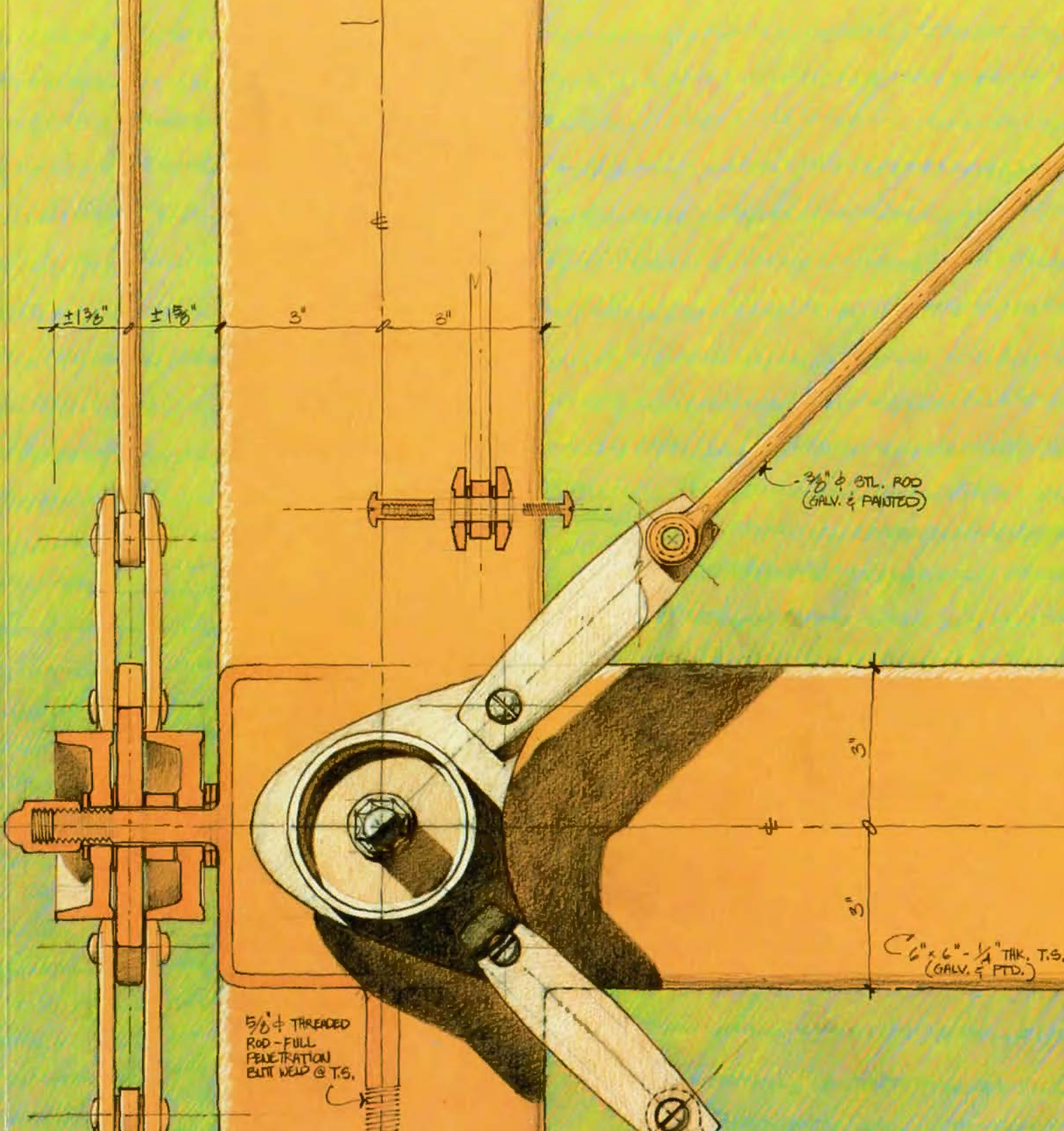


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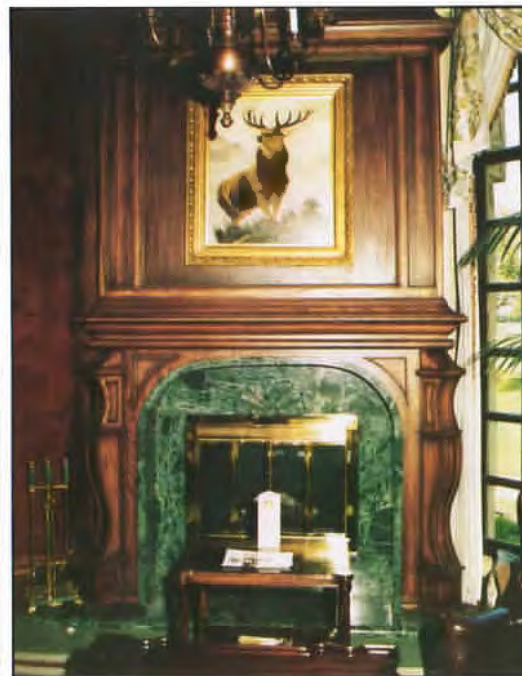
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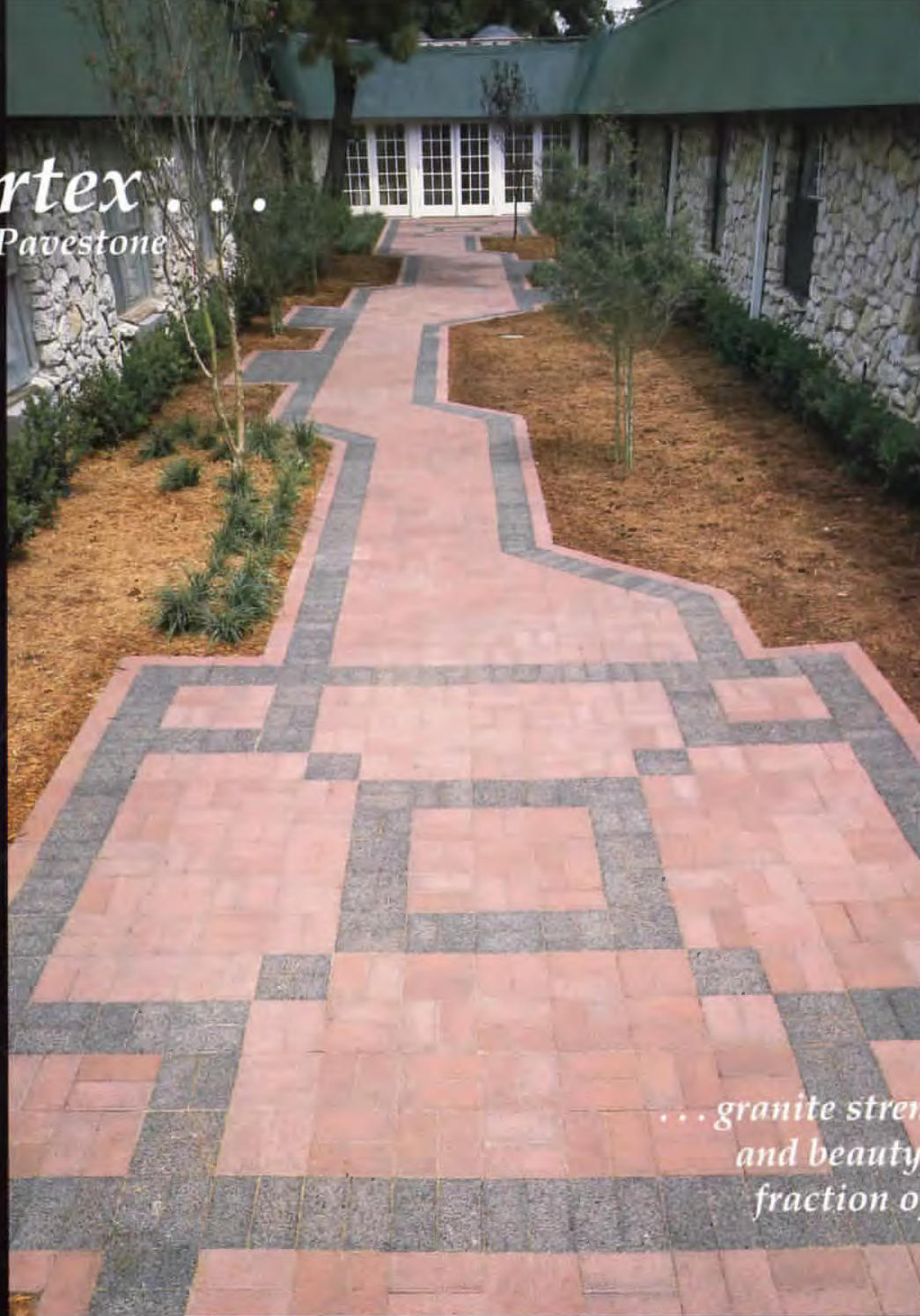
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# TEXAS ARCHITECT

**Modern Texas Architecture: In the Details** 34

Over the past century, Texas architects have developed languages of detail to bring life and coherence to building projects in eclectic and modern styles.

*by R. Lawrence Good, FAIA*

**Architecture In Computers** 44

Talk about computers in architecture is common. A Fort Worth architect turns the tables to think about the way architectural metaphors provide structure for computers.

*by W. Mark Gunderson*

**Arlington's Field of Dreams** 46

In August, 17 design teams presented their ideas for a new baseball park to house the Texas Rangers. Besides eliciting interesting schemes, the competition generated discussion about the benefits, and the danger of exploitation, inherent in such contests.

*by Ray Don Tilley*

**Winners of the 3rd Annual Graphics Competition** 50

To the delight of jurors, Texas architects continued in this third annual ritual to counter traditional perceptions of practitioners. We present a portfolio of the 19 winners.

*by Ray Don Tilley*

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**On the cover:**

"Bracket Study for Pylons, Sesquicentennial Park Phase II," a winning Graphics Competition entry executed by John Lemr; photograph by Paul Hester



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NOVEMBER/DECEMBER 1991 VOLUME 41 NUMBER 8

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## Details and Graphics

MIES SAID IT. I BELIEVE IT. THAT SETTLES IT.

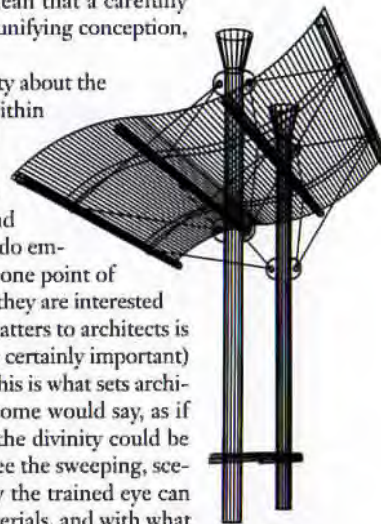
God is in the details. The practically universal acceptance of this principle, long before it was put so epigrammatically by Mies and long after Mies had lost his hold over the minds of contemporary American architects, gives it an almost theological certitude. But, as with many great epigrams, this one is seldom parsed out, and it turns out that it means different things to different people. To some it means that details are the poetic heart of architecture when they express the structural system of the buildings, while others say that decorative details can be allowed to provide analogues to or even hide structure, and still others take the phrase to mean that a carefully crafted building can succeed even if there is no grand unifying conception, and so on.

The lack of consensus underlying apparent unanimity about the importance of details mirrors similar disagreements within the discipline of architecture about other aesthetic and technical questions. As Edward R. Ford points out in his 1990 book, *The Details of Modern Architecture*, styles of architectural construction, planning, decoration, and theory change over time, and architects can and often do embrace conflicting styles in each of these areas. But the one point of agreement is this: Architects are makers, and as makers they are interested in exposition of the secrets of their discipline. What matters to architects is less the total effect of a building (although that effect is certainly important) than the knowledge of how the effect was produced. This is what sets architects apart from the general public—the lay public, some would say, as if architects were priests and a direct relationship with the divinity could be captured in masonry or steel—whose members may see the sweeping, scenographic picture conveyed by a building, while only the trained eye can ascertain how the picture was built up, from what materials, and with what techniques.

In this issue, we present "In the Details," a feature story by *TA* Contributing Editor R. Lawrence Good, FAIA, of Dallas, that examines the traditions of ornament and construction that Texas architects have developed over the last century to show their desire for architecture that speaks to Texas both as a unique place and as a part of a broader historical and cultural continuum. Also in this issue is a feature story by *TA* Publications Director Ray Don Tilley presenting the winners of the 1991 *Texas Architect* Graphics Competition, a showcase for the skilled delineation of the decorative and constructional details (as well as the conceptual flights of fancy) that contemporary architects in Texas are working out in continuation of the traditions described by Larry Good.

WE WERE NOTIFIED, just before this issue went to press, that the cover of the March/April 1991 *Texas Architect* won a bronze award for design excellence in the Ozzie competition sponsored by *Magazine Design & Production*. There were 1,600 entries in the Ozzie competition this year. *Texas Architect* won in the "association, non-profit or government" category. Ray Don Tilley designed the winning cover, which centered on a photograph by Paul Hester of Houston.

Joel Warren Barna



Design for a bus shelter by Kipp-Richter & Associates of Corpus Christi



A CORRECTION to Mr. James R. Baker's article regarding Bank One [see *TA* August 1991]: Momentum Place was designed by John Burgee Architects with Philip Johnson, but it was brought into reality by HKS Inc., who produced documents and administered the construction contract.

*James B. Atkins, AIA*  
Principal, Construction Services  
HKS Inc.  
Dallas

THANK YOU for your article on Los Caminos del Rio Heritage Project [see "Survey," Aug 91] and on our new publication, *A Shared Experience*. The Texas Historical Commission and Los Caminos appreciate your sharing our architectural inventory and planning program with readers of *Texas Architect*, and we invite their inquiries about our project. It is through sales of *A Shared*

"Letters," continued on page 8

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## LETTERS

"Letters," continued from page 6

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**Mario L. Sánchez, Ph.D.**

*Program Director*

*Los Caminos Del Rio Heritage Project*

**THE BUILDING** in the photograph captioned "UT Arlington School of Architecture (1986) by Pratt, Box & Henderson" [p. 32, Sept/Oct 1991] is actually the Fine Arts Center at UT Arlington, by Paul C. Wharton & Associates and Parker-Croston Associates (1972). The building housed the School of Architecture and three other departments until 1986.

**Paul C. Wharton**

*Wharton & Lam Architects*

*Arlington*

**CORRECTION:** The characterization of the house described in Niko Letunic's story "Sun & Study: Changing Trends" (*TA* Jul/Aug 1991) as energy-wasting was erroneous. The house's large glass areas face a heavily shaded creek area and are further protected by a 10-foot roof overhang. *Texas Architect* regrets the error.

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## Practice Act survives intact

### Practice Act survives intact 10

AUSTIN The Practice Act and the TBAE survived the legislative season, but architects will pay higher fees for the next two years.

### Main Street woes addressed 11

HOUSTON Students and professional architects joined forces in a three-day charrette.

### Neighbors protest GLO plan 11

AUSTIN Neighborhood groups are afraid development of state-owned land is setting a dangerous precedent.

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### Woodlands development slated 19

THE WOODLANDS Commercial development may make the Woodlands the downtown of north Houston.

### National award to Alexander 20

AUSTIN UT Austin architecture professor Blake Alexander has received the National Preservation Honor Award.

### Jurors honor 11 projects 22

AUSTIN An embassy, a residence, and a restaurant led a field of area design-award winners.

### Kipp-Richter a big winner 26

CORPUS CHRISTI One firm took home four of five chapter design awards.

### Awards cover wide range 30

SAN ANTONIO A variety of projects were cited in the chapter design-awards competition.

ALTHOUGH TEXAS ARCHITECTS will pay higher registration fees for at least two years as a result of action taken during the Texas Legislature's biennial proceedings, TSA's legislative leaders say the state's architects are assured in the meantime of the continued existence of the Architects' Practice Act.

The Practice Act was re-evaluated as part of the mandated 12-year review of the Texas Board of Architectural Examiners (TBAE) by the Sunset Commission, which decides whether state agencies should continue in existence. The Practice Act itself only became law two years ago, but because it was created by amendment to TBAE's enabling legislation, when that legislation came up for review, so did the Practice Act.

Following a series of hearings last year, the Sunset Commission recommended to the legislature that both TBAE and the Practice Act be continued. Although the legislature eventually chose to follow the basic outline of that recommendation, there was considerable discussion of the issue, particularly after Comptroller John Sharp released his package of budget-cutting recommendations before the start of the first special session in June. Sharp recommended as part of that package that TBAE be combined with the Engineers' Board to create a new advisory board to regulate architects, engineers, and surveyors.

The TBAE bill eventually passed by the legislature did not consolidate the regulatory functions. The bill did re-endorse both the continued existence of the TBAE and the Practice Act, and in fact strengthened the act to require an architect's plans for any alteration or addition to existing public buildings intended for human occupancy that costs over \$50,000 and involves egress needs. In addition, the legislation established a title act for interior designers (architects are exempt from the designer provisions). An attempt to amend the bill to include the registration of building designers was defeated. Although TBAE retained its independent status, numerous officials have indicated that the consolidation proposal remains under consideration.

TSA worked successfully with other groups to avoid the broadening of the sales tax to include professional services, but architects were called upon to carry some of the burden of the state's tax bill. They will pay a \$200 across-the-board increase in registration and renewal fees (except emeritus renewal). The increase in the Architect Registration Examination application fee—from \$10 to \$210—took effect Sept. 1; renewal fees will increase beginning with the notices mailed by TBAE early next year. The General Revenue Fund will receive \$150 of the increase, while the Available School Fund, which pays for the state's university systems,

### TEXAS BOARD OF ARCHITECTURAL EXAMINERS Proposed Registration Fee Increases

	CURRENT	PROPOSED
Resident Renewal	\$ 40	\$250
1-90 days late	60	465
91-365 days late	60	680
Nonresident Renewal	75	300
1-90 days late	95	515
91-365 days late	95	730
Emeritus Registration	5	10
Reinstatement	100	680
Reciprocal Registration	100	350
A.R.E. Application Fee	10	210

All fees above, except the A.R.E. application fee, are proposed amounts that must be approved by TBAE before taking effect. The A.R.E. application-fee increase went into effect Sept. 1.

will receive the other \$50. This fee increase is temporary: The enacting legislation is automatically cancelled after two years unless extended by the legislature.

The legislature also substantially increased penalty charges for renewals submitted late. Previously, the penalty was \$20. Although TBAE has not officially set the new penalty amount, the proposed charge for renewals 1 to 90 days late is \$215 (half of the current registration examination fee of \$430); under this proposal, renewals 91 to 365 days late would be charged an additional \$430 (100 percent of the exam fee). TBAE will vote on the new schedule of fees in late October. If they are approved in this preliminary vote, the changes will receive final adoption, after any public input, when the board meets in January.

The fee increase, which was also assessed against other professional groups including attorneys, doctors, accountants, dentists, and engineers, at least partially covers the \$400 million in revenue lost when the legislature decided not to broaden the franchise tax to include sole proprietorships and partnerships. (The TSA Board of Directors had endorsed such a change.) The legislature decided that levying the franchise tax against sole proprietors and partnerships would constitute a defacto personal income tax for those groups, a step the legislators were not willing to take. Instead, they revised the formula by which the franchise tax is calculated. The new formula calls for corporations to pay the greater of two amounts: a percentage, reduced from 0.525 to 0.25 percent, of taxable capital, or 4.5 percent of "earned surplus," that is, income. Payroll costs, certain capital investment, and the first \$45,000 of profit are exempt from the earned surplus tax.

Susan Williamson



## Main Street woes addressed



Burdette Keeland of UH, left, and David Lever of Rice look on as Mayor Whitmire reviews Main Street charette results.

HOUSTON'S MAIN STREET, all 16 miles of it from the Latino barrios in the north, through downtown, to the Astrodome in the south, was the object of an intense three-day charette, Sept. 13-16.

Initiated by Houston Chapter/AIA's President W.O. Neuhaus, III, the charette was intended to draw public and government attention to the potential of blighted Main Street, and to formulate proposals for its renewal.

Sixteen teams of students from Rice University and the University of Houston architecture schools were led by local architects, planners, and educators, with the participation of representatives from METRO, City Planning, and the Police Department, as well as other business and civic leaders. Even Mayor Kathy Whitmire, who is not seen as supportive of the city's planning needs, paid a visit and reviewed the schemes.

Each team investigated a particular thematic or geographic piece of Main Street.

## AUSTIN

## Neighbors protest GLO plan

NEIGHBORHOOD GROUPS in Austin are outraged about changes in plans by the General Land Office (GLO) for development of land in the central city owned by the Texas Department of Mental Health and Mental Retardation. Eight neighborhood groups helped devise a conceptual plan for part of the Austin State Hospital site three years ago. Since then, representatives of the groups say, that plan has been ignored by the GLO and by the project's developers.

The conceptual plan for the site was outlined by Black Atkinson Vernoooy of Austin after 15 meetings with neighborhood groups. The plan called for an interior roadway system to reduce the traffic impact on adjoining streets, low-scale, retail development limited to only 15 percent of the total project area, a park, and a lake. Neighbor-

hood groups were lulled into complacency by these meetings, says Alan Marburger, a neighborhood representative to the project's oversight committee.

State officials then contracted with developers, however, who have proposed a scheme in which a conventional shopping mall replaces BAV's fine-grained neighborhood center, the interior road is compromised, and the park land is not dealt with.

Neighborhood groups have little leverage with the state agencies involved, because the planned-unit-development ordinance under which the plan will proceed bypasses the normal city planning-commission review and leaves decisions in the hands of a committee controlled by state-agency and developer representatives; the only appeal is to a similarly stacked state-mandated Conflict Resolution Committee. This is the GLO's first land-privatization project, and neighborhood groups are fearful that it will set a bad precedent for future plans. *SIW*

## OF NOTE

### McCarthy to head CRSS

Dr. Michael M. McCarthy, dean of the Texas A&M College of Architecture since 1988, has been named president and chief executive officer of CRSS Architects, Inc. of Houston. McCarthy will leave his post at A&M to join CRSS effective Nov. 1.

McCarthy will continue on a part-time basis as the holder of the newly endowed Thomas A. Bullock Chair of Leadership and Innovation in the A&M College of Architecture. John Only Greer, FAIA, a member of the architecture faculty since 1971, has been named interim dean.



Dr. Michael McCarthy

### Cox/Croslin wins dude ranch contract

Cox/Croslin and Associates, Inc. Architecture and Planning was selected by the National Park Service as the architectural consultant for work on the historic Bar B-C Dude Ranch in Grand Teton National Park in Jackson Hole, Wyo. Cox/Croslin, in association with Roy Eugene Graham of Washington, D.C., will provide architectural consulting for the preservation plans for 38 buildings. The Bar B-C Dude Ranch is the only dude ranch on the National Register for Historic Places.

### Murphree elected CACE president

Martha Murphree, executive director of the Houston Chapter/AIA, has been named president-elect of the Council of Architecture Component Executives (CACE), an organization of architecture association leaders. Murphree, who has been with the Houston Chapter for more than 10 years, will serve her term as president of CACE in 1993.

Martha Murphree



### Texans noted nationally

Hermanovski Lauck Design of Dallas and Reid/Fehn Architects of Houston received awards in the Annual Contract Business Design competition co-sponsored by the Institute of Business Designers (IBD) and *Interior Design* magazine. Hermanovski Lauck was cited for its design of the Neiman Marcus Last Call store in Wayne, N.J., while Reid/Fehn was chosen for its design of Lucho, a men's clothing boutique in Houston. Only 10 projects were recognized by the nationwide competition this year.

### Tech names new architecture dean

The Texas Tech College of Architecture has announced that Dr. Martin Harms, RIBA, will become dean as of Dec. 1. Harms, formerly a senior associate at MPB Architects of Philadelphia, holds a doctorate in architecture from the University of Pennsylvania.

"Of Note," continued on page 12



Pam Nelson's "Birthday for One" will be shown at the TFAA birthday exhibit.



"Of Note," continued from page 11

**Air Force cites Hoover & Furr project**

Hoover & Furr Architects of Houston, a subsidiary of 3D/International, has been awarded the Air Force Systems Command 1990 Honor Design Award for its development plan to reorganize the Aeronautical Systems Division facilities at Wright-Patterson Air Force Base. The plan consolidates scattered installations, including several national register historic buildings, into a single, unified complex.

**Texas A&M opens architecture annex**

Texas A&M University's College of Architecture formally opened a new research annex on Sept. 26. The annex includes the Visualization Complex, a state-of-the-art computer imaging studio; the Environmental Psychophysiology Laboratory for study of physical and psychological response to various environments; and the CRSS Center, which will coordinate cross-disciplinary research of leadership and innovation in the design, construction, and land-development industries.

**Books explore architecture of the past**

Two books to be published this fall explore, from different points of view, the relevance of the architecture of the past. *Constancy and Change in Architecture*, edited by Malcolm Quantrill and Bruce Webb is published by Texas A&M University Press. *Inside Texas*, by Cynthia Brandimarte is published by Texas Christian University Press.

**Harry wins ABA design award**

Ken R. Harry Associates of Houston took top honors in the seventh ABA *Journal* Law Office Design Competition. The firm was cited for its work on the offices of Atlos & Hall of McAllen.

