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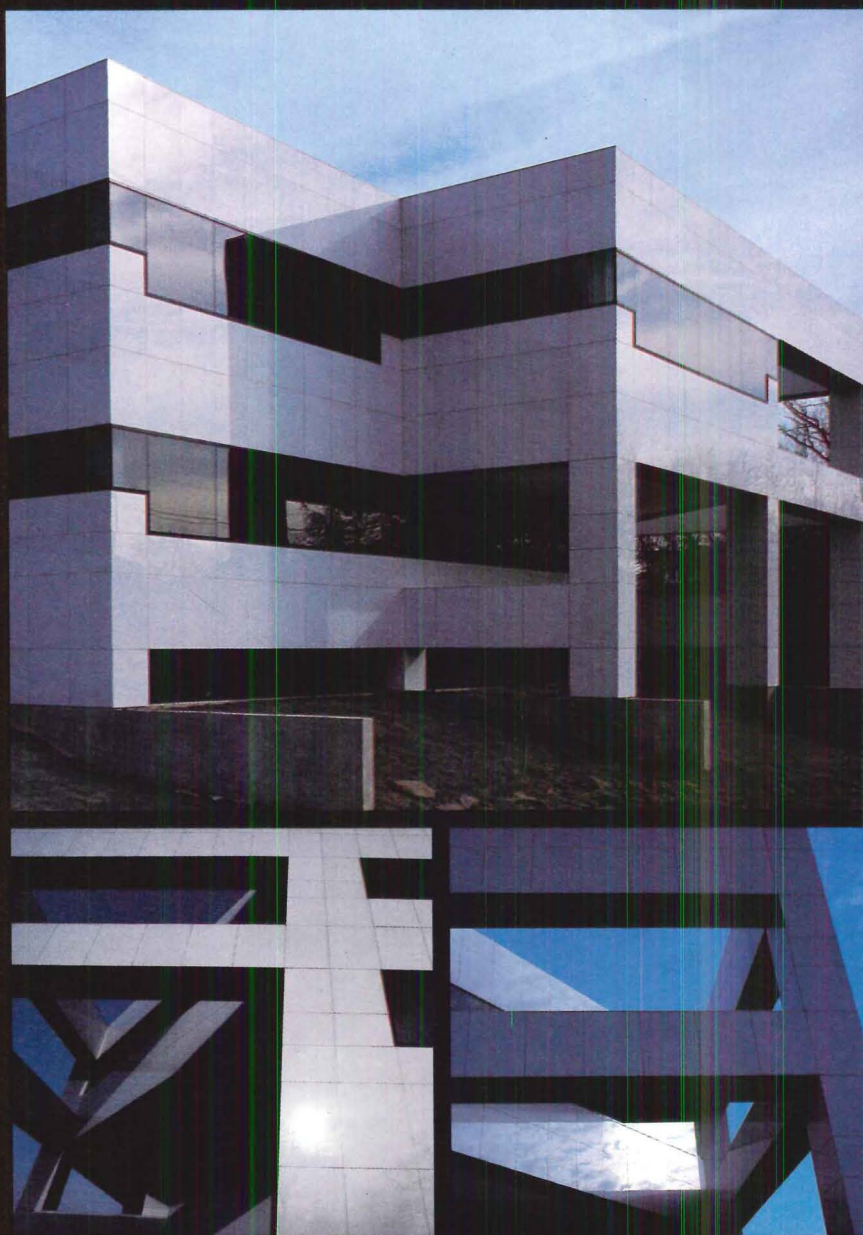
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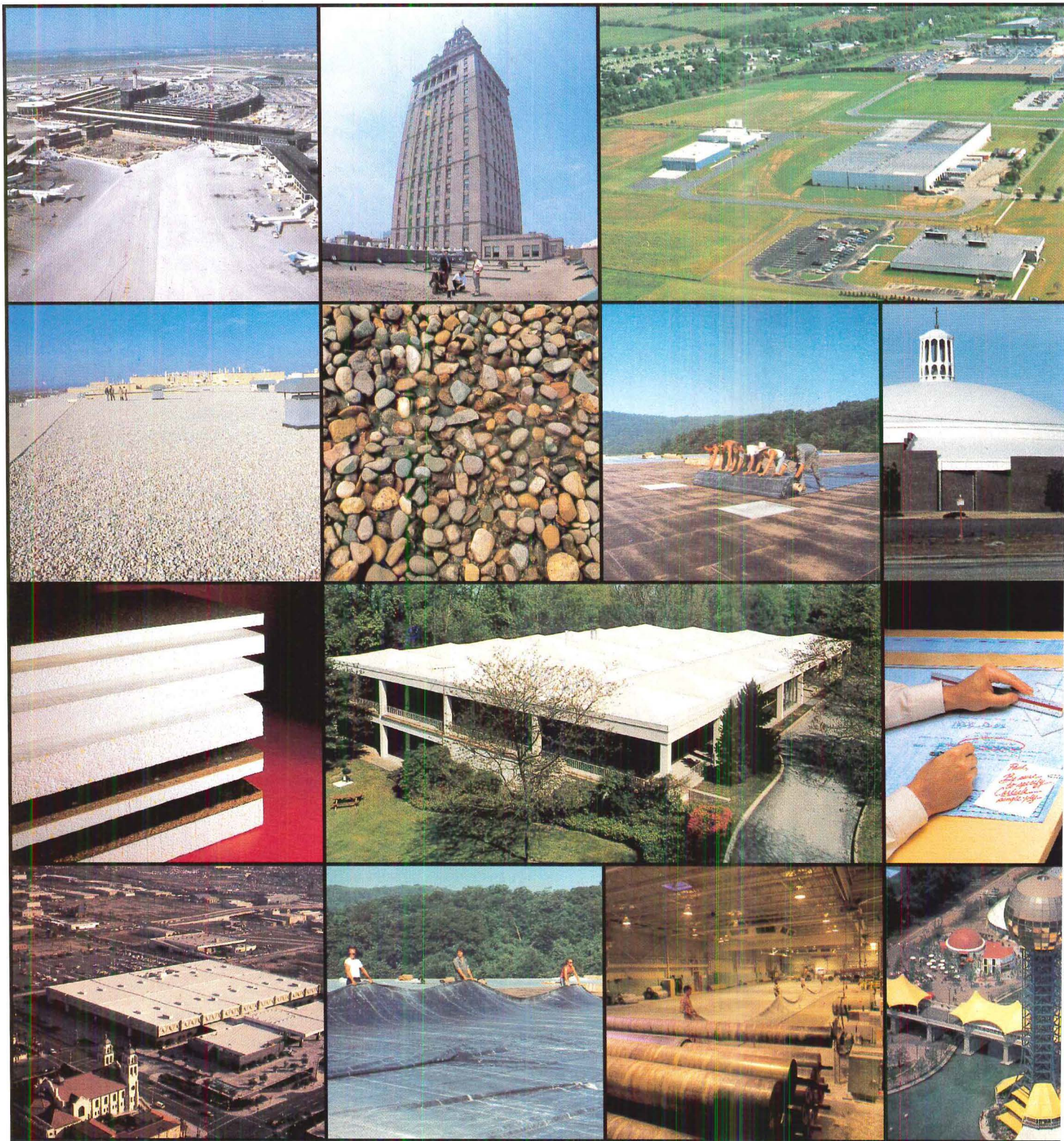
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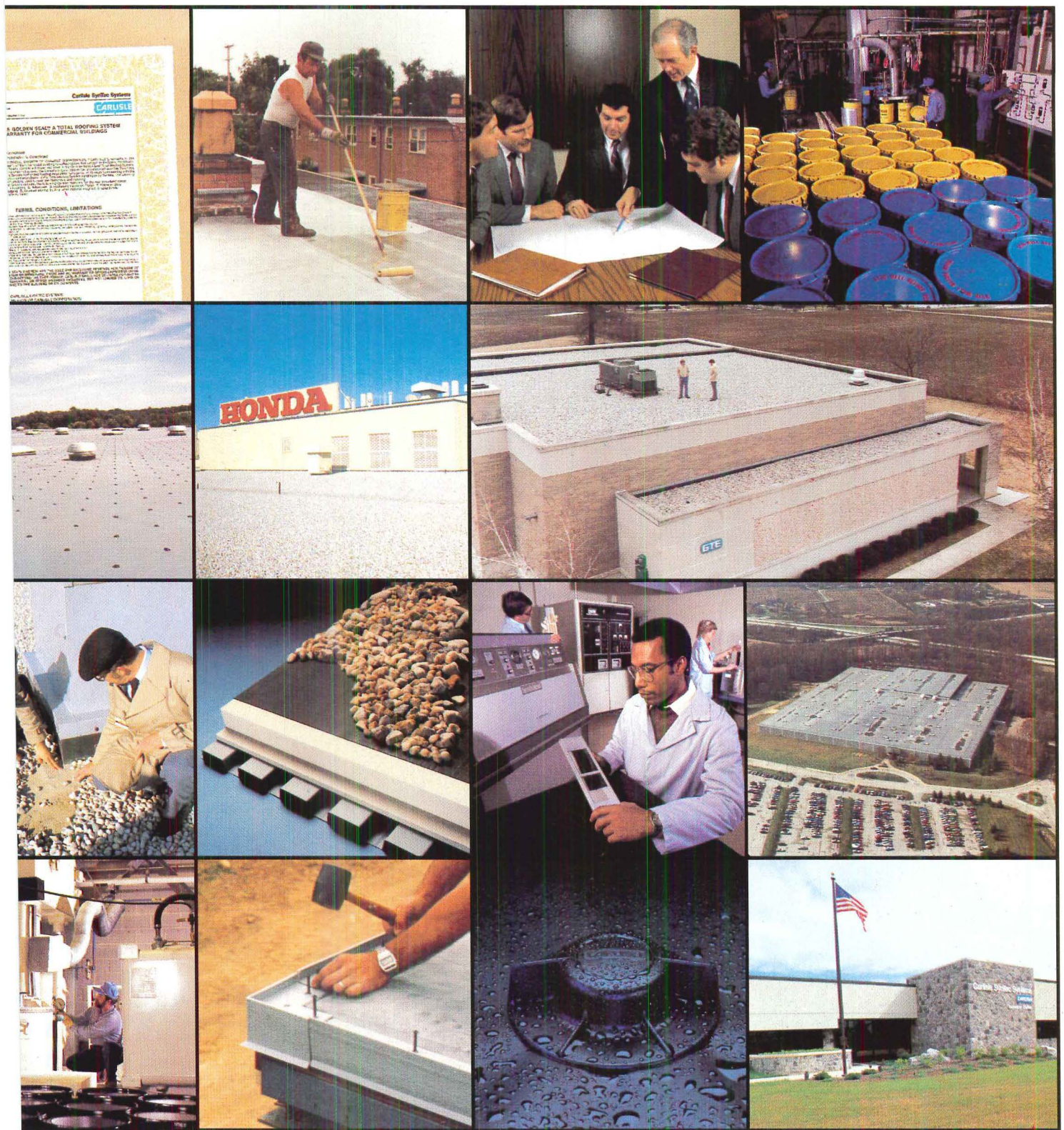


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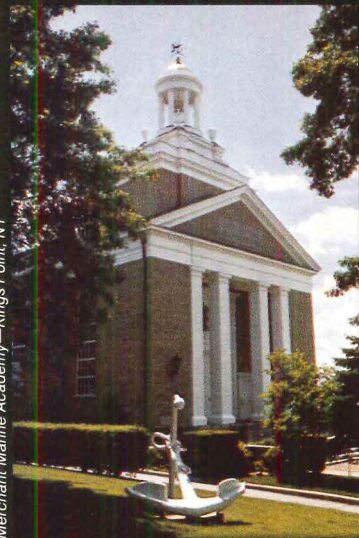
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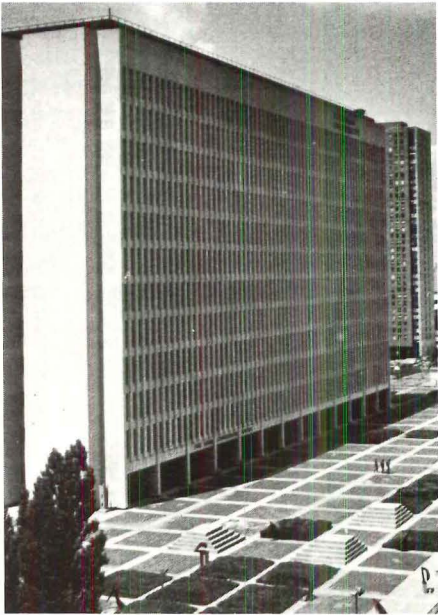
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**SEALED WITH POLYSULFIDE 1963**

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## EVENTS

**Apr. 1-2:** Seminar on Energy Conservation in Plumbing Design, Madison, Wis. Contact: John T. Quigley, Engineering Professional Development, University of Wisconsin, 432 N. Lake St., Madison, Wis. 53706.

**Apr. 1-3:** Course on the Use of High-Strength Concrete, Skokie, Ill. Contact: Educational Services Department, Portland Cement Association, 5420 Old Orchard Road, Skokie, Ill. 60077.

**Apr. 4:** AIA Professional Development Liability Prevention and Protection Workshop, Minneapolis. (Repeat workshops Apr. 17, Tulsa; Apr. 18, Dallas.) Contact: Donald (Chip) Levy at Institute headquarters, (202) 626-7458.

**Apr. 5-9:** American Planning Association Planning Conference, Los Angeles. Contact: Frank So, APA, 1818 E. 60th St., Chicago, Ill. 60637.

**Apr. 7-10:** American Institute for Design and Drafting Annual Convention and Technology Exposition, Hollywood, Fla. Contact: AIDD, 966 Hungerford Drive, Suite 10-B, Rockville, Md. 20850

**Apr. 7-11:** Course on the Application of Infra-Red Scanners to Detect Building Energy Losses and Roof Moisture, Burlington, Vt. Contact: The Infraspection Institute, Box 2643, Juniper Ridge, Shelburne, Vt. 05482.

**Apr. 8-11:** Seminar on Basic Roofing Technology, Indianapolis. Contact: Roofing Educational Institute, 6851 S. Holly Circle, Suite 100, Englewood, Colo. 80112.

**Apr. 10-11:** Seminar on Managing Construction Contracts, Atlanta. Contact: Trish Stolton, Department of Continuing Education, Georgia Institute of Technology, Atlanta, Ga. 30332.

**Apr. 13-18:** Fifth International Symposium and Exhibit on Offshore Mechanics and Arctic Engineering, Tokyo, Japan. Contact: Professor J. S. Chung, Colorado School of Mines, Department of Engineering, Golden, Colo. 80401.

**Apr. 14-16:** AIA Housing Committee Program Meeting and Exhibition on Housing the Aging, Washington, D.C. Contact: Ravi Waldon at Institute headquarters, (202) 626-7429.

**Apr. 14-16:** AIA Energy in Architecture Workshop, San Diego. Contact: Brenda Henderson at Institute headquarters, (202) 626-7353.

**Apr. 20-23:** Conference on Managing Indoor Air for Health and Energy Conservation, Atlanta. Contact: Carey Moore, American Society of Heating, Refrigerating and Airconditioning Engineers, 1791 Tullie Circle N.E., Atlanta, Ga. 30329.

**Apr. 21-22:** Seminar on Automated Building Controls, New York City. (Repeat seminar Apr. 24-25, New York City.) Contact: Mary Hollrith, Johnson Controls, P.O. Box 423, Milwaukee, Wis. 53201.

**Apr. 24-25:** AIA Building Performance and Regulations Committee Meeting, Washington, D.C. Contact: Joel (Tick) Vicars at Institute headquarters, (202) 626-7456.

**Apr. 24-25:** Symposium entitled New Regionalism—Tradition, Adaptation, Invention, Austin, Tex. Contact: Patricia Henderson, Center for the Study of American Architecture, University of Texas, Austin, Tex. 78712.

**Apr. 26-27:** Workshop for Preparation for NCARB ARE Structural Exam, Brooklyn, N.Y. Contact: John Anselmo, Institute of Design & Construction, 141 Willoughby St., Brooklyn, N.Y. 11201.

**Apr. 30-May 2:** Conference on an Integrated Approach to Energy Design, Chattanooga. Contact: Tom Westbrook, Tennessee Valley Authority, 3S 64D Signal Place, 1101 Market St., Chattanooga, Tenn. 37402.

**June 8-11:** AIA Annual Convention, San Antonio, Tex.

## LETTERS

**'Too Many Lawsuits:'** It was extremely disappointing to read that a former AIA chapter president [William R. Sachs, AIA, Bronx Chapter—Jan., page 6] is trying to rally architects into bringing legal action against building officials who don't review plans fast enough. Architects are involved in far too many absurd lawsuits as it is. If he is successful in his pursuit, the penalty clause will become the norm in our contractual relations with our client.

City departments responsible for plans review are as vulnerable to the cycles of the building industry as architects are. When business is exceptionally good for us it usually means more work for them, and when our business is slow they must face the depressing prospects of layoffs, just as we do.

The business of architecture can be stressful and frustrating, but I for one am much more interested in promoting tolerance with my clients than becoming a free, part-time marketing director for my local law firm. *Michael Hallmark, AIA  
Phoenix*

**Fiery Hoop Principle:** William Sachs' letter in the January issue [page 6] prompts me to respond to his theme with total agreement.

Though he wrote about the long bureaucratic delays caused by building departments, I feel that the same problem is promoted by even greater time delaying tactics in the so-called "planning" phases of a project. These tactics have taken root in our communities in the form of environmental impact reports, various statistical studies, design reviews, confrontation by citizen groups, and the latest wave of building moratoriums and "pauses." All of these and many other similar tactics are

used in the name of improving environmental quality and promoting community social goals. They have not achieved these lofty ends because the goals themselves are often shams to protect selfish community elitism.

The architect tries his best to do a good job, in spite of the frustration he faces in a "planning game" that has gone crazy. He no longer can site plan because everyone and his neighbor knows better. His design is continually questioned because somebody likes "hipped roofs and shingles" or some such irrelevant nonsense. He works and wonders what is the true context of the design problem he has before him. Of course, he can never program for the self-serving intent behind the array of platitudes stated in his community's general or regional plan.

After a while, the architect realizes that the design process is not what he learned in school. In the real world, the design process is governed by the "Fiery Hoop Principle," which simply stated is: "With design in hand, jump through an endless series of fiery hoops that public planners place in front of you. If you come through unscathed, you can build a building."

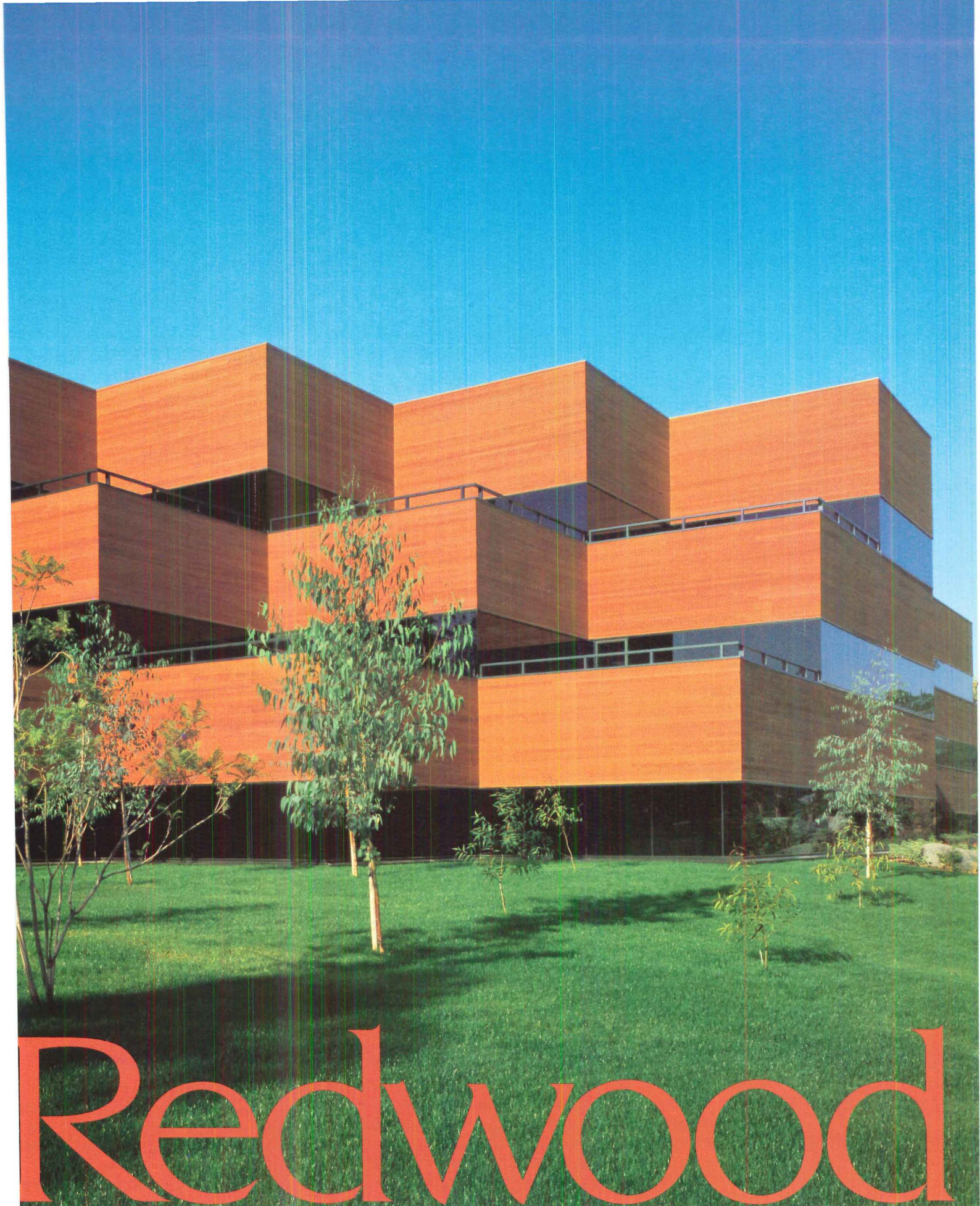
Though an oversimplification, this principle, in essence, is what architecture has been reduced to in the United States. I think it is time that architects, as a group challenge this "principle" and work to change it instead of continuing to work with it.

*D. H. Goltz, Architect  
San Anselmo, Calif*

**The Jefferson Precinct:** I was very pleased with your December article regarding the University of Virginia [page 62]. It appears to me that Carleton Knight has written a very solid summary of our situation. Of course I was particularly interested in his observations about our recently established restoration program in the Jeffersonian precinct. As was the case with Allen Freeman's mention of this work as a news item in your January 1985 issue [page 37] I am encouraged that you have taken the trouble to discuss a matter that means so much to me.

*James Murray Howard, AIA  
Architect for the Historic Building and Grounds  
University of Virginia  
Charlottesville*

**Correction:** Ezra Stoller's 1962 photograph that accompanied the news article on the proposed addition to the Guggenheim Museum (Dec. '85, page 11) had been retouched early on to eliminate the adjacent apartment building on 89th Street. The proposed 64x74-foot addition would not cantilever over the small rotunda but would extend only as far as a tangent to the orthogonal eastern-most edge of Wright's balcony of the small rotunda.

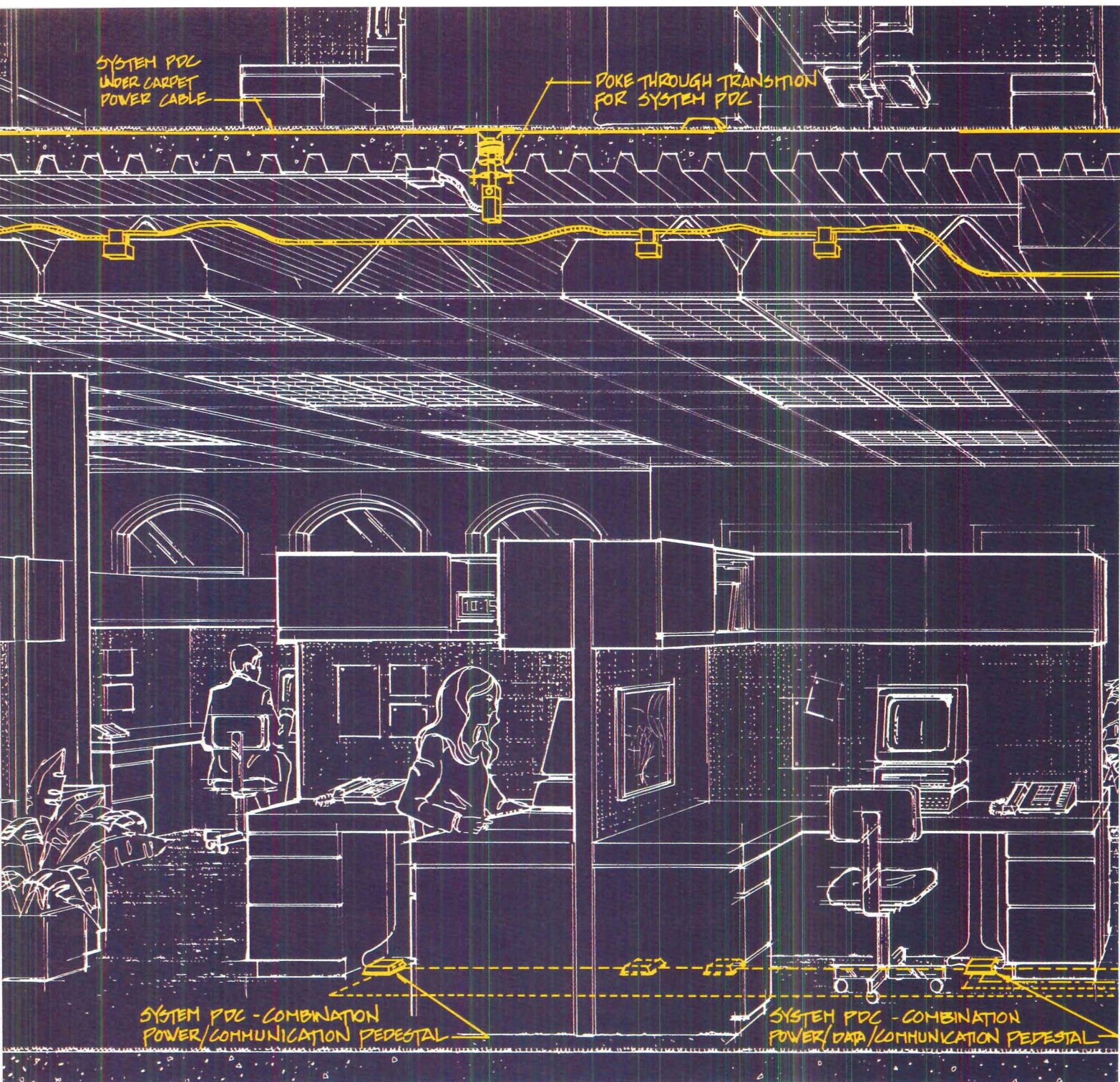


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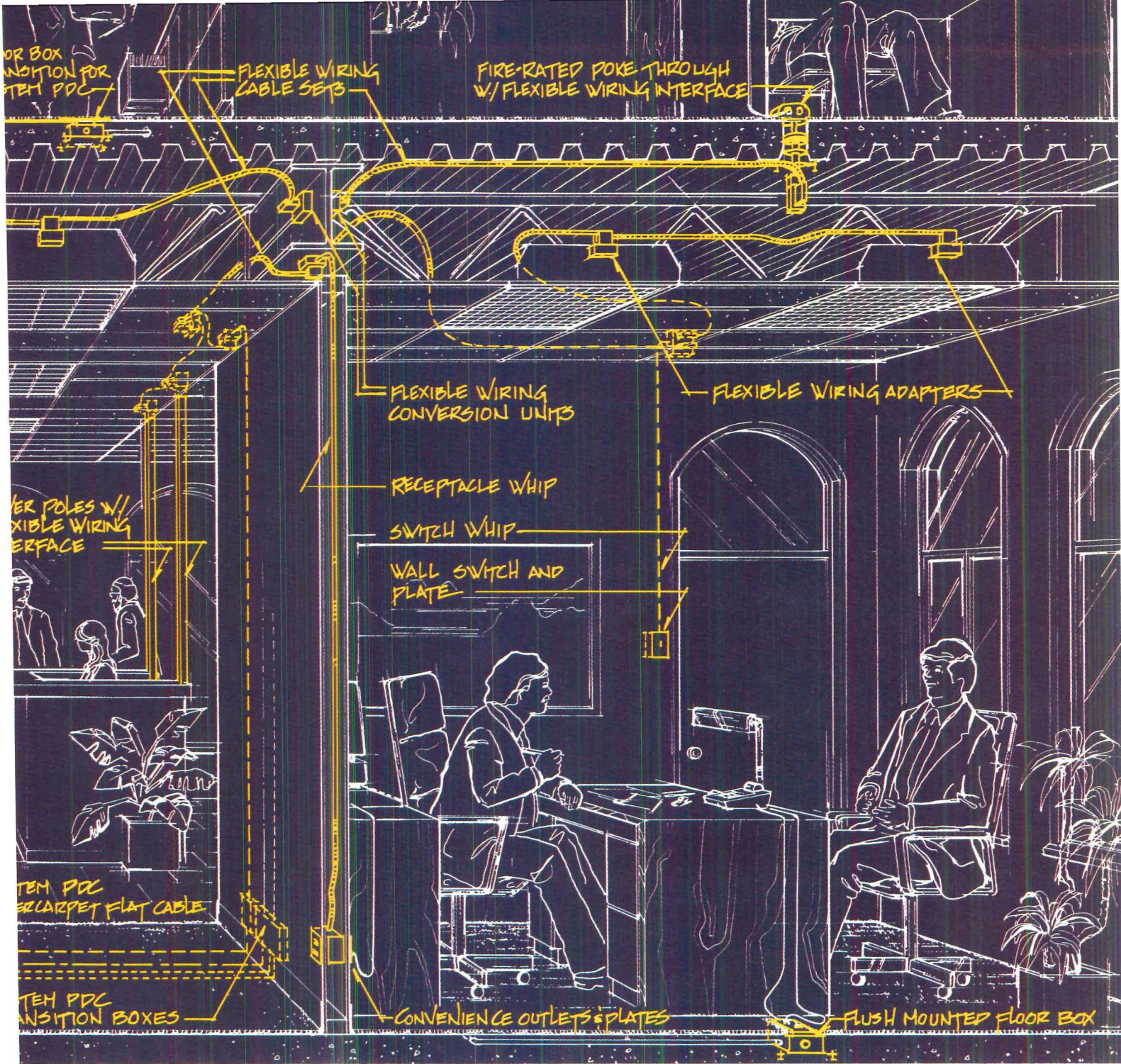
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## *Awards and Competitions*

# Wright's Guggenheim Museum Receives AIA's 25-Year Award

"The Guggenheim Museum is a formidable, ponderous, closed-in, concrete structure of almost indescribable individuality. . . . In every aspect of architecture, except as an abstract composition in interior space, one's final judgment of Wright's Guggenheim Museum must be a sadly unfavorable one."

With these words America's leading architecture critic, Lewis Mumford, Hon. AIA, in 1959 received the last work of America's premier architect, Frank Lloyd Wright. Last month, the Guggenheim was premiated as winner of the Institute's 1986 25-year award.

Mumford's was not the only critical

voice when the Guggenheim opened. True, Philip Johnson, FAIA, already lavish in his tendency to praise, called it "New York's greatest building, one of the greatest rooms of the 20th century." But the majority agreed with New York *Times* art critic John Canaday who saw in it "a war between architecture and painting in which both come out badly maimed."

While the Guggenheim was still under construction, Robert Moses, then New York's parks commissioner, called it "an inverted oatmeal dish." Wright apparently retorted, "It's going to make the Metropolitan Museum look like a Protestant

*continued on page 16*



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**Awards and Competitions** from page 13 barn." After the opening, 21 artists signed a protest against the building, critic Canaday wrote that "the pictures disfigure the building and the building disfigures the pictures," while an editorial writer in the *New York Daily Mirror* called it, "a building that should be put in a museum to show how mad the 20th century is."

The controversy that recently swirled around Michael Graves' Portland building pales in comparison. The stakes, among other things, were larger. For while the Portland building drew attention as the first highrise by one of the nation's most promising and controversial younger architects, the Guggenheim represented something more formidable. It embodied the sum of all that Wright tried to do in his lifetime and served as an emblem for most of the architectural issues dominating the time at which it was designed—that in fact involve us still.

With its spiral shape formed by a grand cantilevered ramp curving unbroken for 100 feet to its dome, the museum was a culmination of Wright's lifelong attempt to liberate space so that it could move without horizontal or vertical impediment within its structure and be fully integrated with its structure. The spiral form—the sea shell form—had been an obsession with Wright since 1925, and as he said of his design for the Guggenheim, "Here for the first time architecture appears plastic, one floor flowing into another (more like sculpture) instead of the usual superposition of stratified layers cutting and butting into each other by way of post and beam."

With the ascendancy of the International Style, critics were beginning to worry that faceless or arrogant buildings disrespectful of their neighbors were ruining the city as it was known. As Peter Blake, FAIA, wrote shortly after the Guggenheim opened, "Almost all of Wright's

city buildings were, in a sense, attacks upon the city as it is. The Guggenheim is . . . in deliberate conflict with its neighbors, and in deliberate conflict with the street on which it stands." He concluded that it should have been located in an open park. Mumford, this time representing the defense, stated, "Despite its dull color, a sort of evaporated-milk ochre, this great monolith stands off boldly from the flat, anonymous apartment houses in the neighborhood, the positiveness of the form offsetting the all too congenial mediocrity of tone."

If the Guggenheim exterior was faulted for denying its surroundings and being centered only on itself, its interior was called by Mumford "ego far deeper than the pool in which Narcissus too long gazed." Though recognized as a surpassingly beautiful space, its backward inclining walls, which visitors had to view from an opposing incline, its lack of scale and absence of verticals and horizontals made it a curator's nightmare. In the ongoing war between architecture and art, architects and curators, functionalists and formalists, the Guggenheim was a major battlefield. Wright, it was alleged, paid little attention to the building program and overrode every attempt to make the building into a workable museum. He was further accused of permitting the requirements of his composition to dominate both the works of art and the freedom of the viewer. Critics saw the museum's spaces as impractical, inflexible, lacking in intimacy and variety, as a place to walk through as quickly as possible. Mumford, half facetiously, wrote that he could think of only one way of fully redeeming "Wright's monumental failure, that of turning the building into a museum of architecture. This would be in keeping with the form of the building and would cover up most of its mistakes."

The Guggenheim's failings have, of course, dimmed in importance with the passing of time. Its first addition in 1968, an annex for conservation and collection storage by William Wesley Peters, was decried as too conventional compared to the original. In 1974 when the driveway under the museum was enclosed for a new restaurant and bookstore, an influential planning board member likened the intervention to "adding a wing to the Parthenon." And the most recent plan to enlarge the museum by adding a slab by architects Gwathmey Siegel has been attacked as desecration of a monument.

As the jury for the 25-year award stated, the Guggenheim is known today for "the art that is the building" for "its bold and challenging vision and inspired sculptural presence." What were regarded as its transgressions in the past have been forgiven, if not totally forgotten.

ANDREA OPPENHEIMER DEAN

## ACSA/AIA Honors Scully For Excellence in Education

Vincent Scully Jr., Hon. AIA, the John Trumbull professor of art history at Yale University, is this year's recipient of the award for excellence in architectural education, presented by the Association of Collegiate Schools of Architecture and AIA. Scully is to receive the award March 25 during ACSA's annual meeting in New Orleans.

Scully was born in New Haven in 1920 and entered Yale at the age of 16, majoring in English. Upon graduation in 1940 he enlisted and was discharged six years later as a U.S. Marine Corps major. In 1947 he received his master's degree at Yale and in 1949 his Ph.D.

Scully has written a dozen books and numerous articles on architecture, art, an urbanism, notably on Louis Kahn, Frank Lloyd Wright, Greek architecture, and the American shingle and stick styles, terms he coined. Known for his theatrical lecturing style, Scully hosted with enthusiasm a PBS television series last year on American art.

In his tenure at Yale, thousands of undergraduates outside the field have attended Scully survey courses in architecture, including U.S. Representative

*continued on page*

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*Unless otherwise indicated, the news is gathered and written by Allen Freeman, Nora Richter Greer, Michael J. Crosbie, and Lynn Nesmith.*



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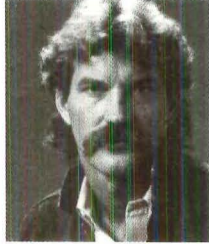
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Thomas J. Bolin, ASID  
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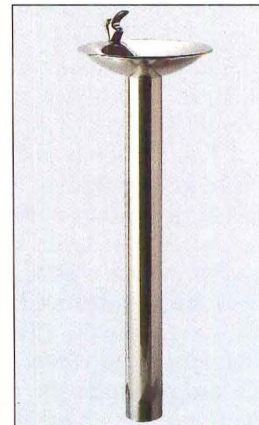
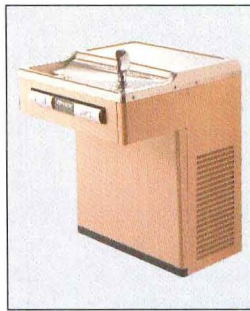
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**Awards and Competitions** from page 16  
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Richard Celeste, Pennsylvania Governor  
Richard Thornburg, and U.S. Senator  
Lowell Weicker (R.-Conn.).

"Vincent Scully is a national treasure," wrote former student Robert A. M. Stern, FAIA, in support of Scully's nomination for the award, describing him as a "great teacher whose charismatic style has awakened the architectural passions of lay people and architects alike. As much as any architect of our time," Stern added in his letter of support, "Scully has affected the shape of our buildings and cities by teaching us how to look at them as they are and as they were."

Another former student, Thomas Beeby, FAIA, now dean of Yale's school of architecture, wrote that Scully "has lectured to overflowing classes for over 25 years. His teaching has reached several generations of Yale undergraduates, creating an intense interest in architecture for those outside of the profession."

Just how architecturally aware Scully has made his students was demonstrated to Robert Venturi, FAIA, in, of all places, the emergency ward of his local hospital. "I was treated by a young intern who after reading my questionnaire asked, 'Are you the architect?'" related Venturi in his letter of support. "After responding I asked how he would know of me and he said, 'I took Vince Scully's course at Yale.'"

Although never a student of Scully's, Princeton graduate Venturi wrote of him as "my greatest teacher," who has "created an informed audience, a basis for the patronage that must exist if architecture is to flourish."

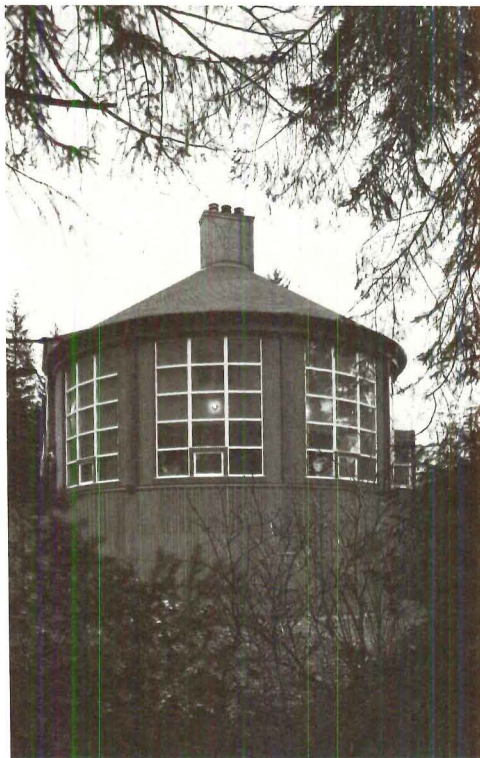
"He has always been able to dissolve the distance separating scholarship from passion," wrote another Scully student, Stanley Tigerman, FAIA, "which is why his authority in both the areas of history and theory has been as potent as to influence as well as to denote." Tigerman's earliest recollections of Scully are from his modern architecture survey course in 1960, "which, if memory serves correctly, highlights his falling off the stage in room 100 at a seminal point in his Louis Kahn lecture, and then next year falling off that very same stage at the same, precise moment while giving the identical Kahn lecture."

