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Export Architecture

The late-80s crash of the state's economy and its slow recovery have had a long-lasting effect on architects who have kept their practices alive. Increasingly they are practicing in locales across the U.S. and in countries both familiar and exotic. A portfolio of recent work examines diversity of design and context.

Where Are They Now?

Where are the Texas architects who left in the 1980s? They are all doing well elsewhere, but some say they will return.

Lessons of the Anasazi

In the Four Corners region, a land rich with Native American culture, lie ruins of ancient communities that found surprisingly advanced ways to mitigate their harsh surroundings. Their elaborate and beautiful masonry construction, even in ruin and only partially excavated, demonstrates a design response in touch with the land that remains valid today.

Export Interiors

A regular department of Texas Architect adds three major projects to the issue theme. A grand San Diego theater has been transformed into a bookstore; a Canadian bank has added a new tower and new interiors to its headquarters; and Trammell Crow has built a Spanish-influenced office building in Scottsdale.
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Exporting expertise and experience

This issue of Texas Architect appears in time for the Annual Meeting of the Texas Society of Architects in Dallas, October 25-27. The Annual Meeting marks the end of TSA’s 51st year, and thus it presents a psychological and organizational challenge: How does an association follow a 50th anniversary? Charles Gallatin and Lee Bash of the TSA Annual Meeting and Products Exhibition staff, working with Jan Pittman of RTK, Associates and her team of volunteers from the Dallas Chapter/AIA, have shown how it can be done. Building on the theme “Beyond Convention” (the logo is at right), they have assembled programs and functions that focus on TSA today, as well as on the professional and aesthetic challenges of the coming decade.

For the convention issue of Texas Architect last year, we looked back as well as inward, presenting profiles of 50 firms and individuals who had made important contributions to architecture in Texas since the founding of TSA as a professional society 50 years before. For this year’s issue, we follow the lead of the convention organizers, looking forward and turning our attention outward to the world beyond our borders.

Our main feature, “Export Architecture,” presents 16 projects—houses, banks, office buildings, an educational center, an artist’s studio, a church, and a resort—by 15 large, medium-sized, and small firms from around Texas. As a group, perhaps the most interesting among these projects are buildings in the central business districts of cities—Birmingham, Cincinnati, Washington, D.C., Albuquerque, Charlotte, Salt Lake City—across the U.S. Of state architects, it is often said, get the best jobs in Dallas and Houston and San Antonio; it is startling to see just how much impact Texas architects are having on urban areas around the country, where they represent the out-state expertise. In our Interiors section, we similarly present projects in Toronto, Scottsdale, and San Diego. Among the rest of the featured projects, one is in Hong Kong, one in China, one in Japan, one in Mexico, one in Turkey; these international projects show the results (as Randle Pollock of Houston points out in his story in our Survey section) of 30 years of work building contacts and connections and reputations for firms and individuals throughout Texas. And they represent the best hope of architects around the state who look to a future of success beyond the borders of Texas in an expanding global marketplace.

We hoped, in planning this issue, to present even more projects than we have done, but the exigencies of schedule and shifting political conditions interfered. RTK, Dallas’s giant Tower City project in Cleveland Ohio, for example, couldn’t be photographed in time; CRSSS U.S. Embassy in Yemen couldn’t be reached to be photographed at all (although the architects’ scouting slides are intriguing); Peter J. Zweig’s oil-exploration-platform hotel in Singapore won’t be finished for a couple of months; projects by Ed Nemet and The Whitney Group, both of Houston, won’t be done until next year. Our next focus on export architecture, even though it is as yet unscheduled, already shows considerable promise.

G.K. Chesterton said that travel narrows the mind. The feature story by contributing editor Larry Good, FAIA, that begins on page 54 is the perfect answer to Chesterton’s dictum. It documents a trip by “The Architects Enclave,” a group of Dallas practitioners who took time off from their usual head-to-head competition to study, photograph, and draw the enigmatic ruins of the Anasazi people who once lived where Colorado and New Mexico meet Arizona and Utah. What emerges from Good’s careful tying together of plans and masonry techniques and agricultural artifacts is a picture of an amazingly complex and accomplished culture, now mysteriously vanished. At the same time, Good’s story shows the virtue of travel to another place, amid the reminders of another time; travel, by people who are paying attention, stretches the imagination. In a world that more and more calls on Texas architects to join in, that’s a valuable lesson.

Joel Warren Barna
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How the TSA Insurance Program does

Most insurance programs can't pass the test of time. They fail when it takes weeks and months to handle your claim. They fail when they treat you like a number with a problem.

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CRSS White House stands
A short article in the July/August 1989 News section reported that CRSS was planning to vacate the 1111 West Loop South building. It also mentioned that one of the options being considered was to have the building razed.

Since the time your article was published, plans for the building have changed. CRSS employees will continue to occupy the building and there are currently no plans for destruction of the White House office.

Christine E. Schweiger, CRSS Inc., Houston

Dallas Zoo Wilds of Africa credits
Credits for the Wilds of Africa, presented in the September/October issue, were incorrect. The architect for the Wilds is Herbert Reiner Associates of New York, under contract with the City of Dallas, with work funded by city bonds. F&S Partners of Dallas, under contract with the Dallas Zoological Society, is the architect for the privately funded Jake L. Hamon Gorilla Conservation Research Center, an exhibit within the Wilds. Jones & Jones, Architects and Landscape Architects, of Seattle, is F&S Partners' principal collaborating architect; John Paul Jones is the principal designer.
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News

DMA to begin construction

Dallas Edward Larabee Barnes has finished design of a major addition to the museum that was built to his original design in 1983.

Art deco library demolished

Fort Worth Local preservationists have lost the battle to keep Joseph R. Pelich's 1938 Public Library from becoming a parking lot.

UT gym gets partial reprieve

Austin University President William Cunningham recommends razing part of Anna Hiss Gym to make way for a new molecular biology building.

Founders Park holds public forum

Houston Developers and planners met with a broad cross-section of citizens interested in plans to transform 600 acres of the inner city.

Of Note

Calendar

Dallas

Work to begin on DMA addition

To meet increasing demand for large, flexible temporary galleries as well as space for its permanent collection, the Dallas Museum of Art has completed design of a $10-million, 110,000-square-foot expansion. Edward Larabee Barnes is continuing as architect; Booziotis & Company of Dallas is consulting architect, and J.W. Bateson of Dallas is general contractor. Groundbreaking is scheduled for mid-October.

Although the building shell and massing follow very closely Barnes's master plan for the DMA, its program will be quite different. Director Rick Brettell wants to make the public more aware of what happens behind the scenes. He visualizes the museum as a complete institution and outreach program. As a result, the addition will introduce visitors to the institution's diversity.

On the ground floor will be temporary galleries and the new main entry and public facilities. The museum's lack of a focal entry is being corrected with a soaring three-story orientation space and grand stair, which will draw visitors out of the relentless flow of the ramping spine and will allow them to plan their visit before being thrust into it.

The second floor will be devoted to offices and classrooms, while the third floor will house an expansion of the permanent collection. Storage facilities will occupy the basement. Parking displaced by the addition will be recovered through three-and-a-half levels of below-grade parking under the new wing. An arrival court with an orchard planting will lie between the addition and Woodall Rogers Freeway.

Although perhaps not discernible as such to the casual visitor, the addition constitutes a fifth module in the DMA's composition of disciplined architectural forms. Like the original four, it is clad in horizontally banded Indiana limestone, with a similar vocabulary of openings for natural light. To mark the primacy of the north entry over both the Flora Street motor court and the Ross Avenue plaza entry, Barnes has designed a rectangular tower that rises 30 feet above the roof of the addition. Although the tower, with its lunette window, might seem at first to be a bit of postmodern cliché that is foreign to the rest of the building, it has been improved in lively interaction between architect and client. The tower will contain vertical circulation, the board room, and the 45-foot-high Tower Gallery. The lunette window, serving as a lantern from the freeway, is another version of the barrel vault, which has become a symbol for the DMA.

The addition, named the Hamon Building after its primary benefactors, is scheduled to open in 1992. This is probably not the final phase of construction for the museum on this block. Barnes recently completed long-range massing studies illustrating the possible form of ultimate build-out on the site.

R. Lawrence Good, FAIA

R. Lawrence Good is a principal of the Dallas firm Good, Fulton & Farrell Architects.
FORT WORTH

City loses landmark 1938 library

DESPITE A CAMPAIGN by local preservationists and an offer from its owner to lease it to the City of Fort Worth for two dollars per square foot annually, the 1938 Public Library (right), designed by Joseph Pelich, met with demolition in late September.

The classical moderne landmark occupied a wedge-shaped corner site in the central business district's southwestern sector. Heirs of the original donor won ownership of the property after the city broke deed restrictions when it converted the library to offices in 1978.

Local preservationists now fear for other historic buildings on the same block, which, once anchored by the library, now border a parking lot.

Ray Don Tilley

AUSTIN

Anna Hiss: Symptom of decline?

A COMPROMISE has prevented the total demolition of Anna Hiss Gymnasium (designed by Herbert M. Greene in 1931) at UT Austin, which was threatened earlier this year by a proposal to construct a new molecular biology building on the gym's site (see "Of Note," TA July/Aug 1990). In August, President William Cunningham decided on an alternative scheme that preserves all but a swimming-pool wing of the building. The loss of the pool, however, will destroy the intimate interior courtyard that it defines along one side.

The building was saved from total demolition by an outpouring of letters and editorials from a loose coalition of preservationists; architecture students; groups that depend on the gym's facilities, such as ALE (a student group for handicapped rights) and the drama and kinesiology departments; and concerned individuals. While they managed a partial victory, the controversy surrounding the fate of Anna Hiss raises important questions about the future development of the state's largest university.

The university's lack of a master plan that addresses anything more than a list of probable needs stands in the way of planning the future face of the campus. UT has long since outgrown its last master plan, developed in 1933 by Paul Philippe Cret.

HOUSTON

Founders Park hears citizen needs

COMMUNITY ACTIVISTS met with sponsors and planners of the proposed Founders Park development, Aug. 18-21, for talks that ranged from heated denunciation to calm analysis of financing and infrastructure. Founders Park is a massive residential and commercial redevelopment plan for a

600-acre area between downtown and Montrose Boulevard, including the historic and rapidly deteriorating black neighborhood called Fourth Ward, the middle-class Temple Terrace neighborhood, and the Allen Parkway Village public housing complex. Downtown property owner Cullen Center, Inc., has joined American General Corporation, an insurance company with

"News," continued on page 16

OF NOTE

Trinity recreation fields completed

A seven-acre, $10-million expansion for playing fields and a jogging track at Trinity University in San Antonio is complete (below). The project survived opposition from residents of the Monte Vista Historic District, who said the

29 homes it displaced represented major degradation of the neighborhood (see "News," TA Sep/Oct 1989).

DIFFA chairs


Texas A & M cited for leadership

The American Association of University Administrators named Texas A & M's College of Architecture, led by Dean Michael M. McCarthy, as the best leadership team at a public university in AAUA's first national competition.

Southern Living cites Welch

In its October feature "The Southern Home," Southern Living recognizes Frank Welch, FAIA (right), of Dallas as one of three architects who have had a significant influence on Southern architecture in the past 25 years.

Nov/Dec quote:

"Richard Neutra used to say... that nothing would give him a greater delight than when he would go up to his bedroom, which was a tiny cell, European monastery-style, and... take the stack of Bx10 black-and-white glossy prints I would deliver to him that day and then with his grease pencil start retouching pictures and making notes as to cropping pictures for a future master file set which would be in his file and my file. He learned so much, he used to say, about his own design."

— Julius Shulman, Offramp, Fall 1990

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**NEWS**

**CALENDAR**

**Campus Continuity: Preservation**
The Texas Tech College of Architecture will hold a symposium on the preservation of educational buildings in the U.S. and Mexico. Speakers will address diverse topics related to campus history, protection, and planning. Texas Tech (806/742-2128), Nov. 15-16

**Bertrand Goldberg in El Paso**
After a September lecture by Thom Mayne, the El Paso Chapter/AIA Young Architects Task Force welcomes Bertrand Goldberg, architect of the 1959 Marina Towers on the lakeshore in Chicago. 915/532-2121, Nov. 29

**Concrete: Old and New**
David Gebhard, curator of the UC Santa Barbara drawings collection, will present "Concrete-The Image of the New: The Fact of the Old," focusing on Irving Gill's work. Amor Carter Museum (817/738-1933), Nov. 15

*Calendar,* continued on page 26

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Ricardo Legorreta: Recent Work
Legorreta will lecture at 4:30 in Jessen Auditorium. UT Austin (512/471-1922), Nov. 16

Viennese Interiors
Christian Witt-Daring, Museum for Applied Arts, Vienna, will lecture at 4:30 in Jessen Auditorium. UT Austin (512/471-1922), Nov. 14

Austin/AIA Graphics Exhibition
UT Austin (512/471-1922), Nov. 12-17

Infusion: Work by Texas Women
This exhibition, cosponsored by Austin Women in Architecture, will be on display in the Mebane Gallery. UT Austin (512/471-1922), Oct. 27 to Nov. 9

Urban Design Competitions
Coordinated by Simon Atkinson, this exhibition will be on display in the Mebane Gallery. UT Austin (512/471-1922), Nov. 12-28

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The world seems to shrink day by day. Markets that were once limited to a city or a region are suddenly open to global competition. For Texas architects, the evolution of an international market has been the work of 30 or more years. Exporting the expertise of Texas architects beyond the state’s borders, a rare generation ago, is now standard business procedure for dozens of firms throughout the state.