CALENDAR

**TFAA Birthday Party Exhibit**

Artwork created by 70 Texas architects and artists to celebrate the Texas Fine Arts Association's 80th anniversary will be on display in the San Jacinto Center lobby in Austin. A benefit party will include a live auction of the exhibited artworks and a silent auction offering a variety of goods and services. Proceeds will fund TFAA's Disaster Relief Fund for Artists and its program for emerging Texas artists. Texas Fine Arts Association (512/453-5312), exhibition Nov. 15 to Dec. 6, party Dec. 6

**Rice Design Alliance Gala**

The Rice Design Alliance will honor Rice University for 100 years of design excellence at its fifth annual gala. The evening will include dinner, dancing, and a silent auction, and will be held on the Rice campus on the west end of the academic court and in Anderson Hall. Rice Design Alliance (713/524-6297), Nov. 9

**Stucco Awards**

Projects with a stucco exterior finish are eligible. There are special categories for student designs and unbuilt projects. The Stucco Awards is an ongoing program and awards are presented quarterly. There is no entry fee. Stucco Manufacturers' Association (714/778-5336)

**National Building Museum Contest**

Black-and-white and color photographs of craftsmen and workers constructing buildings, bridges, highways, and other structures are eligible. Winning entries will be exhibited at the National Building Museum in Washington, D.C., and published in *Blueprints*, the museum's quarterly publication. There is no entry fee. National Building Museum (202/272-3606), deadline: Jan. 31, 1992

**Innovations in Housing Competition**

Entrants must design a move-up home with a flexible floor plan in 2,500 square feet or less. The house must incorporate wood products and systems and be economical to build. The grand award-winning design is built and featured in *Better Homes and Gardens*. Entries must be original plans and may be submitted by architects, engineers, builders, designers, and students. The competition is sponsored jointly by *Better Homes and Gardens*, *Builder*, and *Progressive Architecture* magazines, and the American Plywood Association. Innovations in Housing (206/565-6600, ext. 172), deadline: Feb. 7, 1992

**Galveston Grand 1894 Opera House**

Upcoming events include presentation of the Tony Award-winning plays *Barnum* and *Annie*, and performances by Les Ballet Africains. The Grand 1894 Opera House (409/765-1894 or 713/480-1894), call for dates and times

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**George Clower** for his support of the Saturday Exhibit Hall Luncheon featuring the Corpus Christi Mustangs.

**Featherlite Corporation** for the sponsorship of the annual Golf and Tennis Tournaments.

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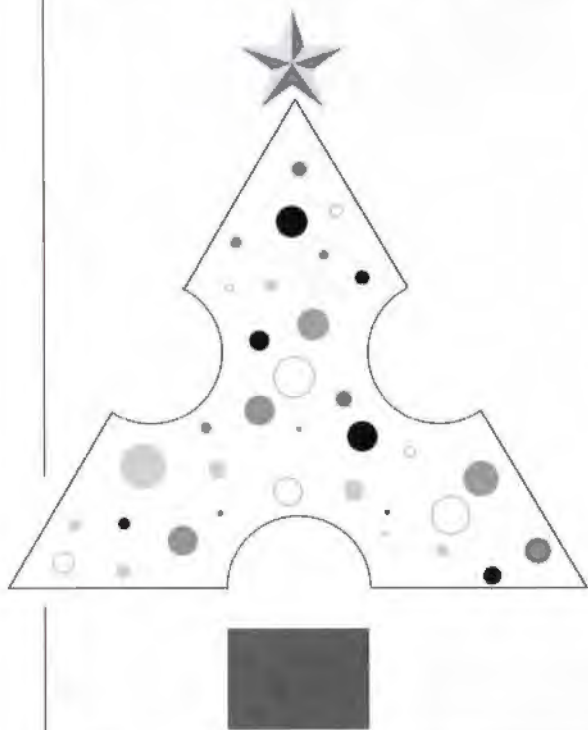
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## TAHDA!

1992 TEXAS ARCHITECTURE FOR HEALTH DESIGN AWARDS

**PURPOSE** This program has been created to promote public interest in health-related architecture, and to recognize excellence in design.

**ELIGIBILITY AND AUTHORSHIP** Any completed architectural or interior architecture project with a major health-related component located in Texas, or designed by a Texas firm is eligible. Projects must have been completed with an occupancy permit dated prior to November 1, 1991 and cannot have been completed prior to January 1, 1987.

All entries shall be projects designed by TSA members. Entries are eligible even though the submitting architect or interior designer may not be the sole participant in the design.

**CATEGORIES** Awards may be given in any or all of the following categories.

**HOSPITAL DESIGN:** to include any type of acute care or inpatient care projects located in a hospital, or the design of a hospital.

**MEDICAL SPECIALTY DESIGN:** to include projects with a very specialized focus, such as pediatric, psychiatric, research, or medical technology designs.

**LONG TERM CARE:** to include nursing homes, skilled or handicapped, extended care facilities, housing for the retarded and the like.

**OUTPATIENT CARE:** to include projects with no overnight beds, such as physician's offices, surgicenters, imaging centers, clinics, HMO's and suburban primary care centers.

**INTERIORS:** to include any health related project whose principal focus is the design of interior space, graphics and furnishings.

**HEALTH AND WELLNESS:** to include any preventive medicine facility, health clubs, aerobics centers, athletic clubs and other projects whose principal focus is the maintenance of health.

**SUBMISSION** Upon payment of an entry fee (\$100/project/category) postmarked no later than January 1, 1992, each entrant will receive a packet with the submission requirements and a data sheet to be returned with the submission. All necessary forms will be provided.

**AWARDS AND AWARD WINNERS** The winners will be notified in March 1992. Certificates will be presented to the designers and owners of the winning projects at a luncheon during the 1992 Texas Hospital Association Convention in Dallas.

To defray display and publicity costs, the winners will be assessed \$250 for each award winning project and must

The TEXAS SOCIETY OF ARCHITECTS in cooperation with the TEXAS HOSPITAL ASSOCIATION is issuing a

## CALL FOR ENTRIES

submit 8 copies of an 8" x 10" black and white glossy photo of the project, no later than April 1, 1992.

Winners will prepare 40" x 40" boards to be exhibited at the 1992 TSA and THA conventions, and information will be released to home town newspapers and publications. The award winners will be published in *Texas Architect* magazine in the Summer of 1992.

**ENTRY FEE** An entry fee of \$100 is required for each project submitted. Submission of one project in more than one category requires an entry fee for each category in which the project is submitted. Fees must be postmarked no later than January 1, 1992. Checks or money orders should be made payable to the Texas Society of Architects, 1400 Norwood Tower, Austin, Texas 78701. No entry fee will be refunded.

### SCHEDULE

January 1, 1992	Entry fees must be postmarked
February 1, 1992	Submission must be postmarked
February 1992	Jury review, notification of winners
April 1, 1992	Publicity photos and assessment check due at TSA
June 1992	Announcement of winners to coincide with THA Convention

Questions? Contact Craig Beale at (214) 969-5599.



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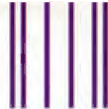
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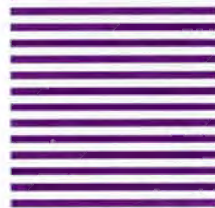
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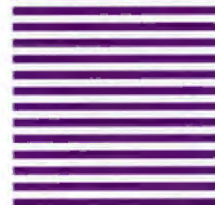
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## THE WOODLANDS

**Woodlands development slated**

THE DEVELOPERS of The Woodlands say that planned commercial development over the next 20 years will make the area "a downtown with a difference." Plans call for construction of more than 20 million square feet of office, retail, research, and industrial space by 2020, according to Brenda Dachslager of The Woodlands Corporation. Although the company hopes that its project will be the downtown of north Houston, they also say that they will implement the development sensitively, without compromising the green spaces that give the area its name.

"We build environments, not just buildings," Dachslager says, "and that means we are committed to preserving the natural landscape." Tree buffer zones that were a part of the development's design standards when the first buildings went up 17 years ago remain an important part of the corporation's planning. "We will save as many trees as possible," she says, in addition to building parks in common areas and including bodies of water throughout the development. A person driving through The Woodlands today mostly sees trees, she says, and that won't change with the additional development.



New commercial development in The Woodlands includes Venture Technology Center III by Kirksey Meyers Architects of Houston.

The Woodlands Corporation sees its development plans as a response to the decline in the availability of class A commercial space in more established office centers such as the Galleria. "The high-quality commercial parks are filling up," Dachslager says. "There's just not that much available out there right now."

In addition, the developers expect population growth in the quickly rebounding northern area of Harris County to be an impetus to commercial development. The current population of The Woodlands itself is about 31,000; in 25 years that number is expected to be 150,000. Growth in the surrounding area is also expected to be impressive. As many as one million people will live

within 20 miles of The Woodlands by the year 2000, Dachslager says.

Projects currently under way include the Venture Technology Center in the Woodlands' Research Forest area. Kirksey Meyers Architects of Houston designed three buildings for the complex, one 58,000-square-foot and two 65,000-square-foot structures. Harry Goleman Architects, Inc., of Houston, is working on a 33,000-square-foot expansion of the Woodlands Country Club, as well as remodeling of the club. Hoover & Furr, Inc., of Houston, is doing remodeling and tenant work and Kohn Pederson Fox of New York is developing mid-rise and high-rise site layouts for future development of Lake Robbins Plaza. *SW*

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## NEWS

AUSTIN

### National award to Alexander

**BLAKE ALEXANDER**, professor at The University of Texas at Austin School of Architecture, was presented with the prestigious National Preservation Honor Award by the National Trust for Historic Preservation at the group's annual conference in San Francisco in October. This award recognizes individuals and organizations who demonstrate outstanding dedication and commitment to excellence in historic preservation.

Professor Alexander's career represents a lifetime of dedication to architectural education, a pioneering spirit in the areas of Texas architectural scholarship and the preservation of historic documents, and years of skillful service to the preservation movement in the state.



Author and UT Austin professor Blake Alexander was named winner of the National Preservation Honor Award.

Among Alexander's scholarly contributions are his books *Texas Homes of the Nineteenth Century* (1966), the first such work to analyze the development of domestic architecture in Texas, and *The Sources of Classicism: Five Centuries of Architectural Books* (1979), the catalogue for an exhibition Alexander organized surveying the classics of the literature of architecture.

As one of the earliest to recognize the importance of preserving architectural records, Alexander played a seminal role in the founding of the Architectural Drawings Collection at The University of Texas. In addition, he has lent his expertise to numerous boards and commissions, including the State Board of Review of the National Register of Historic Places, the Austin Landmark Commission, the Historic Zoning Commission, the Board of Directors of the Society of Architectural Historians, and the TSA Historic Resources Committee. But perhaps Alexander's greatest contribution has been his teaching—as he has guided, influenced, and inspired legions of students who have gone on to incorporate his principles into their own careers. *Lila Stillson*

Contributing Editor Lila Stillson is curator of the UT Architectural Drawings Collection.

"News," continued on page 22



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

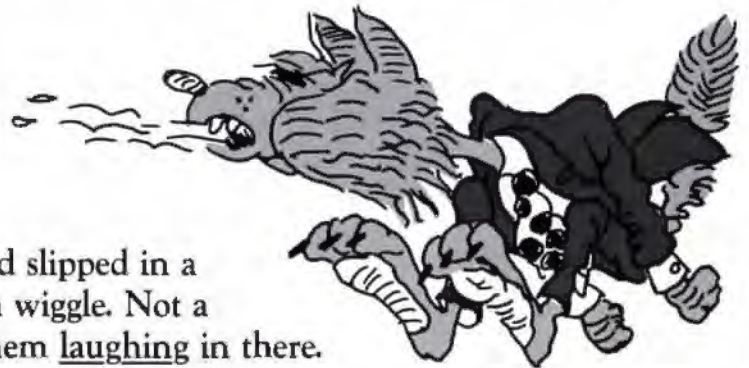
“It’s not all it’s cracked up to be, being the wolf. Automatic Bad Guy, you know? But I’ve accepted myself and my impulses, my hungers if you will, and Dr. Ziebeck says I’m adjusting nicely.

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

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

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



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JANUARY-FEBRUARY 1992  
TEXAS ARCHITECT

## 37th Annual TSA Design Awards

Winning projects chosen at the 52nd TSA Annual Meeting in Corpus Christi, Oct. 31 and Nov. 1, by jurors Robert Evans of New York, Marc Hinshaw of San Francisco, and Stephen Kliment, FAIA, of New York will be presented in a colorful portfolio.

## Midland

Dallas architect and past *Texas Architect* contributor Frank Welch, FAIA, recalls his roots in this West Texas city and discusses its special place on the Texas architectural landscape.

## NEWS

AUSTIN

### Jurors honor 11 projects



**Left: Mezzaluna Restaurant**

**Right: Zachary Scott Theatre Center addition**

THE JURORS for the 1991 Austin Chapter/FAIA design awards selected 11 winners in four categories: Public Use/Institutional, Residential, Interiors, and Unbuilt Projects. Three firms took home six of those 11 awards; no honor awards were given, nor were any awards given in the Commercial or Architectural Objects categories. Ben Brewer, FAIA, of Sikes Jennings Kelly & Brewer, Houston; E. Fay Jones, FAIA, of Fay Jones + Maurice Jennings, Architects,



Fayetteville, Ark.; and Margaret McCurry, FAIA, of Tigerman/McCurry Architects, Chicago, judged the entries.

Citation of honor awards were given to Alan Y. Taniguchi Architect & Associates for the Embassy of the United States of America, Georgetown, Guyana; Clovis Heimsath Associates, Inc., for a Residence in Cat Springs; and Dick Clark Architecture for Mezzaluna Restaurant interiors.

*"News," continued on page 24*

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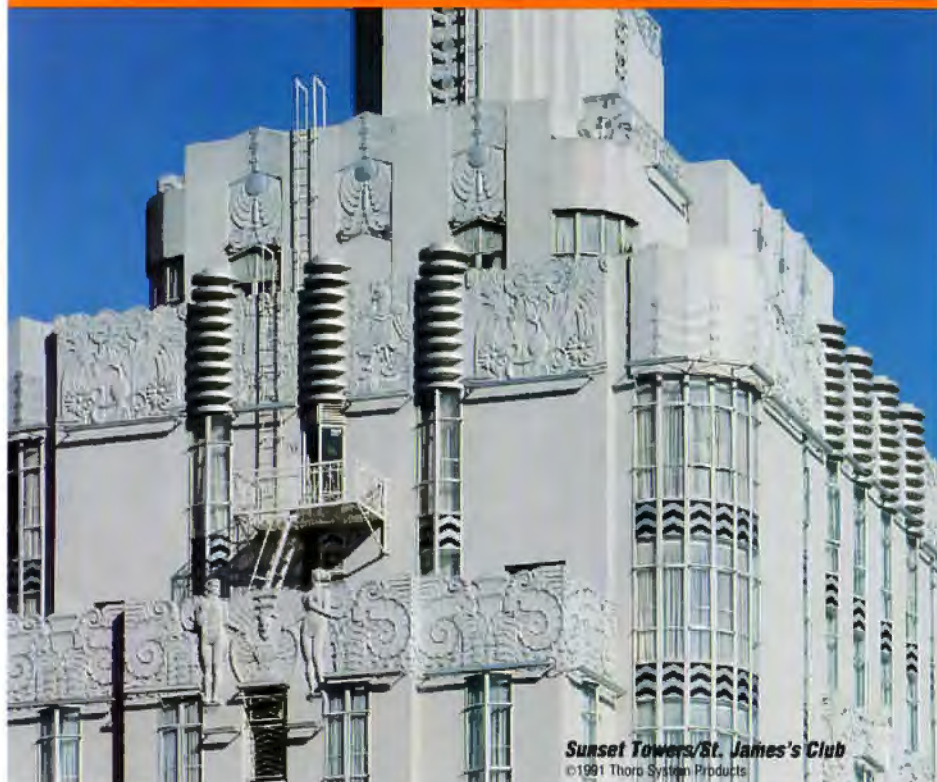
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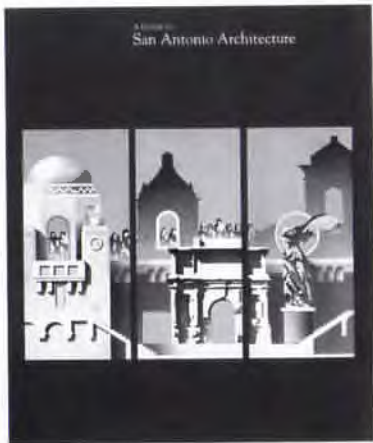
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"News," continued from page 22



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Above: U.S. Embassy, Georgetown, Guyana  
Top right: Residence in Cat Springs  
Bottom right: Umlauf Sculpture Garden Visitor Center



Merit awards went to Lawrence W. Speck Associates for the Umlauf Sculpture Garden Visitor Center; Clovis Heimsath Associates, Inc., for the Solis Ranch House in Ledbetter; Robert Jackson Architects AIA for the McCombs Residence in Austin; The Bommarito Group for the Austin Lyric Opera interiors (see *TA* May/June 1991); and Kinney & Associates for the interiors of the Zachary Scott Theatre Center addition. Commendation awards were given to

three projects in the Unbuilt Projects category. The jury chose not to compare the unbuilt projects directly with the other entries, and decided, therefore, to give projects in this category a special award. The commendation winners were Lawrence W. Speck Associates for Lakeside House; Robert Jackson Architects for Private Residence; and Fuller Dyal & Stamper for Texas Burger Company. **SW**

"News," continued on page 26

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## NEWS

CORPUS CHRISTI

### Kipp-Richter a big winner



THE CORPUS CHRISTI CHAPTER/AIA presented five awards in its 1991 design competition. The jurors were Robert Brooks of Brooks/Collier, Inc., Houston; Rich Morgan of JPJ Architects, Inc., Dallas; and Tommy N. Cowan of Graeber, Simmons & Cowan, AIA Architects, Austin.

Kipp-Richter & Associates Architects, Inc., received four of the five awards: an honor award, for St. Mark's Episcopal

"News," continued on page 28

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## NEWS

"News," continued from page 26

Previous page: left, St. Mark's Church; and right, Del Mar College Fine Arts Center  
Left: Greenwood Branch Library addition  
Below: Bank of Corpus Christi  
Below left: Rhino-X Industries facility



Church (see *TA* Jan/Feb 1991); a merit award for the Del Mar College Fine Arts Center (see *TA* July/Aug 1990); and citation awards for the Greenwood Branch library addition and renovation and the Bank of Corpus Christi, Esplanade Branch. All four projects are located in Corpus Christi.

Wilson\*Kullman Architects won a merit award for the Rhino-X Industries Plastics Manufacturing Facility in Victoria. *SW*

"News," continued on page 30

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## NEWS

SAN ANTONIO

### Awards cover wide range



PROJECTS RANGING from a residence built with pieces of a demolished cement plant to the rehabilitation of a '50s-era swimming pool were winners in the San Antonio Chapter/AIA's 1991 Design Awards competition. One honor award, three honorable mentions, and two special citations were given by jurors Richard Bundy, FAIA, of San Diego, Jim Langford of Dallas, and John Zemanek, FAIA, of Houston. The six winners were selected from among 34 entries.

Ted Flato, David Lake, and Graham Martin of Lake/Flato Architects won the honor award for their work on the Carraro residence in Wimberly, a house constructed largely of parts reclaimed from the Alamo Cement plant, which was being demolished

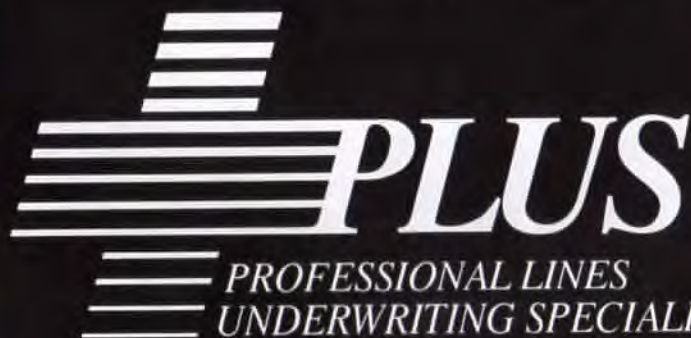
Above: left, Carraro Residence, and right, Houston Street Bridge column, both by Lake/Flato Architects.

Opposite: Austin Lyric Opera interiors by the Bommarito Group.

and sold for scrap (See *TA* May/June 1989). The three also received a Special Citation for their design of a set of tile-muraled lantern columns for the Houston Street Bridge in San Antonio.

An honorable mention was awarded to Ben Adam, Susan Briggs Lanford, and Marla Bommarito-Crouch of the Bommarito Group for their work on the Austin Lyric Opera interiors (see *TA* May/June 1991). Humberto Saldaña, Oscar Saldaña,

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and Jose G. Jimenez of Saldaña & Associates, Inc., won an honorable mention for the restoration of the Chandler Building in San Antonio, while Chris Carson and John Gutzler of Ford, Powell & Carson received an honorable mention for their renovation work on San Antonio's Bank One.

Dan Wigodsky and Tom Jackson of JonesKell Architects were awarded a special citation for their rehabilitation of the Alamo Heights Swimming Pool. *SW*

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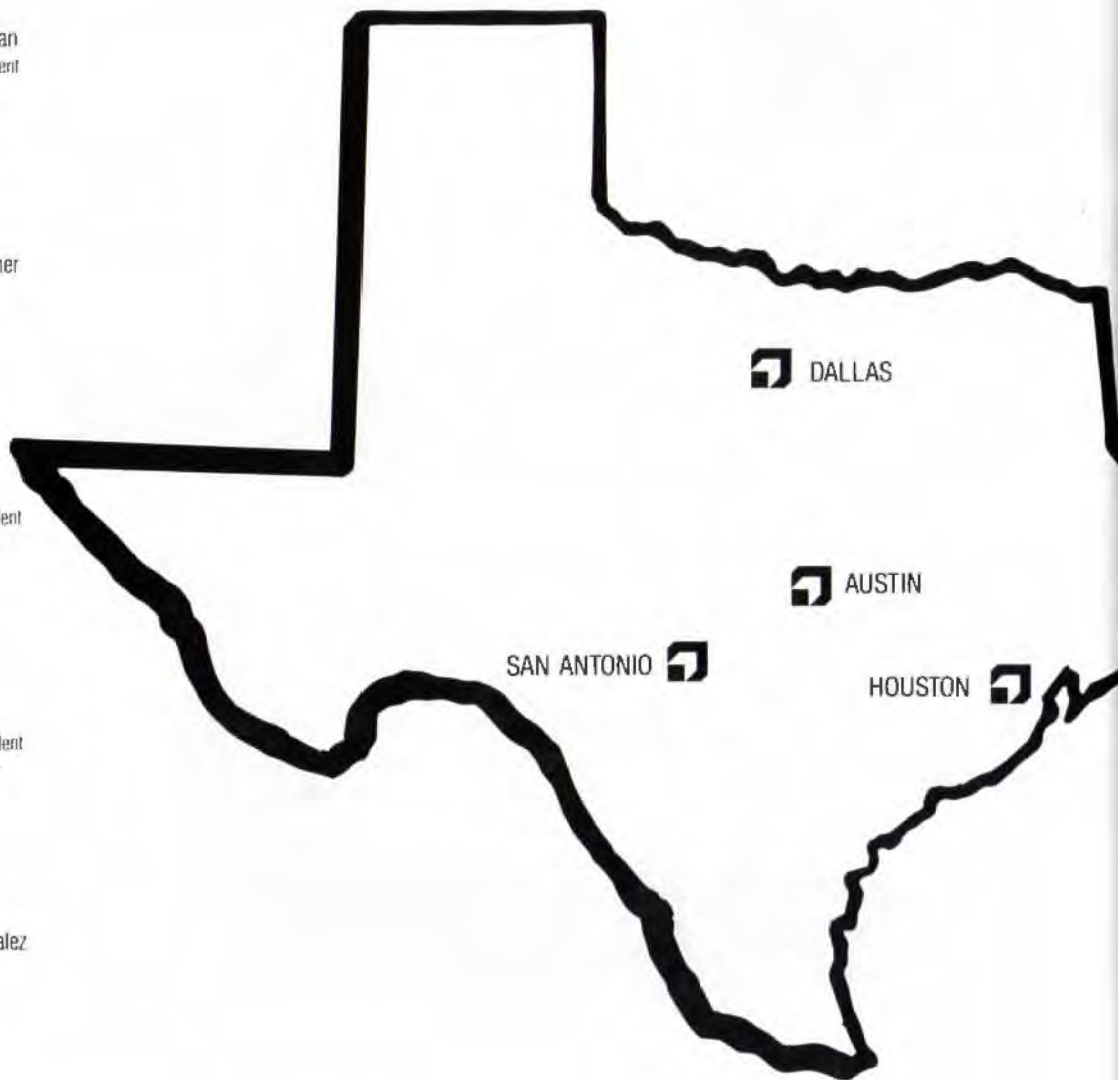
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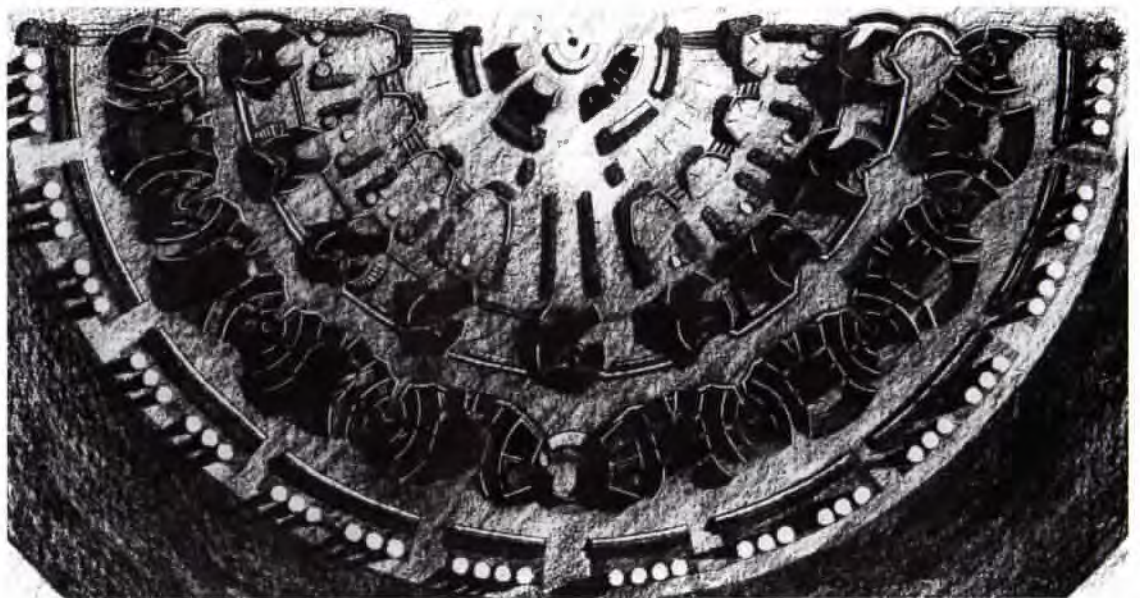


NOVEMBER · DECEMBER 1991

TEXAS ARCHITECT



# & DETAILS Graphics





**Facing page, top left:**  
**Nicholas J. Clayton,**  
trained as a stonemason,  
used rich masonry  
detailing for buildings  
such as UT Medical  
Branch's "Old Red."

