Celotex® Presidential Shake™ Shingles are the finest asphalt shingles made in America today. They combine the timeless beauty of historic wood shakes with the safety and advantages of modern asphalt shingles. There has never been another shingle like it. Our Presidential Shakes are double laminated with extra thick tabs and slightly curved edges to simulate the look of hand-split cedar shakes. A unique double shingle sealant provides twice the protection against high wind damage. This Celotex innovation seals not only the tab, but the base of each shingle as well.

Distinctive colored granules protect the roof from external fires, flying sparks and wind blown embers. Matter-of-fact, Presidential Shake Shingles carry the highest fire rating in the industry... Class A. Celotex proudly displays the Good Housekeeping Seal, a nationally recognized symbol of quality and reliability, on our Presidential. And we back the shingle’s performance with a 40 year Limited Warranty.

Celotex Presidential Shake Shingles... for the roof of distinction... a roof that performs as good as it looks.
On the cover:
Victor Ruiz of the University of Texas at Austin imagines traces of cyberspace users parked outside the structure of a corporate database.

Editor's Note 5  Issue Theme 35
Letters 6  Interiors 56
News 8  Survey 60
Of Note 9  Practice 61
Calendar 14  New Products 65
Roofing 26  Resources 66
Industry Special Advertising Section

After Deconstruction: Beyond the Meat World 36
Architect Bruce Webb and Editor Joel Warren Barna consider the implications for architectural theory of poststructuralist philosophy and the emerging ideology of cyberspace.

Finland's Modernism 42
Gerald Moorhead, FAIA, describes the history and contemporary manifestations of Finland's national architectural style, modernism.

A Day with Ford 48
As the tenth anniversary of the death of O'Neil Ford approaches, Frank Welch, FAIA, recalls the events of a day that movingly revealed Ford the man.

Graphics Competition Winners: Sketchbooks 48
Publications Director Ray Don Tilley presents the winners in the sketchbooks category of the 1992 Texas Architect Graphics Competition. (Other winners will be featured in the Sept/Oct 1992 issue.)
I Liked Neighborhood Terrorism Until The Day Of The Masonry Hut!

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

Then along comes that smart aleck third pig and his modern masonry construction.

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

Well, I wound up and gave it a solid Huff and slipped in a Number 3 Puff and that pig's hut didn't give a wiggle. Not a quiver. I thought I heard—I know I heard—them laughing in there.

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

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

I am lucky, as editor of *Texas Architect*, to be able to work with a number of talented contributors. Gerald Moorhead, FAIA, whose story on modernism in Finland starts on page 42 of this issue, writes so often for the magazine, and on such a breadth of topics, that the usual identifier, “a frequent contributor to *Texas Architect*,” doesn’t begin to do him justice. Moorhead has been a member of the TSA Publications Committee or a contributing editor through the 1980s, and has written, on average, one story per issue since I became editor of the magazine in 1985—an astonishing degree of productivity, particularly since he has been practicing architecture the whole time. Bruce Webb and Frank Welch, FAIA, authors of stories that start on pages 36 and 48, respectively, write for *Texas Architect* less frequently than Moorhead does—an average of once a year—but still have made significant contributions to the magazine. Webb, a professor of architecture at the University of Houston, the editor of many issues of *Cité*, and the co-director of the Center for the Advancement of Studies in Architecture, typically handles topics related to theory, as he did in our architecture for entertainment issue (Sept/Oct 1990); in this issue he writes on the ways in which theories from other disciplines come into architectural discourse. Welch, on the other hand, tends more often to reflect on his personal experience, as he did in his recollections of Midland (Jan/Feb 1992); in this issue he contributes a moving memoir of a day with O’Neil Ford, who died 10 years ago this month. Together these three feature stories compose an unusually satisfying cross-section of contemporary architectural experience in Texas, delineating people, places, and ideas.

Newer writers include Barbara Koerbel, a member of the TSA Publications Committee since 1991, who often focuses on urban issues in Fort Worth; Sharon Woodworth, author of the stories in this issue’s Interiors section; and Dennis Stacy, a Publications Committee member whose story focuses on historic preservation in Dallas. Other contributors include Professor Marcos Novak of the University of Texas at Austin, whose images of cyberspace (a concept elaborated on in some detail starting on page 36) are used above, and Victor Ruiz, who supplied the image for the cover.

Times and architectural fashions change, but having a strong community of contributors to draw on makes *Texas Architect* what it is.

*Joel Warren Barna*
Letters

IN REGARD TO THE STORY “Three Small Ships” [by Gerald Moorhead, FAIA], in Texas Architect May/June 1992: what a difference a vantage point makes. Instead of viewing the Niña, the Pinta, and the Santa Maria from the water in a press boat, I viewed them from land here in Corpus Christi and participated in a religious ceremony/peaceful demonstration with Indian brothers and sisters of the American Indian Movement.

Instead of focusing on appreciation of the “rigors and boldness of Columbus's adventures,” I was saddened by the realization that this celebration marked the beginning of 500 years of unrelenting genocide.

James M. Bright, AIA
Principal, Bright + Dykemas Architects, Inc.
Corpus Christi

I WAS GLAD TO SEE the news item in the May/June issue of Texas Architect about the Texas Architecture for Health Design Awards and the picture of Seton Northwest [Hospital in Austin, one of the winners]. I am looking forward to going to the awards luncheon and TSHA convention in Dallas [in June].

You may not be aware of the fact that Joseph H. Prados, AIA, of Laurie Smith Design Associates was responsible for the interior design of the project. Your story says “the project’s strengths, the jurors said, were planning, layout, and interior design.” I would appreciate it if any future coverage of the project were to mention Joe’s involvement.

Pete Gasper
Partner, Laurie Smith Design Associates
Austin

Support the Companies that Support TSA

Surveys show that TSA members believe the TSA Annual Meeting and TEXAS ARCHITECT magazine are two of the biggest reasons for joining the Texas Society of Architects. And a big part of members’ dues go to support these quality benefits, but most of the costs are actually paid by exhibitors and advertisers. They participate because they value Texas architects and the business they bring. Respond to these companies’ support. Send in your reader inquiry cards. Visit their booths at the exhibit hall this November in Houston. Make sure your exhibitors and advertisers know you appreciate their support.
Now concrete, masonry, EIFS, and scratch-and-brown walls, either exterior or interior, can have the look of solid granite at a fraction of the cost. It's easy with Thoro's Granstone® Finish System. This architectural finish system can be applied quickly to create the appearance of natural stone. It is available in 12 standard colors and allows the ultimate in design flexibility.

Use Granstone to rejuvenate an entire exterior, or just to accent architectural details. A Granstone finish resists mildew, fungus, freeze-thaw cycles, wind-driven rain and airborne pollutants. It is eligible for Thoro's limited material and labor warranty.

Find out how you can turn ordinary walls into Granstone walls. Call Long Supply Company at (214) 747-4000 or Lynwood Building Materials at (512) 732-9052 for more information.
High Cotton

DALLAS The Dallas Cotton Exchange Building appears to have been saved from demolition. After an announcement in December that the 66-year-old structure would be imploded to make room for another parking lot in downtown Dallas, efforts were undertaken to convince the owner, J.L. Williams Properties, and the servicing agent for the FDIC, NationsBank, to explore the possibility of adaptively reusing the structure as housing. These efforts were actively encouraged by Dallas Mayor Steve Bartlett and included the preparation of a benefits package by the City of Dallas departments of planning and development, housing and neighborhood services, and economic development, along with the city attorney's office. Others joining the effort to preserve the building included the Central Dallas Association, the Landmark Commission, the Dallas Chapter/AIA, the Urban Design Advisory Committee, and David Dillon, architecture critic for the Dallas Morning News. The Texas Historical Commission has placed the building under review for protection by the National Historic Preservation Act.

The Cotton Exchange Building, constructed in 1926 at a cost of $2 million, was designed by the highly respected Dallas firm of Lang and Witchell. The 215,000-square-foot structure is 17 stories tall and includes an attached four-level parking garage. When it was completed, it was the second-largest office building in Dallas and the world's largest cotton exchange building. At the time, Dallas was at the center of the largest cotton-producing area in the world; 16 percent of the world's cotton was grown within 100 miles of the city, making the cotton industry an early foundation for the city's growth. The Cotton Exchange Building housed not only cotton merchants, but also bankers, steamship businesses, and commodity traders, and had facilities for grading samples of the crops as well as teletype connections with markets in New York and Liverpool. The Dallas Cotton Exchange closed in the mid 1960s as cotton became less important to the Dallas economy. The building gradually lost its tenant base; the last cotton trader moved out in 1987.

Shell Game

FORT WORTH It is said that you can't judge a book by its cover, yet, in the case of the long-awaited Fort Worth Public Library expansion, a cover is literally all library users will initially receive from the expenditure of $4.88 million in bond money they voted for expansion of the facility in 1986. An expansion proposal recently approved by the City Council would encapsulate the existing library, giving the illusion that the library has grown substantially. In reality, the decorated two-story shell, with a facade designed by David Schwarz, will be left mostly unfinished; $5 million more in public or private funds will be required just to finish out enough of the first floor to provide a new entrance, an archive, and a children's center. Additional critical space needs will not be addressed until more money becomes available at some unspecified future date. Some of that money could be raised by leasing retail space on the first level. A new city cable-TV studio will be built in part of the new ground-level space, but its construction will be funded by subscribers.

Due to the vagaries of politics, indecision, and economic downturn, the years following the bond election have been witness to the unbecoming sight of a succession of architects playing leap frog as the City Council considered expansion plans by four different architectural firms. The original 1978 library, which is located primarily below ground level, was designed by Parker-Crosnoe; plans at that time called for above ground expansion on the western side of the site, creating foundation constraints that have affected all subsequent de-
In the 1960s, a renovation of the building was undertaken that, among other purported improvements, installed a metal skin over the brick and cast-stone exterior. As demolition was begun earlier this year, the original fabric of the building was uncovered and found to be remarkably intact. With the removal of the metal skin, the building became eligible for listing in the National Register of Historic Places and for Dallas Landmark status. At that point, the demolition process was halted.

The effort to convert the building to apartments is currently centered around Dallas real estate developer Robert Shaw and his company, Memphis Real Estate, Inc. Shaw has completed an apartment development in the State-Thomas area north of downtown and has another development currently under construction in the same area. If he determines that the Cotton Exchange conversion is viable, it is anticipated that the converted building would include 226 apartments with varying rental rates. The inclusion of multiple levels of renter income allows for a more viable economic package because of loan and guarantee incentives. It would also help establish that downtown housing is attractive to all segments of the community.