As Randie Pollock says in his marketing story, “Going international for the ’90s,” in our Survey section, Texas architects have been national leaders in exporting professional design services since the early 1960s, when the military buildup in Southeast Asia and the building spree in the rapidly modernizing oil-rich Middle East fueled a demand for expertise and technology. Texas, with its connections to defense contractors and with their marketing expertise, were positioned to take advantage of the swelling demand. With the challenges of dealing with new languages, customs, and business practices came new opportunities.

It is also worth remembering that Texas brought more than opportunism with them in the ‘60s and ‘70s. They had a solid basis in practice, and perhaps more important, an intellectual curiosity that made them attractive to international clients. Architect James M. Wright, vice president of the architecture group at CRSS in Houston, recalls that his firm’s (then Caudill Rowlett & Scott) was called on to design the University of Petroleum and Minerals in Saudi Arabia—its first Middle Eastern project and a canonical project of exported Texas architecture—because the client, a minister in the Saudi government, had read William Caudill’s then 20-year-old book, Space for Teaching, about the role of school design in learning in the much smaller world of postwar Texas. Wright has spent 11 years crossing the world for CRSS from Shenzhen, China, to Washington, D.C., designing some of the projects that followed that initial opening. “I have probably done more schematic designs on airplane tray tables than most architects,” Wright says.

In fact, as the projects on the following pages show, lots of Texas architects seem to have taken the distraction-free time of a long plane ride to design. (Pete Ed Garrett of Houston’s Morris Architects won a Texas Architect Graphics Competition award for a series of sketches on air-sickness bags that led to the design of duPont Centre in Orlando, Fla., featured on page 50.) Whatever the place or the method, design for an expanding market has become a mainstay for some of the state’s most prominent firms.

Time changes, along with styles, programs, and clients. Whether designing a house in New Mexico, a church in South Carolina, a suburban office building in Illinois, or a multi-block corporate campus that redesigns a city precinct in North Carolina, today’s Texas architects are working with individual and business clients and spreading their influence throughout the United States, getting jobs that used to be the plums of New York or Chicago architects. And the reach of Texas firms goes ever wider, embracing interiors projects in Hong Kong, vacation/amusement centers in Japan, office towers in the People’s Republic of China, and private houses in Mexico and Turkey. The growing influence of Texas architects is important, more important, perhaps, is the deepened experience and widened horizons that Texas architects have brought home with them. Crossing the Red, Sabine, Rio Grande, and Pecos rivers to work has helped make better architects of many Texas practitioners.

Joel Warren Berna

TExAs Architect 11-12 90 43
BANK OF CHINA

Bank of China office interiors, Hong Kong
George C.T. Woo & Partners, Dallas

DALLAS-BASED ARCHITECTS George C.T. Woo & Partners used a cool modernist approach in their design of the interiors for I.M. Pei’s new Bank of China building in Hong Kong; the program included typical office floors (6–11, below right and plan, below), executive office floors (13 and 14, right), executive dining floor (17), employee cafeteria (19), VIP apartments (67), and banquet rooms (68). Open office systems and wall storage are used throughout; executive areas are set off with luxurious woods and custom-designed furnishings.

The architects accentuated a different color in the carpeting and fabrics of each floor quadrant. Blue, representing the harbor, was used in the north; green, for Victoria Peak, in the south; red, for the rising sun, in the east; and purple, for the setting sun, in the west.

Rokko Island Gateway
Kobe, Japan
RTKL Associates Inc., Dallas

Seiya Corporation is developing a 200,000-square-foot retail and entertainment complex on Rokko Island, a land-reclamation project in Osaka Bay at Kobe. RTKL, as master planner and design architect, (with landscape architect SLA Studio Land of Houston) used a hierarchical system of grids to tie the project’s uses together. An “ocean deck” with family-oriented amusement, shopping, and dining facilities is at the center; outlying “islands” for an ecology/science/crafts center, a wedding chapel, and other uses are linked by canals. Open spaces are gradually transformed from the paved plazas at the northern end of the project, centered on hotels, to the groves of the southern waterfront. Each fountain will be unique; building forms will be open and light.

Above: Elevations show a proposed water gateway building complex.
Right: site axonometric
**SHENZHEN CENTRE**

Shenzhen Special Economic Zone, People's Republic of China
CRSS Inc., Houston

**HOUStON-BASED ARCHITECTS CRSS** in 1983 won an international competition sponsored by the People's Republic of China as part of the “four modernizations” of the early 1980s. The program called for design of a mixed-use complex in the Shenzhen Special Economic Zone, near Hong Kong, where private enterprise and free trade were (and are still) encouraged as part of an experiment in economic and political liberalization; the theme of the competition was “Outlook to the Future.”

As designed by CRSS in the firm's winning entry, the two-acre site of the complex focuses on a 41-story office tower that includes a 381-room hotel, 10 floors of office lease space, and a penthouse nightclub; the building's base forms a low-scale exhibition hall and a parking structure for 161 cars; the hotel's meeting rooms and function areas extend onto the exhibition hall's landscaped roof.

The tower is one of the tallest steel-framed buildings in China, and its structure is relatively sophisticated; reinforced concrete shear walls encase the offset core within the structure to resist torsion, and the building incorporates advanced mechanical, electrical, and curtain-wall technologies. Models were subjected to extensive wind-tunnel testing at Texas A&M University.

The architects used the rounded building form just as they would at home: to make the project stand out in a context of smaller block-form buildings. Progressive floor set-backs that climb the curving elevation suggest vertical movement in an otherwise static form, and a glittering exterior in glass and metal reinforces the image of technological modernity.

Building construction was recently completed, says James M. Wright of CRSS; work on the interiors should be finished in 1991.

**Tatlici Villa,**
**Istanbul, Turkey**

Cannady, Jackson & Ryan Architects, Houston

The Tatlici family villa is part of a complex of million-dollar houses being developed by a Turkish financier on a dramatic promontory several hundred feet above the Bosphorus, the body of water that splits Istanbul into European and Asian sides. The house (elevation, above right; basement level plan, far right) is to be used for holidays and community celebrations. It contains 40,000 square feet on four levels, rising from a rusticated base of sandstone and granite (the owner owns several quarries); it is surrounded on three sides by a lake (landscaping design is by Houston-based SWA Landscape Architects.) The structure is cast-in-place concrete; walls are infilled with concrete block. The exterior is finished in white plaster with marble accents.

Marble, mahogany, and tile are used indoors.

William Cannady, FAIA, lead designer for the project, began with the sofa, the traditional Turkish oval-shaped central hall flanked by rectangular spaces. From this he developed a three-story atrium that unifies this sprawling, intricate structure.
This recently completed house, by San Antonio-based Lake/Flato Architects, was governed by Santa Fe’s stringent design and building regulations, which not only affect the materials used—adobe surfaces are required—but the percentage of wall surface that can be glazed, the depths of openings from wall edges, and other matters.

David Lake of Lake/Flato says that, within these constraints, the design was intended “to feel like Santa Fe, but not look old, to be traditional with a twist.”

The house has a small floor area, Lake says: the challenge was to give a sense of the mass that traditional adobe construction possesses, without creating a closed-in feeling. The architects designed elements of the house that draw on traditional forms but are treated sculpturally to emphasize their presence within the house’s spatial volumes. The fireplace, for example, is based on the triangular form often used as a room divider in territorial homes (usually with a stepped top). Lake/Flato’s fireplace, dividing dining and living areas, is surfaced in smooth, unpainted plaster; it both stands free of and connects to the rougher, painted wall. A perspective-forcing plastered handrail similarly magnifies the space leading to the second floor. A third sculptural element is the circular “kiva” book wall of the ground-floor library. “You go by these three objects again and again,” Lake says. “They communicate a sense of shelter to the spaces they are in.”

In the late 1970s, Lake built earth-sheltered houses in West Texas, and this house reflects the experience; all the sculptural elements, of adobe, serve as thermal mass, warming the house from sunlight admitted by windows oriented for year-round energy efficiency.
ALBUQUERQUE PLAZA

Albuquerque, N. Mex.
Hallmuth, Oboto & Kassabaum, Inc., Dallas

ALBUQUERQUE PLAZA stands across the street from the municipal plaza and the convention center in downtown Albuquerque.

The project has a two-story base (set over underground parking) that fills the block and is ringed by retail spaces. Rising from the base are a 22-story, 350,000-square-foot office tower (the city's tallest) and a 21-story Hyatt hotel.

The colors of both the office tower's granite and glass skin and the glass and precast concrete of the hotel refer to the hues of the neighboring Sandia mountains. Both buildings have pyramidal roofs open at their peaks. Extra mechanical space between floors makes the office tower much taller than the hotel.

Bill Lacey, project designer for HOK Dallas, says that mimercy of traditional New Mexican architecture would not have worked for the complex; instead, HOK abstracted from the light and shadow that give local architecture its strength.

The Kearns Building, Salt Lake City, Utah
Overland Partners, San Antonio

The Kearns Building is Gerald Hines Interests' first historic-preservation project. Originally designed by Parkinson and Bergstrom, the 150,000-square-foot Kearns Building was constructed in 1910. Overland Partners stripped away unsympathetic remodelings and restored stone and terra-cotta details (exterior, right). They brought the original lobby back to life (far right) and extended it to the rear of the building to improve parking access and stimulate retail activity.
CITY CENTER 1401 H STREET
Washington, D.C.
Sikes Jennings Kelly & Brewer, Houston

CITY CENTER 1401 H STREET, designed for Rubloff Real Estate & Capital, occupies a corner site a half block away from Franklin Park (model montage, right).

The building program required the architects to hold to a 10-to-1 floor-to-area ratio, within a height limit of 130 feet, to create a light well at the back of their site, and, of course, to optimize leasable space. At the same time, they were to respect neighboring historic structures, principally the adjacent Southern Building, designed by Daniel Burnham and built in 1901, and the 1901 Landmark Building, across the street. Ric Guenther, SJK&B's design principal on the project, points out that the Southern Building, originally 110 feet tall, gained a two-story attic in the 1960s; the Landmark Building, built at 130 feet, had a strongly modeled curving cornice. The new building, he says, plays off both with its two-story attic-like crown and the expression of the corner as a tower with a projecting cornice. (Below: first-floor plan)

312 Walnut
Cincinnati, Ohio
Hoover & Furr, Houston

This 36-story speculative office building was designed by Houston's Hoover & Furr as a complexly layered response to the forces interacting at its urban site. The tower stands at the southern edge of downtown Cincinnati on a block linked to Riverfront Stadium by a pedestrian bridge that spans a dozen-lane depressed freeway; beyond the stadium are the Ohio River and Kentucky. The slender tower rises from an arcade-fronted lobby in a nearly square base to eight floors of parking, clad in masonry panels. On the floors above, side and rear elevations are also clad in masonry; the intersections between the punched window openings are accented with reflective tiles. The front elevation above the ninth floor is organized symmetrically around a 30-story notch centered over the main-floor entrance and is clad in reflective glass. This facade steps back at the 16th, 30th, and 34th floors in tightening curves until it forms a crowning mirrored-glass rotunda (which conceals mechanical equipment).

The architects preserved the rectangular floor plates favored by leasing agents and most clients, but warped the facade to give the building an identifiable shape on the skyline.

Hoover & Furr's 312 Walnut in Cincinnati turns a curved glass facade toward the Ohio River (above). Its sides are faced in masonry (elevation, right).
**Challenger Center for Space Science Education**

Washington, D.C.
CRSS, Inc., Houston

The Challenger Center was born in the tragic explosion that took the lives of the Space Shuttle Challenger crew. In the aftermath, the families of the astronauts established a commemorative foundation to continue the Challenger’s “teacher-in-space” mission, according to James Wright of CRSS; the group’s goal is to use “the great motivational potential of space travel and exploration in making a significant impact upon the level of mathematical, scientific, and technological competence among teachers and their students.”

The flagship facility of the Challenger Center, beginning construction in Washington, D.C., in late 1990, will be a 159,000-square-foot, four-level building on the capital city’s southwest side, with a construction budget of $25 million. The building will house an evolving interactive exhibition program, focusing on a space-life observation area, a theater, and a series of exhibition spaces; these, along with a specially developed science and mathematics curriculum keyed to the experience of visiting the center, will be used by teachers and school groups from throughout the area.

Architecturally, the center is a simple diagram emphasizing clear circulation, flexible exhibition spaces, and integration with its urban neighborhood (the design was reviewed by neighborhood representatives and was subject to the District’s stringent design controls). Perhaps more important, this Challenger Center will be the first of a series of such centers, taking the vision of space exploration as a way of bringing science alive throughout the country. The administrative office for this network of educational facilities will be on the Challenger Center flagship’s third floor.

**Lincoln Centre**

Oakbrook Terrace, Ill.