Appraising Scully's contributions as an educator, former student James Stewart Polshek, FAIA, wrote: "If one defines 'architectural education' broadly—i.e.: the education of anyone, including those not in the professional school in the arts of architecture—few are more deserving of the [award] than Vincent Scully. I took his history of modern architecture course at Yale 33 years ago, and the emotional power of his lectures is still with me."

## Ten Buildings Recognized by American Wood Council

The American Wood Council has recognized seven houses and three nonresidential buildings in its biennial wood design awards program. In selecting the 10 winners from 250 entries, the jury said that the honored projects "share a simplicity of concept and treatment with wood—whether left natural or subjected to color, whether ornamented with verge boards or using structural members as decoration."

Six buildings were presented honor awards. The Aware Shelter (below), a temporary residence that accommodates 48 victims of domestic violence, in Juneau, Alaska, by The Miller/Hull Partnership of Seattle was cited by the jury as a "warm, communal sheltering environment in contrast to residents' previous hostile environments." Public spaces and a semicircular meeting room are set atop a solid base of fir-veneered plywood.



The Warton house in Nottingham, N.H., by Amsler, Hagenah, MacLean Architects of Boston is a series of three pavilions of different sizes that "tiptoe down the contours of the hillside," in the words of the jury. Enclosed walkways link the units.

A stylized Victorian bungalow on Long Island Sound in Stony Creek, Conn., by Steven Izenour of Venturi, Rauch & Scott Brown was judged an "extremely strong concept, carried through all the way with extraordinarily well thought out detailing." White shingles against the weathered wood shingles decorate the exterior walls and gable roof, and cedar planks are used as lattice and column finishes.

Bohlin Powell Larkin Cywinski of Wilkes-Barre, Pa., was recognized for the Shelly Ridge Girl Scout Center in Miquon, Pa., a camp facility comprised of five buildings grouped around an open field.

A year-round weekend house on Maryland's Eastern Shore by Hugh Newell Jacobsen, FAIA, was cited by the jury as "a very simple, classic design with a beautiful scale and excellent flow from one space to another." The 2,300-square-foot house is a series of glass- and wood-clad pavilions wrapped with floor-to-ceiling wood shutters operated by motorized pulleys.

The San Francisco firm of William Turnbull Associates was honored for the Fisher Winery in Santa Rosa, Calif. The jury called this simple rectangular building with a central skylight cupola, a wood shingled roof, and large scissor trusses "everybody's snapshot image of how a building sitting in a field should look."

Citation awards were presented for the Iooss residence in Montauk, N.Y., a traditional, wood shingled house by Michael A. Geyer of New York City; Fitzpatrick house in Pasadena, Calif., a 3,500-square-foot bungalow in the craftsman tradition by Gilbert L. Hershberger, AIA; a large, shingle-style house in Westchester County N.Y., by R. M. Kliment & Frances Halsband Architects of New York City; and Rosewalk Cottage Court, a complex of houses and gardens in the planned town of Seaside, Fla., by Orr & Taylor Architecture of New Haven, Conn.

The jury was chaired by David Childs FAIA. Other jurors were Robert J. Frasca FAIA; Adele Naude Santos, AIA; Robert A. M. Stern, FAIA; and Ronald J. Thon

## Moore's Team Wins Competition For Oceanside Civic Center

The team of Charles Moore/Urban Innovations Groups of Los Angeles and Danielson Design Group of San Juan Capistrano, Calif., was named the winner from five finalists in a national design competition for a civic center in Oceanside, Calif. The winning scheme was selected over designs by Arquitectonica and Friedson Robbins & Associates; EL' Elbasani & Logan Architects and Winn & Cutri Architects; Heller & Leake; an Kaplan/McLaughlin/Diaz Architects and Keniston & Mosher Partners.

The city sponsored the competition for "the most outstanding and innovative design" of a facility to house city administrative offices, a library, and a fire station to be located on a three-block downtown site. The program for the \$20 million facility also emphasized the need for a city hall that would become the "image and focus for the community's life and

*continued on page*

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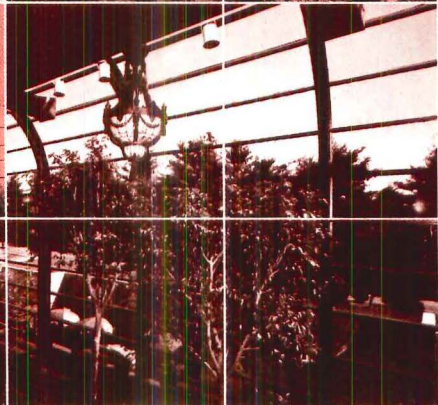
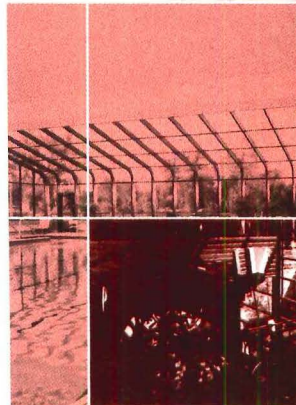
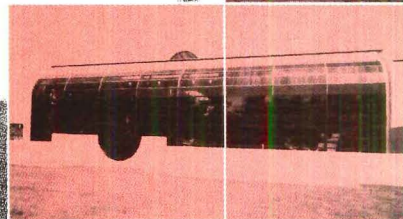
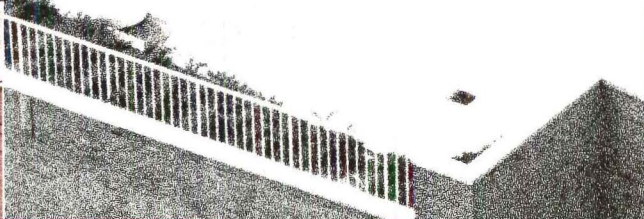
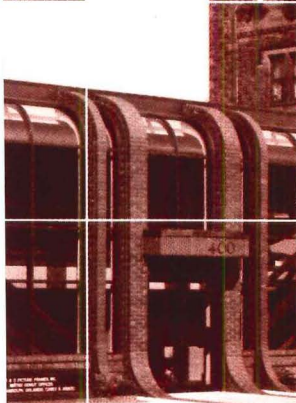
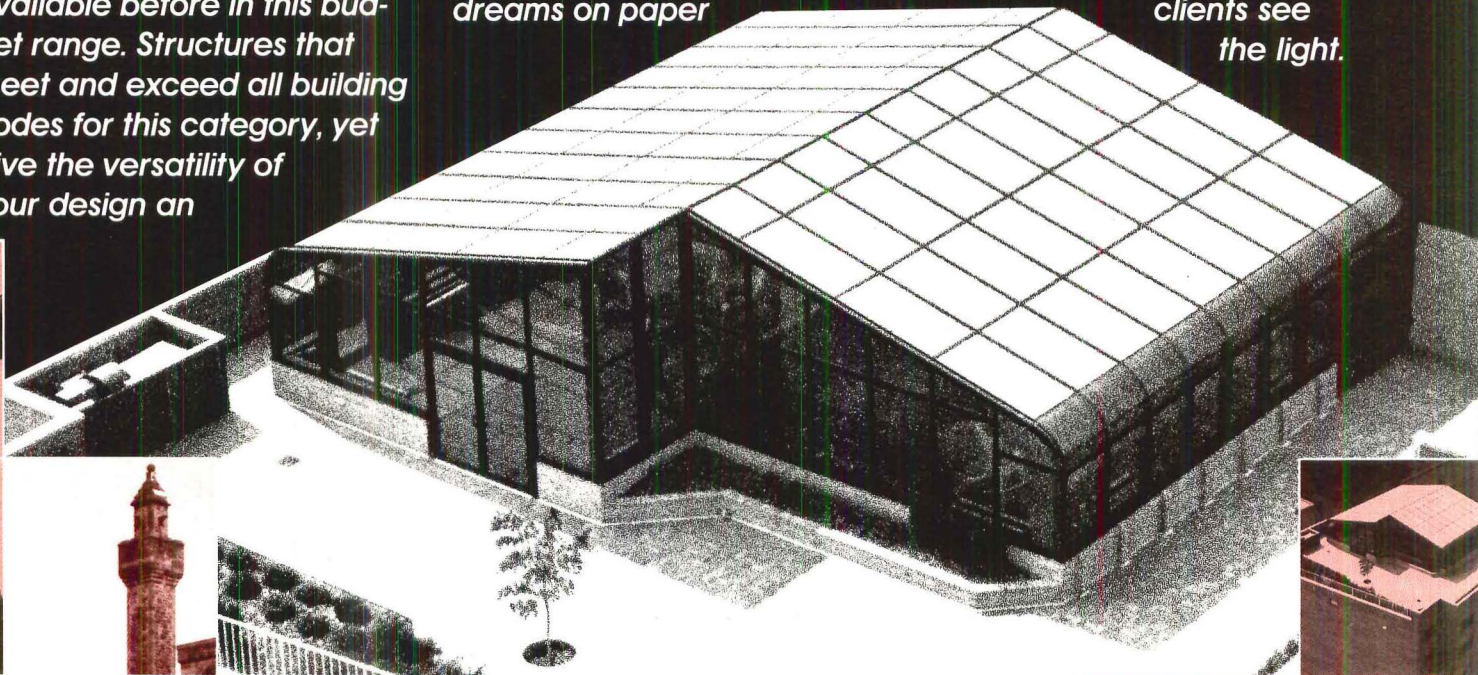
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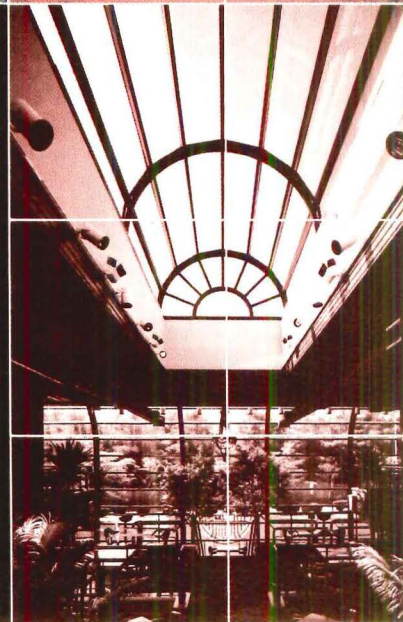
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**Awards and Competitions** from page 20 spirit" and anchor the city's urban redevelopment program.

An important component in the design selection process was community participation, said Assistant City Manager William P. Workman. A workshop was held last December to allow local citizens to meet and discuss design issues with all five teams. After this forum the finalists prepared drawings and scale models for public display, and local residents were encouraged to view the five schemes and forward comments to members of the jury.

The winning scheme borrows from the city's history as a seaside resort and incorporates the 1920s City Hall by Irving Gill. Substantially altered over the years to serve as the main fire station, the renovation of the Gill building would involve removing later additions to restore it to a

more appropriate use. To continue the Gill theme, Moore et al. chose white walls, arches, concrete arcades, and flat roofs but added splashes of color for detailing and paved a major entryway. A ceremonial plaza with a grand entry is outlined with torchiers mounted on colorful tiled walls that lead to a library plaza. A fountain with palm isles in the library plaza serves as a heat exchange to heat and cool the facility.

In making the announcement, the jury said the winning entry "captured the unified spirit of Oceanside. . . . We loved the way it felt, warm and welcome."

The 11-member jury was comprised of Michael Pittas (chairman); Donlyn Lyndon, FAIA; Robert Mosher, FAIA; Peter Samton, FAIA; landscape architect Garrett Eckbo; and six representatives from the community.

### Performances

## Stern on Location During Filming of 'Pride of Place'

Even at Grand Central, a place where furtive-looking men in trench coats are de rigueur, this man looked different. He was wearing brown Gucci loafers. A hunter-green hankie nestled beneath the shadow of his elegant fedora. Perched atop John B. Snook's balcony, he was studying a batch of papers—what looked to be student notes—quite intently.

Soon, he joined the welter of commuters as he started to descend into the beating heart of New York City, the grand flurry of Grand Central Terminal.

"He's not on the right step. Get him on the right step!" boomed a voice from below.

Soon, the voice pinned a microphone to the man's wavy-striped, wine-colored tie. A crowd gathered. The man in the trench coat smiled.

"Stand by, Bob. . . ."

The lights went on, the action began, and the man waltzed down the steps toward a slew of motion picture cameras. He began speaking—about Grand Central as a great interior space that functions like Piazza San Marco. A space where people can congregate in a city with no great outdoor plazas. A city-within-a-city in which, at one time, you could even play tennis and watch a newsreel.

It was clear that this fellow in the trench coat was somebody important. Was this a new game show, perhaps? A Paul Stuart

ad? In New York, they assumed the man was an actor; in Chicago, they assumed he was running for office.

"What are you doing?" a woman in the crowd asked a lady with a clipboard.

"A PBS documentary on architecture. "Oh." She was crestfallen.

American architecture—along with PBS and documentaries in general—is not generally deemed to be "sexy" television.

Later that day a harried commuter watching the filming of what would become episode six in "Pride of Place: Building the American Dream," public television's eight-part series on American architecture funded by the Mobil Corporation stopped and shrugged, "What's so special about this place? I always just thought of it as Grand Central Terminal."

What's so special about Grand Central Terminal? Explaining it—and what's special about Monticello, the Fontainebleau Hotel, the San Juan Capistrano Library, Levittown, Walt Disney World, Marshall Field's, the Chicago Lake Front, and a host of other American places—is the formidable task of "Pride of Place," a series that will attempt to bring a discussion of American architecture into the living rooms of middle America.

Starting March 24, this "architectural journey" will also bring into America's living rooms our own Robert A.M. Stern, FAIA, establishing the ever loquacious New Yorker as architecture's Charles Kuralt.

To Stern, "Pride of Place," now in its final editing phase after eight months of filming, is about the translation of the American dream into architecture. "Kin don't immigrate to the United States; low peasants do," explains Stern. "And when they prosper, they dream, and become kings, building private palaces like San Simeon or public palaces like Grand Central."

The series' own king is Herb Schmetz, vice president (of publicity) of the Mobil Corporation, who had long been interested in putting together a public television program on American architecture. "It's always been our desire to do an American show on American architecture," says Schmetz. "We'd seen a lot of British shows, but we'd never seen anything truly American. We hope the series will contribute to a further understanding of the beauty and importance of architecture and its role in our society."

Stern, the story goes, had gone to pay a call on Schmetz after Mobil turned down Columbia University's request for money. Schmetz started talking about the need for a television program instead. Faster than you can say "stern-and-schmetz," Schmetz asked Stern to come up with a concept, and later, "a contract for more pages than I had dollars," as Stern says. *continued on page*



*Stern and series guest Leon Krier in Colonial Williamsburg during filming.*

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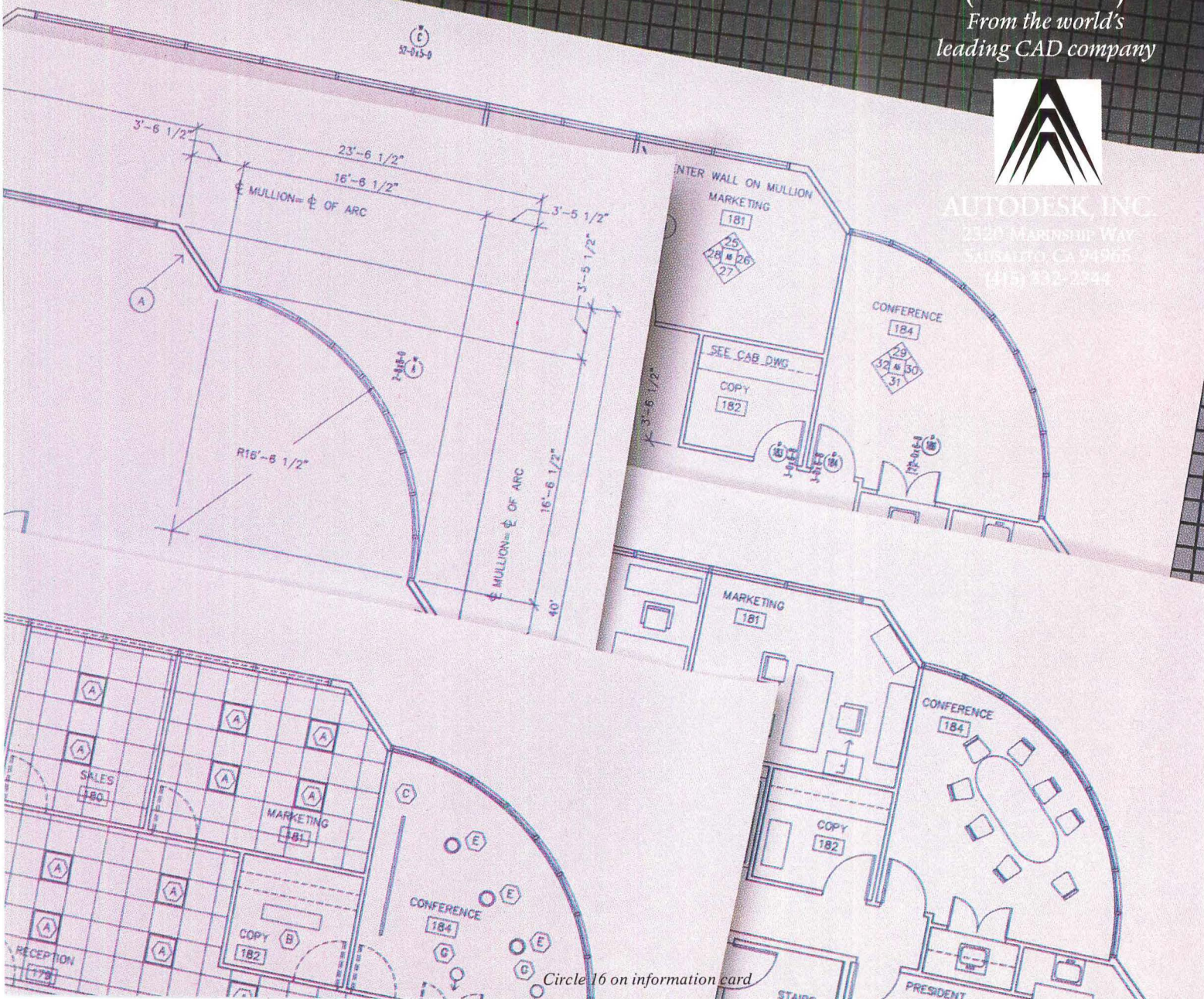
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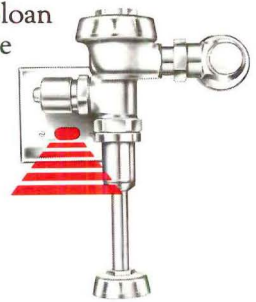
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## Performances from page 24

From there, Stern and Mobil assembled a blue-chip team. Producing "Pride of Place" is Malone Gill Productions, of "Civilisation," "Alistair Cooke's America," and "Cosmos" fame. Directing is Murray Grigor, former director of the Edinburgh Film Festival and creator of several films on architecture, including the recent "The Architecture of Frank Lloyd Wright." Graphics are being done by Chermayeff & Geismar; the music, by Carl Davis, soundtrack composer of "The French Lieutenant's Woman" and other films. And then there's "the talent." "Everybody thinks he's an actor," says Grigor.

"I don't tell them I'm an architect for fear someone will take a swipe at me," quoth Stern.

The crew has taken to calling the diminutive architect, somewhat maternally, "Rams." The offices of "Pride of Place," located in Mobil's high-security headquarters on 42nd Street, are readily identifiable by walls covered with witty, noncorporate slogans ("Six Phases of Film Production: (1) Wild Enthusiasm. (2) Disillusionment. (3) Panic. (4) Search for the Guilty. (5) Punishing the Innocent. (6) Rewarding the Non-involved").

From this office on 42nd Street, covered with grease stick and the tweeds and gray suits from his own wardrobe ("He loves pink ties," reports consultant Nan Cibula), Stern, with entourage, has crisscrossed the country à la Kuralt; only instead of covering cowpokes in Helena or the latest cornbread-eating contest in Okracoke, Stern has been interviewing cronies Vincent Scully, Philip Johnson, FAIA, Frank Gehry, FAIA, Charles Jencks, Peter Eisenman, FAIA, Gwendolyn Wright, Morris Lapidus, Paul Goldberger, Cesar Pelli, FAIA, Susana Torre, Gerald Hines, Leon Krier—just down-home folks (you get the idea).

The scope of "Pride of Place" is vast (at nearly \$2.5 million, so is the production budget). The series explores the American dream via broad themes such as the university campus, dream houses, suburbs, resorts, public buildings, the skyscraper,

### *Stern on the Brooklyn Promenade.*



the city—Stern stuff. "I've picked things I'm interested in because I can talk about them," he says. (Stern is speaking extemporaneously instead of using a script.)

The challenge of depicting architecture—inanimate objects—on television has been considerable. "Representations of buildings are dry—that is, I think most people are excited by the actual experience of a building, but they find architecture on film or in the print media rather dull and abstract and hard to get a handle on. That's why we use *people*, whether they're just foreground personages like me, people I've interviewed, or even just people wandering in the background."

So Stern schmoozes with Goldberger about interior spaces at Houston's Galleria, with Lapidus about resorts in Miami Beach, with Gwendolyn Wright about the suburban ideal surrounded by tract housing in the Bronx.

For Stern himself, traipsing across America at odd hours has been revelatory. "You can do astonishing things with television," he says, "when you have enough money to go all around the country, making connections and juxtapositions that up till now have never been made on television."

It's caused him to see buildings in a new way. "I remember reading [Steen Eiler] Rasmussen, who talked about how buildings smell and sound. Television makes you truly aware of sound, be it the welter of noises of Grand Central or a building that's closed off at night. Being at the Capitol at 6 A.M. gives you a sense of the building that the original architect and users had."

There were other cherished moments, such as after-hours at San Simeon. "We walked around, and in two minutes I imagined myself to be William Randolph Hearst. The guards were there but the crowds were gone. That kind of thing is a privilege."

According to Murray Grigor, the challenge of architectural photography is exploiting natural light to make the buildings come alive, usually very early in the morning or late at night by moonlight. Thus there was Stern, on camera during the wee hours of the morning in Orlando, having to pretend it was a warm place while the crew surrounding him were in parkas. There were also moments of unexpected beauty—a thunderstorm at the United States Air Force Academy in Colorado Springs, the Washington Monument appearing out of the mist of the Vietnam Memorial on the Mall at 5 A.M.

For Stern, who calls himself an optimist whose "negative passions are as enthusiastic as my positive ones," there's a mission in "Pride of Place." "I think Americans have a chip on their shoulders when it comes to their own architecture," he says. "We have great architecture—great

in the sense that Roman architecture was great—not as a style original to Rome but a magnificent outpouring of artistic energy and perception based on a vocabulary that had been developed elsewhere. The suburbs, for example, are not perceived as architecture, or art. The program is not about presumed 'pop' architecture of the roadside strip—what I call 'trashitecture'—it's not the same series Bo Venturi or John Margolies would have done. But it's not elitist, either. I hope it will make people aware of the fact that many of the things that happen in their daily lives as well as events in our national history happen in places, places that are great architecture."

The ever-modest architect professes not to have illusions of stardom—for himself. He has plenty for the series. Says Stern: "My fantasy is that the places we visit will all have signs that say, 'As Seen On Pride of Place.'" PATRICIA LEIGH BROWN

This article is reprinted from the Jan./Feb. 1986 issue of *Metropolis*. Copyright © 1986 by Bellerophon Publications, Inc., New York City.

## Michael Frayn's 'Benefactors': Architecture on the Stage

Michael Frayn's "Benefactors" opened at the Brooks Atkinson Theatre in New York in December after more than a year in London. A journalist turned playwright, Frayn is a keen observer of the urban scene. At the heart of the play is a classic urban renewal conflict of the 1960s and 1970s that pits clearance for new housing construction against saving an old neighborhood.

The four characters move to different sides of the issue, each a kind of "benefactor." Frayn obviously questions whether the benefactors actually help those they intend to benefit and whether their schemes are in the end self-serving.

The play revolves around two neighbor couples: David and Jane, the Kit-zingers, he an architect, she an anthropologist and social worker; and Colin and Sheila Molyneux, he a cynical journalist and she a former nurse. The action of the play is revealed as the characters look back and comment on events of the past 15 years, events that began when David was commissioned to design much needed council (subsidized) housing.

The housing was to be built in South east London, in the Basuto Road neighborhood. Although Basuto Road is in a state of decay, it is not a slum, David and Jane agree. Jane calls it a "twilight area. In fact, it is not unlike their gentrified neighborhood before it was upgraded.

But to redevelop the 15-acre site in  
*continued on page*

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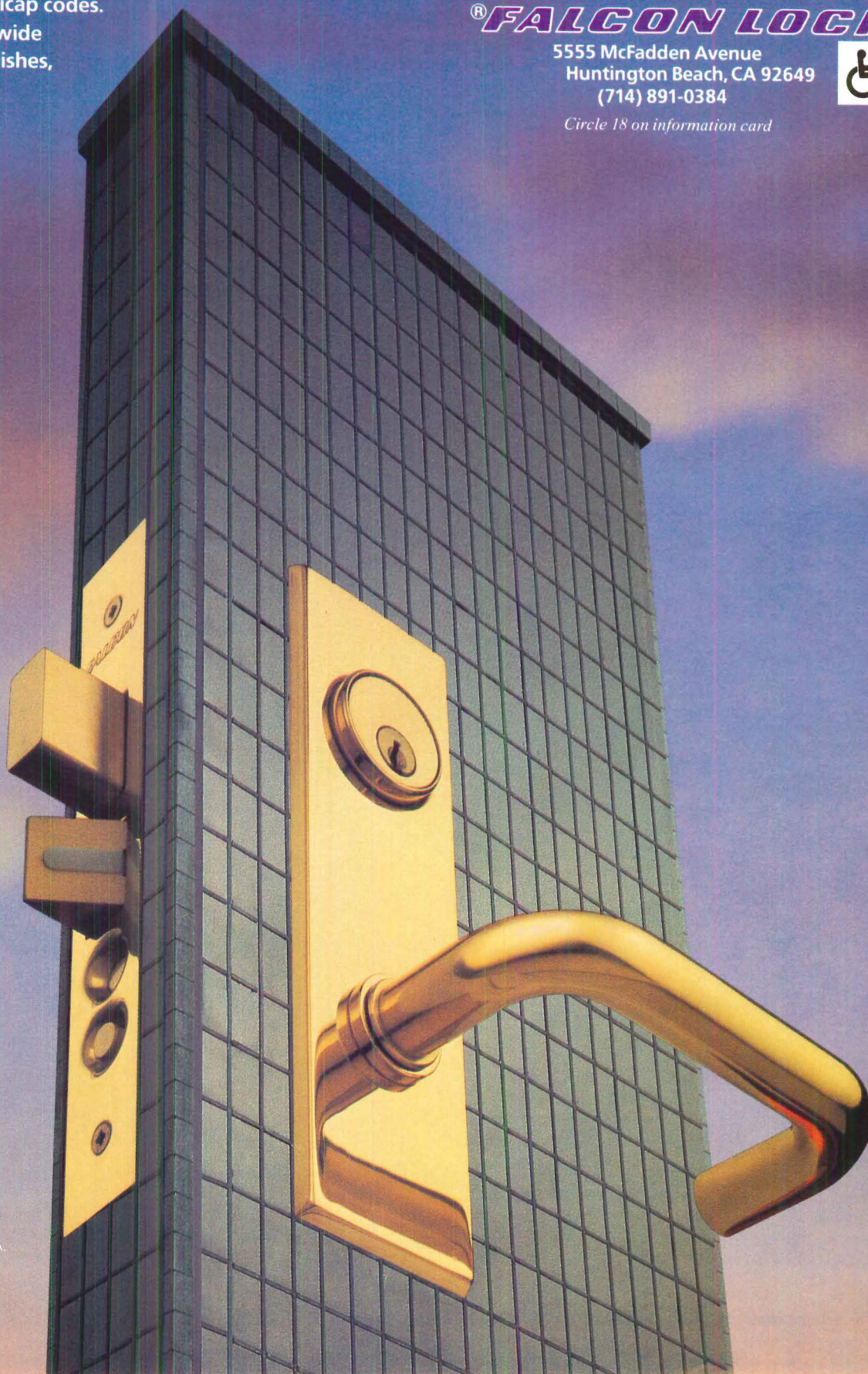
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## Performances from page 28

Basuto Road, the semidetached 19th century houses will have to come down. How else can one house 200 people to the acre on a site now housing 30 to an acre, David asks. Anyhow, David sees the buildings in Basuto Road as "clutter waiting to be cleared." What really excites him is a bare building site.

David perceives the people in Basuto Road only dimly as numbers, as he responds to the demands of his client, the council. Jane, helping David, knocks on doors in the neighborhood, simply to find out how many people are in Basuto Road. It is not long before she becomes involved in their lives, driving them to visit relatives and helping them with eviction problems.

David begins by saying that no one wants to live in a tower. Yet his original scheme of six-to-seven-story flats soon grows as program requirements, site constraints, and economics reduce his design options and make him more and more oblivious to the people affected. First the buildings grow to 18 stories and then 24. Finally, intrigued by the drama of height and by the number of units he can work in, he turns to a combination of some low-rise and two 50-story buildings that would tower over London—"the highest residential buildings in Europe."

David is jubilant. But his original lofty goal of designing better housing for people is transformed into a mathematical solution that will be a monument to his own ego. He brags that the buildings will be a hazard to aircraft and could change the climate of much of South London. Never mind that it will change the lives of the people in its shadow.

Colin, somewhat jealous of David, and seeing a story in the making, leaks David's grandiose scheme to the press and starts a revolution on Basuto Road. Jane takes a job with a housing trust dedicated to saving neighborhoods, and Colin becomes a squatter on Basuto Road.

When his buildings are not approved because of neighborhood opposition, David is somewhat chastened. "No one believes in going high anymore," he laments. "It was people. That's what wrecks all our plans—people."

Colin sums it up: "Basutoland was saved! They didn't pull it down. They did it up." In the end, one tower at half the height is built to David's design, but for private offices rather than housing. David is doing rehab schemes for Jane's organization.

Clearly, Frayn's play reflects the views of many people that urban renewal was presumptuous, short-sighted, and arrogant, and that many architects are not to be

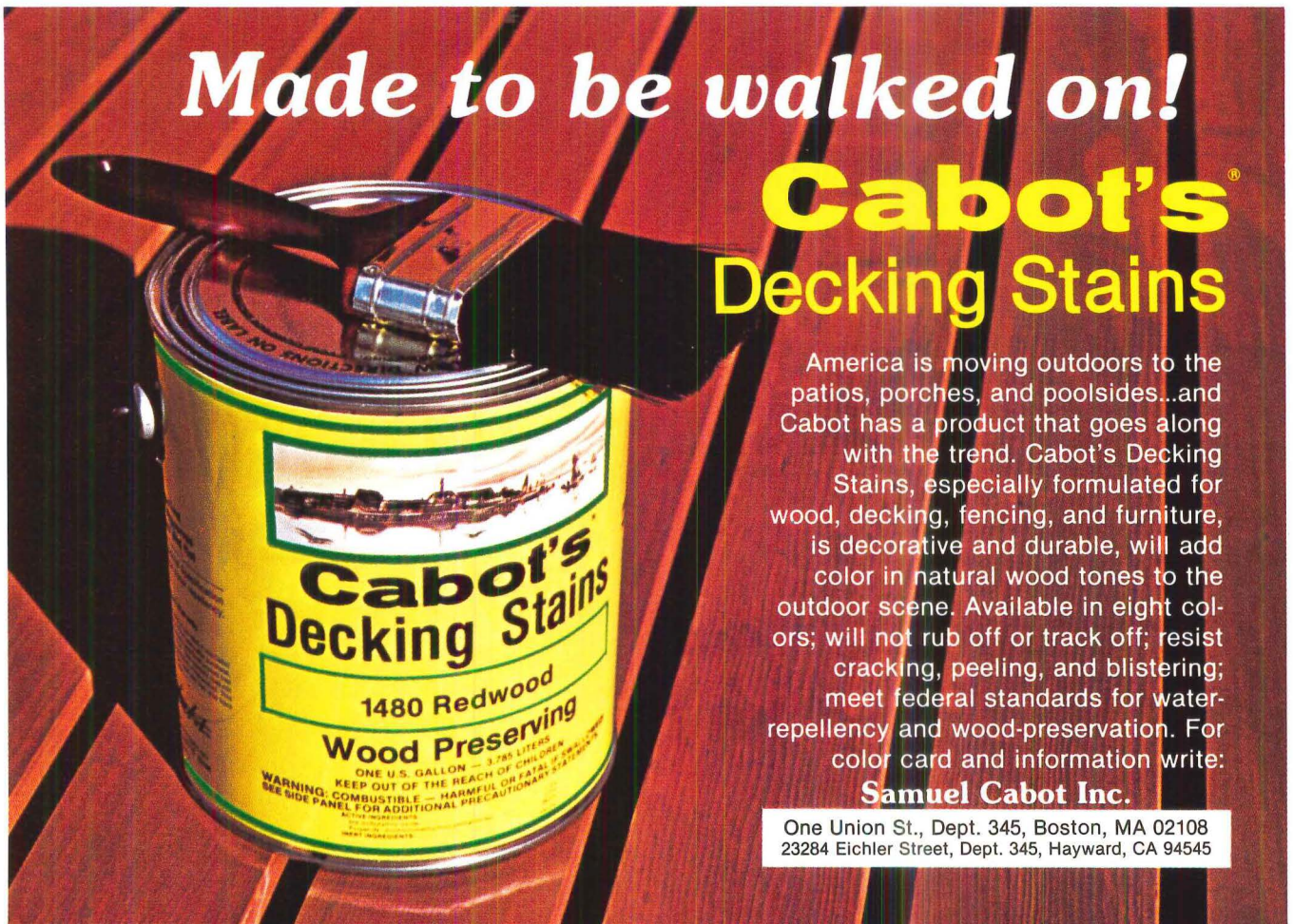
trusted. At best, in this view, which appears to be Frayn's, architects are often compromisers or limelight seekers who believe that they can create brave new worlds without consulting the people who will live in them. Restoration of even "twilight" neighborhoods is much to be preferred to that. Frayn is also warning that the pendulum could swing from preservation

Colin, the spoiler, leaves us with these unsettling words: "Rehabilitation schemes. That's what I live in—a rehab. A new world. A new world of tastefully paved pedestrian precincts. I sometimes feel I'd like to demolish the lot and put up a few skyscrapers."

Frayn seems to see architects as naive about what they can accomplish while having little control over what they build. He suggests that, caught in the limits of site, program, and economics, they resort to creating bold forms but find it difficult to shape humane places for people. A dark view. MARILYN W. KLEIN

*Ms. Klein is co-author of Clues to American Architecture, Starrhill Press, Washington, D.C., 1985. She is also director of D.C. affairs for the National Capital Area Chapter of the American Planning Association and a preservation specialist and a senior policy analyst for the U.S. Department of Transportation.*

*News continued on page .*



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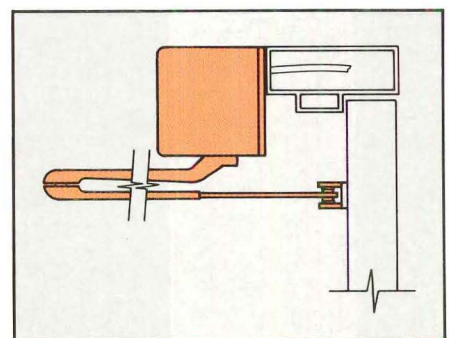
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## Bill to List Olmsted Designs Meets Resistance in Senate

An attempt to commemorate and preserve the designs of America's founding landscape architect, Frederick Law Olmsted, has met resistance in Congress after initial widespread support. A bill, the Olmsted Heritage Landscape Act of 1985, passed the House of Representatives without opposition in June and is now being blocked in the Senate by one of its sponsors, Senator Daniel Patrick Moynihan (D.-N.Y.).

Landscape architects who support the legislation say that the bill would mark the first official recognition of the value and national significance of historic, designed landscapes. In hearings before the House subcommittee on public lands and national parks, Robert Mortensen, president of the American Society of Landscape Architects, testified that this legislation can serve to educate all segments of the public. "We believe that many historic landscapes are lost out of ignorance,

but that in some cases developers will agree to modifications of their proposals if they are alerted to the importance of the historic landscape," Mortensen said.

The seeds of opposition to the Olmsted bill were planted by the Society of the New York Hospital. Hospital officials and their attorneys are concerned that the Olmsted firm's design of the grounds of the nonprofit institution's psychiatric facility in White Plains, N.Y., could restrict development of the 233-acre property. The hospital said profits from the commercial and residential development of the property would go toward research and improving its services.

Under the proposed legislation, the National Park Service would catalog any "landscape, park, forest, parkway, scenic reservation, college campus, planned community, estate, institution, cemetery, or recreation area" designed by Olmsted, his sons, or his associates. The listings would

range from park systems for cities such as New York, Boston, Chicago, and Buffalo, to suburban developments, campuses, and private gardens.

Representative John F. Seiberling (D.-Ohio), who sponsored the bill in the House, said that it is important to identify the Olmsted designs before they are destroyed and to determine which ones merit special preservation.

Senator Moynihan originally said he introduced the legislation "out of concern for Olmsted's landscapes, many of which have been developed, altered, or destroyed." However, in a letter dated Nov. 15 to the director of the National Park Service, William Penn Mott, Moynihan wrote that he is blocking progress of the bill because a number of board members of the New York Hospital were "concerned that the legislation, if enacted, would prevent the hospital from developing property it holds in White Plains."

The hospital's counsel, the New York City firm Kelley, Drye, & Ryan, has actively objected to the legislation. In a letter to legislators and administrators of hospitals, colleges, and other institutions, Chauce L. Walker, a partner at the firm, wrote that the Olmsted bill was "a major threa

*continued on page 3*

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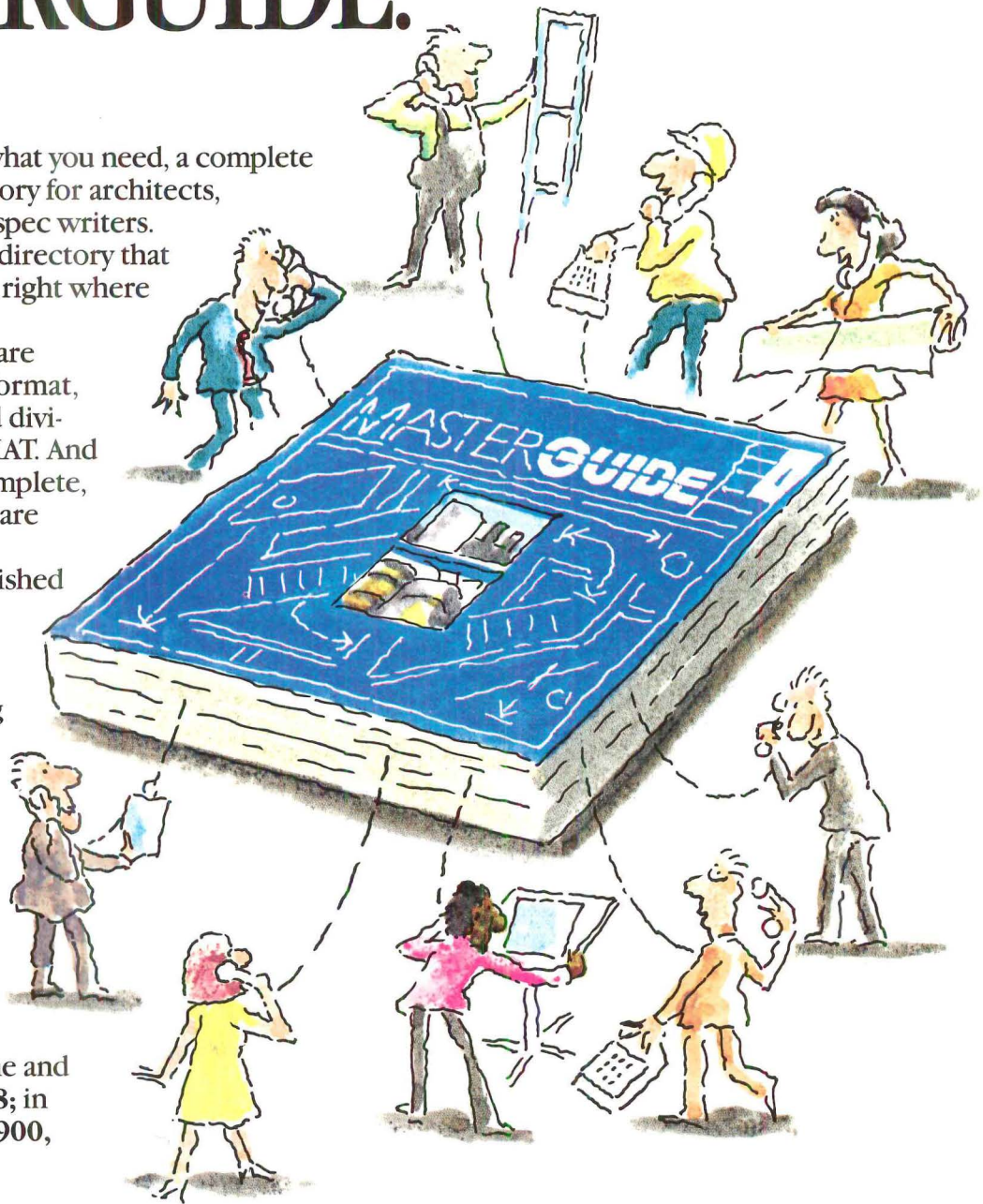
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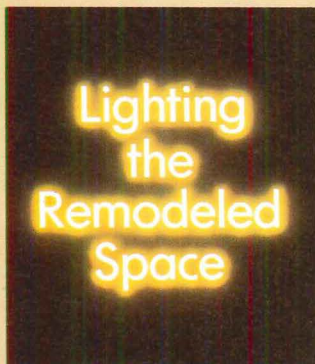
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*New modular fixtures answer multiple remodeling needs: advanced optics mean better lighting, wide range of options gives design flexibility, four-week shipment keeps projects on schedule.*



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Remodeled spaces have all the lighting problems of new construction without the benefit of long lead times.

