elements, but not acting as a barrier to an experience of the natural world. What they wanted, the owners told the architects, was a building that, if left unattended, would disappear into the landscape in 100 years.

A long, curving limestone wall anchors and shelters the screened structure to the north and serves as the organizing device for the interior as well. Above the solidity of the wall, the metal roof floats like a wing, cocked down and pulled low on the south side to protect the interior and an exterior patio from the heat of the sun. The steep slope of the roof echoes the slope of the land down to the creek below. The interior space is enclosed only with screen, but is still habitable in mild Texas winters. Panels above

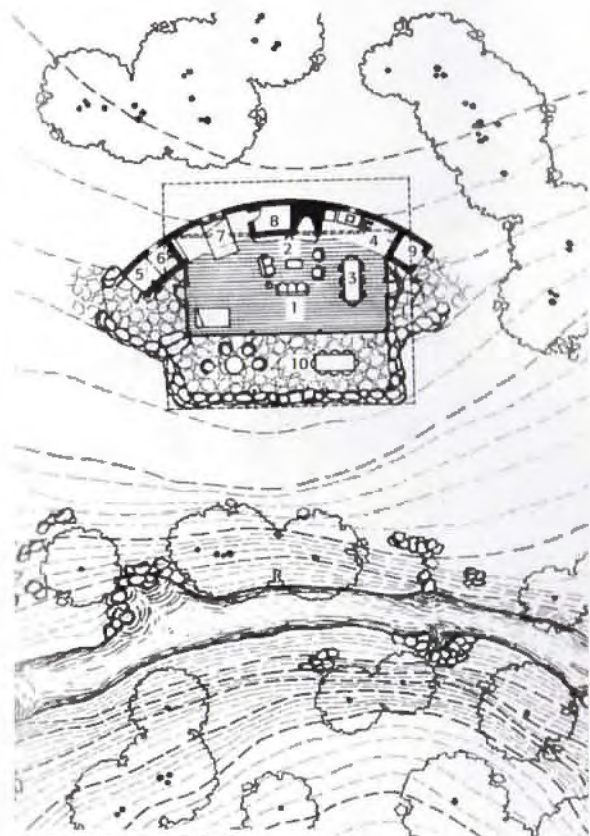
the stone wall can be opened to direct breezes through the screen windows and closed to block cold north winds in the fall and winter.

In order to minimize the building's impact on the surrounding landscape, the clients decided not to bring in electricity or to install a septic system. Instead, all heating and cooling is passive. A shallow Rumford-style fireplace provides radiant heating. Rainwater is harvested from the tin roof and stored in a 5,000-gallon tank, the toilet is self-composting, the stove and refrigerator propane-powered, and the lighting is photo-voltaic-powered.

From a distance, the incomplete curve of the stone wall looks as if it might be the remains of some earlier, larger structure. At the same time, the lightness of the screened room and roof give the impression of something impermanent, something newly constructed around and against the remnants of an older ruin.

TA

Susan Williamson was editor of Texas Architect from 1997 to 1999.



- FLOOR PLAN**
- 1 SCREENED LIVING/SLEEPING AREA
 - 2 FIREPLACE
 - 3 DINING
 - 4 KITCHEN
 - 5 SEMI-COVERED SHOWER
 - 6 TOILET
 - 7 SLEEPING ALCOVE
 - 8 LOCKABLE STORAGE
 - 9 STORAGE
 - 10 OPEN/COVERED PORCH





1



2

Arch Revival

by Lisa Germany

IN 1911 WHEN TACOMA WASHINGTON'S UNION STATION was completed by Reed and Stem, the architectural firm that shaped New York's Grand Central Station, its colossal, arched entrance and its crowning, copper dome announced that reaching the terminus of the Northern Pacific railway was a celebratory event. By 1991 when Austin-based Moore/Andersson Architects won the competition for the Washington State History Museum, no one could fail to see that Tacoma was the end of the line, in the gloomiest, most modern sense of the phrase. The area, one architect remembers, was like Skid Row, and Union Station, with a lackluster addition that had transformed it into a federal courthouse, was isolated, occupying a landscape that seemed to have no boundaries.

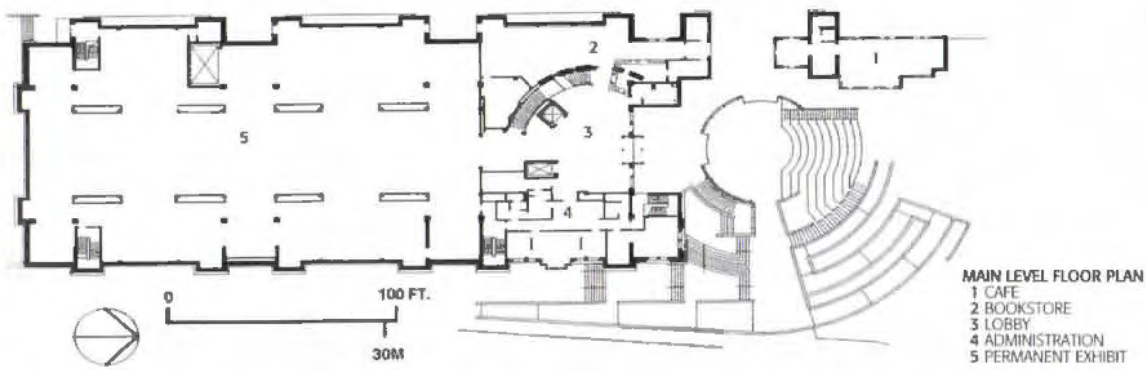
Nevertheless, the station exerted a strong influence on the architects. Says Moore/Andersson's Chris Wise, "The idea of the brick and the proportions of the arch were embedded in this powerful, existing building." The task was to lift out the brick and arches, rethink them in the terms of the new museum, and by so doing, provide the station with the context it so sorely lacked. Thus, the firm called for four 65-foot, concrete groin vaults that echo the precise dimensions of the vault at Union Station and answer the older building's call for monumentality. Although there is a separation of 85 feet of landscape between the buildings, the museum also picks up and continues the color and rhythm of the Station's red brick.

The client, the Washington State Historical Society, articulated its needs clearly: 100,000 square feet of exhibit, storage, administration, and public spaces. Of this, 20,000 square feet required high ceilings with clear spans for exhibition purposes. The client wanted the new building to be a landmark that fit the station next door and hoped it would revitalize the area. Since its completion, the University of Washington, working with the firm Moore, Ruble and Yudell, has created a branch campus with the adaptive re-use of warehouses; Antoine Predock has designed a new art museum, and Arthur Erickson has been given the commission for the International Museum of Modern Glass. Moore/Andersson and artist Dale Chihuly have been commissioned to design a bridge of glass that will connect the history museum to the glass museum.