HKS Inc., Dallas

HKS’s Lincoln Centre in Oakbrook Terrace, Illinois, is that rarity in these days of mainstream postmodernism: a straightforward late-modern suburban office building. The 16-story tower, in the form of a skewed parallelogram with bay windows and rounded corners, offers tenants 16 corner offices per floor. The building is sited to afford dramatic views of an adjacent lake, which is visually linked to the building by a stepped and terraced plaza leading to the building’s arced, glass-faced lobby. Here the character changes; a boldly patterned marble floor, wood paneling, and arched openings lend an eclectic air to the space.

HKS Inc.’s Lincoln Centre in Oakbrook Terrace, Ill., is straightforwardly modern on the exterior (right), saving its historicist gestures for the interior (above).
AmSouth-Harbert Plaza

Birmingham, Ala.
Hellmuth, Obata & Kassabaum, Inc., Dallas

Completed in 1989, the 709,106-square-foot first phase of AmSouth Harbert Plaza is a mixed use complex combining a 32-story office tower with a two-story retail pavilion and three underground levels of parking.

The project, one of the first new office buildings in the city in decades, also marks the return of major retail space to downtown. Project designer Bill Lacey of HOK Dallas says the architects wanted a progressive image for the project, which they established through visual links to buildings dating from the city's commercial heyday. The prominent roof pyramid and spheres draw, for example, on influences including the 1927 Watts Building, the 1925 Alabama Power Co. Building, and Episcopal Cathedral of the Advent, all of which have either pyramids or spheres on their rooftops. Similarly, the dark Brazilian marble used for the exterior echoes colors found on AmSouth's antecedents.

DuPont Centre
Orlando, Fla.
Morris Architects, Inc., Houston

DuPont Centre is a multiphase mixed-use project with a major impact on downtown Orlando; with a site of 13.5 acres and a construction budget of over $400 million, the development will include four office buildings totaling 1.8 million square feet, a 300-room hotel, a 200,000-square-foot retail center, and one further building, to be either a hotel or an office building. The First F.A. Building, a 28-story tower, with a stepped, finial-topped profile and a separate vaulted banking hall, is the first phase of the project. Two duPont Centre will have a domed roof, while Three duPont Centre will have Gothic spires.

The First F.A. Building, Orlando, by Morris Architects (right), is the first phase of duPont Centre; later phases will include office towers and a hotel (model, above).
F IRST UNION

One First Union Center, Charlotte, N.C.
JPJ Architects, Inc., Dallas

AT 42 STORIES, Charlotte’s 955,000-square-foot One First Union Center (far right), designed by JPJ Architects of Dallas for Childress Klein Properties, is the state’s tallest tower. The JPJ team, led by design principal David Atteberry and project architect Cynthia Faw, went beyond height to establish a new coherence for an important downtown area. The architects joined the new tower to the bank’s previous headquarters, which had been separated from the street by a 15-foot-high concrete base. JPJ terraced this base with planters and fountains and linked it to the plaza of the new building, with its tall clock tower (above right). Atteberry echoed nine-square folk quilts in the plaza pavement and tower facade. New plazas and inviting interiors (far right, and plan, right) form links to the rest of downtown.

Baptist Church, Pawley’s Island, N.C.
Clovis Heimsoth Architects, Austin

Clovis Heimsoth Architects of Austin, known notionally for the eclectic forms and craftmanship of their ecclesiastical buildings, designed a new church for a rapidly growing Baptist congregation.

The architects used traditional cedar siding for the exterior and shingles for the roof; custom-made gothic windows bring in floods of light. The architects maintained the traditional nave-transept church profile, as read from the exterior. Inside, however, the transept was expanded to allow for the “surround” seating favored by the congregation. Unpainted wood walls and powerful shipwright’s arc trusses highlight the interior.

Traditional siding and shingles (above) clothe an updated plan for a Baptist congregation. Graceful shipwright’s trusses highlight the interior (right).
**ARTIST’S STUDIO**

Studio for Romelio Milmo, Monterrey, Mexico

James Moyeux Architect, Austin

**IT SHOULD NOT BE SURPRISING** that this studio and library designed recently by James Mayeux and Cecilia Rangel began first as a clay model. Working in miniature with a medium that defies complexity, the architects and their client, artist Romelia Milmo, conceptualized and then refined a simple sculptural pavilion of three parts: an expansive studio, an intimate library, and the open transitional space that connects them.

The assemblage radiates in plan from a pivotal fieldstone-faced mechanical tower. The studio’s raked roof thrusts northward, capping a light-filled volume enclosed by a 19-foot north window wall, white stucco walls, and a polished Mexican marble floor. In marked contrast, the brick library receives only modulated light through a corner window and a six-inch octagonal glass-brick-filled opening at the top of its *boveda catalana* domed ceiling.

The project’s informal plan arises from responses to several factors. Besides the desire for it to be sculptural, Milmo wanted views to the two mountain ranges visible from the site. She and the architects also wanted the building to present a constantly shifting elevation from the site’s main house as one walks on a richly vegetated garden path to the pavilion.

The building’s connections to its natural surroundings will increase over time, too, as plants transform the trellis into a semi-opaque canopy. Other plantings along a long, high concrete wall that borders the property off the library will reinforce the impression of a working sculpture set in a garden.

Moyeux acknowledges influence from Frank Gehry’s recent work and O’Neil Ford’s use of Mexican craftspeople. The pavilion also exemplifies Moyeux’s use of a dominant “generator” to organize a project into three related parts, all distinct yet part of an integrated whole.

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The Milmo studio and library (above) join at a connective passage that acts as transitional space from the main house, along a garden walk (left) to the building, and from the active, creative studio to the intimate, reflective library. Mexican craft in the project is powerful in the *boveda catalana* dome of the library (below far left) and in the minimally mortared fieldstone of the mechanical tower (below left), which punctuates the terrace, from which the project’s spatial transparency becomes apparent.
These nine architects rode with all of us on the crest of the 1980s.

The question is:

WHERE ARE THEY NOW?

By Niko Letunic

As the Texas economy screeched to a halt in the mid-1980s, the state, for years a magnet for the young and skilled, became a net exporter of architectural talent. The ensuing brain drain sapped the region of some of its best and brightest, but as the following examples show, Texas’ loss is the rest of the country’s gain.

Perhaps most revealing is Richard Keating’s case. In the 10 years after opening the Houston office of SOM, Keating gained nationwide recognition for his high-rise designs, such as First Interstate Tower (formerly Allied Bank Tower) in Houston and Trammell Crow Center (formerly UTW Center) and Texas Commerce Bank Tower in Dallas. Feeling the economic downturn, however, Keating relocated his team to revive the moribund practice of SOM in Los Angeles. This May, he and three associates defected to found Keating Mann Jernigan Rottet (with Keating as the design partner, Michael Mann in charge of management, Robert Jernigan as technical partner, and Lauren Rottet as interiors partner). If anything, Keating misses the more permissive building attitudes in Texas and notes, for example: “In Los Angeles all high-rises must have a helicopter pad on top.”

The world of academia sheltered some Texas architects; nevertheless, both Peter Papademetriou and Joe Mashburn were lured away by teaching institutions in more promising regions. Papademetriou, a faculty member at Rice University from 1968 to 1989, is now the head of the fledgling graduate architecture program at the New Jersey Institute of Technology in Newark. The transition was not difficult: it meant returning to his birthplace. “Besides,” he says, “Newark and Houston are both petrochemical towns.”

For Mashburn, the move was more painful. Born in Arkansas, he had attended the University of Houston and Texas A&M for his architecture degrees. Now at the Virginia Polytechnic Institute in Blacksburg, he teaches a three-year undergraduate course and runs his own design studio, mostly to enter competitions. While Mashburn praises the wooded, mountainous landscape of Virginia and the civility of its people, Texas beckons, and he promises to return someday.

As one of many Texas economic victims, Stan Haas presents a familiar scenario. He graduated from UT Austin in 1973 (B.Arch.), and by 1982 was a partner in the award-winning Good, Haas & Fulton Architects of Dallas. The stagnant economy could not fuel his career further, however, and in 1989 he left to work for HOK in San Francisco. “The office had work, but the range of projects was narrow; no large projects, none outside of Texas,” explains Haas. “Besides, a move is positive in that it awakens your senses to new things. Still,” he adds, “I miss a good barbecue.”

Among the expatriates, Eugene Aubry, FAIA, is an exception, having left Houston in 1980 before the decade’s sour days. If anything, he was a casualty of too much success. “I remember driving down the highway and seeing my firm’s name on a billboard showing a project I didn’t even know existed,” says Aubry of his days as a partner in Morris Aubry. Now he lives in Holmes Beach, Fla., and runs a four-person office in Sarasota (his Houston staff once numbered 250) and does not regret the switch. Away from the pressure and pollution of Houston, he says, he is able to cultivate a gentler, higher quality of life that for him includes picking commissions carefully and delivering a more personal product to his clients.

John Kaliski had arrived in Houston during the early ‘80s to teach at the University of Houston. Frustrated by the economic slowdown, and the lack of opportunities in urban design, he and his wife (a graphic designer) did not pass up better employment on the West Coast. He is now principal architect for the Los Angeles Community Redevelopment Agency, where he is charged with the daunting task of “eliminating blight.” At least there is a $350-million budget to back him up. When asked what he misses most about Texas, Kaliski answers in an intentional cliche: “the friendly people, vast landscape, and the indomitable Texas spirit.” It sounds hackneyed, but only because it is exactly what most of the Texas diaspora would answer.
Six Dallas architects visited four Anasazi sites to study the sensitivity to place and enduring beauty of this lost civilization’s architecture.

Watercolor plans of Pueblo Bonito (below) and Chetro Ketl (bottom) illustrate, through montage, the sensitivity of the villages to their settings and to the path of the sun.

Facing page: View of Pueblo Bonito from the rim of the canyon (top) shows ordered, stacked sequences of small apartments and kin kivas surrounded by a large sunny communal plaza. The almost-perfect D shape suggests adherence to a formal plan. T-shaped doorways (below left) allowed easy passage for dwellers carrying burdens. A five-story battered wall (below right) reveals a rubble core, dry-veneered with meticulously placed wafer-like stone.

DESIGN IN TOUCH WITH THE LAND

By R. Lawrence Good, FAIA

Between 1000 and 1300 A.D., an advanced culture flourished in the Four Corners region of the American Southwest, producing architecture and urban designs of lasting beauty. Much has been written about the mysterious collapse and dispersal of the Anasazi civilization. Most believe that the Pueblo of the Rio Grande and the Hopi tribes of north-central Arizona are the descendants of the “ancient foreigners” or “enemy ancestors,” as the Navajo word Anasazi is variously translated. Archeologists have focused on why the Anasazi abandoned their cities. But these cities also offer insights into design springing directly from an intimate connection with land and climate; learning about them might improve our modern response to context.

Toward that end, a team of six Dallas architects, part of a round table called “The Architects’ Enclave,” visited four spectacular Anasazi sites in the fall of 1989 to photograph, paint, and study the architecture of this prehistoric civilization. A looping journey from Chaco Canyon, N. Mex., to Mesa Verde, Colo., then to Betatakin and Canyon de Chelly in northeastern Arizona confirmed the Anasazi sensitivity to place, and brilliance in creating structures of enduring beauty, even in ruin.

Chaco Canyon

Chaco Canyon National Historic Park lies tucked away in bleached-out, craggy northwestern New Mexico. Situated in the San Juan Basin, a saucer-shaped depression a hundred miles in diameter, Chaco is devoid of trees and lacks year-round running water. The area is subject to dramatic temperature extremes, and with less than nine inches of annual precipitation, most in sudden summer downpours and winter snow, the land is dry and barren. The canyon itself, one-half to three miles wide, is asymmetrical, with sheer 100-foot north walls and a more gradual stepping, open aspect to the south. The sandy bottomlands that were farmed by the Anasazi are cut by a narrow 20-foot-deep arroyo: Chaco Wash. A San Juan River tributary, it carves one of the few gorges on the Chaco Plateau offering any sense of place or shelter. Villages were located on the terraces above, against the north canyon walls.

The environment is so poor and inhospitable that almost-extreme adaptations had to be made in order to survive. Still, a seven-mile extension of Chaco Canyon, between Wijiji on the east and Peñasco Blanco on the west, became the most heavily populated area in the Anasazi world. How could these people flourish in an area that apparently lacks all of the natural resources needed to sustain a large population? In fact, Chaco’s complexity of architecture and urban design may be attributable to its having dealt with such a harsh environment.

Thirteen towns, majestic forms of communal grandeur, became a nucleus of a much larger system. Chacoan features and influence can be seen as much as 90 miles to the north, south, and west. Smaller communities called outliers were connected by the only known major prehistoric network of roads north of Mexico. These ancient roads, still visible in places, follow uncannily straight lines and feature retaining walls along hillsides, impressive cuts, and filled ravines. The roads were uniformly 30 feet wide and bordered with rock. The existence of these roads implies that dozens of pueblos for 90 or more miles formed a community of towns closely linked by trade and cooperation. There were storage rooms available for more food than could be grown in the canyon, and there was living space for more people than canyon agriculture could have supported.