This carefully-designed space is actually the clubhouse of the Minnesota Twins baseball team—a far cry from the bare-concrete and exposed-pipe image we usually associate with a locker room.

Despite its remarkable luxury, this job suffered under the usual remodeling constraints: an existing structure (the Metrodome) and the pressure of time (the opening of baseball season).

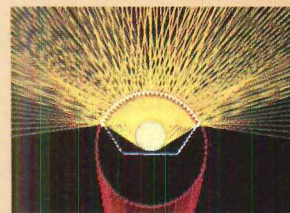
The designers wanted the look of linear fixtures and the even lighting that only a high-quality lensed indirect fluorescent system can deliver. Unfortunately, high-quality linear systems need eight to twelve weeks for delivery — acceptable for new construction but too long for time-sensitive remodels.

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This diagram, generated by research computers at Peerless, shows how the light strikes each individually-designed lens facet, then fans out over a wide area while the lens retains a comfortable low brightness.

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overnment from page 32

the rights of thousands of private property owners (including schools, universities, and hospitals) to use and develop their property as they see fit."

For more than two years the hospital unsuccessfully sought city council approval for a master plan that calls for town houses and midrise apartment buildings, a luxury hotel, office buildings, and a shopping plaza. The proposal has drawn local opposition, and a neighborhood group has applied for the hospital grounds to be listed on the National Register of Historic Places.

Representative Seiberling was reported saying the hospital efforts are misdirected, that the problem is local opposition and city zoning ordinances.

Supporters of the bill argue that the hospital's objections to the legislation are unfounded. In a letter to the hospital, representatives from ASLA, the National Association for Olmsted Parks, the National Recreation and Parks Association, and the Frederick Law Olmsted Papers note that the National Park Service has repeatedly testified that "the general objectives as well as specific requirements of such legislation could be accomplished under existing laws and programs . . ." The letter also stated that "neither existing zoning nor the Olmsted bill if enacted would inhibit development of historic landscapes by Olmsted or any other designer." An aide to Senator Moynihan said that it is possible that the bill was drafted too hastily. "Our idea here is to recognize the contribution of landscape architects and to get involved with local zoning decisions in White Plains or any where else in this country," he said. LYNN NESMITH

the Institute

## Public Television Series Hosts Speakers at AIA Convention

Robert A. M. Stern, FAIA, and Spiro Kostof, professor of architectural history at the University of California, Berkeley, will keynote the Institute's 1986 annual convention to be held June 8-11 in San Antonio. Henry G. Cisneros, mayor of host city; Susan Stamberg, cohost of National Public Radio's "All Things Considered"; Robert M. Bleiberg, publisher of Barron's business weekly; and permanent consultant William Hammond are scheduled to address design and practical issues on the convention's theme, "the American architect."

In the opening theme presentation, "Crossing New Frontiers: Public Television/Public Opportunities," Kostof and Hammond will discuss opportunities that public television provides in increasing public awareness of design issues. Each is launching a national public television series

on American architecture. Kostof's five-part series, "America by Design," scheduled to be aired later this year, will examine the influences of design on daily life. "Pride of Place," Stern's eight-part documentary on American architecture in its historical and cultural context, will be shown nationally beginning March 24 (see related story on page 24).

Mayor Cisneros will lead a case study theme program drawn from his experience in working with architects, bankers, developers, preservationists, and others to create sensitive and responsible downtown development.

The third theme presentation will examine the economic prospects for architects and the construction industry. Bleiberg will discuss the current liability crisis and

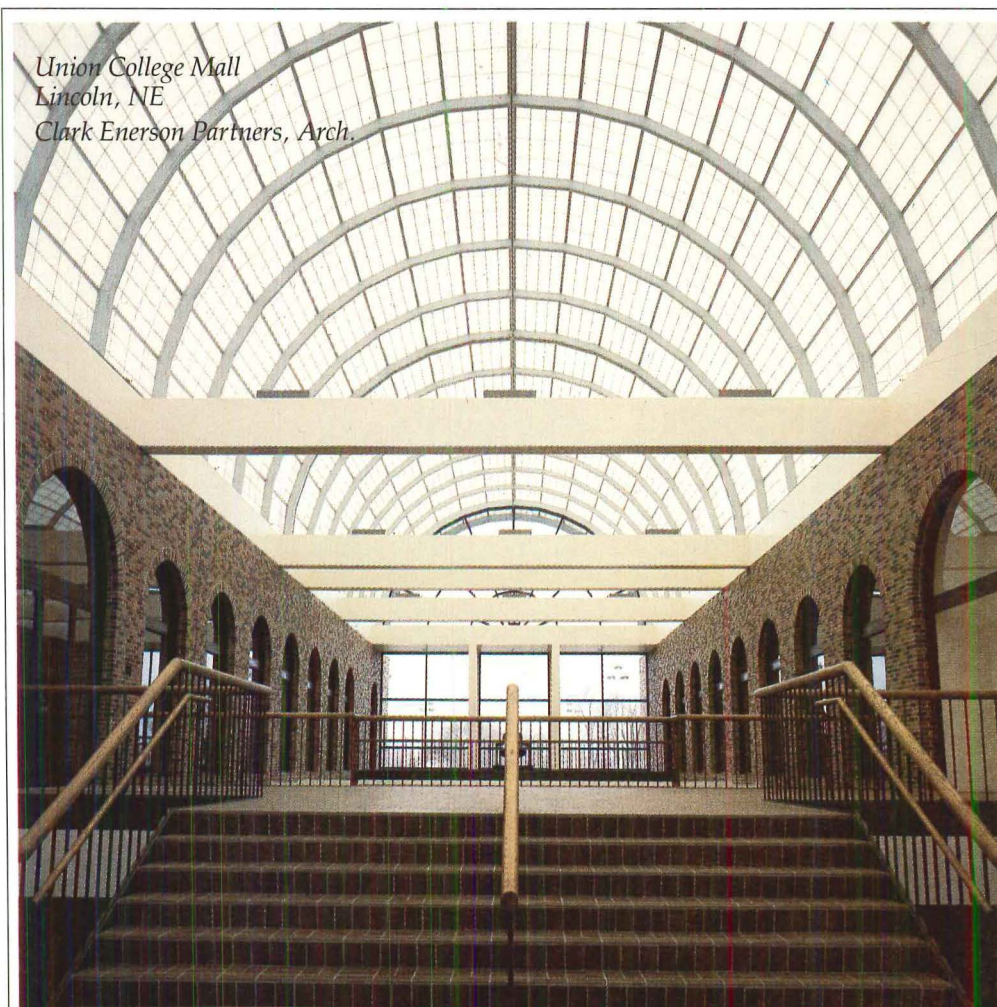
its effect on the profession.

In profiling "the American architect" in the fourth theme program, Hammond, director of environmental education for Lee County, Fla., will address differences in "learning styles" between architects and corporate or industrial leaders.

In the final theme presentation, "designing excellence," Stamberg will explore the role of architects in improving the quality of life through design excellence.

AIA has also scheduled three case studies on preservation and urban development in San Antonio. O. Jack Mitchell, FAIA, dean of Rice University's school of architecture, will moderate a panel discussion of design issues relating to the city's River Walk, including pedestrian

continued on page 96



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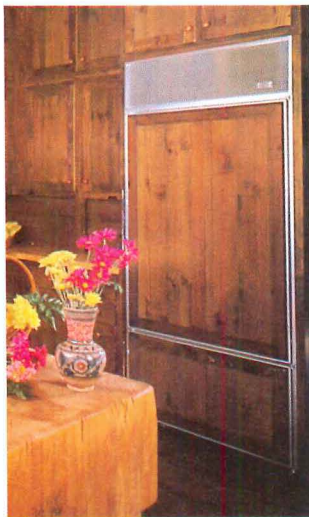
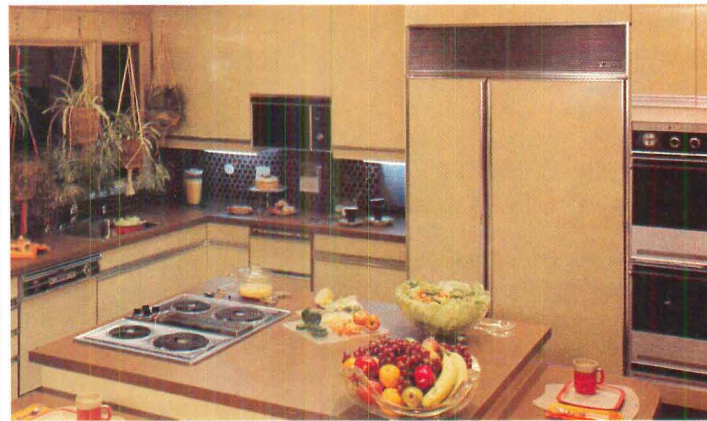
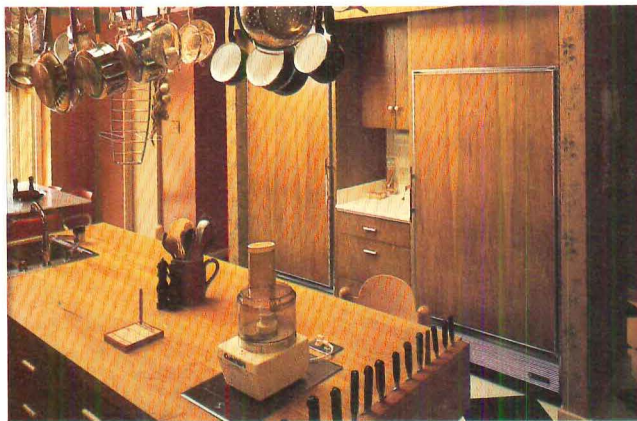
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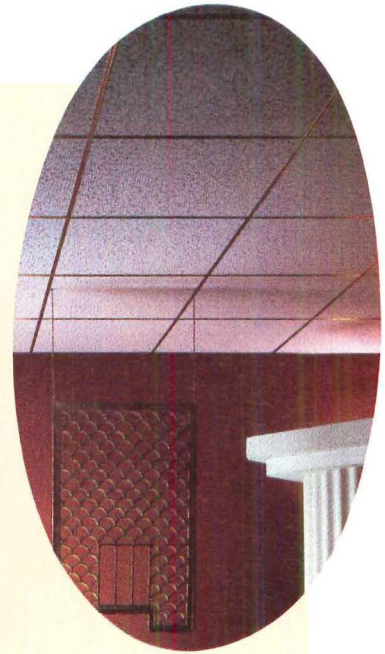
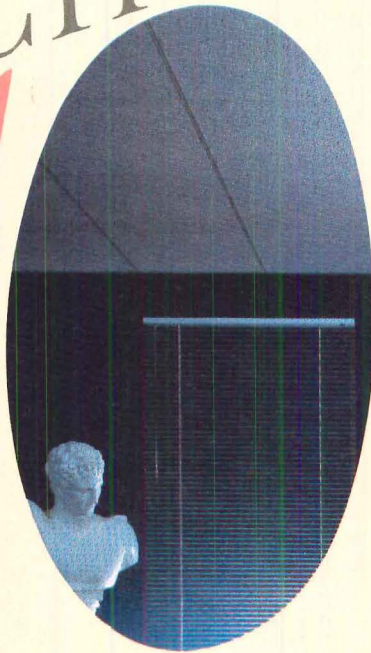
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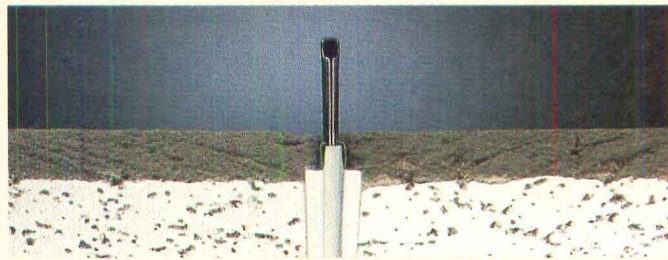
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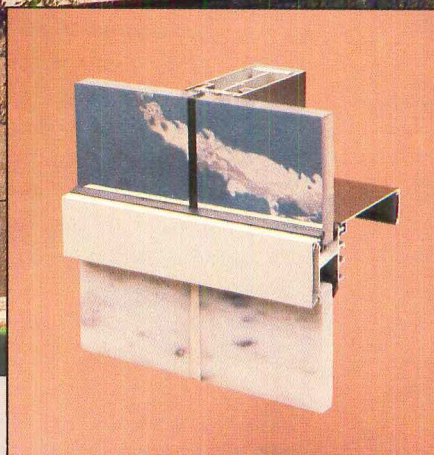


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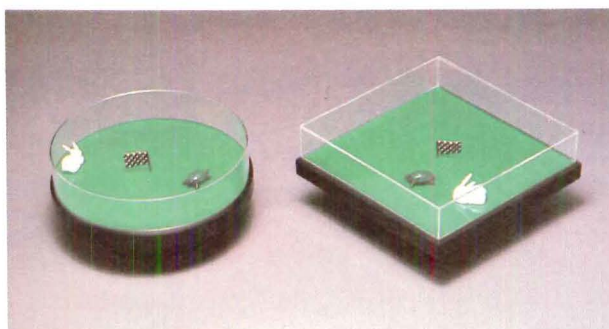
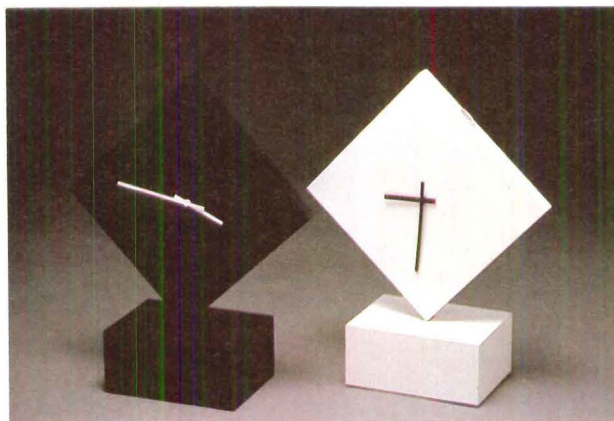
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# Prototype Timepieces

The growing trend of architects designing objects ranging from chairs to tea services led the Japanese product design firm Nichinan to commission five architects or designers from as many countries to create prototype clocks for an exhibition intended to illustrate the importance of combining the latest manufacturing technology with good design.

These "Time Machines" vary from Japanese architect Shiro Kuramata's geometrical clocks with square faces standing on their corners on rectangular bases to Emilio Ambasz's playful design drawn from the familiar fable of the race between the hare and the tortoise. The curving forms of the three colorful designs by Memphis founder Ettore Sottsass contrast with the slow-moving hands of Phillippe Starck's aluminum clock that resembles a mobile. LYNN NESMITH



Photographs by Mikio Sekita

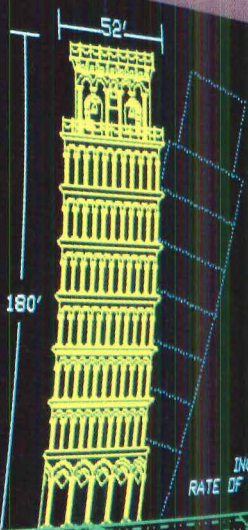
From top down: two simple black and white clocks by Kuramata; Ambasz's tortoise denotes the hour and the hare minutes as they circle the green face; Sottsass's plastic clocks with varied colors and forms; two sculptural designs by Starck.



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*The lean in Pisa's bell tower was caused by both architectural and engineering error. When construction began on the tower in 1174, Pisan architect Bonanno did not realize that its aggregate weight was dangerously disproportionate to the depth and diameter of its foundation, even though evidence was staring him in the face. Three other Pisan towers had developed serious leans soon after completion. Had he been able to examine his design and engineering options on a TI/AutoCAD system, he could have caught his errors and corrected his designs instantly. As it was, the tower was leaning severely by the time construction reached the third tier.*

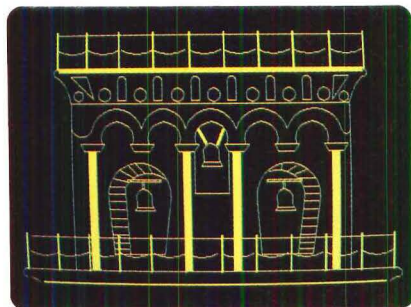


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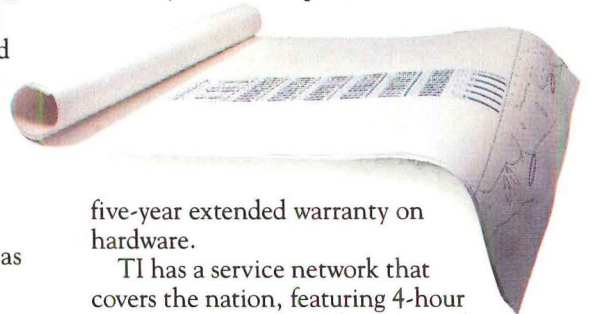
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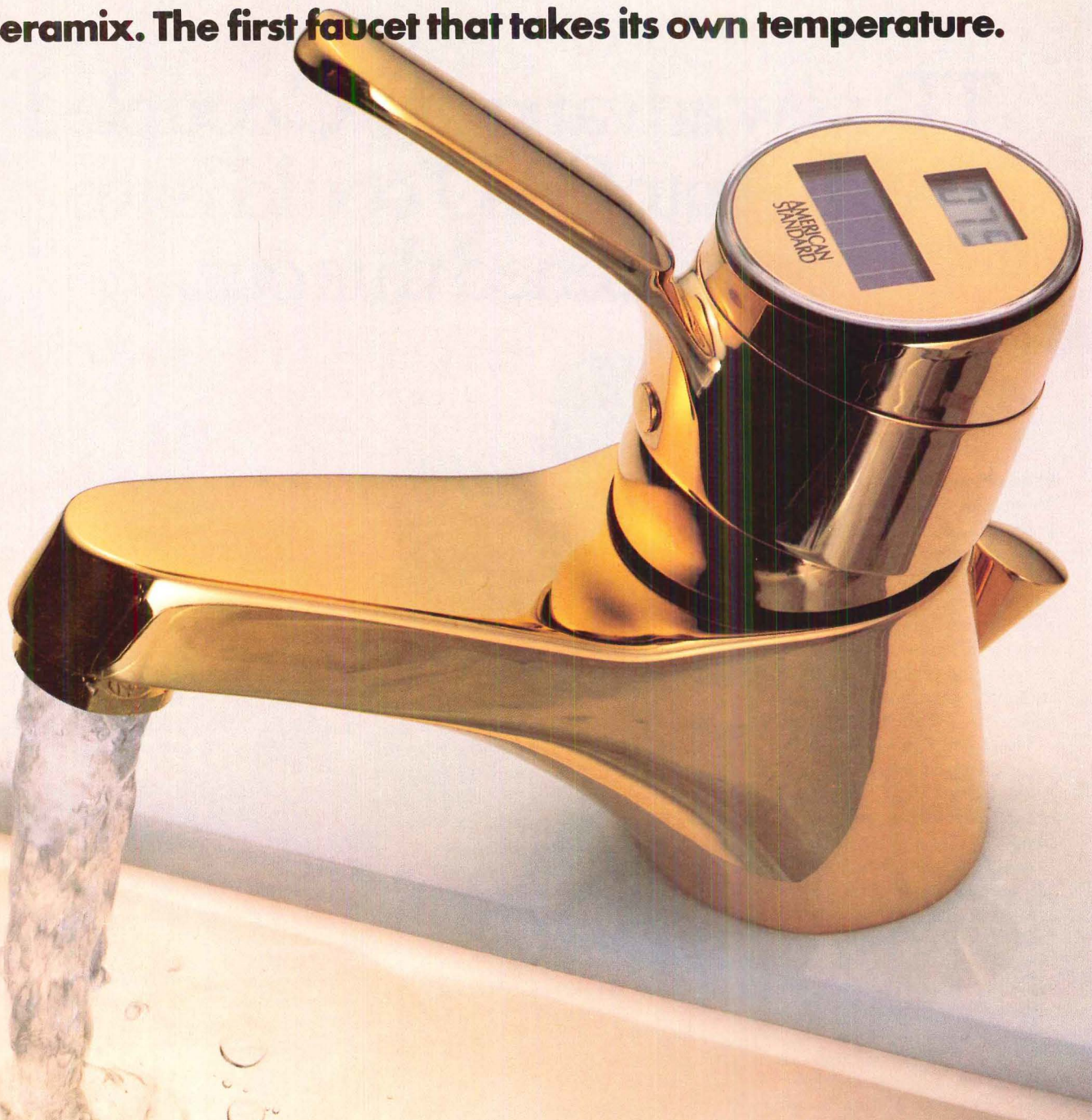
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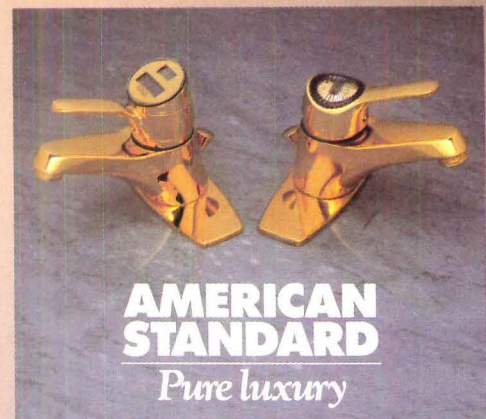
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# ARCHITECTURE

“There’s no such place as ‘Texas’. . . . It’s too amorphous even to be considered ‘barbaric.’” So British writer Stephen Brook quotes an expatriate, now settled in Austin, as a prelude to the recent book *Honkytonk Gelato: Travels Through Texas*. The latter is a collection of frequently droll, occasionally mean, mostly deadeye observations of contemporary Lone Star culture, a journal suggesting a love-hate relationship between Britishers and Texans akin to that felt by some New Yorkers for Southern Californians.

Our coverage of San Antonio and Austin is less of an outsider’s view—four feature articles by Texans, three of them native born, who examine significant slices of Texas’ urban landscape. Because the writers embody a cultural bias that assumes widespread knowledge of Texas lore (not to be considered chauvinism, for they don’t hesitate to criticize), a short account of one important Texas place, the Alamo, beloved little Spanish building that opens our issue, overleaf, will help set the stage. Coincidentally, the taking of the Alamo occurred exactly 150 years ago this month.

To first-time visitors, the Alamo seems out of place. A simple limestone building in the Latin cross plan with vaulted roofs and carved stonework around the entrance, it seems shoehorned into downtown San Antonio.

Its site was established in 1718 as a Franciscan outpost deep in Indian territory. A century later, the Indian population around San Antonio had declined, Texas had become Mexican territory, and Mexican soldiers occupied the former church and monastery. After Santa Anna established a dictatorship over chaotic Mexico in 1835, Mexican troops created a fortress of the Alamo, in the process tearing down much of the church for fortifications in anticipation of a fight with territorialists. In the ensuing battle for independence, Texas soldiers routed the Mexicans from the Alamo, but on March 6, 1836, some 4,000 Mexican troops retook the church in an appalling defeat for Texas that claimed the lives of David Crockett, James Bowie, William Travis, and 180 others. “Remember the Alamo” was immediately taken up as the Texans’ war cry, and independence from Mexico was practically gained a month and a half later when Sam Houston’s troops captured the dreaded Santa Anna at San Jacinto. Texas joined the union in 1845.

Today the restored mission church is a sort of shrine to Texas independence maintained by the Daughters of the Republic of Texas, who sell key chains and ashtrays in a 1920s mission style building on the grounds.

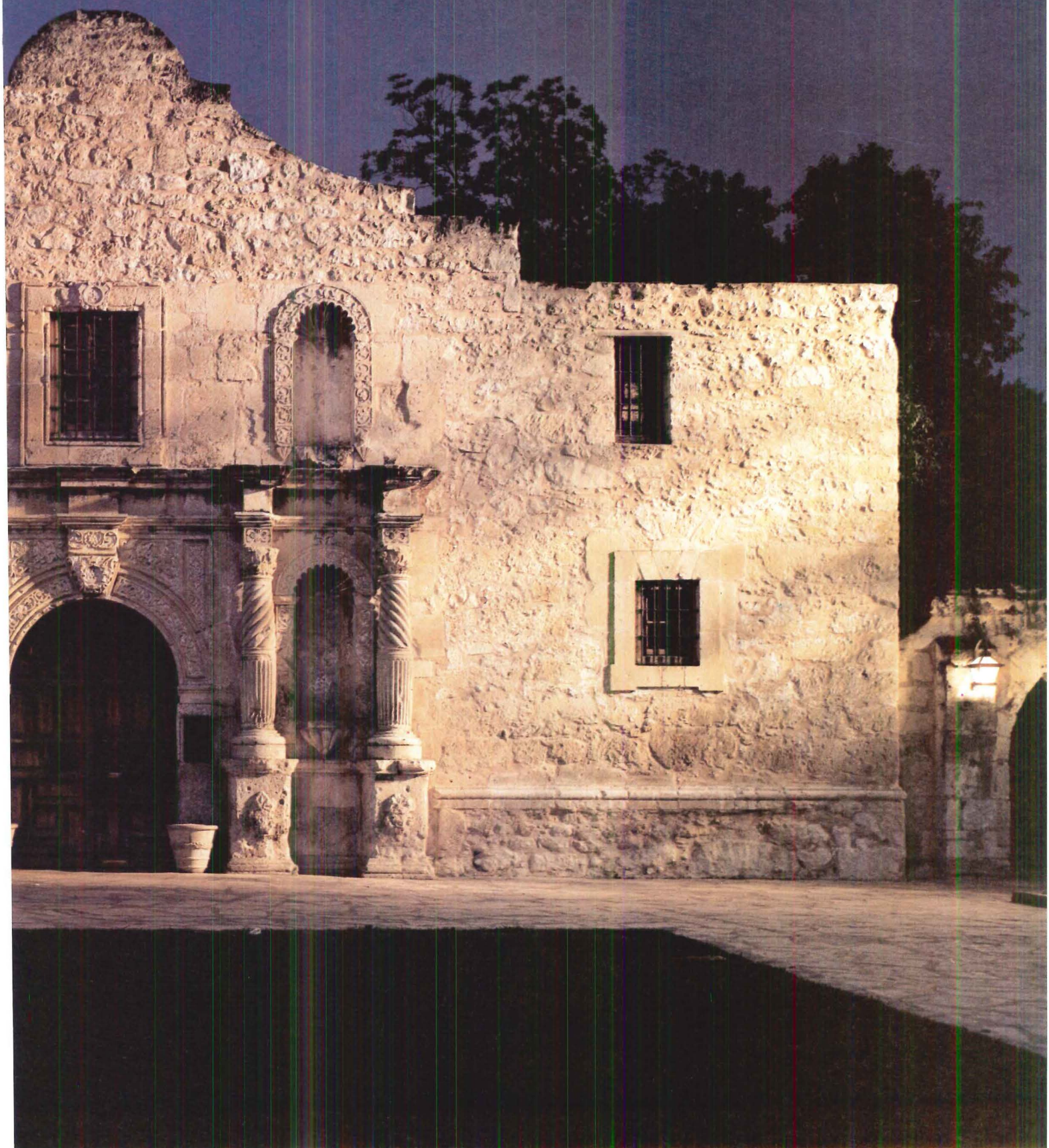
“Discovery” was the theme of our December 1982 issue, an effort to uncover architectural talent not yet widely recognized. We are planning a similar feature this June, when part of the issue will be devoted to the works of individuals or firms in the U.S. who have never been published in a major architectural magazine. Deadline for receipt of submissions is April 10.

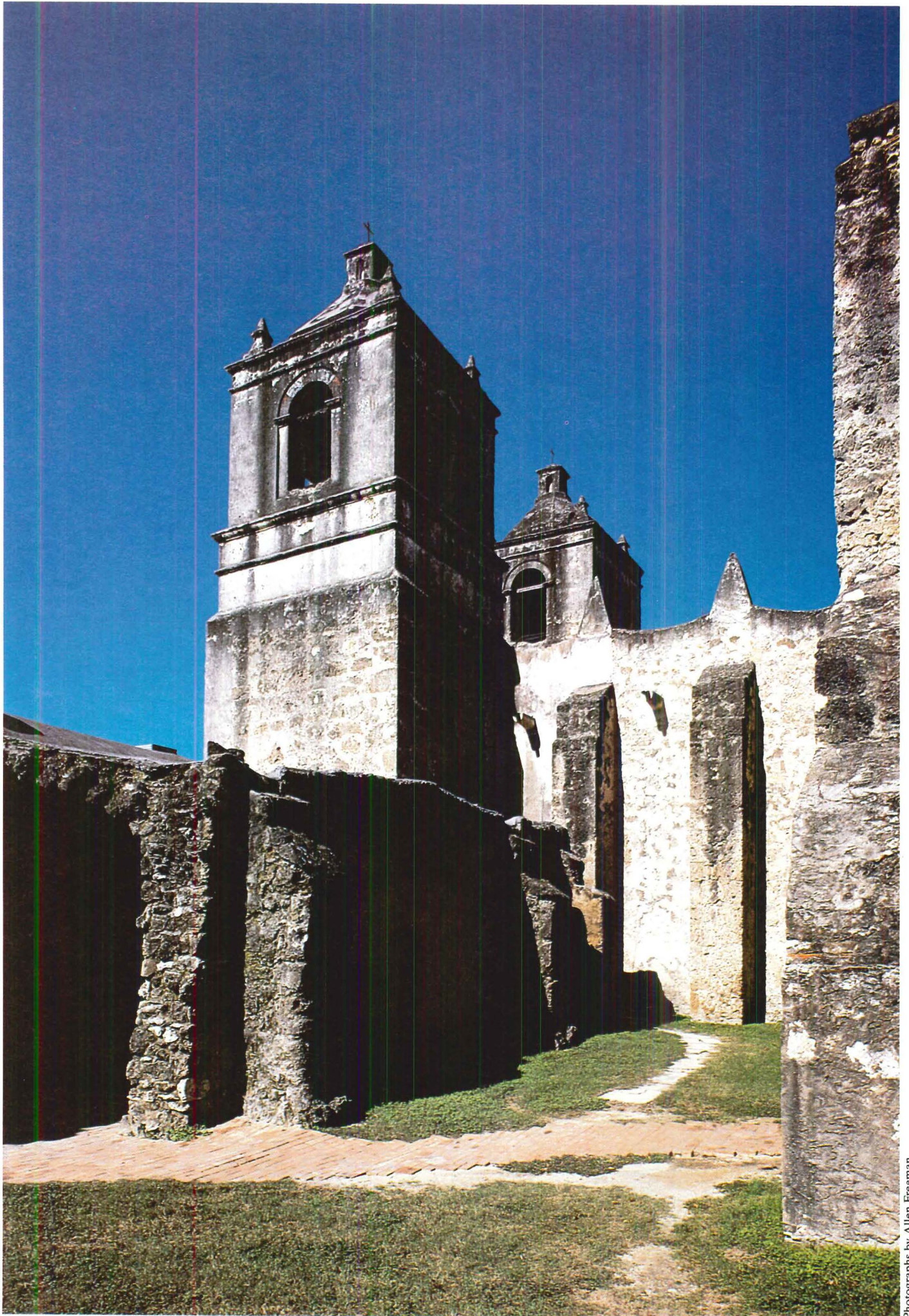
As always, there is no set form for submissions. Anything that gives us information about the success of a building as a work of architecture is welcome. It must be a built work, not a project, but it can be a renovation or addition. By major magazines, we mean ARCHITECTURE, *Architectural Record*, *Progressive Architecture*, and the late *Architectural Forum* and *Architecture Plus*. Having had work published in any other medium (local and regional publications, shelter magazines, trade magazines, foreign magazines, etc.) doesn’t affect eligibility to appear in the issue. Nor are individuals ineligible if they previously worked on published buildings for firms not bearing their names. ALLEN FREEMAN (*Mr. Freeman was editor in charge of this issue. D.C.*)

# A Diverse Culture, Memorable Places

*San Antonio, a city  
created by 'act of will.'  
By Lawrence W. Speck, AIA*







Photographs by Allen Freeman



There is a quotation, fondly remembered in San Antonio and variously credited to Will Rogers, O. Henry, John Gunther, or all three, that applauds the Alamo City—along with Boston, New Orleans, and San Francisco—as one of the our “unique” cities in the United States. The quotation is normally recalled by San Antonians amid proud descriptions of hard-earned missionary roots, gallant republican heroism, feral cowboy flamboyance, genteel “European” flavor, or (Texans are not known for understatement) all of the above.

The evidence for San Antonio’s “uniqueness” among American cities is indeed abundant. Situated only 200 miles from the Mexican border and geographically closer to San Salvador than Boston, it is the only American city that genuinely negotiates between two diverse cultures. Although ranked as the nation’s 10th largest city in population, San Antonio maintains and even promotes for itself an aura of sleepiness and gentility that belies its steady growth and healthy economy. Its quaint, most “homey” downtown displays a skyline that would have difficulty competing in bulk with American cities half its size. As historian T. R. Fehrenbach noted, “San Antonio never developed the spirit of boosterism prevalent in other American cities, nor could its diverse inhabitants share a common worship of ‘progress.’” Especially when compared physically to Houston and Dallas, it is clear that San Antonio has long maintained a dogged independence from the dominant forces of culture and urbanism in the U.S. and in Texas.

San Antonio is a city that has, from its inception, been created by sheer act of will. Its almost serendipitous location marked no major port, anchored no major trade route, claimed no major defensive position. It is not, nor has it ever been, the center of a bustling, affluent economic region. For the first century and quarter of its life, in fact, there was not an inhabited house between San Antonio and the banks of the Rio Grande River 100 miles to the west. Even in the mid-19th century, trips east to Gulf ports like Indianola or Galveston took three to four months and were plagued by inadequate roads, high rivers, and bandits. The fact that the city survived, much less flourished,

amid such isolation attests to the impressive tenacity of its inhabitants.

Some great power has fueled San Antonio over its 268-year history, not only toward survival, independence, and autonomy, but also toward the creation of a rich, diverse culture that finds expression in some truly memorable places. This power has not been wealth or political prowess, but rather something akin to what Plato referred to in *The Republic* as “a magnificent myth that can in itself carry conviction to a community.” San Antonio is a city built by idealists and dreamers—leaders who could project to the populace a vision around which energy could coalesce.

No element of San Antonio’s fabric expresses the poignant power of dreams better than the weathered remains of its five missions. Though small now in their context, partially ruined and unevenly maintained, they represent an extraordinarily impressive building effort on the part of a handful of Spanish friars in a rugged and alien land. Although 36 missions were founded in Texas between 1680 and 1793, less than a dozen (including all five in San Antonio) survived for any period of time. Constantly challenged by hostile Indians and the French and tested by rugged living conditions, drought, hurricanes, and plague, the missionaries’ primary dream was the conversion of pagan Indians to Christianity. But they also sought to establish civilized Spanish society in the new world. Building was deemed important in reaching both goals.

The artifacts left by these earliest settlers in Texas were not rude huts like those produced by Anglo colonists in Massachusetts or Virginia but proud, substantial enclaves. The missions generally included a church, housing for priests, Indians, and soldiers, offices, workshops, and other support facilities all surrounding a central plaza and enclosed by a fortified wall. Mission San Jose offers the best, though still incomplete, picture of the mission compound as it would originally have functioned.

The Coahuiltecan Indians, to whom the missions were primarily oriented, had no building techniques or traditions of their own. The sources for the architecture of the missions, there-

**St. Speck** is a practicing architect in Austin and the Roland Roessner centennial professor of architecture at the University of Texas at Austin.

*Previous pages, Mission San Antonio de Valero, ‘the Alamo’; facing page, Mission Concepción; below, Mission San Jose. These are three in a chain of five missions along the San Antonio River.*





Allen Freeman

fore, lie basically in Spain and in the experience of the craftsmen who were included among the early missionary founders. Fortunately, the local terrain not only offered a range of fine building materials, but also contained similar materials to those traditionally used in Spain. The rich local deposits of clay and building stone were shaped into an impressive array of masonry forms—thick adobe walls, graceful stone arcades, massive and rhythmic buttresses, stocky but graceful towers, and even an occasional soaring vault. In terms of massing, the buildings were dominantly Romanesque-inspired. They are composed of simple low-lying geometric forms for the most part, dominated by heavy, solid walls.

In contrast to these great stretches of plaster or stone walls, the mission builders created concentrated occasions of lavish ornamentation, especially at doors and window openings. The dense, white local limestone had the very desirable characteristics of remaining fairly soft for some time after removal from the ground but hardening significantly after exposure to the elements. The stone did not split easily under the chisel and fair deep undercutting was possible, allowing craftsmen to produce the highly variegated surfaces that so enrich the mission churches.

What is not so evident in the buildings as they remain today is the extensive colored ornamentation and decoration that originally embellished them. The early friars reported with some admiration the exotic tattooing practiced by the local Indians. Whether in deference to that local impetus or inspired by their own Moorish traditions of patterning, the missionary builders lavished on their churches exotic displays in burnt sienna, red ochre, and cerulean blue. Zig-zags, stripes, chevrons, corkscrew painted tile, and stone patterns as well as a few literal religious scenes reflected a kind of decadent Spanish baroque attitude toward ornamentation combined with a primitivism appropriate to this remote place.

The artifacts of the missions that remain today are a monument to hope—to the quixotic visions of their builders. By making physical reality of their dreams, the early missionaries gave hope through their buildings to subsequent settlers who found in mid-18th century San Antonio, not the indomitable land it had seemed at the beginning of the century, but a place already firmly claimed by civilized habitation.