**Facing page, top right:**  
**Dallas architect Max**  
**Levy used a fanciful**  
**weather vane to give**  
**dynamism and presence**  
**to a 16-by-16-foot**  
**temporary structure.**

FROM ANCIENT TIMES, different cultures have used languages of detail in their architecture to express meaning or to provide order. Not unlike the sounds and words in dialects of spoken language, unique vocabularies of detail define and differentiate the architecture of various cultures. For the purpose of this article, details will be broadly defined as components of an architectural whole. This definition comprises surface ornamentation (such as painted stenciling or carved stone) and types of ornamentation that arise from the properties of materials (such as the texture of brick or polished stone). Above all, detail will mean the informed use and assembly of materials—detailing as a concern for the way parts of a building are put together.

Is there a vocabulary of details that could be said to define the language of Texas architecture? Are there patterns of materials, symbols, colors, or ornament, unconsciously passed down over the past 100 years or so to provide a continuity within the region? From Texas' pioneering architects a century ago, to some of the leading practitioners active today, these questions have formed the basis of the exploration of Texas as a place and a culture, and have shaped the strongest, most evocative architecture to be found in the state.

#### **Nicholas Clayton and J. Riely Gordon**

THESE TWO ARCHITECTS, among the most prominent practitioners in the state before the turn of the century, utilized a similar vocabulary of polychrome masonry details to make very different "statements" in their architecture. Clayton came to Galveston in 1872 at the beginning of a building boom spurred by the city's position of leadership in Texas commerce. His clients included the leading merchants in the

# MODERN TEXAS ARCHITECTURE: IN THE DETAILS

**By R. Lawrence Good, FAIA**

**Over the past century, Texas architects have developed languages of detail to make the most of building projects in eclectic and modern stylistic idioms.**

**Facing page, bottom left:**  
**On the Gonzales County**  
**Courthouse, J. Riely**  
**Gordon used smooth**  
**white stone set in red**  
**brick walls to denote**  
**strength.**

**Facing page, bottom right:**  
**Clayton's Gresham**  
**Residence in Galveston,**  
**called the Bishop's Palace,**  
**features deep arches,**  
**aggressive corbels, and**  
**other signs of opulence.**

Galveston area, who called upon Clayton to communicate an impressive opulence in their buildings. This was achieved through masonry detailing with lavish surface decoration in a variety of abstract patterns. Clayton had been trained in Cincinnati as a stonemason, and took advantage of Galveston's ample supply of skilled masons to imbue his work with deep arches, aggressive corbels, angled brick bonds, and heavy cornices, which were designed to forcefully terminate the oblique perspectives in which his buildings were seen from the sidewalks of Galveston's main street, The Strand.

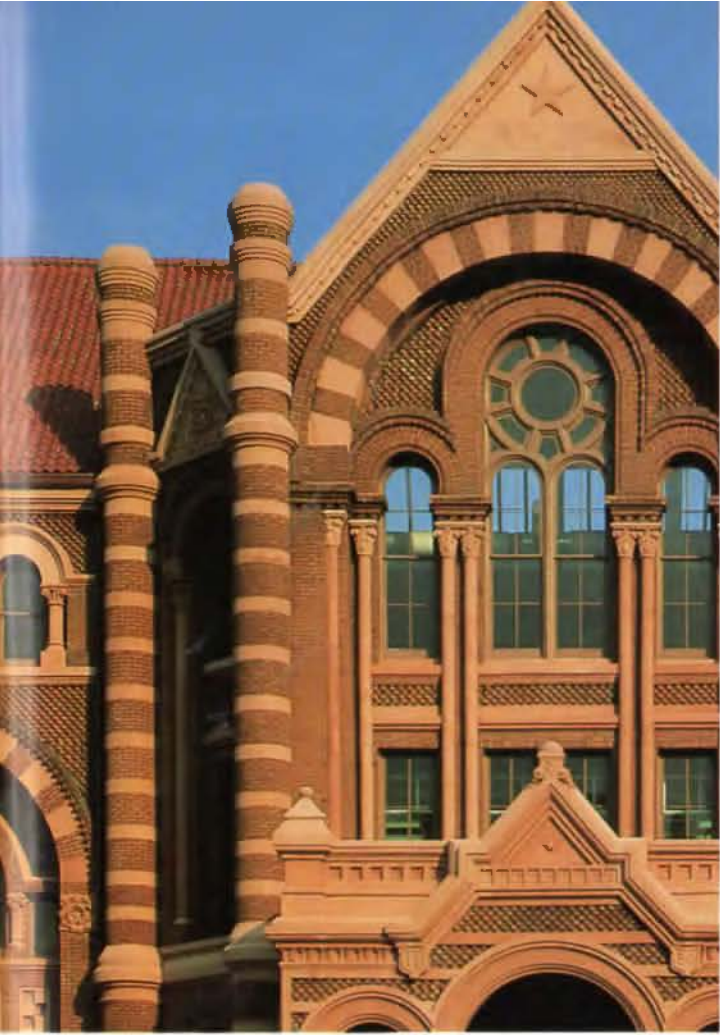
Although Clayton surely owes a debt to H.H. Richardson, his best work is freer and more inventive. As he imported Richardsonian Romanesque to Texas, Clayton added touches of Mission Revival (as in the parapets of Old Red, the original building of the University of Texas at Galveston) or Moorish (as in small turrets at the Bishop's Palace); these regionalized the style. The Texas State Coat of Arms, with the five-pointed star surrounded by oak branches, was used in carved column capitals almost as a "Texas Corinthian" at Old Red. In fact, the Lone Star appears frequently as a symbol in Clayton's work, as it would prove to in others as well.

Like Clayton, James Riely Gordon worked creatively in native Texas stone laid up in rich patterns of contrasting color and texture. As a young architect from Virginia working in San Antonio in the 1890s, Gordon became well known as designer of 16 Texas county courthouses. However, his buildings have less to say about opulence than Clayton's, serving more as an expression of the brash spirit and determined will of turn-of-the-century rural Texans striving to leave their mark on the landscape.

One of Gordon's first courthouses, in Erath County (1891-92), effectively uses masonry colors and textures to express structural principles. At the first-floor openings, where more strength is required to carry wall loads above, round Roman arches were used; on the second floor, flat arches, and on the third floor, lintels. These load-carrying forms were emphasized in red Pecos sandstone, suggesting more strength than the contrasting limestone walls. Although sandstone is actually weaker than limestone, the strong color provides more visual strength. Another detail frequently used by Gordon to allude to structural strength is the use of smooth-cut stone voussoirs at arches, contrasting with rock-face split ashlar walls. And at Gonzales County (1894-96), decorated brick friezes in a diaper pattern signal the location of the main court-

Photographs on the facing page are by Richard Payne, except top right, which is by Blackson/Winter/Kohlen.









David R. Williams

**Above:** David R. Williams said that the stone and wrought-iron well head of the Stroube residence (1927) was his favorite design element.

**Above right:** The Stroube residence features extensive carved woodwork, including this newel post in the entry hall.



John Keegan

room within. Sullivan-esque ornamental terra cotta friezes perform this same function on other Gordon courthouses.

Because Clayton and Gordon designed large buildings in masonry, many of these have survived. And their detail language arguably influenced Ralph Adams Cram, and later Cesar Pelli, at Rice, and Cass Gilbert and Paul Philippe Cret at UT Austin. Among today's practitioners, Jones & Kell of San Antonio, for instance, embraces a contemporary version of this richly patterned masonry language.

#### David R. Williams and O'Neil Ford

BECAUSE THEY COLLABORATED on seminal work in the late 1920s and because they shared the search for a regional architectural language, Williams and Ford offer a common thread of philosophy with regard to detail in their work. Starting in 1926, Williams and Ford practiced together in a studio-house on Pearl Street in Dallas. In those days, the two traveled the Texas Hill Country sketching and photographing the work of early German settlers, and visited the towns of Roma and San Ygnacio studying the indigenous architecture of the Rio Grande Valley. These trips instilled in the architects a strong sense for native materials, simple lines, and a respect for climatic influences on detail.

A regular vocabulary of component details would be seen in Williams's residential work in Dallas and Corsicana of 1926 to 1930, while Ford was in the studio with him. If limestone was not used for exterior walls, light-colored brick, sometimes covered with plastering

or rendering, would impart a buff to soft-pink color to the surface, reflecting sunlight. Window openings were deep-set, often with segmental arches but otherwise unornamented; shutters were used to cut out the glare. The cantilevered second-floor balcony of the Carle House in Castroville, among Ford's and Williams's favorites of the vernacular houses, is a detail repeated in the Stroube Residence (1927), Warner Clark Residence (1930), and Elbert Williams Residence (1932).

Williams was very proud of being a Texan, and adopted the five-pointed Texas Lone Star as his favorite symbol, using it to adorn the interior and exterior of his houses. At the Elbert Williams house, for instance, it is used as a unifying decorative motif on cabinet fronts, in a decorative punched-steel plate below the cantilevered balcony, on carved wood plinths and headers, as ornament on copper leader boxes at downspouts, and carved into dining room tables and chairs. The interiors of Williams's houses offered the greatest opportunity to use detail to provide a connection to place. Door and window trim was decorated with miniatures of Texas wildflowers. Fireplace walls in living or dining rooms might be painted with a mural of a Southwestern theme by artist Jerry Bywaters, or mantels carved with cattle brands or cotton bolls. The exposed beam ceilings, admired in the vernacular houses, reappeared with carved details by Lynn Ford.

Patsy Swank said of O'Neil Ford's work, "What decorates his buildings is always intrinsic." From his experience with Williams, Ford continued an emphasis on collaboration with artists and artisans to produce





unified compositions. But his technical bent toward architecture led Ford to add innovative engineering to the decorative detailing; this further strengthened the sense of place in his work. Ford's signature details include the Mexican shallow-domed brick "boveda" vaults, low-sloped standing-seam metal roofs with concealed gutters and knife-edged eaves, and large-scaled, dry-stacked limestone walls. Decorative bonding patterns in brick were used with great economy. For instance, in the First Christian Church in Denton, only a few recessed bricks in crosses and ribbons articulate a gable-end wall surface, producing an effect that belies the simple means.

Three systems serve as examples of Ford's innovation in technical detail. In 1951 for the initial Trinity University buildings, Ford made early use of the lift-slab technique for pouring and raising concrete floors, eliminating the need for expensive and time-consuming form work. In the Texas Instruments Semi-Conductor Building of 1956-58, the main laboratory floors were supported on concrete pyramidal frames, which Ford dubbed "tetrapods," facilitating easy access to and flexibility of mechanical services to the labs. Ford, Powell & Carson's campus for The University of Texas at San Antonio features, as its focal pedestrian space, an elevated plaza partially covered by another Ford invention called a "sombriilla." This overhead structure is a gridwork of vertical wood trellises hung from truss work, creating a dappled shade that seems a perfect architectural substitute for a grove of trees. The related cable-hung trellises slung between buildings likewise are proper detail response to climate.



**Top left:** O'Neil Ford invented the "sombriilla," a gridwork of vertical wood trellises hung from trusses, to shade UT San Antonio's central pedestrian space.

**Top right:** The Cowboy Artists Museum in Kerrville features shallow-domed brick "boveda" vaults created by Mexican craftsmen, an O'Neil Ford trademark.

**Above:** Minimal brick details give the end wall of Ford's First Christian Church in Denton articulation to match the strongly modeled concrete roof.





Ellison Photo Co.



University Studio

MAIN BUILDING AND LIBRARY  
University of Texas

PAUL P. CRET, Architect  
R. L. WHITE, Assoc. Architect  
W. S. BELLOWS CONST. CO., Contractors

P. W. A. Project 2251  
APRIL 24, 1916

**Top:** Paul Phillippe Cret decorated the library and Administration Building with historical quotations and Spanish-style idioms.

**Above:** The Library and Administration Building's lower floors face the broad plaza with an exaggeratedly rusticated limestone base, wide eaves, and balconies.

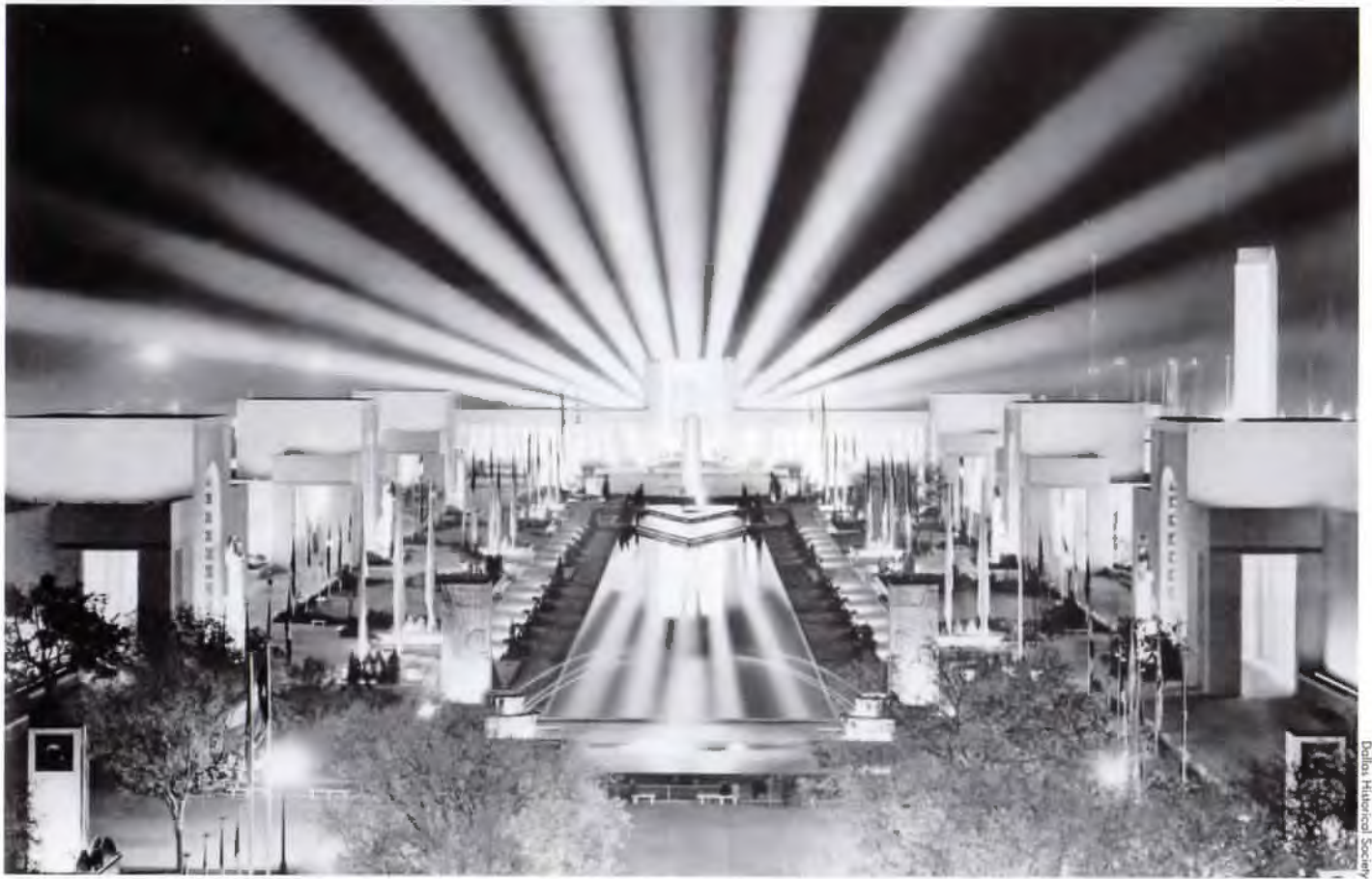
### Paul Phillippe Cret and George L. Dahl

IN THE 1930s, prolific Dallas architect George Dahl collided with the Ecole des Beaux-Arts-trained Philadelphian Paul Phillippe Cret on two massive building programs, the products of which continue to inspire Texas architects—the Centennial Exposition Buildings at Dallas's Fair Park, and a number of buildings at the campus of The University of Texas at Austin.

The unlikely association of Cret and Dahl began at UT in 1930, when Greene, LaRoche and Dahl was serving as university architect and Cret was hired as consulting architect. Having recently completed the much acclaimed design of the Folger Shakespeare Library in Washington, D.C., Cret brought to the UT job a prejudice for his "new classicism," the stated principles of which were, "1) volumetric design, 2) restrained and less picturesque compositions, and 3) empty surfaces." But Dr. William James Battle, chairman of the university's building committee from 1922 to 1948, had a strong opinion that the new campus buildings should embrace a shift from Italian renaissance to Spanish colonial styles and should reflect an understanding of the climatic conditions of the Southwest. It was in the details that Cret was able to transform his new classicism to Battle's Spanish colonial.

The Spanish style imported by Cret was an illiterate one, not archaeologically correct but stripped down; he used carefully selected details on crisp, classically arranged masses to create fresh Texas design idioms. The new Library and Administration Building on the South Mall, for instance, needed the strength in detail to speak





Dallas Historical Society

effectively across a broad, open expanse of lawn and plaza. This was accomplished by the exaggerated rustication of the limestone base, bracketed eaves and wide, painted soffits, and projecting wrought-iron balconies. Another example is the Home Economics Building, composed of classically stepped masses creating flat-roofed terraces. To lend Spanish-colonial seasoning to his new classicism, on the building's south side on axis with the UT Tower, these simple masses define a formal patio with walls and a fanciful wrought-iron gate. Cret then leaned a tile-roofed arcade and loggia against the walls of the courtyard, completing the transformation.

In the Texas Union (a work not executed with Dahl) Cret clad the exterior with Texas limestone in a random ashlar pattern, offering a more romantic and variegated surface to preview the intense Spanish colonial detailing of the interior. Generations of UT architecture students have been sent to sketch the entry hall and cortile of the Texas Union, where carved ceiling beams, brackets, medallions, and column capitals feature such symbols of Texas as cacti, spurs, and rattlesnakes, and where names of prominent historical Texans are stenciled onto coffers and beams.

Like Cret, Dahl was trained in Beaux-Arts classicism (at Minnesota and Harvard). Although Cret's design and master plan dominated their collaboration at UT in the early '30s (where Dahl produced construction documents on nine of the buildings), in 1935 the Dallas architect sought out Cret again as design consultant for the Texas Centennial Exposition, where Dahl was serving as executive architect. Perhaps the most oft-quoted

description of the design theme for the Fair belongs to Dahl, who described the architecture as "Texanic," meaning "Modern, flavored with the condiments of Egypt and Greece, and finally, seasoned with the warmth and sunshine of the American Southwest." Again, a language of detail (this time purely ornamental) brought significant connection to place.

The formula for design of most of the exhibition buildings presumed both the temporary nature of fair structures and the need to build quickly and cheaply. Therefore, the clean, massive forms with large, blank plaster surfaces arranged with great symmetry met the program and made an excellent backdrop for decoration, including painted murals, bas reliefs, and sculpture set in tall arched porticoes. However, two of the buildings in particular, the Hall of State and the former Dallas Museum of Fine Art (now Science Place), were not constructed to be "temporary." These works made extensive use of native Texas cream and fossilated limestone, and took advantage of the abundance of skilled craftsmen and low costs during the Depression to deliver the finest architect-artisan collaboration in the state's history. The themes portrayed in the details are stories of Texas—Lone Stars, cacti, longhorns, oil wells, names of Texas heroes marching across the cornice of The Hall of State. The media utilized to express Texanic themes were almost limitless: bronze work at entry doors, plaster, ceiling treatments, light fixtures, stenciled beams, hand-painted tiles, sculptured stone urns, and furniture. Although both the Hall of State and the Museum stylistically lie clearly in the sphere of

**Above: The main esplanade of the Texas Centennial Exposition in Dallas, for which George Dahl was executive architect and Paul Philippe Cret was design consultant, features clean, massive buildings with large, decorated plaster surfaces, clustered around the more sculptural and permanent-looking Hall of State.**





Blackman/Winter/Kilham



Roy Doon Tilley



Blackman/Winter/Kilham

**Above:** Max Levy of Dallas uses the color and sharp edges of metal in roof planes and fences to form and enliven the spaces of the houses he designs.

**Top right:** The Funk House near Roma in South Texas, by Lake/Flato Architects of San Antonio, uses traditional planning, massing, and materials.

**Bottom right:** Flowers in pots set in slender metal brackets cast animating shadows on the smooth stucco wall of a house in Dallas designed by Max Levy.

moderne classicism, this integration of craft ultimately brings the most memorable message.

### Contemporary Texas Practitioners

AMONG THE SIX TEXAS ARCHITECTS interviewed for this story, Dallas's Max Levy was most philosophical. Levy currently operates as a sole practitioner, working on small- to mid-scale projects characterized by superb attention to detail. Prior to starting his own firm, he worked at SOM's Chicago office and at The Oglesby Group in Dallas. Levy remembers clearly a quote from a lecture by the late Louis I. Kahn during his schooling at Berkeley, which he says has "haunted" his work: "Exaggeration is the ornament of modernism." Because large blank surfaces predominate in modern architecture, Levy believes that architects should isolate a detail or a joint and emphasize it to the point that it contributes meaning to a building.

"Details have a magnifying potential," says Levy. "A single thoughtfully placed detail can humanize an acre of building surface." At SOM Chicago, he found much of the work dull, mainstream modernism. Only projects by Bruce Graham and Myron Goldsmith stood out, and in them details made the difference. Levy now characterizes his work as "attacking blank surfaces."

Levy also sees an emerging relationship between architectural details and our electronic era—although not the relationship we might expect. "Technology is advancing faster than we are, in spirit," Levy says. Echoing John Naisbett's *Megatrends*, Levy says that increasingly sophisticated technology needs to be balanced by

"high-touch" features, emphasizing earthy materials and connections and celebrating their humanizing effects. Although he won't admit to the existence of a unique Texan detail language, Levy enjoys incorporating into his work details that bring the sun and wind into play, like the changing shadow patterns of a trellis on a vertical surface or a flower pot bracketed to a stucco wall.

San Antonio architect David Lake of Lake/Flato Architects worked with O'Neil Ford from 1979 until Ford's death in 1982. Not surprisingly, there is much of Ford's influence in Lake's attitude toward details. "When we're meeting with a new client, we bring up materials early," says Lake. "We talk about what's happening locally—what's available now and historically what the materials traditions were. We like to let the integral properties of the materials be the details." But Lake/Flato's work has been admired particularly for how the architects have created forms simplified from observations of vernacular architecture. For instance, on a brick ranch house in South Texas near Roma, the firm is using a sand-struck Mexican brick and is implementing ideas from historic Roma buildings. "But we simplified, by not making the [specially] molded brick pieces; we are bringing it into our time," Lake comments.

Another example of the legacy of Ford and Williams is Lake/Flato's collaboration with tradesmen and subcontractors. Lake has a disdain for stonework that has what he calls "vener-eal disease." The problem arises, he says, "when architects don't understand how to allow for its thickness. We collaborate with the masons to find out where they'll get the stone and how they want to lay





Roy Don Tilley



Roy Don Tilley



Roy Don Tilley

**Far left: The mirador of the Funk House, by Lake/Flato Architects, shows brick details drawn from historic buildings in Roma and Rio Grande City.**

**Middle left: A decorative brick cornice marks the police station in Roma.**

**Left: LaBorde House, Rio Grande City, with its decorated gable-end wall**



Paul Heiser



Paul Heiser

it up, and in what average sizes, in order to accomplish a natural look to the wall."