If, in fact, this project succeeds, the repercussions could be felt throughout the downtown area. Other vacant downtown office buildings could become candidates for conversion to residential adaptive reuse, and the presence of significant housing in the downtown area might then entice much-needed support services to the area. This project has the capacity, therefore, to send several messages: that downtown housing is economically viable; that there is a practical use for vacant buildings in the downtown area; and that adaptive reuse of historical structures is possible and is beneficial to the city.

Dennis Stacy

Dennis Stacy is an architect practicing in Dallas.

Cotton Exchange Building, 1926 (facing page) and 1992 (left)

Below: Preliminary model of Schwarz's Fort Worth library expansion

signs. The development of leaks in the waterproofing membrane of the underground portion’s roof led to the hiring of O’Brien Associates three years ago, when a plan calling for public and private funding of a library expansion was approved. The resulting structure, encumbered by a parking garage required by "Shell Game,” continued on page 12

OF NOTE

UTA team chosen as finalist
University of Texas at Arlington architecture professor Todd Hamilton and a team of two graduate students, Azroei Ahmad and Khairulazmin Mohd-Said, are among 10 finalists in an international competition, La Casa Piu Bella del Mondo (The Most Beautiful House in the World). The UTA team, chosen from among 966 entries, will submit revised design drawings for phase two of the contest.

ARCHIMAGE creates Nintendo video
Houston-based ARCHIMAGE, Inc., is using personal computer-based software to create a 30-second fully animated opening and closing for a Nintendo marketing video. The personal computer-generated animation, featuring Nintendo characters Mario and Yoshi, will cost substantially less than traditional animation.

Preservationists honor UT professor
Preservation Texas presented its Texas Heritage-Latimer Award to University of Texas architecture professor M. Wayne Bell, FAIA, founder and director of the school’s graduate program in historic preservation. The award is given annually to a public service official who has made a contribution to historic preservation.

Focus on Scandinavian Design
The Center for the Advancement of Studies in Architecture, a joint venture of Texas A&M University and the University of Houston, among others, will co-sponsor its third international symposium, “The Culture of Silence,” starting later this year. Lectures in Montreal and Toronto (in October) and Houston, Austin, and Dallas (in February 1993) will focus on architecture of the past 25 years in Denmark, Finland, Norway, and Sweden.
Texas Architect 7/8 1992

Dallas honors design

DALLAS The Addison Conference and Theatre Centre by Cunningham Architects, and East Texas Lake House by The Oglesby Group won the two honor awards presented in the Dallas Chapter AIA 1992 design award competition.

The jurors for the competition were Stephen N. Abend, FAIA, of Kansas City, Mo.; Robert J. Frasca, FAIA, of Portland, Ore.; and Susan A. Maxman, FAIA, of Philadelphia, Penn.

In addition to the two honor awards, three merit awards and three citations were presented. Merit award winners were interiors of Riggs Asian Bank Ltd. in Hong Kong by George C. T. Woo & Partners; the Purchasing and Graphics Warehouse Facility at the Dallas/Fort Worth Airport by The Reedy Group; and the Library Children’s Center in Dallas by F&S Partners.

Citations went to Annie Keeley Elementary School in Rowlett by Corgan Associates; Temple Shalom Chapel in Dallas by Cunningham Architects; and the Dallas County Courthouse Renovation by James Pratt Architecture/Urban Design, Inc.

Unbuilt projects were judged in a separate competition; jurors for the unbuilt projects were J. Michael Brendle, Juana M. Gomez, and Kimble Hobbs, all of Denver, Colo.

In the unbuilt category, a merit award was given for the NCNB Blockhouse in Fort Worth by Haldeman Powell Johns. Haldeman Powell Johns also won a citation in this category for its design of the MWBC Clocktower in Minneapolis, Minn. A second citation was awarded for the National Cowboy Hall of Fame in Oklahoma City, designed by an association of Richard B. Ferrier, AIA, Architect, The Integra Service Group, Inc., and Hatfield Halcomb Architects.

Northpark Shopping Center was given the chapter’s 25-year award. The center was designed by Omniplan Architects Harrell + Hamilton, except for the Neiman Marcus store, which was designed by an association of Omniplan Architects Harrell + Hamilton and Eero Sarinen & Associates. "News," continued on page 12

Dallas Chapter AIA honor award winners were East Texas Lake House (top) by The Oglesby Group and Addison Conference and Theatre Centre (center) by Cunningham Architects. Northpark Shopping Center (above) by Omniplan Architects Harrell + Hamilton was the recipient of the chapter’s 25-year award.
At Marvin, our recipe for making windows isn’t like everyone else’s. We make them one at a time. To your exact specifications for size, shape, style and features. So don’t think you have to settle for an off-the-shelf window for your one-of-a-kind needs. Tell us what you want, and we’ll cook something up for you. Just ask Houston architect Leslie Barry Davidson, AIA:

“Our primary reason for specifying Marvin Windows is the flexibility of their made-to-order concept. This allows us to design the size and shape that looks best in whatever project we are doing.

“Another major factor is the service provided by Marvin’s architectural department and the local distributor.”
—Leslie Barry Davidson, AIA, Architect

For more information or a catalog featuring the entire line of Marvin Windows and Doors, call 1-800-346-5128 (in Canada, 1-800-263-6161) or write Marvin Windows, Warroad, Minnesota 56763.

Circle 4 on the reader inquiry card
We are trying to make it EASIER

TO GET IT RIGHT

Call us, we will try to help you with your chemical specifications for concrete coatings and stains.

Circle 34 on the reader inquiry card

NEWS

“Shell Game,” continued from page 9

...the city, reflected the ambitions of more prosperous times. In any case, a lack of the necessary private funds and the increasingly chronic leakage problem led Mayor Kay Granger to jump, earlier this year, at architect Martin Growald’s quick-fix proposal: a ground-level shell enclosing and covering the entire existing structure. However, Growald’s plans for a modernist design were in turn preempted when the mayor called upon Ed Bass for his suggestions; Bass offered to pay Washington, D.C.-based Schwarz’s fee to produce a neoclassical facade. Growald was retained as architect of record; according to press reports he was pleased with the addition of Schwarz to the design team.

The new structure, as presented by Schwarz in a conceptual model to the city council, will eliminate existing plaza space and require the closure of a section of Lamar Street. The present entrance on Taylor Street will eventually be relocated (pending future funding) to the center of the new south facade on Third Street, forming a grand terminus at the end of Lamar, a less than grand street. In an attempt to mitigate the elongated 460-foot southern street frontage, Schwarz inserted two small courtyards that flank the central entrance. Both the fenestration and the column orders are altered in the “wings” to create the appearance of three separate buildings—the formal “library” facade will appear to be sandwiched by retail shop fronts. A modern curtain wall is set inside the entrance “porch” behind Corinthian-style columns. These features undermine classical unity, and the end effect may be rather like a Greek temple with shop windows. Future additions will have an oddly asymmetrical appearance, due to the reinforcement of the foundation only on the western two-thirds of the site. The east side will not support a second level, so space there will be unusable. In addition, 16,000 square feet of usable stack space will be lost when the entrance is moved to Third Street.

The most recent proposal has been questioned in letters to the Star-Telegram and to the mayor. Professor Jay C. Henry of the University of Texas at Arlington School of Architecture in a letter to the editor characterized Schwarz’s design as “stultifying” and “bad classicism,” exhibiting neither the abstraction of post-modern classicism nor the authenticity of historical classicism. Others asked why a style more identified with Fort Worth; such as art deco, or a modern design reflective of the tech-
nological environment of today's libraries was not used. Architects in particular have decried what they describe as the continuing "Disneyization" of downtown Fort Worth. Craig Williams of Schwarz's office defended the design in a Star-Telegram story, describing it as an emulation of the civic architecture of the original Carnegie libraries. Ironically, Fort Worth has demonstrated little respect for its historic libraries; both its original 1901 Carnegie Library and, very recently, its 1938 modern library have been demolished.

Design development drawings for the proposed shell structure exhibit the same Achilles' heel as the new Chicago Public Library, treating the library's service entrance facade as a backside not worthy of the same elaborate slipcover as the primary facades, apparently due to a lack of funds. The windowless, featureless stucco expanses on both the north and east sides emphatically turn the library's back to the adjacent cluster of civic buildings and the Tandy Technology Center. This aspect of the design is doubly puzzling, as the public will have access to a drive-in book drop located in the center of the north side, and the obvious affront to officials of the Tandy Corporation occurs at a time when the library can ill afford to lose the support of past patrons. This also seems a missed opportunity to capitalize on the nearby sunken courtyards of the Tandy Technology Center, which would provide pleasant outdoor reading and eating areas, without taking away functional space within the library for a restaurant, as has been suggested.

In comparing the library facade with Schwarz's recent Rangers Stadium design (see TA, Nov/Dec 1991), one wishes that Schwarz would extend his efforts beyond overt symbolism, which in both cases verges on condescension toward his clients and local audience. In the end, Fort Worth's neoclassical confection sweetens the hard fact that the library still has a serious space shortage with no immediate relief in sight. Priorities other than basic functional needs seem to have driven the library design through the years—a parking garage, a leak fix, a showy facade, and retail frontage have taken precedence over creation of additional stack space—and more recent questions have arisen over public-private patronage. Until the city takes a hard look at solving the library's primary needs, its noble civic edifice is a hollow achievement.  

BARBARA KAEBLE

DON'T ASK US... ASK OUR CLIENTS!

Dear Joan:  
Thank you for everything these past couple years. You have given me a new outlook on insurance companies. It was nice having my questions answered by an actual person. You never were rude or abrupt and always fast in settling claims. I sincerely appreciate your cooperation, patience and kindness.

Fondly,

GD

Is there a difference between insurance plans?
You bet there is!

Association Administrators & Consultants, Inc.  
The TSA Health Insurance Service Organization  
1-800-854-0491 Toll Free

Circle 11 on the reader inquiry card
MARKETPLACE

Advertising in Marketplace is available for $75 per column inch, one-inch minimum; business cards are $225. Ads may be line or display. Design and typesetting available at $10 per column inch for each service. Rates net, not commissionable. Closing date is the 20th of the second month preceding publication date (Jan. 20 for March/April 1992 issue).