Perhaps most significantly, the museum set its budget at \$21 million, which was 25 percent less than the figure museum officials initially gave the architects. In fact, Redmond Barnett, now head of exhibitions, likes to recall the late Charles Moore's response. "Nothing," Moore replied, "improves a project so much as a good budget cut."

The budget cut reinforced the architects' desire to design a vast shell of a building, partaking of the sturdy rigor of warehouses in the vicinity. Concrete walls and floors, heavy stair railings, cornices of lead-coated copper sheet, and aluminum panels with custom-made fasteners on the undersides of the arches give the museum an of-the-moment, industrial quality. "It's a very gutsy, honest, individual building," says Barnett. "It challenges the museum staff to come up to its level. Everything has to be good because the building is so good."

TA



1 Open arch connects a view of the city with the Bay. Sconces were designed by Moore/Andersson.

2 The massive steel bracket of the entrance arch meets its counterpart from the perpendicular open-air arch. Custom-designed fasteners line the underside of the right arch.

3 The full impact of the arches is expressed by the curving concrete ceilings.

4 Two prominent arches cradle an amphitheater below that inverts the dome of the nearby Union Station.



PROJECT *Washington State History Museum, Tacoma, Wash.*

CLIENT *Washington State Historical Society and the State of Washington A&E Services*

ARCHITECT *Moore/Andersson Architects*

CONTRACTOR *Ellis-Don Construction, Inc.*

CONSULTANTS *Chalker Putnam Collins & Scott (structural), Affiliated Engineers, Inc. (mechanical and electrical)*

PHOTOGRAPHER *Timothy Hursley*

RESOURCES

Concrete pavement: Cast in Place (C.I.P.); **unit pavers:** Custom Size Bluestone; **fences, gates and hardware:** Custom Size Bluestone; **site, street and mall furnishings:** C.I.P.; **concrete materials:** C.I.P.; **masonry units:** Denver Brick

Lots of Light

by Gerald Moorhead, FAIA

THE COMMON RESPONSE TO HOUSTON'S CLIMATE is to exclude it, to build air conditioned shade. While the design of the Williams house takes the appropriate precautions with southern and western exposures, it avoids the stereotypical response by letting in light, and lots of it. "The light quality is singular," says the owner, a visual artist.

Situated on a standard 50-by-100 square-foot lot on the fringe of Houston's River Oaks, the house's industrial imagery of metallic saw-tooth sheds contrasts with a neighborhood of steroid stucco townhouses. As in the Bruner/Camp area just to the north where tin houses have proliferated, the metal siding and simple forms denote the economical construction of an artist's residence/studio.

The house is arranged on the site for privacy from the street. The c-shaped plan faces living areas into an interior courtyard. The blank façade of zig-zag geometry fronts the street with studio clerestories above the carport. A tall living room links the two-story front section with the two-story rear bedroom section.

The client requested as much daylight as possible. The design thus brings in light from both the north and south windows for balanced, even light throughout the day. South-facing courtyard windows of the living room are shaded by a long porch, which also serves as the entry to the house. It's the north-facing windows, however, that give the house its industrial references, with repeated steep shed roofs with large clerestories. The studio, living area, and master bedroom suite all receive this special illumination.

An added perk is that even on a dark day, light is reflected off the adjacent roof surfaces back into the clerestories.

Aside from the contrast of the shiny metal in a beige-and-pastel neighborhood, the house is unpretentious. Materials and construction are economical and pragmatic. The interiors are neutral, apart from the subtle drama of the light, and create a suitable background for the creation and display of art. **TA**

Gerald Moorhead, FAIA, is an architect practicing in Houston. He is also a contributing editor for TA.

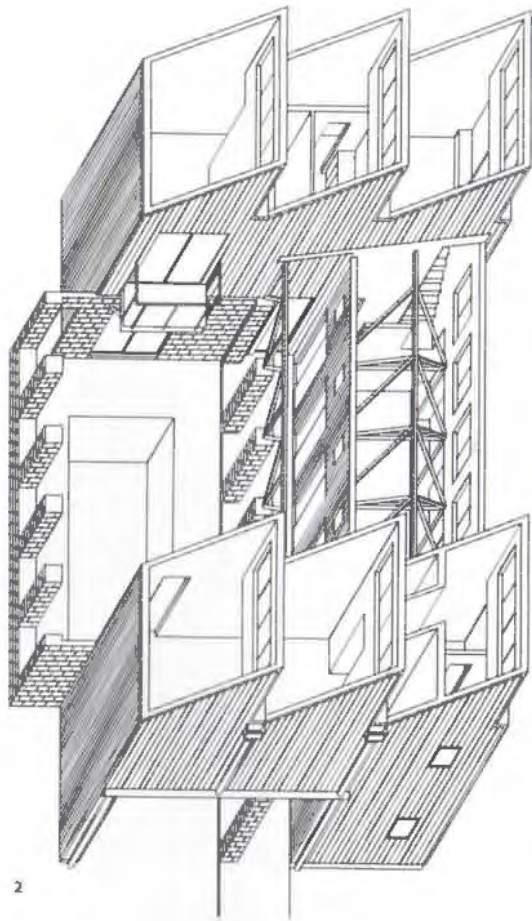


1 North-facing clerestories softly illuminate the studio.

2 The axonometric describes three elements bracketing the court and the primary.

3 Street side is blank and private but activated by strong geometry.

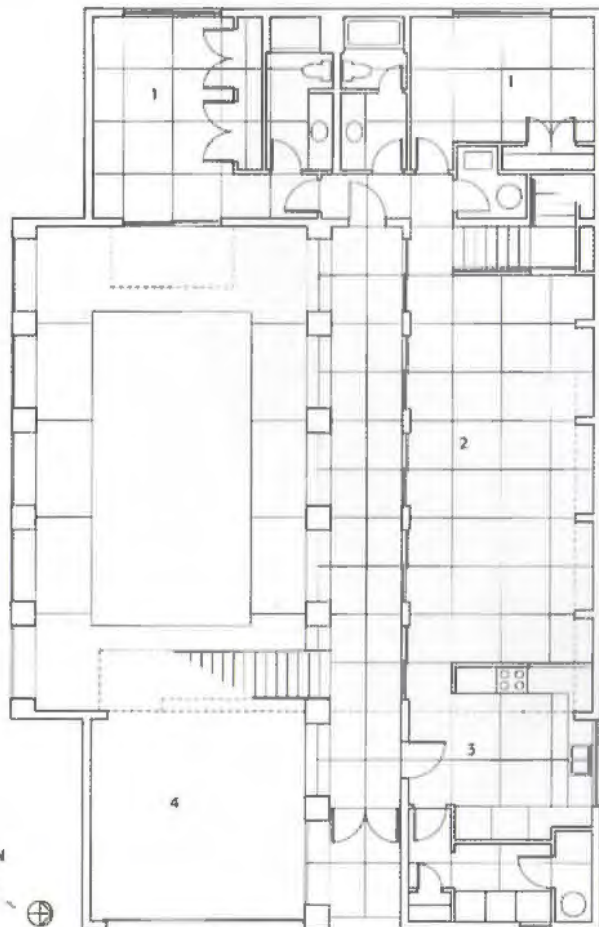
4 Only the living room has south-facing glass, shaded by the deep porch.