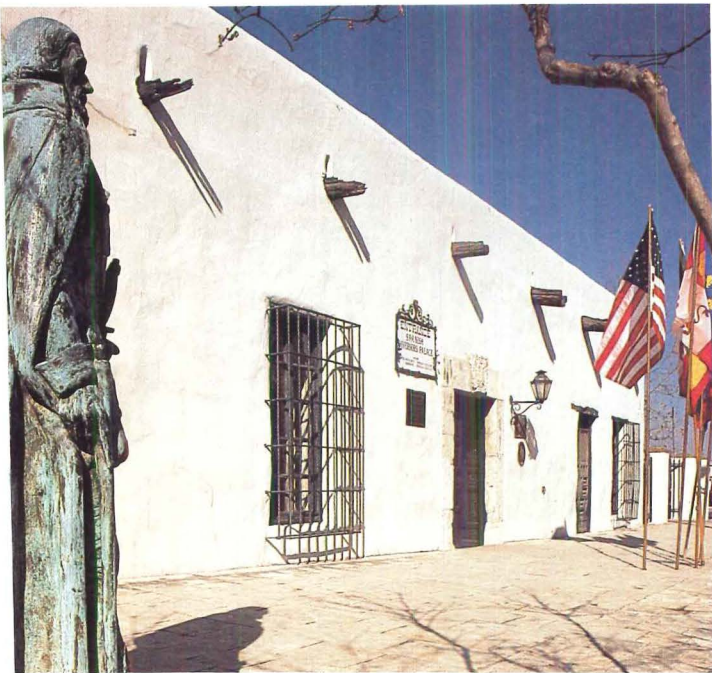
The missionaries, along with secular Canary Island colonists founded their town in 1731 where the cathedral stands today, establishing the rich Hispanic culture that still inspires San Antonio. It was the Spanish who brought the region such ubiquitous staples as the horse, the cow, the lariat, the courtyard, the patio, and the town plaza or square. They named the region's rivers and towns melodically—San Marcos, Gonzales, Guadalupe Blanco, Frio. But more importantly, the Spanish established the high-spirited, romantic culture. The tenacious colonists not only conquered the rugged Texas prairie but did so with grace and style. They brought their deeply felt religion, their food, their music, their architecture, and their colorful festivals and left them for San Antonio to thrive on for generations to come. It is still the Hispanic cultural heritage that adds pungent spice to the city's distinctive flavor.

In 1846, the German scientist Ferdinand Roemer, touring Texas from 1845 to 1847, estimated the population of San Antonio to be only 800. In 1850 it was 3,448. In 1860 it was 8,235. The reduction of the city's population in the 1840s was due to the return of much of its Hispanic population to Mexico after Texas won its independence in 1836. The dramatic rebirth of the city in the mid-19th century was due to a deluge of European—largely German—immigration to central Texas beginning in 1842. By the start of the Civil War some 30,000 German-speaking settlers had come to Texas. The influence of these Europeans c

© Richard Payne, AIA



Left, the rose window and doorway and the altar of San Jose called 'Queen of the Missions.' The church, completed in the 1770s, has flying-buttress granary and extensive, walled grounds



the vast and rapidly developing state at large was minimal, but their impact on San Antonio and its region was profound.

Texas enjoyed a peculiar popularity in Germany and the area around the headwaters of the Rhine. A number of rich German noblemen interested in overseas colonization for economic and philanthropic reasons advertised the state widely as a mecca for freedom and opportunity. Prince Carl of Solms-Braunfels, for example, convinced a whole fraternity of free-thinkers in Darmstadt, known as Die Vierziger, to move to the new state he described as “a land of milk and honey, of perennial flowers, of crystal streams, rich and fruitful beyond measure, where roam myriads of deer and buffalo while the primeval forests abound in wild fowl of every kind.”

Uncommonly large proportions of the immigrants were cultured, well-educated people—even leaders in their German communities. Captain Nikolas Zink, an eccentric Bavarian engineer, for example, led a group of intellectual refugees from Germany known as “forty-eighters”—forward-thinking men who had seen their dreams in the homeland evaporate with the failure of the Revolution of 1848. Although most of the immigrants initially settled in rural colonies, a significant proportion (generally the artisans and more educated people) were drawn to the urban life coalescing in San Antonio.

Frederick Law Olmsted, who visited central Texas in 1854 and documented his impressions in *A Journey Through Texas*, described the ironic mix of rudeness and refinement in the culture that emerged: “You are welcomed by a figure in blue flannel shirt and pendant beard, quoting Tacitus, having in one hand a long pipe, in the other a butcher’s knife; Madonnas upon log walls; coffee in tin cups upon Dresden saucers; barrels for seats, to hear Beethoven’s symphony on the grand piano.” Olmsted describes his entry into San Antonio where he found houses, “evidently German, of fresh square-cut blocks of creamy white limestone, mostly of a single story and humble proportions, but neat, and thoroughly roofed and finished. Some were furnished with the luxuries of little bow-windows, balconies, or galleries.” He found the *San Antonio Zeitung*, the city’s thriving German newspaper, to be the best news publication he had discovered in Texas.

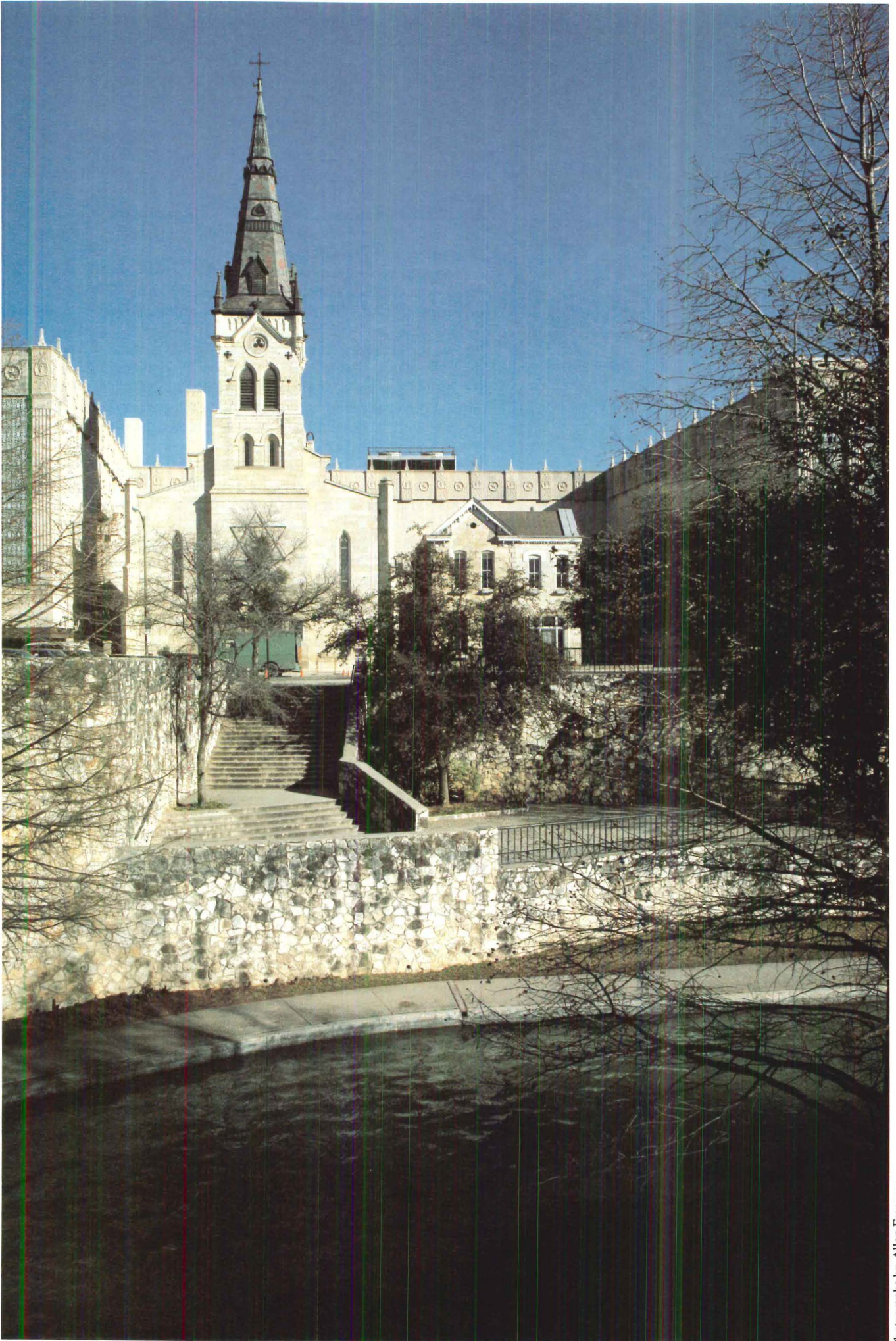
The Germans staked their claim in San Antonio east of the river and began to build an impressive community of remarkably refined, but simple, buildings, later referred to as the “little Rhine.” As with the missionaries, it is remarkable how quickly the new settlers built substantial, and in this case quite elegant, buildings. Three products of 1857-8 are particularly impressive. The Casino Hall on Market Street, the Menger Hotel alongside the Alamo (now completely altered), and the Old Market House were all designed in a very erudite, spare classical style obviously inspired by Karl Frederick Schinkel. Sometimes mistakenly lumped into American “Greek Revival,” these buildings were built of stone, not wood, and were distinctly German. They were sufficiently up-to-date and refined in proportion and detail to stand proudly in any German town of the day.

Refused the use of the Alamo for their services, the German Catholics built St. Joseph’s Church on Commerce Street in a distinctly German style. Begun in 1868, the tower could have come straight off a Bavarian church. The stained glass was imported from Munich. Though still a frontier town, the droves of immigrants had made San Antonio the largest settlement in Texas at the time. German replaced Spanish as the sidewalk language. An extraordinarily refined culture developed with good music, good food, numerous educational opportunities, and a developing physical presence to reinforce its utopian vision.

By 1876, the population of San Antonio was 17,314—5,630 Germans and Alsatians; 5,475 “Americans,” English, and Irish;



Left, top and middle, the Old Spanish Governors’ Palace, a prime example of aristocratic early Spanish colonial houses. Left, a gallery in La Villita, a cluster of restored early houses.



Photographs by Allen Freeman



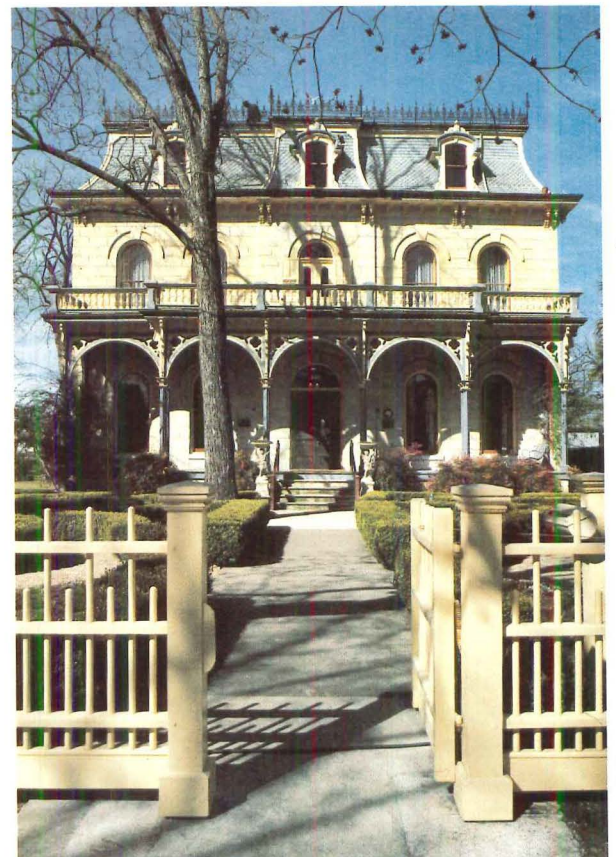
and 3,750 Mexicans. Ernst Altgelt planned a broad avenue in the German part of town to be lined with stately mansions for miles and miles that he named King William Street for Wilhelm I, King of Prussia and later German Emperor. The street and its surrounding district became one of the first planned residential developments in Texas.

In the anti-German hysteria that surrounded World War I, however, everything German became suspect. German publications went out of business, the language was removed from educational institutions, German composers such as Mozart and Beethoven were deleted from musical repertoires, and, for a short time, the name of King William Street was even changed to Pershing.

The dream of a free-thinking German utopia failed, but the remnants of the dream provided a legacy of artistic and cultural sophistication that feeds San Antonio to this day. The Germans' adamant retention of cultural rootedness contributed to San Antonio's powerful respect for tradition and its stubbornness in resisting merely fashionable "progress." The dream also contributed much beauty—sufficient, even in its early stages, to provoke Olmsted to remark that, "We have no city, except, perhaps, New Orleans, that can vie in point of picturesque interest . . . with San Antonio."

There is probably no myth in all Americana that has had more interest, potency, and longevity than that of the cowboy. And there is probably no city (apologies to Laredo, Dodge City, and El Paso) that is more closely associated with the myth than "San Antone." "Cowboys and Indians" were real in San Antonio. There was a breed of mid-19th century settlers in the city who were as rough and raw and daring as legend would have us believe. Largely immigrants from Tennessee, Kentucky, Alabama, Georgia, and other Southern states, they were a tough, restless, itinerant breed who came to Texas seeking the challenge and freedom of the frontier. The myth they created was centered around the world of the strong, independent individual.

In the late 1830s Indian raids were a constant threat in San Antonio and many other frontier Texas settlements. The state's response was the formation of the Texas Rangers—small bands of adventurous young men who had the sanction but rarely any



*Left, Saint Joseph's Church, built in the late 1860s for the city's German parishioners, is now enveloped on three sides by a department store. Church and house overlook the river. This page, two mansions on King William Street, the main spine of a restored section of grand houses built largely in the late 19th century by Germans: top, a house built in the '70s, with additions from the '80s and '90s; above, 1870 high Victorian.*



official backing from the government. San Antonio was a prominent Ranger station, and here one of the Ranger captains, introduced a single invention that would turn the tide of Indian disputation and mark the beginning of the cowboy era.

Prior to 1839 the Rangers had not fared well against their fierce Comanche foes. Few white men, Spanish or American, could beat the Indians in mounted warfare since their muzzle-loading firearms were inferior to bows and arrows in both speed and accuracy. But when Jack Hays introduced Samuel Colt's revolving six-shooter, all of that changed. The weapon, which became known in San Antonio as "the equalizer," quickly established a position for itself in Texas lore and American legend. Its murderous efficiency as well as its romantic symbolism dominated development of the region for the rest of the century.

With the introduction of the six-shooter, settlers rather than Indians began to control the range. After the 1845 annexation of Texas by the United States, the U.S. Army placed a major detachment in the old Spanish barracks on Military Plaza in the center of the city and began to fortify posts in West Texas. Ranchmen in central and south Texas began to prosper.

Cowboys lived rugged and dangerous lives. Inured to the rough life of the frontier, they knew no reserve. The sudden accumulation of wealth that came to them in these good times made them great spenders. As San Antonio was the closest, biggest town around, the cowboys claimed it for their "stomping grounds." Saloons, vaudeville theaters, and bawdy houses proliferated along and behind the Main Plaza and the Military Plaza in the old Spanish part of town.

Plaza House, the first lodging house in this district, was erected

*Above, the Romanesque Bexar County Courthouse of 1896 in Pecos sandstone. Opposite, the robust and eclectic 1902 train station and cowboy garb in recently revived downtown market.*

in 1847 on the north side of the Main Plaza. Ten years later the first stagecoaches, destined for San Diego, started from its front door. But, in the glory-day of the cowboy, his chosen hon was the Southern Hotel, located between the two plazas, near the stockyards on South Flores Street and also near the better saloons and gambling dens that ringed the Main Plaza.

The architectural character of this district was pretty much like that depicted in the best of the John Wayne westerns. Single-story or two-story, strongly frontal buildings lined the squares with widely varying cornice heights, roof shapes, fenestration patterns, and porch conditions. The buildings were as strong-willed and independent as their rowdy inhabitants. Lording over its worldly neighbors in the block between the plazas was St. Fernando Cathedral, which received its present neo-Gothic character when it was extended 1868-1873. The public squares themselves were largely open and undifferentiated. For half a century, the Military Plaza housed the city's central market, making it one of the liveliest spots in Texas.

The plazas of old cowboy "San Antonio" were bathed in blood and violence in their mid-century heyday. Vigilante committees occupied themselves with lynching bees here until the priest finally chopped down all of the available trees. A contemporary guidebook notes that at mid-century, "The festive cowboy held high carnival in all the public places. Murder, robbery, rape, and villainy were of nightly and almost hourly occurrence."

The cowboy was the epitome of American freedom and individualism. Uncivilized and antisocial, he nevertheless had a lonely determination that won him reverence both within America and abroad. The city his patronage built, however, was a frenetic, unstable place. Its hastily constructed buildings with gaudy ornament pasted on signpost facades symbolized the transient and superficial nature of the culture. The dominance of the cowboy's myth was destined from its birth to be shortlived. "Only the snort of the iron horse," declared the editor of the *San Antonio Express* in 1868, "can save us from our barbarianism." It was indeed the arrival of the first train in 1877 as well as the fencing of the range with newly invented barbed wire in the same period that brought an end to the cowboy era. The freedom of the vast open range evaporated, and the great cattle drives to Kansas ceased. A convention of cattlemen in San Antonio on Dec. 12, 1884, mourned the death of an era by pronouncing the ruination of their national trail by railroads and wild sharks.

The individualistic cowboy attitude had a long-term effect, however, on the shape of the city at the turn of the century. Wild, flamboyant buildings made their mark with little concern for convention or decorum. Architectural anarchy prevailed with James Riely Gordon's robust Bexar County Courthouse (1896) contrasting with the classically ornamented 110 Broadway Building (1904) by Atlee B. Ayres and the exuberant mission-style railway stations of 1902 and 1907. Free and generally extreme versions of various styles were often asked to "shoot it out" within a single block, and the "anything-goes" character of downtown San Antonio as we know it today was born. At the turn of the century, the district's chaotic character at the street level offered a stark contrast to the unity and isolation of the sleepy river that meandered through downtown a level and a half below the street. It was that sleepy river that would become the major source of civic identity for San Antonio in the 20th century.

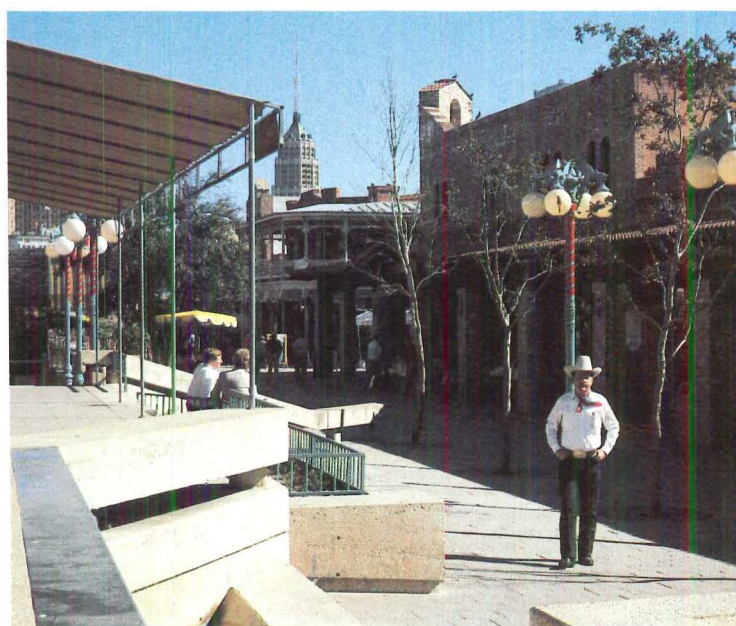
Always the romantic naturalist, Olmsted wrote in 1854, "The San Antonio spring may be classed as the first water among the gems of the natural world. The whole river gushes up in a sparkling burst from the earth. . . . The effect is overpowering. It is beyond your possible conceptions of a spring. You cannot believe your eyes." In describing the relation of the river produced by that spring to the city of San Antonio, Olmsted is less poetic perhaps but still enthusiastic: "The streets are laid out in such a way that a great number of houses have a garden extending to the bank, and so a bathing house which is in constant use. The Mexicans seem half the time about the water. Their plump women, especially, are excellent swimmers, and fond of displaying their luxurious buoyancy." In sum he served, "Few cities have such a luxury."

And yet, by the 1920s, the San Antonio River had been transmuted from "rich blue and pure as crystal" as Olmsted had found it to a despoiled sewer dump. Largely hidden from view, the river was lined downtown by commercial buildings, which, like their residential predecessors, addressed it with their backs. Its banks were littered and unkempt. Most downtown inhabitants considered the river a nuisance.

In September 1921 a disastrous flood ravaged San Antonio, reaching water depths of nine feet on some downtown streets. In the wake of the flood, an engineering firm that was hired by the City of San Antonio recommended that certain channels of the river be concreted and that the Horseshoe Bend area, the site of the Paseo del Rio, be filled in.

The recommendations, however, met stiff opposition from a number of groups, including the newly formed San Antonio Conservation Society and the influential City Federation of Women's Clubs. The groups lobbied to save their "lovely winding San Antonio River," but needed an alternate plan in order to deter the city from following the recommendations of its engineers.

In June 1929 such an alternative was proposed in a meeting



Photographs by Allen Freeman

arranged by the Conservation Society and attended by city officials, property owners, and other civic leaders interested in the district. In that meeting a 27-year-old architecture graduate of the University of Texas, Robert H. H. Hugman, outlined a vision for the river that combined romance and nostalgia with promotional good sense and predicted the beautiful and evocative Paseo del Rio as we know it today.

Hugman wove a tale at the meeting of "a quaint old cobblestoned street rambling lazily along the river. A street with old world appeal." He projected, "Small shops, a studio apartment, . . . a cafe, cabaret, and dance club would all do thriving business in this atmosphere." On the street of his imagination he envisioned shops "built of old stone and brick of very simple architecture creating maximum charm at minimum expense." He dreamed of a "boat ride down the river on a balmy night, fanned by a gentle breeze carrying the delightful aroma of honeysuckle and sweet olive, old fashioned street lamps casting fantastic shadows on the surface of the water, strains of soft music in the air . . ."

Hugman's image was enthusiastically received but was ill-timed to coincide with the beginning of the Great Depression and the drying-up of available funds for the project. Not until 1938, after Mayor Maury Maverick had convinced his friend Franklin D. Roosevelt to contribute federal monies, was Hugman finally employed as architect of the San Antonio River beautification project.

In the years that followed, the architect began to build his dream under the auspices of the WPA. The river was drained, and the channel was cleaned and deepened. The mature cypress



Above, downtown from above HemisFair, grounds. Below, Paseo del Alamo, a short, symbolic river extension from the Alamo that passes under the Hyatt hotel. Facing page, the River Walk.



trees along the river were carefully preserved, and more were brought from the nearby Guadalupe River to supplement existing ones. Some 11,000 trees and shrubs were added to the banks of the river, including over 1,500 exotic banana trees. More than 8,500 feet of bank were improved affecting 21 city blocks. Over 17,000 feet of river walks and sidewalks were built as well as 31 stairways leading to the river bank from 21 bridges.

Hugman's design work fulfilled the promise of his original vision. Paths in the district were made gentle and graceful, surfaces rich and tactile. Landscaping was lush and sheltering. The commercial and activity development that Hugman envisioned for the river did not take firm root until the mid-1960s, when a second generation of visionaries led by Cyrus Wagner produced new plans and energy for the river. Consistent with Hugman's notions, the Wagner era proposals capitalized on the beauty and serenity of the river while adding liveliness and economic vitality.

The sum of San Antonio is not an orderly city, not a neat city, not a wholly beautiful city. What fascinates the tourist—and often the long-time resident as well—is the startling variety of the place, its intriguing contrasts. San Antonio is not one town, but a collection of towns—not the result of one dream but a collection of dreams.

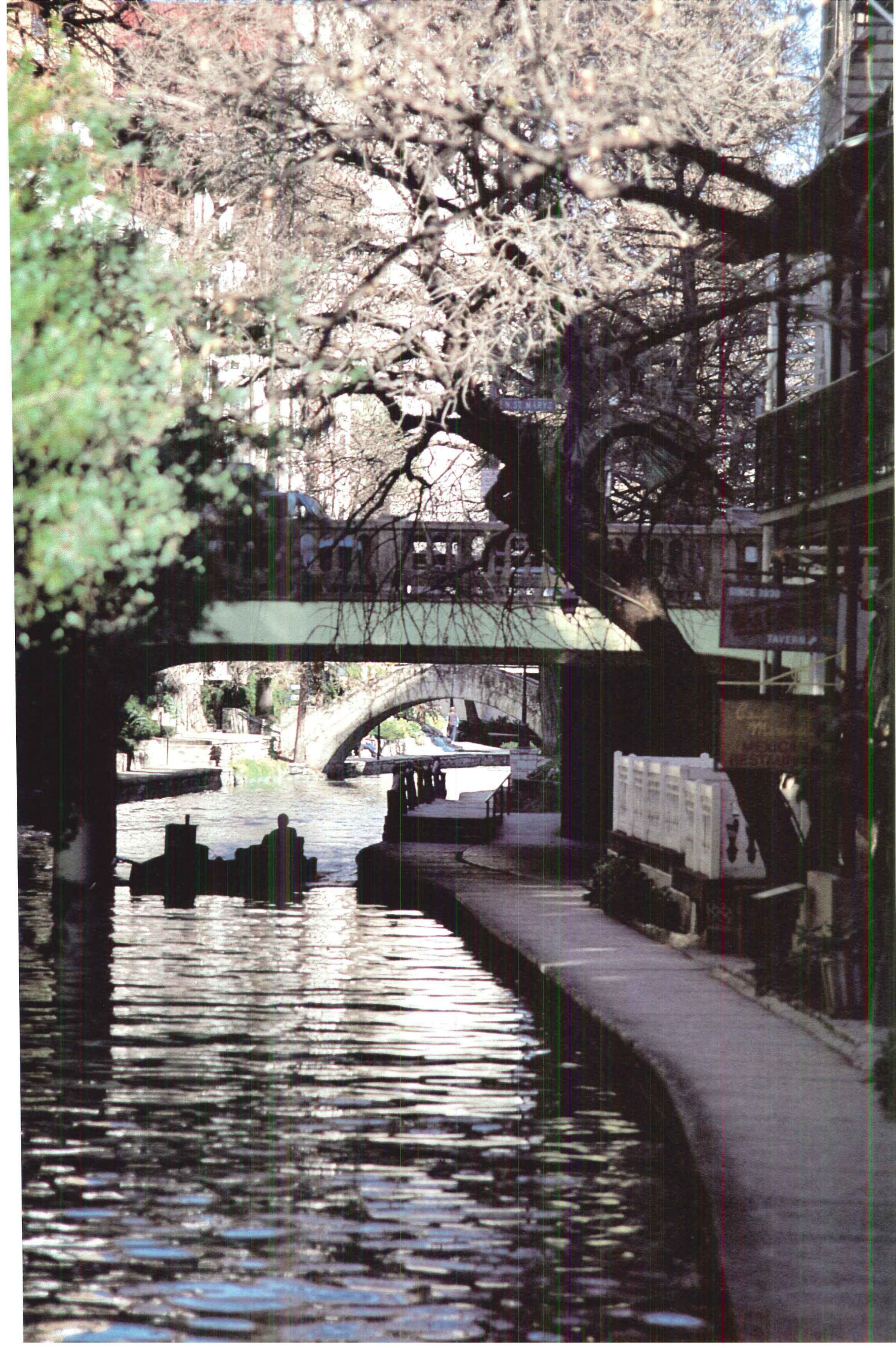
The worrisome point for an admiring neighbor looking at San Antonio today is that the city might be losing its uniqueness. The building of HemisFair in 1968 posed a new opportunity for creative urban vision. But the vision was not forthcoming. The HemisFair grounds, which occupied a large and critical parcel of land adjacent to downtown, were filled out with uninspired urban design and buildings typical of the era. One might have expected such behavior from a less independent and imaginative city, but not from San Antonio.

Likewise, the recent and rampaging development of Loop 41C around the city shows signs of anonymity and placelessness that have never been a problem for the city before. Downtown, too, there seems to be a fear of the romance, daring, and fantasy that have long served San Antonio so faithfully. Not since Robert and Atlee Ayres' wonderful Tower Life Building of 1929 has a tall building been built in San Antonio that really captured the flamboyant spirit of the place. Recent insipid boxes bearing the logos of financial conglomerates and international hoteliers have diluted the city's character without contributing additional virtues in like measure.

But perhaps a brighter future lies in store. Henry Cisneros, the city's dynamic young mayor, is generating political, social, and economic dreams for the city comparable to those of his predecessors. A few recent environmental proposals for the city likewise have taken significant strides. The Paseo del Alamo, which linked the Paseo del Rio and Alamo Plaza in 1982, was a truly inspired bit of urban design, extending Hugman's dream admirably. Cy Wagner's and Greg Warwick's proposal for the first residential tower in the river-bend area proved that a tall building in San Antonio *can* carry a sense of its place as well as injecting the exciting new notion of high-density housing downtown.

There is much to be admired in this tenacious, trend-buckin settlement still teetering on the frontier. In many ways, it remains as Sidney Lanier observed of it a century ago, "with all its gay prosperity on the edge of a lonesome land . . . like Mardi Gras on the austere brink of Lent." The gentle pace of life, the lilt of the Spanish tongue, sunburnt landscape foiled by lush, sensuous tropical vegetation, proud public edifices, tree-lined residential streets, shady courtyards, secluded patios, time- and sometime bloodstained walls, the remembering river—all of these give San Antonio a romance and even charm that is missing in many American cities less prone to myths, more solidly entrenched in reality. As San Antonio gains stature politically and economically in the late 20th century, here's hoping she keeps her vision and her particularity. □







Mike Greenberg

# Colorful Symbols of Rebirth In San Antonio's Barrio

*They include a new plaza, a renewed theater, and murals. By Mike Greenberg*

One afternoon in July 1980, Eugenio Macias pointed to a tiny, shackled house near Guadalupe Street in the heart of San Antonio's Mexican-American barrio and said, "I will be very happy to take a sledgehammer to that house. That's the house here I was born."

This wasn't a statement of self-hatred, but of a determined and paradoxical pride in the neighborhood of Macias' birth, a neighborhood where poverty, illiteracy, crime, substandard housing, and general dilapidation had been the way of life for generations—along with lovingly tended gardens, a close-knit social structure, a lively cultural tradition, and intense loyalty to family, friends, and church.

The neighborhood just west of San Antonio's Plaza de las Alamos—the original plaza of the Canary Island settlers—was known as the Mexican Quarter as early as the 1870s. A little farther east, at the outskirts of the compact town, was a major transportation terminus—here was the staging area for the Old Spanish Trail and, later, the farmers' market. After World War II, with increasing urbanization, the original Mexican Quarter became a commercial and theater district—now reduced but still active, although only one Spanish-language theater survives, the extravagant Mexican-Moderne-style Alameda, built in 1949. After 1881, the neighborhood spread west to meet the International and Great Northern Railroad, and the area near the depot became a notorious tenderloin district; it remained so until urban renewal cleared it in the 1960s. Farther west still, slumlords built tiny shotgun houses crowded around central yards for the growing Mexican-American population. Eugenio Macias was born in one of these *corral* houses.

Public outrage over the *corrales* led to the development of the city's first public housing project, the 1,200-unit Alazan- Apache Courts, just west of the railroad yards, in 1939-40. At the time, Alazan-Apache was considered a great advance, and a proud commercial and cultural hub grew up to serve it—restaurants, bakeries, shops, and theaters. The most important showplace was Teatro Guadalupe, a small Mission-Moderne house that was built in 1940 at the corner of Brazos and Guadalupe streets, within view of Alazan-Apache.

People who grew up in this neighborhood in the 1940s and 1950s fondly recall Sundays spent strolling from church to a bakery or restaurant, and then to the theater for movies or burlesque acts from Mexico.

In the 1970s, the assets had declined precipitously. Alazan- Apache was no longer a symbol of hope but of despair. Once-alive theaters had closed, among them the Teatro Guadalupe. Restaurants and shops were dying, while bars, frequent scenes of violence, thrived. Only 10 percent of the neighborhood's buildings were structurally sound. The area was pocked by vacant lots where houses had burned or fallen down and could not be replaced because of city code restrictions—the lots were only 20 feet wide, and the minimum lot width at the time was 50 feet. The neighborhood had cornered the market on superlatives—the city's highest rates of unemployment, poverty, illiteracy, crime.

Present and former residents of the neighborhood formed the Avenida Guadalupe Association in 1979 to reverse the area's physical and commercial decay. Macias, then nearing retirement from the Air Force, was one of the association's first presidents, and his comment about the house of his birth was actually an expression of hope arising from an important victory. A few days earlier, the association had persuaded the city council to spend \$50,000 to cover the cost of preparing federal grant applications and feasibility studies for an ambitious plan to replace substandard housing and redevelop the neighborhood's commercial and cultural core.

Little was done, however, until a coalition of Hispanic arts groups approached Elias Reyna, AIA, and Alex Caragonne, AIA, about renovating the Teatro Guadalupe. Ultimately, Reyna-Caragonne designed a master plan for an unusual renewal project in which the urban renewal agency acquired land while a neighborhood association controlled planning and design. Funding sources included Urban Development Action Grants, the Economic Development Agency, and Federal Job Act money, all channeled through the City of San Antonio.

The plaza is to be the physical and symbolic centerpiece of a project that is to include a medical center, office building, folk art museum, artists' studios, and retail space while also serving as a forecourt to Our Lady of Guadalupe Church. Last fall, the first phase of Plaza Guadalupe was officially opened with the requisite politicians, party, and parade.

Built with \$740,000 in federal funds, owned by the city, and operated by the Avenida Guadalupe Association, the plaza comprises an outdoor entertainment space and a semi-enclosed pavilion with booths where community groups can sell food and beverages during neighborhood fiestas. The outdoor stage, facing a low, circular amphitheater, is used by local bands and dance troupes. In plan, the project is rooted in Renaissance town planning, and the classicized elevations are gently influenced by Michael Graves: In 1982, Reyna-Caragonne had been associated with Graves in a rejected "second-opinion" design for Republic Bank Plaza.

Although both the classical details and the colorful palette of glazed tiles on the food cluster's facade raised neighborhood eyebrows during construction, both features relate closely to the neighborhood context. The Italianate facade of the church establishes the main axis of Plaza Guadalupe between El Paso and Guadalupe streets and is framed in the pavilion's main entrance. Characteristic features of the church are repeated, in altered form, throughout the plaza. The round-arched church door becomes a barrel vault of open grillwork over the central space of the pavilion. The oculus in the church tower is repeated on the rusticated pediment above the plaza entrance. The reticulated blue and rose tiles on the facade recall a common device of neighborhood retail buildings from the 1930s, while the central pediment and little peaked-roof towers are drawn from the area's residential architecture. Of particular importance, the pavilion facade maintains Guadalupe Street's traditional building line and massing.

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**Mike Greenberg**, a native of San Antonio and former managing editor of *Chicago* magazine, is senior critic for the *San Antonio Press and News*.

*Opposite page, the keyhole main portal of Plaza Guadalupe's vaulted pavilion by Reyna-Caragonne in a view from within the plaza. Open grillwork effectively mitigates semitropical summer sun.*



Allen Freeman

The project was designed for ease of maintenance and low cost, but not at the expense of function or delight. The glazed tiles, which appear inside the pavilion as wainscots and counter tops for food booths, are easy to clean, and the open grillwork barrel vault is surprisingly effective in screening the pavilion from the sun's heat.

A recent EDA grant will enable building the second phase of the plaza, which would connect future private development on the same block, and funding is in place for street and sidewalk improvements. A medical center is under construction, in a design that works with some of the Plaza Guadalupe's motifs without repeating the style; the architect is Ronald Bechtol. Studies are under way for the office building and folk art museum, and ultimately the project is to cross Guadalupe Street with development of a farmers' market and other renovations.

Meanwhile, the dream of a Hispanic arts center using the Teatro Guadalupe came alive in 1984 through a complex plan involving the city, a private developer, and the Guadalupe Cultural Arts Center.

While the city's small black community had an excellent city-operated cultural center on the East Side, no comparable facility was in place for the Mexican-American community, a majority of the city's population. The vacant Teatro Guadalupe was the obvious solution, and the arts coalition approached then-City Councilman Bernardo Eureste for help. Eureste, in turn, persuaded the city to buy the land and lease the building from a private developer who would renovate it according to Reyna-Caragonne's design. The Guadalupe Cultural Arts Center, whose offices and classrooms were located in a building across the street, would operate the theater.

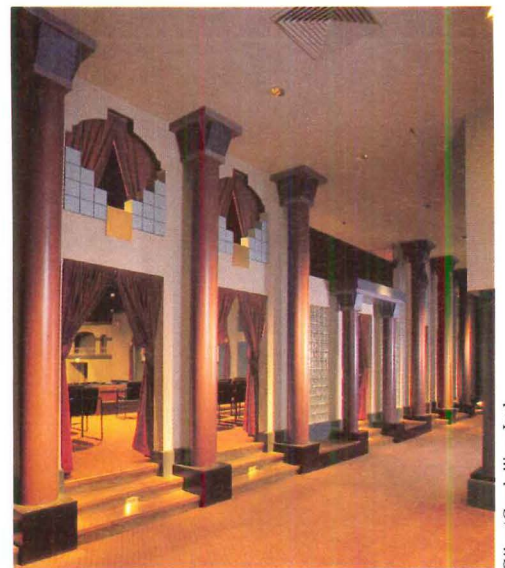
While the theater had been badly abused during use for various businesses, including a flea market, some of its important features remained intact, though in disrepair—the balconets on the theater interior, the neon spire above the marquee, glazed

*Above, Plaza Guadalupe's entertainment space with stage on the left and grillwork pavilion (previous spread) at right. Facing page, counterclockwise from top, the plaza's heroic south entrance facade centered on the front of church in next block; Teatro Guadalupe, a 1940 theater renovated by Reyna-Caragonne; its interior in a view from the stage; and the inner lobby.*

tile wainscoting along the street. Reyna-Caragonne restored what could be restored and contributed postmodern details that complemented the spirit of the original. New glass block windows to let daylight into lobby and gallery areas, were framed on the outside by glazed tiles in a Mayan pyramid configuration. Inside, the most dramatic feature is the inner lobby, an elegant colonnade in deep shades of burgundy and blue, with glass block lighting separating the high curtained entrances to the auditorium. The seating area was arranged in terraces, with removable seating for maximum flexibility. The lack of a raked floor is an annoyance for the theater's film and dramatic presentations, and the tiny stage imposes severe restraints, but the space has proved to be at least workable even for a chamber opera with a large cast.

Technical shortcomings aside, the Guadalupe has come to be widely recognized as the city's most attractive and welcoming theater for audiences. The center's film series and musical events have drawn multi-ethnic, largely upscale audiences throughout the city, helping to significantly change the public perception of a neighborhood that had been invisible or regarded as a danger zone.

The surrounding streets are still not pleasant to walk. The evidence of poverty and decay is impossible to avoid. Substandard housing is still common, and the Alazan-Apache Courts sprawl across Guadalupe Street. It's too early to predict what long-term effect, if any, such high-visibility projects as Teatro Guadalupe and Plaza Guadalupe may have on the area, and



Giles/Cardellino Ltd.



David Cardenas



On these pages, a representative sample of more than 100 murals painted on the walls of Cassiano Homes in San Antonio's barrio.

the city is still struggling for more approaches to the actual problem of physical decay and the perceived problem of overcrowding.

Complaints about violent crime in Alazan-Apache Courts led last year to a call by Mayor Henry Cisneros, who still lives in a modest cottage about a mile away, to bulldoze the entire project and start over. A few days later the mayor decided it would be wiser to simply thin out the project. Thinning out has been a recurrent theme in the area. The San Antonio Housing Authority has been tearing down substandard houses and replacing them with suburban-style ranch houses on standard lots, for resale—often to the original owners—at low interest. The resulting blocks look acceptably middle class, but the visual character of the rebuilt streets is alien to the denser, more urban feel of the historic neighborhood. Lower density also translates to fewer customers for neighborhood businesses and, in the view of some observers in the area, less social interaction of the sort that made the neighborhood strong in the first place. A curious change: There seem to be fewer rose gardens in the neighborhood now than there were five years ago.

In 1979, the year the Avenida Guadalupe Association was born, another community-based group was founded to attack the same problems from another direction. A clear symptom of neighborhood decay and youth adrift had been the spread of graffiti on every available wall. The Community Cultural Arts organization was formed by artists and other neighborhood leaders to channel youthful energies into the production of murals. The first mural was completed in the Brazos-Guadalupe area, but the project then moved to another large West Side housing project, Cassiano Homes.

Heavily subsidized by the city of San Antonio, the organization has completed more than 100 murals, most of them on the traditionally graffitied gable ends of two-story buildings at Cassiano Homes. For each mural, the organization solicits thematic ideas from the neighborhood. Professional artists design cartoons embodying the theme, and the actual painting is done by neighborhood youths under supervision of the arts organization's staff. Periodically, the murals are touched up to repair damage from the elements, and they are rarely victims of graffiti or vandalism.