CALENDAR

da Vinci and the Marvelous

"Raising the Roof, Opening Doors"
Housing for people living with AIDS is the focus of this design and ideas competition co-sponsored by the Boston Society of Architects and the City of Boston Public Facilities Department. The architectural category includes both rehabilitation of an existing building and new construction. Tim Smith, Boston Public Facilities Department (617/635-0331)

Contemporary German Photography
The work of 19 German photographers illustrates that country's recent contributions to the expansion of photography's position in the world of contemporary art. Dallas Museum of Art (214/922-122), Aug. 16-Sept. 11.

SIGGRAPH '92
The emphasis of the 19th annual international conference on computer graphics is the application of leading-edge visualization technologies to real-world environments. The conference includes panels, courses, and an exhibition of computer graphics hardware, software, and systems. SIGGRAPH (312/521-6830), July 26-30.

"Mid-West to Mid-Europe"
This seminar offered by the Interfaith Forum on Religion, Art and Architecture (IFRAA) will travel to Prague, Budapest, and Vienna to consider the place of historic churches within the urban fabric. IFRAA (202/387-8333), Oct. 18-Nov. 1.
The first whirlpools designed to fit your body . . . as well as your mind.

The Symphony Collection™ is a completely new concept in whirlpool design. A unique system that provides you with sculptured forms, graceful curves and ingenious accessories to create your own individualized whirlpool. From cushioned head rests to spout designs and grab bar styles, everything is up to you. The result is a whirlpool that suits your body as well as your imagination. Plus, each has been designed for easy installation and all have been factory tested and UL approved. So feel confident with the Symphony Collection™. We’ve considered everything, but most of all we’ve considered you.

American Standard

Living up to a higher standard. American Standard™

ASID 1991 Interior Design Product Award Winner: First Place Accessory—Symphony Collection of Bathtub Whirlpools
**Demolition Derby**

**HOUSTON** Despite a moratorium on demolition permits, historic buildings in Houston are continuing to be destroyed. The latest victim was the Brashear Building in the Market Square Historic District, torn down in mid-April after a clerical error allowed the owners to obtain a demolition permit.

According to Minnette Boesl, director of the Market Square Historic District Project, the owners—local restaurateurs the Pappas family—applied for and were denied a permit in December. Preservationists attempted to interest the owners in alternatives to demolition, Boesl said, but received no response. (Pete Pappas said the company was not contacted regarding sale or lease options and that the building could not have been saved in any case.) In April, the Pappases filed again for a demolition permit and, because of a clerical oversight, it was issued.

The destruction of the 124-year-old Brashear Building followed by two months the demolition of the nearby Kennedy Corner Building, one of the oldest commercial structures in Houston. The Kennedy Building had been allowed to deteriorate, Boesl said, following a fire in 1989. In September, the building partially collapsed and was declared dangerous by the city. The historic district worked for three months to find a buyer willing to restore the building. By Christmas, a buyer had been identified and a deal made. “We were sure we were heroes,” Boesl said. But the deal fell through and in February the building was torn down.

The city council approved the demolition moratorium in December; preservationists had hoped the permit suspension would protect historic buildings while the city’s zoning ordinance is pending. The only exceptions to the ordinance are for buildings owned by a public entity and buildings declared dangerous by the city, like the Kennedy Building.

The Brashear and Kennedy demolitions, Boesl said, have increased public awareness about the value of historic buildings and have led preservationists to push for amendments to the demolition moratorium, possibly including addition of demolition by neglect, as in the case of the Kennedy Building, to the ordinance. In addition, preservation groups are working to develop economic incentives to encourage owners to save historic buildings rather than destroy them.

_Susan Williamson_
In Memory

HOUSTON Galveston County’s Vietnam veterans and Houston police officers will be honored with memorials to be completed in the Houston area this summer.

The Galveston County Marine Corps League and the Moody Foundation raised $100,000 to fund a memorial that will honor Galveston County veterans of all branches of the military who served in Vietnam. The memorial was designed by Corvin Alston of CRSS Architects, Inc. His design was chosen from among 200 entrants in a design competition. Located in Moody Gardens, the memorial is a series of six-foot high, triangular columns made of black granite and arranged in rows. On the face of each column is information about each of the approximately 70 veterans. The base of the memorial, constructed of Texas red granite, is depressed to create "a wound in the earth." According to the architect, the juxtaposition of the formal columns and the irregular base symbolizes the conflict and tension of the Vietnam War. The memorial was scheduled for completion by July 4.

The Houston Police Officers Memorial was designed by landscape architect James Burnett, in association with sculptor Jesus Bautista Moroles. Located in Buffalo Bayou Park, the memorial is dedicated to Houston police officers who have died in the line of duty and to those who continue to serve. Privately funded by Houstonians, the memorial was dedicated in May.

The form is based on a massive, stepped pyramid surrounded by four 40-foot-square amphitheater spaces composed of alternating surfaces of lawn and pink flamed-finish Texas granite. The memorial summit is designed as a fountain surrounded by a polished granite ledge that contains the engraved names of the fallen officers. The approach walk is an allée of two varieties of flowering trees.

Stephen D. Sprowls, CPCU
President

PROFESSIONAL LINES
UNDERWRITING SPECIALISTS, INC.

Continuing professional advice and support to help you manage the risks associated with your profession. Providing more than 15 years of experience, combining liability insurance and knowledge of the practice of architecture. Serving as TSA's source for professional liability insurance through responsive insurers, including the DesignPLUS London Slip.

Professional Lines Underwriting Specialists, Inc.
4201 Bee Caves Road, Suite C-202
Austin, Texas 78746

(512) 328-8395  1 (800) 880-1019
Fax (512) 328-8121

Circle 12 on the reader inquiry card

Texas Architect 7/8 1992 17
One from the Heart

DALLAS Hearts & Hammers is a Dallas nonprofit organization dedicated to refurbishing homes for low-income or disabled elderly homeowners. Founded in 1987 by architect Robert P. Walker, volunteers from Hearts & Hammers have been responsible for upgrading more than 160 homes in Dallas, including 64 completed this April.

The organization's planning council works year round to inspect homes, arrange for materials, and organize teams of volunteers. The homes are then refurbished on one workday each year. The City of Dallas determines which houses will be included in the Hearts & Hammers project. All homes must be owner-occupied dwellings that are usually not eligible for assistance under any city-funded program. Many are occupied by the original owners, some of whom have lived in the houses for more than 40 years. Work undertaken by the volunteer teams includes the construction or refurbishing of exterior elements such as door and window assemblies, porches, exterior siding, roof systems, and barrier-free ramps. Code deficiencies are corrected and perimeter skirting is installed to create an insulated seal and to deter animals from nesting under the houses.

Many of the project's 2,500 volunteer workers have come from architecture and construction firms; 22 such firms participated this year, as did local chapters of the AIA and the Associated General Contractors.

Ron Gover of HKS Inc., said 1992 was the fifth year his firm has been involved with Hearts & Hammers. The project is a chance for the firm to contribute to the community in its area of expertise, he said, adding that team members enjoy the hands-on feeling of accomplishing so much in one day.

The 1992 workday marked the third year of participation for Rees Associates, Inc. Each year the company joins forces with a construction firm to create a team that can handle the most complicated projects. According to senior vice-president Jim Little, the firm decided to get involved with the project because of a desire to give something back to the community; the firm plans to remain involved and to take on more complicated jobs each year.

The project has received both local and national recognition, including awards from the Dallas Chapter/AIA, the J.C. Penney Company, and the Volunteer Center of Dallas. Hearts & Hammers is funded through tax-deductible private contributions, corporate sponsorships, and grants. Janet Leibs Dworkis

Janet Leibs Dworkis is a Dallas-based freelance writer.

Architectural concrete paving.

The fact that concrete sand fines will naturally be exposed on the surface of concrete paving is inevitable.
The fact that you can choose the specifics of the aggregates and color of the surface matrix is Reconstructed Stone.

concretion

P.O. Box 11248
Fort Worth, Texas 76110
1-800-292-2012
Architecture for Thought

A subscription to Texas Architect brings you up to date and enriches your career with each new issue.

When you take advantage of our free product information service, you can build and update your reference files quickly and easily.

Send in your cards today.
Town Meeting

DALLAS The Texas Development Institute and the Federal Reserve Bank of Dallas co-sponsored the Texas Community Development Conference in Dallas, May 14-16. Conference co-chairs were Steve Bartlett, mayor of Dallas, and Lester Nevels, executive director of the Oak Cliff Development Corporation. Community developers from across the state met with other Community Development Corporation representatives, funders, and key government officials. Seminars highlighting successful models and strategies from around the country provided training and information in the areas of economic development, housing development, and rural and small city development.

Several seminars focused on creating bankable deals or bankable projects in large and small urban areas as well as in rural communities. Panel members detailed the history of successful projects, including the Fifth Ward Housing Corporation in Houston, and the resources used to make them work.

Non-bank sources of funding for economic development and housing were explored during the afternoon seminars. The economic development seminar focused on how to establish and utilize public/private economic development resources, such as multi-bank CDCs, micro-enterprise projects, enterprise zones, tax abatement, and small-business incubators.

Texas Development Institute sponsored the first Texas-wide community development conference in March 1991. At that time, the conference voted unanimously to establish a statewide community-development association; they also elected a fifteen-member steering committee to oversee its development. That steering committee brought its recommendations to the May 1992 conference. Representatives were elected by region and the Texas Community Development Association's inaugural meeting was held May 15. TxCDA's mission is to ensure that resources necessary for effective community development are identified, developed, and made available to Community Development Corporations working in low- and moderate-income communities in Texas. TxCDA hopes to accomplish this goal through advocacy, research, special projects, publications, training, resource development, and technical assistance.

Technical assistance in the form of architectural services is something many of the community developers have never experienced. Some may not see the advantage of using architects for "basic" low- and moderate-income housing, while others may consider it a luxury they can not afford. It is up to the architectural community to educate community developers about the benefits of architectural design at all income levels. Architects must educate themselves about specific problems concerning low- to moderate-income housing and community design and development. Families, and ultimately communities, will benefit from master plans and designs sensitive to the needs of the low- and moderate-income client. A partnership of concerned neighborhood residents and committed design professionals can achieve lasting improvements in living conditions for low-income communities. Patricia Magadini

Patricia Magadini is an architect in Dallas.

The elegant CAESAR STONE... for Commercial and Residential!

