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ARCHITECTURE FOR ENTERTAINMENT

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

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

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

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When Fun Gets Serious

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

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

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

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

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

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

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

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

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

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

Anthony Grand
San Rafael, Calif.

Corrections

The Pinecone Pavilion, designed by Fay Jones & Maurice Jennings/Arc-

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Anthony Grand
San Rafael, Calif.
Suburban office buildings planned

Suburban office construction in Texas' largest cities is poised for a burst of activity, real estate analysts say.

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

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

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

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

So far in 1990, Reynolds says, the Dallas central business district "has experienced a negative absorption" of over 600,000 square feet of office space; during the same period, the city's suburban area absorbed over a million square feet, growth that Reynolds attributes to relocations by Exxon, GTE, and other companies to Las Colinas and other Dallas suburbs. Despite the trend, "downtown Dallas is going to come back," Reynolds adds. Over half of the proposed 10 million square feet of space would be in the central business district, research shows; of the remaining proposed office space, two million square feet would be built along the North Central Expressway, while a million square feet would be built along Turtle Creek, and a half-million square feet would center on the LBJ Freeway in North Dallas.

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

American settles in at Alliance

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

UH surveys new Paris projects

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

During the Summit, French President Francois Mitterrand visited the university and was awarded a Doctorate of Humanities and a position on the UH faculty as Distinguished Professor of Architecture. Mitterrand toured the exhibition, offering personal commentary on each project including praise for the elegance and imagination of the Louvre and Arab World Institute, while criticizing the Ministry of Finance and the Opera's conflicting elevational themes.

One supporting display features photographs by Richard Payne of historical monuments in Paris.
**DALLAS**

**TSA to mount Soviet exhibition**

As part of an exchange agreement between the Texas Society of Architects and the Union of Soviet Architects, a display of Soviet architecture since the Russian Revolution will be hung in the TSA Annual Meeting products exhibition hall in the Dallas Convention Center, Oct. 25-27.

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

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

**AUSTIN**

**Week of architecture scheduled**

For the second year in a row, local architecture, history, interior-design, and arts groups have banded together to present a week of events, lectures, and exhibitions on architecture. Scheduled Oct. 6-14, “Austin Architecture Week 1990” is intended to enhance public awareness of the city’s architecture and urban design. By combining forces for a concentrated series of related events, organizers hope to achieve greater outreach than would be possible for any of the individual events on their own.

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

Sponsoring organizations include Laguna Gloria Art Museum, the Austin chapters of the AIA and the American Society of Landscape Architects, the city’s Design and Historic Landmark commissions, the Austin History Center, the Austin History Association, the Austin Convention and Visitors Bureau, Austin Women in Architecture, **Texas Architect**, Central Texas Chapter of the Institute of Business Designers, the Texas Chapter of the Society of Architectural Historians, the Texas Association for Interior Design, and UT Austin’s Center for the Study of American Architecture, and several private sponsors and contributors. **RDT**

**OF NOTE**

**Founders Park regroups for charrette**

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

**The See-Through Years**

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

**Fort Worth voters halt master plan**

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

**Private prisons remedy deficiencies**

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

**Simpsons tribute gets ‘Golden Bucket’**

The top award in this year’s Houston Chapter/AIA Steelcase Sandcastle Building Competition on Galveston’s East Beach went to EDI Architecture/Planning for its recasting in sand of Mount Rushmore, featuring “The Simpsons” instead of U.S. presidents.

**Malcolm Quantrill honored**

Malcolm Quantrill, distinguished professor of architecture at Texas A&M, is one of four recipients of the Association of Collegiate Schools of Architecture Distinguished Professor Award for 1990. He was recognized for his high standards of scholarship, and for his expertise in Scandinavian architecture.
MORE THAN JUST A VIVID BACKDROP for hundreds of newscasts during the 1990 World Economic Summit in Houston, July 9-11, a group of eight 25-foot-tall "light spikes" on the lawn in front of the George R. Brown Convention Center symbolized a gathering from distant points for the single purpose of economic cooperation. Jay Baker, director of architecture for Llewelyn-Davies Sahni, Inc., Houston, conceived the spike design, a four-foot-square truss frame wrapped in fabric adaptations of the flags of the eight participating entities. All the spikes converged on a common point in the sky that symbolized Houston. The spikes were also spaced from a corresponding point on the ground according to the relative distance of each country from the summit site. "It was a design that had to satisfy protocol with a capital P," says Baker.