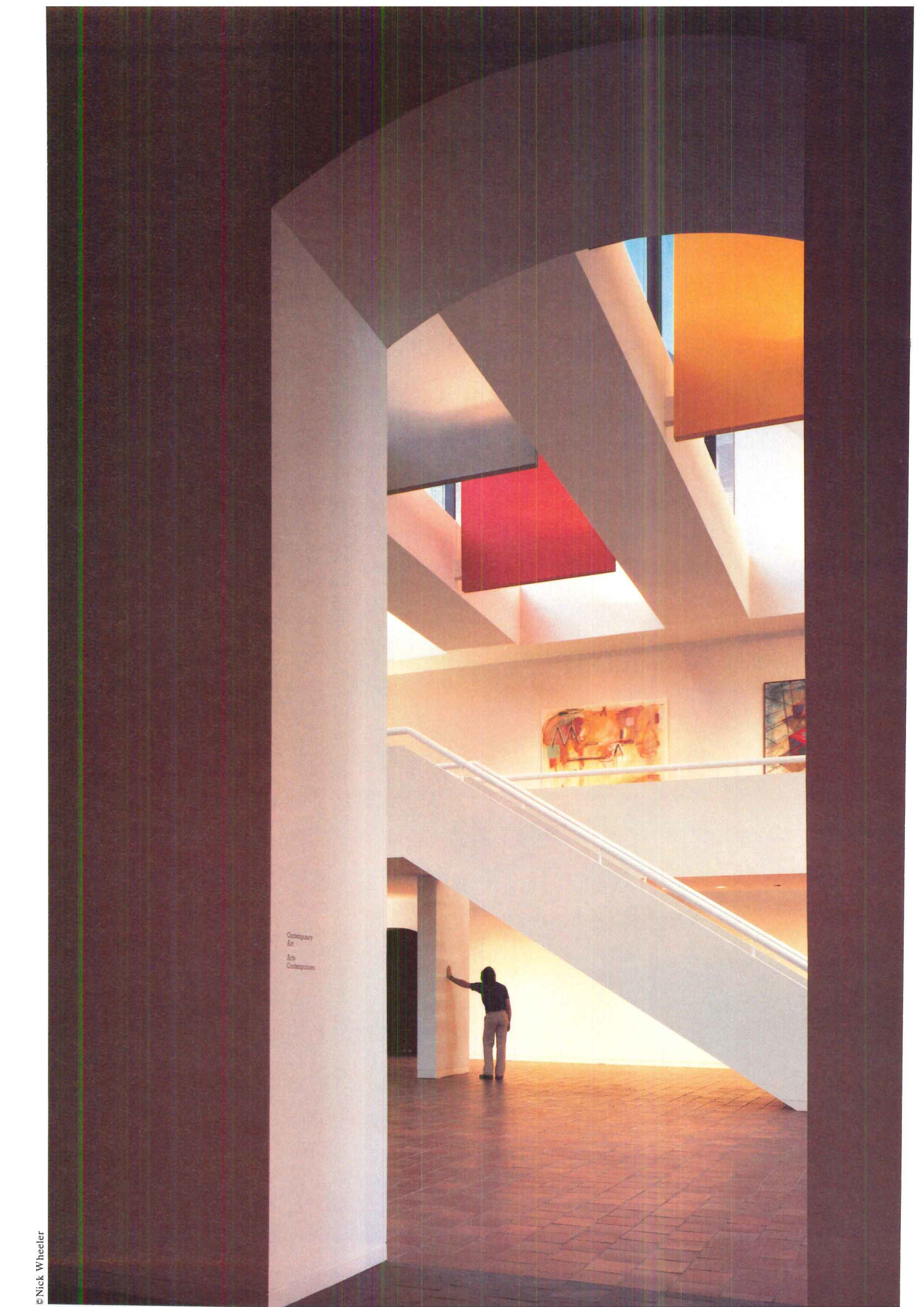
Most of the murals depict Mexican historical, religious, and cultural themes. The style is a fairly consistent folk romanticism with shades, here and there, of socialist realism from the 20th-century Mexican school. By sheer weight of numbers and area covered, the impact of the mural project at Cassiano Homes is dramatic. The idealized images of Indian gods and warriors, of modern American soldiers and Spanish priests and the Virgin of Guadalupe—premier symbol of Mexican peoplehood—have transformed a housing project into a monumental art gallery-pantheon. The neighborhood takes intense pride in the murals and the youths who participate in painting the walls take a proprietary pride in their work. Defacing a mural is not done.

The mural project is the barrio's most visible, but not necessarily the most significant, evidence of the transformative power of art. The same cultural imperatives that generated the murals are also generating a less-stereotyped efflorescence in the arts. The Guadalupe Cultural Arts Center shows the work of superb professional photographers and painters whose work is clearly rooted in traditional imagery while transcending it, and the center's student exhibits are revealing a welcome depth of neighborhood talent. Eduardo Garza, a former student at Sydney Lanier High School a few blocks from Alazan-Apache, returned last year as an opera composer; he is artist-in-residence at the Guadalupe. Festivals celebrating *conjunto* and *mariachi* music are drawing huge local crowds and, increasingly, national interest. If there are fewer roses in barrio gardens, there are more on barrio easels and stages. □



Photographs by Allen Freeman

Contemporary  
Art  
Arte  
Contemporanea





# The Alamo and Other Battles

*Preservation has a proud, contentious history in San Antonio. By David Dillon*

Remember the Alamo" may be Texas' most famous rallying cry, but it could just as well be the motto of the San Antonio preservation movement. In 1905 two strong-willed and well-connected women, Clara Driscoll and Adina De Zavala, waged furiously high-minded public debate over who had the better claim for saving the state's most hallowed shrine. Driscoll prevailed, and the fight so divided the city and the Daughters of the Republic of Texas that from then on "historic preservation" was a fighting phrase in San Antonio.

The San Antonio Conservation Society, one of the country's largest and most active preservation organizations, was founded in 1924 by a prototypical band of little old ladies. In the late 1920s they linked arms with architect Robert Hugman to save the San Antonio River from being encased in concrete. A decade later Hugman, O'Neil Ford, and other preservation advocates helped restore La Villita, one of San Antonio's earliest settlements. In the 1950s they were instrumental in scuttling several ambitious urban renewal projects. Throughout the 1960s and early 1970s they led the fight against a Texas Highway Department plan to build an expressway through Brackenridge Park, only to ultimately lose the battle on a legal technicality.

In many of its campaigns the society was abetted by the economic backwardness of San Antonio. Whole blocks of historic buildings were left standing for the simple reason that it wasn't worth anyone's trouble to demolish them. Vigilance and benign neglect combined to preserve an intricate web of small buildings and narrow winding streets, in which the five- and six-story building was the norm and the occasional skyscraper a kind of

intriguing aberration. An estimated \$150 million of specific restoration and adaptive reuse projects has been undertaken since 1980, making it a major industry instead of a genteel diversion.

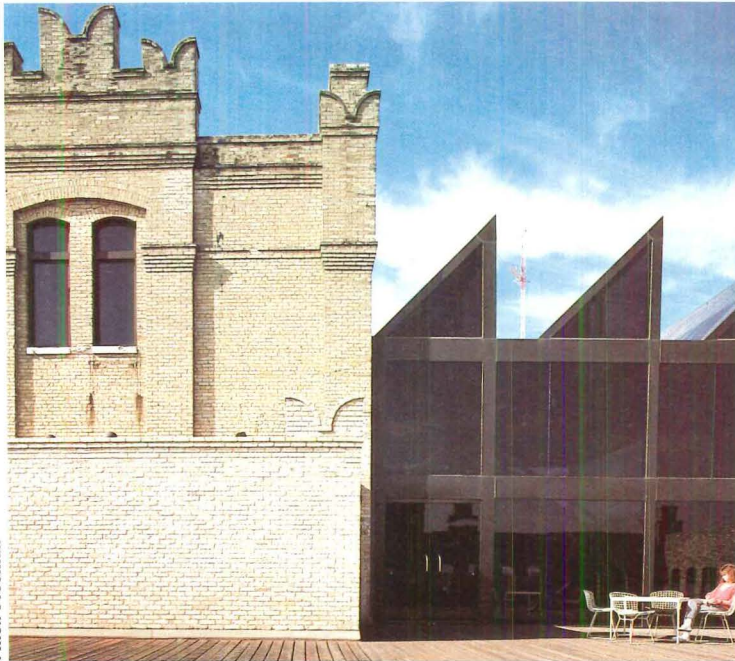
One of the proudest results is the San Antonio Museum of Art, which opened in March 1981 and has become a national model of sensitive adaptive reuse, although the institution has yet to live up to the potential of its new facility. Designed by Cambridge Seven Associates with Chumney, Jones & Kell, the museum occupies portions of the 81-year-old Lone Star Brewery, located on the San Antonio River just north of downtown. The museum consists of two crenelated brick towers, connected at street level by a soaring lobby and at the top or fourth level by a neon-lit skybridge.

The lobby is a stark white, unembellished cube with a 30-foot ceiling and a grand staircase that says civic museum without departing from the modernist idiom. This is not a piece of restoration, in other words, but an unequivocally contemporary building inserted into a historic shell.

The ceilings in the main galleries are 20 feet high, ideal for large contemporary paintings and sculpture, less suitable to smaller works and objects that must be displayed in cases. The latter generally appear overwhelmed and forlorn in these grand spaces. Internal circulation is principally by two gleaming chrome and glass elevators. Some museum members have complained that the elevators detract from the art, but it is difficult not to think

*Left and below, San Antonio Museum of Art by Cambridge Seven with Chumney, Jones & Kell. Interior is view of the main lobby.*





Allen Freeman

Left, top to bottom, museum's rooftop terrace, skybridge, and a typical gallery with high, multivaulted ceiling and cast iron columns. Right, Texas Theater facade and RepublicBank by Ford Powell, & Carson. New downtown complex is located on river.

of them as highly appropriate pieces of kinetic sculpture. The internal plan, a bit disorienting at first, becomes a snap after a few visits. And the skybridge offers one of the best views of downtown.

Museum supporters provided \$7.2 million to renovate the brewery itself but little money for maintenance and expansion. Visitors are accustomed to notices such as this: "Due to a steam boiler breakdown, the museum will be without heat until further notice." Some galleries have too much natural light, and the building is a long way from being energy efficient. Director John Mahey nevertheless describes the museum as "a very fine facility. On a scale of one to ten it has satisfied our expectations as a nine."

Far less satisfactory was the fate of the Texas Theater, an ornate 1927 movie palace on the downtown River Walk. In 1981, RepublicBank of Dallas hired San Antonio architects Ford, Powell & Carson to design a \$125 million office and retail complex on the site of the theater. The architects' proposal called for three office buildings of eight to approximately 30 stories, together with a retail pavilion and a large public plaza opening onto the river. Building the plaza entailed demolishing the theater and an adjoining building.

The Conservation Society appeared initially to endorse the project, then reversed itself, obtained an injunction against the architect and the client, and commissioned Michael Graves, FAIA, to provide an alternate design that would involve preserving the theater. Graves' scheme, which actually would have saved only the front and a portion of the theater's volume, was rejected, and the bank proceeded to demolish the theater and the adjacent Gunter Building. Two of the Ford, Powell & Carson buildings have now been completed, as well as the large plaza. The facade of the theater was retained as a kind of stage set entrance to an office tower.

This solution, it is fair to say, has pleased no one. The office buildings are ho-hum commercial architecture, neither dreadful nor very imaginative, but the plaza is barren and poorly related to the river. The preservation of the theater facade has been widely criticized as the worst kind of facadectomy. "We didn't want the facade the way it is now," says Patricia Osborne, San Antonio's historic preservation officer. "It's an embarrassment to us."

Planning and Urban Design Director Daryl Engel calls it "an insult to historic preservation. The Conservation Society didn't use the right tactics, but Ford, Powell & Carson didn't work particularly hard to make the facade fit either."

Ford, Powell & Carson concedes that the facadectomy was political compromise, yet remains sharply critical of the way the protracted negotiations were handled. "We were poised on the edge of having the Conservation Society praise us, and then the roof fell in," says Boone Powell, FAIA. "I would have appreciated more candor from them at the beginning."

Elsewhere downtown, of the \$150 million spent in San Antonio on restoration and adaptive use since 1980, a considerable amount has gone into smaller retail and commercial projects. It is rare for a major downtown block not to have at least one restored building. Most have two and three.

One block to the northwest of the Alamo is a pair of prototypical commercial restorations—the Moore Building (now 1 Broadway) and the Albert Maverick Building, built in the 1870s and thought to be the oldest surviving commercial building downtown. The first, refurbished by the Urban Design Group of Tulsa, is a sumptuous peel and patch job that involved stripping away layers of disfiguring paint and grime to reveal a birthday cake yellow brick and elaborate terra cotta detail. The architects converted an old light well into an atrium and built a simple but st



Allen Freeman



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Allen Freeman



*Above, Atlee Ayres' six-story 110 Broadway, refurbished by the Urban Design Group, and the Alfred Maverick Building, attributed to Alfred Giles and restored by architect Richard MyCue. Left, Emily Morgan Hotel, formerly a doctors' building by Ralph Cameron. New interiors are by Hellmuth, Obata & Kassabaum. Right, workmen restore Fairmont Hotel on its new site.*



ish canopy over the sidewalk that brings back some of the pedestrian character of Houston Street. The Maverick building next door, probably designed by Alfred Giles, has been substantially reconstructed by architect Richard MyCue, with the help of a major grant from the Conservation Society. Subsidization of renovation projects is a new and not universally applauded tactic by the society. In this case, however, the money appears to be well spent, especially in the reconstruction of the sporty cornice and pediment that enlivens the whole center of the block.

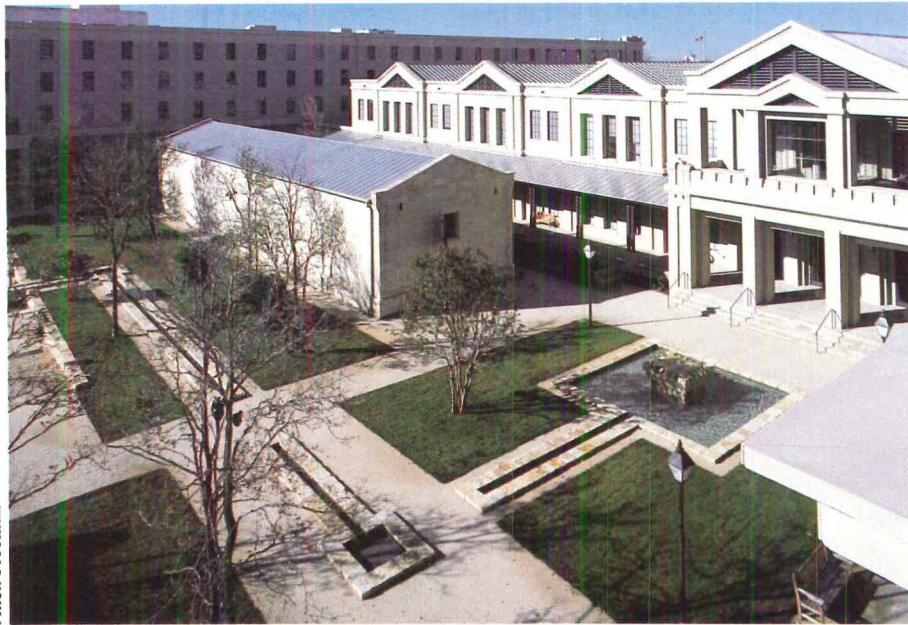
San Antonio is also witnessing a flurry of hotel renovations, and at least one dramatic relocation, the Fairmount, which made the *Guinness Book of Records* as the longest and largest hotel portage in history.

Another hotel, the Emily Morgan, named for the mulatto courtesan who kept General Santa Anna occupied just prior to the battle of San Jacinto, occupies the former Medical Arts Building, designed in 1926 by San Antonio architect Ralph Cameron. The exterior is in the neo-Gothic style so popular in San Antonio and elsewhere in the 1920s, and the restoration architects, Hellmuth, Obata & Kassabaum/San Francisco, did little more than clean and repoint the wonderfully ornate masonry and terracotta details.

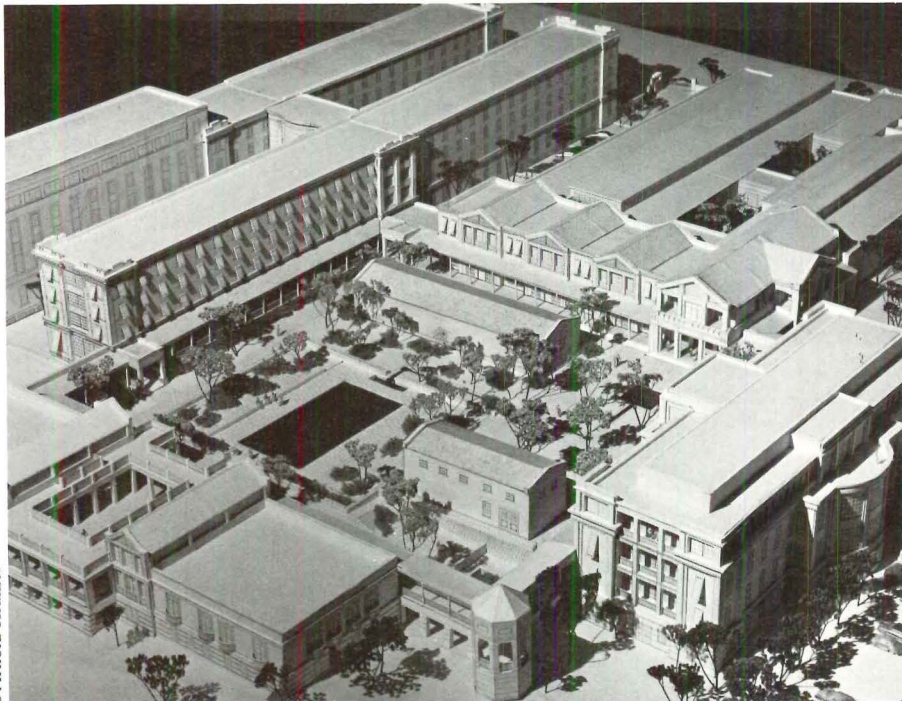
The interior is another matter. Since nothing of architectural value remained after a series of earlier renovations, HOK peeled it back to the studs and started over, ending up with 177 guest rooms plus the usual assortment of meeting rooms and public spaces. The interiors are simple yet elegant complements to the building's ornate exterior. Walls are typically mauve and gray; casework is maple and understated. There is a scattering of contemporary prints and drawings in the guest rooms. And the lobby bar is one of the most pleasant in San Antonio.



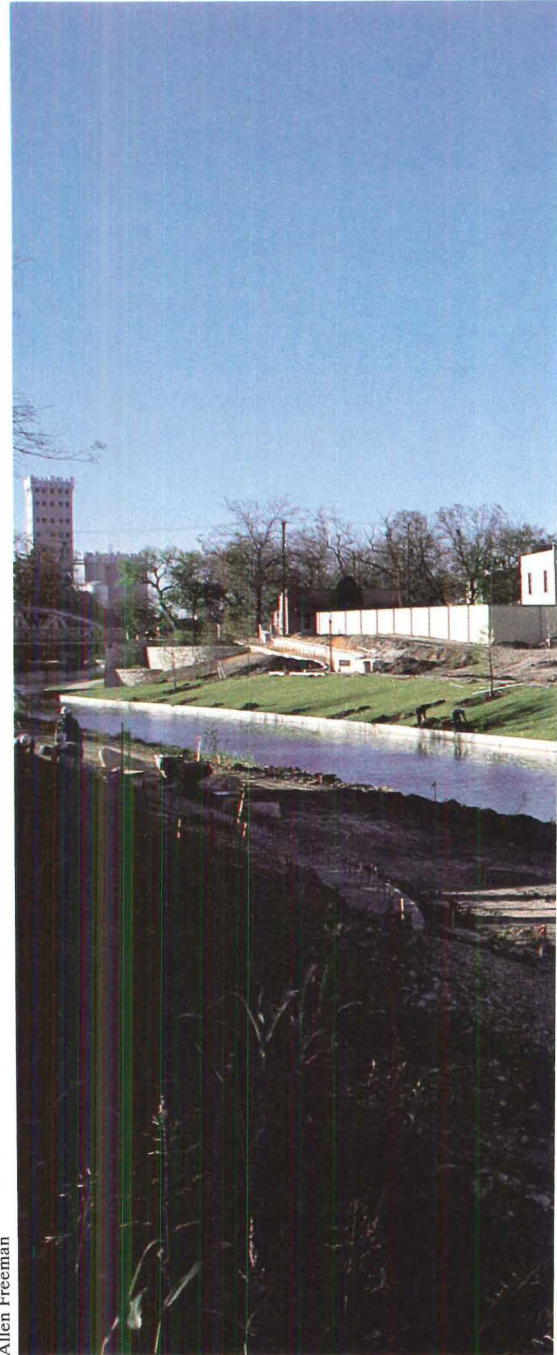
Photographs by Allen Freeman



Allen Freeman



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The number of hotel renovations is further evidence of San Antonio's continued growth as a tourist and convention city. With that growth have come proposals for massive redevelopment on a scale not seen in San Antonio since HemisFair in 1968. The most significant of these is a large mixed use project announced in January by Williams Realty of Tulsa behind Alamo Plaza between Commerce and Houston Streets. The components include a semi-enclosed shopping mall, a 1,000-room Marriott hotel, and several office buildings, to be built along yet another extension of the San Antonio River, like the Paseo del Alamo that links the Alamo to the river two blocks west. A large parking garage is already under construction, with the total investment over time projected at some \$250 million.

Extending the river is a San Antonio stroke, but big questions remain about how all this activity will relate to the river and what it will do to the scale of downtown. A 1968 extension of the river made for a pleasant boat ride but so far has not generated much additional urban activity along the banks. The prospect of more such developments, coupled with the fights over the Texas Theater, has prompted the City of San Antonio to review and update its historic districts and landmarks zoning ordinance.

*Above, model, courtyard, and river view of H.E. Butt Grocery Co. headquarters by Hartman Cox with Chumney Urrutia. Complex is 60 percent renovation, 40 percent new construction.*

To date, a cultural resources inventory for downtown has identified more than 3,000 significant elements in the city, including not only buildings but raw land, archaeological sites, artifacts and anything else that contributes to the cultural diversity of the city. The goal is to put all of this in ordinance form, maybe as early as this month.

By far the most compelling new project involving the relationship of old and new is the conversion of the San Antonio Arsenal into the headquarters for the H.E. Butt Grocery Co. major food and drug supplier for central and south Texas. The architects, Hartman Cox of Washington, D.C., in association with Chumney Urrutia of San Antonio, have respected local architectural precedents without lapsing into cloying romantic imitations of traditional Texas forms and details.

The center of the complex is a large courtyard, designed by landscape architect James Keeter, containing trees, grass, gray walkways, and a small limestone fountain that empties into a modern version of an ancient San Antonio acequia. It is a



reshingly modest and underbuilt space that gives employees attractive common area while pulling the surrounding buildings into a coherent ensemble.

The original arsenal, constructed in 1860, and a stable built 1874 stand in the center of the courtyard. These two buildings, both listed on the National Register of Historic Places, provide the visual and historical focus of the rest of the project. The stable now serves as a conference center, while the arsenal has merely been cleaned and restored, its vaults and four-foot-thick limestone walls recalling some of the finest qualities of native Texas architecture. The south building, a 400-foot-long warehouse used to store uniforms and foodstuffs, got fresh stucco and new portico but otherwise remains essentially as it was. The east and west buildings, on the other hand, were gutted and rebuilt in the frames out. Porticoes, terraces, and roof gables were added to both, along with new windows and decorative crenellations that make them look more similar than they really are. A colonnade was cut into the east building to allow views of the river as well as to reduce the bulk of the project for residents of the historic William Historic District across the way.

A new building was constructed on the north, similar in color and massing to the other three, but with a more orderly inter-

rior plan. All four buildings are connected at their bases by wide covered porches that combine elements of a Hill Country ranch and a typical army camp. Architectural details of the individual buildings were drawn from the existing buildings—the gabled roofs on the east and west buildings, for example, echo the roofline of the original arsenal.

No attempt has been made to follow traditional restoration practice of highlighting the differences between new and old construction. H.E.B. is meant to look all of a piece, in which traditional elements have been translated into a new corporate vernacular.

H.E.B. executives made it clear long before they purchased the arsenal site that the company wasn't interested in making brash architectural statements. No freeway stunts. They wanted instead a headquarters with presence and style, yet one that appears to have been in place for decades. The project succeeds splendidly by bringing together the river, San Antonio's greatest natural resource, with the city's military past and some of the finest features of its indigenous architecture. As such, it is as much a gift to the community as a response to H.E.B.'s corporate needs, a melding of past and present that epitomizes San Antonio's attitude toward urban development. □

# Austin: Tolerance Reinforcing Charm

*But only occasional architectural distinction.*  
By Larry Paul Fuller

It is quintessentially Texan for San Antonio to consider Austin its next-door neighbor—and vice versa—even though the two cities are separated by 85 miles of virtually open road. There has been a lot of discussion lately about this stretch of Interstate 35 as the spine of a growth corridor through which these two neighboring cities—and smaller nodes in between—are destined to meld together as a single metropolitan area. It is altogether fitting that such discussions are occurring, and that a “corridor council” has been formed to consider such issues as water resources, transportation, and economic development. But for now, in terms of existing physical form, “Greater Austin-San Antonio” is merely a hyphenated vision of the future.

Nevertheless, any first-time visitor to central Texas should experience the territory between San Antonio and Austin by car, not only because that’s simply the way it’s done here (no self-respecting Texan would *fly* in lieu of an hour and a half behind the wheel), but because along that particular stretch of freeway the vast landscape begins to reveal itself in dramatic spectral transition. Emerging from the banality of suburban San Antonio and heading northeast, past the Selma speed trap and the mysterious Snake Farm, the motorist experiences the smooth westward roll of the Blackland Prairie as it halts abruptly against the Balcones Escarpment—the raveled edge of the great Edwards Plateau to the west and the beginnings of the fabled Texas hill country.

It is likely that within this context of natural drama, and out of at least some notion of an Austin mystique, the traveler will approach Texas’ capital city with eager anticipation. In the ’70s, Austin earned a place in the nation’s consciousness as the seat of progressive country music and now is basking in the limelight of the ’80s as one of John Naisbitt’s ten *Megatrend* cities of great opportunity. Austin has been hyped variously as “the San Francisco of the Southwest” (for its liberal bent and its laid-back alternative life style); an “intellectual oasis” (in a state best known for oil, cattle, and money); and “the next Silicon Valley” (given the recent development of high technology as the third major component of the Austin economy, after higher education and state government).

Perhaps most often, Austin is portrayed as a “blend of small-town charm and urban sophistication.” There *is* an undeniable charm about Austin that has to do with its physical scale and beauty, as well as its slow-paced informality (the slow pace of bureaucracy, perhaps, and an informality that one associates with outdoor amenity). But as for sophistication, a more applicable word is “tolerance,” which in turn reinforces the city’s charm.

If Austin’s tolerance is a sign of enlightenment, attributable to the pervasive influence of the university, it is also a vestige of the frontier mind-your-own-business ethic that prevails as long as no harm is being done. But regardless of the source of its diversity, the same city that boasts one of the flagship Polo shops in the country and more than its share of BMWs is also enriched by the lingering presence of beat-up Volkswagens, women with unshaven legs, and all manner of dogs sporting red bandanas. Furthermore, they all get along just fine.

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**Mr. Fuller** is an Austin-based writer and consultant and former editor of *Texas Architect Magazine*.



Allen Freeman

Aside from its hospitable social milieu, Austin’s natural environment is a setting of seductive beauty. The city straddles a bend in the Colorado River as it emerges from the Edwards Plateau to the west, forming scenic limestone cliffs as it crosses the Balcones Fault. Dams within the city limits have broadened the meandering river into Town Lake, in the heart of the city and Lake Austin, along the western rim, while a series of five Highland Lakes beckons further west. Coursing their way to the river through the fabric of the city are some 18 creeks, many of them punctuating Austin’s 10,000 acres of parkland and serving as the framework for a growing system of scenic trails. An almost everywhere there are trees—oak, sycamore, elm—that endow established neighborhoods with graceful tree-lined streets.

Add to this setting the original twin symbols of the city and its two major institutions—the UT tower and the State Capitol and you have the archetypal image of Austin. No one has ever presented this image more exquisitely than did Billy Lee Bramm in his *The Gay Place*, the classic political novel inspired by Lyndon B. Johnson:

“The city lies against and below two short spiny ribs of hill. One of the little rivers runs round and about, and from the hill it is possible to view the city overall and draw therefrom an impression of sweet curving streets and graceful sweeping lawns





*bove, Austin's growing skyline spreads like items on a table in  
ew from the gentle, low hills just west of the city.*

the unequivocally happy sound of children always at play. It is a pleasant city, clean and quiet, with wide rambling parks and elaborate public gardens and elegant old homes faintly visible in the shadow of arching poplars. Occasionally through the trees, and always from a point of higher ground, one can see the college tower and the Capitol building. On brilliant mornings the white sandstone of the tower and the Capitol's granite walls are joined for an instant, all pink and cream, catching the first light."

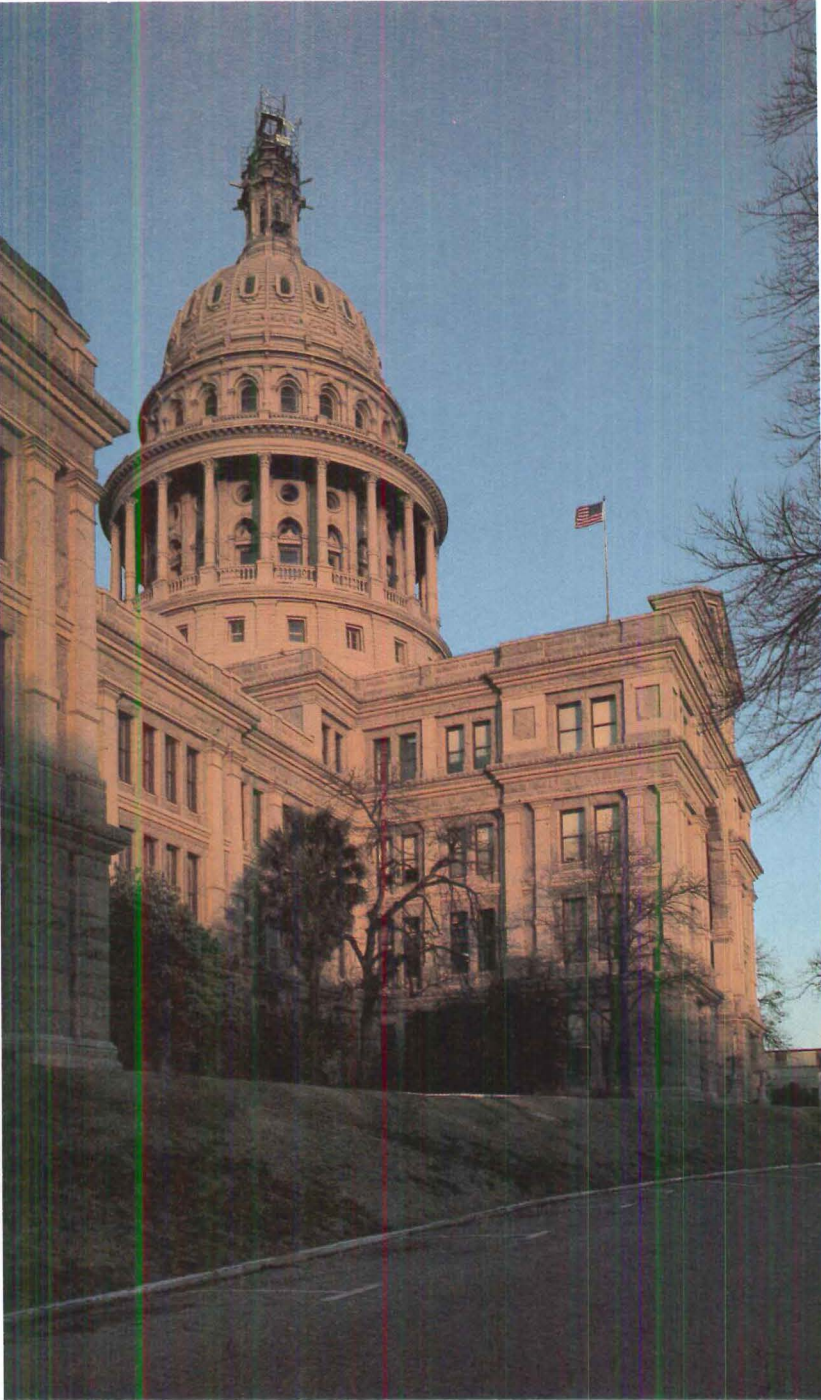
Whether cast in Brammer's words or others, it is this image, like an icon, lives on; that perpetuates the Austin myth; permeates and sweetens our collective consciousness of the city.

It is an image that is forever imbedded in urban memory. Against that kind of mystique, it is difficult to be objective about the quality of Austin architecture and urban design performance. But true objectivity demands a discussion of the subject in terms of missed opportunity, diluted vision, and mixed success. Applying the "great buildings" test, for example—as in "What would we show Paul Goldberger when he comes to town?"—we begin first off that none of our buildings here are world-class

(and, realistically, there is no reason to expect that they should be). We soon realize the convenience of the disclaimer "... for Austin," as in, "That's a great building ... for Austin." And we also discover forthwith that the list will be weighted toward the old rather than the new.

Applying the "design awards" test, we discover that no Austin buildings have been premiated as national AIA award winners in more than two decades. Out of some 219 state-level awards presented in Texas over the past decade, some 18 went to local or out-of-town architects for projects in and around Austin. Of these 18, nine were for residential projects and three were for small-scale interiors. Eight of the 18 involved restoration or adaptive reuse rather than new buildings.

Whatever expectations we might have of Austin—given its natural setting, its reputed enlightenment, and the influence of a major architecture school—we are forced to conclude that this milieu has not been a catalyst for trendsetting, award-winning design. Applying the "how does it feel to *be* there?" test, however, Austin fares quite well. The reality is that while our single buildings are generally unspectacular, the overall fabric is full of pleasing pockets and satisfying building ensembles. One can only wonder how much better the overall city would be if individual buildings were more distinguished.



Most discussions of Austin architecture begin appropriately with the State Capitol, its Congress Avenue axis, and the University of Texas campus a few blocks north, for these are the hallmarks of Austin's greatest architectural visions. In 1839 Judge Edwin Waller laid out the relentlessly orthogonal grid that defines downtown Austin as a regular pattern of generous blocks, with ample streets and alleys, situated between two roughly parallel creeks that flow southward to the river. The grid fabric is broken near its center by the four-block Capitol Square and, between the capitol and the river, four public squares were laid out as parks defining four quadrants. Unrolling like a carpet from Capitol Square, down the middle of it all, is the grand axis of Congress Avenue that connects the capitol with the river.

As a planning concept, Waller's grid was simple but powerful, and it had the potential to grow stronger—more well defined—with the growth of the city. Instead, it has been diluted with the erosion of the four-part ensemble of public squares.

Poised atop Capitol Hill as the imposing terminus to Congress Avenue, the capitol building completes the original vision for Austin with a clarity found in no other major Texas city, with the possible exception of Fort Worth. Inspired by the U.S. Capitol, and deliberately a little bit taller, Elijah E. Meyers' elegantly proportioned Renaissance revival monument of 1888 was built of pink granite from Burnet County after the originally specified limestone proved unsatisfactory, thereby establishing one of the standard components of Austin's architectural palette.

In a rare and admirable display of selectivity, the state went over the heads of Texan contenders last year to appoint preservationist Roy Eugene Graham, AIA—former resident architect of Colonial Williamsburg—as architect of the capitol. Graham is in charge of the building's ongoing and much-needed restoration, which is all well and good. But his continuing uphill battles provide some insight into the level of sophistication at which his restoration efforts are understood by the citizenry.

To begin with, the Texas Legislature funded his office operations but lacked the commitment to fund the restoration itself, relying instead on private initiative. Furthermore, faced with large, treeless gaps in the south allee of the capitol grounds, due to the past and impending deaths of diseased elms, Graham recommended recreating the allee with sycamores, the original species planted. But the provincial uproar over sycamores—viewed somehow as being less “Texan” than live oak or pecan—has forced Graham to reconsider his recommendation. Being lost in the process is a rare opportunity to undertake an authentic landscape restoration in the context of a major public building.

With the capitol as kingpin, and with oil-rich coffers to draw from, the state had an opportunity in the '50s and '60s to create a unified and exemplary state-building complex in which house the workings of government. But the hostile pink-granite precinct that replaced a whole neighborhood of venerable Victorian houses north of the Capitol is ill-conceived both as a whole (lacking any sense of cohesiveness from a pedestrian point of view) and in terms of its individual monuments. One is encouraged, however, by the salutary potential of Black Atkinson Vernooy's proposed beautification scheme for north Congress Avenue, which links the capitol with the university.

When the city plan was drawn in 1839, the original 40 acres defining the University of Texas were set aside north of town. While the dialogue between the 311-foot-high capitol dome and Paul Cret's 307-foot Main Building Tower was the force of the Austin skyline for many years, the transition from city to campus has always been a little ragged, partly because the grid of the campus was shifted to true north, away from the northeastern orientation of downtown. But Cret's Beaux-Arts campus plan of the early '30s, reflecting the aspirations of a prosperous uni-



Left, Elijah Meyers' Texas Capitol and Cass Gilbert's Battle Hall on university campus. Right, the Congress Avenue axis.

iversity, was a strong vision that yielded Austin's grandest spaces and vistas. The force of the plan has eroded over time with the expansion of the campus and with the failure of contemporary buildings to establish informed continuity. But some sense of the architect's grand vision is still present in the compass-oriented axes of the malls and courts emanating from the tower at the heart of the campus.

It is also here that some of Austin's most distinguished individual buildings can be found. The most significant of these is the Littlefield Hall of 1910, one part of a spectacular three-building complex now housing the school of architecture. Designed by Cass Gilbert at the peak of his career, it represented an interpretation of Mediterranean classicism that proved fitting for the Austin climate and set the tone for a campus style defined by the use of creamy limestone, decorated soffits, terra cotta and metal trim, and red-tile roofs. Gilbert's work on campus also influenced the look of houses in some of Austin's finest early neighborhoods. Looking westward across campus from the plaza of the monumental LBJ Library, one experiences the closest thing to European grandeur that Austin has to offer.

The potential for this same level of urban drama exists within the interface of downtown with Town Lake but, here again, a great opportunity has been missed. Efforts to enhance the shoreline greenbelt through tree-planting and the creation of a trail system have resulted in a wonderful place for strolling, jogging, fishing and basking. But there is no sense of a grand vision in the way the city meets the river; it just happens.