The placement of foundations and continuity of long walls are evidence of a preconception of large blocks of construction over spans of years. There appears to be adherence, as well, to prearranged design schemes. The high point of Chaco culture was marked by the Bonito-phase towns of the mid-11th century. These towns were D-, E-, or oval-shaped in plan, with an open courtyard or plaza enclosed on three sides by rooms stacked in terraces. The sizes of towns ranged from that of New Alto, a 60-room, three-story complex on one-seventh of an acre, to that of Pueblo Bonito itself, with over 500 rooms in five stories, covering almost four acres.

Pueblo Bonito is positioned above the flood plain with its back to the sheer north
hues in the centers of the great kivas were column seats for roof supports. Stone disks on the ground were footings to prevent the columns from sinking into the sandy earth. A stone box held the ritual fire. Niches around the perimeter of the kiva held ritual objects, and built-in banquettes, or benches, seated spectators. The kivas were actually built above ground, but a subterranean effect was achieved by filling in the spaces between the kiva walls to create the plaza level and to allow entry to the kivas by ladder from a hole in the roof.

The other masterful design at Chaco is Chetro Ketl. This village, on the same side of Chaco Wash and only several hundred yards from Pueblo Bonito, has an equally elegant plan. Chetro Ketl's is like a giant E, with its terraced legs defining a pleasingly scaled plaza space filled with kivas. The front, or south, wall of the plaza, similar to those in several other Bonito–phase towns, is defined by the bowfront shape of a pair of low stone walls that create a secret passageway from one end of the village to the other. Such corridors are rarely used at Chaco Canyon. Most rooms are connected en suite, with a photogenic alignment of small doorways from which you expect to see an Ancient One appear at any moment.

Studies of Anasazi construction technology at Chaco generally focus on their masonry work, with its elegant juxtaposition of the delicate and the massive. Pueblo Bonito's curving, subtly battered five-story-rear wall is perhaps the best example of the masonry core and veneer construction that was typical to the area. A rubble masonry core was crudely mortared in place and then veneered with wafer-shaped stones laid up dry, but in almost perfect alignment. The elegant coursing patterns of this veneer stone, with alternating bands of wide and narrow stones, vary slightly from village to village and from period to period. Perfectly circular kiva walls and long, precisely straight walls exhibit planning, technique, and quality that rival those that would be used much later by the Aztecs and the Incas farther south. Door and window openings at the villages were quite small. Although this decreased the ease of passage, it reduced heat loss and made the storage rooms and living rooms easy to secure. The thermal mass of these walls (made 24 inches thick at their base to accommodate the height and loads) was very effective in mitigating the area's temperature extremes.

**Mesa Verde**

IN CONTRAST TO THE DESICCATED FURNACE that is Chaco, Mesa Verde, the second stop on our tour, seemed quite hospitable. Mesa Verde is an upland plateau at an elevation of 6,000 to 8,500 feet, split by dozens of canyons. In this semi-arid climate of 14 to 18 inches of precipitation per year, most of the canyons run with water following heavy summer thunderstorms and during the spring snow melt. Pinyon and juniper trees offered the Anasazi firewood, wood for structures, nuts and berries for food, and medicine. Mesa Verde has a relatively long growing season, moderately hot summer temperatures for crop growth, and reasonably dependable summer rains. The sheer upper walls of the Mesa Verde canyons are formed of porous golden sandstone, which lets moisture through to impermeable shale lay-
Anasazi villages at Mesa Verde were oriented toward mesa tops because the narrow canyon bottoms offered too little arable land for farming. As early as 500 A.D., the Anasazi lived on the mesa tops, choosing the 7,000-foot-elevation, middle-mesa area as the best living and farming area. Here were deep soils, small springs and seeps, and more precipitation than occurred in the valley below. The Far View community of 1200 A.D. is the best preserved example of a mesa-top Anasazi village. As in later-phase towns at Chaco, rooms are regularly sized and spaced in a well-organized but compact 40- to 50-room two-story village. Shortly after 1200, the Anasazi at Mesa Verde began a relocation to cliff dwellings, perhaps because of climatic problems or for defense against outsiders or other villages.

With the move to the cliffs, the Anasazi improved their response to the natural environment. Large alcoves facing south or southwest were preferred. The largest cliff dwellings, such as Cliff Palace, Square Tower House, Spruce Tree House, and Long House, occupied such orientations. With the summer sun directly overhead, crops were warmed, but the cliff overhang kept dwellings shady and cool. The winter sun shone into the dwellings, warming them perhaps 10 to 20 degrees above the temperature of the surrounding countryside, while the cold north winds missed the dwellings within the overhang completely.

The slope of alcove floors required that the Anasazi build a retaining wall along the front of the alcove and bring in literally tons of fill to create a level surface on which to build their rooms. Because space was limited, all the area under the protection of an alcove roof was used. The irregular shape of these cave-like alcoves made necessary the compact rooms and ad hoc village plans typical of Mesa Verde.

Cliff Palace is the largest of all settlements at Mesa Verde, with 217 rooms and 23 kivas, housing 200 to 250 people at its peak. This beautiful village masses upward in solid masonry like an Italian hilltown climbing its slope, engaging natural rock outcrops and culminating in four-story towers that crash against the roof of the alcove. This urban pattern is dense and intense, with a concentration not to be equaled for centuries in America. Cliff Palace, along with contemporary villages such as Spruce Tree House and Balcony House, utilizes the roofs of kivas located along the front edge of the alcove as streets, courtyards, and plazas to conserve space. This is probably where families worked and children played; the views were best here and the warmth of the sun and quality of light allowed for the most productive work and sense of community. Storage rooms at Mesa Verde were placed in high ledges in the rear of alcoves, while living rooms were placed on the first and second levels of the cliff dwellings with numerous openings that appear to be windows, but were actually doors, made small to keep out the winter air and easily covered with sandstone slabs.

The masonry at Mesa Verde consists of almost perfectly formed rectangular blocks with square, true corners, each stone laid carefully in neat, even courses. The core-and-veneer technique seen at Chaco is not used here, but more mortar is used to create a very regular wall. The slightly battered section used for stacks of rooms and towers indicates the Anasazi intuition regarding structure and an understanding of stone upon stone in compression. Nowhere in the Anasazi world is the harmony of built structure in the natural environment as strong as at Mesa Verde, where sometimes it is hard to distinguish between the in situ rock of the alcove and the golden sandstone masonry out of which the walls of the cliff dwellings were made.

**Betatakin**

**EIGHT THOUSAND FEET HIGH** in the northeastern Arizona red rock country lies 'Beg" Canyon and Navajo
The plan of Betatakin (right), shaped by the irregular confinement of its rock alcove, appears ad hoc in comparison to plans at Chaco Canyon.

Facing page, above:
How much were the ancient inhabitants of Betatakin aware of their pueblo as a dramatic and emotionally stimulating site? Below: White House ruin at Canyon de Chelly offers the most startling relationship between people and place of all the Anasazi sites.

The Architects Enclave
In mid-1979 eight Dallas architects formed a luncheon group that, although its members sometimes compete for work, sought to share views about the practice of architecture. The eight participants: Jim Atkins; Jerry Clement, FAIA; Reagon George, FAIA; Larry Good, FAIA; Bud Hopkins; Jim Meyer, FAIA; Alan Sumner, FAIA; and Bryce Weigand—represent companies ranging from Dallas’s largest architectural firm to that of a sole practitioner. Themes for discussion at the group’s monthly luncheons have included marketing techniques, liability insurance, architectural education, recruitment, economic trends, and the design process. The group has also shared once-or twice-yearly backpacking or camping retreats, at which more concentrated discussions can be interspersed with physical activity and “outdoor education.” The 1989 trip to the Four Corners region to study Anasazi architecture is one example.

National Monument, the setting of the Kayenta Anasazi ruin of Betatakin, subject of our third stop. To the northeast is Monument Valley, one of the most remote and breathtakingly scenic areas in the entire country. This is ruggedly beautiful but inhospitable land with only 10 to 12 inches of precipitation per year. Tségi Canyon, a great system of finger canyons carved into Skeleton Mesa, empties into Marsh Pass and was sculptured from the soft, red Navajo sandstone by the slow erosion processes of wind and water. The mesa top is again covered in a piñon—juniper pygmy forest similar to that at Mesa Verde. The canyon has an open aspect presenting a broad-stepped profile. Open vistas are common, with scenes of fantastic rounded domes and minarets, soaring buttresses and fluted columns, and enormous hemispherical rock shelters. Betatakin itself is set in a narrow side canyon in a sandstone arch so huge that it dwarfs the village within. The lushness of the Betatakin Canyon microclimate contrasts with the semi-arid land around it. It is marked by a lost stand of aspen and almost jungle-like streamside vegetation, pine, and Douglas fir.

In contrast to Mesa Verde, the dwellings in the Tségi Canyon are oriented primarily toward the canyon bottoms, where arable land is concentrated in the well-watered alluvial canyon floors. The primary access to the cliff dwellings is from below rather than from above. Here there is much less interplay between the natural and the manmade. The constructed forms of villages such as Betatakin simply occupy the natural shape of the sandstone arches. These are large environmental envelopes in which the protected living units can spread out quite loosely in an almost suburban dispersion. Betatakin occupies a natural alcove, 500 feet high, 300 feet wide, and 200 feet deep, facing south—an almost perfect solar collector, shaded from the summer sun, but absorbing low winter sun all day.

Betatakin was built as a single episode between 1260 and 1270 A.D. and was completely abandoned only a generation later, by 1300 A.D. The materials available to the Kayenta Anasazi were soft sandstones, which do not lend themselves to fine work because they tend to break or split. Therefore, Betatakin was built of a much more casual masonry than that found at the older sites—with crudely shaped fragments of rock, the rubble of adobe masonry, large switches of mud mortar, and the ragged profiles of wattle and daub. The steep pitch of the bedrock floor made building difficult in parts of the Betatakin alcove. The Anasazi used large amounts of mud mortar in wall construction to literally glue the rooms to the sloping bedrock. Sometimes walls are footed only by shallow peaked steps in the sloped floor.

The Kayenta region was apparently a quiet backwater of culture. These Anasazi took their religion in smaller doses. Among the 135 rooms at Betatakin, only two kivas have been found. The restriction of the buildable cove area may have limited ceremonial rooms to square kivas, which fit into the plans more easily. None existed below ground. This group used above-ground kivas, called kilus, using thick double-walled masonry to create the isolation and silence of an underground room. Both Betatakin and its contemporary village, Keet Seel, feature unemphatic massing in very irregular roof lines, and rely upon the drama of the rock shelter to create the distinctive sense of place.

Canyon de Chelly

THE FINAL STOP ON OUR TOUR, Canyon de Chelly National Monument, is treasured as much for its natural beauty as for the cliff dwellings that are the ostensible reason for its existence. The 27 miles of Canyon de Chelly and Canyon Del Muerto are characterized by sheer red curtain-like cliffs up to 1,000 feet high. These dark, confining walls rise vertically from the narrow canyon floor and wind back and forth in a labyrinthine series of loops along which the view is restricted to short stretches of canyon and narrow slivers of sky. The canyon walls are embellished with an intricate tracery of natural bedding planes and swirling curves of great conchoidal fractures. But perhaps the most distinctive feature is the desert varnish—immense streaks of brownish black patina deposited by short-lived waterfalls and seeps during the summer rains.

Canyon de Chelly sits almost in the geographical center of the Navajo reservation near Chinle in northeastern Arizona. The monument is administered by the National Park Service with permission of the Navajo, who still farm the valleys of the canyon floor and face the same hardships as their ancestors. Chinle Wash and Tsaie Creek, which form the canyons, flow down DeChet Plateau and several miles into the canyons before being absorbed by 40-foot-deep sands. On our tours of the canyon floor, we would encounter hogsans, livestock, and an occasional Navajo vehicle, hopefully bogged down in the treacherous soil.

The major construction period of Canyon de Chelly was from 1150 to 1300 A.D. Hundreds of prehistoric sites have been found in the area. Dwelling sites consisted of narrow ledges and tiny alcoves, similar to but smaller than those at Mesa Verde, and tules and shelves near the base of the canyon walls. Like Tségi Canyon, but unlike Mesa Verde, the orientation and access to these dwellings is from the canyon floor. The tules afforded access to ruins located 30 to 50 feet above the floor. Unique to Canyon de Chelly is the extreme contrast in size between the natural forms of the canyon wall and human building. The canyon walls appear to swallow the pueblos, a perception accentuated by the dramatic streaks of desert varnish. The less hospitable nature of the rock shelters at Canyon de...
Chelly leads us to question the advantages of cliff dwellings over those of open sites. Several observations can be made through study at Canyon de Chelly. First, the canyon ledges allowed the Anasazi to lift their places of residence off the flood plain and thereby avoid the use of very precious arable land. Second, these rock shelters provided increased protection during rain and snow and modulated fluctuations in temperature, as the rock absorbed the heat of the day and radiated it back at night, thus mitigating the extremes of heat and cold. Third, the rock ledges provided ideal conditions for food storage. Such areas were dry, able to be sealed and protected from temperature extremes easily. This could explain why cliff dwellings at Canyon de Chelly exhibit a much higher ratio of storerooms to living rooms than do other sites. A final advantage of cliff dwellings over those of open sites could be concealment from enemies.