PROJECT Williams House, Houston
CLIENT Casey and Joanne Williams
ARCHITECT Taft Architects, Houston
CONTRACTOR Pantheon Construction
CONSULTANTS Erv Grafe & Associates (structural), Stephanie Kaldis (landscape)
PHOTOGRAPHER Taft Architects

RESOURCES

Lights: Ace Hardware; **bath hardware:** Ginger's USA; **precast architectural concrete:** Gate Concrete Products; **metal materials:** MBCI; **pre-fabricated wood joints and trusses:** All Pan, Inc.; **cabinet hardware:** Stanley; **preassembled metal door and frame units:** Alenco; **garage door:** Overhead Door; **metal windows:** Alenco; **paints:** Sherwin-Williams; **decorative finishes:** Wilson Art; **signage and graphics:** Cantrell industries, Inc.; **food service equipment:** ABC Appliance



FIRST FLOOR PLAN
 1 BEDROOM
 2 DINING/LIVING
 3 KITCHEN
 4 GARAGE





PROJECT Laredo State Center, Laredo
CLIENT Texas Department of Mental Health & Mental Retardation
ARCHITECT Lake/Flato Architects, Inc., San Antonio
CONTRACTOR Leyendecker Construction, Inc.
CONSULTANTS Jaster-Quintanilla & Assoc., Inc. (structural);
 Hobza/Wallis Group, Inc. (mechanical, electrical & plumbing);
 Mejia Engineering Co. (civil); Kings Creek Landscaping, Inc.
 (landscape); Rolf Jensen & Assoc., Inc. (codes); Insite Architects,
 Inc. (interior); Top of the Table (food service); Emerson-Febr,
 Architects & Planners (architectural program)
PHOTOGRAPHER Hester + Hardaway

RESOURCES

Concrete pavement: Leyendecker Construction, Inc.; **unit pavers:** Bricks International; **porous paving:** Billbrough Marble Co.; **fountains, pools & water displays:** Evergreen Landscaping; **exterior wood benches:** Texas Dept. of Corrections; **planting accessories:** Evergreen Landscaping Services; **bus shelter, bench & trash container:** Paul E. Allen Co.; **stone:** Bricks International; **reinforcing steel:** Rio Grande Steel; **pre-fabricated wood joints & trusses:** Trussway, Ltd.; **waterproofing & dampproofing:** Firecheck of Texas; **exterior insulation & finish systems:** DRYVIT; **metal roofing:** Rubio Roofing; **metal doors & frames:** H&H Overhead Door Co., Inc.; **wood and plastic doors and frames:** Total Opening Systems Co.; **vinyl tile:** AZROCK; **acoustical ceilings:** Armstrong; **concrete stain:** L.M. Scofield Co./CreativeCrete San Antonio; **letter & plaques:** Corpus Christi Stamp Works; **signage & images:** CCSW-Architectural Graphics & Designs; **operable partitions:** Customfolio; **tub, shower doors & enclosures:** Design Specialties, Inc.; **food service equipment:** Arnold Refrigeration, Inc.; **walk-in coolers & freezers:** Arnold Refrigeration; **drapery & curtain hardware:** Design Specialties, Inc.; **finish hardware:** Schlage; **custom furniture:** Jim Butcher

Design Therapy

by Susan Williamson

MUCH OF THE RHETORIC ABOUT CONTEMPORARY health-care focuses on the idea of creating patient-friendly environments, on designs that are as much about hospitality as hospital. But bright colors and well-furnished lobbies and clever wayfinding systems often fail to disguise the institutional and monolithic qualities of the buildings they decorate.

The Laredo State Center, designed by Lake/Flato Architects of San Antonio, reflects a conscious move away from design as usual for the Texas Department of Mental Health and Mental Retardation (MHMR). "We wrote our request for qualifications with good design in mind, not construction, administration, or experience with health-care design," says MHMR project manager and architect Don Hurst. The success of the project began with the comprehensive program, developed by the late architect Killian Fehr.

The center provides walk-in services to a patient population that is 95 percent Hispanic, mostly lower-income, from rural backgrounds, and often undereducated. The facility and its staff, previously housed in an adjacent World War II-era Air Force hospital (since demolished), had long grappled with their patients' lack of trust. The architects attempted to address that problem by creating a facility that was comforting and familiar.

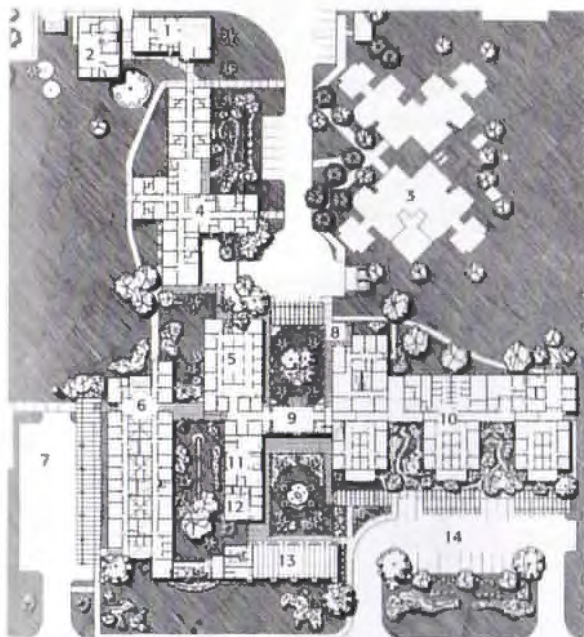
The 55,000-square-foot project is organized as a cluster of one-story buildings fanning out from a central reception room known as the *sala* (living room). Between the buildings are courtyards cooled by fountains and landscaped with plants, including some used by the native healers and relied upon by many of the facility's patients. A long corridor connects the three main wings (a fourth wing, housing a 15-bed crisis stabilization unit,

is separate). The scale is intimate and all spaces open to the outdoors; the basic concept was the healing power of nature. Beyond the central corridor, circulation is outdoors, under covered walkways and porches.

At \$5.5 million, the budget was tight. The aesthetic success of the project comes from the way durable, inexpensive materials are used: stucco in a range of vivid colors, soft Mexican brick and pavers, metal roofs in varied shapes, stained concrete floors, and exposed structural elements in many of the interior spaces. Where the budget would allow, local art adorns the walls, and furniture hand-crafted from local mesquite graces the public spaces. **TA**



2



- FLOOR PLAN**
- | | |
|------------------------------------|--------------------------------|
| 1 FOOD SERVICES | 8 CANTINA |
| 2 MAINTENANCE & SUPPLY | 9 SALA |
| 3 EXISTING COTTAGES | 10 MENTAL HEALTH SERVICES WING |
| 4 CRISIS STABILIZATION UNIT | 11 LIBRARY |
| 5 MENTAL RETARDATION SERVICES WING | 12 CHILD CARE |
| 6 ADMINISTRATION & BUSINESS | 13 AUDITORIUM |
| 7 ADMINISTRATIVE & VISITOR PARKING | 14 VISITOR PARKING |



3

1 The number of patients served since the new MHMR center opened has increased by at least 100 percent and is continuing to grow.