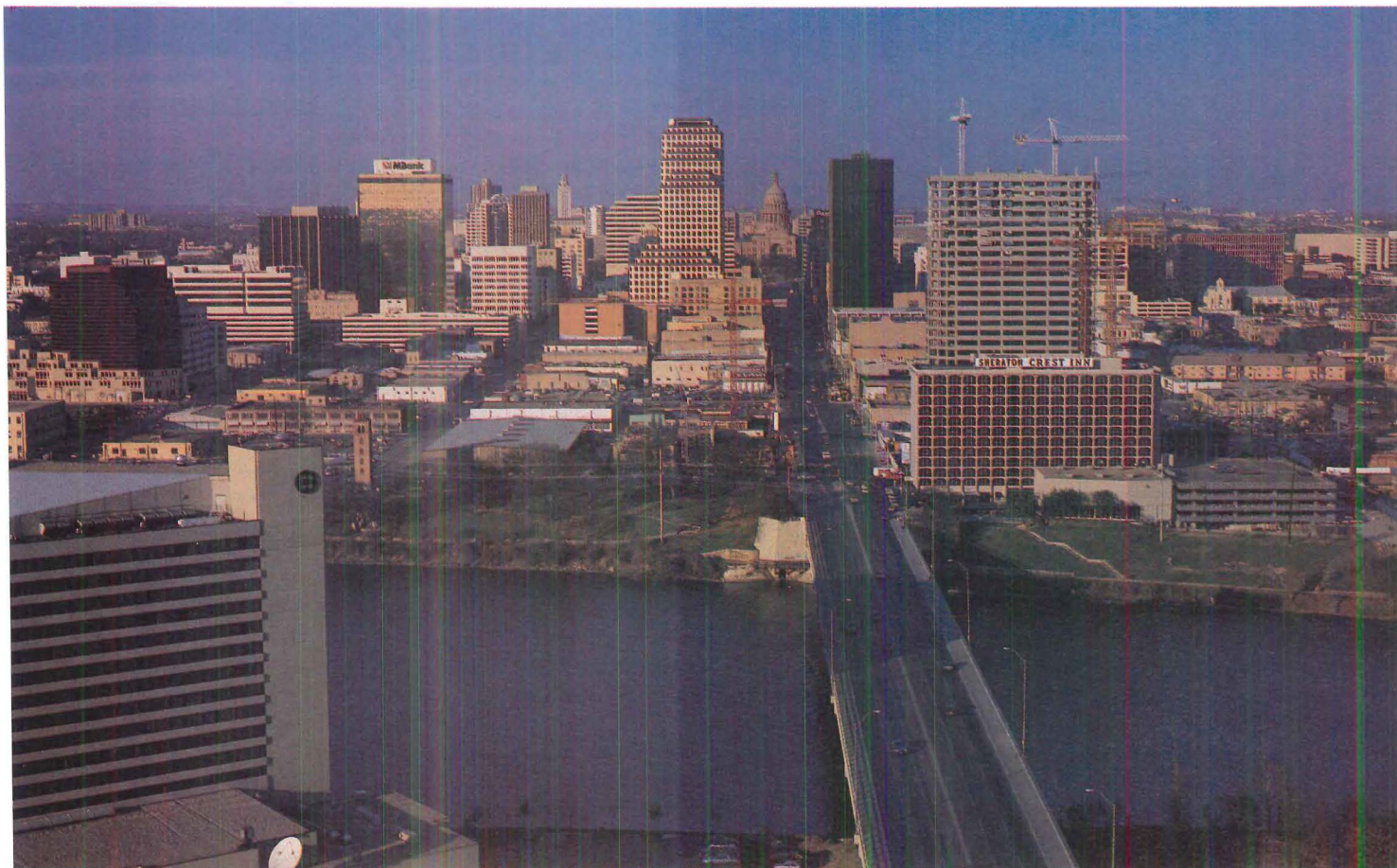
Some of Austin's ugliest buildings occur at potentially ceremonial nodes where bridges meet shoreline. The termini of the I-35 bridge constitute one case in point. But perhaps the most dramatic example of missed opportunity in all of Austin occurs at the north end of the Congress Avenue bridge, where the architect's founding vision begins. Here, having descended a gentle slope from the south, we traverse a scenic bridge and arrive at the Sheraton Crest, a rectangular bastion of banality that becomes a gateway by default.

Assuming entry by I-35, however, the de facto gateway into downtown Austin is the East Sixth Street historic district, a seven-block stretch of two- and three-story buildings from the turn of the century, and perhaps Texas' best example of genuine urban vitality. Some folks quarrel with the term "genuine," since a kind of fern-bar gentrification has set in, and so many new-looking old buildings all in a row begin to look like Disneyland. The street is a pleasant experience by day, as downtown workers lunch, shop, and interact on a day-to-day basis, says architect Bob Renfro, who has his office there. But at night its Mr. Hyde character emerges and it becomes a combination Bourbon Street and local drag besieged by youthful revelers.

If East Sixth is the gateway into downtown Austin, what do we find when we get there, there on the Avenue itself? Mostly, we find architectural controversy. *Newsweek* architecture critic Douglas Davis started the year off with a nasty swipe at the spate of highrise postmodern office buildings emerging on Congress and now dominating "Austin's genteel, low-lying skyline." Indeed it *was* genteel, in the beginning, lined as it was with the same genre of two-and-three-story Victorian-eclectic storefronts gracing East Sixth (only better, more striking, more Avenue-esque). The vision of the capitol dome as the dominant element of the downtown skyline—a noble, if naive, vision—remained strong and clear until the mid-1960s. Then came Edward Durrell Stone's 24-story Westgate apartment tower of 1965, a spike at the edge of Capitol Square. And with the Westgate came a sudden muddling of the vision.

Austin's rules had begun to change, but there was no overnight transformation. As late as 1975, if you officed in an Austin tower, it was readily identifiable on the skyline as either the gold box or the black box. (The former, now M-Bank Tower, by Lloyd, Morgan, Jones of Houston, 1973, is a heat-reflecting, mirror-glass intervention that no one has quite forgiven. The latter, now Interfirst Bank, by S. I. Morris Associates, 1975, is clad in leftover curtainwall from Philip Johnson's Pennzoil Place in Houston, and that was "good enough for Austin.")

But by the early '80s, Austin had become a genuine boom



town. The building crane had become the “municipal bird.” And the populous had fallen into three camps: pro-growth, slow-growth, and no-growth. Austin’s head-spinning increases in population—from 300,000 to 445,000 over the last decade—revolved around its emergence as a center for high technology research and development by big guns such as IBM, Motorola, Texas Instruments, and Data General. Further fueling the high-tech boom—and land-flipping like few places have ever seen—was the successful courtship of Microelectronics Computer and Technology Corporation (MCC), a research consortium of 21 major computer companies dedicated to beating the Japanese in advanced technology. MCC’s having chosen to locate in Austin over 56 other eager cities compelled developers all over the state to seek a piece of the Austin action. And so came the transformation of Congress Avenue.

Once the capitol dome’s skyline supremacy was violated, building height on Congress became less pertinent as an issue (a carefully calculated set of view corridor building restrictions protect capitol views from other strategic points around the city). The most relevant current issues surrounding downtown Austin buildings have to do not only with their skyline profile but with the character and amenity they bring to the street. If rampant growth is seen as an architectural opportunity, how well has downtown Austin responded?

Near the north end of Congress an admirable precedent has been set by Rick Keating, AIA, of SOM/Houston in his 15-story Capitol Center, a peak-roofed jewel box of polished granite, impeccably detailed and sensitive to the scale of the street.

The overall character of the avenue is still informed by numerous small-scale storefronts, many of them restored to their orig-

*Below, Capitol Center by Skidmore, Owings & Merrill/Houston. Right, Sixth Street’s mix of lowrise renovations and honky-tonk backed by Morris/Aubry’s triple-tiered One American Center.*



inal configuration after being “modernized” in the 1950s.

Next to the oldest building on Congress is One American Center by Morris/Aubry Architects of Houston, which created the most controversy as well as the most dramatic transformation of a single city block. Clad in limestone with granite trim on lower levels and look-alike aggregates above, this 32-story, three-tiered tower is a big building for Austin, and it has been criticized for its sheer bulk. Some critics have also said it could use a few less glass barrel vaults and other postmodern gestures, claiming it should be more respectful of its place. But the fact remains that, endearing in its audacity, and lavish in its opulence, it has captured the public imagination. And from a pedestrian point of view, the window-shopping walk along its mixed use frontal pavilion is one of the most urbane experiences downtown has to offer. (It is here, also, that the tree-lined, granite-paved walk is not reduced by angled parking, as it is elsewhere along the avenue, illustrating the failings of compromise in the city’s recent program of pedestrian amenities.)

It will be interesting, 10 years from now, to assess the heart of the city in terms of what *could* have been. Given the right aspirations, and the sophistication to pull it off, Austin’s boom of the early ’80s *could* have produced a magnificent collection of buildings—a scaled-down version of Houston’s Louisiana Street, for lack of a better example. But that opportunity has been missed. What we achieved was mixed success—“That’s a really great building . . . for Austin.”

The timing is unfortunate, but there are signs of promise that Austin could be moving toward higher levels of design sophistication. (“Tolerance” doesn’t produce great buildings.) What has been lacking is a context for the kind of critical discussion that increases design awareness, that elevates the lowest common denominator of expectation, that pushes us toward true discrimination.

In Austin, the most serious discussion about the merits of buildings is always focused on environmental and economic issues outside, rather than within, the context of design. Although the *American Statesman* newspaper has been overt in downplaying the relevance of design as an issue, it is encouraging to observe that former *Texas Architect* Associate Editor Michael McCullar now has a staff position there that could lead to bona fide architecture criticism. Austin should look to the example of Dallas where the positive influence of Dallas *Morning News* critic David Dillon has been clearly perceived.

Similarly, under the direction of Dean Hal Box, FAIA, the University of Texas school of architecture seems poised to become more aggressive in establishing a dialogue that could shape design directions. In addition to the direct influence of practicing faculty members who produce some of the best work in town, the school has become more visible and more active as a source of public exhibits, lectures, and seminars. Also promising is establishment of the school’s Center for the Study of American Architecture as a privately funded research institution.

One of the most promising signs of all is the general movement of Austin’s arts community toward greater emphasis on architectural quality and awareness. This phenomenon is symbolized most vividly by the commissioning of Venturi, Rauch & Scott Brown, with Renfro & Steinbomer, to design the downtown Laguna Gloria Art Museum (see Jan., page 28), which is destined to receive national attention as a small but colorful building of wonderful scale and presence. There are also welcome related rumblings of an Austin design league—patterned after Houston’s Rice Design Alliance—that would have the intended effect of raising design to a level of public discussion.

Billy Lee Brammer’s archetypal image of Austin—with its two towering symbols and its sweet curving streets—remains valid only as the informing essence of a newer, broader, and grander vision for the city. Perhaps it is not naive to hope that, from a climate of higher expectations, higher forms of architecture will emerge. □



# *Kaleidoscope*



Photographs © Richard Payne, AIA

## *Houston Design Center Made A Monumental Cutaway Cube*

A box is a box is a box, most of the time. There are taut, slick boxes, and nipped and tucked boxes, and the kind of box that the Houston Design Center comes in—a zig-zagging cutaway box from which the contents seem about to pop out.

Housing furniture showrooms inside a monumental cube is not a new idea but, as executed by Cambridge Seven Associates, it seems like one. Among the many pleasures of the Design Center (recently re-christened Innova) is that it does away with the dumb central atrium. Instead of carving out a vast volume and then arranging showrooms and offices around it, the architects created a series of compact, two-story atriums that stairstep up the interior of the building. The entrance lobby and mezzanine make up the bottom one, a dramatic clerestory and sky lobby the top, with showrooms and offices placed strategically in-between. These shifts in elevation are expressed on the exterior of the building by large alfresco terraces, painted in bold primary colors, which terminate the long interior corridors.

This configuration has numerous advantages, not the least of which is transforming the typically monotonous and uneventful trek from showroom to showroom into a kind of cinematic experience, complete with jump cuts and frequent dissolves. Customers enter a tall, white, and crisply detailed lobby—a visual epitome of the rest of building—and ascend by escalators to the showrooms above. Perspectives shift rapidly from level to level, creating a sense of anticipation and continuous discovery. Below are slick, zooming escalators and glass-roofed showrooms—greenhouses for furniture. Above are more escalators, their glass handrails and silvery undersides bouncing light in all directions, together with bold graphics and displays of neon. Theater lights

*An exterior of polished granite with terraces on zigzag cutaways.*



have been hung from columns and beams to intensify the Oz-like atmosphere. And from a partially visible clerestory far above comes a torrent of intense white light, promising some kind of epiphany to those who make it to the 10th floor. This level is a gigantic lobby that provides dramatic views of the Houston skyline as well as glimpses of the commercial hubub below.

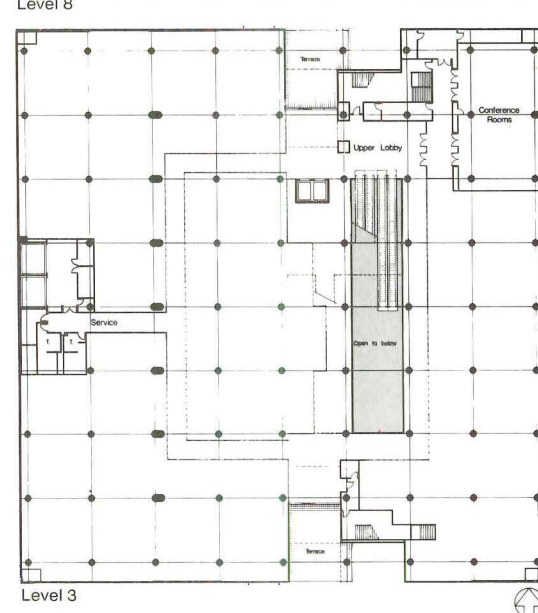
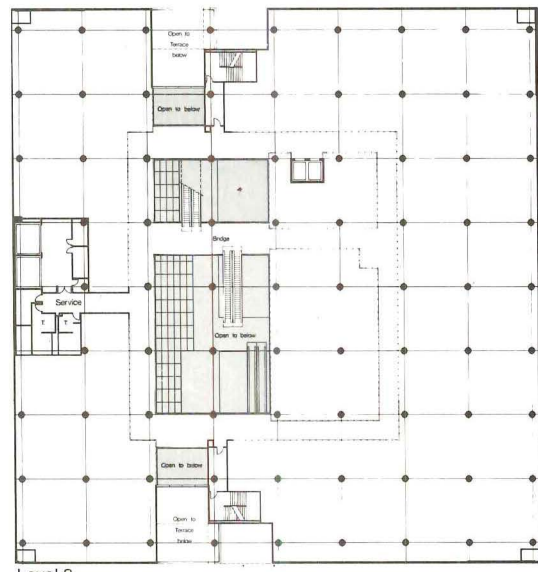
And yet for all of this visual drama and panache, the Design Center is a rigorously logical and functional building. The entrance is bold and clearly marked. The path from lobby to roof, though oblique and circuitous, is not baffling. And the terraces on the north and south walls admit sufficient natural light to keep visitors from becoming disoriented on their travels.

The Houston Design Center was created in 1982 as both a showcase for contemporary design and an educational facility in which business people can learn new methods for combining furniture, computers, and sophisticated telecommunications equipment. To this end the center sponsors workshops and seminars and hosts national conferences on design and technology. The MIT Enterprise Forum holds its monthly meetings here, and the Houston chapters of AIA and ASID will have offices here.

But the Houston Design Center's best advertisement is still the building itself. If the design of most of the individual showrooms is unequivocally avant-garde, the building's basic form derives from the bold exercises in formal geometry of the pioneer modernists. The architects wanted the appearance of stability, not trendiness, and therefore clad the building in polished black Impala granite from Africa, interrupted only by narrower bands of gray Canadian granite. The result is a classic stone box that looks as taut and slick as the glass version. The entrance is cut deeply into the base of the building, just as Mies would have done it, and except for the terraces the only exterior embellishments are the joints in the granite cladding.

The Design Center is located in Greenway Plaza, in the middle of a large field bounded on one side by strip shopping centers and on the other by the Southwest Freeway. It is a familiar Houston situation, requiring a variety of architectural treatments. The stairstepping terraces on the north and south facades provide the visual drama needed along a freeway, while a series of abstracted roofline crenelations do the same for the west facade. But at night the polished black granite becomes invisible, turning the building into a different kind of abstraction. Now all the visual drama is provided by the glowing stairstep terraces—architecture as op art. DAVID DILLON

*Interior surfaces of major circulation spaces make the most of natural light: Walls are uniformly white, ceilings are glossy white, and handrails and escalator rails are supported by glass. The ground floor (facing page, bottom photos) has pale gray granite pavers that relate to the exterior surface; upper floors (above and opposite above) are carpeted. Theatrical lights are suspended from pipes, some of which are anchored around building columns.*







## Soaring Spine Bisects a New Town's First Civic Building

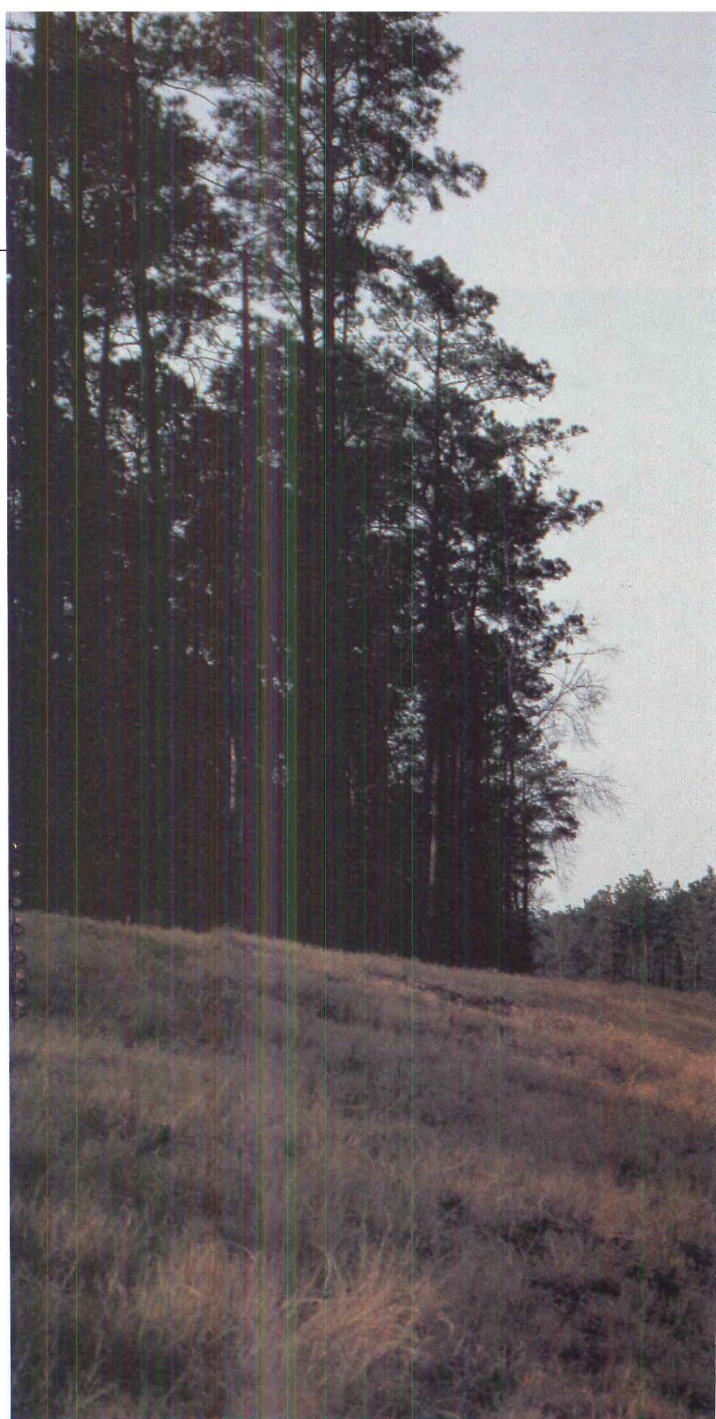
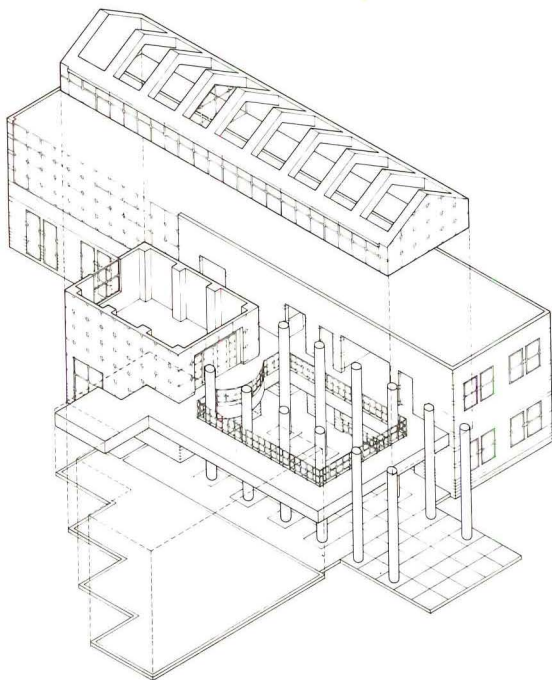
Taft Architects' Water Resources Building is less and more than it first seems: less big and more interesting. Nestled in tall pines on flat lands 40 miles north of Houston, it is the first municipal building in The Woodlands, a fledgling planned community that is projected to have a population of 85,000 by 2000.

On approach, the building's east and north elevations (opposite page, lower left) suggest a square plan with an off-center, gabled spine of common space running front to back. But a walk around the 11,000-square-foot, two-story building reveals the plan as an isosceles right triangle whose unequal side follows hard by a flood easement ditch that slashes across the site (right). This backside pulls out in six little syncopated sections: One of them is a one-story block topped by a balcony, another changes into a window wall on its second story, and a third is the stuccoed end of the linear spine (far right).

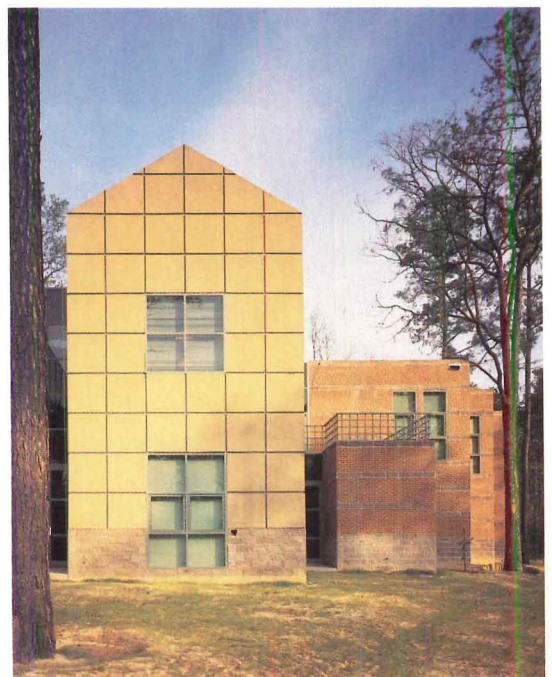
This is a building in three parts: The lobby in the front part of the spine is 20x40 feet, rather cool in character, and thoroughly worked out (below right). The longer walls are extensions of the office blocks' exterior facades—brick set off by horizontal bands of split-face concrete block. The front is a window wall, the back mostly stucco. There is a board room on the balconied second floor opposite the front door, and the second story has round skylights while the first is lit by round fixtures of like size on the balcony's underside.

In the spine the ideas expressed on the exterior come together neatly; all the pieces fit, right down to the bricks. Or rather, starting with the bricks, upon which the window modules and grids on the window walls and stucco elevations are based.

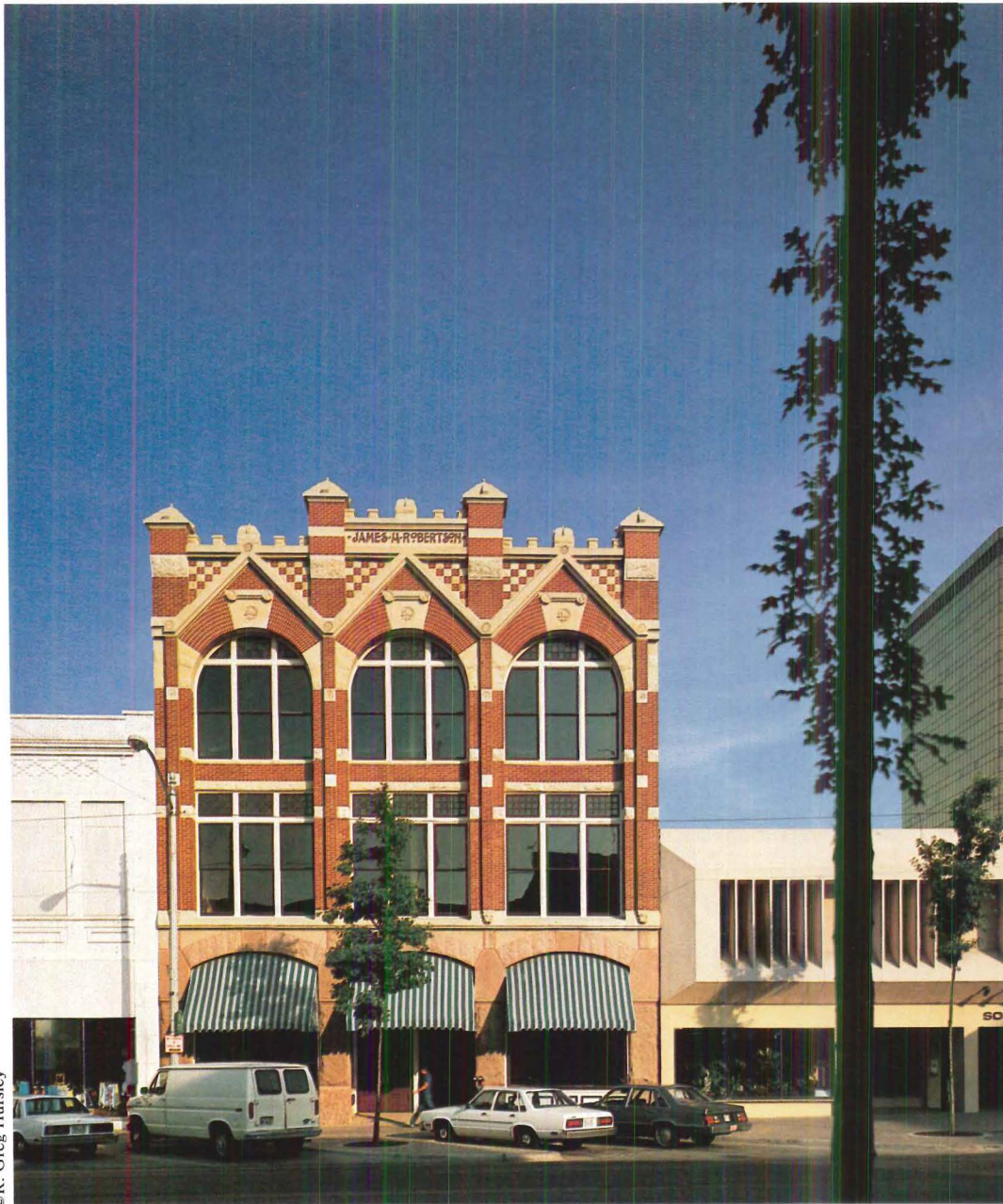
Taft's clients were Montgomery County elected officials who oversee water services. But the firm's principals—John Casabarian, AIA, Danny Samuels, AIA, and Robert Timme, AIA, who share equal design credit for all of Taft's work—also had to satisfy a design standards committee of The Woodlands, which wanted to establish in this first municipal building an appropriate palette of materials. The architects paid special attention to the building's backside because the flood control channel someday is intended to be lined with a river walk and more civic buildings. A.F.



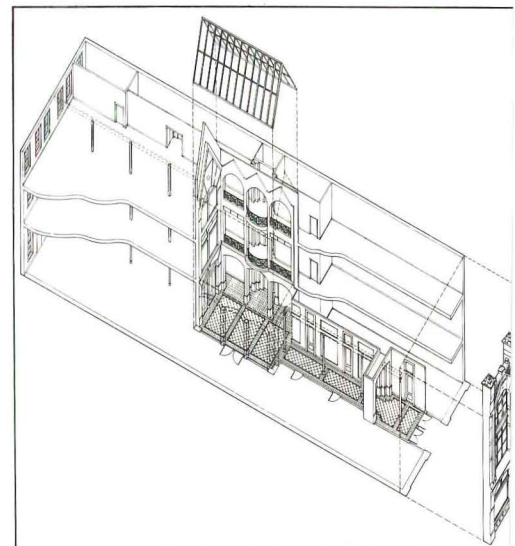
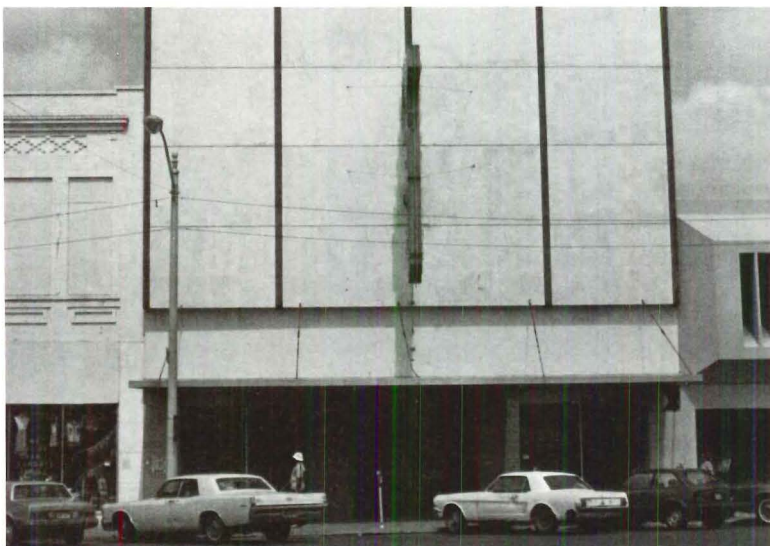
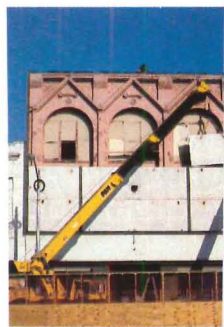
Photographs by Paul Warchol

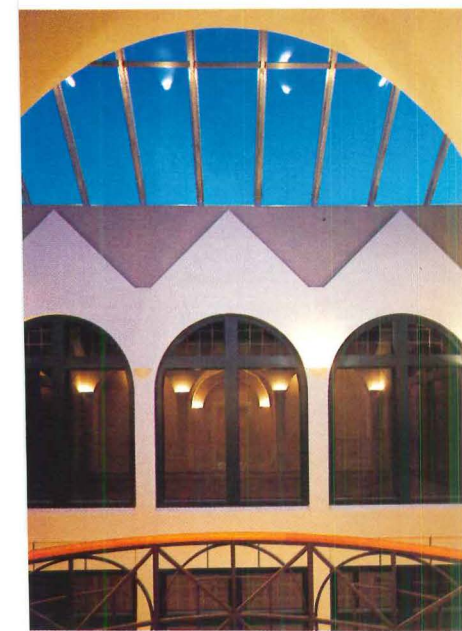


*Spirited, Decorative Facade  
Revealed and Renovated*



© R. Greg Hursley





© R. Greg Hursley

bland, coverup facades that in postwar years turned America's formerly flavorful Main Streets into homogenized milkshake not without occasional benefit. For example, a blank plaster skin (far left) protected the historic brick and limestone facade of the 1893 James H. Robertson storefront on Austin's important Congress Avenue for a couple of decades until last year when the Austin firm of Robert T. Jackson, AIA, completed a paradigm of bold yet sensitive rejuvenation. Behind the 1960s false front that projected 18 inches from the upper wall on a metal frame the architects found the spiral composition largely intact, although painted Pepto-Bismol white (near left). The parapet had been removed, but a circa 1960 photograph revealed its crenelated configuration and it was replaced. The building is credited to James Riely Gordon, architect of several of Texas's best courthouses. The facade deserved and received nothing less than careful renovation. (Un-erasable traces of the "modernization" remain in faint vertical slots in the rusticated granite arches of the base, when the false front was appended because the base proj-

ects farther toward the street than the upper facade.) The interior is a different story. The structure is a 44x163-foot, load-bearing brick box with progressively diminishing floor heights of 15.8, 14, and 13.6 feet. With one exception, a row of centered cast iron columns is preserved on the first level. The exception occurs at the center of the building where Jackson and colleagues (Scott Field was associate) carved an 18x33-foot skylit court. Hardly a new solution in renovations, this atrium has been inserted with unusual facility. An umbilical-like corridor, surfaced in red and white tile and punctuated by the row of columns (top left), leads from the front door to the atrium court, which is partially glazed, partially open. The court's wider elevations continue the tripartite theme of the building front at a very satisfying scale and level of detailing (above left). The narrow ends (above right) read as single openings bisected by structural members. Unobtrusive, half-conical sconces provide appropriate accent. Uncute and nonwhimsical, Jackson's new interior is entirely worthy of Gordon's vigorous Congress Street front. A.F.

## Architecture School Patterned On an 18th Century Precedent

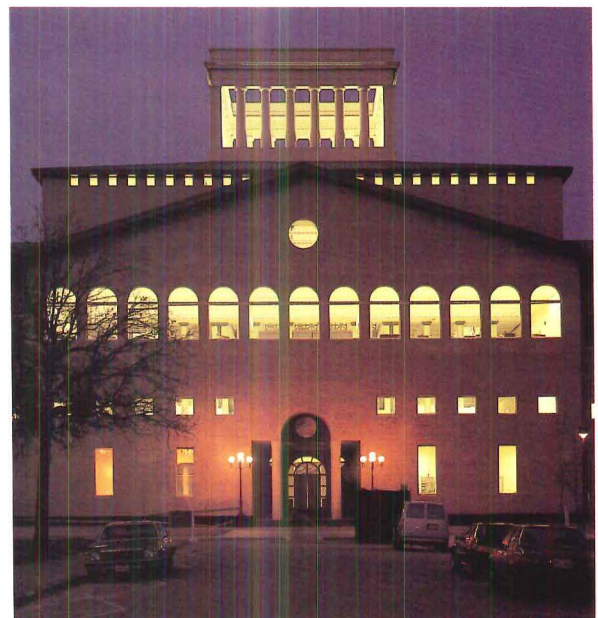
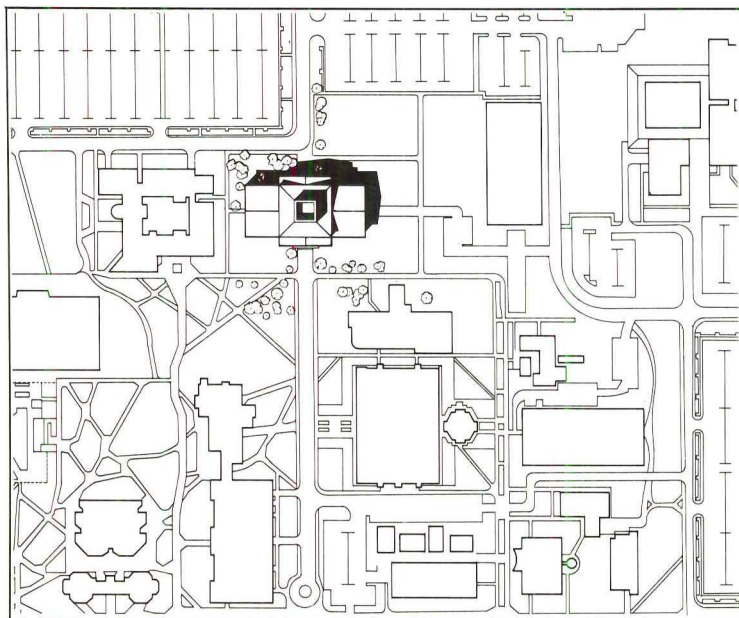
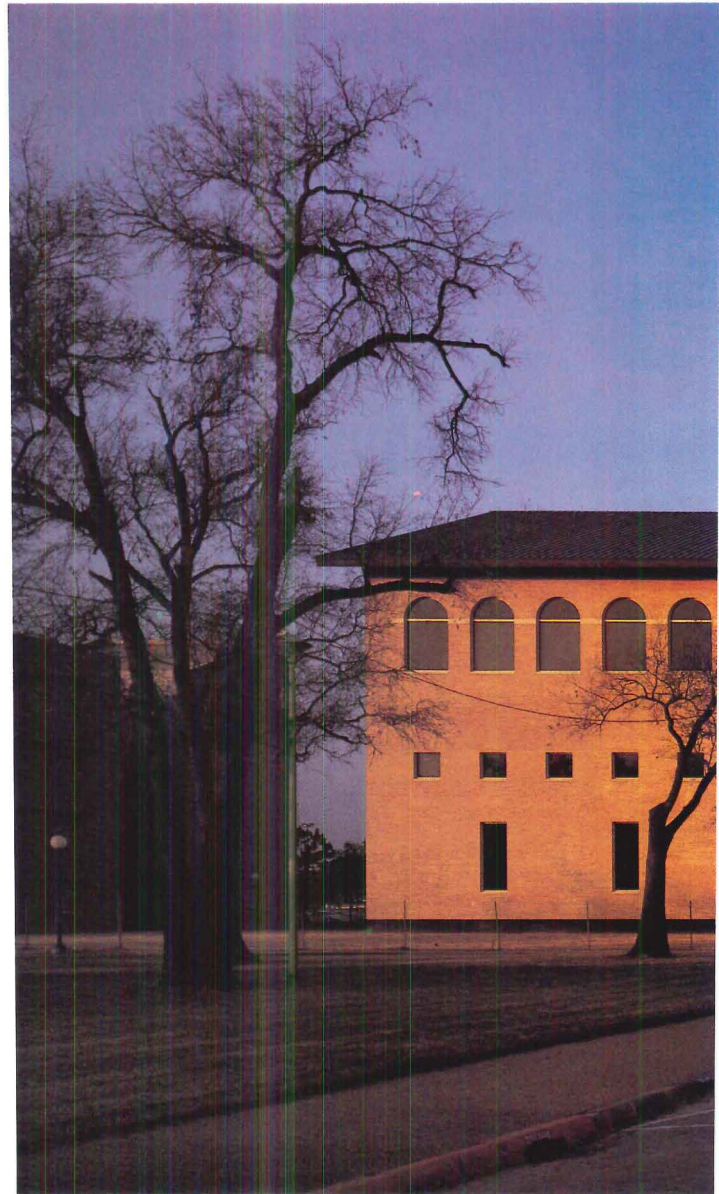
The new architecture school building at the University of Houston has been controversial since a model was unveiled three and a half years ago. Architects John Burgee with Philip Johnson and Morris/Aubry provided no background on the design. But U.H. architecture students almost immediately recognized the resemblance to Claude Nicholas Ledoux's 1773 sketch of an unbuilt "house of education" and started protesting. (The drawing, opposite page, appeared in the catalog for "Visionary Architects," an exhibition that opened in Houston in 1967.)

One student strung up a banner with the familiar circle-and-bar design superimposed over Burgee/Johnson's sketch of their building. Another built a model parodying the building and credited "Xerox, Inc." as design consultant. The campus newspaper quoted one fourth-year architecture student as saying, "When you adapt something, you should at least achieve the original degree of excellence or go beyond it. This design does neither." Houston *Chronicle* Fine Arts Editor Ann Holmes called the dissension "much Ledoux about nothing."

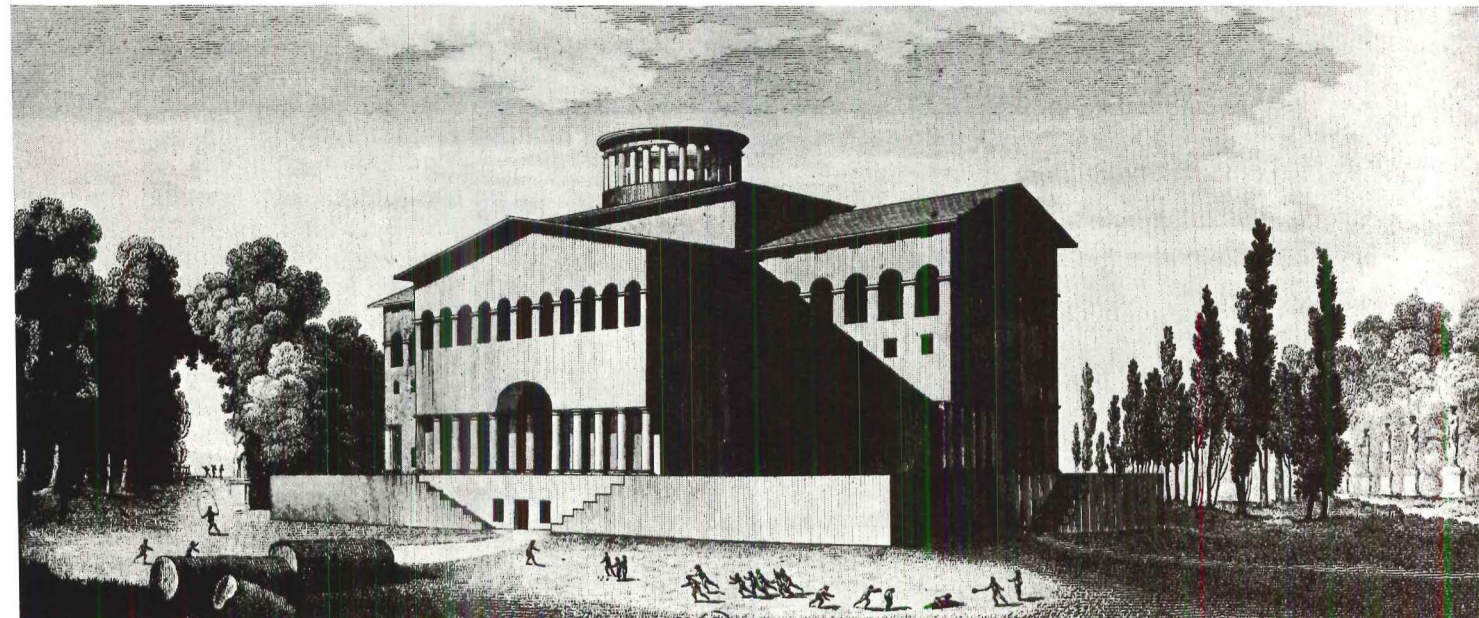
There are important differences between Ledoux and Burgee/Johnson. Ledoux's building sits on a podium while Burgee/Johnson's rises from flat ground; the arms of the cruciform plans are differently proportioned; and Ledoux gave his building first-floor colonnades and a round cupola-as-temple while Burgee/Johnson omitted the colonnades and made the temple square. (The catalog quotes a Ledoux dictum next to this drawing: "Establish beautiful masses, present pleasing contrasts, abolish . . . multiple moldings." Quoth Johnson: "I've always been fascinated by Ledoux.")