Franl Douglas of the Douglas Harding Group co-chaired the city's Visual Committee and coordinated the spike effort, as well as the design and placement of banners along major highways used for the Summit. While the international event may have passed, the spikes remain and, says Baker, they will be permanently installed elsewhere in the city if a buyer can be found. **RDT**

**CALENDAR**

Campus Continuity: Preservation Symposium for preserving educational buildings, Texas Tech (806/742-3136), Nov. 15-16

**The Door Show**
The Texas Fine Arts Association's annual exhibition and benefit auction will be held in Austin later this fall. "Doors" by architects and artists will be displayed. For information, call 512/453-5312.

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

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

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

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

"News," continued on page 12
Clear Advantage

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Conference links growth, mobility

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

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

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

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

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

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

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

"News," continued on page 14
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News, continued from page 12
cessful joint-development projects ranging from day-care facilities and housing built on
left-over land around a bus terminal, to an
office building housing the transit and so-
cial-service agencies, and a 750,000-square-
foot office-and-retail project downtown.
Other speakers emphasized a number of
factors required to make joint-development
projects work, including a shift in emphasis
from "value capture" to "value sharing,"
striking a balance between risks and benefits
to all parties, and early public endorse-
ment of joint developments to foster sta-
ibility.

The greatest emphasis was on setting
community goals and encouraging public
involvement on topics from rail alignment
to allocation of benefits, and of using proj-
ects as catalysts for community economic
and social development. Shafik R. Rafat

Architect Shafik Rafat teaches urban design at
the University of Houston.

"News," continued on page 16

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How most insurance programs measure claims processing time

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American's new Alliance anchor

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

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

American Airlines' current heavy C hangar is located in Tulsa and relies mainly on floor docks. Roof-suspended docks will allow easier access to all parts of the aircraft at the Alliance building.

Inside one of the bays, an aircraft will be completely surrounded by hanging platforms on eight different levels, allowing crews of 35 mechanics access to the entire plane. Working in two shifts seven days a week, the mechanics will remove parts from the aircraft and transfer them to shops on the maintenance base. The process takes 10 to 14 days, precious time for passenger jets. When the Alliance hangar is completed, it will add to the 525-craft annual capacity available in Tulsa, easily meeting American's plans to expand its fleet of over 500 aircraft to 756 by 1993.

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To Enter Design Awards
Complete one form per entry. Incomplete forms or incorrect information may result in disqualification.

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

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

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

Signature

Date

Pen

Check Here

$100 entry fee per project enclosed

This is entry # of total entries.
For 35 years, TSA Design Awards winners have started here: Enter and win.

Frank Israel
Franklin D. Israel Design Associates
Beverly Hills, Calif.

John M.Y. Lee
Edward Larrabee Barnes/John M.Y. Lee Architects
New York, N.Y.

Barton Myers
Barton Myers Associates
Los Angeles, Calif.

36th Annual Call for Entries
Competition Rules

CELEBRATING its 35th year, TSA's Design Awards Program seeks to recognize outstanding architectural projects by Texas firms and to promote public interest in architectural excellence. In the past, winning projects by Texas architects have been selected from every region of the state, as well as from other countries and states. Winners have come from one-person offices and large firms and have ranged from simple one-room buildings to elaborate high-rise offices. Texas architects are invited to submit one or more entries for consideration by this year's jury. Judging will take place during the TSA Annual Meeting, Thursday, October 25, and Friday, October 26. Winners will be honored by a special announcement party following the judging October 26. Winning projects will also be publicized statewide and prominently featured in the January/February 1991 issue of Texas Architect magazine.

ELIGIBILITY
Any new, adaptive-use, or restoration project in General Design or Interior Architecture completed after January 1, 1985 is eligible. Individuals or firms may enter any number of projects anywhere in the world. Entries must be submitted by a TSA member who was registered as an architect with the Texas Board of Architectural Examiners at the time the project was executed. Where responsibility for a project is shared, the design architect must be a TSA member and all participants who substantially contributed to the work must be credited. Projects must be submitted in the name of the firm that executed the commission. If that firm has been dissolved or its name has been changed, an individual or successor firm may enter projects in the name of the firm in effect at the time the project was executed. Multiple entries of the same project by successor individuals or firms will not be accepted. For multi-building projects, the architect submitting the project (or portion thereof) must designate authorship of each portion of the project.