2 The Laredo State Center is organized as a cluster of pavilions around lushly landscaped courtyards.

3 Circulation is mostly through exterior covered arcades and walkways.

4 Various buildings can be identified by form and color, allowing patients who may be disoriented or illiterate to find their way around the complex.



4



Inside/Outside

by Susan Williamson

THE ROUGH CREEK LODGE AND CONFERENCE CENTER is another modernist take on the Central Texas vernacular by Austin architect Lawrence W. Speck, FAIA. This 39-room lodge, which is primarily used for corporate meetings and hunting retreats, is located about an hour and a half south of Dallas. The multi-building complex curves along a low ridge, weaving through a stand of large live oaks.

"This place is all about going indoors and going outdoors, about climbing and perching and moving through the landscape," explained Speck, dean of the University of Texas School of Architecture and design architect for Page Southerland Page of Austin. The lodge opens on the lake side, with outdoor rooms as important as the indoor ones. Two large porches, a firepit, swimming pool and spa span the lake side of the complex on various levels. The guest rooms all extend into the landscape as well, opening onto balconies that look out over the lake and the surrounding countryside.

The bowed standing-seam metal roof of the central building swoops low on the lake side like a pulled-down hat brim to shade the porches and public rooms. To enhance the connection between indoors and outdoors and to leave views toward the lake undisturbed, circulation is on the inside of the curve. On the opposite side of one building, a 650-foot-long wall creates one edge of a series of patios that are dug into the hill. Crisscrossing these outdoor spaces are covered walkways that connect the main building with the various outbuildings that house guest rooms and other facilities.

The main building includes a central public space of baronial dimensions centered on a double-height fireplace, enormous and yet minimally detailed with simple bands of contrasting stone. The lake side of this room opens to a vast expanse of glass, shielded from the sun by the continuation of the sweep of the curving wood-paneled ceiling. The roof joists are exposed, as is the carefully detailed system of steel cables and other connectors. **TA**

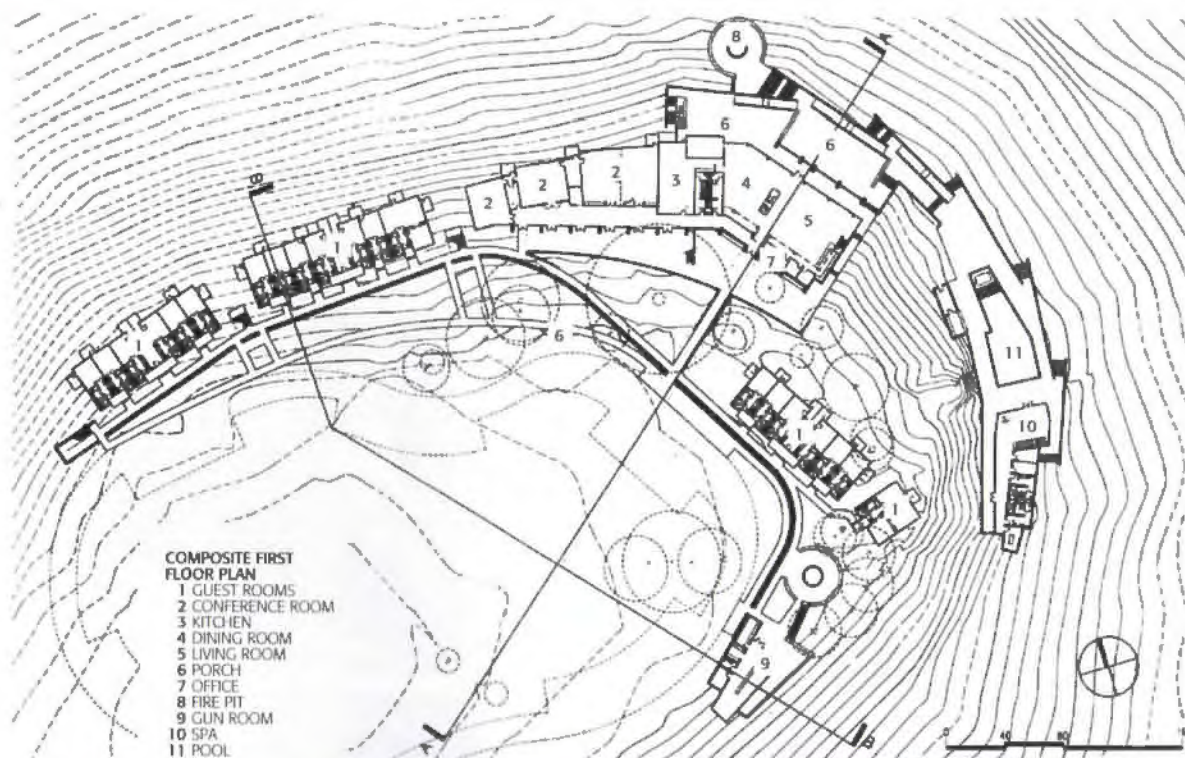
Excerpt from "Rustic Retreat," TA, July/August 1999.

PROJECT *Rough Creek Lodge & Conference Center, Glen Rose*
CLIENT *John Q. Adams, Sr.*
ARCHITECT *PageSoutherlandPage, Austin*
CONTRACTOR *Thos. S. Byrne, Inc.*
CONSULTANTS *Jaster Quintanilla & Associates (structural)*
PHOTOGRAPHER *R. Greg Hursley*

RESOURCES

Masonry units: Texas Building Products, Inc. Gay & Son Masonry, Inc.; **exterior limestone:** Gay & Son Masonry, Inc.; **fireplace damper:** Vestal Manufacturing; **glued-laminated timber:** Unit Structures; **architectural woodwork:** Leinberger Millworks; **sealants:** Sonneborn; **roof and deck insulation:** Isolatek International; **membrane roofing:** GAF, Inc.; **metal roofing:** Berridge Manufacturing Co.; **wood windows:** Kolbe & Kolbe Millwork; **tile:** Dal-Tile International; **wood flooring:** French Brown; **paint:** ICI Dulux (Glidden); **exterior stain (wood siding):** Cabot Stains





1 A carefully detailed structural system is exposed beneath the curving roof.

2 The bowed, standing-seam metal roof is tucked down to shade public rooms.

3 Guest rooms include porches and balconies that open interior spaces to the outdoors.

4 Circulation and covered walkways are on the inside of the building's curve to leave views of the lake unobstructed.



3

4



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Circle 53 on the reader inquiry card

Industry News: Roofing Products



Firestone Building Products Company has published an informational brochure of roofing materials. The 1999 Sweet's Brochure is a compilation of single-ply

and asphalt-based roofing systems, polyisocyanurate insulation, and accessories for commercial roofing. It contains details of roofing system diagrams, physical property charts, and specification tables, to help select the roofing system best suited for your project.