Tiles and Panels for Floors, Walls, Counter Tops, and Exterior Cladding
Available NOW...Call GREAT SOUTHERN SUPPLY CO.
1-800-323-4398 • Houston 713-644-1751 • Dallas 214-358-1070

Circle 9 on the reader inquiry card

Texas Architect 7/8 1992
NEWS

Fighting the Heat

DALLAS The eighth Symposium on Improving Building Systems in Hot and Humid Climates, co-sponsored by the Texas Society of Architects, was held in Dallas May 13-14. Primary sponsors of the conference were Texas A&M University, the Governor's Energy Office, and the Dallas Construction Specification Institute.

The symposium focused on technologies, strategies, and programs to improve the systems efficiency of buildings in hot, humid climates. Sessions were conducted on such topics as lighting systems; thermal storage systems; building envelope systems; heat pumps and air conditioners; conservation codes and renewables; and monitoring and analysis of systems. Highlights were presentations on the LoanSTAR Program, an energy conservation retrofit program run by the Governor's Energy Office; the Advanced Customer Technology Test (ACT), a utility company energy-efficiency research effort; and the keynote speech on lighting trends in the 90s.

One particular focus of this year's conference was trade with Mexico, particularly in regards to the anticipated impact of the North American Free Trade Agreement (NAFTA) on trade between Mexico and Texas, as well as other parts of the Southwest. A panel discussion presented an overview of design, construction, and business practices in Mexico, along with a technical discussion of building systems and codes that might be encountered there and an examination of possible methods of association with Mexican design and construction-industry professionals.

Approximately 200 people attended the conference, including architects from both Texas and out-of-state. Others in attendance included engineers, researchers, educators, energy officials, manufacturers, and others interested in improved building systems.

A number of architects were involved in symposium panels and presentations including Lee Gros of the Governor's Energy Office; Moral Atif of Texas A&M; Glenn W. Crow of Glenn Crow Architects; Candace Sheely of RTKL Associates, Inc.; and Dennis W. Stacy of Stacy Architects, Inc.

PROTECT YOUR CLIENT'S MOST VALUABLE ASSET

COVER THE POOL - AND YOURSELF - WITH MOTORIZED OR MANUAL SAFETY COVERS

SAVES
- Lives
- Maintenance
- Chemicals
- Energy
- Money

Distributor for SAVE-T COVER II® manufactured by Cover-pools, Inc.

(713) 666-4242
6750 West Loop South #440
Bellaire, Texas 77401

Circle 13 on the reader inquiry card

Circle 14 on the reader inquiry card
Rewarding Landscapes

HOUSTON Two Awards of Excellence were presented at the annual meeting of the Texas Chapter of the American Society of Landscape Architects in March (see Texas Architect, May/June 1992). One went to Slaney Santana Group of Dallas and Houston for the Paseo de Flores at the Dallas Arboretum, and the other to CRSS Architects, Inc., of Houston for their explanatory booklet, “Vision Session for the Superconducting Super Collider Laboratory.”

Honor awards in the Landscape Architectural Design–Unrealized Projects category went to The Office of James Burnett of Houston for the Classical Golf Course and to Kathy Poole, also of Houston, for Columbus Common. Merit awards in the category went to David C. Baldwin of Dallas for Irving Sculpture Park; SLA Studio Land, Inc., of Houston for Tatashina Resort; and Newman Jackson Bieberstein of Dallas for Pueblo Park, Summerlin Village Two in Las Vegas, Nev.

Honor awards in the Landscape Architectural Design–Constructed Projects went to Mesa Design Group of Dallas for Quorum Park in Addison and to McDougald-Steele of Houston for the Proler Residence. In this category, merit awards went to David C. Baldwin for the Children’s Medical Center of Dallas; The Office of James Burnett for Sisters of Charity Headquarters Employee Courtyard; Hellmuth, Obata & Kassabaum, Inc., of Dallas for MCI Campbell Creek Campus in Richardson; Clark Condon Associates of Houston for Cinco Ranch in Houston; and Slaney Santana Group for the LDR/OR Courtyard at Harris Methodist HEB Hospital in Houston.

Merit awards in the Landscape Planning and Analysis category went to Hellmuth, Obata & Kassabaum for “A Vision for Center City: A Strategic Development Plan”; Slaney Santana Group for Peak Bryan Place Community Market in Dallas; and to Schrickel, Rollins & Associates of Atlanta for the North Richland Hills Parks and Recreation Master Plan.

The Texas Chapter Environmental Award was given to Trees for Houston, a group whose tree-planting efforts have gained national attention. The Texas Chapter Service Award went to Kay Tiller, public relations counselor for the chapter since 1981 and pro-bono editor and publisher of the Texas Chapter/ASLA Newsletter.

Introducing the new TEXTRA Pattern.

Everyone sees it differently.

The textured look of Pittsburgh Corning’s new TEXTRA® pattern elicits many impressions: Grid . . . checkerboard . . . even lattice, it’s alive and dynamic, changing with vantage point, light source, and movement! The TEXTRA® pattern combines the sparkle and light reflection of repeating, multi-ribbed squares with the openness of interspersed transparency. Installed with the KWIK’N EZ™ Silicone System (left), it’s an all-glass look. Use VeriTru™ Spacers and mortar (right) for a traditional grid look.

Master Distributor of American-Made PC Glass Block®

MASONRY & GLASS SYSTEMS INC.

9189-F Winkler, Houston, Texas 77017
P.O. Box 87097, Houston, Texas 77281-7097
Phone: 713/944-9716 Fax: 713/944-1723

Circle 10 on the reader inquiry card
Call for Nominations

1992 Honors Program
TEXAS SOCIETY OF ARCHITECTS

Each year since 1971 the Texas Society of Architects recognizes individuals and organizations outside the profession of architecture who share its commitment to the quality of life in Texas. Accomplishments by past honorees have included roadside beautification, wildlife conservation, open space protection, passage of laws protecting the public's health, safety, and welfare, downtown revitalization, preservation of historic buildings and sites, public-school programs emphasizing environmental concern, museum programs and exhibits about community architecture, and reporting, publications, and articles promoting the appreciation of the built and natural environment. In addition, TSA honors its exceptional members and distinguished Texas architectural educators for leadership and achievement.

**Award Categories**

**Honorary Membership**
Awarded to an individual for long-term association with architects and architecture in providing a better quality of life in Texas.

**Citation of Honor**
Awarded to groups or organizations whose activities make significant contributions to the goals of the architectural profession for improvement of the natural or built environment in Texas.

**John G. Flowers Award**
Awarded in memory of TSA's first executive vice president. Recognizes an individual or organization for excellence in promotion of architecture through the media.

**Llewelyn W. Pitts Award**
TSA's highest honor, awarded in memory of Llewelyn W. Pitts, FAIA, who served as TSA president in 1961 and was an influential and dedicated AIA leader. Recognizes a distinguished member for lifetime leadership and achievement in the profession of architecture and the community. Although no formal nominations are accepted, suggestions may be directed to the Honors Committee.

**Distinguished Achievement in Architectural Education Award**
Awarded to a distinguished architectural educator who has inspired others to excellence in architecture. Nominee must be a current or former member of the faculty of one of the six accredited Texas schools of architecture, living at the time of nomination, and a full-time educator for at least five years. Criteria for selection will include evidence of the following: teaching of great depth, having a cumulative effect on a long line of students; teaching of great breadth, having influenced a wide range of students; and the ability to maintain relevance through the years by directing students toward the future while drawing on the past.

**William W. Caudill, FAIA, Award for Young Professional Achievement in Recognition of Outstanding Service in Leadership Development**
Awarded in memory of William W. Caudill, FAIA, recipient of the 1985 AIA Gold Medal and a pioneer of architectural design, practice, and education. Recognizes a TSA member who exemplifies qualities of leadership and service to the organization and community. Must be an AIA member in good standing and an active member of the local AIA chapter and TSA for a minimum of two years, not to exceed ten years (40 years of age is a recommended maximum for a nominee). The individual should be a role model to the organization with these qualities; goes beyond the call of duty in service to the profession; influences improvement in the organization at the state level; encourages participation among fellow members and nonmembers; exemplifies qualities of leadership; and exemplifies qualities of professional practice.

**Nomination**

Each nominee’s submission should include:
1. completion of the nomination form;
2. illustrations (photos, publicity releases, other graphic material);
3. letters of recommendation from individuals outside the architectural profession (mandatory for Honorary Members limited to five letters; optional for other nominations);
4. letter of recommendation from chapter president (mandatory for Young Professional Achievement Award; optional for other nomination);
5. photograph of nominee (mandatory for Honorary Members and Young Professional Achievement Award).

Include all material in 8½” x 11” plastic sleeves and submit in a ring binder. Reduce all oversize material to fit within sleeve.

**Selection**

The TSA Honors Committee will meet on July 10, 1992, to review submissions. After the TSA Board has taken action on the Honors Committee recommendations, winners will be notified by a letter from the TSA President. News releases will be originated by TSA. Recipients of the Pitts Award, Educator Award, and Caudill Award will be revealed at the awards presentation.

**Presentation**

Awards will be presented during TSA's 53rd Annual Meeting at the Doubletree Hotel in Houston, November 14, 1992.

**Submission Deadline**

All nominations must be received in the TSA Office no later than 5:00 p.m. on Tuesday, June 30, 1992. Nominations should be sent to:

TSA Honors Committee

c/o Texas Society of Architects

114 West Seventh, Suite 1400

Austin, Texas 78701

512/478-7386
Over 99% of all water leakage in masonry walls occurs in microscopic gaps just .0001" thick. At the interface where mortar meets unit, not from the mortar joint itself or the masonry unit. Mortars made with portland cement and Chemstar Type S Lime cure masonry leaks. Portland cement-lime mortar has twice the bond strength of standard masonry cement—and independent tests prove that high bond strength equals low water leakage and a more workable mortar.

source of leakage

- Mortar joint = 0.59%
- Masonry unit = 0.0%
- Interface = 99.41%

Chemstar Lime

Corporate Headquarters: Phoenix, AZ
Sales Offices: 495 E. Rincon, Suite 202, Corona, CA 91719
U.S. and Canada: (800) 523-8977

Circle 5 on the reader inquiry card
TAMKO ASPHALT PRODUCTS

W. J. "SKIP" LEONARD, CDT, CSI
District Commercial Manager

Telephone: 1-800-443-1834, Ext. 235
Dallas Plant: P.O. Box 398898
FAX: 214-372-9838 Dallas, TX 75339

Circle 145 on the reader inquiry card

"Designing With Steel Joists, Joist Girders and Steel Deck"
by James M. Fisher, Michael A. West and Julius P. Van De Pas

Vulcraft, a division of Nucor Corporation and the largest producer of steel joists in the country, has published the first definitive book on designing with steel joists, joist girders, and steel deck. The purpose of this text is to provide building designers with a better understanding of the use of these products. While steel joists, joist girders, and steel deck have been in use for more than a half century, they have been used recently in applications of greater complexity than initially contemplated and their potential for innovative use has not yet been fully explored.