Houston architect William F. Stern, another sole practitioner, comes from what he calls "the old-fashioned school." He is distressed by "cardboard architecture" with all its bad juxtapositions and unresolved details. On a tear about architecture that will hold up, Stern says, "What is common to all great architecture is a union of craft and technique. I am very concerned about the nature of materials, and won't use them in any way other than the way they were intended. I believe in expressing the natural quality of materials. Never hide a detail problem; if there is a difficulty, it must be resolved with honest expression. Expose everything!"

Stern, who also teaches at the University of Houston, tells his students about two detailing problems they must learn to address in their work: turning corners and resolving the joint between two different materials.

In addressing these problems, Stern can be both earnest and surprisingly playful. In the kitchen of a Montrose-area cottage that he remodeled, for example, he uses the most straightforward, unembellished detailing of the polished granite, natural birch, and painted birch possible, to, as he says, "allow juncture and at the same time allow an individual expression of each material element." Emphasizing the importance of such junctures in the experience of his architectural projects, Stern adds that "details are the equal of form and color."

In another house remodeling in the Montrose neighborhood, Stern used a lightweight, cantilevered steel and fabric structure to create a carport on a tight site,

turning a problem space into whimsy by highlighting the tectonic properties of his materials.

Dallas's Frank Welch, FAIA, has no particular philosophy about details, but knows clearly the impact of detailing on good architecture. "Detailing is articulating—making it clear to everyone what you're doing," Welch affirms, adding, "I hate confusion in buildings." Successful architecture, he says, has no conflicting messages. He recognizes that the best work has several levels of reading, a far view with overall form and massing, the middle view adding color and rhythm of solid and void, and the close-up view where details come into play. Welch believes that fussy details or too many details can sink a building, especially on a close reading.

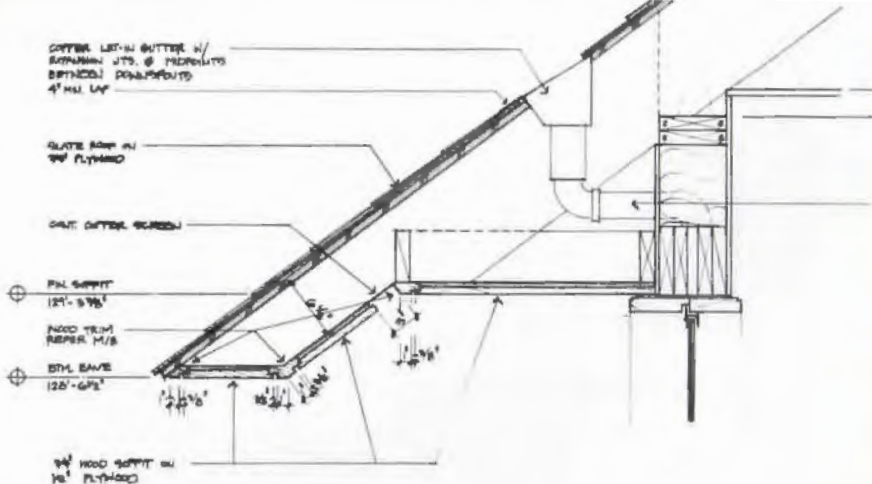
Welch's lean, elegant residences illustrate his preference for spare details. Another protege of Ford's, Welch has designed houses, clubhouses, and related work with a healthy respect for climate and the tradition of vernacular Texas buildings, but with a demand to be contemporary. For instance, a private residence by Welch on Lakeside Drive in Dallas is born of the vocabulary of the Highland Park neighborhood, featuring the rich Italianate and Spanish renaissance influences of Anton Korn and Hal Thomson. But, almost in the reverse of Paul Cret's work at UT, this time the massing and middle-view are the link to the older context, while the crisp details communicate the house's contemporary message without conflict.

David Richter is principal in the eight-person firm Kipp-Richter & Associates of Corpus Christi. For him details and the design process have some intriguing in-

**Above left: William F. Stern exaggerated the tectonic character of the steel pipes and fabric awnings in this cantilevered carport for a tight site.**

**Above: In the kitchen of this remodeled Montrose-area cottage, Stern juxtaposed slabs of granite and birch detailed with simplicity and precision.**





**(C) TYPICAL OVERHANG**

**Top left:** Hidden gutters and carefully faceted wood members, shown in this drawing, create a sharp roofline for a house by Frank Welch & Associates of Dallas.

**Far right:** Movable plywood panels and carpet and vinyl-tile floors were combined by Kipp-Richter & Associates in St. Mark's Church in Corpus Christi.



**Above right:** The house in Highland Park designed by Frank Welch & Associates features knife-edged rooflines set over deeply layered brick arcades.

terrelationships. "Our budgets are tight these days, forcing economic analysis of the projects early on. This influences details. If you are going to have to use corrugated metal, you better know it early in the job," says Richter, citing the commission to design new bus shelters for Corpus Christi's Rapid Transit Authority, in which curved corrugated-metal shades are suspended like sails from tall columns. He also cites the St. Mark's Episcopal Church (winner of a 1990 TSA Design Award) in which the chief project requirement was the creation of a sound-shaping ceiling; this guided the development of overall design concepts and the expression of the interior space's vault-like coffering. When there are crucial technical issues to deal with, such as acoustics, it is reasonable that these drive the concept.

**In stucco, concrete, stone, metal, wood, and glass, the stylistic language of modernism takes on depth and scale from inflections of light and shade.**

Dallas architect Gary Cunningham agrees. "In our work, details and main concepts refer back to each other. In our best work there is a sort of criss-cross." Cunningham operates a smallish firm working on extremely diverse building types, and is generally known for blunt functionalism and details that are expressive of structure, connections, and collisions among systems. Nevertheless, Cunningham also enjoys what he calls "surreal" detailing, in which the viewer is not given too many clues as to what a material really is, or how it is connected to related parts.

diverse building types, and is generally known for blunt functionalism and details that are expressive of structure, connections, and collisions among systems. Nevertheless, Cunningham also enjoys what he calls "surreal" detailing, in which the viewer is not given too many clues as to what a material really is, or how it is connected to related parts.



In the well-publicized "Power House," a 1989 TSA Design Award winner, he created a glass-covered illuminated floor trench in which was run the secondary electrical service from exterior meter to main panel. Cunningham took great pleasure in having the kitchen sink fall directly on axis over the floor trench, creating an illusion of danger—"So you can wash dishes while standing on the main electrical run and worry about getting fried as the water goes down."

During the early to mid-'80s, Cunningham designed a series of office buildings that he calls "stupid boxes" for their simplistic form and straightforward detailing. But these were anything but stupid; a close reading of the buildings inevitably yielded a rewarding surprise. In the Twin Hills Office Building, for instance, in a parallel to Gordon's Erath County Courthouse of 95 years earlier, Cunningham designed punched window openings with subtle variation in width and placement within the depth of wall to express how masonry walls carry loads. Since the walls were veneer, however, the detail only alluded to the memory of structural truth.

Like several of the other architects interviewed, Cunningham enjoys allowing the construction process to influence a detail. Another anecdote from the Power House has it that in order to blow out a new opening in a massive concrete and masonry wall in the east side of the house, the contractor rented a particularly powerful jackhammer. With the first blow, a huge irregular rupture occurred in the desired location of the new doorway. Instead of patching the wall squarely, the architect and contractor agreed to simply glaze the enlarged ir-





James F. Wilson



James F. Wilson



Roy Don Tilley



Roy Don Tilley

regular shape to form "sidelights," expressing graphically the process of altering an old wall and clearly defining the intervention from the original construction. "Detailing on the job is a real opportunity to interact with the tradesmen," says Cunningham, and he cites this day-to-day interaction with providing some of the strongest ideas in his work. "It allows the artisans to have control over the detail. If they have a clear idea of what we're trying to accomplish, their suggestions on joinery of steel or wood and glass are quite welcome and result in a better job. I like working on that 'micro' scale, mixing pigment with a plasterer to get the right color, for instance."

Cunningham's work on the Addison Community Theater and Conference Center, to be completed this fall, embodies most of the concern for detail he values. Perhaps most pervasive, however, is a relation to place emphasized in the center's details. The main theater space is spanned by slinging the roof below large steel trusses; most of the truss silhouette is left exposed above the roof. The Addison Airport, across the road, has an old hanger building sporting a remarkably similar exposed truss profile. Another important element in the center's design is the 30-foot-high, 4-foot-thick Millsap stone wall that forms the major load-bearing wall structure for the theater lobby (its angle directs one's gaze to the complex's original theater building, a humble gable-roofed WPA-era structure with a similar, but much smaller wall). To illustrate what he wanted, Cunningham drove the subcontractors to see a dry-stacked wall at nearby Celestial Park and said, "Make it look like

this!" The result is a wall in which deeply recessed mortar gives the illusion that the masonry is dry-stacked; it's a somewhat disconcerting illusion for such a high wall, but the detail produces exactly the message desired by the architect.

A century of history and a wealth of contemporary experience show that collaboration with artists, craftsmen, and subcontractors yields successful, meaningful detail; in details comes the clearest opportunity to express stylistic messages or messages about context; in the best architecture, details are inextricably interrelated with overall concepts; and the integral properties of materials provide the basic discipline to guide detail decisions. Details provide a set of rules to order our architecture. Details awaken our senses through color, pattern, and profile. Details bring personality, joy, and humor to our buildings. Details can allude to another time, providing a sense of history and cultural memory. Details connect us with allied artists, craftsmen, and trades. And, finally, details deepen our connection to place. **TA**

*Larry Good, FALA, is a principal of Good, Fulton & Farrell in Dallas and a contributing editor to Texas Architect.*

**Far left:** In the Power House, Cunningham Architects ran the secondary electrical supply through a glazed trench, through which the kitchen sink also drains.

**Top center:** Cunningham Architects used subtle changes from floor to floor in the spacing of fenestration to enliven the Twin Hills Office Building in Dallas.

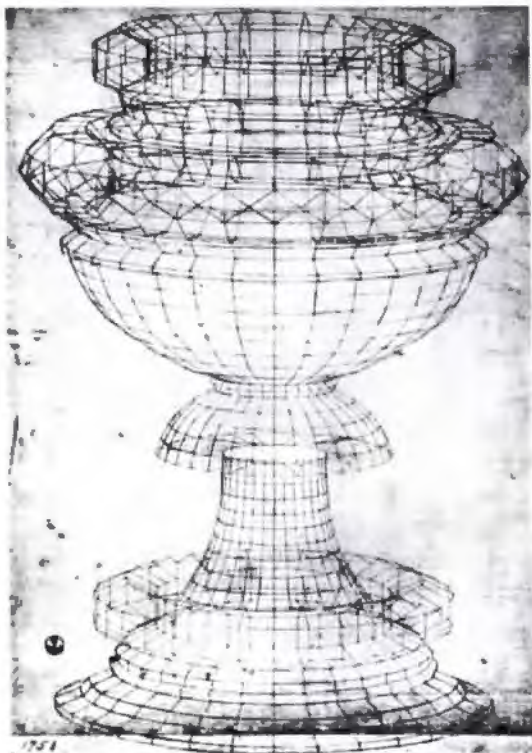
**Top right:** A 30-foot-tall wall of seemingly dry-stacked Millsap stone fronts the lobby of the theater at the Addison Community Theater and Conference Center.

**Bottom center:** Cunningham Architects spanned the main theater space in Addison with exterior trusses that echo the roof of a nearby airport hangar building.



# ARCHITECTURE IN COMPUTERS

By Mark Gunderson



CAD-like drawings of the Renaissance: Paolo Uccello's perspective study of a chalice

IT IS EXCEEDINGLY COMMON to find analyses of the impact of computers on architecture, both in computer-software advertising and in more specifically architectural sources. Given this repeated emphasis, it is perhaps of value to make observation of the more subtle, but no less significant, impact of architecture on computers as evidenced by the use of architectural metaphors in computer logic and programming *ab initio*—from the beginning.

Man's tools reflect man; or, as the Pueblos said, "a tree echoes the sound of the rain." Perception is inextricable from experience, and language is colored by understanding. It comes as no surprise that the computer, as a tool of man, reflects the world as man "knows" it.

Computer terminology consists of many idiosyncratic yet graphically effective images—mouse, menu, icon, scroll, boot, glitch, etc. Some of these terms have, in a sense, come with the territory, specifically from mathematics, and many others have been appropriated or assimilated in a more or less ad hoc manner. The original computer "bug," a literal insect, sits under Scotch tape in a Navy notebook, having been removed from an early military computer.

Then there are the architectural terms: Beyond the obvious references to hardware configurations as the "architecture" of a given computer system, there are many terms of an architectural nature—doors, windows, gates, fields, platforms, utilities, partitioning, desktops, tools, and others—which are subliminally revealing of the nature of human perception and the spatial metaphors underlying the "structure" of thought.

These metaphors seem to relate to a cognitive need for order or discipline in which the mind "builds" or "constructs" a frame of reference ("frame of mind") in order to "make" sense. The appearance of architectural metaphor as "structure" for the development and use of computers, literally and figuratively, reflects the fundamental requirement for such order in man's ability to reason and comprehend. As Christopher Norris said in *Deconstruction, Omnibus Volume*, "Without some notion of structure, architectonic, building, or construction, it's virtually impossible to think in a sequential way."

Human perception seems to begin with an initial "division" made in a field or realm (dis/jointing). "The stimulus material will be organized spontaneously according to the simplest overall pattern adaptable to it and this grasp of structural features is the basic prerequisite of perception and any other intelligent behavior," said Rudolph Arnheim in *Visual Thinking*.

The late French philosopher Michel Foucault, in *The Order of Things: An Archaeology of the Human Sciences* and in *The Archaeology of Knowledge & the Discourse on Language*, has written extensively on this initial "difference" and the subsequent establishment of "classification." His analysis of the discipline of botany and its elaboration on hierarchy, identity, and description attempts to delineate the tendency towards categorization. "In this way, a grid can be laid out over the entire vegetable or animal kingdom," he writes. The description

of botany as a "discipline" in fact denotes an underlying singular and cohesive structure that makes it analogous to but distinguishable from other disciplines.

Man's ability to describe something is predicated in many ways on the "location" of the thing within a duality of opposites (that is, its position by location within an opposition), a form of binary reference (refer/ence). The terms co/ordinate, di/mension, and co/relation are indicative of this manner of de/scribing or naming. Western philosophy in general is based on this notion of dualities.

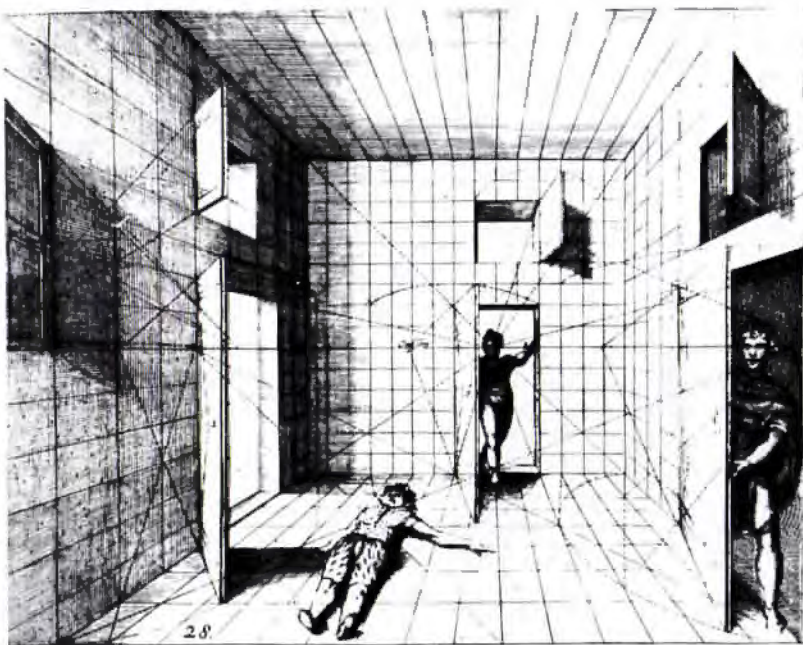


Illustration from a treatise on perspective by De Vries, published in 1560.



Although the division of the world into binary oppositions seems to be at the heart of human perception, more complex division is necessary to adequately describe the world. Measurement is a form of description which, because of its basis in quantity or distance, requires number or number of units. The earliest evidence of man's use of number is in surveying or building-related mensuration, typically for property boundaries and tomb construction. In Egyptian records such as the Rhind Papyrus or the Moscow Papyrus, dating to 1900 BC, persons using numbers were referred to as "rope-stretchers" because of the ropes with knots utilized in obtaining dimensions. Again, in India, the title of the earliest text on geometry and number, the *Sulvasutras*, translates as "rules of the cord." For archaic civilizations, a unit readily available might be a body part such as a hand or foot. The Egyptian cubit was equal to seven "hands." Numerical systems probably derived from fingers.

Buckminster Fuller elaborated on this idea in his poem/chapter "Numerology" in *Synergetics*. His belief, reiterating the observations of Aristotle and others, was that man first "counted" (prior to any more complex system) by identification of the object in question with a finger or toe. This identification evolved into a base-10 numerical system, a digital or finger-related system. The Mayans utilized a base-20 system, presumably from employing both fingers and toes. The Sumerians and others, in an effort to reconcile the vital prime number three, derived a system based on 12.

The Polynesians, on the other hand, who were ostensibly "primitive" sailors dependent upon celestial navigation, used a base-two form. Fuller, noting that computer logic uses the same "congruence in modulo two," believed that this was the most pragmatic and the most appropriate means available. The Polynesians could thus integrate conceptual oppositions such as day and night, life and death, male and female to form a kind of binary "memory" out of life itself.

Base-two mathematics, which computers employ because of the compatibility with electrical conditions, i.e. "on and off," is the mathematical analogue of this binary/categorical logic. Boolean algebra, developed in 1854 by British mathematician George Boole, forms the core of present-day digital binary-logic systems.

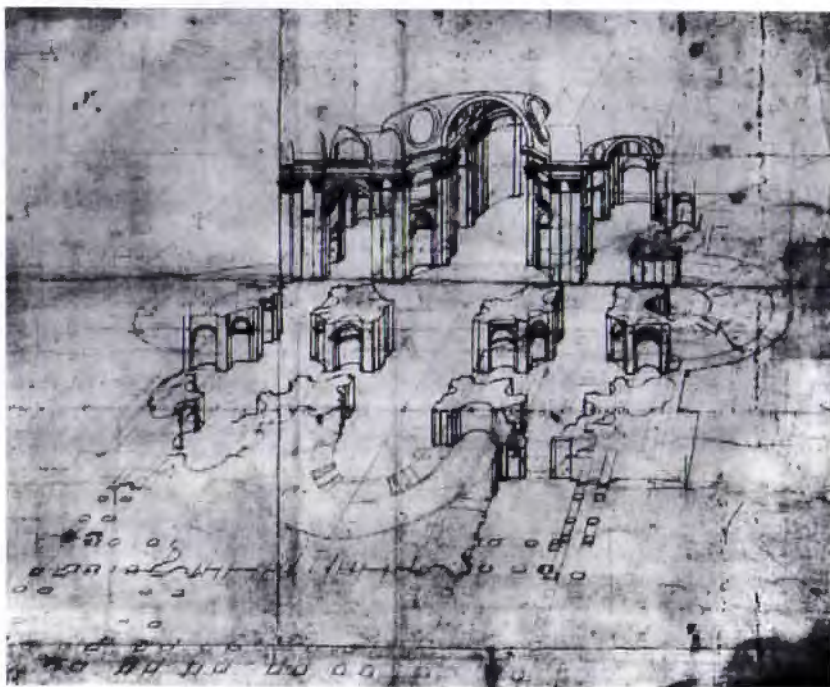
Categorical thinking and binary logic share an "either/or" structure. A primary limitation of each is the lack of sensitivity allowed by either/or generalizations, since it is difficult at best, if not impossible, to describe that which falls in the "gray" area between categories. The mind, or computer, at some point "rounds off" to "fit" the nearest compatible designation. This common yet insensitive form of description can be seen easily in art historical critique where a person's work is frequently referred to as being "a cross between so and so."

Present difficulties in the field of artificial intelligence center on this binary/categorical over-simplification. New methods of computer categorization are emerging, however. "Fuzzy logic" and fractal mathematics have been developed to make the computer more useful for describing the subtleties of "reality."

Compared to the typical binary scheme of computer logic, metaphors may provide a more "accurate" form

of description, although paradoxically so, since they are constituted as "unscientific" descriptions that contain less digital information. Demonstrably, however, many of the most fragile and significant of intellectual and religious ideas historically have been transmitted in forms other than "scientific" ones—parables and allegory, for example—with little or no loss of information.

If, as discussed earlier, man describes by a form of "location," then thinking may be perceived as "taking place," as though occurring in a "space." This would then require the use of architectural metaphor ("structures") to negotiate the "environment." The very word environ/mental speaks of this condition. Elements such as doors, windows, and partitions are "needed" in order to "occupy" this mental space. As Christian Norberg-



Schulz writes in *The concept of dwelling: On the way to figurative architecture*, "Man acts on the basis of an 'environmental image.' Man's being-in-the-world is structured, and the structure is kept and visualized by means of architecture."

Together, these metaphorical elements could be considered to constitute Bachelard's "house" or Heidegger's "house of being": an *imago mundi* and *porta mundi*—an image of or door to the world. Bachelard spoke of the "house as a tool for analysis of the human soul," and wrote, "Before he is thrown into the world man is put in the cradle of the house."

Architecture as "cradle" to perception has inevitably prefigured the logic employed in computers, and in fact one of the latest organizational metaphors in computer software is "rooms"—discrete spaces "in" the computer for various tasks.

Architecture and computers "require" each other; the impact is mutual. This is analogous to the way Zen Buddhists speak of using one's mind to think about oneself, that such an exercise is the essence of paradox. **TA**

Architect Mark Gunderson is the Fort Worth/ALA president.

**Bramante: elevation and section of dome, St. Peter's, from Sebastiano Serlio, *Il terzo libro d'architettura***



This page: David Schwarz's winning scheme mixed red brick and pink granite with a populist Texan, baseball, and Wild West iconography to captivate the Rangers, and likely their fans, too. A collection of shops and entertainment venues along a riverwalk, along with a Little League field, will complement the professionals' ballpark.

Facing page: Antoine Predock proposed half-burying the stadium into a new "Rangers' Hill" (top left). Lawrence W. Speck Studio/Page Southerland Page proposed a brick-and-steel armature (middle left, top right) that would allow ample breeze and shade and evoke associations with older parks and local building traditions.



## ARLINGTON'S FIELD OF DREAMS

By Ray Don Tilley

THE TEXAS RANGERS' recent ballpark design competition seemed to offer architects the chance to combine regionalist sensitivity and the charm of old parks in a modern stadium. For architects who lost or chose not to participate, however, the competition was an example of architects accepting exploitation for a shot at a prize commission.

The Rangers, led by club president Tom Schieffer and facilitator Michael Pittas of Los Angeles, invited 26 architects in late May to submit proposals for a new ballpark. Sports-design specialists HOK, HNTB, and Ellerbe Beckett, all of Kansas City, were on the list, as well as "star" architects of varying brightness: John Burgee; Frank Gehry; Michael Graves; Hammond, Beeby and Babka; Hardy Holzman Pfeiffer; Craig Hodgetts; Keating Mann Jernigan Rottet; Kohn Pedersen Fox; Charles Moore; Antoine Predock; Rossetti Associates; Robert A.M. Stern; SOM/New York (David Childs); and Venturi & Scott Brown. Four firms adept in large-scale mixed-use and planning projects were Growald Architects of Fort Worth; the Jerde Partnership of Venice, Calif.; and RTKL Associates Inc. and Sasaki Associates, both of Dallas.

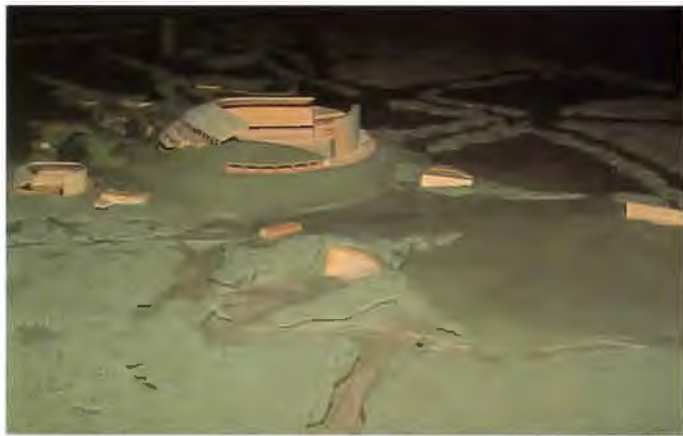
A group of small studios gave the list intrigue: Cunningham Architects of Dallas; Lake/Flato Architects of San Antonio; David M. Schwarz of Washington, D.C.; Lawrence W. Speck (teamed with Page Southerland Page) of Austin; and Taft Architects of Houston. The Rangers' request for proposals seemed to beckon to such "wild-cards," calling for a "warm and friendly" ballpark complex—a Little League field, riverwalk, amphitheater, and shops and restaurants would adjoin the new playing field—that captured the region's character and considered siting, air circulation, and shade.