JUDGING
A jury composed of Frank Israel, John M.Y. Lee, and Barton Myers will pick the winners. Project authorship will remain concealed throughout the jury deliberations. Awards will be given in two categories: General Design and Interior Architecture. The list of project types on the entry form is only an aid to the jury and does not imply that a winner will be chosen from each subcategory. TSA reserves the right to disqualify entries not submitted in accordance with these rules.

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

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

For publicity purposes, architects of winning projects must submit 12 copies of an 8" x 10" black-and-white glossy photograph of one view of the winning project. Publicity photographs must be received at the TSA offices by Dec. 1. TSA will retain five slides of each winning project for archival purposes. For publication, Texas Architect magazine will require original images—not duplicates—of each winning project. The original slides will be returned after the magazine has been published.

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

ENTRY PACKAGE

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

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

SLIDES: Each entry must consist of no more than 20 slides. Entries are responsible for submitting working Kodak Carousel slide trays in which the slides are in proper order and position. The first slide of each entry must be a title slide, containing the following information: project type (see entry form); project size, in gross square feet; and project location.

Following the title slide, each entry must include:

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

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

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

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

MORE INFORMATION
For additional information on rules, fees, and other matters, call Lucretia Crewelge at TSA, 512/478-7386.
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In the late 20th century, places as big and as complex as cities are being created to house amusements for everyone. At the same time, movies and microchips are becoming increasingly dominant psychological forces, and the concept of amusement itself is being transformed.
ALL IN FUN:
ENTERTAINMENT
ARCHITECTURE

By Bruce Webb

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

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

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

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

O pera fans peering out at downtown Houston from the window of the Wortham Theater Center’s lobby during intermission one night last witnessed a surreally violent scene of battleground mayhem: Lit by powerful blue-white Kleig lights, overturned police cars riddled with machine-gun fire were set among jets of red and blue flames that burst from holes in the street, while, off to one side, a gun battle raged.

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

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

Dream weavers and free-enterprise democracies in the 20th century were probably made for one another. The calculus of modern capitalism, ruled by economic planning and models of operational efficiency, yields results that are ultimately incomplete and unsatisfactory as forms of culture. Lacking real sources of imagery other than those found in economically determined functionalism and the routines of modern civic life, the built world becomes colorless and insignificant. The demise of a vivid and multifaceted civic life acted out against the real settings that marked the past and present life of the city produced a reciprocal rise in the importance of media culture as an encyclopedic source of emptied-out cultural symbols, artifacts, and stories. As architect Morris Lapidus said in defense of his florid designs for Miami Beach hotels, “People are looking for illusions... And where are their tastes formulated? Do they study it in school? Do they go to the museums? Do they travel to Europe? Only one place: the movies.”

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

Disney’s Worlds

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

The principle behind Disney’s success was his uncanny ability to recreate habitable illusions, experiences that resonate well in the imagination of a people raised on nostalgia and vicarious thrills and who long for a more vivid and safer version of reality than the one that confronts them daily. In Disney’s worlds, what begins as a trip down memory lane, a reenactment of a fabled past, leads on to more elaborate fantasies, most of them emanating from the fertile world of Disney films. At Epcot Center, Disney offers up a combination of the fun and pseudo-significance of a permanent world’s fair with elaborate stage-set national pavilions and corporate-sponsored rides and exhibits. Now with the addition of the Disney-MGM Studio park, offering backstage tours of Disney backlot sets and special-effects workshops and the
“Grand Movie Tour” to take visitors on a 20-minute ride through scenes from Disney’s and MGM’s greatest films, the Florida complex is a crucial source for students of the puzzling American psyche.

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

Disney’s worlds often seem to resemble the collective imagination of the middle class, and critics in schools of architecture still use “Disneyland” as a term of extreme disapprobation to describe projects exhibiting gratuitous sentimentality and straying from serious architectural issues. Where Vitruvius posited the importance of an architecture formed from equal parts of commodity, firmness, and insight, Disney has diminished means and express only effects: delight supported invisibly by commodity and firmness. But the magic of these places dissolves every time you have to reach for your wallet; the illusion has to be one of the great short-lived phenomena of our times.

After a few hours you’re in the paradox of a circular story, full of real curiosity and wanting to venture behind the scenes of the scenes.