The book, "Designing with Steel Joists, Joist Girders and Steel Deck," was written by James M. Fisher, Michael A. West, and Julius P. Van de Pas. All are professional engineers. The book provides the building designer a complete and usable understanding of the use of steel joists, joist girders, and steel deck.
THERMO-BRITE RADIANT BARRIER AND/OR PARSEC'S RETROFLECT PANELS HELP:

- REDUCE CONSTRUCTION COSTS
- REDUCE HVAC REQUIREMENTS
- REDUCE ANNUAL ENERGY CONSUMPTION
- REDUCE SUMMER ELECTRICAL PEAK LOAD
- INCREASE INTERIOR COMFORT

Parsec works with architects and engineers to achieve up-front construction savings and on-going savings on utility cost.

For example, an engineer had estimated 240 tons of air conditioning for a 117,000 square foot school. By use of the DOE2.1D software and inclusion of Parsec's technology, he was able to reduce 50 tons of A/C.

The architect declared that the school was "one of the most energy efficient schools in the State of North Carolina." Money was saved both in construction and during on-going operation.

For maximum results in the Texas climate, we recommend Thermo-Brite Radiant Barrier or Parsec's Retroreflect Panels in the roof system and exterior wall wrap with Vapo-Brite to control moisture.

Now you can receive the complete Parsec, Inc. application details by simply contacting Parsec, Inc. and requesting it.

Parsec, Inc., P.O. Box 551477, Dallas, TX. 75355-1477
(800) 527-3454, Fax (214) 553-0983

Circle 32 on the reader inquiry card

Premium Polymers
Dean T. Kashiwagi and Dr. William C. Moor, engineers from Arizona State University, have conducted extensive research on the performance of rigid spray polyurethane foam roofing systems from Premium Polymers and other manufacturers. They concluded, after nine years of studies, that spray polyurethane foam roof systems have the only valid documented 20-year performance record of any insulated roofing system. In addition, the polyurethane system is the most economical based on proven performance. As a result of their study, they concluded that spray polyurethane roofs can be effectively installed in all environments in the contiguous 48 states. Results in colder and more humid environments did not differ from those of seemingly more compatible sites.

Circle 40 on the reader inquiry card
Parsec
Thermo-Brite System

Parsec’s Thermo-Brite System is a 21st-century radiant barrier.

Call for Parsec’s book of architectural drawings for inclusion in plans. Parsec radiant barrier plans are also available on Auto-Cad.

Analysis of plans on the DOE.2 program can be arranged when the Parsec Thermo-Brite System is to be used.

Carter Holt Harvey Roofing
Carter Holt Harvey Roofing, a leader in lightweight steel roofing systems, has announced an addition to its roofing product line.

The Corona Roofing System is a stone chip-covered replication of a natural cedar shake. Corona provides protection against the most extreme weather conditions. Fireproof, wind resistant, and water tight, Corona combines the ultimate in beauty and security with the warmth of natural shake.

Carter Holt Harvey Roofing, a leader in lightweight steel roofing systems, has announced an addition to its roofing product line.

The Corona Roofing System is a stone chip-covered replication of a natural cedar shake. Corona provides protection against the most extreme weather conditions. Fireproof, wind resistant, and water tight, Corona combines the ultimate in beauty and security with the warmth of natural shake.

Carter Holt Harvey Roofing, a leader in lightweight steel roofing systems, has announced an addition to its roofing product line.

The Corona Roofing System is a stone chip-covered replication of a natural cedar shake. Corona provides protection against the most extreme weather conditions. Fireproof, wind resistant, and water tight, Corona combines the ultimate in beauty and security with the warmth of natural shake.
American Roofing tops the Texas State Capitol

It took a seasoned, 88-year-old family-owned business with CAD design and modeling capabilities to restore and improve the intricate landscape of the State Capitol's roof. American Roofing and Metal fabricated new cupolas and decorative dome elements, designed and installed a new skylight batten system, restored the built-in copper gutter system, repaired 50 years of roof damage, and recreated louvered ridge assemblies, complete with historic tracery. Only American's broad experience across roofing types and attention to craft and detail could redeem Texas' prized statehouse.

New Cupolas Fabricated With Sturdy Copper Skin

Five newly built cupolas will resurrect rooftop elements that fell victim to decay during the Capitol's first century. Shaped from rugged 36-ounce copper over a structural steel frame, these cupolas will weather the worst storms. Even the myriad of miters, originally specified as solder, are TIG-welded copper to create a unified, impermeable skin for the ages. The scroll pieces, volutes, and leaves of the capitals are hand-hammered—craftsmanship nearly lost among today's building techniques.

Let us improve your next roofing or restoration project

AMERICAN ROOFING & METAL CO., INC.
ROOFING  SHEET METAL  LIGHTNING PROTECTION  SPECIALTY WORKS
QUALITY SINCE 1904

800 Wyoming St. San Antonio, Tx. 78203 512/224-5463
8505 Peaceful Hill Austin, Texas 78748 512/280-2033
Circle 32 on the reader inquiry card
Andersen

Andersen roof windows and skylights are beautiful on many levels. On an aesthetic level, our roof windows not only bring light into the room, but frame that light exquisitely with natural wood. On a practical level, they offer ease of installation, a variety of styles, and, most important, the quality and weather-tightness you demand.

Before you specify any roof window or skylight, scrutinize ours. You'll see why nothing tops the beauty, comfort, and incredible performance that only comes with the name Andersen.

For performance specifications, and other product information, contact one of the South Texas Window Centers listed on page 32.

Gerard Roofing Technologies

A steel roof is one of the best solutions to the massive devastation and the insurance headaches caused by hail like that seen in April's record storms. Modern steel roofs have not only taken on the appearance of Mediterranean tile or classic wood shake, but offer proven resistance to the worst weather, including heavy hailstones, hurricane-force winds, and wind-driven rain.

Increasingly popular are roofs from Gerard Roofing Technology, a U.S. manufacturer of stone-coated steel tiles and shakes. Their strength and longevity is based on pre-primed corrosion-resistant steel, permanently polymer-bonded with stone granules. The tile and shake are lightweight and available in a wide range of attractive colors. Each Gerard roof comes with a limited 40-year weatherproof warranty.

For more information, contact International Tile Roofing, Inc., 305 Thomas Place, Everman, TX 76140.

Clifford Tile and Slate

7114 Hawn Freeway Dallas, Texas 75217

CLAY TILE Ludowici - DeLeo
CONCRETE Monier
SLATE Evergreen Slate

58 years: Quality • Integrity • Experience

(214) 748-4286 (214) 391-0283 Fax: (214) 391-2586

Klöber — The Aesthetic Alternative for Roof Ventilation!

- Perfectly Matches Tile Profiles
- Saves Energy Costs
- Low-Sleek Profile
- Over 30 Years’ Experience
- Full Warranty
- Skylights; Soil Pipe Sleeves; Flat Roof Accessories

Klöber — 1 (800) 733-3428 • FAX: (714) 252-0104
17891 SkyPark Circle, #G, Irvine, CA 92714

Jeffrey S. Wiersum
Sales Manager
Southwest Region
12830 Hillcrest Rd.
Suite 111
Dallas, TX 75230

Tel: 214-960-2202
Fax: 214-991-7169
Voice Mail: 800-443-4272
I.D.: 4531

GenFlex
Roofing Systems

GenCorp
Polymer Products
Met-Tile, Inc.
Met-Tile, Inc., has updated and expanded its metal "tile panel" roofing product line with new material and color selections. All components are now made of Zincaflume-coated steel for superior corrosion resistance and durability. A new color, Coral Blue, has also been added to the product line. Suitable for use in all climates, Met-Tile's tile facsimile roofing system offers a variety of benefits including excellent appearance, lightweight, durability, and superior moisture, wind, and fire resistance.
For more information, contact Bollen Resources, Inc., 16479 Dallas Parkway, #290, Dallas, TX 75248

Circle 36 on the reader inquiry card

Celotex Corporation
Available in six colors, the Presidential Shake features a 40-year limited warranty and is an exceptional value for the homeowner who wants the look of wood shakes, but not the drawbacks.
For more information write: The Celotex Corporation, Roofing Products Division, P.O. Box 31602, Tampa, FL 33631. Specify form #1823-0987 Rev. D.

Circle 38 on the reader inquiry card

GAF
Quality

- GAFGLAS® Built-Up Roofing Systems
- RUBEROID® Modified Bitumen Roofing Systems
- GAFTEMP® Roof Insulations
- TIMBERLINE® / SOVEREIGN® Series Residential Roofing

For more information and an Architectural Binder, contact:
Phillip M. David
GAF Building Materials Corporation
2600 Singleton Blvd., Dallas, TX 75265
(800) 441-9351

Circle 70 on the reader inquiry card

Design with MET-TILE®
The look of tile without the weight!
A Met-Tile roof provides the tile look your clients love—plus the high performance features of metal panel construction.
Durability. Low maintenance. All-weather performance. And light weight. At just 125 lb. per square, Met-Tile roofing installs quickly on buildings and homes, with no need for costly structural support.

- Eight designer colors
- Fire, wind resistant
- Energy efficient
- Long-length panels for fast, weather-tight installation

Bollen Resources, Inc.
16479 Dallas Pkwy., #290
Dallas, TX 75248
214-248-2733 / Fax 214-248-8630

Circle 36 on the reader inquiry card
"Roofing," continued from page 26

manufacturers, such as Celotex Corporation, offer fiberglass roofing systems that provide many of the same aesthetic and practical benefits. In addition, many of these products carry long-term warranties, some for as long as 40 years.

Durability is a prime selling point of rigid-spray polyurethane-foam roofing systems from manufacturers such as Premium Polymers. Studies have shown that foam roofing systems are durable, economical, and suitable for almost all climates.

Aesthetics and practicality are also qualities customers look for when they want to enhance roofing systems already in place. Roof windows and skylights from manufacturers like Andersen are built to let in the light but to keep the elements at bay.