Circle 174 on the reader inquiry card



Building Components System, Inc., now distributes SimTile® Metal Roofing Tiles. Available for both commercial and residential

applications, SimTile® comes in steel (coated with PVF2-Kynar 500) and aluminum panels (coated in Polyester). Only a drill and snips are required for installation.

Metal roofs can prevent snow build-up, act as a heat-reflecting surface and do not burn. Tests performed by the Department of Fire Technology of Southwest Research Institute in San Antonio qualified SimTile® Rapide as a class B roof covering system and a class A roof covering, if installed with a

standard fire barrier in accepted industry practices.

Circle 175 on the reader inquiry card



Spanish Red Tile is a new color addition to Met-Tile, Inc., manufacturer of tile roofing materials. There are now ten different colors which feature benefits such as light-weight yet all-weather resistance, wind resistance in excess of 230 miles per hour, and user-friendly installation. These tiles are designed to be low-maintenance and are available in three-foot-wide panels.

www.met-tile.com

Circle 176 on the reader inquiry card

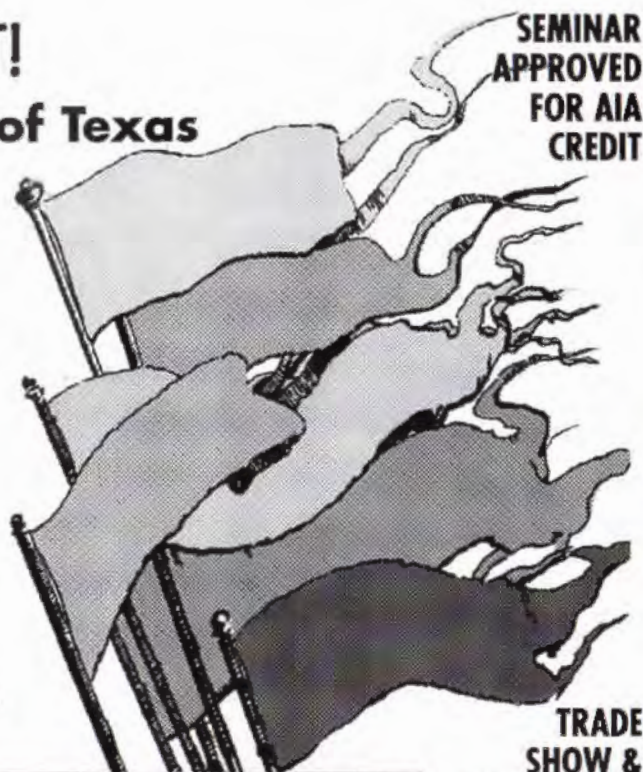
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Alcoa Building Products Inc. (ABP) provides aluminum soffits for eaves and porch ceilings that duplicate the look of painted wood, but never need painting.

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Circle 177 on the reader inquiry card

The Steel Joist Institute has published Technical Digest No. 3. This digest focuses on selecting and properly working with steel joists

when using them in design projects. It reviews the selections available for flat roofs to resist loads resulting from accumulated water on the roof and reviews the structural behavior of steel joists under

these conditions. The benefits of camber and pitch of joists in reducing the effects of ponding are discussed and a technique for accounting for these benefits is presented.

www.steeljoist.org

Circle 178 on the reader inquiry card

SJI

TECHNICAL DIGEST

No. 3—MAY 2001

**Structural design
 of steel joist roofs
 to resist
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For information on the cold application of bituminous roofing systems, **AlliedSignal Inc. Commercial Roofing Systems**, has produced a brochure entitled "Cold Applied Systems." It focuses on practical and technical reasons for using ambient temperature processes for commercial roof installations, and outlines how to put together a cold-ap-

plied roofing system using new products available from Allied Signal. The brochure brings readers up-to-date on advances in technology, and addresses common myths and misconceptions about cold-applied roofing systems.

The reference is intended for contractors, consultants, specifiers, architects, and building owners and is available at no cost.

www.alliedroof.com

Circle 179 on the reader inquiry card

Revere Copper Products, Inc. has developed a series of seminars focusing on the unique advantages of designing, specifying and building with copper. The seminars are offered to architects, contractors, and others in the industry. Topics covered include copper roof systems, an examination of standing seams, horizontal, Bermuda seams, flat seams, and solid copper shingles; how and why to specify copper with a discussion of weights, thicknesses, tempers, and ASTM specification. Other topics include copper's durability, its use with other materials, color, finish, and weathering consid-



erations. A look at new copper products is also included.

AIA members who participate in a seminar will earn a minimum of two CES Learning Units. This program meets AIA/CES criteria for Quality Level II and qualifies for one hour of Health, Safety and Welfare (HSW) credits.

The seminars are conducted at architect's offices. To schedule a seminar, call 800.448.1776.