**Unveiling the Physics of Technology**

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

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

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

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

**Water and Dislocation**

**WATER PARKS**, beginning with the water slides that began to show up in empty lots next to strip shopping centers in the early ’70s, which used water as a kind of refreshing lubricant for various arrangements of free fall chutes held in place by industrial scaffolding, have also become extremely popular summer attractions. The repertoire of a first-class water park, such as Houston’s Fane City or Water World at Astroworld, now includes wave-generating machines, sand beaches, lazy water courses for tubing, enormous swimming pools, and an assortment of other devices designed to exploit the entertaining possibilities of heavily chlorinated tap-water.

A convincing water park is like Tivoli reincarnated as an experiential playground—a combination of water settings and experiences that almost make you forget where you are, whether it’s in the desert or right next to a sluggish freeway at rush hour.

Dislocation is often one of the characteristic features of built fantasies, the ability to create experiences far from the normally expected geographic and cultural locations. The Victorians were fond of setting up pagodas and landscape settings copied like watercolor paintings from scenes around the world. In the same spirit, Sir Geoffrey Jellicoe’s project for the Moody Gardens on Galveston Island (See T/A July/Aug 1987) is a botanical museum, a procession of recreated “historical” gardens, starting with Eden, through Egypt, Rome, Medieval Europe, the romantic English land-

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**ENTERTAINMENT ARCHITECTURE**

**The Texas State Aquarium’s exterior plays on nautical imagery.**

**Below:** section

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

**PROJECT** Texas State Aquarium, Corpus Christi

**ARCHITECTS** Phelps/Garza/Bomberger (Vaughn Bomberger, partner in charge);

**CONSULTANTS** James Montgomery, Consulting Engineers (mechanical, water systems); Callins, Hoggar & Associates (mechanical, electrical);

**RESEARCH** Mcllhenny/ Osborne Consulting Engineers (structural); Joseph A. Welzel Associates, Inc. (exhibit design)

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

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

**Entertainment and the Mall**

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

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

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

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

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

Shopping malls have already begun to create their own forms of urban renewal. Omniplan of Dallas transformed the stodgy interior of Houston's Westwood Mall into the version of a "town square," inserting as a permanent centerpiece an authentic replica of Philip Schneider's double-decker carousel built in Germany in 1989. And the impulse to align shopping with the entertainment center's manipulative fabulism has even reached into the formerly quiet world of the grocery store: recent Fiesta Markets in Houston, for example, look like atmospheric movie theaters from the 1930s.

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

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

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

**PROJECT** Wilds of Africa, Dallas Zoo

**ARCHITECT** F&S Partners, Dallas; Jones & Jones, Architects & Landscape Architects, Seattle, Wash., (principal designers)

**CONSULTANTS** L.A. Fuss Partners, Inc. (structural); Capos Engineering, Inc. (mechanical and electrical); Huth Zollars, Inc. (civil)

**The Dallas Zoo’s Wilds of Africa Monorail opened in 1990.**

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Facing page photo credits:
Faler Cityxhrn and food court: Robert Miller
Faler City exterior and behind-the-scenes Paul Master
Fauls Mont Paul Master

30 **TEXAS ARCHITECT** 9/10/90
The Fiesta Mart Value Center (right) by Hermes Reed Hindman of Houston, features a stage for live musicians.

Fame City (exterior, below, interiors in right hand column), by Pierce Goodwin Alexander & Linville in Houston, shows how well malls and the video culture go together. Fame City's central "Main Street" is surrounded by generically "European" facades housing video-game arcades, miniature golf, a food court, a dance club, baby sitting, and, for adults, a bar.
Jean-Michel Jarre's 1986 concert with lasers made the whole of downtown Houston a work of performance art (facing page, top).

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

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

Jean-Michel Jarre's 1986 concert with lasers made the whole of downtown Houston a work of performance art (facing page, top). Pean facades lead along the food court to a backdrop of palatial stairs and a neon rainbow arch on the mezzanine, marking the entrance to the teen club and the circus room, which can be rented out for private children's parties. Mixed in along the loop that circumnavigates Fane City are video arcades, movie theaters, and a la carte games at 25 cents a shot; the promotional brochure calls these "a tribute to the old-fashioned carnival games of chance where winning points meant winning prizes." Reaching for comprehensiveness, there is also "Tiny Town," a baby-sitting service, and a bar and restaurant for adults.