GREAT ROOFS OF THE WORLD

The roof shown above has been simulated to illustrate how Decrabond roofing looks great in any situation.

DECRABOND
LIGHTWEIGHT ROOFING

Circle 35 on the reader inquiry card

ANDERSEN WINDOW
AW CENTER

Come Home to Quality

Texas Window Centers

Abilene Glass & Mirror
4241 Sayles Blvd., Abilene, Texas

Architectural Hardware & Blinds, Supply
4000 West 51st Street, Amarillo, Texas

Big Tin Barn
18602 Katy Freeway, Katy, Texas

Buyer Glass & Mirror
1149 East Rusk, Jacksonville, Texas

Bricks International
1419 E. San Pedro, Laredo, Texas

Cassity Jones
East 621 S.E. Loop 323, Tyler, Texas

Chickasaw Lumber Company
2705 West Vickery, Fort Worth, Texas

The Chism Co.
8310 Broadway, San Antonio, Texas

Classics Furniture Gallery
225 Winchester, Tyler, Texas

W.E. Darden
200 Otis, Waco, Texas

Energy Bank
9621 Hillcroft, Houston, Texas

Energy Concepts Windows & Doors
10910 Old Katy Road, Houston, Texas

The Energy Shop
11401 Plano Road, Dallas, Texas

Gloor Lumber
1600 Alton Gloor Blvd., Brownsville, Tx.

H&W Supply
504 E. St. Elm, Houston, Texas

Howtex, Inc.
1–35 West & Nash Exit, Texarkana, Texas

Ideal Lumber
6520 Stewart Road, Galveston, Texas

Lesly Distributor
2301 E. Denman Avenue, Lufkin, Texas

Longview Servistar
1100 West Loop 281, Longview, Texas

Mid-West Door & Window
2400 West Front, Midland, Texas

Northside Building Materials
3400 Fredericksburg Rd., San Antonio

Pearland Lumber
2027 N. Main, Pearland, Texas

Ray's Glass & Mirror
1207 E. Pecan Blvd., McAllen, Texas

Stripling Blake Lumber
5508 Hwy 290 W., Austin, Texas

3400 Steck Avenue, Austin, Texas

3620 Hwy W. 31, New Braunfels, Texas

Window Visions
4414 82nd St., Ste. #202, Lubbock, Texas
AT THE RISK OF SOUNDING PRETENTIOUS, WE MAY TOTALLY ALTER YOUR OUTLOOK ON LIFE.

With an Andersen® skylight or roof window overhead, you’re assured of more than a new angle on the sun and a bath, dining or family room bathed in light. That’s because we’ve created a skylight and roof window thoughtfully designed and carefully built to Andersen standards of lasting beauty, trouble-free performance, weathertightness and energy efficiency. It also offers you another standard Andersen feature, choice. Select our skylight or stationary roof window. Or our fully functional venting or our vent/tilt window that opens up to multiple breeze-catching venting positions as well as one for easy cleaning. Whatever way, you not only enjoy a brighter outlook but you know you can count on it to last.
You can order copies of articles from Texas Architect at reasonable prices and in quantities as low as 100. Reprints are printed to the magazine's high standards in color or black-and-white, and will include your firm's logo, name, and address added at no charge. Some reformatting and custom layout are also available. For more information, call Publications Director Ray Don Tilley (512/478-7386), or circle 144 on the reader inquiry card.
Modernism from Ford to Finland to the Future
IN A BRILLIANT MOMENT of lucidity in his catalogue essay for the 1988 “Deconstructivist Architecture” exhibition at the Museum of Modern Art, Philip Johnson situated his thinking on the current architecture scene between two icons. The first was a stark vintage photograph of a ball-bearing assembly featured on the cover of MOMA’s 1934 Machine Art exhibition; Johnson described it as single, clear, Platonic, an image “fitting our thirties ideal of machine beauty and form.” The second, a photograph by Michael Heizer of an 1860s spring house located on his property in the Nevada desert, shows an ad-hoc assemblage of at-hand materials, roughly put together by an anonymous builder and disheveled by time and nature; Johnson described it as a “disquieting, dislocated, mysterious image.” The photograph of the spring house, Johnson explains, “strikes the same chords in the brain as the ball bearing did two generations ago.”

Beyond this, Johnson didn’t speculate much about the appeal of either image, but he did lay out some cues for Mark Wigley, the show’s associate curator. Wigley was given the task of trying to explain deconstructivist architecture, which he did by passing the concept through an intellectual meat grinder of historical allusions, linking the present work to that of the Russian constructivists during the brief period 1918–1920. On the surface the similarities between these two movements is apparent. Johnson himself pointed out the obvious formal similarities—the diagonal, overlapping rectangular or trapezoidal bars seen in Malevich or Lisitzky, Tatlin’s warped planes, which show up in the drawings of Zaha Hadid, and the “liniism” of Rodchenko, which also
figures into the drawings of Coop Himmelblau and Frank Gehry.

But Russian constructivism was as visceral as the politics and the social theories of the Bolshevik Revolution it was trying to support. It would be difficult to find a similar spiritual or moral justification for any architecture today, when such a transfer of moral force from politics to the built world is contradicted by all other social institutions. Indeed, given Johnson’s fascination with mining the architecture of the past purely to satisfy his desire to see it again, having him introduce the deconstructivist catalogue implies a lack of interest in constructivism’s moral dimension, and seems to frame deconstructivism as merely another reconstructed style with which to entertain the voracious appetite of capitalist societies for novel expressions that can work their way onto the covers of magazines.

Deconstructivist architecture might have been, and might still be, neutralized in this way, relegated to a brief moment of exposure in an ongoing architectural fashion show.

But one expects not, because deconstructivism has established a symbiotic relationship with speculations into the nature of contemporary architecture, providing the illustrative matter for the intellectualization that has swept architectural theory over the past two decades. Intellectualization, the invasion of mental processes into every aspect of contemporary life, has become the new spirituality; books about the mess we are in have become a major industry. Compared to the turgid polemics of contemporary architectural theorists who pepper their prose with arguments from Jacques Derrida and Michel Foucault, Johnson’s twin icons seem almost poetic, portraying not simply a dialectical proposition about the passing of one sensibility and the emergence of a new one. Rather, the two images, presented together, are simultaneous objects of fascination. The first is an almost allegorical image of pure, prefigured order; the second is an imagined dimension of experience, surrealistically appealing, almost chaotic. The ball bearing, all surface, is fully available to the language of technical analysis; the other image, more tangled and disfigured, begs for human narrative.
The problem of accommodating a taste for both technical analysis and human narrative has long intrigued artists and writers. Seeing both together in noncontradictory ways was an obsession of the surrealists, who were fascinated with both surface reality and secret inner realms that escape the reflected logic of the scientific and material worlds.

In modernist architecture, the project of dealing with these two dimensions of experience was given a neat resolution: In its most highly developed forms modern architecture exorcised the demons of mystery and romantic history, so there was no secret life beneath or inside. What you saw was what you got. But this quest for purity of expression was a utopian one, stressing the Platonic qualities of the elements of building over the actual, more complex realities of how buildings were put together in the modern world. As Witold Rybczynski pointed out in a recent article in The New York Times, "The problem . . . was that the logic of modern construction was an inner logic which was not always visible on the surface." Increasingly, built architecture was forced into a position of denying a growing internal complexity in order to satisfy polemical, aesthetic aims.

Turning to Linguistics

UNABLE TO RESOLVE THIS PROBLEM of tectonic purity or to convince the public that modernism's quasi-scientific formulas offered satisfactory solutions to real-life problems, modernism lost the moral argument for its aesthetic legitimacy. As the modern movement broke up, it gradually ceded the architectural project to academic speculation and analysis. As this progressed, architects, particularly teachers, who are always searching for new pedagogical bases, took to picking over the carcasses of concepts and ideas drawn from other disciplines. In the '60s, such architects built alliances with the social and behavioral sciences, hoping to help architecture address human needs.

But the biggest change came when architects began exploring connections with the structuralist schools of linguistics, semiotics, and anthropology, in hopes of escaping the excessively reductionist lessons they had inherited from modernism and of restoring a semantic or communicative dimension to architecture. The structuralists, in their home disciplines, had developed a truly remarkable conjecture, which was that human beings are "hard-wired" from birth with innate knowledge about the structure of language, so that every infant is able to learn complex configurations of words and signs. Everywhere they looked, from language acquisition to kinship patterns to modern advertising, the structuralists found evidence to support their hypothesis that structures systems are the same, even if the content changes. In architecture, the absorption of structuralist ideas and nomenclature quickly took a number of odd turns, so that it was possible in the 1970s to explain the designs of Michael Graves as being meta-lingual constructs (about the syntactic or semantic dimension of architecture as a language), or to see the intricate generative houses of Peter Eisenman as metadervival (disclosing the process of making form through transformational operations performed on deep structure), or to discern the meta-communicative aspects of language (exploring the relationships between architecture and the way symbols are structured in other cultural systems) in the pop architecture of Robert Venturi.

Poststructuralism

METAPHORICAL DEVICES like those presented by linguistic analysis (useful as they are as tools of instruction) are rife with dangers for architecture. Among these is the problem of losing the sense of analogy by developing it not in terms of what it can reveal about a subject but rather how closely a subject can be made to simulate the object of comparison—thus the metalingual Graves, and so on. In addition, attaching architectural theory to the language sciences aligned it with a branch of inquiry that was itself undergoing a convulsive shift in valuation. The seemingly reliable structuralist and systems-theory models that linguistics had used to illuminate the most fundamental instruments of intellectual discourse were being dismantled by one of the most important paradigmatic shifts of the twentieth century: poststructuralism, a.k.a. deconstruction. Jacques Derrida, examining texts, and Michel Foucault, interrogating the social sciences, undercut stable systems of meaning and identification that had been the products of years of structuralist thought. For, like structuralism, poststructuralism was based on a seminal insight, amply confirmed by dispassionate examination of everyday experience (albeit one that sought to render
This was that the more one examined the significations in
language, the more one came up with emptiness,
and that any given word took its meaning not from
connection to a thing or an idea but from a cease-
less negation of and negotiation with all the other
things it did not mean. Concept A could only be
defined as not B, not C, and so on. Poststructural-
ist linguistics was like a prelude to Wayne's World,
in which everything was not. David Hume's explo-

sion of the doctrine of causality in the 18th century was
perhaps the last instance in which the foundations
of knowledge were so thoroughly undermined.