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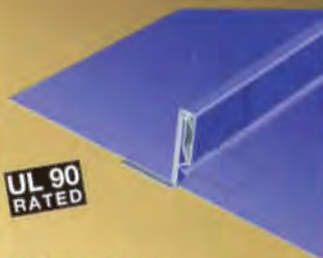
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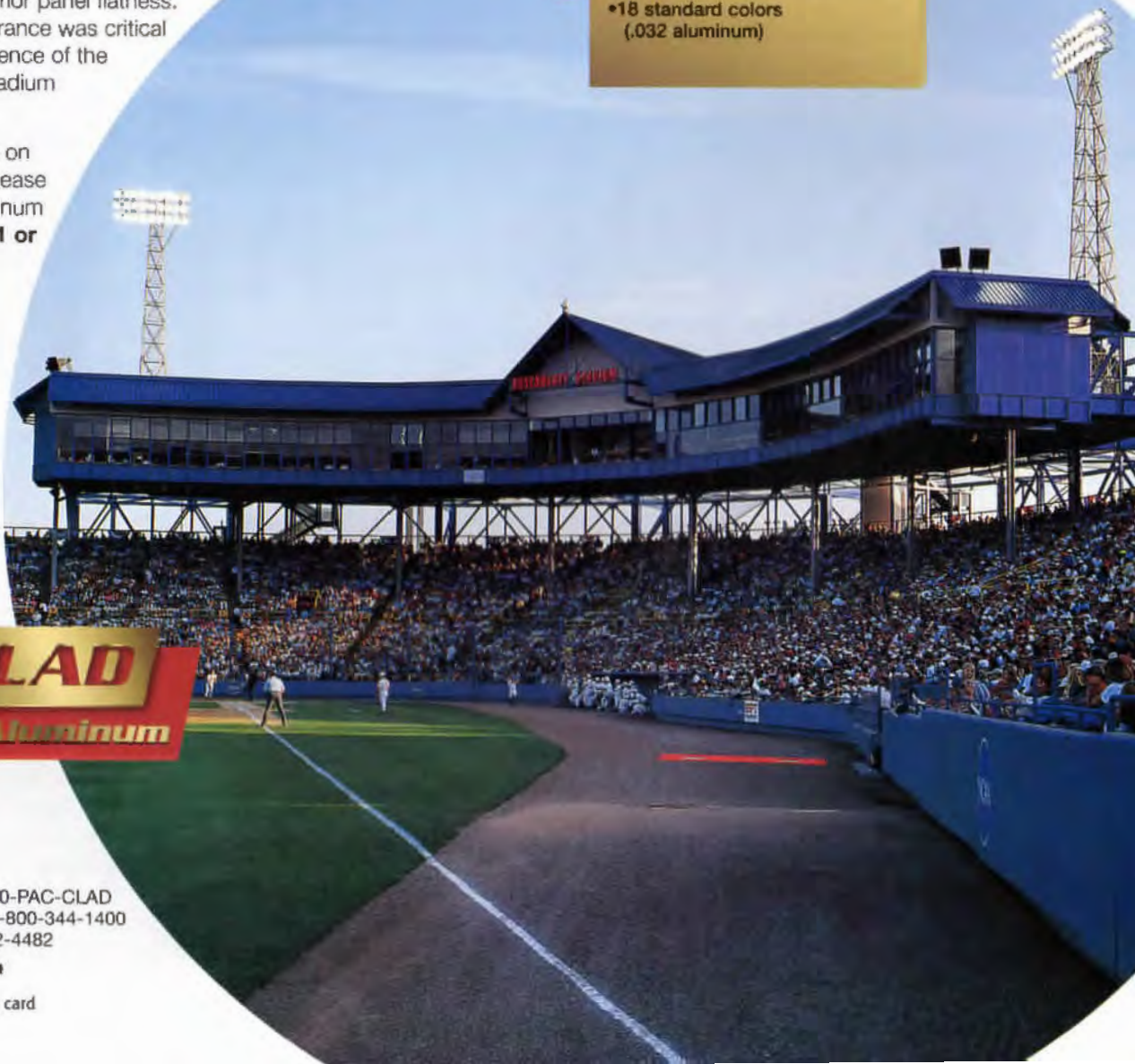
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Circle 83 on the reader inquiry card



Survey

Taniguchi 58

BOOKS Fort Worth architect Mark Gunderson reviews a new book on Japanese architect Yoshio Taniguchi.

On the Margins 58

EXHIBITIONS Traveling photo exhibition dramatizes low-income housing problems.

Gehry via Dallas 59

ARCHITECTURE Dallas architect Frank Welch, FAIA, captures Frank Gehry, FAIA, in words and photos.

Taniguchi

The Architecture of Yoshio Taniguchi

Taniguchi, Yoshio

Essay by Fumihiko Maki

280pp, 226 b&w, 208 color illustrations

hardcover \$125

Harry N. Abrams, 1999

BOOKS In his opening essay "Stillness and Plenitude," the eminent Japanese architect Fumihiko Maki describes Yoshio Taniguchi's enormous commitment to detail in such a way that one can't help but think of traditional sword-making workshops in which the steel is so well tempered and the sword so finely wrought that the resulting quality is enough to identify the maker, obviating the need for a signature. Happily, Taniguchi's quiet rigor and refinement is manifest in this survey of twenty projects ranging from museums, schools, and libraries to his competi-

tion-winning proposal for the Museum of Modern Art's expansion in New York City.

The eleven-by-eleven-inch format provides a generous background for exquisite color photography, similar in many aspects to the Spanish journal *El Croquis*. Each project is represented in the same almost imperceptible format, proceeding from site photo with isometric drawing and brief text, to exterior photos, to interior photos and aligned drawings (elevations, sections, and plans) reproduced at the same scale. The book is designed to explain the work, not obfuscate or dissemble, and this in itself seems a welcome relief to the usual architectural monograph.

W. Mark Gunderson

W. Mark Gunderson is an architect practicing in Fort Worth.

On the Margins

EXHIBITION The Texas Low Income Housing Information Service (TxLIHIS) has launched a traveling photo exhibition depicting the growing housing crisis in Texas. Despite a booming economy, TxLIHIS reports that a million Texans are living in substandard housing, and that 350,000 live in "colonias"—physically isolated communities that lack ad-

equated sewage, drainage, paved roads, and potable water. This is a side of Texas that most of us never see; unfortunately, as our cities are becoming increasingly prosperous and our downtown areas gentrified, poor people are being pushed out of the only homes they can afford.

The exhibition focuses not only on problems, but on creative grass-roots solutions. In the Rio Grande Valley, farmworkers created a cooperative self-help housing program that gives families with incomes of as little as \$6,000 a year the chance to build a three bedroom house with payments less than \$100 a month. In Austin, a neighborhood association and church groups renovated houses for the homeless.

The exhibition, "Housing in Texas: a Living Crisis," has appeared in Austin, San Antonio and El Paso, and is now on its way to Houston, Dallas, Fort Worth, and Laredo. In each city, in conjunction with the exhibition's opening, TxLIHIS holds a community meeting that involves elected leaders and academics. For the exhibition's location and schedule, check the Texas Housing website (www.texashousing.org) or call 512-477-8910.

JD



Patricia Moore

Freedman's Town
against Houston skyline

Gehry via Dallas

by Frank D. Welch, FAIA

YOUNG ARCHITECTS CROWDED around Frank Gehry, FAIA, some holding books for him to sign, others just staring at the rumpled, white-haired, 70-year-old celebrity perched on the edge of a stacking chair at the Dallas Convention Center. Gehry was preparing to speak at the Annual AIA Convention, and was methodically transferring hundreds of slides from plastic sleeves to carousels. Head down, swaying to and fro in synch with his arms moving rhythmically back and forth across his lap, he looked a bit like a tailor bent over his work.

He operates like an artist, guided by intuition, yet there is a palpable, objective quality to the infrastructure of his buildings—a non-artiness—reflecting perhaps his modernist beginnings.

I had met Gehry before, but after photographing the blindingly sculptural Guggenheim Museum in Bilbao, I was still surprised at how down-to-earth he is. Gehry is shortish and stocky, and has a modest, laid-back manner. Though he was wearing a coat and tie for his speech, he usually looks like a blue-collar artist, definitely a man of the people. When he finished transferring the slides, he looked up over his little eyeglasses, smiled, and said, "This is a bunch of stuff to look at."