Seventeen teams answered the Rangers' invitation and presented their schemes in early August. At a wrap-up press conference, club president Schieffer praised the ar-

**From 17 submissions, the Rangers chose a crowd-pleasing ballpark scheme. But was there really competition enough for a \$170-million public-supported project?**

Photographs by Ray Don Tilley, except as noted





Lake/Flato Architects used foul lines "to infinity" to organize its scheme (bottom left, middle right), with shady structures that nestle up to a stadium (following page, top left)

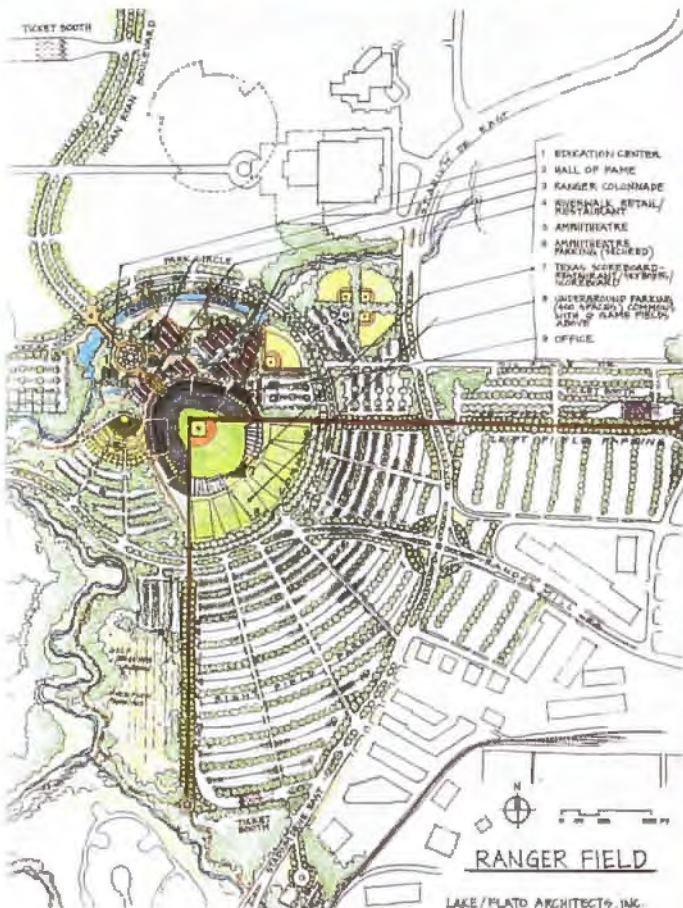
with sophisticated natural ventilation. Keating Mann Jernigan (bottom left, middle right), with shady structures that nestle up to a stadium (following page, top left)



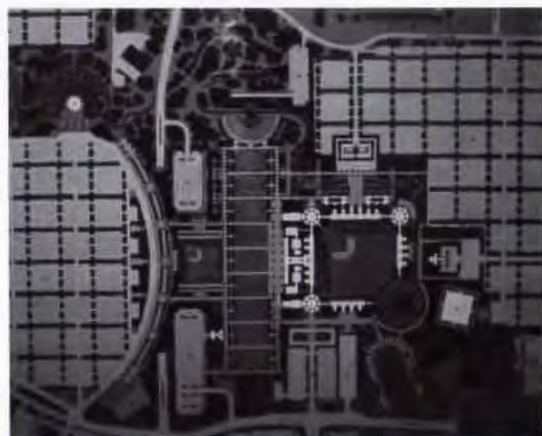
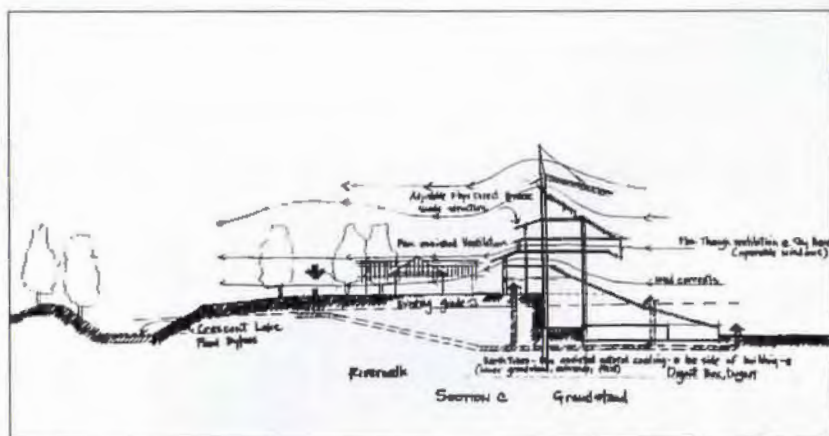
R. Greg Hunley, Inc.



R. Greg Hunley, Inc.







**RTKL Associates** proposed a strong promenade (above) to link the professional and Little League stadiums. **Michael Graves** designed a rigid, highly ordered plan (top right), with a Texas-shaped lake beyond the centerfield fence. **Charles Moore** rendered both fields as stars in plan (above right) with odd structures that rise from each point to provide seating. **Hardy Holzman Pfeiffer** added office and hotel towers to their design (below right). **Hammond Beeby Babka** extruded the perimeter of their ballpark scheme (bottom right) into a pylon-punctuated triangle.

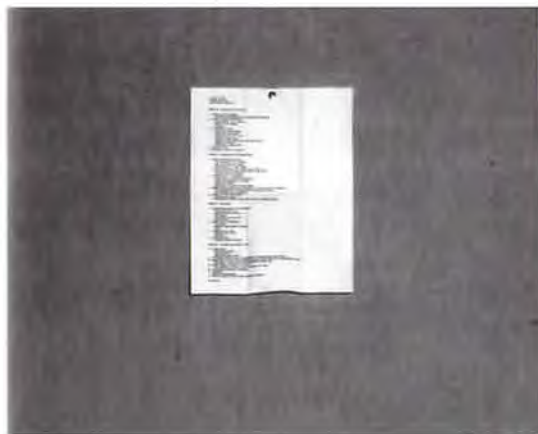
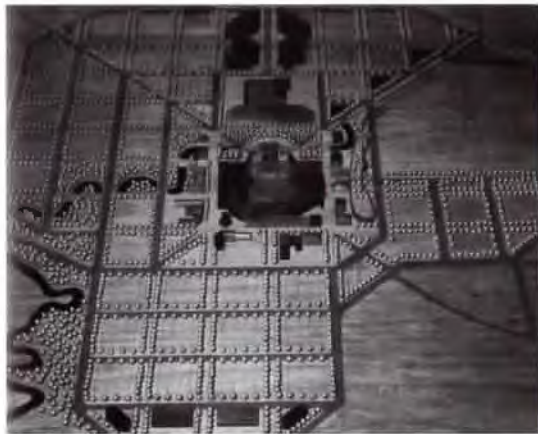
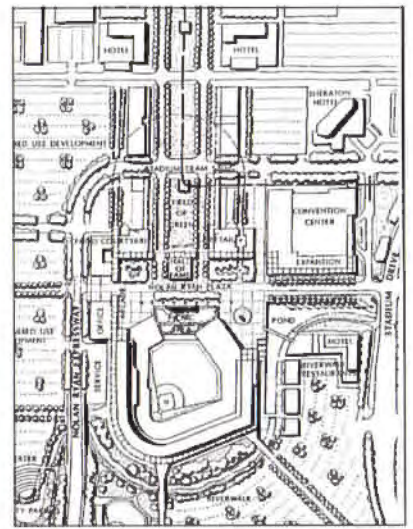
chitects' imagination, depth, and excitement. The RFP had mentioned no specific submission requirements, yet most teams used intricate models and massive renderings, even slick videos, to pitch their plans. "We felt the opportunity the project presented was such that we did not need to offer any compensation" for the architects' work, said Schieffer at the press conference. Architects acknowledged the starry-eyed attraction of designing the \$170-million project. Several, however, especially those who did not participate, said the sacrifice was just too much for what would have been 1-in-26 odds. Hence Burgee, SOM/New York, Gehry, Hodgetts, Jerde, Rossetti, Stern, Venturi & Scott Brown, and Taft Architects passed up the competition. Even so, Schieffer could justifiably call the turnout "incredible."

From the submissions, the Rangers assembled a team to design and build the project, rather than picking one architect. David M. Schwarz was selected as design architect, HNTB as sports specialist, and HKS Inc. of Dallas—which did not compete but had assisted the Rangers in last year's bond campaign and in evaluating the competition proposals—as production architect.

Schwarz's design, described by Schieffer as an instant winner when it was presented, is just that: an easily grasped design wrapped in facades of red brick and aesthetically correct pink granite enlivened by "Texan" motifs including stars, longhorns, state outlines, the Rangers' block "T," and even friezes alternating baseball and Wild West imagery. Because its message is so accessible—as clear as a high-school letter sweater with all its patches and emblems—the ballpark will likely be a big







hit with fans and the general public. With \$135 million coming from the people of Arlington to build it, the populist design seems even more appropriate.

Still, several other schemes were provocative. Antoine Predock sought to create a hill on the North Texas prairie, partially submerging the stadium to create a powerful and mysterious complex. The Lawrence W. Speck Studio/Page Southerland Page team envisioned a bleacher-style seating bowl with cross-ventilation under extensive sun shading. Speck invoked Boston's Fenway Park, Chicago's old Comiskey Park, and commercial and agricultural buildings of North Texas as sources of the brick-faced scheme. Similarly, Lake/Flato Architects took great pains to diagram a natural ventilation system complete with earthtubes to bring ground-cooled air into the grandstand. Lake/Flato set the playing field amid a collection of generously shaded entertainment and retail pavilions, with parking lots corralled by foul lines that stretch "to infinity" as tree-lined walks in a paraphrase of W.P. Kinsella's description of baseball.

The Rangers' competition, in the end, was equal parts publicity show and architect selection. With such a high level of public financing, the team needs to keep its building process "open" to public participation. As Gary Cunningham's presentation of a minimal one-page typewritten outline suggested, however, a competition that paid architects even a modest sum to develop meaningful submissions without risking the health of their practices would have been preferable to the free-for-all that occurred. But given the franchise's success, future organizers have no incentive to do otherwise. **TA**

**HNTB presented the most elaborate model (top left), with miniature lights and simulated crowd noise. A tower's 400-foot height would match the distance from home plate to the centerfield fence. Ellerbe Beckett and HOK offered slightly less-elaborate models in metal (above left) and basswood (below left). Growald Architects proposed that a creek on-site be diverted through the stadium (top center), just outside the outfield fence. Sasaki Associates concentrated on a master plan (top right) for the area. Kohn Pedersen Fox suggested a tower and lasers (above right) to heighten the baseball drama. Cunningham Architects, arguing for architect/client collaboration, presented an issue outline (bottom left) and two hours of discussion.**



# ANNUAL 1991 WINNERS

By Ray Don Tilley

## THE JURORS

Deborah K. Dietsch  
Editor-in-Chief  
*Architecture* magazine  
Washington, D.C.



Rand Elliott  
Principal  
Elliott + Associates Architects  
Oklahoma City, Okla.



Carl Lehmann-Haupt  
Art Director  
*Metropolis* magazine  
New York, N.Y.



THE 19 WINNING ENTRIES in *Texas Architect's* 3rd Annual Graphics Competition stood out among a field of 95 submissions that greeted an initially skeptical jury. Deborah Dietsch, Rand Elliott, and Carl Lehmann-Haupt discussed the novelty of an "art" and "graphic design" competition for architects, who usually consider drawing and rendering as means to describing design rather than as art. They cited increasing specialization in graphics fields, too, as an argument against looking for outstanding graphic work among architecture professionals. The jurors, however, were surprised. With over 40 entries judged worthy of recognition, the jury made an arduous final cut to the 19 selections presented here.

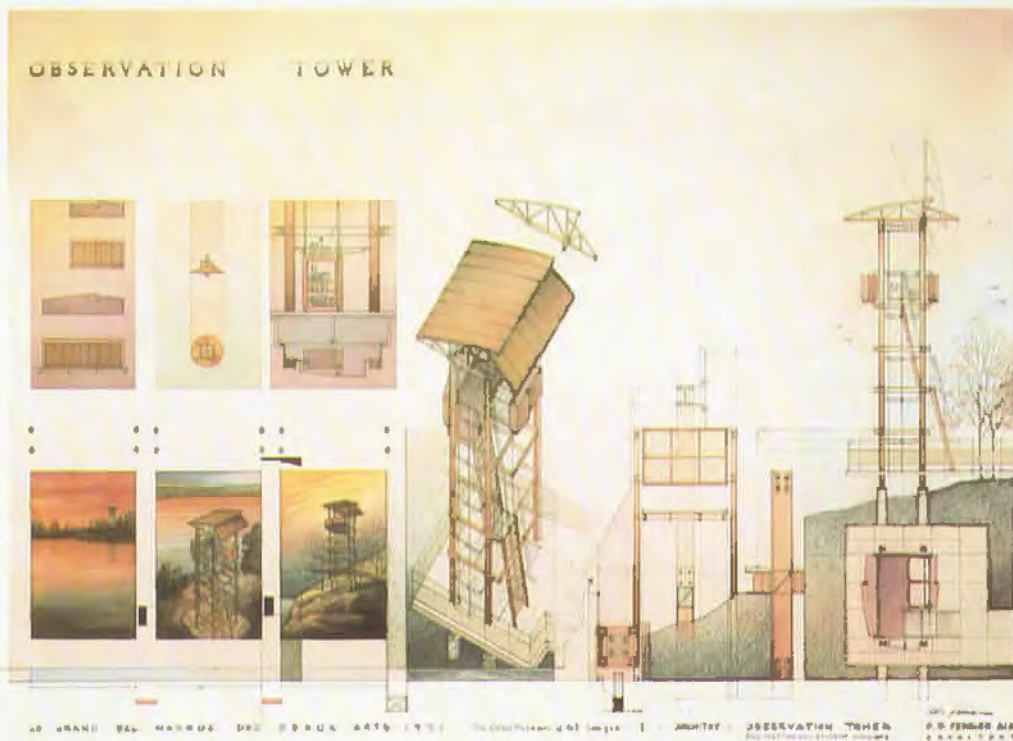
The list of winners this year is dominated, among the contest's six categories, by Architectural Delineation and Concept and Imagination entries, which account for all but five awards. These are the most traditional categories for architects to excel in and the range of materials used and styles make for an interesting collection. The jurors repeatedly praised the "power," "intensity," or "strength" of successive pieces. That is understandable for works such as "Studio for a Painter" by Longoria/Sheard/Osoria or "Private School" by John White, which burst forth with color and bold geometry. But the same remarks applied to R.B. Ferrier's two watercolors, utterly subtle and sumptuous drawings that achieve their power by the complexity of their messages and the command of the "air" in each drawing, the areas that maintain visual charge even though they are ostensibly empty. Two others, Janet Needham-McCaffrey's "In the Garden" and Tim Carl's "House for a Friend," won, ironically, partly because their sharp wit undercut their earnest co-winners.

The Sketch Book works, said juror Elliott, express the three aims in sketching: "process," design explorations; "documentation," a record of places visited; and "technique," the refinement of a visual style.

Finally, one award each was presented in Business Graphics and Working Drawings. The former, OAD's professional identity, is a malleable combination of masterful typography and playfulness that exudes a highly personal image. The latter, our cover image, struck a collective nerve with the jurors, who lamented that fervent visualization today often stops long before a project reaches working drawings.

Such reflection will be the lasting effect of publishing these images. Architecture is a visual profession. With so many competing pressures today, it's refreshing to pause and consider these standard-bearers. TA





**Above:**  
**"An Observation Tower"**  
 (Architectural  
 Delineation)  
 watercolor, graphite,  
 and metals on  
 watercolor paper  
 submitted with a 1/2"  
 scale model to The  
 Dallas Museum of Art's  
 1991 Beaux Arts Ball  
 Exhibit and Auction

R.B. Ferrier  
 R.B. Ferrier AIA Architect  
 Arlington

JURY COMMENTS: *"It tells the whole story in a completely graphic way. Adding words would have compromised its power. Each part is beautiful on its own, and brings so much detail, but of course it is the composition as a whole that makes it work so well."*

**Left:**  
**"Private School"**  
 (Concept and  
 Imagination)  
 watercolor and India  
 ink on watercolor  
 board, presenting a  
 perspective view and  
 its generating plan for  
 a 4th-year honors-  
 studio student project  
 John White

University of Houston  
 JURY COMMENTS: *"This is foremost a powerful image, no matter what the building is supposed to be. Each element is pushing the edges of the frame. It is at the same time abstract and representational, a nice tension that adds to its effectiveness. It even has a nice Venetian feel to it."*

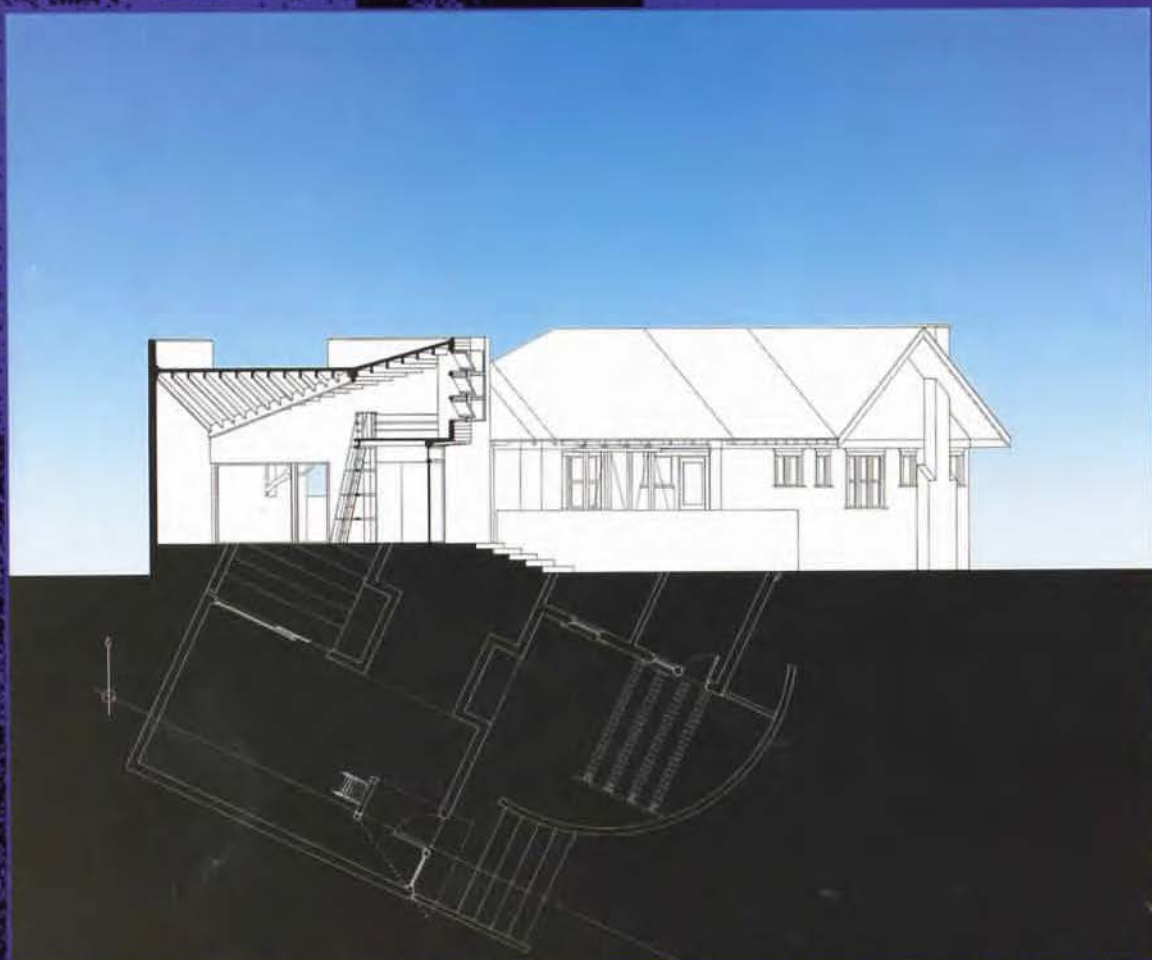
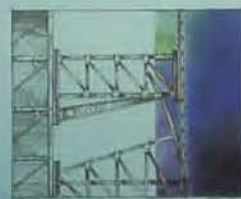
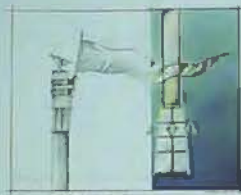


**Right:**  
 "Houston Leisure Park"  
 (Architectural  
 Delineation) pastel,  
 color pencil, charcoal  
 pencil, graphite, and  
 copper screws on  
 paper for one of five  
 boards used in a  
 student project  
 Zaidan Tahir  
 Texas Tech University  
 Lubbock

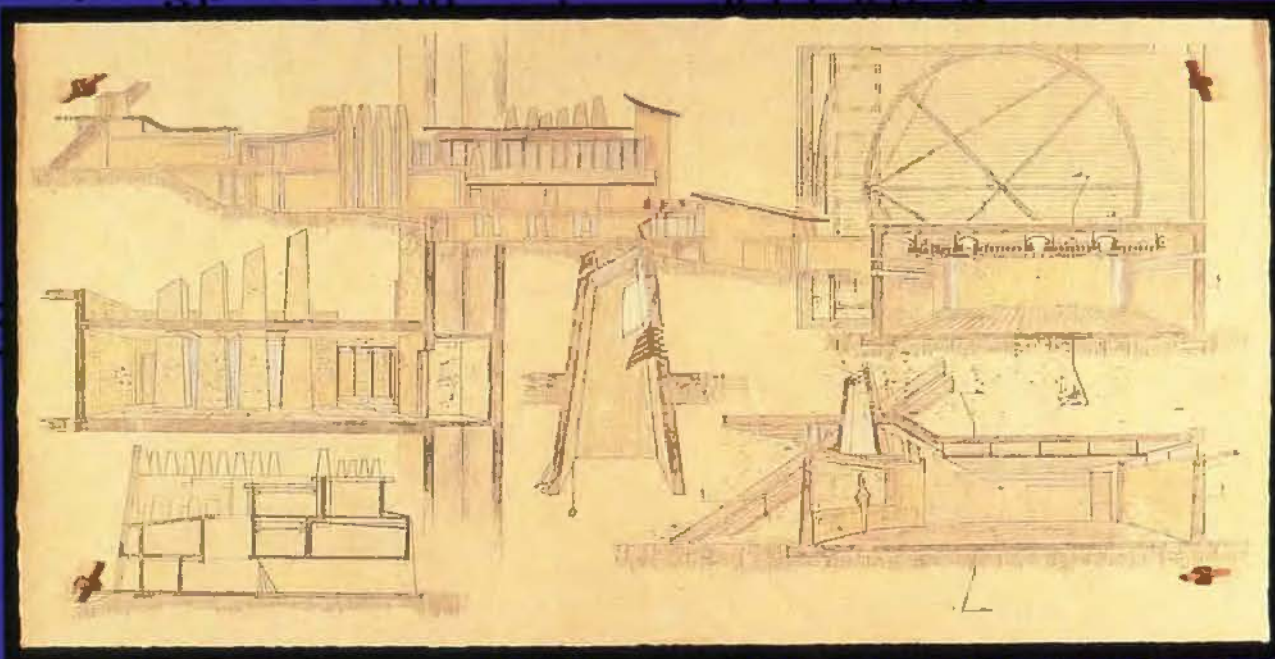
**JURY COMMENTS:** "This is  
 appealing if nothing  
 else as a beautiful  
 object on the page. The  
 artist has set up a  
 framework that gives  
 the different drawings  
 a consistency and  
 balance."

**Below:**  
 "Studio for a Painter"  
 (Architectural  
 Delineation) ink on film  
 with applied color  
 screen for an oblique  
 section drawing that  
 shows an addition to  
 an existing 1930s  
 bungalow in Houston's  
 Montrose  
 neighborhood  
 Rafael Longoria, Ian  
 Sheard, Bellinda  
 Osoria

**Rafael Longoria, AIA  
 Houston**  
**JURY COMMENTS:** "The  
 impact of this drawing  
 comes from the  
 combination of plan  
 and section. That  
 collision is really  
 thought out. It can be  
 seen as a fresh  
 approach to the Beaux  
 Arts theory of  
 presentation."







Top: "Speedway Elevation" (Architectural Delineation) ink and applied film on art board to illustrate the main grandstand of a proposed Grand Prix racing facility that uses racing-engine imagery  
James Sailor  
RTKL Associates Inc.  
Dallas

JURY COMMENTS: "The imagery of pistons and machines give it a robotic aesthetic, yet it's very delicate. For all of its precision, the skewed pylons loosen it up. There is also a comparison to be made with Eames's 'kits of parts' ideas from the 1950s."

Above: "Keres #2" (Architectural Delineation) blue and white pastels and brown pencil on postal wrap, mounted on masonite with leather and cherry-wood ties for a two-year college for Pueblo Indians in New Mexico's Rio Grande Valley, an undergraduate thesis

Carl M. Malcolm  
Texas Tech University  
Lubbock

JURY COMMENTS: "There is a real sense of exploration here. As a whole, with the materials and the style used, it gives us a real feeling of what it would be like in these spaces."



**Right:**  
 "House for a Friend"  
 (Concept and  
 Imagination) ink and  
 watercolor on  
 watercolor paper

Tim Carl  
 RTKL Associates Inc.  
 Dallas

**JURY COMMENTS:** "The simple idea, simply presented, of a house for a friend is very powerful. The drawing marks match the scale of the [4-by-4-inch] drawing. There's a delightful 'Popeye'-ness about it."