The major sites at Canyon de Chelly include White House, an 80-room village that is one of the largest, best preserved, and most accessible ruins in the monument. It consists of a lower dwelling block built on the talus in a core-and-veneer masonry style similar to that of Chaco Canyon. In a cliff above 30 feet above the lower dwelling is an upper apartment building, more similar in style to Mesa Verde. Photographs often show the south-facing canyon wall billowing overhead, creating a dramatic and emotionally stimulating a site as any Anasazi dwelling.

By the mid-13th century, from which the major ruins of Canyon de Chelly National Monument date, there is no longer evidence of the pre-planning of villages that was seen at Chaco. Ruins in Canyon Del Muerto, such as Antelope House, Mummy Cave, and Sliding Rock, exhibit differences in wall construction and planning that would indicate different family groups were responsible for different room blocks within each pueblo. In the late Anasazi culture, it seems people were doing their own thing in a “baroque” spirit.

These contrasts in planning, as well as changes in masonry work from the elegant banded type at Chaco in 1050, to the large, carefully shaped blocks at Mesa Verde in 1200, to the random agglomerations of unshaped stone at the Kayenta sites in 1300, could be attributed to the quality of available native materials. They also could stem from the condition of the culture and a shift in priorities from expansion to survival. Through our knowledge of the Anasazi descendants, the Pueblo, we know that their way of life was deeply rooted in the natural world. As a result, rather than serving as a backdrop, the natural environment became an active force that contributed both to the character of the people and to the forms of the Anasazi villages. The villages are evidence of humans’ ability to adjust to a very difficult environment and to produce intricate and beautiful layouts of unexpected symmetry and dynamic form. Even in ruin, the Anasazi villages have found an equilibrium of color and form that makes them seem even more an extension of the natural landscape.

Contributing Editor R. Lawrence Good, FALAA, is a principal of the Dallas firm Good, Fulton & Farrell Architects.
Loma Theater Bookstar, San Diego  
Alamo Architects of San Antonio worked with an enlightened client and neighborhood preservationists to save a West Coast movie house.

Bank of Nova Scotia, Toronto  
Gensler and Associates/Architects of Houston create a link in steel and stone for the old and new spaces of a Canadian bank.

The Forum, Scottsdale  
Dallas-based James, Harwick + Partners uses the materials and forms of historic Arizona to create a graciously proportioned money-maker.

Three Texas firms display design confidence in locations that span the continent.

Atmospheric Browsing

**PROJECT**  
Loma Theater Bookstar, San Diego, Calif.

**CLIENT**  
Bookstar, Inc., Austin

**ARCHITECT**  
Alamo Architects, San Antonio (Mike McGloin, Billy Lawrence, principals; Jerry Lammers, Cindy Larson)

**CONSULTANTS**  
George R. Saunders Associates, San Diego (structural); LSW Engineers, San Diego (mechanical, electrical, plumbing)

**GENERAL CONTRACTOR**  
Michael Milos Construction, San Diego

**PHOTOGRAPHY**  
R. Greg Harsey, Inc., Austin

**WITH THE LATEST** addition to its rapidly growing chain of stores, Austin-based Bookstar continues to build on its reputation as an enlightened architecture client. The book retailer already operates in adapted historic structures in Texas (including Houston's former Alabama Theater), California, Louisiana, and Florida.

Now, to house the company's flagship California store, Alamo Architects has renovated San Diego's historic Loma Theater, which was designed in 1939 and built shortly after World War II. The theater had been closed and allowed to decay for years, but community sentiment in the rapidly developing Point Loma neighborhood galvanized around saving it once it became clear that new retail development threatened the theater with demolition. A joint effort by preservationists, city officials, the developer, and Bookstar led to a plan for saving the theater.

In a successful compromise, the project is part restoration and part adaptive use. The exterior, for example, remains largely intact, with the brightly multicolored neon lit marquee and its period signage still serving as the building's customer-drawing focal point. The rest of the facade is vintage art moderne: its sexy curves are juxtaposed with crisp blocky volumes and symbolic decoration that refers to the 1939 New York World's Fair.

The interior has been adapted liberally but retains enough of the original imprint to suggest its previous function. The architects focused direction toward the end formerly occupied by the movie screen, for example; this is now taken up by the newsstand. The rows of periodicals are more than a symbolic "screen," since the rack serves as partition between the sales floor and service area behind it (including an office, employee lounge, and receiving room). With the additional goal of reinforcing the typical retailing raceway, the architects patterned the arrangement of the bookshelves closely after the original seating plan, with the shelves laid out transversely and broken up by two aisles that step down diagonally toward the news-

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stand. A welcome introduction is the ramp on one side that allows handicap access.

At the other end, immediately past the entrance lobby, are the customer service desk (on the left), display stand (in the middle), and cash registers (to the right). The themes used for these furnishings, as throughout the building, borrow from the theater's and the city's past. Wave shapes, comic-book art, and movie-theater references are combined by the architects with abstracted art moderne motifs to create an environment saturated with references to past and future: Examples include the "Jetsons"-inspired desk and floor lamps, the wavy cashiers' counter, the use of neon to outline surfaces, period lettering used for signage, and horizontal coursing that articulates most flat surfaces.

During an inspection of the auditorium in the building evaluation process, a piece of the original wool Axminster carpet was found; a carpet mill in Australia recreated the intricate pattern. While the architects' and client's commitment to recreation of the original theater ambiance is laudable, it is likely that the elaborate floral design was less intrusive in its original state than in the present crowded setting, where it demands overpowering attention. The same could be argued for the ceiling mural's artwork, which was touched up and given a more intense background color to compensate for the higher ambient light level required by retailing. What is intended as fun looks slightly forlorn: The dazzling murals, stripped of their intended meaning, are a melancholy reminder of the building's past glory when movies were still magical and theaters were revered places of fantasy and dreams. Nevertheless, the designers' praiseworthy decision to combine past elements with current ideas is a significant attempt to make the Loma Theater Bookstar once again a place of entertainment for San Diegans. In the process, client, architects, and community representatives have made possible a working business place that preserves a crucial piece of a city's history.

Niko Letunic
Metal, Marble, Money

PROJECT ScotiaBank, The Bank of Nova Scotia, Toronto
CLIENT Bank of Nova Scotia
ARCHITECT Gensler and Associates/Architects, Houston (Charles Kifer, design principal; William Livingston, project manager; John Gaulden, design architect; Caesar Ha, project architect; Shirley Sun, interior designer; Mark Shum, graphic designer)


GENERAL CONTRACTOR Golder-Barlow, Ltd., Toronto
PHOTOGRAPHER Nick Merrick, Hedrick-Blessing, Chicago

The Bank of Nova Scotia hired the Houston office of Gensler and Associates/Architects to link a diminutive 1930s original building and a new 61-story office tower (designed by The Webb, Zerafa, Menkes, Housman Partnership of Toronto) in its expanded Toronto headquarters. Gensler Houston had handled a similar program with prizewinning skill in the Commercial National Bank in Shreveport (see TA Mar/Apr 1989). The client wanted a design that would combine a progressive image with the intangible benefits of an established history attached to the old bank building.

The designers' solution was to join, on axis, the existing banking hall to the new building lobby by way of an 11-story connecting atrium, softening the dramatic changes in scale and design style between the halves. The original bank's headquarters were shingly restored, including the symbolically important safety-deposit vault located in the basement; a new entrance was created on the long portion of the building to serve as terminals for the axis, and a new configuration of teller lines was devised to fit the new circulation patterns.

The project's focal point is the atrium in the form of a circular teller line. It is a dramatic element enclosed within a ring of 12 pairs of stainless steel columns. These support a screen, installed to block views from the overlooking balconies after the client expressed concern for security. Gensler manipulated the proportions and details of this screen to make visual strength from necessity; its inner surface was decorated with shields of Canada's ten provinces and two territories, part of Gensler's comprehensive signage program.

To reinforce the atrium's transitional nature, finishes derived from the original building—stainless steel, brass, bronze, and frosted glass—are used with contemporary detailing and complemented with newer materials found in the tower's lobby. Perhaps this careful juxtaposition is the key to the project's success in fulfilling the client's enlightened intention to achieve a balance between the old and the new. NL.

Above left: Ground-level plan of the Bank of Nova Scotia's new headquarters

Above middle: Past the atrium is the lobby of the tower.

Above right: The desk set of the customer's checker stand combines turn-of-the-century Viennese inspiration with contemporary detailing and technology.

Right: Close-up of the teller ring shows a teller station and, in the background, coats of arms of two of Canada's provinces.

For right: The jutting flag panels of the Foreign Exchange Court (in the tower's lobby) mimic the sawtooth of the building's facade.
Below: Plan of The Forum shows how James, Harwick + Partners used a central courtyard, with fountain and seating areas, to break up the 210,000-square-foot building's mass into three clusters of offices.

Bottom: The exterior uses historic and geographic references for a smoother fit.

Right: Past the decorative forged-iron gate is the lobby and its monumental staircase.

Spanish Steps, Colonial Grandeur

THE DALLAS FIRM James, Harwick + Partners shows in its design for The Forum office building in Scottsdale, Ariz., that regionalism, historicism, and contextualism still hold lessons for today.

On a prestigious street, The Forum's sprawling 210,000-square-foot mass (limited by zoning to three stories) is softened by an exterior executed in a loose regionalist vein with a variety of textures, materials, and colors that fit the city's stringent design criteria. The nearly symmetrical limestone facade is accented by blue-tiled roofs, low-arched colonnades, twin mission-style lookouts, and balustraded terraces. Coach lamps, finials, decorative ironwork, and other Spanish colonial motifs recall one of Arizona's earliest building styles. To reduce the impact of the building mass, a courtyard breaks it up into three volumes, while a below-grade garage allows manicured lawns and gardens to front the building.

Wrapping the exterior materials around to the interior creates a practically seamless transition between outside and inside. Past an intricately detailed forged-iron gate that serves as main entry, one proceeds to the grand lobby, a traditional, non-air-conditioned space, soaring three stories high into a stained-glass ceiling (backlit at night by lamps); office blocks are to the left and right of the lobby's monumental staircase; ahead lies the courtyard, and a third cluster of offices.

Simple yet ornamental touches throughout create a rich but controlled environment; the stairs and second-level galleries of the lobby, for example, are ringed by forged-iron banisters topped by bronze handrails, while limestone balustrades are used on the third-floor galleries. Coffered ceilings, pendant light fixtures, and delicately articulated stonework are examples of the attention paid to detail; high-touch finishes include ceramic tile, Mexican adobe stone, Italian marble, and etched bronze facings.

Despite its relatively low profile, the complex has filled quickly with businesses that put a premium on architectural design, becoming a strong commercial presence in the city.

PROJECT The Forum, Scottsdale, Ariz.
CLIENT Framewill Corp. Company, Phoenix, Ariz.
ARCHITECT James, Harwick + Partners, Dallas (J. Mark Wolf, project architect, Michael Arbour); Pierce Goodwin Alexander, Dallas (Robert Blunkenthal); Robert McIntyre, Scottsdale
CONSULTANTS L.A. Fess & Partners, Inc., Dallas (structural); Parry McGauley, Scottsdale (mechanical, electrical, and plumbing)
GENERAL CONTRACTOR Aircraft Construction, Phoenix
PHOTOGRAPHER K. Greg Hursley, Inc., Austin

TEXAS ARCHITECT 11-12 90 63

INTERIORS
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**SURVEY**

**Texas and the international ‘90s**

The late ‘80s push to win international commissions had its roots in groundwork laid 30 years ago, and it will continue into the ‘90s.

**Austin Convention Center**

IN PROGRESS By year’s end, work should begin on a long-sought center that promises to bring in tourism and long-term economic benefit.

**San Antonio Alamodome**

IN PROGRESS An unusual design takes shape on a project intended to extend a convention center’s capabilities and to lure professional football.

**Practice**

Nestor Infanzón puts the interviewee at ease.

**JPI Architects, Inc., Dallas**

FIRM PROFILE A firm weathered the challenge of transition to new leadership and makes an impact on urban form at home and outside Texas.

**Tigerman, Vignelli, re-architecture**

BOOKS Recent publications profile the careers of two influential but different figures and plumb the depths of adaptive use around the world.

**New products and literature**

Products to see at the 51st TSA Annual Meeting

**On Paper**

ON PAPER A recent competition asked entrants to consider reuse of abandoned missile silos.

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**MARKETING**

**Going international in the ‘90s**

THE WORLD HAS LONG BEEN an oyster for Texas architects. At least since the early 1960s, they have been national leaders in exporting professional design services. The demand was fueled by the military buildup in Southeast Asia and in the oil-rich Middle East, where nations went on a building binge. In Texas, where defense and energy are the twin pillars of the economy, architectural firms were positioned to benefit from an explosive surge in demand.

And surge it did. Throughout the ‘60s and ‘70s, international projects of a size and scope that would have earned the envy of Pericles or Haussmann were launched with the aid of Texas architecture firms. New towns, mass housing, educational and health-care facilities, hotels, government complexes, military installations: the volume was unparalleled. Firms with the largest pieces of the global action—CRS, 3D/International, Page Southerland Page, Holder, and Morris* Aubry, among others—won the work because they could handle the assignments and because they had honed their international marketing skills.