And it turned out to be an impressive "bunch of stuff"—museums, theaters, college buildings, an astounding variety of projects. As he showed the slides, Gehry spoke softly, describing the projects in a detached, bemused way as if he were seeing them for the first time. He was generous, crediting his staff and a demanding client for the success of the Guggenheim. He was confessional: "It's scary when I start work on a building." And he was

self-mocking: "These guys wanted to do something with the old Times building on Times Square in New York so I came up with a scheme to drape the building in a metal mesh that would move—up and down, in and out—sort of breathe in cycles. Well, they came in, said they liked what I had done, called me a genius over and over, then left and I never heard from them again."

As if wanting to refute the impression that his abstractly florid, expressionistic structures sprang from his head in a burst of fevered inspiration, he stressed the lengthy process of searching for the right design solution, and documented that search with slides of sketches, models and computer drawings. "It goes on and on," he said. "It's like watching paint dry." Project by project, he carefully led the audience through his office's consuming method of analysis-search-discovery-rejection-revision-rediscovery and so on to the final design.

Long before Gehry became famous, he hung out with artists and musicians in California, and art is a primary source of his inspiration. He operates like an artist, guided by intuition, yet there is a palpable, objective quality to the infrastructure of his buildings—a non-artiness—reflecting perhaps his modernist beginnings. The "weird buildings" (Gehry's words) work with an inner logic.

The best part of his speech came when a power failure shut down the slide projector. Gehry leaned forward in the gloom and for almost half an hour gracefully fielded questions from the darkened room of architects. He was open and down-to-earth, until one high-pitched question came out of the dark alluding to the willfulness of Gehry's designs. Then he bristled.

After the speech, I offered to take Gehry to his hotel. I had a photograph of Bilbao for

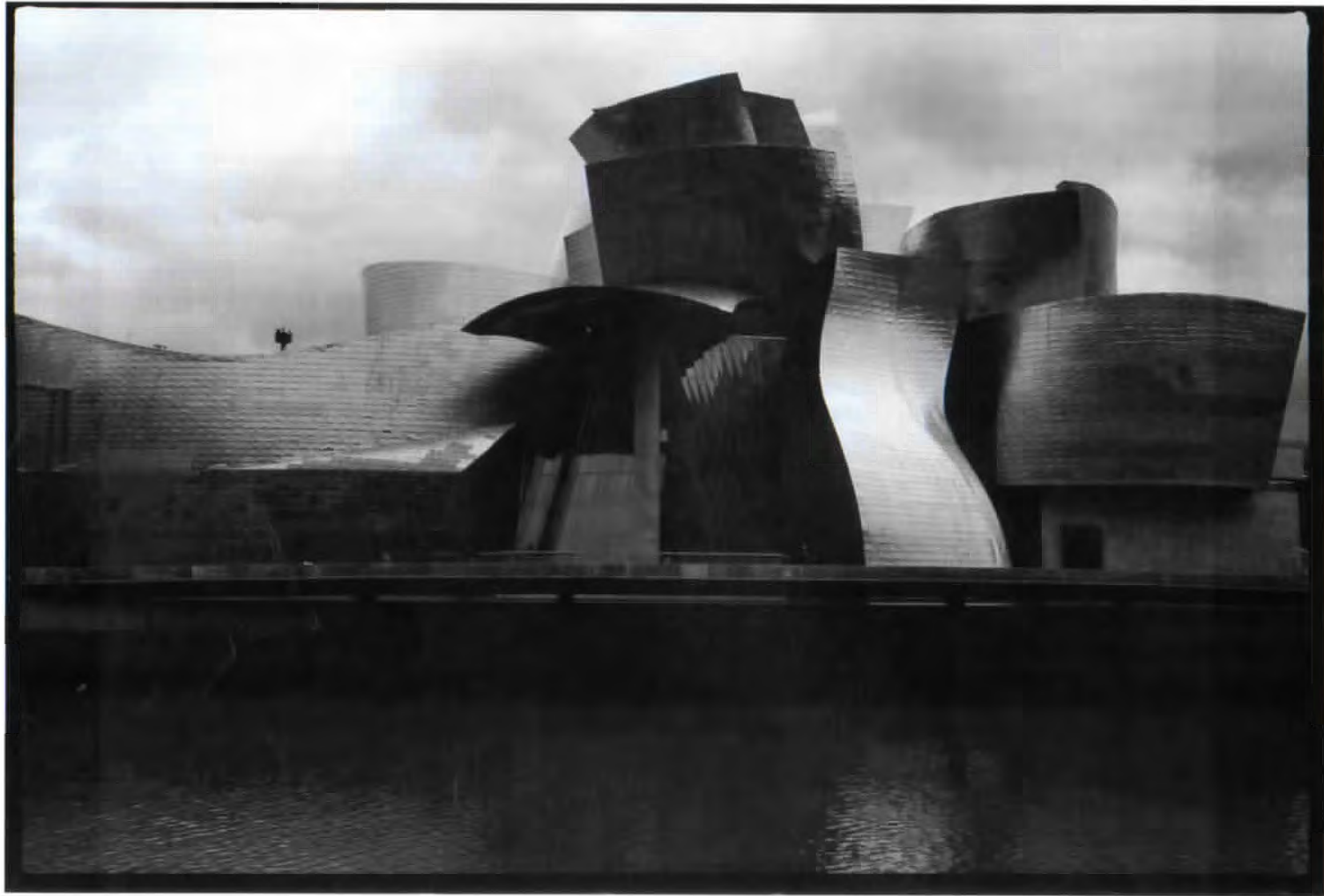
him, and I had several questions about Philip Johnson for a book I was completing. Outside, we wandered around the angular, beehemoth Convention Center looking for my car. As we plodded along in the sweltering heat, he put on some stylish sunglasses, and we paused when one of the lenses fell out. "Don't you know where you parked?" Gehry muttered as he tried to jam the lens back into the frame. After circling the gigantic building, I finally spied my Honda and drove Gehry to the Adam's Mark Hotel. Upstairs, in the small, windowless sitting room of his suite, Gehry loosened his tie, kicked off his shoes, and putting his Gold Toe socked feet up, he opened a bottle of cold Evian and apologized about the cramped suite.