Poststructuralism embraces a set of slippery
ideas. It was well described in a fanciful lecture
delivered by Morris Zapp, a literature professor in
David Lodge's novel, Small World. Zapp, a special-
ist in the novels of Jane Austen, is addressing a
meeting of the Modern Language Association and
describing his shift from structuralism to post-
structuralism: "To understand a message is to de-
code it. Language is a code. But every decoding is
another encoding. Conversation is like playing ten-
sis with a ball made of Krazy Putty that keeps
coming back over the net in a different shape."

The task of deconstruction in literary theory is
for the reader to uncover all the repressed shadows
cast out from the sunny, positive world of the
author's text, to delineate, in one classic example,
the colonialist power relations implicit in stories
about Babar the Elephant. Inevitably, architectural
theory found itself following this shift into self-
doubt and inversion, using the terms of poststruc-
turalism as a basis for experiments raised almost as
illustrations of the collapse of stable systems of
meaning and signification. Poststructuralist archi-
tecture exhibits a similar, radical rejection of those
ideas and those processes that previously informed
architecture. It gives evidence of this by disman-
tling the uneasy compact that existed between the
potentials of modern construction and the patterns
and practices that have regularized construction
systems. In particular, it rejects the analogical as-
pects of postmodernism. Restoring historical or-
der and a traditional language to architecture during
the 1970s and 80s was never an entirely convinc-
ing project, since replacing the idealized and seam-
less surfaces of modernism with a sampling of his-
torical allusions and models only resulted in an
architecture of fragments, gaps, and cracks. This
was particularly evident in the way that the com-
paratively meager budgets and unparalleled com-
plexities of contemporary programs, codes, con-
struction procedures, and equipment stretched the
insubstantial surfaces of the most celebrated post-
modern buildings into mere illusions of prettiness.
In the work of some creative architects like Robert
Venturi, this illusionistic aesthetic was able to capi-
italize on the true meaning of eclecticism, weaving
together diverse sources of inspiration to create
fresh designs that demonstrated, to paraphrase
Venturi, the strengths of the complex and contra-
dictory proposition compared to the simple and the
pure. But postmodernist architecture has exhibited

a characteristic, unintended sense of insubstantial
ideas at work, reflecting an incomplete synthesis
between the surface and what lies beneath or be-
yond. It is an architecture full of cracks.

In responding to this situation, deconstruc-
tionist architects, like the surrealists before them,
find a fascination with the cracks and what lies
within, saying, "We recognize the cracks in the
real, and we love the cracked surfaces."

The demonstration of this idea of the dissolution
of surface content has been given a thorough working
out in the designs (and writings and lectures) of Peter
Eisenman. But it is the indecipherable designs of
Daniel Libeskind, former director of architecture at
Cranbrook Academy and now a practicing architect in
Berlin, that push architecture to the vanishing point of
theory where it achieves a pure autonomy, free of ten-
sion, compression, gravity, light, air, affect, and all the
other eternal vices of architecture, free to develop
its own rigorous and compulsive beauty. In their pure
non-representation, Libeskind's designs reach be-
yond representation of fragments to creation of a
new world.
Waiting for Virtuality

AFTER DERRIDA, linguistics and its allied disciplines seem to have run out of new conceptual models for architects to pick over. Clients from Tokyo to Berlin may be lining up to pay architects to construct fragmented and folded versions of deconstructed reality, but a psychological twilight is nevertheless gathering over architectural theory. From what fountain can architecture next draw its ideas if the social sciences have dried up? The answer may lie in a realm that doesn’t yet exist, but that is hurtling toward us faster and faster from our computers, telephones, and television—in what computer theorists call cyberspace.

Cyberspace is today’s computer networking writ large, the elevation of computer information services and bulletin boards, married to graphical user interfaces and computer games, into linked virtual realities for any and all who enter the network. It becomes, in the words of William Gibson (the science-fiction novelist who coined the term), “a consensual hallucination experienced daily by billions of legitimate operators… A graphic representation of data abstracted from the banks of every computer in the human system… Lines of light ranged in the nospaces of the mind, clusters and constellations of data.” The experience of this virtual reality becomes robust enough that its pioneers already question the authority of our real, everyday world. They call it “the meat world,” rendered impure and mortal by our very flesh, as opposed to the virtual world of cyberspace.

Why should we have another world, one without bodies? It will happen because money wants it to happen and because money talks. Cyberspace is being shaped by the expanding power and availability of computers and telecommunications technology, as well as by the simultaneously accelerating dematerialization and globalization of money and commerce. Today, banks exist more as collections of electronic impulses than as vaults of money; the creation of wealth through trade in commodities and currencies exists already in a virtual electronic realm of streams of data and computer-programmed purchases and sales. As the data flow becomes more complex and the number of users grows, the demand for greater ease of use increases. This demand is met by creating symbol packages for data—icons, like those used in software for Apple Macintosh computers, provide the best present-day example. Eventually, because the business world demands it, icons will turn into virtual beings, and there will be “rooms,” “buildings,” “streets,” “cities,” and “continents” of icons, all indicating things a potential user needs to know about a collection of data. Money and human knowledge need cyberspace to optimize their velocity and accumulation. In calculations of intellectual force, the explorations in the social sciences over the past two generations, powerful as they were, hardly merit comparison.

It is the promise of cyberspace to give the world of data transactions a geography and a physics and to transform it into a place where all human relations, not just buying and selling, can come into play. Many architects say they design banks, when in fact they design only shells that the bankers inhabit; in cyberspace, the possibility exists that architects could design shapes and identities and even personalities for the data streams and accumulations that make up the bank’s real operations.

Fulfilling this promise will require new computers whose powers dwarf those available today. It will also require devices, from visual displays to earphones to gloves or even body suits, that can recreate all the human faculties required to sense firmness and commodity and take delight in interactions with virtual objects or other inhabitants of cyberspace. None of these technologies exist in affordable form. Nevertheless, says architect Michael
Benedikt, “It’s so close that you can taste it.” Benedikt, a professor of architecture at the University of Texas at Austin, organized the First International Conference on Cyberspace in Austin in 1990 and edited the book Cyberspace: First Steps, published by MIT Press in 1991.

Most architects tend to imagine cyberspace in terms of drawing tools—models in three dimensions, for example, with live-action flythroughs to allow designers and clients to experience projects and make instantaneous alterations to them. But this notion, cyberspace as super pencil, ignores the real potential of the medium. The point is not to use computers to model things in the meat world. It is to be able to interact fully with the world that the computer matrix opens up for the first time, to write the rules and imagine the forms by which the data and people of cyberspace collide and coalesce.

**Jobs in the Heavenly City**

Michael Benedikt says that, since architects are trained at creating structures, they have a natural role to play. In his introduction to Cyberspace: First Steps, he writes, “The door to cyberspace is open, and I believe that poetically and scientifically minded architects will step through it in significant numbers. For cyberspace will require constant planning and organization. The structures proliferating in it will require design . . . . Cyberspace architects will design electronic edifices that are fully as complex, functional, unique, involving, and beautiful as their physical counterparts, if not more so. Theirs will be the task of visualizing the intrinsically nonphysical and giving inhabitable visible form to society’s most intricate abstractions, processes, and organisms of information. And all the while such designers will be re-creating in a virtual world many vital aspects of the physical world, in particular those orderings and pleasures that have always belonged to architecture.”

With a record number of architects unemployed in the current recession, and with the architectural profession under long-term economic and institutional assault from almost every quarter, Benedikt’s prediction of a boundless new job market in cyberspace is a pleasing thought.

Nor is that all. According to Benedikt, the planning and design of the emerging global cyberspace amounts to the fulfillment of a quest that spans all ages and cultures—the construction of the Heavenly City. “[Historicall] images of the Heavenly City,” Benedikt writes, “have common features: weightlessness, radiance, numerological complexity, palaces, peace and harmony through rule by the good and wise, utter cleanliness, transcendence of nature and of crude beginnings, the availability of all things pleasurable and cultured.” Such visions, he continues, “represent the creation of a place where we might re-enter God’s graces. Consider: Where Eden (before the Fall) stands for our state of innocence . . . the Heavenly City stands for our state of wisdom.”

But the advent of Benedikt’s cyberspace Heavenly City—beautiful, clean, and scientific, the counterpart of Philip Johnson’s ball-bearing assembly, if immeasurably richer in stimulus and wonder—is far from assured. Indeed, the literature of cyberspace originates in novels in which lonely criminals are pitted against corporations peopled by soulless executives in a landscape of raw economic power. In the dystopia of cyberspace as it has already been imagined, technology only adds to the labyrinthine complexity of human evil. This is, in a sense, analogous to Johnson’s photograph of the Nevada spring house, a world for which the anomic narratives of deconstruction might provide the only appropriate response. If architectural theory today is situated between the icons of technical bliss and constructed disfigurement, the coming of cyberspace may only intensify the struggle between them.

Bruce C. Webb is a professor of architecture at the University of Houston College of Architecture. Joel Warren Barna is editor of Texas Architect.
Finland’s Modernism

Story and photographs by Gerald Moorhead, FAIA

MODERNISM IS THE ARCHITECTURAL TRADITION OF FINLAND. Born as Finland became an independent nation following World War I, the modern movement fulfilled the century-long struggle for a Finnish national identity, combining symbols of progress with a continuation of the values of Finland’s peasant heritage. Finnish modernism is not a break with the past, but an evolution and a continuation of basic principals within the nation’s architectural history.

Finland is often mistakenly thought of as isolated. In fact, Finnish culture has always been shaped by its location between east and west, and the Finnish upper classes, Swedish-speaking until fairly recently, maintained strong ties with Europe from the Middle Ages onward. Finnish architecture has been influenced by a succession of international trends that have been assimilated into its own local and regional idioms.

The quest for a uniquely Finnish culture began in the early 1800s, a ripple in the surging tides of nationalism that broke over Europe following the defeat of Napoleon. After six centuries of Swedish domination, Finland became an
autonomous Grand Duchy of Imperial Russia in 1809. Efforts to displace Swedish as the official language of government and education resulted in the first Finnish dictionary and the compilation of the national epic poem, “The Kalevala,” by Elias Lönnrot in 1835. The Russians moved the capitol from the old Swedish town of Turku to Helsinki in 1812, and sent the German architect Carl Ludwig Engel to rebuild it in the then-current neoclassical style, a style whose influence would resurface a century later. Engel's St. Nicholas Cathedral (1827-52) dominates Helsinki's Senate Square and the harbor.