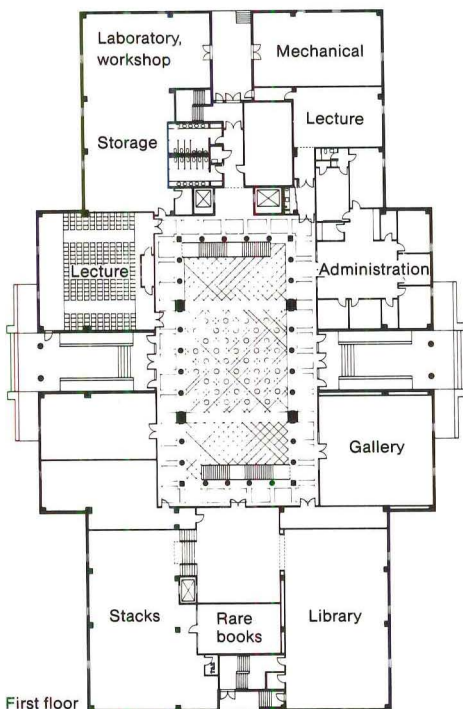
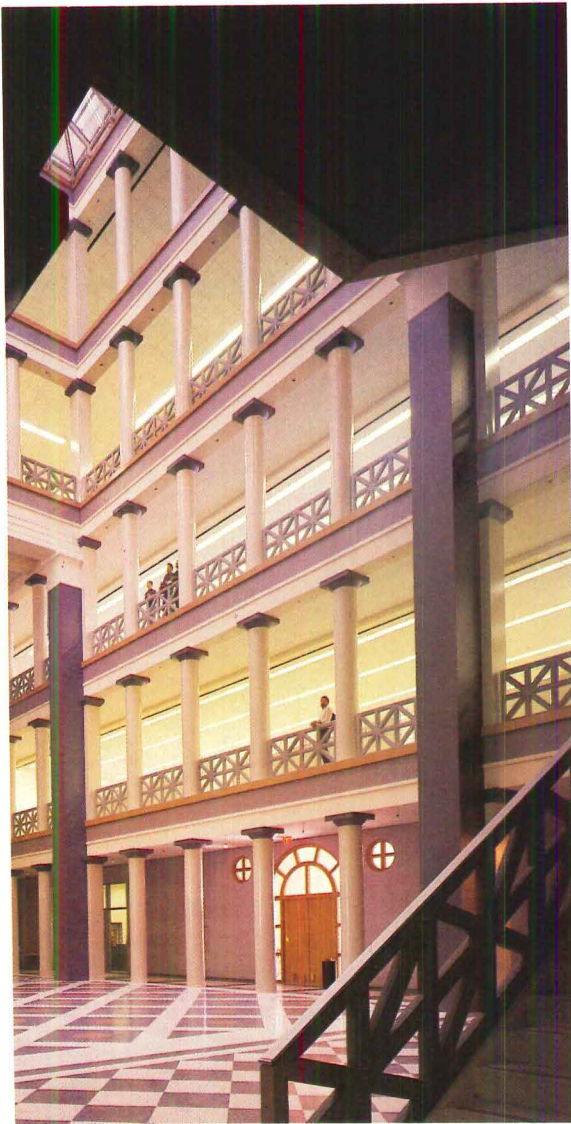
From the freeway threading south out of downtown, the little white temple, dramatically lit from the inside, perches incongruously in the distance above the broad roof forms. At closer range, the building under the temple has great flat expanses of salmon-colored brick only slightly relieved by unsegmented windows that look like punch-outs. The effect of the fenestration is like that of rehabbed Victorian buildings whose double-hungs have been replaced by plate glass. Overall, especially in its context of nondescript yet heavily articulated '60s-modern neighbors, it looks less like a building than a two-dimensional rendering—or even a cartoon.

The university's master plan was ignored from the early '60s on, notes Texas architectural historian Steven Fox. If siting the



Photographs © Richard Payne, AIA





architecture school building prominently on the campus edge at the end of an interior axis brings only a little order to this chaos, it does introduce a focus to a campus that formerly had none.

In contrast to the bland exterior, the interior is something of a chest-thumper. An atrium centered under the cupola (which is visible through the square skylight) rises four stories in five columned tiers. The colors are various sienna tones and a series of grays from deep to almost white, plus a very pale blue. A 250-seat lecture hall, gallery, library, and administrative offices ring the first floor. Studios, located on all three floors above the first in the shallower wings of the building, are open to the court. Offices and smaller lecture rooms line the perimeter walls of the deeper wings. Furnishings, selected by interior designer Sally Walsh, are 90 percent architect-designed. Mies, Breuer, Saarinen, Meier, Nelson, Venturi, and Platner are represented.

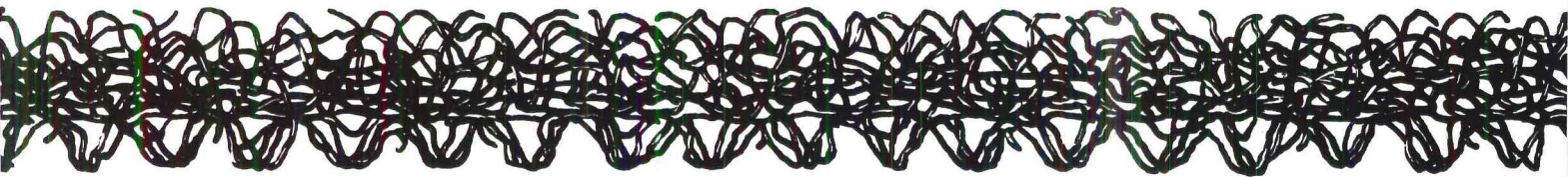
Assistant Dean Peter Wood reports that the studio spaces function well with no disruptive sound transferral. One measure of student acceptance is the fact that they keep the building clean. Another is the great number of paper airplanes collected every morning on the atrium floor. A.F.

*Right, cupola is visible through skylight. Balusters are cast aluminum. Still to be installed: globe lights between columns.*





# BLACK



## How Our Lightweight Tangle Of Nylon Can Give You Extraordinary Powers.

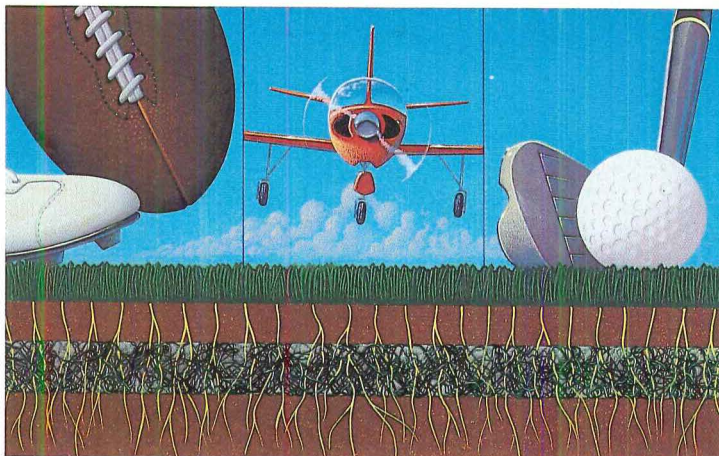
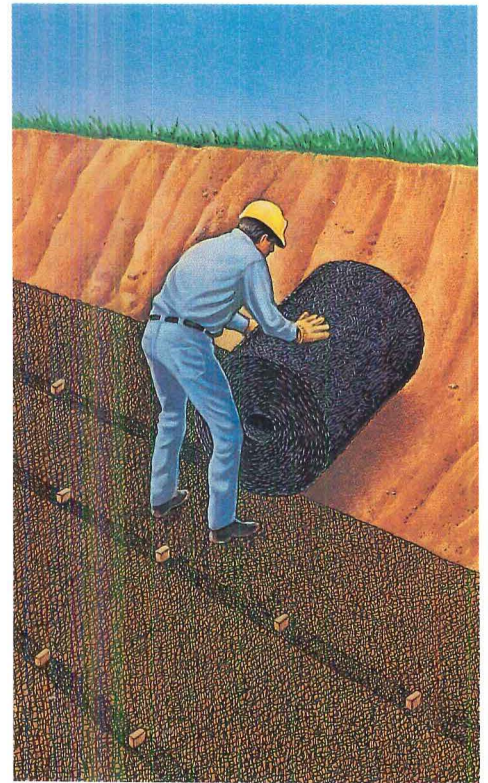


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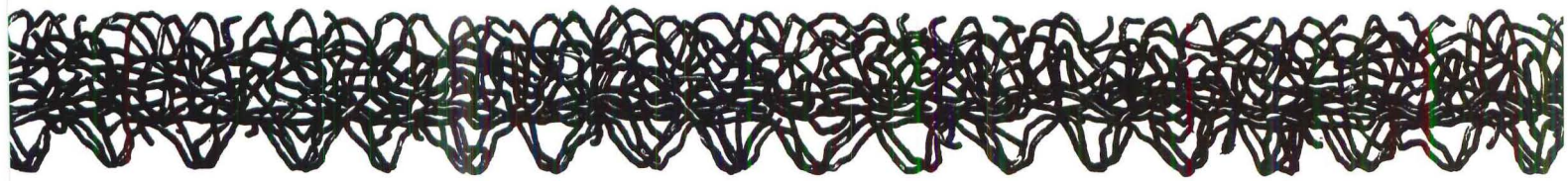


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# MAGIC.



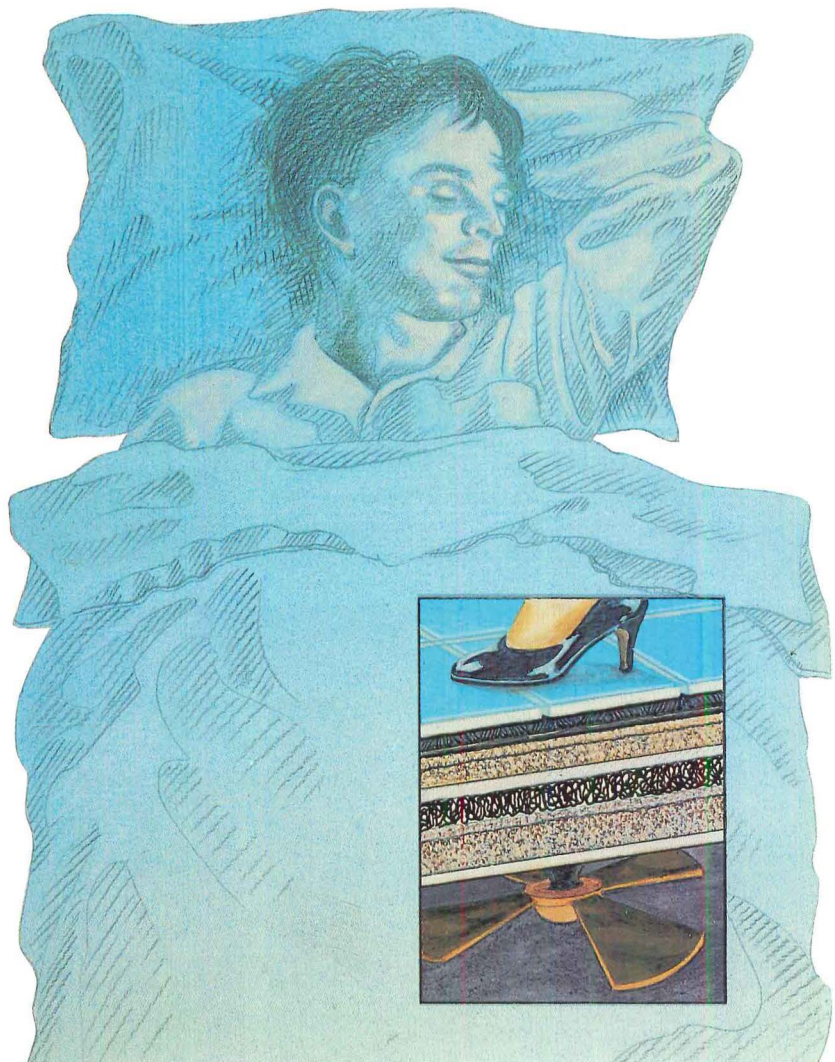
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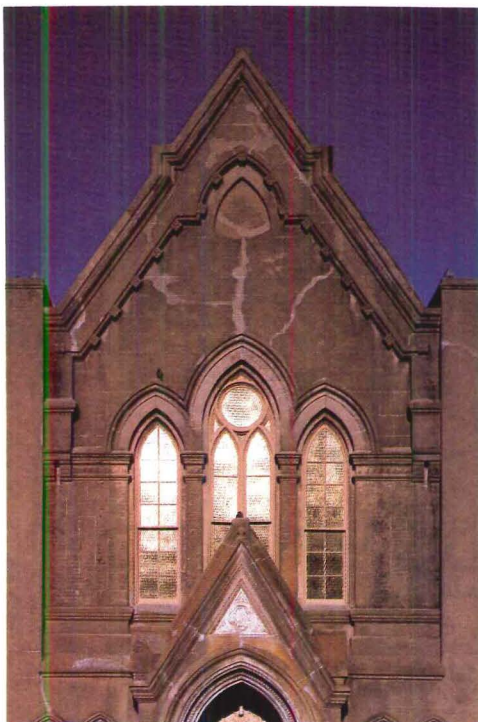
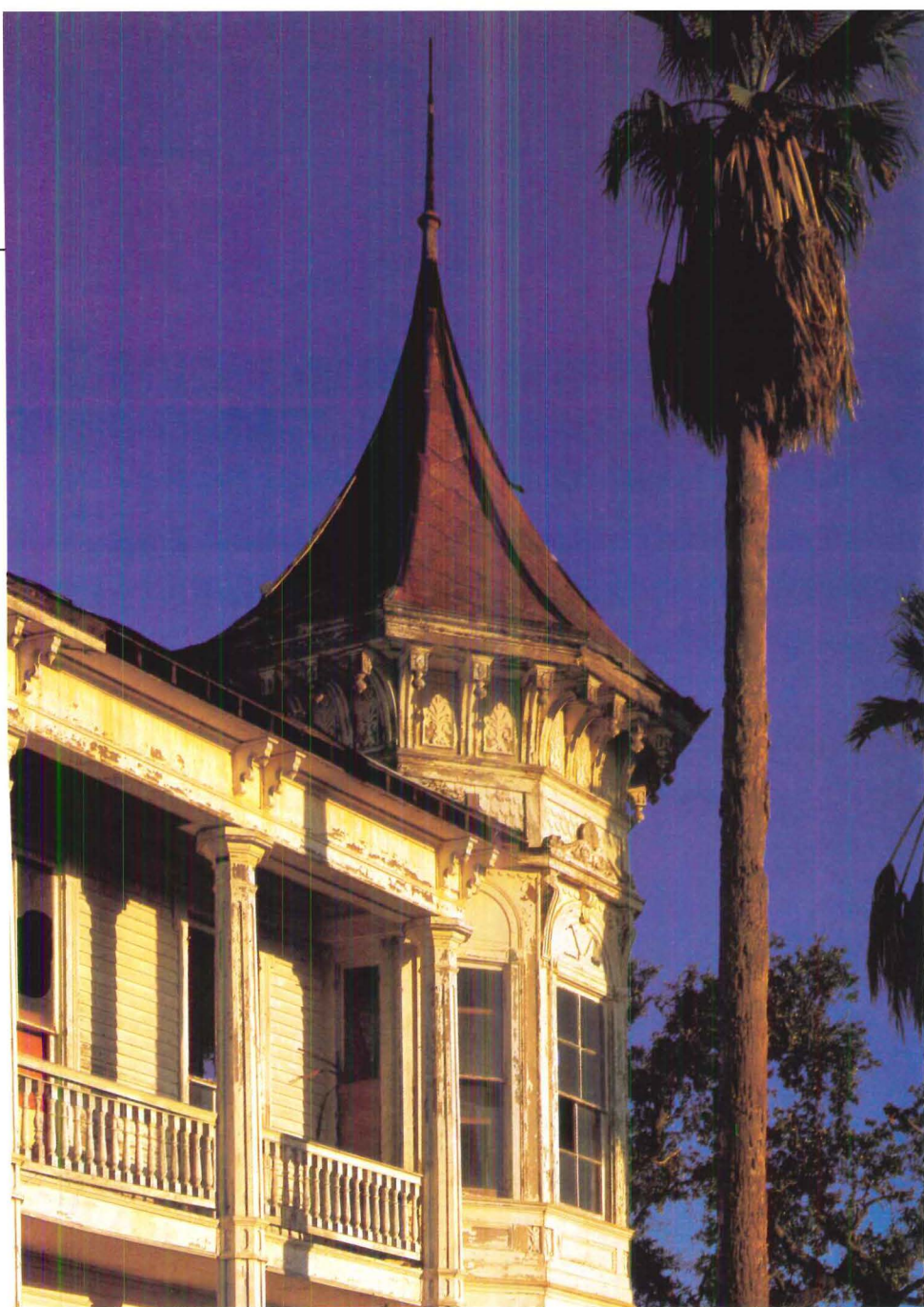
**Historic Galveston.** Richard Payne and Geoffrey Leavenworth. (Herring Press, \$49.95.)

Galveston, that finger of an island in the Gulf of Mexico, frames a narrow slip to Galveston Harbor, which became the aperture of all trade for the entire state of Texas during the latter two-thirds of the 1800s. The city became a center for banking, too, earning the moniker "Wall Street of the Southwest." As the wealth of Galveston grew, buildings were raised that celebrated this vital port.

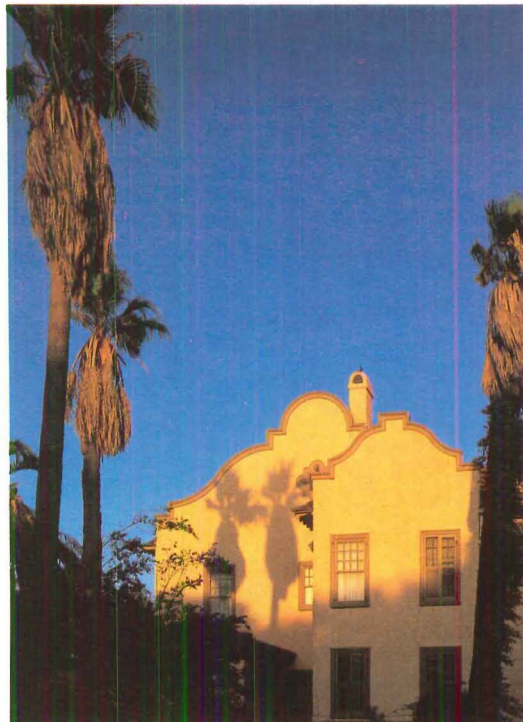
This book, a veritable orgy for the eyeballs, gives us a close-up view of some of the best of Galveston's historic architecture, including houses, schools, churches, office and government buildings. Richard Payne's photographs are beautiful, but they're composed in such a way that only a building's profile and ornamental details can be seen. The book gives us no visual sense of the urban nature of this city on an island. Geoffrey Leavenworth's historical text provides an overview of the city's colorful history and touches on Galveston's recent preservation renaissance.

MICHAEL J. CROSBIE

*A sampling of Galveston's historic architecture, clockwise from right: the John Durragh house, 1889; the Garten Verein Dancing Pavilion, 1876; the Daniel W. Kempner house, 1907; the Kauffman & Runge building, 1882; the Thomas Jefferson League building, 1872; and the Eaton Chapel of Trinity Episcopal Church, 1857.*



# BOOKS



# 'Valuable, Welcome,' but Flawed New Additions to the Miesian Literature

**Mies van der Rohe: A Critical Biography.** Franz Schulze, in association with the Mies van der Rohe Archive of the Museum of Modern Art. (University of Chicago Press, \$39.95.)

**Mies van der Rohe: The Villas and Country Houses.** Wolf Tegethoff. (Museum of Modern Art/MIT Press, \$55.)

Mies van der Rohe, among the giants of modern architecture, was the least demonstrative—the strong, silent type in both his work and his life. One might have reasonably doubted that any further disclosures could come along to explain this very private man or his exquisite, hermetic design. After the pioneering 1947 book by Philip Johnson and the excellent (but, let's admit, somewhat redundant) later texts by Arthur Drexler, Ludwig Glaeser, Ludwig Hilberseimer, and (most readable of all) Peter Blake, what more is there to be said about Mies? These two new books have a lot more to say.

Tegethoff's book concentrates only on residential work of the period 1923-1951 (and with a few examples of relevant non-residential work). Based on close study of the Museum of Modern Art's Mies Archive, it makes a substantial contribution to Mies scholarship, showing two early projects—the Dixel and the Nolde houses not published before and establishing new dates for five better known projects. Every Mies enthusiast (and even every well informed Mies detractor) will want to have Tegethoff's book for the dozens of unfamiliar drawings and photographs it presents.

The text, however, is less ingratiating. For one thing, it is lumped together in the first third of the book, sparsely illustrated, while most of the pictures constitute a larger section of their own. The reader must therefore flip continually from one part of the book to the other. For

another thing, it presents the minutiae of Tegethoff's research rather than the resultant conclusions. Architectural historians may read this with relish but, for the rest of us, it's cruel and unusual punishment.

When Tegethoff does leave his fact-finding for philosophizing, it's even worse. In a section titled "Toward a Reinterpretation of the [Barcelona] Pavilion," he explains his detailed examination of the pavilion's relationship to the surrounding fairground; this leads him to the thoroughly unsurprising conclusion that Mies was attentive to this relationship; and this in turn to the thoroughly unwarranted deduction that "the 'ubiquity' of modern architecture therefore proves to be . . . all in all a misreading." This is worse than pedantry; it is a parody of pedantry.

Schulze's biography also offers some unfamiliar illustrations (primarily of Mies with friends and family; the photographs of buildings are more standard fare) and has a compelling, apparently thoroughly researched text. There are intelligent descriptions of Mies' developing style and more facts than most of us have known before about his parents, wife, daughters, and lovers. It seems churlish, therefore, to want more, but this is biography of low temperature. It is fine, and quite believable, to be told that in Mies' last years, among friends and with a supply of martinis and good cigars, "Reminiscences flowed, anecdotes and aphorisms; it became increasingly difficult for anyone in his presence not to be moved and even charmed by what seemed so incontestably great and modest a human being." But this is third-hand stuff; Schulze seldom is able to offer us at second-hand a charming anecdote or moving aphorism.

It must be said, too, that the picture of Mies that emerges is not always pretty. Earlier books, content with an emphasis

on work rather than personality, could sweep a lot of faults under the rug by simply noting that, for Mies, his art always came first. True, obviously, but that truth seems less admirable when one looks in detail at many examples of political naiveté and personal callousness. Still, Schulze's portrait is of a man of powerful resolve and integrity, just like the remarkable body of work that continues to impress. If Mies was not a teddy bear as well, so be it.

Though imperfect in some ways, these two new books—Tegethoff's studious but tedious document and Schulze's conscientious but remote biography—are both valuable, both welcome, and both worth a place in any architect's library. Their publication coincides with the Museum of Modern Art's current Mies exhibition [through April 22, 1986] and also with the centennial of Mies' birth.

STANLEY ABERCROMBIE, AIA

*Mr. Abercrombie, a former senior editor of this magazine, is editor of Interior Design magazine.*

**Buildings for Music: The Architect, the Musician, and the Listener from the Seventeenth Century to the Present Day.** Michael Forsyth. (MIT Press, \$30.)

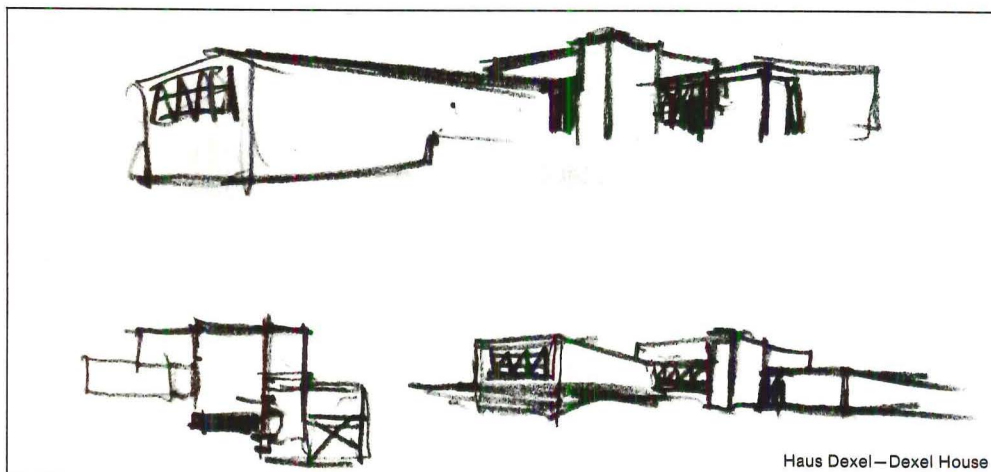
Devoted to examining the varied space in western Europe and in America where music has been performed for the public, this book leads us to architecture in its relation to the transmission of music from players to listeners. Emphasis goes to the art of acoustics (clearly an art as well as a science) as one of balancing sound.

Forsyth points out that the subtleties of formally structured classical music can reach the listener most perfectly in small crowded rooms or in narrow halls, while reverberation time typical in a large hall works better for music of the romantic period. This fact alone makes obvious the difficulty in designing the perfect space for the performance of a wide range of music.

The author compares the work of an architect and acoustician to the brush stroke of a painter, with the technique (always a means rather than an end) of revealing musical detail or creating a "general wash of sound color." Adapting space to a variation in styles of music and the accommodation of both composers and listeners to technological development add to the mystery in the task of creating a satisfactory place for the playing of music.

Forsyth's examples range from the early churches to Gothic cathedrals to the "music room" in a palace, through the development of the opera house with its grand scale and opposing theories of Garnier and Wagner, to the shoebox concert hall and modern efforts to overcome

*continued on page*



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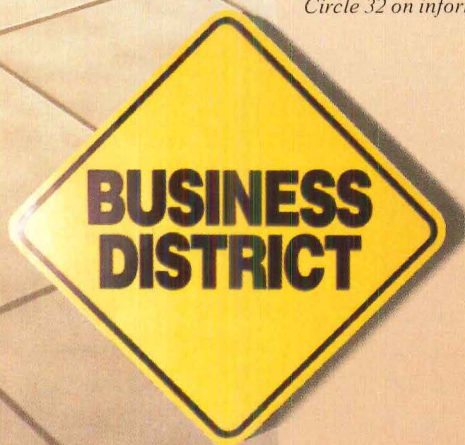
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ooks from page 92

vious weaknesses through the application of scientific knowledge. Rich with illustrations including color plates, engravings, drawings, and photographs early and recent, plus a generous selection of plans, the book also provides a chart to show place and date, architect, volume, seating, and reverberation time for significant concert halls from 1700 to 1982, and another one for opera houses. A final example is IRCAM (Institut de Recherche et Coordination Acoustique/Musique) at the Pompidou Center in Paris, designed by Piano and Rogers, working with Boulez. It opened in 1978 with a stage (82x88x46-foot) "projection room" holding 400 people, with adjustable walls and ceilings—"virtually a musical instrument in itself." This recalls Bernard Hanou's quip that if architecture is frozen music, then music must be thawed architecture.

Every architect who enjoys playing or listening to music should profit from reading this volume, if only to realize anew the uncertainties involved in the adventure of building for music.

RA HOLMES BOUTELLE

Boutelle is founder/director of the Santa Morgan Association in Santa Cruz, Calif.

**Historic Rittenhouse: A Philadelphia Neighborhood.** Bobby Burke, Otto Sperr, Hugh J. McCauley, Trina Vaux. (University of Pennsylvania Press, \$22.50 hardbound, \$14.95 paperbound.)

This commendable book outlines the history of Philadelphia's Rittenhouse neighborhood. Its row buildings are rich and varied in character, providing a marvelous survey of architectural styles. Representative examples of each style are described and illustrated. More than just a history, the book includes much helpful information, applicable to almost any historic neighborhood, on many issues, among them the maintenance and the procedures to follow in their preservation.

**Construction Materials: Ready-Reference Manual.** Joseph J. Waddell. (McGraw-Hill, \$24.50.)

This handy reference guide, small enough to slip in a pocket for on-site use, gives concise information on construction materials that have been in use for years. Separate chapters give basic information on one type or class of material: rock and soils; concrete; masonry; plaster, thermal elements, and acoustical materials; metals; wood; plastics; roofing and asphalt; and pipe. The text is kept at a minimum, with the focus upon useful tables, diagrams, and other illustrative data.

**James Gibbs.** Terry Friedman. (Yale University Press, \$60.)

James Gibbs (1682-1754), London's leading architect in the early 18th century, was a Scot who studied architecture in Italy under Carlo Fontana. Best known for his masterpiece, St. Martin-in-the-Fields, which Terry Friedman calls "the most significant ecclesiastical building in the English-speaking world of the 18th century," Gibbs was also the architect of many other churches, country houses, and public buildings. Gibbs exerted great influence in this country through his *A Book of Architecture* (1728), which contained plans, sections, perspectives, and details of a great variety of his designs. Prior to the Revolution, Gibbs was "one of the most admired of the older generation of English Palladian architects," and in the early days of this nation, his published domestic designs "were considered singularly appropriate models for civic buildings." Thomas Jefferson, who owned a copy of the book, was influenced by it in his design of Monticello. Among the other American architects indebted to Gibbs was James Hoban whose design for the White House was greatly influenced by Gibbs' design of Sacombe Park in Hertfordshire. This large and liberally illustrated book is the definitive study of the British architect's achievements. □

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See Sweets 8.22

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## The Institute from page 35

access, density control, and extension of the system. A case study exploring planned regional urbanization of the 80-mile corridor between Austin and San Antonio will be lead by planner Robert R. Ashcroft. In the third case study, city leaders and local developers will discuss public/private partnership in the development of San Antonio focusing on three city projects involving urban development action grants and the "target '90" program.

AIA has scheduled more than 100 seminars and workshops on practice, design, and management issues.

## Eighty-Four to be Invested As AIA Fellows in San Antonio

Eighty-four members of the Institute will be invested in the College of Fellows June 8 at the AIA convention in San Antonio. Fellowship is conferred on members of 10 years' good standing "who have made significant contributions to the advancement of the profession in one or more of the following areas: architectural practice, construction, design, education, government, industry, historic preservation, literature, public service, research, service to the profession, or urban design."

The 1986 jury of fellows was chaired by Pat Y. Spillman, FAIA. Other jurors were Elizabeth Close, FAIA; Jack DeBarotto Jr., FAIA; Robert Harrison, FAIA; T.T. Hayes Jr., FAIA; Norman J. Johnston, FAIA; and Peter Samton, FAIA.

The new fellows are:

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Richard L. Anderson, Tucson, Ariz.  
Samuel Armistead Anderson III, Bon Air, Va.  
Robert A. Barclay, Cleveland  
Bertrum L. Bassuk, New York City  
Leroy Bean, Petaluma, Calif.  
Barry Benepe, New York City  
William A. Blunden, Cleveland  
Leon Bridges, Baltimore  
Aligmantas Bublys, Birmingham, Mich.  
Hilario Candela, Coral Gables, Fla.  
Eric A. Chung, Philadelphia  
Alexander Cooper, New York City  
Gerald Martin Cope, Philadelphia  
Frederic Hamilton Cox Jr., Richmond  
Kirk Robins Craig, Greenville, S.C.  
Samuel Crothers, Philadelphia  
Philip W. Dinsmore, Tucson, Ariz.  
George S. Dolim, San Francisco  
Frank Douglas, Houston  
H. Robert Douglass, Houston  
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Jared I. Edwards, Hartford  
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W. Lightfoot, AIA, Paris, Tex.  
Willard K. Martin, FAIA, Lake Oswego, Ore.  
Robert N. McCallum, AIA, Clearwater Fla.  
George G. Miller, FAIA, New York City  
Theodore L. Pryor, FAIA, McLean, Va.  
Christine F. Salmon, FAIA, Stillwater, Ok.  
L.D. Smith Jr., AIA, Huntington, W. Va.  
Robert H. Snyder, AIA, Southfield, Mich.  
H.S. Starin, AIA, Duluth, Minn.  
William K. Vanderkolk, FAIA, Flossmour, Ill.  
Paul Weigel, FAIA, Lake Quivira, Kan.  
J.R. White, AIA, Austin, Tex.  
R.L. Wood, FAIA, Kaneohe, Hawaii  
James K. Wright, FAIA, Oklahoma City

## BRIEF

### Directory of Justice Facilities.

The Department of Justice is seeking information from architects who have designed justice buildings and correctional facilities for inclusion in a new national directory to be sent to local government officials. For more information, contact Timothy Mathews, National Criminal Justice Reference Center, Box 6000, Rockville, Md. 20850.

### PCI Design Publication.

The PCI Design handbook on architectural precast concrete and structural prestressed concrete design is now available for \$50 to practicing engineers and architects. For more information, contact the Prestressed Concrete Institute, 201 N. Wells St., Chicago, Ill. 60606.

### Samuel Anderson Honored.

Samuel A. Anderson III, AIA, was presented the 1985 William C. Noland award by the Virginia Society/AIA for his "contribution to the profession at the national, regional, state, and local levels."

### Economic Newsletter Available.

The Economic Newsletter for Architects is a new monthly publication that addresses business, practice, and economic issues relating to architecture. For more information, contact ENA, c/o William Voe AIA, 1806 South Peach St., Champaign, Ill. 61820.

### Drawing Contest Winners.

The Landmarks Preservation Council of Illinois announced the winners of the 1985 National Historic Building Survey drawing contest. Michael A. Dixon, AIA, was winner of the \$600 first prize; a student team comprised of Richard L. Hayes, Michael A. Lambert, Joseph D. Meier

*continued on page*



## Taking Responsibility

**Taking Responsibility** for the quality of life is something you do every time you design. Celebrating that responsibility—and the achievements of those who assume it—is one of the major themes of the 1986 AIA National Convention. And where better to celebrate than San Antonio, where good design is a legacy as old as the missions that still stand along the San Antonio River—and where the willingness to take responsibility turned that forgotten river into an urban American jewel. You'll meet many experts and influential leaders, including Henry Cisneros, the planner-turned-mayor whose political leadership and concern for public design have drawn national attention. And you'll be welcomed by the San Antonio Chapter/AIA for a week of intellectual stimulation, professional interaction and pure Texas pleasure amid some of the best old and new architecture in America.

The 1986 AIA National Convention, San Antonio Convention Center, June 8-11, 1986. Call (202) 626-7396 for information—and register early for a unique celebration of architecture's responsibilities and rewards.



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*Circle 34 on information card*

### Briefs from page 96

Daniel K. Moore, Kevin C. Rotheroe, and Susan E. Wydick, from the school of architecture at the University of Illinois at Champaign-Urbana shared the second prize of \$400, and the third prize of \$200 was presented to David J. Garner, Richard L. Hayes, and Richard Cory Smith, another team of students from the same school.

## CREDITS

**Houston Design Center, Houston** (page 76). *Architect: Cambridge Seven Associates, Cambridge Mass., and Lloyd Jones Fillpot, Houston.* Floors and floorcovering: J.P. Stevens, Impala, Structural Stoneware. Wall: Gypsum Wallboard, Devoe Paint. Ceilings: Donn. Partitions: Gypsum Wall-

board. Doors: Weyerhaeuser. Hardware: Schlage. Windows: Southern Constructor. Exterior and interior lights: Simes, Sterner, Kurt Versen, Neon Collier Electric, Altman. Signage: Signworks. Bathroom fixtures: American Standard. Elevators and escalators: Westinghouse.