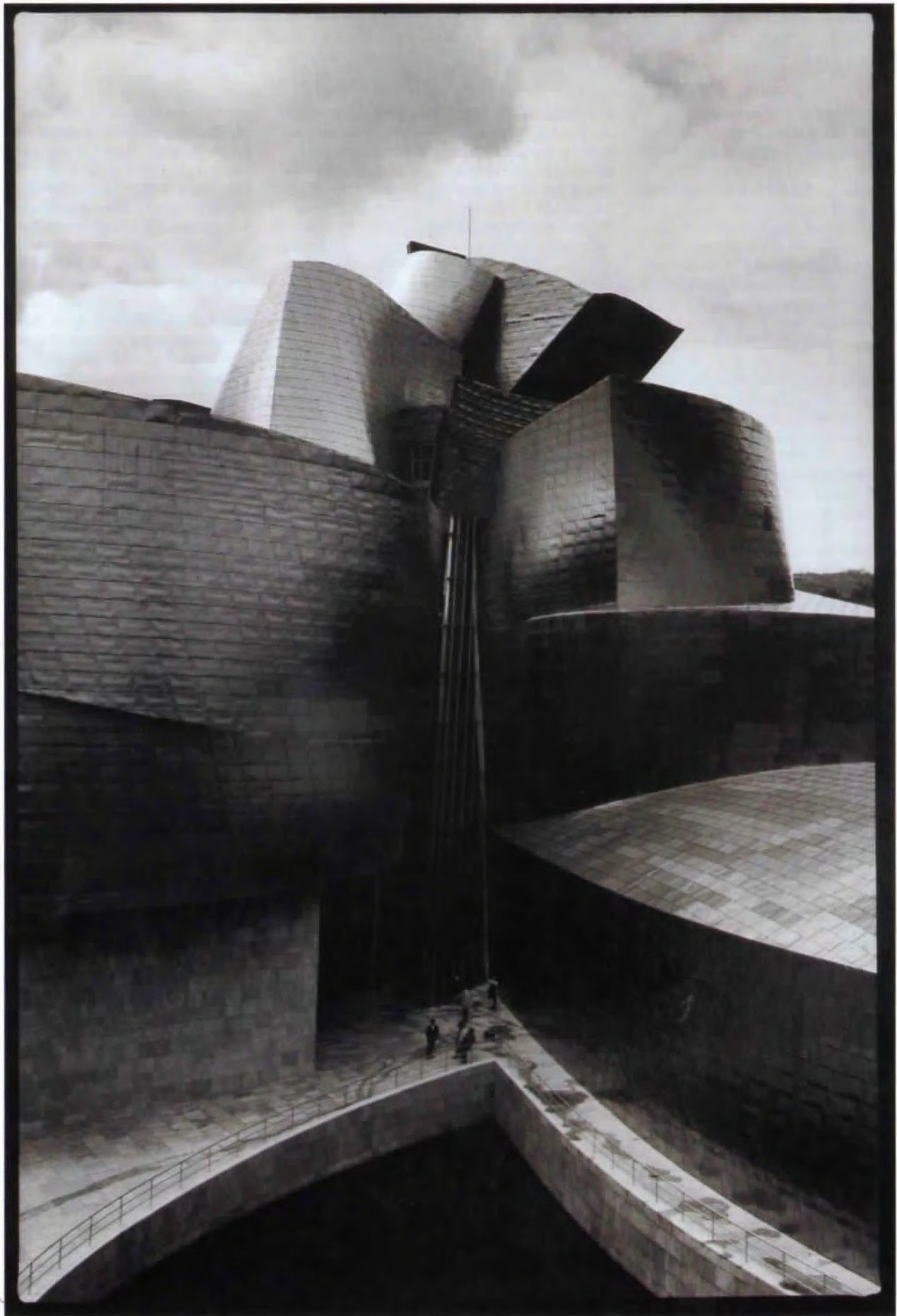
When I asked about Philip Johnson, Gehry replied, "I wanted to meet Philip in the 60s because he was the only architect around who was collecting art—the artists I liked—and I used to tell Jasper Johns, 'Say, you know Philip, introduce me.' And he'd say, 'No, no, when you're ready, it will happen.' So in the early 70s I did the Ron Davis house and Philip heard about it and came out and we struck up a dialogue and became friends. He's so smart and so quick and so willing to say what he thinks. He doesn't pull his punches. I found that refreshing."

The conversation ranged from topic to topic, and at the end of our visit, I gave him a photograph of the Guggenheim I had taken in Spain last year. He stared hard at the dark image without comment, then said, "Everyone wants to do the Bilbao thing now. We've gotten calls from every country, including China." As I was leaving, he said he was flying down to Biloxi early the next morning to talk about a small museum for a potter he admires.

Biloxi, Mississippi? Given the chance to practice his art, Gehry will go.

Frank Welch, FAIA, is an architect practicing in Dallas and a TA contributing editor. His photos of the Guggenheim appear on the following pages.





Expo Review

The companies listed below are exhibitors in the 60th Annual TSA Design Products & Ideas Exposition in Galveston, October 21-23.

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Guardian Industries, booth 210

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Hoover & Keith Inc., booth 309

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Houston Chapter Associated General Contractors, booth 211

3825 Dacoma, Houston 77092
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The International Code Council is owned by BOCA, ICBO, and SBCCI. Representatives from each group will be available to discuss the current status of the development of the International Codes. Copies of the codes will be available for review. Support services, documents, and membership information will be available from each organization.

International Interior Design Association, booth 527

214.981.0344, fax 214.871.3307

ITEC Steel, Inc., booths 125, 127

1020 Shady Oaks Dr., Denton 76205
940.383.0593, fax 940.383.3784

J.E.H./Eagle Supply Inc., booths 417, 419

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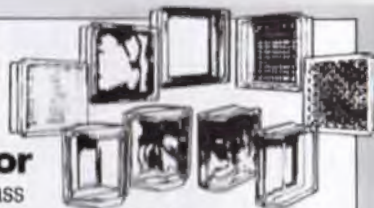
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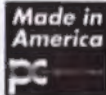
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Kevin Bartram

Galveston Gem

THE 1861 U.S. CUSTOM HOUSE at 20th and Postoffice is one of the crown jewels of Galveston and arguably one of the most significant buildings in Texas. The Custom House was constructed in four and one-half months. The plans called for extensive use of cast and wrought iron, which was then an innovation in construction. The two-story building, modified from the original 1850s design of Ammi B. Young, first supervising architect of the U.S. Treasury, features piazzas and dramatic columns and capitals. Generally classified as a Renaissance Revival building, the Custom House deserves notoriety as one of the state's most gracious and stately public buildings.

Referred to as the "lucky landmark" in a 1960s publication funded by the General Services Administration, the Custom House is indeed fortunate to have survived hurricanes, fires, and numerous attempts at alteration or demolition. Preservationists took an interest in the Custom House because it was the oldest federal building in Texas used for civic purposes, or because of its role in the Battle of Galveston in 1863 and the following years of Confederate occupancy. In June of 1999, the 1861 Custom House became lucky again; it is now the home of the second largest non-profit preservation organization in the country, the Galveston Historical Foundation. The Foundation entered into a 60-year lease with the General Services Administration, agreeing to rehabilitate and maintain the building. This is the first such agreement with a non-profit preservation organization.

The 1861 U.S. Custom House ranks among the finest of civic buildings in Texas and is a proud statement of the vision and design accomplishments of countless architects and preservationists.

W. Dwayne Jones

W. Dwayne Jones is Director of Preservation and Conservation Services at the Galveston Historical Foundation.

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