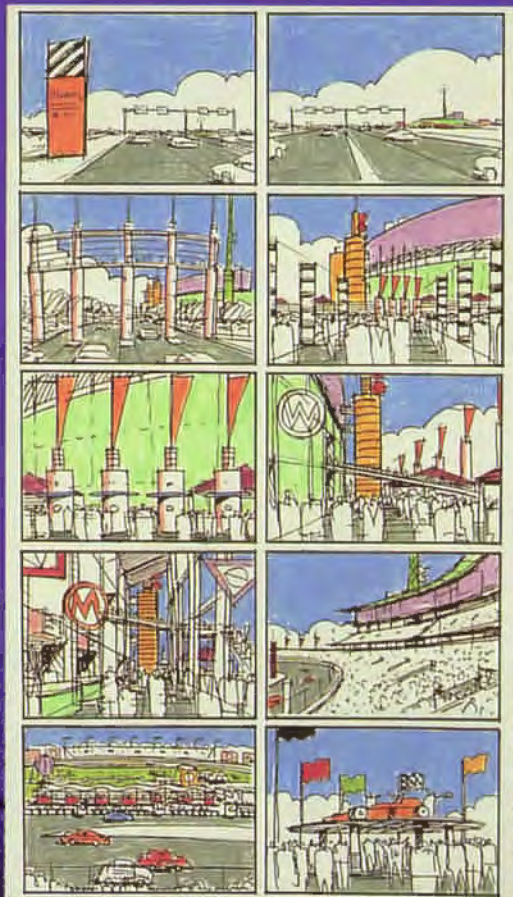
**Below:**  
 "Plan, A Laundromat"  
 (Architectural  
 Delineation) charcoal  
 on Canson paper for a  
 laundromat project, an  
 undergraduate thesis

J. Brian Cargill  
 Texas Tech University  
 Lubbock

**JURY COMMENTS:** "Its stormy-day moodiness is appealing. It's easy to imagine someone rendering this under one bare bulb in a sparse studio. It's even scary in its intensity."







Above: "Doors, Windows and Fragments: Find It Tomorrow, Touch Me Back" (Concept and Imagination) watercolor, graphite, color pencil, metallics on watercolor paper for one of a series of drawings to investigate architectural potential

R.B. Ferrier  
R.B. Ferrier AIA Architect  
Arlington

JURY COMMENTS: "It's ambitious in putting together all these disparate elements. It's evocative and makes you want to know more about the places it presents."

Left: "Super Speedway" (Concept and Imagination) felt-tip pen and color pencil on art board for a storyboard that illustrates fusing architecture and graphics to mark the sequential experience of a speedway event. Tim Carl, James Sailor  
RTKL Associates Inc.  
Dallas

JURY COMMENTS: "This is a fantasy plan on paper. There's a dream here. It's utterly ephemeral, but the place has movement. It is significant not as individual drawings but as a story. It shows us part of the thinking process, even if this is not at all the final solution."



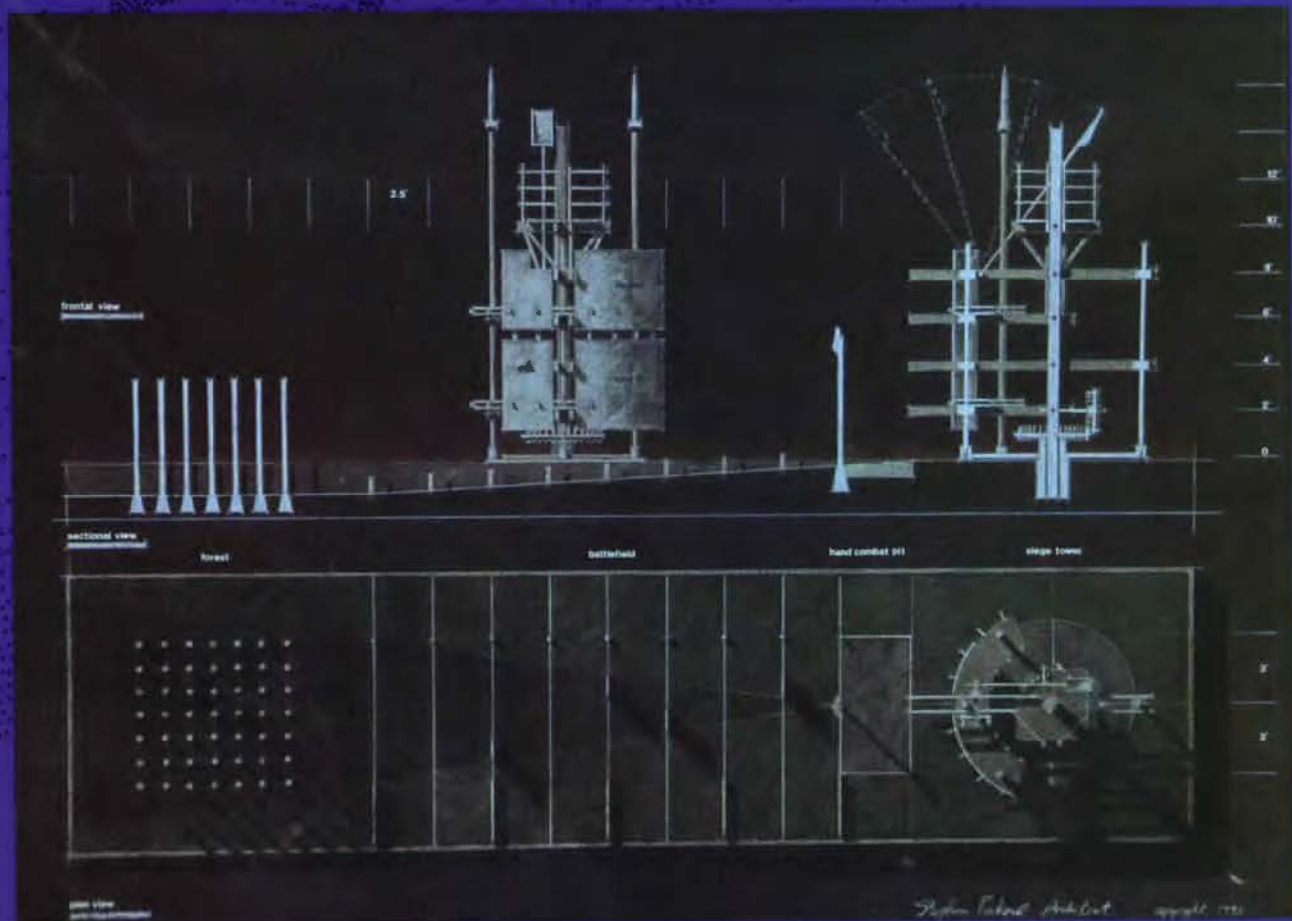
**Right:**  
 "In the Garden"  
 (Concept and  
 Imagination) ink and  
 acrylic on watercolor  
 paper  
 Janet Needham-  
 McCaffrey  
 Needham-McCaffrey &  
 Associates  
 Dallas

**JURY COMMENTS:** "It's  
 enigmatic: 'Where has  
 everybody gone?' It's  
 like early Michael  
 Graves sketches, but  
 there's a Southwestern  
 feel. Nice sparseness. It  
 arouses many  
 questions."

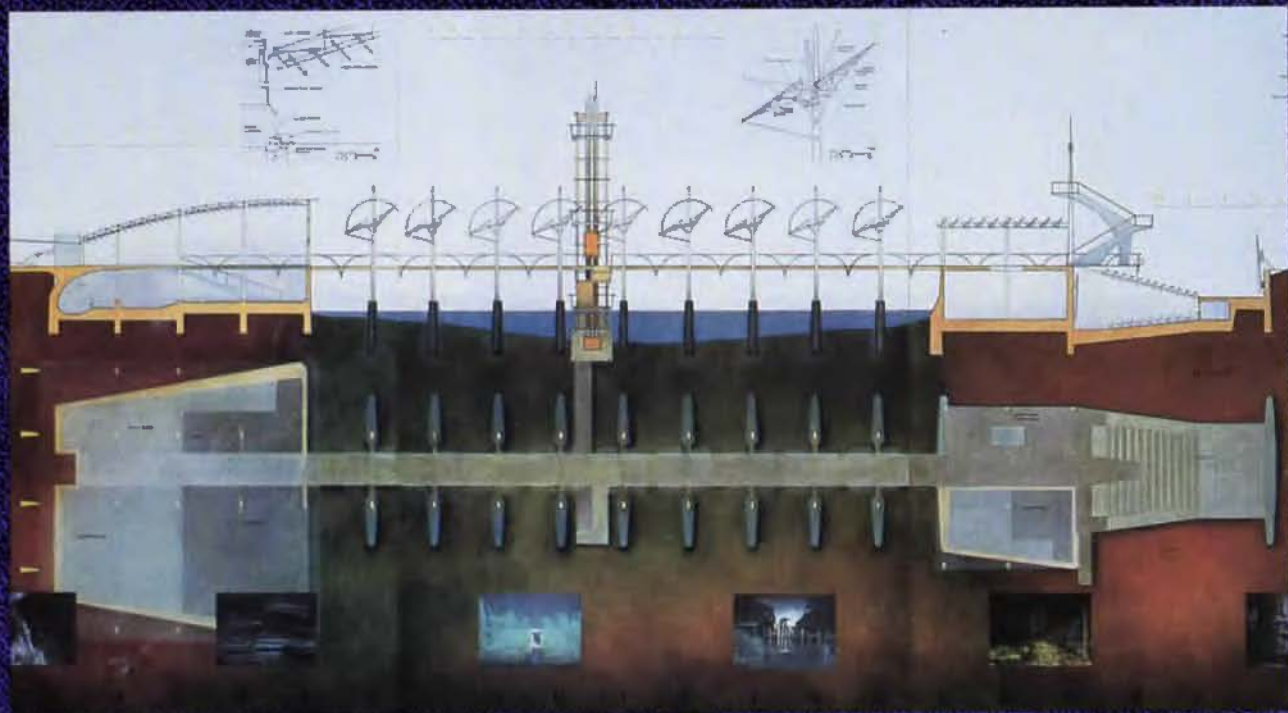
**Below:**  
 "Battlefield and Siege  
 Tower" (Concept and  
 Imagination) color  
 pencil on blackline  
 print run at high speed  
 for maximum  
 background; created  
 for the Dallas Museum  
 of Art's "Architoys"  
 exhibition, it describes  
 a backyard game with  
 opposing teams, an  
 offensive ground team  
 that attempts to  
 capture the tower, and  
 the tower's defensive  
 team, which protects  
 itself with an array of  
 weapons

Stephen C. Pickard  
 Haldeman Powell Johns  
 Dallas

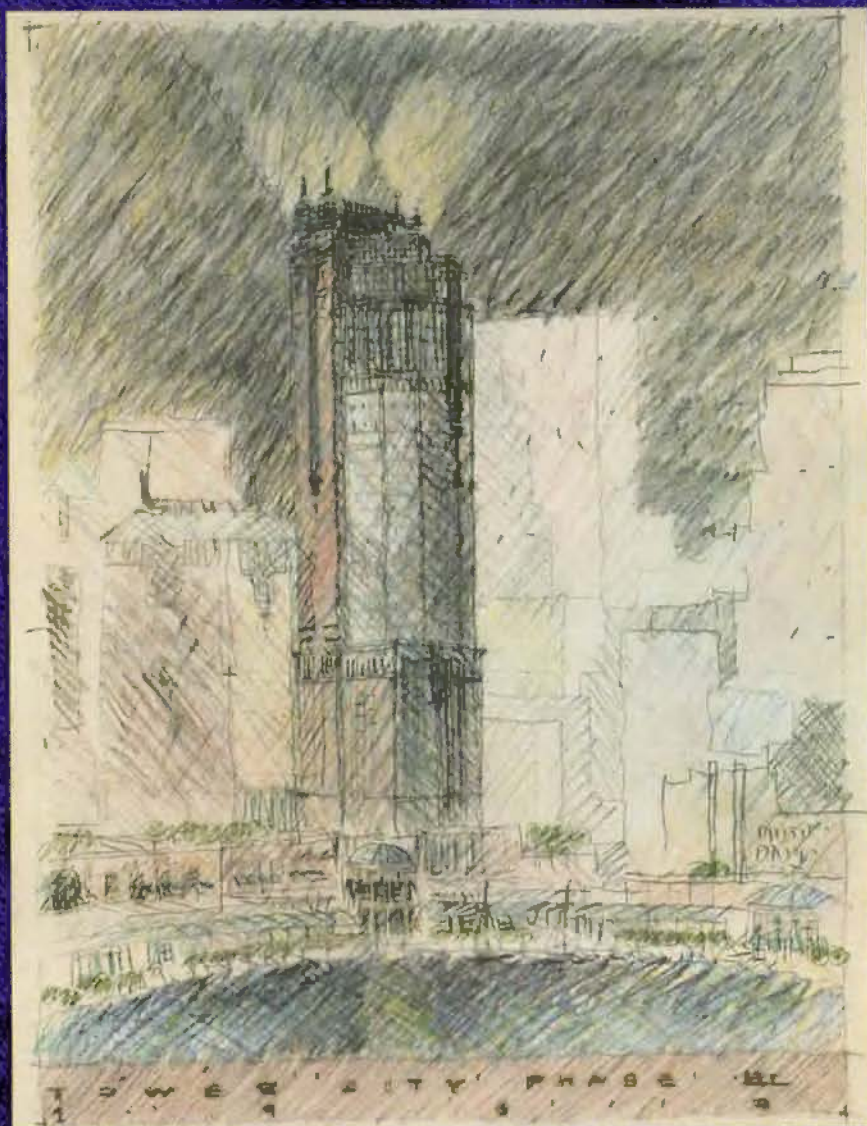
**JURY COMMENTS:** "The  
 graphics fit the idea so  
 well. Its ominous  
 imagery recalls the  
 Metabolists of Japan."





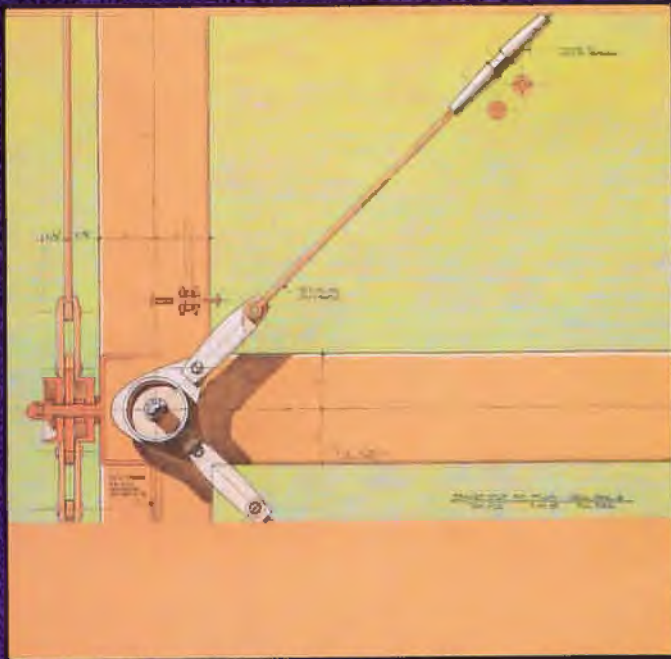


Above:  
 "A Center for  
 Environmental  
 Research" (Concept  
 and Imagination) color  
 pastels and ink on art  
 board for a student  
 project that is a  
 prototype building to  
 explore integrating  
 solar building with  
 human interaction  
 David Collins, Steve Lee  
 University of Houston  
 JURY COMMENTS: "Nicely  
 handled, well-  
 organized mega-  
 presentation of a  
 complex project."



Left:  
 "Tower City" (Concept  
 and Imagination)  
 graphite and color  
 pencil on tracing paper  
 for a concept sketch to  
 study imagery for an  
 office tower on  
 Cleveland's Riverfront  
 Mark W. Lauterbach  
 RTKL Associates Inc.  
 Dallas  
 JURY COMMENTS: "It's  
 quickly done. The artist  
 is thinking. It's a look,  
 a search toward an  
 eventual final  
 solution."





**Above:**  
 "Detail Study,  
 Sesquicentennial Park  
 Phase II" (Working  
 Drawings) ink and  
 color pencil on kraft  
 paper to study a  
 bracing support for a  
 tube steel structure  
 John Lemr (for TeamHO)  
 Watkins Carter Hamilton  
 Houston

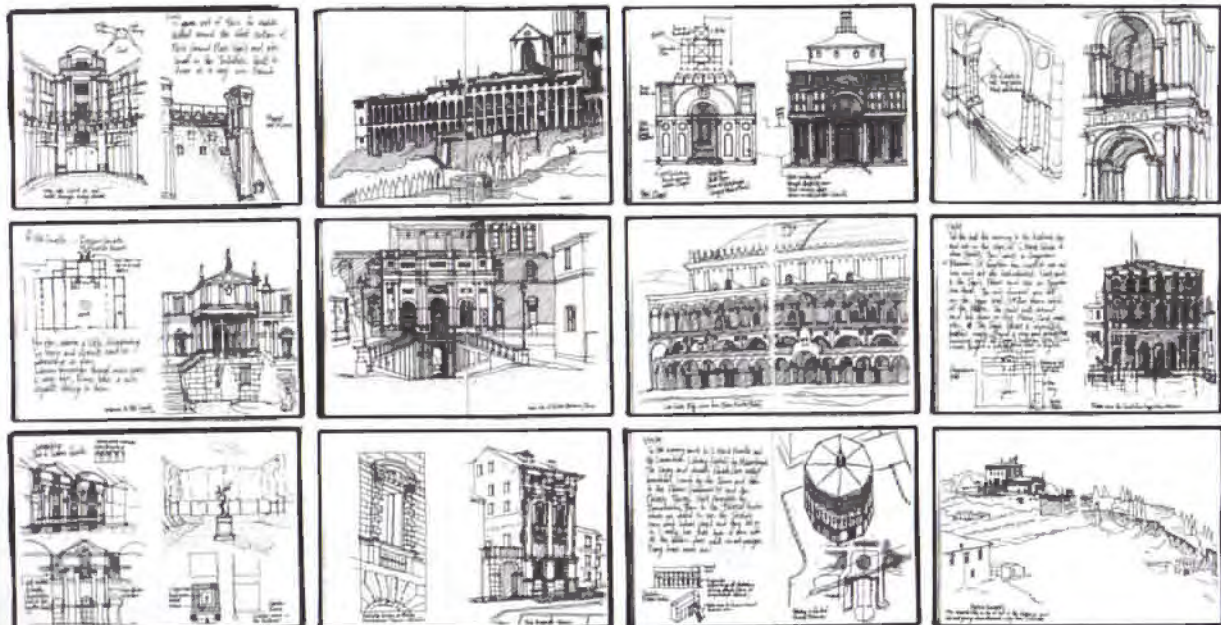
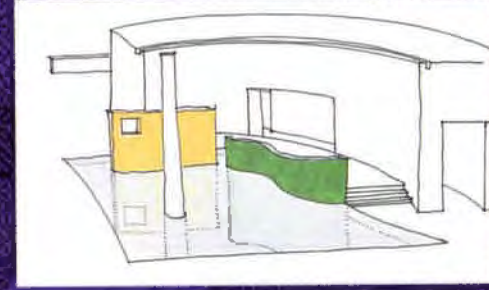
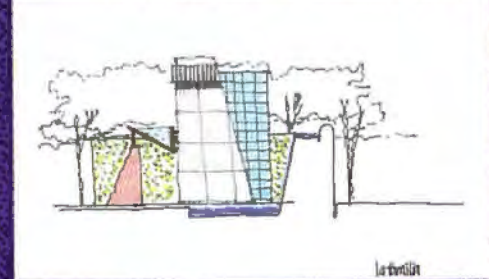
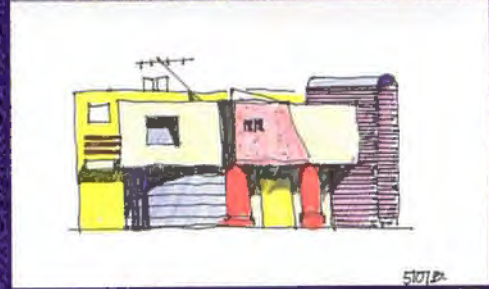
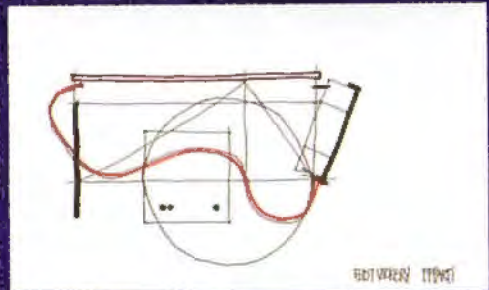
**JURY COMMENTS:** "This  
 takes the full-size look  
 that other working  
 drawings tend to lack."

**Right:**  
 "Sketch Book" (Sketch  
 Books) felt-tip pen,  
 color pencil, graphite  
 on index cards and  
 other media to describe  
 travel, process, and  
 other drawing inquiries  
 Nestor Infanzón  
 RTKL Associates Inc.  
 Dallas

**JURY COMMENTS:** "There is  
 great delicacy, a sense  
 of scale, a consistency  
 across varied sketches  
 over a long time."

**Below:**  
 "Travel Sketches"  
 (Sketch Books) ink on  
 bond paper in book  
 from a trip to Italy and  
 Greece  
 Lance Braht  
 Haldeman Powell Johns  
 Dallas

**JURY COMMENTS:** "These are  
 a nice example of the  
 unique ability of  
 sketches to capture a  
 personal memory of  
 having been to a  
 particular place."





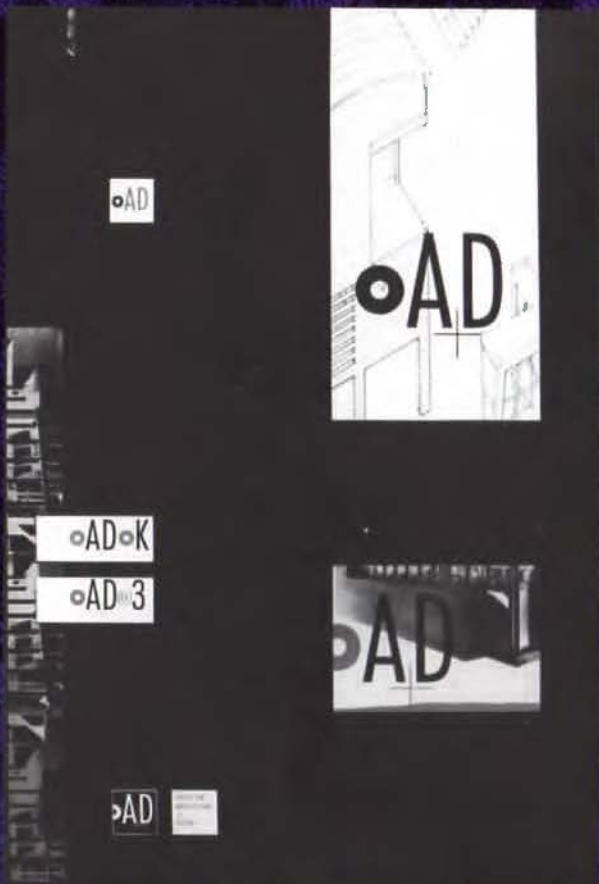


**Above:**  
 "Blue Storage Tanks"  
 (Sketch Books) color  
 pencil and oil pastel on  
 drawing paper of an  
 industrial building  
 Morris passes every  
 day on his way to  
 work  
 Matthew K. Morris  
 Ford, Powell & Carson  
 San Antonio

**JURY COMMENTS:** "The  
 quality of the drawing  
 is similar to the work  
 of Thomas Hart Benton.  
 The stacks coming out  
 of the roof are great."

**Left, below:**  
 "OAD Professional  
 Identity" (Business  
 Graphics) printed  
 samples  
 Jay Baker, Robert  
 Civitello, Phil Schawe  
 OAD/Osgood &  
 Associates  
 Houston

**JURY COMMENTS:** "This is  
 head and shoulders  
 above the other work  
 entered, which still is  
 very good. The choices  
 and uses of typefaces  
 create a fresh look.  
 Later applications with  
 additional typography  
 are interesting and  
 work well with the  
 original. A personality  
 is coming through  
 clearly even though the  
 graphics remain  
 abstract."





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SEPTEMBER-OCTOBER  
TEXAS SCHOOLS  
History of Architectural Education;  
New School Projects

AUGUST  
INTERIORS ANNUAL  
Bank One and Interiors of the  
1990s; 1991 Interiors: A Portfolio

JULY-AUGUST  
THE SIXTIES  
The Sixties in Texas; Irving Phillips;  
Willis—Moody Mansion

MAY-JUNE  
HIGH-TECH TEXAS  
Choices for High Tech; Research and  
Jobs; 3M/IBM Austin; Fujitsu; Tandy

MARCH-APRIL  
THE 1980s  
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Projects of the '80s; Charles Moore;  
HemisFair Park

JANUARY-FEBRUARY  
1990 TSA DESIGN AWARDS  
A Portfolio of Winners

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NOVEMBER-DECEMBER  
EXPORT ARCHITECTURE  
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SEPTEMBER-OCTOBER  
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Border Stations; Tuscan Walk

MAY-JUNE

OUTER SPACE, INNER LIFE  
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Houston Health Care

MARCH-APRIL  
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Future of Cities

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JULY-AUGUST  
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MAY-JUNE  
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Regionalism as Renewable Resource

MARCH-APRIL  
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Competition and its Legacy

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Avion Village; Another Houston;  
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Style in 1920s Texas; Is Modernism  
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JANUARY-FEBRUARY  
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Texas Architecture Today

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SPACE RESERVATIONS Feb. 1  
MATERIALS DEADLINE Feb. 15

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MATERIALS DEADLINE Sept. 24

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- KEY TO PLAN  
 1 ELEVATOR LOBBY  
 2 GALLERY  
 3 RECEPTION  
 4 OFFICE  
 5 CONFERENCE  
 6 MARKETING CENTER  
 7 PRINCIPAL'S OFFICE  
 8 SECRETARY  
 9 ACCOUNTING

**Top right:** The Nasher Company's conference room features pewter-toned metal panels that conceal doors to an adjacent presentation room.