Today, going international is again a promising strategy, say leading practitioners who participated in a recent program on international marketing co-sponsored by the AIA and the Society for Marketing Professional Services. On the panel were Frank Douglas, FAIA, of the Douglas Harding Group; Ede Nemeti, FAIA, of Architectural Services International; and Lucy Hubbard Holmes of Ziegler Cooper, all from Houston.

How does marketing architectural services internationally differ from domestic efforts? Hardly at all, say the experts, presuming one is willing to endure expensive travel and often-tedious negotiations, and can handle differences in language, taxation, licensing, regulations, and customs.

The most successful international marketing focuses on existing relationships, they say, just as it does domestically. Client-oriented marketing than project-oriented marketing, says Frank Douglas, whose firm has worked in Australia, Singapore, and France, where it is involved in the new Euro-Disney park outside Paris.

The best scenario comes when an American client invites an American firm with which it has worked to handle an offshore assignment. When Compaq, for example, elected to establish manufacturing operations in both Scotland and Singapore, it turned to the architects responsible for its corporate facilities in Houston, Spencer Heron Architects. The firm is now working for Compaq on two new European projects.

Absent an existing client relationship, architects could begin with the Commerce Business Daily, published by the U.S. Department of Commerce, which identifies international projects for which firms may submit qualifications. Accounting or law firms with international offices are also excellent sources, as are the commercial attachments of foreign embassies or consulates. To find qualified leads, many firms hire marketing consultants with contacts in the government, or a certified agent; finder’s fees, sometimes substantial, are required for such assistance.

Another tactic for going international is to seek associations with design professionals in other countries. It can be attractive to them, given the considerable demand for U.S. know-how and the perceived benefits of transferring technology and information. Government and association directories, foreign consulates, multinational companies, and American companies with international offices can identify qualified firms.

Global work ought to be pursued as aggressively as domestic opportunities, but never to their exclusion. While international involvement may allow firms to weather domestic changes, common pitfalls remain, such as uncertain policies and economies, the hiring of locals who may not be adequately trained, receivables collection, business and tax laws, licensing requirements, and liability.

Marketing architectural services internationally offers opportunities that can supplement, but not supplant, a firm’s marketing efforts stateside. While international work can be risky, it allows professionals to realize personal as well as professional ambitions—to expand their perspectives, enrich their lives, and broaden their horizons.

As a truly global economy emerges, Texas architects have another chance to assert their professional leadership. The lessons learned from the turbulent recent past have made them stronger and more competitive. Through innovative marketing and business savvy, Texas architects can be leaders in global design services as the world prepares for the next millennium. Randle Pollock

Randle Pollock, a national marketing and communications consultant based in Houston, led the recent AIA panel on international marketing.
IN PROGRESS

Center planned as civic generator

CONSTRUCTION IS SET to begin by year's end on the Austin Convention Center, with its bid package now in the hands of potential contractors. Since December, workers have cleared the site, moving the historic Task House to a new spot adjacent to the center. Architects envision the project as both a flexible meeting and exhibition space and a downtown revitalization stimulus, situated between Town Lake and Sixth Street in a warehouse and emerging hotel district. Completion is expected in mid-1992. *RDT*

**PROJECT TEAM:** Austin Collaborative Venture (Page Southerland Page; Lawrence W. Speck; Villalva Cotera Kolar; Ellerbe Becket Architects; Johnson, Johnson & Roy; and Wilbur Smith Associates); Gilbane Building Company (project manager)

IN PROGRESS

Alamodome nears construction

THE SAN ANTONIO Multipurpose Domed Stadium, popularized by proponents as the Alamodome, bears similarities to the Austin Convention Center. Its genesis has come from years of schemes and proposals that met insurmountable opposition. The Alamodome is also envisioned as an anchor to help keep the city's downtown viable.

But there is a difference. San Antonio already has one of the world's most effective convention and tourist programs. What it does not have is a major-league sports stadium. The Alamodome will be that: a home to nearly every sport but baseball. It will also support the existing convention center, providing additional exhibition space.

The site being prepared for the stadium is a 57-acre elongated tract that runs along the east edge of IH-37. The $174-million project is being financed by a 1/2-cent local sales tax approved by voters in January 1989. VIA Metropolitan Transit will own the stadium. Construction is expected to be complete in early 1993. *RDT*

**PROJECT TEAM:** Marmon Barclay Souter Foster Hays; primary consultants: W.E. Simpson Company (structural, civil), HOK Sports Facilities Group (stadium consultant); Day & Zimmermann, Inc. (project manager)

Contrasting convention center elements (above): west, urban; below: southeast, creek edge) will respond to bordering elements.

The Alamodome's cable-suspended roof structure will create a new landmark on the city's skyline.

Sited across IH-37 from the convention center, the dome may revitalize HemisFair Plaza as a pedestrian link between sites.

A column-free interior space with great flexibility and seating for 65,000 will be afforded by the suspension system.

PRACTICE

One interviewer's advice to jobseekers

Again and again during our professional careers, we are required to interview for jobs and to market our skills. At no time is this more important, and more difficult, than it is for those new to the profession who are seeking the job that will give them needed experience.

The process of interviewing is itself very straightforward. One must have a resume and a portfolio, and one must present them, and oneself, in an interview. It's that simple. So what is the secret to a successful interview?

The first secret is thorough preparation. Begin by spending some time identifying your goals and expectations. Ask yourself what you want to accomplish with a firm, thinking in five-year increments. Do you primarily want to open a firm in your hometown, doing additions to your friends' houses? If so, you should think twice about applying with a multinational firm.

At the same time assess your strengths and weaknesses, preparing yourself for what the prospective employer may be able to identify during your interview. This will give you an opportunity to be prepared to discuss them.

Next, research those firms that will most successfully allow you to reach your long-term goals. Find out about their corporate philosophies, marketing strategies, business markets, structure, personnel, leadership opportunities, award history, and most important, growth history. If a firm has grown 400 percent in the last three years and does only clubs, that should be a red flag.

When you have identified a firm that will see you as an asset and that fits your goals, you need to identify, by name, the person responsible for interviewing in the firm. Send a letter introducing yourself and asking for an interview. Neatness and correct spelling are crucial. Follow up with a phone call within the next four working days.

In your follow-up call, set a date for an interview. With an appointment, you will be guaranteed the interviewer's attention.

During your interview, be positive, present your work with excitement, don't talk about the bad things that happened to you in your last job, and never oversell yourself on your capabilities. Your portfolio must show the interviewer your skills, talents, process, and work habits, as well as the special talents you can contribute to the firm.

Always ask your interviewer questions, in order to keep him or her involved. Towards the end, ask about benefits, advancement opportunities, goals and trends in the firm, and most of all, what contribution you can make.

Once you complete your interview (regardless of the outcome), send a letter expressing your appreciation for the opportunity to interview, and reinforcing your desire to join the firm. While you wait on one opportunity, you can search for others. *Nestor Infanzon*
FIRM PROFILE

JPJ Architects, Inc., Dallas

The firm now called JPJ Architects was founded as Jarvis Putty Jarvis in 1962 by brothers Donald E. Jarvis (1928–82; B. Arch., Texas A&M University, 1950; M. Arch., MIT, 1952) and H. Duane Jarvis (1931–85; B. Arch., University of Texas at Austin, 1957); Paul G. Putty, Jr. (born 1924; B. Arch., Oklahoma State University, 1950); and Z.E. “Gene” Wilkinson (born 1923; B. Arch., Texas Christian University, 1949).

From the start, Jarvis Putty Jarvis was a generalist firm known for efficiency and technical excellence. Significant projects from the early years include the Walnut Hill Branch Library in Dallas (1963) and the Richardson Public Library (1971), both winners of awards cosponsored by the American Library Association, the National Book Committee, and the AIA. TSA design awards were won by Prestonwood Elementary School in Dallas (1974), Armstrong Middle School in Plano (1978), Plano High School (1978), Cedar Valley College in Dallas (1979), the Student Recreation Center at Texas Tech University in Lubbock (1980), and Seagoville High School (1981).

A decade ago, the firm began a transition from the first generation of leadership to the next. Current principals of the firm are Bill D. Smith, FAIA (born 1939; B. Arch., Texas Tech University, 1963), Walter J. Viney (born 1946; B. Arch., Kansas State University, 1969); William H. Workman (born 1935; B. Arch., Texas Tech University, 1959); David L. Atteberry (born 1936; B. Arch., Texas A&M University, 1959); Weldon W. Nash (born 1940; B.S. Arch., Texas A&M University, 1963); Richard E. Morgan (born 1945; B. Arch., Kansas State University, 1968); and Everett D. Spaech (born 1948; B. Arch., Texas Tech University, 1971). Significant recent projects include the Dallas Convention Center and Union Station (1978), the EDS Information Management Center in Plano (1988), the Texas Department of Human Services Building in Austin (1984), the Southwestern Bell Texas Headquarters in Dallas (1984), and Interfirst (now NCNB) Plaza (1984), the green argon-edged tower in downtown Dallas that is the city’s tallest and one of its most elegant.

After the current principals took over, the firm was restructured into interlocking specialized studios headed by principals, focusing, for example, on interiors, buildings for corporate clients, educational facilities, health-care facilities, and speculative office buildings. After a decade of steady growth, the firm now employs 30. The emphasis on technical excellence and innovation has been maintained; JPJ has been named Architect of the Year on three separate occasions by the Dallas chapters of the Associated General Contractors and the American Subcontractors Association. In addition, JPJ was named firm of the year by the Dallas Chapter/AIA in 1986. Firm principals, including Smith, Morgan, and Spaech, have been active in the affairs of the Dallas Chapter/AIA and TSA.

Significant current projects include First Union Center in Charlotte, N.C., (see p. 51), the Southwestern Bell Information Systems Center in St. Louis, Mo., the Atlanta Midtown tower in Atlanta, Ga., and the Door and Hardware International Headquarters in Fairfax, Va.
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JANUARY-FEBRUARY 1991

Each year, the Texas Society of Architects invites member architects around the state to submit their best recent work in the TSA Design Awards. This year's competition represents the 36th annual jury. The 1990 jurors are Frank Israel of Franklin D. Israel Design Associates, Beverly Hills; John M.Y. Lee of Edward Larrabee Barnes/John M.Y. Lee Architects, New York; and Barton Myers of Barton Myers Associates, Los Angeles. They will meet October 23 and 26 at the Fairmont Hotel in Dallas during the 51st TSA Annual Meeting to judge this year's entries.

36th Annual TSA Design Awards
Editor Joel Warren Barna will review the selection process. What do the jurors think about Texas architecture as represented by the design-award entries? What lessons about recent Texas work may we draw from the groups of projects that were (and were not) chosen?

Portfolio of Winners
Winning projects in General Design and Interior Architecture will be presented in a colorful survey. In the past, these works have ranged from downtown office towers and sprawling research campuses to small vacation cabins and exhibition displays. Each year there are widely acknowledged shoe-ins as well as a few surprises.

Moody Mansion Restoration
Contributing Editor David Woodlock examines the skill and commitment needed to revitalize a Galveston treasure.

HemisFair Water Garden
Long neglected, the open spaces at the base of the Tower of the Americas have gained a wet, lively addition.

NEWS INTERIORS SURVEY

In the March/April issue: A Look at the 1980s

T E X A S A R C H I T E C T
ARCHITECTURE INTERIORS PLANNING DESIGN

SURVEY

BOOKS

Taking on Tigerman's portfolio

The witty and wiggly lines drawn by Stanley Tigerman are just the bubbly surface of a deeply boiling pot. The intellectual turmoil of a career in the front ranks of architectural polemics has peaked; the ideas and work shown here forecast a pot about to boil over.

Tigerman was an enfant terrible at Yale under Paul Rudolph. Even his early Miesian work was sliced by diagonals or capped with round ends. The photocollage "The Titanic" of 1978 was one of the most acidic yet whimsical critiques of modernism: Crown Hall sinking in a vast calm sea beneath a luminous sky filled with puffy white clouds. But what comes next?

In the afterward, John Hejduk elicits poignant thoughts about the corruptiveness of postmodernism, faulting Tigerman for joining the enemy camp. Hejduk likens such architects to "clothiers of an unbridled extravagance that polluted the land, the eye, and the mind."

Much of Tigerman's recent residential work suffers from postmodern platitudes: classical plans, layers of wood trim, faux finishes, and Krieresque typologies. He could have landed in the compliant arms of the country-house architects and quiet extinction had he not reached "deep down inside to avoid the casualness that comes with age."

Tigerman's resulting intellectual revival will be ushered by the publication of another book, Failed Attempts at Healing an Irreparably Wounded. Extending his notions, about disjunction in architecture, Tigerman has become obsessed with "failed attempts." He postulates the necessity "to cleave or rupture holistically conceived Platonic forms, apparently preventing them from ever achieving closure." His split festival arch for Galveston exemplifies this idea.