Educationeering

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

The NASA visitors' center brings to mind other, shorter-lived public events that reconfigure and catalyze the existing environment in a way reminiscent of Archigram's instant-city schemes of the '60s. In 1988, Valerio Festi produced a collection of light sculptures set up in five locations around the city of Houston, as a gift to the city from the Italian government and its Ministry of Tourism and Performing Arts. The sculptures were an enticing combination of the tawdry and the magnificent: thousands of colored lights strung out along rickety wooden frames created fantastic pointillistic drawings in the night, recalling in their shapes the architectural themes and ceremonial banners of the traditional luminarie used to celebrate saints' days and town festivals in southern Italy. For seven days Festi's extraordinary collection of lighted urban jewelry drew crowds to the refined portions of the city, showing the magnifying potentials of the smallest scale of things and the catalyzing powers of the ephemeral event.

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

Ephemeral Cities

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

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

Bruce Webb is Professor of Architecture at the University of Houston and has served as editor of Cite, the magazine of Rice Design Alliance.
2ND ANNUAL GRAPHICS COMPETITION

By Roy Don Tilley

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

The Jury and the Competition

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

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

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

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

Professional Designers, Design Professionals

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

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

1 “Astrominium,” photocollage drawing of a student project for a New-World Colony, 2020 AD; Astrodome serves as “miniature world” for survivors of worldwide ecological disaster
David C. Bucék, Jr.
University of Houston
(professors: Robert Griffin, Bruce Webb)

2 “Downtown Dallas 2010,” color-pencil-on-vellum drawing from a self-initiated 20-year master plan for the city
Brent Byers
Corgan Associates Architects
Dallas

3 “Surfers Paradise Town Center,” felt-tip marker on presentation blackline for a retail, entertainment, and hotel development planned for Australia
James Sailor
RTKL Associates Inc.
Dallas

4 “Analyse von Bauteilen,” graduate student project
David Chan
UT Austin

5 “Wisconsin Office Tower Sketch,” preliminary graphite sketch on vellum for proposed perspective illustration
Richard B. Ferrier
R.B. Ferrier Architect/
UT Arlington
Concept and Imagination

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

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

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

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

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

1 "Places Abroad," a book of ink sketches and notes executed as an analysis of urban "places" discovered while traveling through Italy, France, Germany, Austria, and Switzerland
Tess Wagner Shine
T-Shine Architects
Houston

2 "Travel Sketchbook, Fall 1988," a book of ink sketches and notes completed during a graduate studio under Charles Moore, FAIA
Yew-Kee Cheong
UT Austin

3 (Untitled) Watercolor and color-pencil drawing of elements on the wall of Mission San Juan in San Antonio
Matthew Morris
Ford, Powell & Carson, Inc.
San Antonio

4 "Italia," one of six pen-and-watercolor sketchbooks completed while studying and teaching in Italy as a graduate student
Paul John Neidinger
Texas A&M University

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

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

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

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

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

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

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

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

In the law offices case, first impressions could be used to judge the rest of the work. Separating the common room from the landing is an exquisitely proportioned and detailed wainscot. It is an elegant composition of wooden mullions framing a fir bead-board wainscot, glass rectangles of varying size above, and a painted front door with a frosted-glass light. Similar partitions, with blinds for privacy, separate offices from the common room, flooding it with soft, natural light. To bring light to the core from the library side, the bookshelf wall meets the ceiling with fir-framed panes of glass. Lightly stained edge-grain pine flooring covers the second and third-floor common areas, in con-
treat to carpet for the adjacent offices and rooms. The warm color of the wood used throughout conveys a sense of low-keyed personal attention that complements the ordinariness of windows, doors, dividers, and floor plans.

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

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

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

Below left: The common rooms illustrate the arresting simplicity geometries and palettes used throughout.

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

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

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

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

PROJECT Berg & Andreoph Law Office, Houston
ARCHITECT William F. Stern & Associates, Architects, Houston (project team: William F. Stern, principal; Phil Mahla, project architect; Catherine Spellman, project architect/interiors)
CONSULTANT Brocchino, Inc., custom furniture fabrication
CONTRACTOR Renaissance Builders, Inc.
PHOTOGRAPHER Paul Hoter (Selected paintings: fear by the Texas Gallery)

TEXAS ARCHITECT 9·10·90 41
Roadside Nostalgia

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

The dining area of the 2,500-square-foot restaurant is divided into two distinct sections. The first, directly off the main entrance, is the more faithful to diner typology, with seating laid out on a long, narrow corridor, booths along the outer edge, and a bar toward the inside, which is skewed to create a forced perspective and to enliven spatial organization. Playing on the roadside theme, the floor’s tile pattern recalls highway lane markings, while stainless-steel columns among the booths evoke a row of telephone poles. The axis terminates at a gloriously rehabilitated jukebox with lighted bubble tubes. Wrapping around the back of the bar and arranged along a crossing axis is the second, larger eating area, outfitted with booths and conventional tables.