**Above:** plan

**Top left:** A large-scale eraser sculpture marks the company's lobby.

**Middle left:** A generous layout provides plenty of space for artwork in the owner's office.



## The Nasher Company: Artwork in the Workplace

WHEN A RECEPTION SPACE is dominated by a giant eraser sculpture, few things seem left for surprise. Yet more subtle delights can be found in the Dallas offices of The Nasher Company. Much of the office suite's 17,000 square feet is designed to be a backdrop for the collection of works of modern art owned by collector and company president Raymond D. Nasher; it justifies a Dallas museum curator's comment that art is often best experienced in the workplace.

But there is more to enjoy here than that which is meant for display: The walls themselves have been treated by Hermanovski Lauck Design as things to be appreciated.

In the conference room, one wall is paneled in metal veneer with a pewter finish, forming an elegant disguise for doors to an adjacent presentation room. Backdrop walls have not been blandly done in disappearing white; a minimalist edge of black outlines the white planes at molding and base as if to frame each wall; other walls are faced in linen and ebonized wood. Clear glass panels define seating while allowing views of the various sculptures and paintings.

A generous layout prevents the dynamic displays from running together, while furnishings balance art with functional space. The reception area is a potent example:

Its desk has thick marble edges and panels wrapped in black leather. No matter how precarious the eraser looks, the big black desk looks as if it will withstand the fall. *Sbaron Woodworth*

**PROJECT** *The Nasher Company, Dallas*  
**ARCHITECT** *Hermanovski Lauck Design (Alan Lauck, principal-in-charge; Carol Hermanovski, principal-in-charge of design; Cribb Altman, project manager; Mark Herman, project designer)*  
**CONSULTANTS** *Mary Peyton (lighting); Roth Klein Design (landscape); Perry Hexcock & Associates (mechanical, electrical, plumbing); Ellisor & Tanner (structural); G.L. Seaman (furniture); Richard Allen Company (millwork)*  
**CONTRACTOR** *Constructors & Associates, Inc.*  
**PHOTOGRAPHER** *Robert Miller*

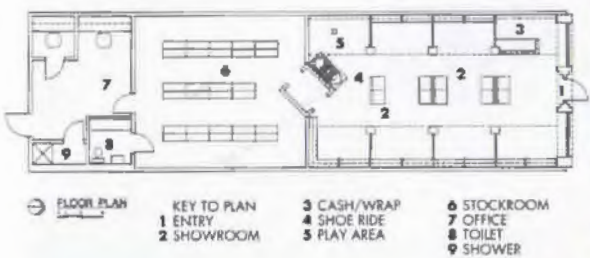


Right: Inexpensive shelving maximizes display space for the merchandise while allowing visibility.

Middle left: Strong forms and colors draw customers from the parking lot.

Bottom left: The play area features a shoe ride.

Below left: plan



## Color and Light Help Size Up Leaps & Bounds

LAURIE SMITH Design Associates designed Leaps and Bounds, an Austin shoe store, to allow large amounts of merchandise to be displayed in an appealing, organized way, while also making the store exciting for its young customers.

Merchandise was to be segregated according to size; the manufacturer's school theme had to be incorporated; and half of the 1,400-square-foot space was to be reserved for storage. In addition, the storefront had to draw potential customers across a parking lot.

Strong color begins on the storefront, where a three-dimensional pointed arch of green, purple, and

yellow frames the door. The entry is flanked by yellow-gridded windows, which are in turn surrounded by furring painted like the cover of a composition notebook.

Inside, a vividly striped black carpet widens the narrow room, while a vaulted ceiling is highlighted by green rafters. An angled geometric form, painted like the entry, protrudes through the rear wall, creating a vestibule that hides the stockroom from view.

The designers created a display system that maximizes display space and allows visibility through the six display bays. Each bay is identified by suspended signage. Laminated pillars at

the end of each bay are lit from within and display small merchandise.

A play area at the rear of the store centers on a giant motorized shoe ride under a mural with elements of the manufacturer's school-theme graphics; toys are piled in a child's shopping cart; and a basketball hoop is mounted on the store's only column. *Susan Williamson*

**PROJECT** *Leaps & Bounds, Austin*  
**ARCHITECT** *Laurie Smith Design Associates, Austin (Laurie R. Smith, project designer; Stephanie Peterson, mural designer)*  
**CONTRACTOR** *Rizzo Construction, Inc.*  
**CONSULTANTS** *Toddler University (graphics/signage); A. Reams Co. (millwork)*  
**PHOTOGRAPHER** *R. Greg Hursley*



## TMA Interiors: A New Visibility

BY THE LATE 1980s, the Texas Medical Association had outgrown its stately moderne office building in Austin (1952, by Staub and Rather of Houston), and had employees and functions spread throughout four different buildings. In 1987, TMA contracted with RTG Partners, Inc., of Austin to develop a program and analyze sites for a new 120,000-square-foot headquarters building that would consolidate workers and create a more recognizable presence for the association nearer the Texas Capitol. TMA's new building, designed by HKS Inc. of Dallas, now stands at the prominent corner of 15th Street and Guadalupe, and RTG Partners designed the main public spaces that continue the building's portrayal of the TMA membership.

On the ground floor, these include a corner lobby that doubles as a prefunction area for the adjacent auditorio-

rium. Leading west from this lobby is the main ground-floor circulation space, a wide hall crossed by a secondary corridor that leads, on the south, to the elevator lobby and beyond it to the garage entrance, through which most people will come into the building. To the north of the corridor crossing are a reception desk and a display area for medical exhibitions and public-health information.

RTG Partners avoided the dark wood tones and red granite that dominate similar office buildings, creating surprisingly welcoming spaces of whitewashed oak, beige stone, and brushed stainless steel, contrasted at circulation nodes with dark blue carpets. Incandescent, fluorescent, and quartz lighting was mixed in coffered and coffered ceilings, giving the space additional openness. The interiors budget was a modest \$35 per square foot. *Joel Warren Barna*



Top right: A rotunda, occupying the rounded corner of TMA's new building near the State Capitol in Austin, doubles as a prefunction area for the auditorium.

Right: The association's executive conference room is on the tenth floor.

Far right: A reception desk marks the crossing of two circulation axes on the ground floor; beyond it is an area for medical exhibitions and public-health information.



Bottom right: plan



**PROJECT** Texas Medical Association interiors, Austin  
**ARCHITECT** RTG Partners, Inc., Austin (Jack Tisdale, principal-in-charge; Laura Barnett, lead interior designer; Robert Lambert, project architect; Susan Coffman, assistant interior designer)

**CONSULTANTS** ME7 Associates (mechanical, electrical, plumbing engineering); Arcbillume (lighting design); Schiff Associates (security); Pro Line Video (audio-visual)  
**CONTRACTOR** Austin Commercial Inc., Austin  
**PHOTOGRAPHER** R. Greg Hursley



## Inside St. Luke's

THE ST. LUKE'S Ambulatory Care Clinic is housed on the ninth, tenth, and eleventh floors of the St. Luke's Medical Tower, a building completed in 1990 that was designed by Cesar Pelli Associates with Kendall/Heaton Associates of Houston. In the ambulatory-care clinic's public spaces, Brooks/Collier, Inc., of Houston continues the level of design detail introduced by Pelli in the lobby of the building.

The ninth- and tenth-floor reception areas are warm, almost determinedly non-institutional. Cherry-wood paneling and heavily veined reddish-brown marble (mandated by Pelli's design standards) cover the walls. Sofas and armchairs, which actually look comfortable for the long haul, are grouped around tables topped with residential-style lamps. Interview rooms along the wall of the tenth-floor reception area look more like carrels in a well-appointed library than places to meet a hospital administrator.

These reception areas greet patients on their way into the clinic, which is connected to the main hospital by an over-street pedestrian bridge. The balance of the three-level clinic is dedicated



to more standard medical activities: operating rooms, recovery suites, staff lounge and lockers, and a pharmacy. A mechanical mezzanine holds equipment above the surgical floor. The tenth floor houses the radiology fa-

cilities and laboratory space. The eleventh floor contains offices, conference rooms, and the cardiology diagnostic and treatment facilities, including a gymnasium that wraps around the western end. *Susan Williamson*



- KEY TO LEVEL 9 PLAN  
 1 WAITING ROOM  
 2 LOUNGE  
 3 OPERATING ROOM  
 4 RECOVERY SUITES  
 5 ARGON LASER  
 6 LITHOTRIPSY  
 7 PHARMACY  
 8 NURSE STATION  
 9 PHYSICIAN LOCKERS  
 10 STAFF LOCKERS



**Top:** The ninth-floor waiting area of the Ambulatory Care Clinic in St. Luke's Medical Tower, designed by Brooks/Collier, Inc., of Houston, uses warm colors and residential scale to make clients and families feel welcome.

**Above:** The interview rooms in the tenth-floor waiting area resemble carrels in a well-appointed library.

**Left:** plan

**PROJECT** St. Luke's Ambulatory Care Center, Houston  
**CLIENT** St. Luke's Episcopal Hospital, Houston  
**ARCHITECT** Brooks/Collier, Inc., Houston  
**CONSULTANTS** I.A. Naman + Associates, Houston (mechanical, electrical, and plumbing); CBM Engineers, Houston (structural); Randorff and Associates, Inc., Houston (acoustical); Douglas and Harding, Houston (graphic design)  
**CONTRACTOR** Manhattan Construction Co., Houston



## HKS's GTE complex opens

**BY MID-OCTOBER**, 3,000 GTE employees had moved into the new Telephone Operations headquarters complex at Las Colinas, completing the largest corporate relocation in Dallas/Fort Worth history. The 1.3-million-square-foot complex was designed by HKS Inc., with interiors by Staffelbach Designs and masterplan and landscape design by Sasaki Associates, all of Dallas.

Design principal Victor Lundy, FAIA, of HKS says he conceived the complex in response to the rolling terrain west of Dallas. The two low-scaled, horizontal buildings, one a modified cross, the other a pinwheel, hug the elongated site; a manmade lake and waterfall curves between them. The steel-framed buildings are centered on heroically

scaled rotundas, which are vaulted, sunlight-filled spaces that split each building into four wings and serve as central circulation points. The buildings—two, three, or four stories depending on site placement—are sheathed in a combination of green glass, pewter-toned metal, and red sandstone imported from Utah. Parking and service entrances are below ground, reducing their impact on the natural landscape.

Inside, long-span structural bays of 50 feet in each direction create ample open areas, allowing, the architects say, for flexibility of office layout and freedom from visual distraction. The building wings are approximately 125 feet wide, organized as two 50-foot-wide bays separated by a narrower cen-



**Right:** A section through the site shows the underground pedestrian corridor, which features a window for viewing a central waterfall.



**Below right:** site plan



**PROJECT** GTE Headquarters, Las Colinas  
**CLIENT** GTE Realty Corporation  
**ARCHITECT** HKS Inc., Dallas (Victor Lundy, FAIA, principal in charge of design)  
**INTERIOR ARCHITECT** Staffelbach Designs & Associates, Dallas  
**CONSULTANTS** Sasaki Associates (landscape and civil engineering)  
**CONTRACTOR** HCB Contractors, Dallas  
**PHOTOGRAPHER** Richard Payne

### Pinwheels on a lake 66

**ARCHITECTURE** GTE's new headquarters in Las Colinas, designed by HKS Inc., is tied to a manmade pastoral landscape.

### Practice 67

**ARCHITECT** Jack Tisdale of RTG Partners, Inc., describes the little-known requirements of the Americans with Disabilities Act.

### Twin Towers on the Bayfront 68

**ARCHITECTURE** One Shoreline Plaza, by Morgan Spear Associates with Boone & Boone of Honolulu, has floor plates for mid-sized tenants.

### Mexican architects at UH 69

**LECTURE** A series of lectures explodes myths of contemporary Mexican architecture.

### Moore's Beauty and the Beast 69

**BOOKS** An expert reviews the new Rizzoli edition of *Beauty and the Beast* with drawings by Charles Moore, FAIA, who will be honored at a special booksigning party Nov. 19.

### Re-creating the porch seat 69

**FURNITURE** John A. D'Amico of Houston designs a bench of interlocking planes for the front of a Houston-area house.

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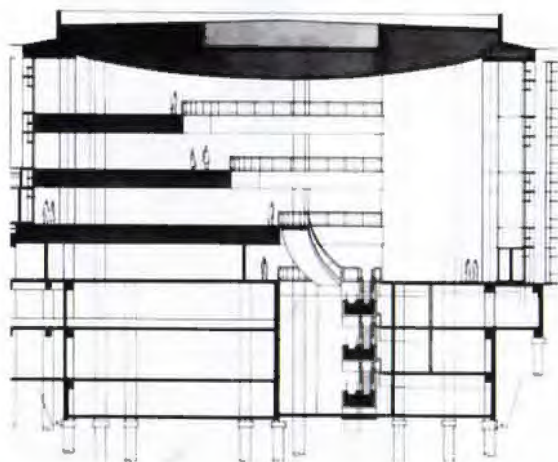
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**ON PAPER** A massive wall and an embedded bracket distill the design for a Cistercian Abbey in Irving by Cunningham Architects.





Left: section through building rotunda

Facing page, top: GTE's buildings, faced in pewter-colored metal and green glass, are clustered around a manmade lake and a sandstone wall.

Below: The buildings' rotundas, shaped in segmental curves in both plan and section, are linked to the landscape by the sandstone walls, with their rusticated and smooth bands.



tral corridor. The lower floors are six bays long; the upper floors step back in half-bay increments, creating 25-foot-deep landscaped terraces at the ends of each wing that serve as landings for exterior staircases. Building-support functions are housed along the perimeter of each wing in what the architects call "sub-cores." Emergency fire stairs are located within glass-faced towers that project from the building's facade on the exterior of each sub-core; toilets and mechanical, electrical, and communications systems are located within the interior portion, as are coffee pantries and copier and conference rooms.

The same sandstone used on the buildings' exterior is also used in one of the project's most interesting features: the terraced, undulating ridge wall that curves across the site, extending through the west building's rotunda, forming the waterfall as it crosses the lake, and dividing the east building. The wall merges with bands of

rusticated and smooth sandstone that frame the curved-glass outer walls of the rotundas; this continuity links the complex, while the mass of stone anchors the buildings to both the actual and the created landscape.

The ridge wall forms part of another feature of the GTE complex: the three-level underground link between the two buildings. The lower levels of the link serve as a truck tunnel and a service connection, while the upper level is a pedestrian walkway, which includes an extension of the ridge wall, a sculpture court, a grotto, and, at the central waterfall, a window.

The architects wanted the GTE complex to be a part of its natural environment and to allow office workers to experience a connection with their surroundings. To meet those goals, they took advantage of the existing landscape, enhanced elements of that landscape, and allowed the buildings to occupy the site without visible intrusion from support functions. *Susan Williamson*

## PRACTICE

### The Americans with Disabilities Act

Texas architects and their clients need to be aware of a deadline that is fast approaching. The Americans with Disabilities Act (ADA), which was signed into law by President Bush in July 1990, requires that by Jan. 26, 1992, nearly all existing buildings will have architectural barriers removed where it is "readily achievable." In addition, all new construction that will have first occupancy after Jan. 26, 1993, must be in full compliance with new federal accessibility requirements. Building alteration or renovation projects (other than "cosmetic" alterations) also must meet the accessibility requirements if occupancy is to take place after Jan. 26, 1993.

What does all this mean, and how will the law change the situation for architects and building owners? In assessing the impact of the new law, it

is important to understand that the ADA is not just another code. Instead, it is comprehensive legislation that addresses the rights of an estimated 43 million disabled Americans. It is a law that is expected to provide sweeping changes for individuals with sight, hearing, mobility, or other physical or mental impairments. The ADA deals not only with building-accessibility issues, but also employment practices and the use of public services such as transportation and communication systems.

The parts of the act that most affect architects and building owners are Title III—"Public Accommodations and Services Operated by Private Entities," and Title I—"Employment."

Title III of the act says, "No individual shall be discriminated against on the basis of disability in the full and equal enjoyment of the goods, services, facilities, privileges, advantages or accommodations by any person who owns, leases (or leases to), or operates a place of public accommodations." The act defines 12 categories of public accommodations; the list covers everything from hotels to gymnasiums, retail stores to attorneys' offices, banks to zoos, schools to hospitals. Religious establishments and private clubs are excluded.

Interestingly, only a few types of offices are included—those of attorneys, accountants, and health-care providers. However, the accompanying technical guidelines include a statement explaining that the intent of the legislation is to cover all commercial establishments, including office buildings, factories, and other places in which employment will occur. Even without this interpretive statement, broad coverage is required through Title I—"Employment." In addition to policy requirements on hiring, training, and compensation of individuals with disabilities, this portion of the law says that the work-

"Practice," continued on page 68

**The Americans with Disabilities Act will require projects to be occupied after January 1993 to be barrier-free.**



"Practice," continued from page 67

**Not just another code, the ADA addresses the rights of an estimated 43 million disabled Americans.**

place and its supporting functions must be accessible to all, including those with disabilities. The most notable difference between the ADA and existing state and city accessibility requirements lies in the inclusion of existing buildings. Other codes require changes only where new construction or alteration is to be done; the ADA, by comparison, requires changes, effective this coming January, to all buildings defined as public accommodations. Full compliance with the law is not expected by January 1992; architectural barriers are to be removed where such action is "readily achiev-

able," a term defined in the act as "easily accomplishable and able to be carried out without much difficulty or expense." The size of a given company or business, its resources, and the number of people affected are factors in determining what is readily achievable. Obviously, there is a large gray area in this part of the law, and it will require some analysis and judgment on a case-by-case basis.

Examples of readily achievable barrier-removal measures include installing ramps, designating handicapped parking, widening doorways, lowering water fountains, installing grab bars in toilet stalls, and installing appropriate signage, among others. These measures are to be applied to nearly all existing buildings by the January 1992 deadline.

The good news for Texas architects is that the technical requirements that go with the federal ADA are very similar to those in the Texas Revised Civil Statutes as issued by the Purchasing and General Services Commission. Both sets of regulations are based on ANSI 117.1, although the federal requirements have some slightly different scope requirements and some additional language. (For the federal requirements, write the Architectural and Transportation Compliance Board, 1111 18th Street, NW, Suite 501, Washington, DC 20036.)

The deadline for enforcement of the ADA in existing buildings is rapidly approaching and there still appears to be a considerable lack of awareness regarding the act among clients and those in the architectural profession. It is imperative for architects to educate themselves on this law, and for them to understand the requirements for both existing buildings and new construction. Additional information on the ADA can be obtained from American Institute of Architects in Washington, D.C., and from ADA Texas, a division of the Texas Rehabilitation Commission (118 East Riverside Drive, Austin, Texas 78701).

**Jack Tisdale**

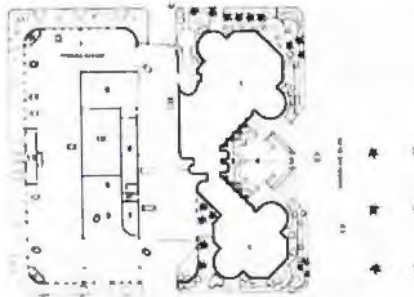
*Architect Jack Tisdale is a principal of Austin-based RTG Partners, Inc., an architecture and interior-architecture firm.*

ARCHITECTURE

**Twin towers on the bayfront**

**DRIVING DOWN** Corpus Christi's Shoreline Drive, even non-architecturally oriented visitors will crane their heads to get a look at One Shoreline Plaza, the city's tallest building, which was completed in 1988. Architect of record for One Shoreline Plaza was Morgan Spear Associates, Inc., of Corpus Christi, with design architect Boone & Boone of Honolulu, Hawaii.

Developed by Shoreline Venture Ltd., of Corpus Christi, One Shoreline Plaza separates into two towers above the ninth floor. The 28-story south tower is tall and thin, while the 22-story north tower steps down in apparent deference to neighboring buildings. Both towers are slender—too slender, at first glance, for an office high rise. In ad-



dition, each tower is draped in a fisherman's net of precast concrete grills that filter the sun and frame choice views up and down the bayfront. With the apparent residential scale of the floor areas and the concrete reticulation of views, it is little wonder that the building is often mistaken for the Marriott Hotel, which stands next door.

One Shoreline Plaza is, in fact, a 360,000-square-foot office complex designed specifically for the small to medium-sized businesses with which Corpus Christi abounds. Typical floors in the north tower are approximately 7,460 square feet in area; in the south tower they are 5,520 square feet. The first five floors offer 17,600 square feet of rental space. These relatively small floor plates confer on tenants the prestige of occupying an entire floor, which is complemented by ocean views.

From street level, the building's dominant element is its sixth-floor cylindrical bridge, known as the dining tube. Conceived as the showplace for an exclusive restaurant or club, the tube has a floor area of 21,300 square feet with a clear span of 90 feet, affording unobstructed bayfront views. Interestingly, the tube's structural system was modified after wind-tunnel tests to prevent rotation during hurricanes. Visually, this horizontal element helps tie the two towers together and ground the building.

One Shoreline Plaza beckons drivers along Corpus Christi's newly updated beachfront toward the mix of cultural events



**Top: Shoreline Plaza**

**Above left: site plan**

**Above: section through atrium**

offered by the museum and aquarium. But, at present, this lone tall building on the bayfront seems a little out of place, like coconut palm trees transplanted from designer Warner Boone's home state of Hawaii. The building has yet to succeed in the Corpus Christi market: Occupancy currently stands at about 50 percent. Targeting medium-sized companies in a medium-sized city makes sense, and the design solution is novel, but the 1990s will tell if Corpus can support a late-80's-boom building, no matter how expressive. *Sharon Woodworth*

- PROJECT** One Shoreline Plaza
- CLIENT** Shoreline Venture Ltd., Corpus Christi
- ARCHITECT** Morgan Spear Associates, Inc., Corpus Christi (schematic through construction); Boone & Boone, Inc., Honolulu, Hawaii (design)
- CONSULTANTS** CBM Engineers, Inc., Houston (structural); Carter & Burgess, Houston (mechanical, electrical, fire protection); Durwood Thompson, Kingsville (landscape); CDC Inc., Dallas (curtain wall)
- CONTRACTOR** Starstone Construction Co., Pittsburgh, Pa.
- EXTERIOR MATERIALS** Cast-in-place concrete; structural steel; precast concrete sunshade devices; elastomeric exterior coating
- INTERIOR MATERIALS** Lobby: polished granite floors and walls; First floor: polished stainless steel column covers; Elevators: cold-cathode lighting



## LECTURE

## Mexican architects at UH

A SERIES OF LECTURES by four Mexican architects at the University of Houston's College of Architecture in September was called "1 + 3," a title that hints at the division in contemporary Mexican architecture.

The one is Ricardo Legorreta, the successor to Luis Barragán's aesthetic of simple walls and bold colors, images associated with a particularly Mexican sensibility. Legorreta has been winning more and more international commissions. Clients expect his "Mexican" architecture, regardless of the contradictions inherent in internationalizing a national style.

Indeed, the very "Mexicanness" of this architecture is questionable. Legorreta's early work shows his interest in Le Corbusier and the International Style as well as Barragán, and he said in his lecture that his colors recall the Mediterranean lands he visited. Only through his long, successful career have these characteristics become associated with Mexico.

Thus it may be a misnomer to call Legorreta's architecture "Mexican." The pure elements of plane, volume, color, and space are the universals of architecture, regardless of place. So Legorreta's problem may not be one of exporting Mexican style



Gerald Moorhead

to incompatible places, but of giving new meanings for new sites to these universals.

The other three Mexican architects who discussed their work were Augustín Hernández, Alberto Kalach, and Enrique Norten. Hernández is of the same generation as Legorreta, but his designs are very different, featuring floating, hovering, cantilevered, and boldly expressionistic forms. His powerful, scaleless geometry carries abstracted references to stepped Mayan pyramids, Aztec gaming walls, cubic adobe huts, and colonial cloisters. The metaphors are not displayed as quotations, but are transmuted into a heroic, universalist modernism. Each of the other speakers commended Hernández's dedicated persistence in push-

Tree houses, Mexico City, by Alberto Kalach and Daniel Alvarez

ing the edges of style in a country in which typical clients are very conservative.

Kalach and Norten are younger, both educated at Cornell, and frequent collaborators. Kalach said he conceives his work as segments of one continuous project. Thus, similar themes, forms, and organizational strategies are recurrent. His often DeStijl-like compositions contain elements of local tradition, such as brick vaults, patios, and cloister-like arcades. He describes his work as being "regional architecture without folkloricism."

Norten's projects are decisively modern, of an international character in tune with recent ideas in Japan, Finland, and France. The most Mexican aspects of Norten's architecture are the perceptive response of each project to its particular site, the sun, and the views, along with a consummate sense of detailing. But then, these are requirements of good architecture anywhere.