**Water Resources Building, The Woodlands, Houston, Tex.** (page 80). *Architect: Taft Architects, Houston.* Brick: Tri State. Windows and entrance: Kawneer. Polymer finish: Glidden. Prefinished metal roof: Engineered Components Inc. Globe light: Holophane. Air diffusers: Krueger. Paints: Pittsburgh Paint, Fuller O'Brian. Concrete: Scofield. Signage: Andco Industries. Locksets: Yale. Skylights: Plasteco. Wood and glass doors: Buell Door. □

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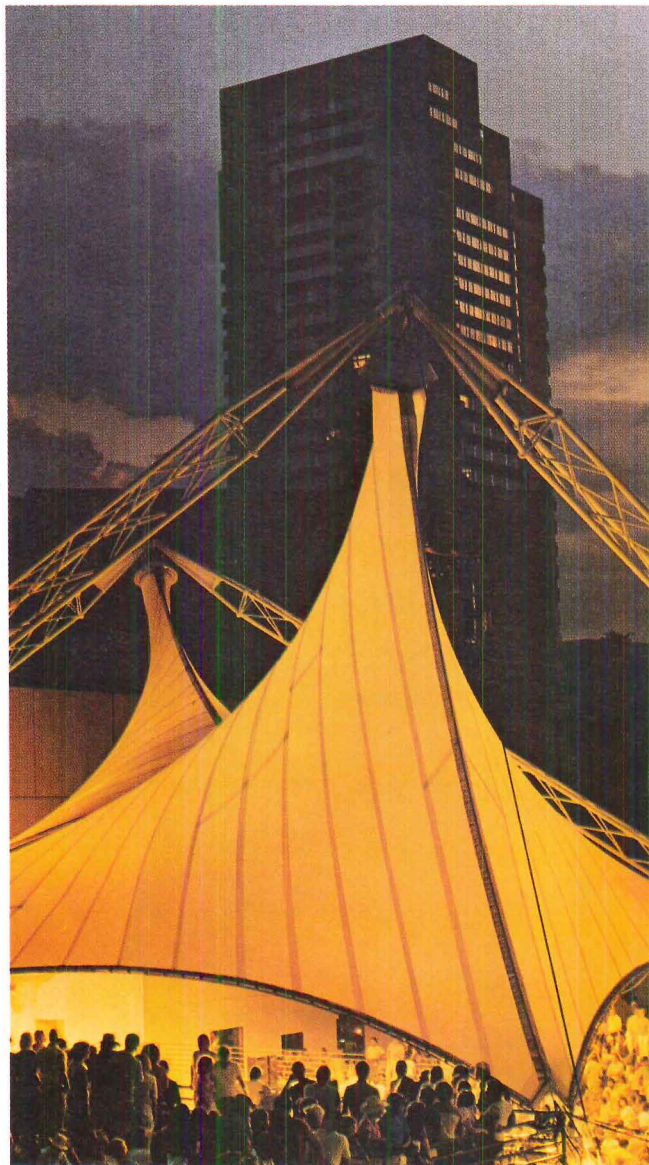
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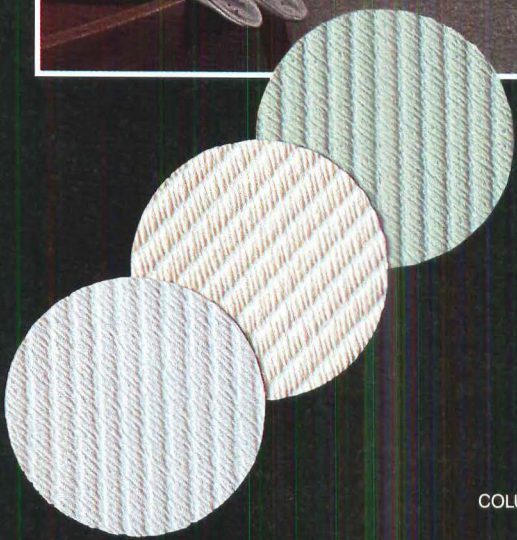
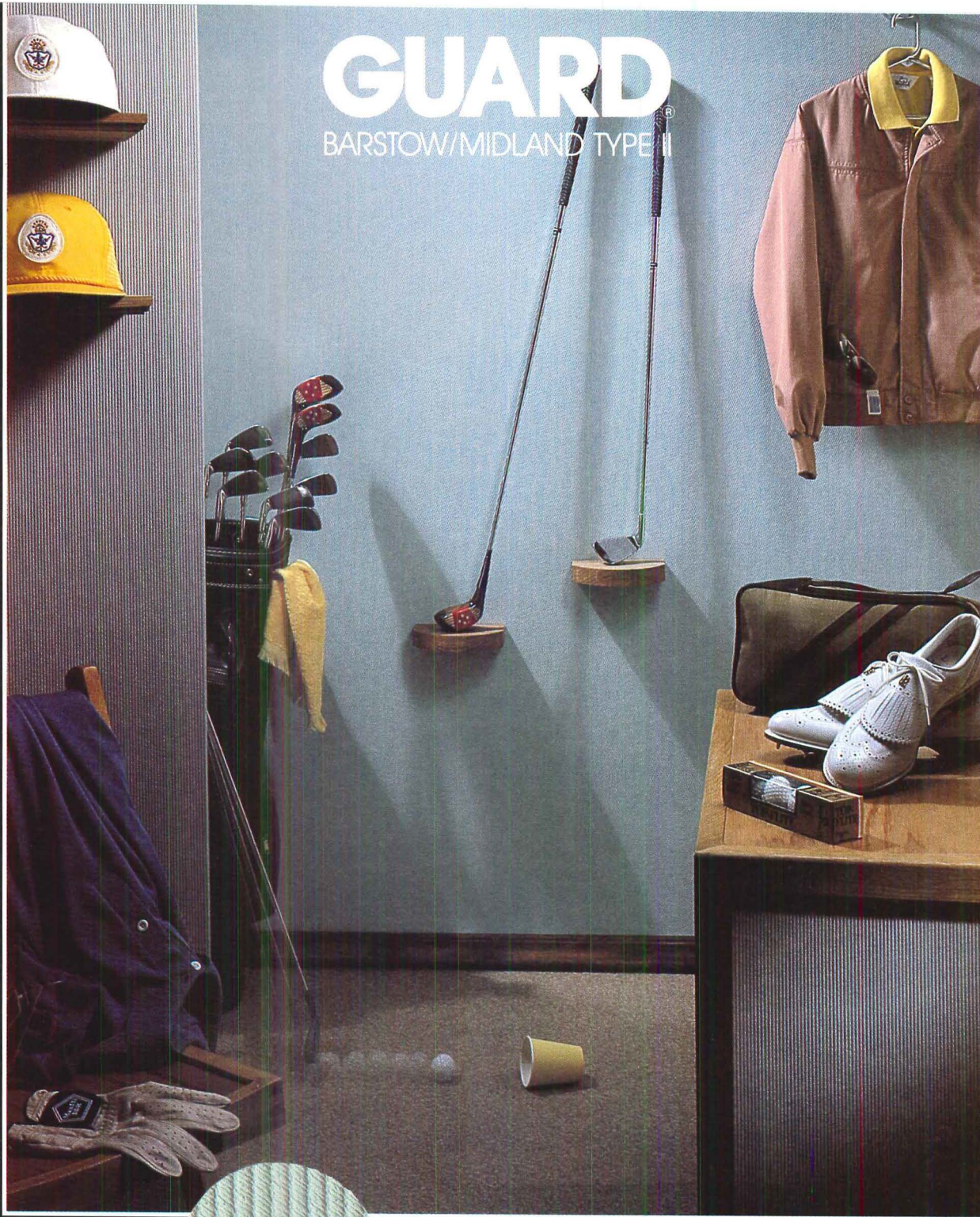
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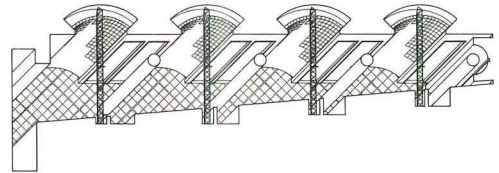


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# Interiors



An architect's office ought to be the best showcase for one's own work, an opportunity (using yourself as the guinea pig) to try out some architectural experiments. Joseph Boggs, AIA, of the Joseph Boggs Studio/Architects, rose to the occasion in the design of his own office in a refurbished Washington, D.C., commercial building.

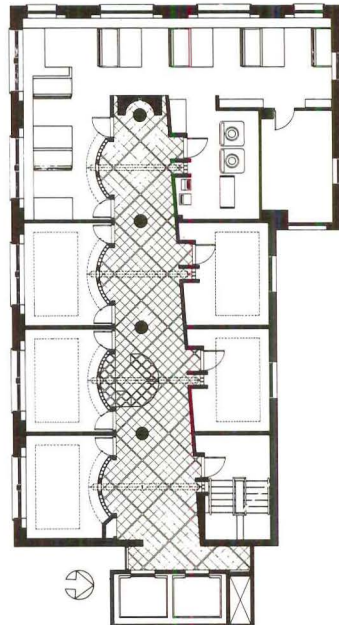
The office shell was a rectilinear loft with four, square concrete columns straight down the middle. Around the columns Boggs created a spine that extends nearly the length of the 3,000-square-foot space. The south wall of the spine is composed of gently curving, stepped niches with glass block infill that frames entries to private offices and a conference room. The north wall is skewed slightly to create that favorite architectural parlor trick, the forced perspective. This gives the space greater depth and a variety of optical illusions. Behind the north wall are service spaces.

Uniting the two walls of the spine overhead are delicate, black space frames hung with track lights. Boggs describes the spine as a gallery that can be open to the public after business hours, the individual office doors being locked. The floor is distinguished by a diagonal grid (again, to perceptually extend the space), finished with green marble and inlaid with strips of cherry, each intersection punctuated by an ebony button. A cherry reception desk picks up the grid pattern and is scored and buttoned with ebony. In each niche along the spine stands a carved, black slate sculpture that glows with neon. Behind the spine's last column, which stands in its own niche and is backlit with neon, is a well-dressed studio with generous natural light, shelf space, and desks fashioned together with cherry base molding.

Showing his work to prospective clients is easy for Boggs. The office is the portfolio. MICHAEL J. CROSBIE



*Left, view down spine toward elevator and detail of desk; across page, above, view from elevator; below, drafting studio.*





Nick Merrick, Hedrich-Blessing

The design by ISD, Inc., for these second floor offices of MBank in Austin conveys a respect for history and for the modern lines of the building they occupy.

Standing above the stairwell at the center of the floor and dominating the approach from the elevator core is a stone wall with columns and arches proportioned according to Tuscan forbears (right). The monumental proportions of its granite shapes are balanced by large mahogany structures that are used to define functional areas. These are, in turn, softened by groupings of furniture and warm lighting (above). The impression of a stage set is counteracted by permanent and elegant materials and appointments. Floors are granite, a wool carpet was designed to complement the color and texture of the stone, and railings and planters are brass.

MBank's offices are characterized by the flow of their grand neoclassical spaces, which, with 20-foot ceilings, are unimpeded by monumental furniture.



Nick Merrick, Hedrich-Blessing

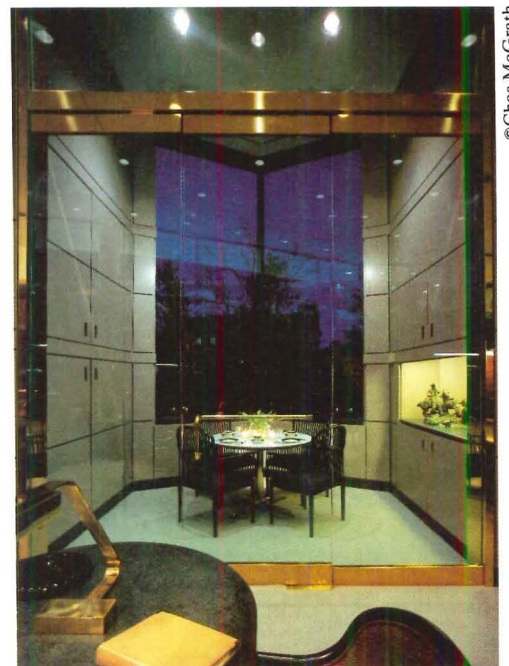
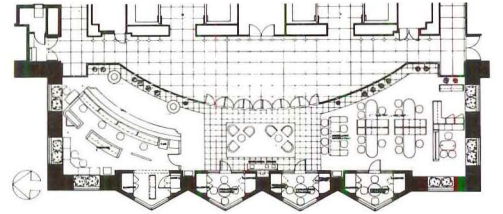


Pavilion level 2



Nick Merrick, Hedrich-Blessing





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In its offices for MBank in Dallas, designers Pierce Goodwin Alexander wanted, first of all, a seamless integration with the building, the LTV Center by SOM. The designers therefore repeated materials used on the exterior: black polished granite, white marble, and polished bronze.

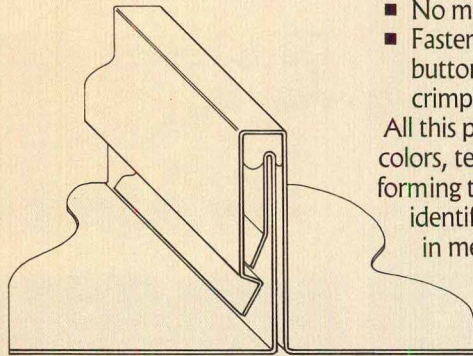
Secondly, Pierce Goodwin Alexander wished to focus attention on the central investment center (above), which occupies 500 square feet of the bank's 3,320-square-foot-area. Conceived as a miniature stock exchange, it is intended to attract upper management customers to the bank. It is at the midpoint of the banking floor and immediately visible, with its brightly colored rug and bronze metal finishes that contrast with the darker metal finishes used for teller lines (right). Teller counters follow the curve of the glass-and-bronze dividers, and spaces are streamlined by use of various devices, including backdrop screens and access panels, for concealing equipment and systems.



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1

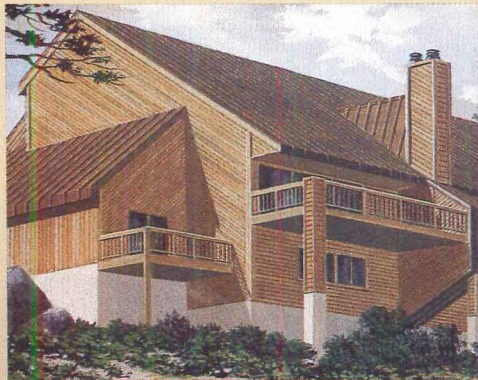
## New Snap-Seam™ design makes stronger, tighter standing-seam metal roofing systems\*



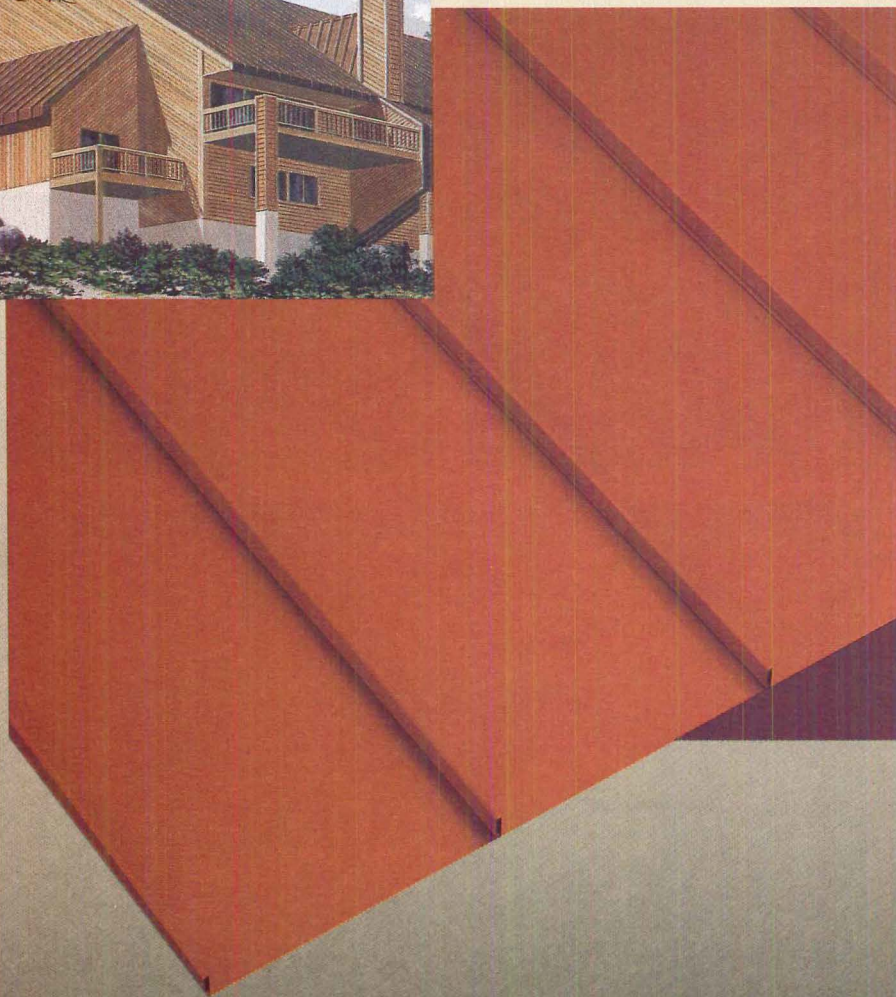
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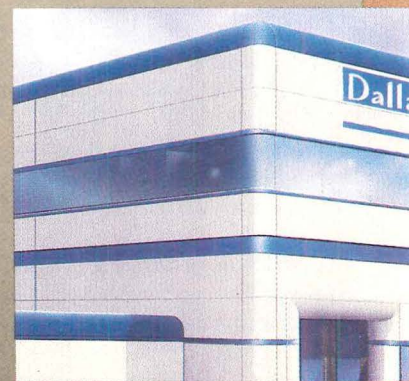
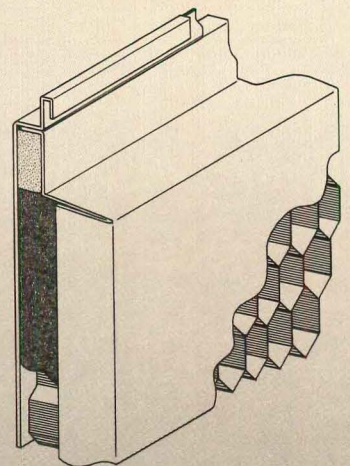
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2

## New, incomparably flat composite metal wall panel offers new beauty in walls\*

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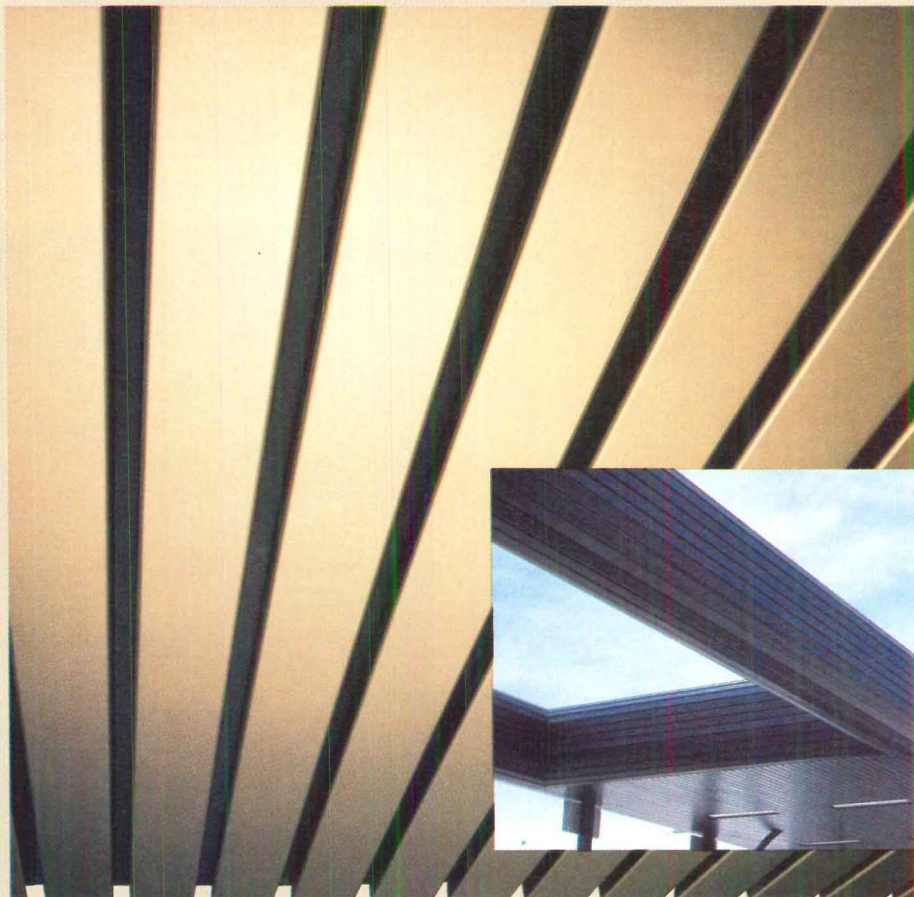


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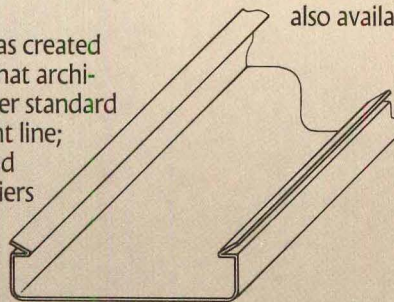


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3

### New Apollo linear metal ceiling system is engineered for better design

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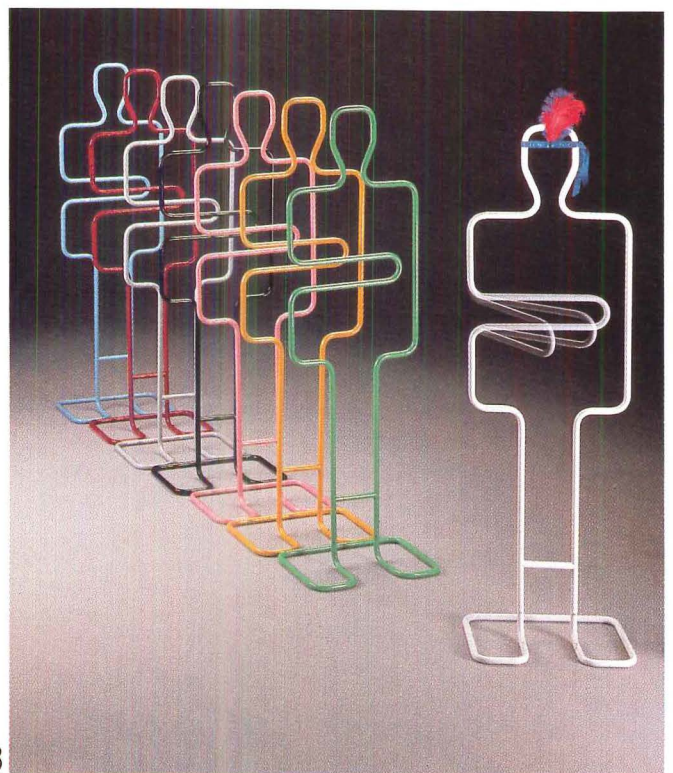
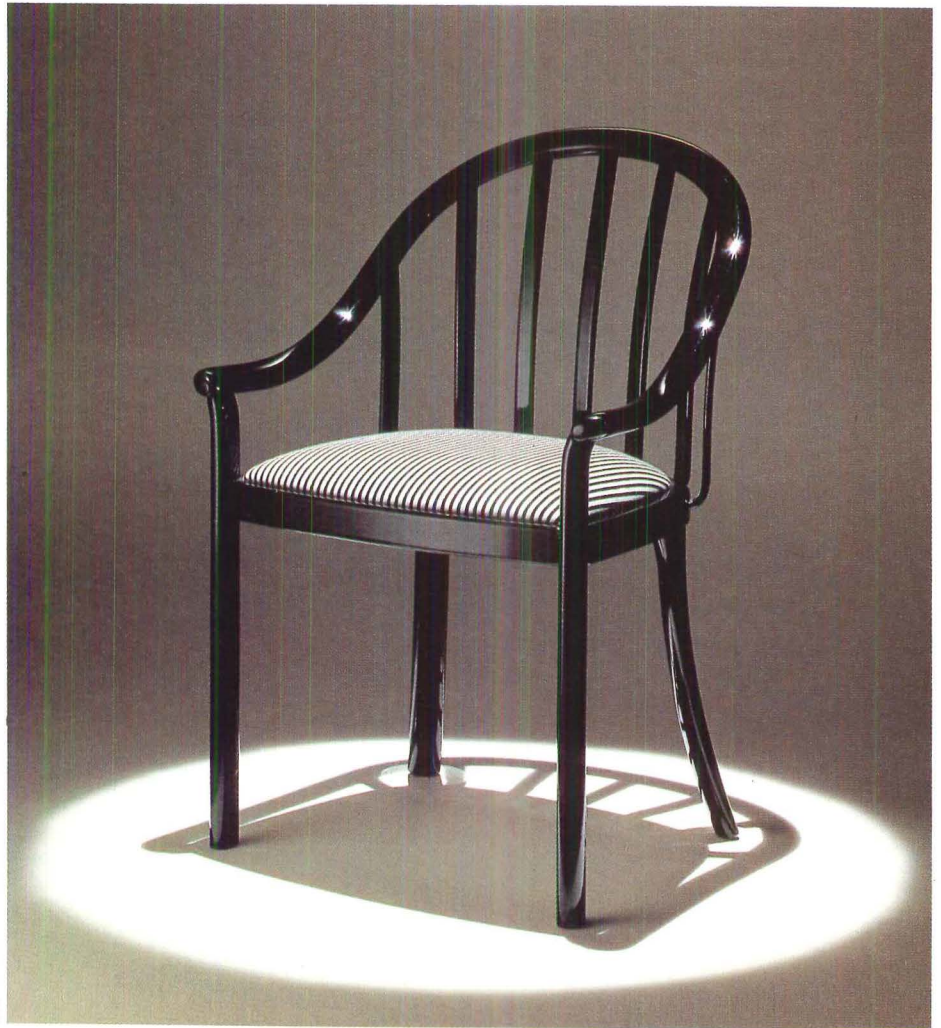
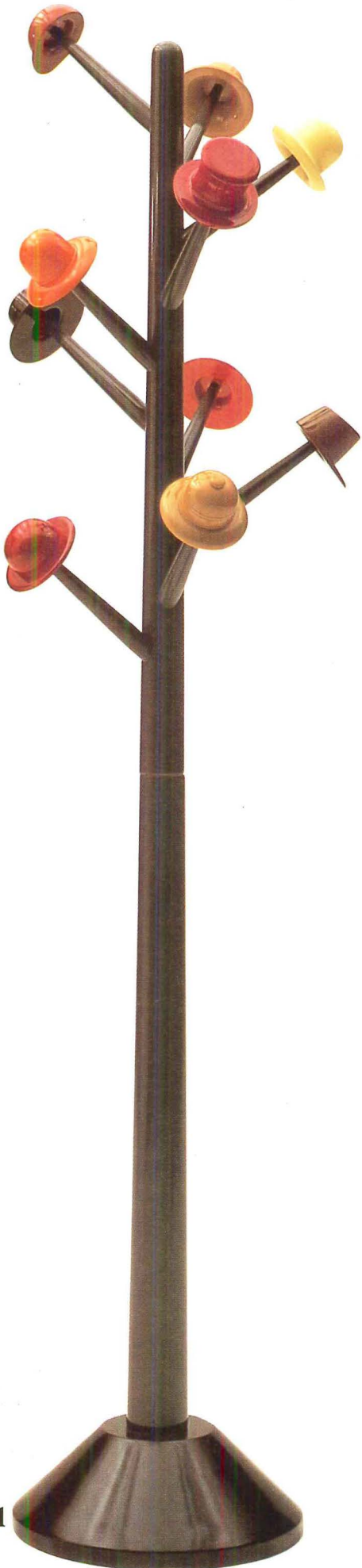
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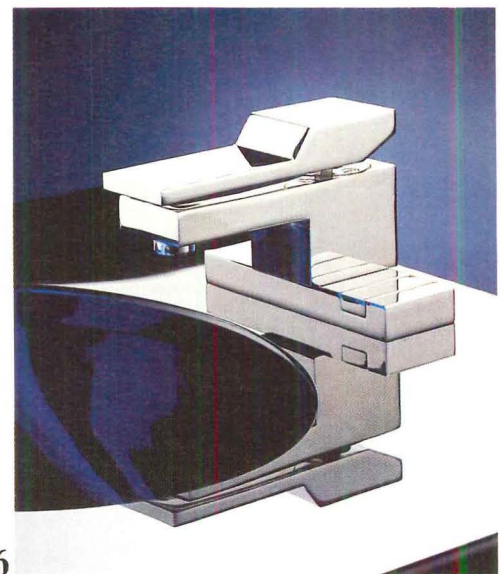
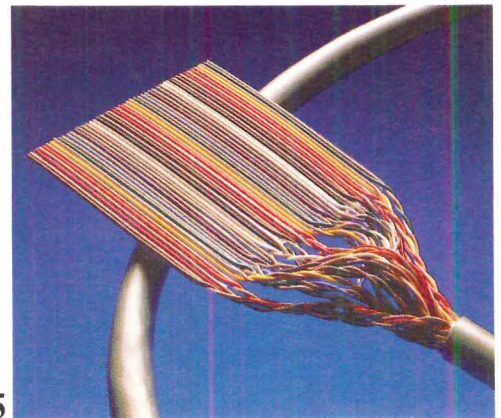
Ornate hat rack (1) by Origlia has a cast metal base, a lacquered wood frame, and hand-carved miniature replicas of various styles of hats. Available in white, brown, black, or green, the stand is 75 inches tall and 18 inches in diameter. (Circle 202 on information card.)

A small armchair (2) made of polished black lacquered wood with a custom upholstered seat is part of Origlia's collection of residential and commercial furniture. (Circle 202.)

Another offering from the Italian firm Origlia is the "little man" tubular coat

stand (3). It has an epoxy-coated iron frame with a supple arm and comes in a choice of eight colors. (Circle 203.)

Atelier International's Club floor lamp (4) has a 35-inch-tall conical metal base with a translucent thermoplastic lamphead and a frosted acrylic diffuser. An adjustable arm with a molded rubber handgrip can be vertically extended up to 11 inches. A 20-watt halogen lamp can be set to provide two levels of illumination with either a direct or indirect beam. Color choices are gray and red or white and black. (Circle 204.)



The MASS-TER from Belden Electron Wire and Cable is a line of round-to-flat cables (5) with shielded and unshielded round cables under one jacket. The cable is round in appearance with concealed flat sections identified on the flexible PVC jacket and is designed to be mass terminated. (Circle 205.)

Paul Associates' Primo lavatory set (6), designed by Stanley M. Paul, is a single-lever faucet for smaller vanities. The washerless unit is solid brass with a ceramic cartridge. (Circle 206.)

*Products continued on page 108*

### Window System.

Single-hung window unit for residential and light commercial applications is made of heavy-duty aluminum with a removable bottom sash and full nailing fins. A full length lift rail and balance clips located at the top of the window in each jamb allow easy sash removal. An extruded Mylar shield pile covers the entire perimeter of the operating sash for weatherstripping. A block-and-tackle balance system provides full vent opening. One-half-inch insulated glazing and twin self-locking latches are standard. (Capitol Products, Harrisburg, Pa. Circle 213 on information card.)

### Drainage Matting.

Enkadrain subsurface drainage matting has a three-dimensional geomatrix designed to eliminate hydrostatic pressure from subsurface walls by routing below grade water to the existing drainage system. The matting filters soil from water under hydrostatic pressure and provides a relief drain that covers the entire area of an underground wall. The drainage matting is designed to be used in residential basement construction, commercial foundations, retaining walls, roof gardens, and landscape planters. (American Enka Co., Enka, N.C. Circle 223 on information card.)



### CAD Software.

Drafrix I two-dimensional, microcomputer aided design and drafting software system (above) is designed to run on the IBM PC/XT/AT and compatible personal computers. The system provides full-featured computer-aided design with extensive geometry creation and editing capabilities. A complete range of input techniques for lines, arcs, circles, fillets, and chamfers includes grid and angle locks, snap locks to item endpoints, midpoints, intersections, and tangents. The system also provides advanced copy and move operations such as translation, rotations, scaling, and mirroring. Full annotation features include automatic dimensioning, crosshatching, and note entry. (Foresight Research Corporation, Lawrence, Kan. Circle 209 on information card.)

### Lighting System.

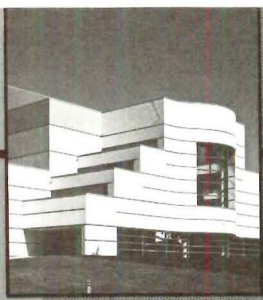
A series of incandescent architectural grade lighting products include a range of downlights, wall washers, and adjustable units in coordinated apertures. Open reflectors, ellipsoidal, and coilex baffle downlights are available with four-, six-, and eight-inch apertures. Wall washers are designed for vertical surface illumination. Low voltage accent lighting fixtures are also available. (Halo Lighting, Elk Grove Village, Ill. Circle 207 on information card.)

### Lighting Fixture.

Zero fully adjustable desk or wall lamp (above) has a flexible neck that can extend up to 21 inches from the base center and can bend as tightly as a one-inch radius. The cylindrical shade is a clear acrylic disk that rotates 360 degrees. The fixture uses a 5.5-inch-long, color-corrected fluorescent bulb. (Lumanetics, Emeryville, Calif. Circle 208 on information card.)

### Computer Desk Component.

Computer work surface with a keyboard stepdown is designed to be used with the System Two Plus series of office furniture. A 30-inch-deep straight surface is available in widths of 36, 48, and 60 inches. Available in configurations for either left or right hand use. (continued on page 1)



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### Products from page 108

or right-handed workers, the stepdown keyboard platform is 12 inches deep and 24 inches wide and includes support and suspension brackets. All surfaces and stepdowns are 1 1/4-inch thick with high pressure laminate tops, fronts, and sides in seven finishes. Leading edges have a full 180-degree, 3/8-inch radius. An optional cable access hole with grommet and cap is also available. (Panel Concepts, Santa Ana, Calif. Circle 185 on information card.)

### Dimmer Switch.

Preset-N-Touch slide dimmers, available in 600-, 1,000-, 1,500-, and 2,000-watt models, have a vertical slide intensity control and a silent touch on/off switch. The dimmers are designed for residential and light commercial applications and are offered in four standard colors. (Prescolite Controls, Carrollton, Tex. Circle 210 on information card.)

### Structural System.

Versiform is a plywood-faced, steel framed panel system that combines the flexibility of modular forming systems with the structural strength required for high-pressure concrete pours. The panels have heavy-duty side and end rails and three-inch channel cross members. The two adja-

cent panels join at the plywood edge for a smooth concrete finish. (Symons Corporation, Des Plaines, Ill. Circle 211 on information card.)

### Bath Fittings.

Ariane series of bath fittings and accessories are made of solid brass with black or white enamel, polished brass, polished nickel, satin nickel, or polished chrome finishes. Imported from France, the collection includes wash basin, bidet, wall mounted shower, and matching bath accessories. (Watercolors, Inc., Garrison-On-Hudson, N.Y. Circle 212 on information card.)

### Bathroom Tile.

Eight-inch-square ceramic tiles for residential bathroom walls and floors are available in nine striped patterns in blue and white, brown and white, and black and white. (Hastings Tile and Il Bagno Collection, Freeport, N.Y. Circle 221 on information card.)

### Track Lighting.

Low-voltage Trac-Master fixtures have precise beam control, energy saving capabilities, and color control characteristics. The mini-spotlights come in five styles—open back, notch back, round back cylinder, cube, and adjustable pendant style. Fix-

tures are available with white, black, gra polished brass, and polished chrome finishes. The units may be mounted on one or two circuit tracks or a monopoint. (Jun Lighting, Inc., Des Plaines, Ill. Circle 2 on information card.)

### Metal Laminates.

Metallix laminates have phenolic-backed aluminum surfaces with bright chrome, satin chrome, bright brass, or satin brass finishes. The surfacing material is designed for commercial and residential applications including soffits, exhibits, display fixtures, accent trim, and other vertical applications. Nominal sheet size is 48x120 inches. (Nevamar Corporation, Odenton Md. Circle 214 on information card.)

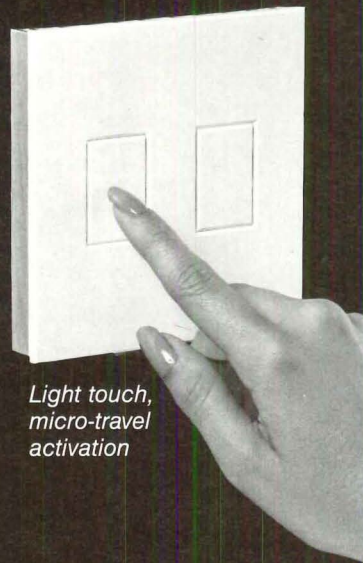
### Vinyl Flooring.

Conductile static-conductive vinyl flooring is designed to control electrostatic discharge in electronics manufacturing, assembly and testing areas, and computer rooms. The tiles contain conductive elements that are heat and pressure fused and permanently sealed into the vinyl floor tiles. Grounding of conductive may be accomplished by imbedding a short copper strip in the adhesive and attaching to a room or building ground. (Vinyl Plastics, Inc., Sheboygan, Wis. Circle 215 on information card.) □

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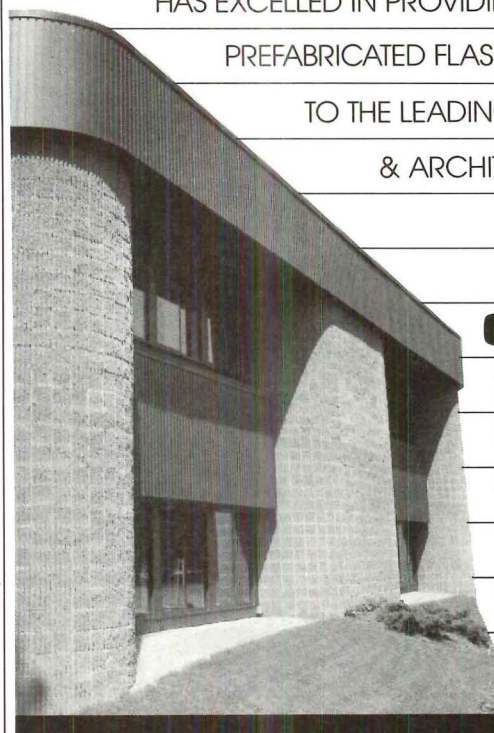
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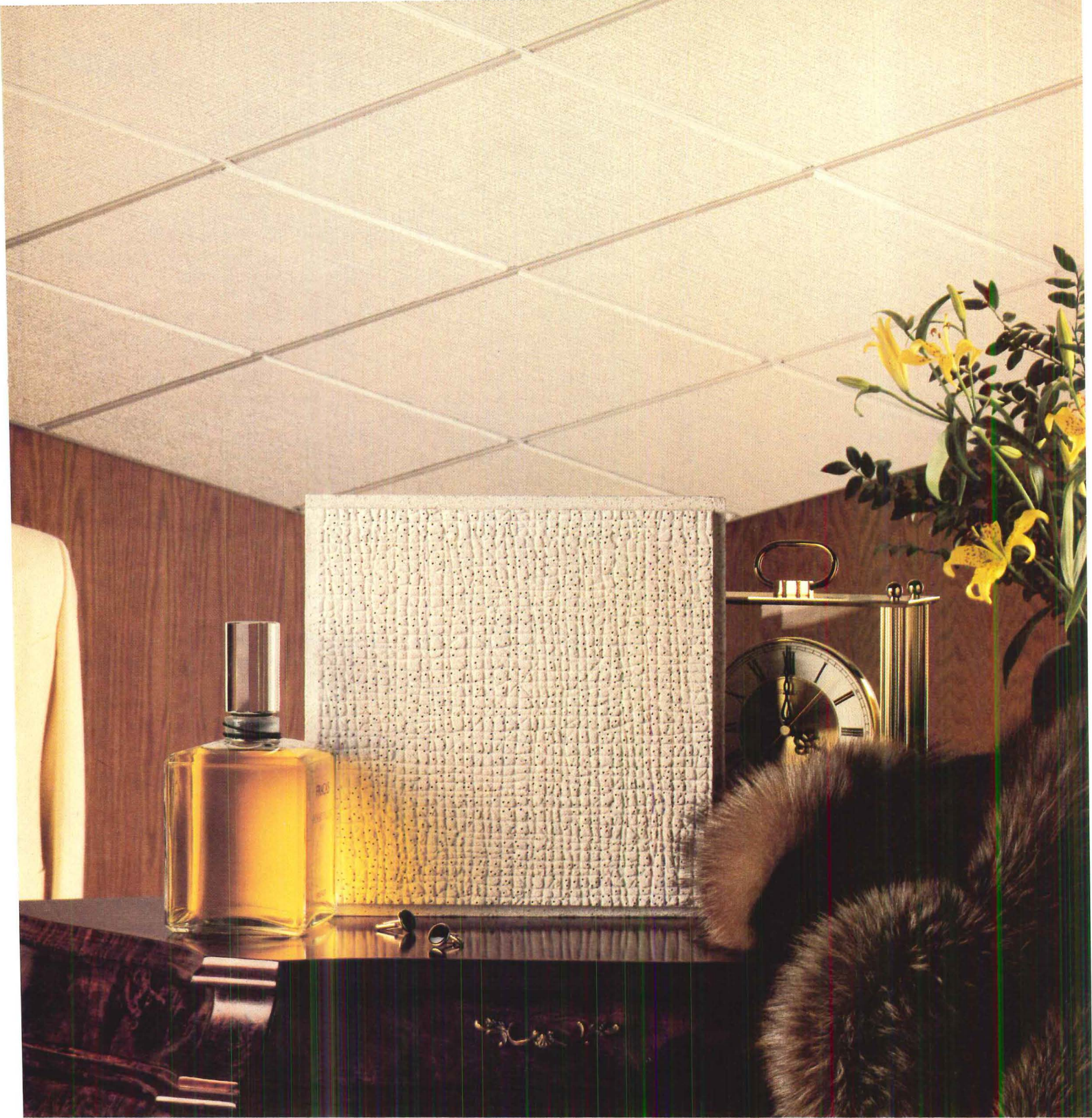
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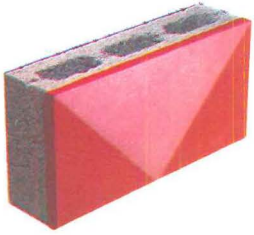
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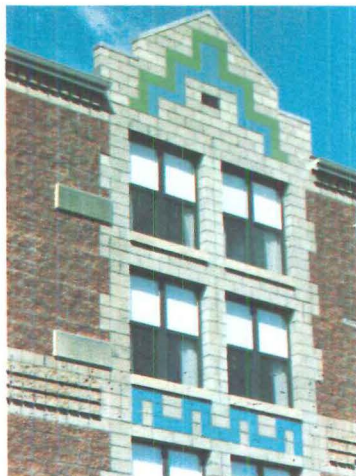
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Design it into existing space or create around it. The simple tubular steel construction and wood or laminate

surfaces set the tone for work, dining or play. A simple mixing of colors and textures can make a dramatic impact or a subtle statement.

For a closer look at this table and its contents, look for Kroin, exclusively. *Circle 78 on information card.*