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

PROJECT: Majestic Diner, Austin
OWNERS: Mike Vann, Chris Shank
ARCHITECT: STUDIO Texas, Austin
(Bethany Ramsey-Nix, John T. Armstrong, principals)
CONSULTANTS: Lockwood Engineering, Inc., civil; Frank Lam, structural
GENERAL CONTRACTOR: Austin Canvas Corporation
PHOTOGRAPHER: Matthew Fuller
Below: The student center is the symbolic heart of the college's basement-level floor.

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

**Study in Division and Color**

**PROJECT** El Centro College Student Center, Dallas

**OWNERS** Dallas County Community College District

**ARCHITECT** The Oglesby Group, Inc., Dallas (E. L. Dunn, project manager; Joe Calhoun, project designer)

**CONSULTANTS** Darcan Engineers, structural; James Johnston & Associates, mechanical, electrical, plumbing

**CONTRACTOR** Malachi Corporation

**PHOTOGRAPHER** Blackstone/Winters

**FLOOR PLAN**

1. Lobby
2. Information
3. Music
4. Audio/Visual
5. Vending
6. Bulletin
7. Game Room

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

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

The designers' main challenge was to liven up a room that had no views or natural light. To maintain interest inside, vivid colors and bold shapes were used to highlight furnishings and finishes. An undulating countertop was paired with equally serpentine ceiling cut-outs, benches, and tabletops, with bright accents of yellow and red to punctuate the space. Emphasizing tri-volity and function, the Oglesby Group has given El Centro students something to linger over. NJ.
On Roman roads in North Africa

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

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

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

The effect of the French protectorate remains strong. It ended three centuries of Turkish domination in 1881 and lasted until 1956 when the country gained its independence. The French language and culture are deeply ingrained, from the haughtywaiters to the Provençal straw hats worn everywhere. A few remnants of French art deco and moderne architecture survived the heavy destruction of the Second World War. They stand as reminders that these cities have had a close relationship with Western culture for many generations.

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

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

PROJECT TEAM: Steven Holl Architects (Steven Holl, principal; Adam Yarinsky, project architect); Max Levy, Dallas, consulting architect; Datum Engineering Inc., structural; Interfield Engineering Co., mechanical, electrical, and plumbing; Thos. S. Byrne, Inc., general contractor; Light and Space Associates, Ltd., lighting; Kings Creek Landscaping, Inc., landscape
Roman sewers. These cities have survived to be historians' dreams because they were abandoned in the 4th and 5th centuries and not built over by later inhabitants. Most now sit in open farmland. The amphitheater at El Jem rivals the Colosseum in Rome, rising like a Gothic cathedral above the flat-roofed modern village.

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

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

Gerald Moorehead
Contributing Editor Gerald Moorehead is a senior associate with Reid/Feba, Houston.

U R B A N  D E S I G N

Houston, through open eyes

Visitors to the AIA Convention in Houston were treated to a thoughtful, witty, and enlightening look in the Diverse Works gallery's "Project: Houston" exhibition, which opened with a party sponsored by the Houston Chapter/AIA, May 21.

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

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

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

Mark Alden Branch

Mark Alden Branch is a senior editor of Progressive Architecture.

AG to counties: Design-build is out

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

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

The "threshold issue" underlying the questions, Attorney General Mattox wrote, "is whether a commissioners court may . . . enter into a construction contract that includes architectural services on the basis of competitive bidding." Mattox noted advantages (reducing negotiating and completion time and increasing the owner's flexibility) and disadvantages (eliminating the checks and balances created by using separate designers and builders) to such contracts.