The value of the lecture series was in exploding the myth that Barragán is the sole wellspring of contemporary Mexican architecture. Barragán may have started a national style, and Legorreta may choose to perpetuate it, but it is essentially timeless and placeless. *Gerald Moorhead, FAIA*

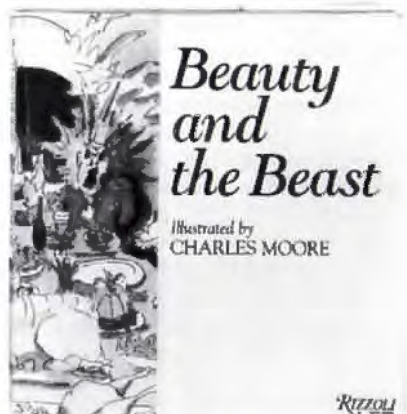
## BOOKS

Moore's *Beauty and the Beast*

ON NOV. 19, the nonprofit group Austin Women in Architecture and Toad Hall bookstore in Austin will sponsor a special booksigning party in honor of Charles Moore, FAIA, illustrator of Rizzoli Press's new edition of the classic fairy tale *Beauty and the Beast*. Proceeds from the event (including 50 percent of the sales, to be donated by Rizzoli) will benefit the Jean Shepard Houlihan Memorial Scholarship Fund. (For more information, call Donna Osborn of AWA at 512/479-0022.)

The following review of *Beauty and the Beast* was written by Ramey Sarah Nix of Austin, age 11, a supporter of AWA.

I LIKE THE WAY the house is cut in half in some pictures so that you can still see where you are, but you can also see what they are doing; that the drawings are not so realistic that they won't let your mind travel within the pictures and the story; that everything in the Beast's castle is flowing up and out, and that even he is flowing up and out, as if he were in flames; and that Beauty is like the water that puts out the flames of the Beast. But I wish that Beauty didn't look so much like a Barbie in the picture at dinner with the Beast when she is in a purple dress.



## FURNITURE

## Re-creating the porch seat

JOHN A. D'AMICO OF HOUSTON, a 1991 graduate of the University of Houston College of Architecture, designed and built a bench for a client in the Glendower Court neighborhood near Shepherd and Westheimer in Houston. The house is a brick neocolonial dating from the mid-'30s, with a vestigial porch and nowhere to sit outside. D'Amico designed the bench using proportions derived from the house's six-panel door and with colors taken from the materials and surfaces of the house, but he developed the design in a floating, planar style derived from European modernism of the period.

Because the client wanted to be able to remove the bench in the winter, it is built between a single pipe column that holds up the porch roof and the house facade, and is attached by only two bolts to the side of the porch. The other parts slip together without screws or glue, forming a sturdy piece of furniture that can be disassembled in minutes. D'Amico says two neighbors have asked for help "reviving their front porches." *JWB*

Above left: *Beauty and the Beast*, illustrated by Charles Moore, FAIA (Rizzoli Press, 1991, 32 pages, \$17.95)

Left: The bench by UH graduate John D'Amico of Houston is built of pieces that slip together without glue or screws, so that it can be removed in the winter.



## NEW PRODUCTS AND LITERATURE

**Adriann's de México, S.A., booth 214:** Adriann's de México, S.A., designs, engineers, and manufactures space frames for use in commercial construction in Mexico and the U.S. *Circle reader inquiry 28.*



Alcoa Building Products

**Alcoa Building Products, booth 410:** Alcoa Building Products will display Alcoa aluminum roofing, Caradeco wood windows, and Therma-Tru doors. *Circle reader inquiry 23.*

**Aluminum Roofing Specialists, Inc., booth 311:** Aluminum Roofing Specialists will display Alcoa aluminum roofs, Country Cedar aluminum shakes, and Home Crest aluminum shingles at their booth. *Circle reader inquiry 24.*



Black Millwork/ Andersen Windows and Doors

**AMICO, booths 811, 910:** AMICO Security Mesh, a rigid, non-raveling piece of expanded metal that has been slit and drawn in a single operation, provides a formidable barrier in the core of a plastered or drywall partition system. *Circle reader inquiry 89.*

**Association Administrators & Consultants, Inc., booth 604:** Association Administrators & Consultants, Inc., is a service organization administering the TSA Group Life & Health and Workers' Compensation Insurance programs, and also specializing in self-funded health and professional-liability coverages. *Circle reader inquiry 11.*



BALT/Best-Rite Chalkboards

**Avonite, booth 603:** Avonite offers the largest selection of all the solid surfacing manufacturers, with 27 colors and two granite patterns, plus the only agate and marble collections. Avonite® has uniform color and pattern throughout and is chemically engineered to be stain resistant. *Circle reader inquiry 2.*

**Azrock Industries Inc., booth 519:** Azrock Industries Inc., A Domeo Company,

produces resilient flooring products. Colors and patterns of vinyl-composition tile, luxury vinyl tile, and Rubbercraft allow creative floor designs. *Circle reader inquiry 26.*

**BALT/Best-Rite Chalkboards, booth 317:** Best-Rite Chalkboard Co. manufactures a full line of porcelain-enamel markerboards, and chalkboards, for business and home.

**B.I. Signs, Inc., booths 515, 517:** B.I. Signs will introduce Manhattan, a new exterior sign system that features self-supporting construction and over 700 different sign-design possibilities. *Circle reader inquiry 27.*

**Black Millwork Company/Andersen Windows and Patio Doors, booth 210:** Black Millwork is the Texas distributor of Andersen Windows and Patio Doors. With their insulating wood-core, high-performance sun-insulating glass, and snug fit, Andersen Perma-Shield windows help reduce heating and cooling costs by reducing the sun's heat two times better than ordinary windows. Andersen Frenchwood Patio doors are designed and crafted to overcome deficiencies typical of today's French-style doors. *Circle reader inquiry 90.*

**The C/S Group of Companies, booth 302:** The C/S Group of Companies manufactures an array of products designed to enhance, protect, and/or improve the serviceability of the building, including Acrovyn wall protection systems, Explovent explosion and pressure relief systems, expansion joint covers (fire barrier systems), C/S high-performance louver systems, Pedigril/Pedimat recessed foot grilles and entrance mats, C/S aluminum and stainless steel column covers, and screening systems. *Circle reader inquiry 29.*

**CCSW Graphics, booth 111:** CCSW Graphics offers custom and standard interior and exterior sign systems for educational facilities, medical facilities, office buildings, and financial institutions. *Circle reader inquiry 72.*

**Cedar Shake & Shingle Bureau, booth 110:** Certi-Split cedar shakes, Certi-Sawn cedar shakes, and Certi-grade cedar shingles product and application manuals for roofs and walls will be available at the Cedar Shake & Shingle Bureau's exhibit. Also available will be information on Certi-Guard cedar shakes and shingles, and Certi-Last cedar shakes and shingles. *Circle reader inquiry 41.*

**Clark & Shuck Associates, Inc., booth 600:** Clark & Shuck Associates will display architectural products including Sanatee

Azrock



solid-polymer plastic toilet partitions; Design Rite toilet partitions; Southern Door architectural grade wood doors; Normbau nylon bath and cabinet hardware in 12 colors; commercial door hardware and custom-manufactured radius railing systems; and Builders Brass Works architectural finish hardware. *Circle reader inquiry 42.*

**Cold Spring Granite Company, booth 401:** Cold Spring Granite Company is a full-service supplier of domestically quarried granite for building-facing (exterior and interior), paving, landscape, and industrial uses. *Circle reader inquiry 91.*

**The Conrad Company, booths 601, 700:** The Conrad Company distributes DuPont Corian® in Texas and Oklahoma. Corian®, the original solid-surface material, is celebrating its 25th anniversary. *Circle reader inquiry 16.*

**Decrabond/CHH Roofing USA, Inc., booth 200:** CHH Roofing USA, Inc., will feature Decrabond metal roof tile with a stone-chip finish. *Circle reader inquiry 92.*

**Devoe and Reynolds Paint Company, booth 405:** Devoe and Reynolds Paint Company's newest product is Mirrolac-WB™ Interior/Exterior waterborne acrylic high-gloss enamel, an advanced-technology, premium-quality paint. *Circle reader inquiry 45.*

**DSI USA Inc., booth 202:** DSI USA will display multi-strand, mono-strand, and threadbar post-tensioning systems; rock and soil anchors; tie backs; tie rods; soil nails; rock bolts; precast connections; and reinforcing splices. *Circle reader inquiry 46.*

**Electric Utility Companies of Texas, booth 507:** The Electric Utility Companies of Texas is an organization of 10 investor-owned electric utilities including Central Power and Light, El Paso Electric, Gulf States Utilities, Houston Lighting and Power, Southwestern Electric Power Co., Southwestern Electric Service Co., Southwestern Public Service Co., Texas and New Mexico Power Co., TU Electric, and West



The companies listed in "New Products and Literature" are exhibitors in the 52nd TSA Annual Meeting and Products Exhibition in Corpus Christi, Nov. 1-2.

Texas Utilities Co. *Circle reader inquiry 47.*

**Environmental Concepts, Inc., Exteriors, booth 911:** Environmental Concepts will display solid siding and trim for exterior applications from Alcoa Aluminum and Nailite solid vinyl roofing. *Circle reader inquiry 48.*

**Featherlite Building Products Corporation, booths 714, 716, 718:** Featherlite Building Products Corporation, a manufacturer of concrete masonry units in various sizes, textures, and colors, will be featuring Astra-Glaze, Burnished Masonry Units, Texas Quarries Limestone, and its new mortarless Stonewall Retaining Wall Systems. *Circle reader inquiry 6.*

**Fibreworks Corporation, booth 509:** Fibreworks Sisal Wallcovering is a practical and virtually indestructible solution to rough wall surfaces such as concrete block. *Circle reader inquiry 93.*

**Fry-Reglet Corporation, booth 802:** Fry-Reglet will introduce their latest product, Drywall Reveal Molding, an extensive line of aluminum trim that makes it possible to achieve clean, crisp reveals easily and inexpensively. *Circle reader inquiry 44.*

**Garland Company, Inc., booth 206:** The Garland Company will display high-performance roofing systems. *Circle reader inquiry 52.*

**General Binding Corporation, booth 414:** General Binding Corporation will display the GBC Stylewriter Plus 15A labeling/lettering system, GBC binding systems, and GBC laminators. *Circle reader inquiry 53.*

**General Polymers, booth 702:** General Polymers manufactures a full line of composition resin floor and wall systems, including a full line of seamless, hard-surface floor and wall systems with a built-in biostat. *Circle reader inquiry 54.*

**Governor's Energy Office, booth 427:** The Governor's Energy Office offers free design assistance to architects and engineers designing public schools, local-government buildings, and state-agency buildings. *Circle reader inquiry 94.*

**James Hardie Building Products Inc., booth 106:** James Hardie Building Products will display Hardibacker, a permanent, water-resistant backer board; Hardiliner, a water-resistant board for paint, wallpaper, and tile; Hardishake, a lightweight shake roof with a 50-year warranty; and Siding and Soffit. *Circle reader inquiry 55.*

**Huls America-Mipolam, booth 726:** Mipolam seamless PVC floor and wall covering systems are available in a wide variety of patterns and colors and in antistatic and conductive grades. *Circle reader inquiry 56.*

**International Conference of Building Officials, booth 724:** ICBO publishes the *Uniform Building Code*, the *Uniform Mechanical Code*, the *Uniform Housing Code*, and the *Uniform Code for Abatement of Dangerous Buildings*, and co-publishes the *Uniform Fire Code* and the *Uniform Plumbing Code*. *Circle reader inquiry 57.*

**Kelly-Moore Paint Company, Inc., booth 620:** Kelly-Moore Paint Company will be featuring its 1680 Series Dura-Poxy Acrylic Enamel, a finish coat for interior sealed plaster, wallboard, concrete, masonry, wood, hardboard, and primed-metal surfaces. *Circle reader inquiry 58.*

**Kraus Carpet Mills Ltd., booth 321:** Kraus Carpet Mills Ltd. is a commercial carpet manufacturer of high-styled carpets for hard-use and heavy-traffic areas. Kraus features exclusive Ultra-Point tufting, which offers edge-ravel warranty for level-loop carpets, and which eliminates the need for expensive special backings or special adhesives. *Circle reader inquiry 59.*

**Kreonite, Inc., booth 304:** Kreonite, Inc., offers services to the architect for the planning, design, and manufacture of photographic and graphic-art laboratory facilities. *Circle reader inquiry 60.*

**List Industries Inc., booth 503:** List Industries will be displaying athletic and corridor lockers and locker-room benches and pedestals. *Circle reader inquiry 61.*

**Lundia of Houston, booths 616, 618:** Lundia of Houston will display wood shelving products and will feature a bookcase in alder wood with a top-grade walnut-stain finish. Also displayed will be wood shelving for storage, file folders, or store-front merchandise display. *Circle reader inquiry 62.*

**Lutron Electronics Co. Inc., booth 207:** Lutron offers a complete line of dimming equipment from simple wall-box dimmers to more sophisticated computer-based controls. Residential products include the Network central home-lighting-control system and the Lumaster central-lighting-control system. Commercial products include Hi-Lume for fluorescent dimming and Grafik Eye, a user-friendly four-scene lighting control system in a wall-box. *Circle reader inquiry 63.*

**Martin Energy Products, booth 103:** Martin Energy Products is the manufacturer of LLumar Brand Solar Control Window Film. *Circle reader inquiry 64.*

**Montgomery Elevator Company, booth 115:** Montgomery Elevator Company will feature an elevator outline display. *Circle reader inquiry 65.*

**Oak Floor Supply, Inc., booth 505:** Oak Floor Supply, Inc., is a distributor of hardwood floors: Gammapar commercial wood floors; Robbins residential wood floors; Boen residential wood floors. In addition, Oak Floor Supply can supply information about unfinished commercial and residential wood floors. *Circle reader inquiry 66.*

**Openings/TOTAL DOOR, booth 102:** TOTAL DOOR tested 10 million cycles with a two-year warranty. TOTAL DOOR is the door with no sagging hinges, no broken latchesets, designed with security in mind. *Circle reader inquiry 67.*

**Parsec, Inc., booths 623, 722:** Thermo-Brite Radiant Barrier and Parsec Retroreflect Panels reduce heat gain in the roof systems of residential and commercial construction. The products are for new construction and retrofit and are an investment that offers both short-term pay-back and long-term utility savings. *Circle reader inquiry 68.*

**Paverlock of Texas, booth 417:** Paverlock of Texas manufactures durable and colorful interlocking pavers and retaining-wall systems. *Circle reader inquiry 69.*

**Pavestone Company, booth 307:** Pavestone Company manufactures interlocking paving stones to specific standards under exacting conditions, producing a uniform



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product that can be installed in any paving area. *Circle reader inquiry 17.*

**Prelim Architectural Art, booth 907:** Prelim Architectural Art offers innovative visual approaches in the field of architectural rendering and presentation. *Circle reader inquiry 71.*



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timber-frame projects, which feature all-wood joinery, the highest quality solid timbers, and exacting craftsmanship. *Circle reader inquiry 109.*



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**The Roof Tile and Slate Company, booth 526:** The Roof Tile and Slate Company distributes new and salvaged clay tile and slate roofing products, and slate flooring and flagging. *Circle reader inquiry 75.*

**Southern Building Code Congress International, Inc., booth 606:** The Plan Review Module, the latest addition to SBCCI's Standard Soft® team, makes plan-review



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**Tectum, Inc., booth 701:** Tectum, Inc., will display structural/acoustical roof decks and acoustical ceiling and wall panels. *Circle reader inquiry 82.*

**Tejas Reprographics, booth 625:** Tejas Reprographics will feature Mutoh F-920 and IP530 pen/pencil plotters, which offer low-cost, high-quality, high-speed plotting. *Circle reader inquiry 83.*

**Texas Kiln Products, booth 602:** Texas Kiln Products is a full-service custom mill devoted to using and promoting native Texas woods. They manufacture and stock flooring and paneling in mesquite and native Texas pecan, and carry Texas cypress and tidewater red cypress, aromatic red cedar, live oak and other figured oaks, loblolly pine, fiddleback sycamore, bois d'arc, and many other native Texas woods. *Circle reader inquiry 107.*

**Thoro System Products, booth 619:** Thoro System Products will display waterproof and decorative coatings, structural patching products, floor patching and self-leveling underlayments, EIFS wall systems, and a polyurethane flooring system. *Circle reader inquiry 21.*

**TSA Public Education Committee, booth 118:** The TSA Public Education Committee will feature a book, *Architecture Across the Curriculum: Learning by Design*, by David A. Driskill and Marvin R. Platten, published by Texas Tech University Press. *Circle reader inquiry 84.*

**U.S. Intec, Inc., booth 511:** U.S. Intec manufactures modified bitumen, along with a full line of accessories for a total roofing system. *Circle reader inquiry 85.*

**VIP Division, The Flood Company, booth 520:** VIP is a complete system of exterior, above-grade, one-component waterproofing products based on the latest in acrylic and elastomeric technology. *Circle reader inquiry 86.*

**VULCRAFT, Division of Nucor, booth 608:** VULCRAFT will display open-web bar joists, joist girders, and special-configuration trusses, as well as steel floor and roof deck. *Circle reader inquiry 87.*

**Wagner & Company, booth 614:** Wagner & Company displays Medfile filing systems. *Circle reader inquiry 88.*

**Wenco of Texas, booth 315:** Wenco of Texas manufactures wood and wood-clad windows and doors and Summit vinyl windows. *Circle reader inquiry 89.*

**Red Suspenders Timber Frames, booth 407:** Since 1983, Red Suspenders Timber Frames has been designing and crafting custom

tasks faster and more accurate. *Circle reader inquiry 76.*

**Southwest Terrazzo Association, Inc., booth 705:** Southwest Terrazzo Association, Inc., is an association of terrazzo contractors and suppliers in the Southwest who specialize in the art of installing thin-set, rustic, and conventional terrazzo flooring. *Circle reader inquiry 77.*

**Southwest Vault Builders, Inc., booth 306:** Southwest Vault Builders will display Envision fiberglass-reinforced plastic wall covering manufactured by Kemlite Company. Envision offers design opportunities as well as the high impact resistance, durability, and cleanability benefits that Kemlite Glasbord has long been known for. *Circle reader inquiry 78.*

**Stone Marketing International/Tile Polishing Service, booth 906:** Stone Marketing International imports Empress dark-green marble and light-green marble and tile from Taiwan; Karl Glavdo jurastone slab and tile from German; and black granite tile and slab. Tile Polishing Service polishes porcelain tile, and offers cut-to-size porcelain, marble, and granite. *Circle reader inquiry 79.*

**Stucco Stone Products, Inc., booths 615, 617:** Stucco Stone Products, Inc., introduces European Castle Stone, the new addition to the Pro-Fit® line of manufactured stone veneer. *Circle reader inquiry 80.*

**TacRite, booth 121:** TacRite manufactures chalkboards, tack-boards, and porcelain/steel marker boards; in addition, the company furnishes custom-designed marker walls featuring individualized graphics, as well as custom-fabricated display and trophy cases. *Circle reader inquiry 95.*

**TAMKO Asphalt Products, booth 521:** TAMKO will demonstrate TAM-CADD, a computerized roof-specification and -detail program. In addition, commercial-roofing and residential-roofing specification manuals will be available. *Circle reader inquiry 81.*



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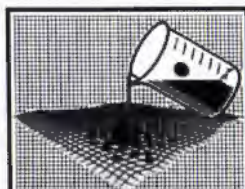
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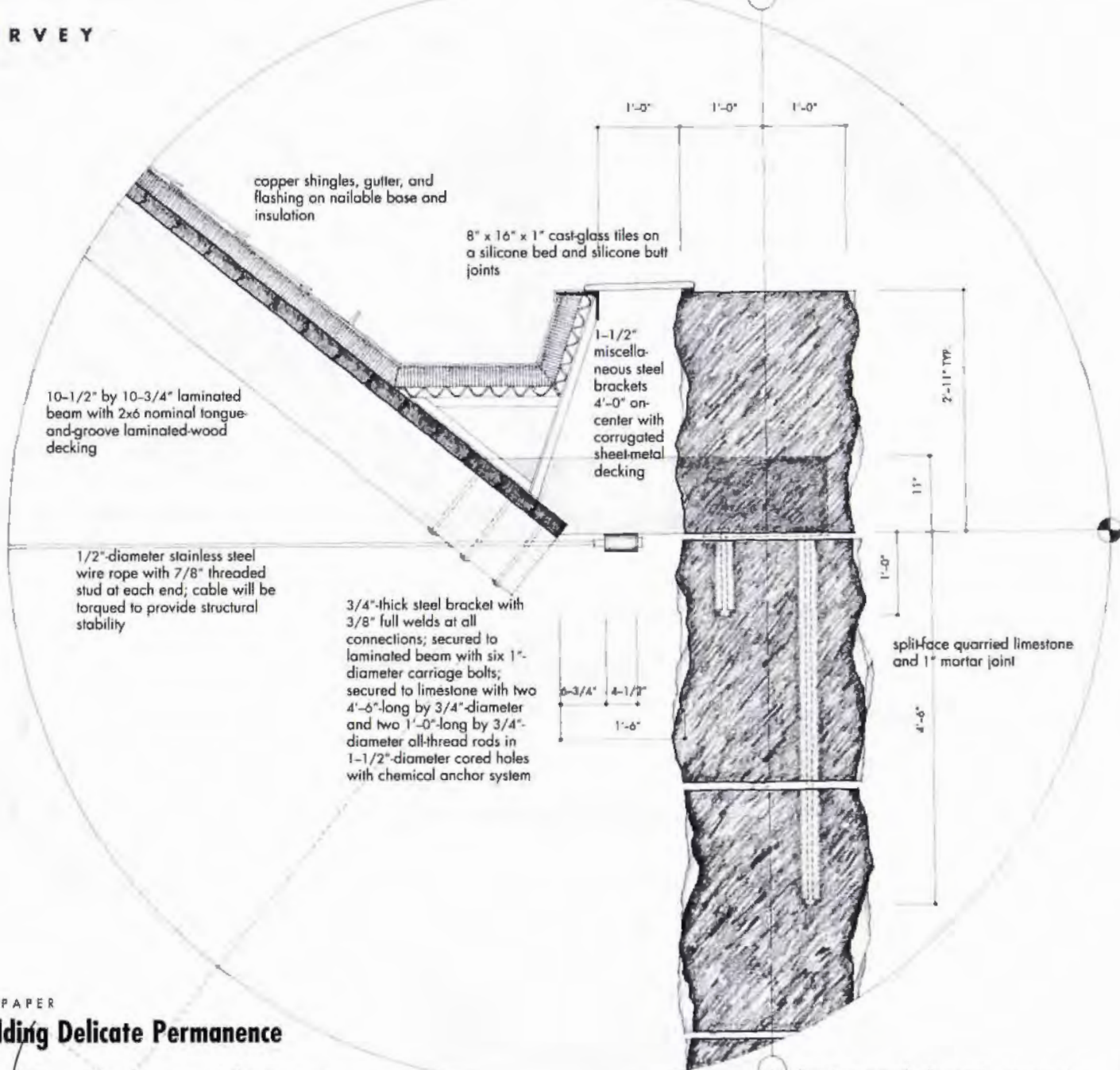
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ON PAPER

## Building Delicate Permanence

38.6" SOMETIMES every 3/8 inch counts.

A continuous weld just that thick is the difference between stability and collapse for a sanctuary designed by Cunningham Architects and structural engineer James Smith for Our Lady of Dallas, a Cistercian abbey in Irving. The sanctuary will be small, enclosing only 7,000 square feet, but the bravado, delicacy, and improbability of its structure will lend it a presence—not unlike the quiet sublimeness of the Kimbell Art Museum—that will transcend its modest actual dimensions.

"The idea for the structure goes back to the origins of the monastic order, which splintered off the Benedictine order in Zirc, Hungary, in 1097 AD," says architect Gary Cunningham. "The Cistercians emphasize humility and modesty, and their early buildings from the 12th century are built simply from loadbearing stone. It's their bold use of light that makes them special. Stained glass isn't even necessary." Working with engi-

neer Smith, Cunningham's design team, including project architect Russell Buchanan, developed a simple three-part aesthetic of stone, wood, and daylight.

"The stone walls are permanent; the wood is temporary," says Cunningham. "So we pulled the roof away from the stone to express that difference. We liked then how that gave us a continuous strip of daylight to rake down the rough limestone walls."

The intricate section detail presented here is the architects' and engineer's resolution of such an unconventional roof support. The loads are large. Each three-by-six-foot block of limestone—quarried near Midland, split to size, and delivered to the site unfinished—is two feet thick and weighs 5,400 lbs. The wood roof structure puts 6,500 lbs. of tension on each 1/2-inch steel cable that spans the 40-foot-wide space. Connecting these two forces is a 3/4-inch-thick steel

bracket. It suspends the roof structure, stabilized by the steel cable, and rests between joints in the limestone wall. The opening above is sealed by clear cast glass. The top limestone course, despite its mass, would likely be flipped up by the spinning moment force of the pivoting steel bracket if not for four tie rods buried in cored holes to a depth two courses beneath the bracket.

The structure was designed with a "three-to-one" safety factor, says Cunningham. But thousands of pounds still push and pull against a few 3/8-inch welds. "I like a challenge I can sink my teeth into," says the semi-retired Smith, who has collaborated with Cunningham on several such "special projects."

When all 427 stones are in place and the building is finished in early spring, it will reestablish fundamental connections with the order's beginnings 900 years ago, doing so, ironically, through thoroughly modern, minimalist structural detail. *Ray Don Tilley*



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