Buildings and Projects provides a balanced, in-depth view of Tigerman's work and ideas, without the jargon and Hegelian references of his other books, such as Ferran (although it is worth reading, too). Gerald Moorhead

BOOKS

Unidesign: Vignelli's modern view
design: Vignelli (Rizzoli, 1990); essays by Germano Celant, Mildred Constantine, David Revere McFadden, and Joseph Rykwert; designed by Massimo Vignelli; $50 cloth

Massimo and Lella Vignelli have for three decades led a diverse and influential outpouring of design work that has been defied by some and dismissed by others, both calling it "minimal." But as architecture critic Joseph Rykwert (a long-time friend of the Vignelli's) argues in this newly published career retrospective, "Economist would describe them much more accurately—had the word not been preempted by another profession."

The Vignellis have limited themselves to a vocabulary of elementary geometry and primary colors in the pursuit of work that carries a richness of idea and visual clarity transcending often spartan means. Indeed, the Vignellis have successfully built from a few simple principles to produce not only the graphic design for which they are best known but commercial packaging, signage, interiors, architecture, and furniture and details.

In a brief preface, the Vignellis explain their belief that "design is one. We believe in discipline as the pursuit of structural integrity, appropriateness as the search for the specific, and ambiguity as a plurality of meanings." A good designer, they say, can design "from the spoon to the city."

This book is a case study itself, beginning with its square shape and bold red cover with contrasting, oversized title. Inside, a rigorous 16-square page grid provides a strong visual organization for widely ranging subjects. The narrative is limited to a few brief but helpful essays and often pithy descriptions of each project presented. Enlightening in careful study or as a catalog of samples to skim, the book is best considered after Rykwert's perceptive comment that, although trained in Italy as architects, the Vignellis have found that letter-forms, from type on a page to 20-foot-high letters as sculpture, "offer a core discipline of design perhaps analogous to that once provided by life-drawing."

The fertility of that core illuminates this book and its Vignelli "collection." RDT
"Beyond Convention"
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**Re-architecture: Old Buildings/New Uses**

*Old buildings, new interest*

*by Sherban Cantacuzino*

Interest in the adaptive use of existing structures has social, professional, and economic rationales that range from emotional nostalgia to rapid profitability. With an increase of such work in architects' offices and in the public eye has come a number of publications for "born-again" buildings. Architect, writer, and teacher Sherban Cantacuzino, who is secretary of the Royal Fine Art Commission in London and since 1967 editor of the prestigious Architectural Review, adds a distinguished volume to the list.

This book extends the boundaries of his previous research to the U.S. In each case study the text is clear and informative and supported by photographs of generally high quality, particularly where color is used. The occasional addition of plans, sections, and other drawings is helpful; one wishes it were a standard part of the description.

Among brilliant U.S. adaptations in the book are the San Antonio Museum of Art (Cambridge Seven and Chumney, Jones & Kell) and the Timb Baby Hotel in Galveston (Ford, Powell & Carson, Inc.). Transformation of the Leon H. Blum Building on Mechanic Street, one block from the Strand in Galveston, receives four pages, the plan clearly showing the old building and the skillful intervention to create a hotel that actually deserves the adjective "luxury."

Not all the examples work so hard to capture historical qualities. Many, indeed, strive to demonstrate that the materials and skills of the present deserve as much celebration as those of the past. Notable here is the reuse of an abandoned foundry in Genoa, Italy, into a community focus for a dense and badly-served inner-city neighborhood. The structure has been retained, but the building is now wrapped, gift-like, in bright metal cladding, color-coded to identify educational and athletic areas.

The range of buildings provides a constant sense of excitement, and the text offers valuable insights into each project, while the book's publisher remains sensitive to the need to leave maximum space for the richness of the visual.

*David Woodcock*

Contribution Editor David Woodcock is a Professor of Architecture at Texas A&M University.
Buday Wells breaks ground with animation

Houston-based Buday Wells, Architects, received one of AutoCAD's First Annual Autodesk Images Awards for its eight-minute computer-animated "Christmas Card" (stills from the video are shown at right) depicting the firm's significant projects of 1989. The "Caddie" award recognizes innovative uses of AutoCAD, AutoShade, and AutoDesk Animator software.

"The use of computer-based animation is just beginning," says Richard Buday, a partner in the firm. "By the mid-1990s, it will be an integral part of all progressive design firms' efforts to quickly and effectively communicate complex design concepts to their clients."

CAD Utopia: From first sketch to construction

"CAD DRAFTSMAN FOR A DYNAMIC DESIGN FIRM. EXPERIENCE IN XYZ CAD A MUST. PROGRMAMMING, DATABASE KNOWLEDGE A PLUS. ARCHITECTURAL DEGREE NOT A NECESSITY."

The advertisement above seems to be the norm in today's job market: an architecture firm is looking for someone to work with its computer system, which was bought to produce better documents. Certainly computers enable architects to increase productivity and to create more accurate and (often) better-looking drawings. We are able to show presentation drawings to our clients, who find them an improvement over past methods, even if they sometimes assume that these multicolored, hard-line preliminary design drawings are already in the final design. The computer-generated drawings look so definite so early in the design phase that some clients need to be reassured that what they see indeed still requires their input. We gave our draftspeople this powerful tool, and they fulfilled our expectations of the computer as a drafting device. But is that all that is possible?

Architects, who design the buildings and creatively solve problems when they occur during the various phases of the project, still seem to be one step behind the technology, specifically CAD, that we publicly and enthusiastically embrace. We need to ask ourselves how we can translate this display of affection into the reality of our work.

We are highly trained professionals with a strong responsibility toward our clients and toward society. With our vision, knowledge, and creativity, the client's program takes shape; we determine how the building will affect the environment, and we create spaces where human beings live and work. We are responsible not only for a
structure that fulfills its function but for one that responds to its social and environmental context.

It is in our hands to bring about a functioning, healthy, and pleasant surrounding for the building's users. Some of our designs play such an important role by their placement in their neighborhoods that the visual impact alone will affect the way people evaluate that particular part of the city. This is a very important and complex task we take on whenever we design a building.

But look at the tools we still use to solve these important tasks: besides our knowledge and imagination, we have on our desk the ubiquitous 6B pencil, sketch paper, a rich assortment of magic markers, and a roll of tape to secure the dozens of overlays we create while we transfer our ideas onto paper. We view these tools as an extension of our minds; we use this mind-hand language to communicate ideas and concepts.

So what's wrong with an architect's burying himself under stacks of colored sketch paper? Plenty. Consider the next meeting with the client, the deadline that is getting closer and closer. Usually we manage to generate a solution before the client steps into our office, and we are happy that we have "something to show." And as always we entertain the same biting thought: "Wish I would have had more time."

One way to create a more generous schedule for the design process would be to negotiate a more favorable fee, which would allow for more than just a bare-bones profit margin. This, however, usually proves to be the least likely solution.

The other, more promising, approach to generating more time would be in adding to our selection of tools one that we already have but leave to others: the computer.

We gave this electronic pencil to our draftspeople, now called CAD operators, to increase their productivity. But a computer is more than just a drafting tool, and a highly qualified architect and computer specialist observes that "a $30,000 pencil is a terrible thing to waste." Remember that the D in CAD stands first for design.

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**Engineered Software** announces the release of PowerDraw Version 3.0. The new version brings such advancements to the serious 2D CAD user with such advancements as dynamic interactive snapping, making user control easy and precise, keyboard editing, customizable keyboard shortcuts eliminating the need for menu pulls, dynamic dimensioning, plotter spooling, and added macro capabilities. PowerDraw has a broad range of uses in architecture and engineering and includes built-in plotting and color printing features. Its intuitive Macintosh interface allows for ease of use, speed, and the ability to use keyboard entry for precision, with unlimited layers and auto-dimensioning. For more information, circle 138 on the reader inquiry card.

**Marvin Windows** has enhanced its commitment to architectural services and support with the introduction of its "Computer Aided Design Program" Version 10.0, designed to work in conjunction with AutoCAD Release 10.0 and soon in conjunction with almost all CAD software. Support is now available for AutoCAD versions 2.52 through 10.0.

The interactive program gives architects not only a detailed and specification manual on computer disc, but also a quick, simple way of designing and detailing custom windows and doors. The program replaces the manual labor involved in drawing and detailing windows and doors with only a few computer keystrokes. For more information, circle 136 on the reader inquiry card.

**MicroCAD Education Center** of Austin offers intensive hands-on AutoCAD training, from the basics to advanced programming. The center has added ASG Architectural to its curriculum, beginning with November classes. ASG Architectural allows architects, engineers, and other building professionals to view multiple floors, using design, presentation, and drafting tools. Industry-experienced instructors teach courses in a modern classroom with individual workstations and the latest versions of AutoCAD. For more information, circle 125 on the reader inquiry card, or call 512/290-0972 (fax 512/290-1016).

**Parsec, Inc.** is a technology-based organization with headquarters in Dallas. Parsec manufactures and distributes energy-saving products, such as Thermo-Brite Radiant Barrier, Retroreflect Panels, Vapo-Brite, Airtight-Wrap, and Thermo-Brite Tape. The Parsec Thermo-Brite System is designed for use in all climatic regions to address continually rising utility costs and concerns about the depletion of our energy resources. In January, Parsec will release its Material Installation Book on diskette for users of AutoCAD and compatible CAD programs using any IBM-compatible computer. The diskette will include all details currently in the installation book. For more information, circle 139 on the reader inquiry card, or call 800/527-3454.
Please take a minute to answer the following questions, and we will enter your name into a drawing for FREE training:

1. Number of employees: ___ 0-5, ___ 6-10, ___ 11-15, ___ 16-20, ___ 21-100, ___ 100+

2. Are you currently using a CAD package? ___ yes ___ no
Which one? ____________________

3. Do you plan to purchase a CAD package within the next six months? ___ yes ___ no
Which one? ____________________

4. How many workstations? ___ 0-5, ___ 6-10, ___ 11-15, ___ 16-20

5. For which disciplines do you plan to use your CAD system?
   ___ residential design ___ commercial
   ___ institutional ___ interior design
   ___ facilities management ___ industrial ___ other

6. For which applications do you plan to use your CAD system?
   ___ schedules ___ project design
   ___ cost estimating ___ client presentations ___ other

7. Does your firm also provide services in:
   ___ structural design ___ plumbing
   ___ electrical ___ HVAC ___ other

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See you at TSA's 48th Annual Exhibition, November 13th and 14th.

Let our advertisers know you're interested in their products.

1. Look for the reader inquiry cards inserted into each issue of Texas Architect.
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3. Drop the card in the mail and we'll send your requests directly to the advertisers so they can respond promptly.

Circle reader inquiry numbers for the information you need in your practice.
New Products and Literature

Acme Brick, booth 128A: The IBP Glass Block Grid System™ requires no special skills, tools, or materials for installation; its glass block supports ensure a uniform, proper installation. Circled 133

Alcoa Building Products, booth 451,550: Alcoa offers wholesale building materials, including aluminum and vinyl residential exterior products and a complete line of Caradco wood window products. Cirled 134

Alenco Commercial Division, booth 137: Alenco will exhibit architectural aluminum window systems and window wall systems. Circled 135

Altura Architectural Products, Inc., booth 125: Altura Aluminum Systems offer a sleek look, flexibility, and beauty to replace hollow metal door frames. The flexibility of the extrusion process expands design possibilities. Circled 42

American Porcelain Enamel Co., booth 644: American has heavy-gauge porcelain-enamel-on-steel products for applications, such as veneer and laminated wall systems, fascias and parapet caps, and more. Circled 43

Atrium Door and Window Co., booth 204,206: Atrium offers The New Atrium Door; The French Classic; Atrium Casement Window; Atrium Double Tilt Window; 3 French Classic Door; and 8 French True Divided Light Door. Circled 44

Automated Logic-UES, booth 227: United Environmental Services is a 10-year-old automated temperature control contractor, providing design, installation, and support for the Automated Logic System 20/20 direct digital systems. Circled 45


B.I. Signs, Inc., booth 138: Modulex offers a variety of sign systems for indoor and outdoor use. Modulex systems combine design with durability through the use of aluminum extruded panels. Circled 45

Blok-Lok of Texas, Inc., booth 335: Blok-Lok of Texas will display its full line of masonry reinforcing anchors and ties, as well as a new masonry repair tie. Circled 46

Boral Bricks, Inc., booth 337,436: Boral Bricks, Inc., offers a wide choice of colors, textures, and shapes for use on projects throughout North America. Choices include sand-molded, extruded wire-cut, lightweight, or large through-wall units. Circled 47

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For more information, circle 78 on the Reader Inquiry Card.

TEXAS ARCHITECT 11-12 90 77

Featured in this issue are exhibitors in the TSA/CSI Products Exhibition, Oct. 26 and 27, at the Dallas Convention Center.

For more information, circle the reader inquiry number listed after each description, or visit the booth number after the company name.

New Products from the Industry Leader

We provide design and technical guidance... PC GlassBlock® products and accessory samples... and project quotations.

Our years of glass block experience mean we can help you build with confidence... with one of today’s most versatile construction materials.

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S U R V E Y

Carbolite Company, booth 122: Carbolite carries protective coatings and linings, as well as fireproofing and tile-like products. Pyrocrete protects structural steel; Intumastic protects cables and cable trays.