Since the Texas Professional Services Procurement Act prohibits selection of architects and engineers by competitive bidding, according to the July opinion, such contracts can't be used. In addition, according to Mattox, although state laws requiring competitive bidding for construction contracts do not require preparation of architectural or engineering plans prior to the request for bids for a construction contract, "such a requirement is implicit in competitive-bidding statutes." Thus, counties could not attempt to artificially segregate design work from the rest of the contract.

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

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

Joel Warren Barna
Cunningham Architects, Dallas

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

Cunningham’s first major commission on his own was Benchmark, a two-story office building in Longview that won a TSA Design Award in 1983 (see TD, Nov/Dec 1985) for its sensitive siting in an East Texas pine forest, its poetic application of mirrored-glass curtain walls, and its inventive use of the incomplete curving brick wall that faces the street like a remnant from a decayed architectural folly. Soon after, Cunningham designed the Lakeway Townhomes, a 15-unit, water-oriented vacation complex near Austin.

In 1984, Gary Cunningham & Associates won a local design award for another small office building, called 14840 Landmark. Surrounded by self-conscious, even showy neighbors, 14840 Landmark in Dallas is an exercise in restraint, a refreshingly simple and impeccable detailed brick box, relieved by little more than a front entrance canopy and rows of windows. Features, including a concealed ground-floor garage, were adapted for a similar program at 7007 Twin Hills, also in Dallas.

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

Odum’s arrival came at a pivotal time, as the firm was engaged in several major projects. The year 1986 saw the completion of Meridan Court in Arlington, a complex of offices arranged around a landscaped motor court; the adaptive renovation of a 75-year-old church at 2700 Fairmont, Dallas, (now the firm’s office, shared with Hernandez Lauck Design); and the Sesler Residence (a Dallas Chapter/AIA winner).

The success of the Sesler commission led to a number of remodelings in Dallas: the best-known of these is the 6,400-square-foot renovation, completed in late 1988, of a 1923 Dallas Power & Light substation into the Meyerson Residence. The result is an updated glorification of the building’s industrial-grade materials and utilitarian floor plans, set in a relatively gritty Dallas neighborhood. The tough design and materials of the Meyerson Residence marked a new maturity in the firm’s practice; published in Progressive Architecture and Elle Decor, it won a TSA Design Award in 1989.

The same year, Grace Lutheran Church in Carrollton (winner of a Dallas Chapter/AIA award), was published in Architectural Record.

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


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

Niko Letunic
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URBAN DESIGN

R/UDAT: New light for old ills

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

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

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

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

A second R/UDAT traveled to Baytown, June 7-11. The team of planners included chairman Joe Champeaux of Lake Charles, La., Allan Mallach of Roosevelt, N.J., Everett Fly of San Antonio, Charles T. Lutz of Minneapolis, Richard Beatty of Boston, and John Mixon of Houston. After listening to representatives of interest groups, the team issued a 75-page report that, in contrast to Houston’s, carefully dissected Baytown, responding to specific problems.

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

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

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

TEXAS ARCHITECT INTERIORS PLANNING DESIGN
Products and Literature

Ken Macaire of Macaire, Inc., designs rockwork and waterscapes that are appropriate to the environment. Circle 105 on the reader inquiry card.

The Zen Seating System from Panel Concepts and PCI/Tandem echoes the soft forms of the human body. Circle 106 on the reader inquiry card.

Mechanical equipment screens from The C/S Group beautifully conceal unsightly equipment. Circle reader inquiry 108.


The Bodyguard Series, a new line of pressure-balancing tub and shower valve combinations from Price Pfister, prevents discomfort and even injury from sudden pressure and temperature changes. Circle reader inquiry 113.

Calculated Industries, Inc., presents the Scale Master, a multi-scale digital plan measure for building and construction. Circle reader inquiry 114.


Andersen Corporation introduces a French double-opening patio door that scores high in energy efficiency, low maintenance, and beauty. Circle reader inquiry 107.

Motor oil, fruit drinks, spilled wine, and ice cream won't penetrate Quantum II Stain Shield from Buchtal, the first unglazed tile that is stain-proof, indoors and out. Circle reader inquiry 112.