Pyrofoam provides high heat resistance. Circle 48

Clark & Shuck Associates, Inc., booth 536: Monarch Hardware, a Newman Tons company, has electrified devices for security egress. The new Electric Latch Retraction provides latch-retraction control capabilities. Circle 49

Cold Spring Granite Co., booth 541: Cold Spring is an architectural granite supply company. Circle 50

Conner & Associates, Inc., booth 224: Conner represents Division 7, including Berridge Manufacturing, architectural metal roofing; RPM, PIB single-ply roofing system; and Clear Plastic International, translucent insulated skylighting and daylighting. Circle 51

The Conrad Company, booth 111,210
Conrad markets the Corian design concept. Some manufacturers make countertops, other sinks, DuPont makes both. Circle 52

Custom Building Products, booth 238: Custom Building Products manufactures ceramic-tile mortars, grouts, and adhesives. Custom has 47 colors of grout to choose from, including new pastel Impressions. Circle 53

D.S. Woodrow & Associates, Inc., booth 205: D.S. Woodrow offers custom and pre-engineered skylight systems with supporting space frames and interior or exterior maintenance gantries. Circle 54

Da-Lite Screen Company, booth 240: Da-Lite, a leader in presentation products, carries a full product line of front- and rear-projection screens. Circle 55

Dal-Tile Corp., booth 435: Dal-Tile has ceramic tile, glazed and unglazed marble, granite, and agglomerate marble, plus clay and porcelain pavers. Circle 56

Dallas Commercial Millwork Systems, Inc., booth 247: Dallas Commercial is a manufacturer of high-quality plastic-laminated casework for medical and institutional use. It also produces custom millwork for similar projects in conjunction with case work. Circle 57

Dean Lumber Co., booth 207: With nearly a decade of use without a heat-degradation failure, DRICON® LTRW offers confidence in roof design. Circle 58

Devoe and Raynolds, booth 243: Tru-Glaze-WB Water Base Epoxy is a high-performance, two-package, chemically cured, water-thinnable epoxy coating. Tru-Glaze is ideal for hard usage areas of schools, hospitals, restaurants, public buildings, and factories. Circle 59

Domtar Gypsum, booth 325: Domtar offers a full line of gypsum-board products, movable partitions, shaftwall, area separation walls, acoustical ceiling panels, drywall accessories, and readily available technical support. Circle 60

Dossett-Roberts & Associates, booth 203: Dossett-Roberts is a general products company, carrying Bench Mark Doors metal doors and frames. Circle 61

ECI Building Components, Inc., booth 407: ECI Building Components, Inc., manufactures metal roof, wall, and fascia systems for applications in the industrial, commercial, and residential markets. ECI’s product line is highlighted by the patented Standing Seam Roof. Circle 62

Electric Utility Cos. of Texas, booth 318: The Electric Utility Companies of Texas are investor-owned. Circle 82

ESCO Elevators, Inc., booth 643: ESCO has been in business since 1932, involved in the design, manufacture, installation, and sales of oil-hydraulic passenger and freight elevators through a network of independent distributors and major elevator firms. ESCO can supply a wide range of specifications. Circle 83

Featherlite, booth 310,312,314: Featherlite is a leading manufacturer of concrete foundation units in various sizes, textures, and colors, including SpectraGlaze, Burnish Masonry Units, Texas Quarries Limestone, and the new mortarless StoneWall Retaining Wall Systems. Circle 84

Firesafe of Houston, Inc., booth 244: Dow Corning has a new catalog with new shop drawings for architects and specifiers. Circle 85

Fry-Regler Corporation, booth 249: For more than 30 years Fry-Regler Corporation has designed and provided for the construction industry an extensive selection of aluminum architectural moldings that have a crisp, neat appearance. Circle 86

GAF Building Materials Corp., booth 327: GAF manufactures commercial roofing: Rubberoid MB (modified roofing), GaGlas Ply IV & VI (built-up roofing), GaGlas accessories, GalTemp roof insulation, and the Timberline series of asphalt roofing shingles. Circle 87

GFRC Cladding Systems, Inc., booth 545: Glass Fibre Reinforced Concrete is a portland cement-based composite reinforced with glass fibers that increase tensile, flexural, and impact strengths. A welded steel-stud frame backup is used to support the composite prefabricated panel. Circle 88

Green Expectations, booth 133,135
Green Expectations, Inc. has progressed rapidly since 1976 to become one of the largest horticulture companies in the Southwest. For creative solutions and dependable service, consider Green Expectations, Inc. Circle 89

Hoover Treated Wood Products, booth 526: Hoover makes fire-retardant wood for interior (Pyro-Guard) and exterior (Exterior Fire-X) uses. Treated lumber and plywood is
used where required by building codes or for a favorable insurance rate. Circle 90

Huls America Inc., Mipolam Division, booth 232: Mipolam manufacturers seamless vinyl floor and wall coverings designed for hospitals, laboratories, nursing homes, suites, clean rooms, and more. Circle 91


Isolite Corporation, booth 225: Isolite's Energy Conservation Products are self-luminous non-electrical exit and safety signs. Electroluminous exit signs using only 1/2 watt of power are also available. Circle 93

Joe Wallis Company, Inc., booth 220: Wallis has steel lockers, including Republic's Storage Systems Lockers and DeBourgh's All American Lockers (all welded), and wood lockers, including Fibor's Personal Storage Units. Circle 94

Johnson Equipment Company, booth 144: Rite-Hite Dual-Dok is a new loading-dock product that combines a dock leveler and a dock lift in one unit. It is designed to accommodate varied truck heights at one dock position. Circle 95

List Industries, Inc., booth 131: List offers student and athletic lockers, benches, and portable gates. Circle 96

Lundia Great Southwest, booth 142: The Lundia MCC Backroom Mobile Storage Unit allows all the space-saving advantages of full-space storage at half the price. Circle 97

Manville Sales Corp., booth 549: Manville sells commercial and residential roofing systems and fiberglass insulations. Circle 98

MBM Construction Specialties, booth 216: Evernites States architectural roofing shingles are designed for long-term performance in the sun, rain, and snow. They are made to resist storms and high winds and to provide total water integrity. Circle 99

McLaughlin/Brunson Insurance, booth 246: McLaughlin/Brunson provides professional liability insurance for architects. Circle 100

Mirafi Inc., booth 531: Mirafi offers the Mirafi Self-Adhered Waterproofing and Miradraw Prefabricated Drainage Maximum Moisture Protection System for foundation walls, slabs, and plaza decks. Circle 105

Nevamar, booth 528: Nevamar decorative surfaces include the exclusive ARF-finish high-pressure laminate, Fountainhead Solid Surface, and the Vitricor acrylic sheet backed with a decorative coating that provides a rich depth of color. Circle 106

Newcourt, Inc., booth 547: Newcourt manufactures stress-skin structural lami-
nated panels with cores of plywood, particle board, gypsum, isocyanurate urethane foam, fire-retardant polystyrene, and honeycomb are available. Circle 107


Parsec, Inc., booth 504,506: The Parsec Thermo-Brite System is a complete energy-management package. Circle 109

Patterned Concrete/L.M. Seo-field, booth 405: Pool decks, walkways, patios, and driveways can be both attractive and durable. Colored, imprinted concrete designs for these areas are provided by Patterned Concrete of Dallas, Inc. Circle 110

Pionite SpecFX

Pavex, Inc., booth 624: Plaza, the newest paver from Pavex, is available in two surface finishes: luminous, smooth Durafinish and the textured Corso surface with the natural granite-like look. Circle 111

Pionite Laminates by Pioneer Plastics, booth 234: Pionite Decorative Laminates offer the high pressure decorative suracing that allows architects to create their own laminate with SpecFX. Circle 112

Pittsburgh Corning Corp., booth 524: The new silicone joint system gives PC GlassBlock walls an all-glass look. Circle 113

Piran, booth 306: Piran, Inc., The Audio Visual Innovators, is skilled in engineering, architecture, electronics, and media-production techniques. Circle 114

R.S. Bacon Veneer Co., booth 221: R.S. Bacon Veneer Company manufactures domestic species of fancy hardwood veneers: Walnut and White Oak, Walnut Burrs, and Birdseye Maple. Circle 115

Randall Contract, booth 647: Two items among Randall Contract's varied offerings of commercial wallcovering will be featured: new Zolotone metallic pigments and Tower 54-inch vinyl wallcoverings. Circle 116


Southwest Graphics Systems, booth 132: Southwest has the latest technology in lettering systems. A/E tape is scratch- and heat-resistant. Circle 118

Steelite, Inc., booth 534: Steelite for over 35 years has been engaged in the fabrication of preformed metal siding and roofing. Steelite fabricates Corstan protected metal siding and roofing used in industrial applications. Circle 119

Stucco Stone Products, Inc., booth 211, 213: Stucco Stone offers quality and selection. See the new Pro-Fit Ledgestone® System and the new Cultured Stone® and Cultured Brick® releases. Circle 120

Tamko Asphalt Products, booth 139: Tamko manufactures residential and commercial asphalt roofing. Awaplan Premium FR and Versa Cap FR, fire-rated modified roof systems, will be introduced along with the 1991 roofing systems manual. Circle 121

Tectum Inc., booth 251: Fabric-covered Tectum wall panels are available in about 50 colors, and in full wall panels or individual panels. Tectum Classic Nubby Ceiling Panels are painted nubby glass cloth ceiling panels in standard lay-in sizes. Circle 122

Thomas Reprographics, Inc., booth 121: Thomas Reprographics is a 33-year-old reprographics firm with eight locations in Dallas, two in Houston, and three in Phoenix/Scottsdale. Circle 123

Thoro System Products, booth 215: Thoro manufactures coatings for concrete and masonry, servicing new construction as well as retrofit. Circle 124

For more information, circle the reader inquiry number listed after each description, or visit the booth number after the company name.
RESOURCES

Lansa Theater Bookstar, p. 60
Millwork: Imperial Millwork & Fixtures; Corpus Christi: carpet: Texcon Templeton; Bookshelves: Butler Manufacturing; Linear fluorescent lights: Peerless Lighting; Downlights: Omega; Neon lights: Alamo Architects (design), and Graphic Solutions (fabrication); custom light fixtures: Garces Ironworks, San Antonio

Scotiebank, p. 62

The Forum, p. 63

CLASSIFIEDS

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Typical categories include Positions Available, Positions Wanted, Business Opportunities, Literature Available, Used Equipment Wanted, Used Equipment For Sale, Professional Services, and Computer Software.

Closing date for new ads or "repeats" is the first of the month preceding publication date.

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A reminder from the State Department of Highways.

TEXAS ARCHITECT 11-12 90 81
Living in Obsidium

The storefront for Art & Architecture in New York recently mounted an exhibition of 19 selected projects from 140 submissions to its summer competition "Project Atlas." In the contest, entrants were asked to conceive a use for 12 abandoned Atlas missile silos in New York.

One of the 19 selections was "Obsidium" (meaning "a state of siege"), by architect James E. Langford, an assistant professor of technology at the University of North Texas, and Sandi Hubbard, a 1989 Cornell University graduate and now intern architect at HOK's Dallas office. Langford and Hubbard's proposal derives from the argument that human beings in the Nuclear Age are involuntary "hostages who lead normal lives." The situation, say the entrants, is not unlike the strategy of "German officers during the Franco-Prussian war who forced civilians to ride on military trains to deter saboteurs."

Langford and Hubbard's architectural response inverts the silo's purpose as a chamber for nuclear weaponry to that of a rural retreat for urban dwellers. An aluminum-faced steel structure would rest on the perimeter walls of the silo, housing living quarters that would be placed off-center to match the axis of the missing Atlas missile. The missile's former underground cavity would be retrofitted as a parking garage for 30 cars.

Following its New York debut, the exhibition traveled to Chicago. Plans for a stop in the South or Southwest were unresolved at press time. RDT
The little red schoolhouse.

Name: Langham Creek Senior High School  
Architects: Spencer-Herolz Architects, Inc.  
Brick: 4-600F, Quantity: 1,074,000  
6-6000FW, Quantity: 317,800  
Special Shapes: 9,250 Custom Radius Bricks  
Distributor: Upchurch-Kimbrough Co.  
Contractor: Jordan & Nobles Construction Co.

Langham Creek Senior High School. It's not little. It's not red. And it's not a school "house."

The perception of the public school building as a modest, one-room, red-brick building is long outdated—for example, this modern educational complex encloses 473,000 square feet of space and accommodates over 3,000 students. And as these dramatic curves and accent arches show, the architecture of today's schools is no longer just functional, but visually exciting and innovative as well.

Which is, of course, where Henderson Brick comes in.

Like the little red school house, the perception of Henderson Brick as a small, East Texas brick manufacturer is long outdated. In fact, on a building such as this, where the brickwork demands critical color matches, custom specifications and large numbers of special brick shapes, we really come to head of the class.

State-of-the-art manufacturing techniques help make special brick shapes almost routine. Over 40 years of experience has given us time to work out the bugs in our color matching system. Combine our three factory locations with being a Division of Boral Bricks, Inc., and we can bring virtually a world of resources to bear on any project.

Henderson Brick. Call us the next time you need a smooth curve to make a good grade. With factories in Henderson and Marshall, Texas; Union City and Muskogee, Oklahoma.