The WallVision systems from Phillips Consumer Electronics are the first large-screen compact rear projection television systems that can stand alone or can be installed directly in a wall. Circle 116 on the reader inquiry card.
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**Majestic Diner**—tile cornerstone: Clayworks; ceramic light fixtures and medallion: STUDIO Texas/Architectural Austin; signage and graphics: STUDIO Texas/Ion Art; neon: Ion Art; glass block: Solaris; interior recessed light fixtures: Lithonia; ceramic tile: American Olean; carpet: Bentley; stainless steel ceiling tiles: Simplex; counter stools: Chairs and Stoools; booths: Blanca Bros.; fans: Beverly Hills Fan Co.; plastic laminate: Aher Laminats, Wilsonart; stainless steel: Grippen Sheet Metal, Inc.; exterior light fixtures: Amerlux; pavers: Pavex Quadro Pavers; window blinds: Delmar

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Texas Tension

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

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

In "Texas Tension" he looks at suburbia, with its nondescript class-B office buildings and equally undistinguished tract houses. From the air, says Farrell, the repetition of swimming pools begins to look oddly like the patterns of cowhide.

"Dance with What Brung Ya?" is a BMW-based send-up both of the form of I.M. Pei's Dallas City Hall and of Texans' dependence on and near-worship of cars.

Echoing the label applied to some out-of-state developers, "Big Hat, No Cattle" portrays a speculative office tower with a porch and a water amenity amid little more than hot air.

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

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

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

Sex ______ Male ______ Female

Age ______ years

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

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

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

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

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

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

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

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

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

Membership [ ] Are you currently a TSA member?
[ ] If not, have you been a member in the past 5 years?
[ ] Are you a member of other associations/groups?

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

Using the following key, give your opinion of TSA's performance in the activities named below.
- very good
- good
- fair
- poor
- very poor

The public image of architects and architecture in Texas is:

4—strongly agree, 3—somewhat agree, 2—neutral, 1—somewhat disagree, 0—strongly disagree

The public image of architecture is influenced positively by:

The public image of architecture would be enhanced through better relationships with:
- news media
- arts organizations
- government organizations
- public officials
- industry-related organizations
- client-related organizations
Members: How do you feel about your association?

If you are a TSA member, indicate your degree of agreement with the statements below, using the following key.

4—strongly agree, 3—somewhat agree, 2—neutral, 1—somewhat disagree, 0—strongly disagree

- TSA adequately represents architects’ interests in statewide issues and forums.
- TSA should devote more money to member services.
- TSA should devote more effort to promoting the profession and public relations.
- TSA should get more involved in politics.
- TSA should increase its legislative efforts.
- TSA membership dues are a good investment in terms of value received for money spent.

I am adequately represented in professional affairs by:

- the TSA Executive Committee
- my TSA Director and my Chapter President
- the TSA Executive Vice President
- my local AIA chapter
- the AIA Directors from TSA
- the AIA

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

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

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

TSA Annual Meeting

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

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

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

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

- partner’s turn to go
- professional programs unappealing
- social program unappealing
- too expensive
- location unappealing
- did not have time
- no particular reason
- none of the above (Please state your reason[s] on a separate sheet of paper.)

Texas Architect

Survey of Trends and Attitudes Toward Products and Services

Which sources do you prefer for information about architectural products, systems, and services information?

4—excellent, 3—good, 2—fair, 1—poor, 0—do not use

- manufacturers’ catalogs
- magazines
- sales representatives
- trade shows
- other

Do you read Texas Architect regularly?

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

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

- less than 10 minutes
- 10 to 30 minutes
- more than one hour

How often do you refer to an issue of TA?

- one to two times
- three to four times
- five to six times
- over six times

Is your copy referred to by others in your office?

If so, how many people?

- one or two
- three or four
- five or six
- more than six

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

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

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

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

What products and services are you involved in specifying?

- Ceiling/Systems
- Doors/Windows/Glazing
- Exterior Finishes/Systems
- Fabrics
- Flooring
- Furniture/Furnishings
- Hardware
- HVAC/MEP Systems
- Insulation
- Other

Do you currently utilize a CAD System?

Do plan to purchase a CAD equipment within the next 12 months?

- one trip
- two to four trips
- more than four trips
- none

Do you plan on business travel within the next 12 months?

- one trip
- two to four trips
- more than four trips
- none

Do you plan to buy a car within the next 12 months?

Please use a separate sheet of paper for any comments or suggestions. Thank you for taking the time to complete the questionnaire. Please detach carefully and mail before October 31 to Texas Society of Architects, 114 West Seventh Street, Suite 1400, Austin, Texas 78701. If you have any questions on completing this survey, call TSA (512/478-7388).
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**The Wild Wild West**

![Image of zebra print with text and images of surfaces]

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