Finland prospered under the Czar, but not until late in the century did its developing nationalism find a unifying artistic expression. In the 1890s, foreign influences—French art nouveau, Viennese Jugendstil, English arts and crafts, Charles Rennie Mackintosh, and Richardsonian romanesque—were blended with local folk art motifs to form the first truly Finnish architectural movement, called the national romantic style. The works from this period of Eliel Saarinen and his partners Gesellius and Lindgren, as well as the Tampere Cathedral by Lars Sonck (1907), provide examples of the style. The Gesamtkunst concept, where all details are part of a total work of art, was embraced as a natural extension of the national crafts background, and has been a hallmark of Finnish design ever since.

The international debate over rationalism in architecture (honesty of structure and materials; technological advances in iron, concrete, and glass; and responding to the conditions of rapid industrialization) reached a critical level in Finland in 1904, the year of the national competition for a design for the Helsinki Station, which was won by Eliel Saarinen. After winning, Saarinen revised his design and provided the national architectural culture with a turning point, abandoning the stylistic excesses of national romanticism and drawing inspiration from new commercial and industrial buildings in Germany.

During the lean period of the 1920s, as the new nation struggled to establish a political and social system, Finnish architects (along with their continental and Scandinavian colleagues) rejected the ornate romanticism of the previous decades, turning instead to the Mediterranean for inspiration. A taut wooden classicism, which had been mastered by Sweden's Erik Gunnar Asplund, provided the background for the continuing project of deriving rationalism in Finnish architecture. The early work of Aalto (for example, the Civil Guard House at Seinäjoki of 1925) followed this classicist trend, until he absorbed the influence of European modernism received from Le Corbusier and the CIAM group in 1927.
Functionalism, as modernism came to be called in Finland, took hold in a very short time. By the early 1930s it had displaced Nordic classicism and the few remnants of national romanticism as the persistent expression of Finnish identity. Finnish functionalism was not a second-hand movement. The young architects Alvar Aalto, Erik Bryggman, the brothers Aulis and Pauli Blomstedt, Erkki Huttunen and others, belonged to the “pioneer generation” that founded the movement, participating in CIAM and maintaining a dialog with their European contemporaries. Aalto opened his office in 1922, the same year Le Corbusier started his atelier at 35 Rue De Sevres in Paris, and built the first of his mature works, the Maison Ozenfant.

In Finland, Aalto immediately took the lead and embraced functionalism by 1928, and soon completed the Turun Sanomat (1929), Paimio Sanitarium (1929-33), and the Viipuri Library (1927-35), for which he changed the classical design that won him the commission to a modernist scheme. The differences-between Finnish and continental modernism became apparent early on. By the mid-
'30s, Aalto had already begun to depart from the white technological images and tight geometry of continental modernism, counteracting them with wave forms and fan shapes and natural materials like wood and brick that related to the landscape. For the Villa Mairea of 1939, he collaged white stucco volumes with vernacular wooden elements, colored tile, and a sod-roofed sauna. Filled with furniture and accessories that he designed and manufactured, this house is one of Aalto's supreme achievements, a Gesamtkunstwerk of the highest order, showing how the vocabulary of Finland's architectural history could be harmonized into a new language of modernism.

The course of architecture in Finland has not always taken a positive direction. During the rapid growth of urban areas in the 1950s and 1960s, planners gradually lost control over new development. There are architectural high points, like the Kaukas Paper Mill near Lappeenranta, where architect Erik Krakstrom has designed all the new buildings since the 1950s, containing the highly organized industrial processes in huge structures using elementary forms and colors. In most of the cities, by contrast, postwar population shifts caused extreme housing demands, which were met with large-scale prefabrication methods governed by considerations of cost and speed, at the expense of design. Bleak environments were built under these purely quantitative standards and valuable historic fabric was lost in the towns and cities through urban renewal, as shown by apartment blocks in the city of Oulu.

By the mid-'60s, public debate began to call attention to these problems, including the need for urban conservation and historic building restoration. The 1970s brought a widespread spirit of reform and a search for roots, with the return of inspiration from the pioneer generation of modernists. The legacy of Aalto was also to be confronted.

Finnish functionalism has always been less dogmatic than its continental contemporaries and now has a rich 70-year tradition—largely without extremists. It has incorporated rather than rejected previous styles. The expressive use of materials in national romanticism and the formal universality of neoclassicism are logically contained in the various strains of modernism.

Within his large output, Aalto unified many aspects of modernism, from rationalism to expressionism. His was a large shadow, and his seeming control of so much of the national architectural vocabulary caused some frustration among younger Finnish architects. Since his death, however, the many directions and sources of modernism have
been rediscovered, including a renewed interest in vernacular sources, such as the houses of Porvoo, a historic coastal town. Fifteen years after his death, Aalto is still the reference point, but a new generation is thriving.

Notable recent projects include Raarina Lofstrom and Matti Makinen's Valio Finnish Cooperative Dairy Headquarters in Helsinki (1978), organized on modules derived from the need for large areas of open office space and future expansion, in which mechanical systems are integrated into the facade, reducing energy consumption.

The Finnish Science Center in Vantaa (1989), by Mikko Heikkinen and Markku Komonen, draws its associations from science. A complex, sometimes chaotic whole is composed of a host of technology-based parts whose themes derive from natural phenomena and scientific analysis.

Juha Leiviska is perhaps the most immediate heir to the themes of Aalto, using materials and light in harmony with nature. The Myyrmäki Church in Vantaa (1984) backs up to a rail track embankment. The resulting barrier wall is a tall plane forward of which all the spaces modulate. Staggered wall and roof planes admit light filtered through wood grills, with glimpses of the birch-filled park forming the other edge of the long site.

Kristian Gullichsen is the son of Maire and Karry Gullichsen, for whom Aalto designed the Villa Mairea in 1939. His work is some of the most eclectic in Finland today, combining frequently overt references to Aalto, Le Corbusier, Nordic classicism, and peasant traditions. At Gullichsen's new cultural center for the town of Piekajarvi (1989), a long white wall forms a border between the urban density of interior activities and the lakeside landscape beyond.

The reigning master of Finnish architecture is Reima Pietila. His highly individualistic sculptural
solutions are often controversial but have a deep Finnish consciousness. The Kaleva Church in Tampere (1966), with its Gothic verticality, is perhaps his masterwork. Pietila’s Multipurpose Center in Tampere (1989) is like a medieval bazaar with meandering passages between crenelated walls and a gravity-defying cornice.

Architecture serves one of its social functions in the many day care centers built with housing developments. The Pikkuprinssi (Little Prince) Day Care Center in Helsinki (1983), by Pauli Myllymäki avoids an institutional feeling by breaking the building into house-like “home areas,” where children play in a variety of room shapes in age or family-like groups. The building is fragmented into house-scaled elements with individual porches and the metal roofs and wood walls are canted and mannered for an informal effect.

The pluralist architecture of Finland today includes the full breadth of modernist impulses, summarized by the two traditions of rationalism and expressionism, with many sub-factions and overlapping influences. Most groups share the Gesamtkunst attitude, a sensitive response to nature, an avoidance of rigorous dogma, and a characteristic ability to Finnishize foreign influences. The utopian and rationalistic ideals of early modernism have been replaced by an emphasis on practicality and appropriateness. Compositions that reveal structure, function, and systems of assembly contain influences from early Corbusier, de Stijl, Russian constructivism, British high-tech, and Italian rationalism.

Individualistic, organic forms and overt symbolism characterize the Finnish version of expressionism, in which sculptural influences from late Corbusier, Rudolf Steiner, and Eric Mendelsohn are combined with peasant remembrances and natural materials, as in the Mikonkari Recreational Center in Pattijoki (1987), by Anna and Lauri Louekari.

The perceived failures of modernism in other parts of the world have few corollaries in Finland. Modern design is pervasive, from household utensils and furnishings (Aalto again) to ski poles and electric minivans. With such a secure and primal background, it is easy to understand why functionalism has not succumbed to the sentimentality and popular entertainment value of international post-modernism. The reinvigoration of modernism in Finland is stimulating the search for the transcendental roots of architecture and its deeper meaning, a meaning captured in Aalto’s question: “Can architecture save the world?”

Gerald Moorhead, AIA, practices architecture in Houston.
In the dim recesses of El Mirador, Neil sinks and looks near tears, not in fear, but in sadness for fatherless children. There are so many more than he realizes.

A Day with O’Neil Ford

Story and photographs by Frank Welch, FAIA

There was no dramatic turning point on the day in early spring of 1979 when I paid a visit to O’Neil and Wanda Ford at Willoway, their house near Mission San Jose in San Antonio. It wasn’t the last time I saw Neil, although, at the time, I thought it might be. He had recently suffered a heart attack, and then had been diagnosed with inoperable lung cancer. Wanda had herself also been hospitalized for several months. Revered as one of the first and most creative modernist architects in Texas, Neil had been, for almost 25 years, my mentor, inspiration, and supporter in good times and bad. He would say, expansively: “Welch is the best architect between San Antonio and El Paso” or, if he was feeling less generous, “between San Angelo and El Paso.” With the threat of his illness hanging in the air, I went to see Neil at least partially prepared to say goodbye, and to remind him of what he had meant to me.

Of course, it wasn’t to be goodbye, after all. Neil had surgery and recovered; he resumed his active practice for another two years—this month marks the tenth anniversary of his death. Two weeks before he died, he danced a vigorous jig at a dinner party in Midland. Wanda still lives at Willoway.

But the visit to their house, with the small talk and the simple events that it comprised, has always had an unmatched importance in my memory. As the plane flew me home to Midland that night, I wrote down as much I could remember of the events of the day. Since then I have thought often of those events, because they help illustrate Ford the man, not just the architect. He had his complexities and contradictions and failings, as most who knew him will admit. But no one in my experience possessed a wider and deeper range of observation and generosity and sympathy for his fellow humans.

It is a cool, clear day following a night storm. After leaving my rent car in the brick parking area, I spy Neil seated at the large, heavy stone table under a listing grape arbor next to the house. A large, three-legged, caramel-colored dog stirs at his feet as I approach. Neil is cleaning an old V-shaped radiator, poking twigs in the honeycomb quizically, barely looking up. Freshly shaved with his longish, white hair brushed down damp, he is dressed neatly in a blue oxford-cloth shirt, a tan herringbone wool jacket, old slightly spanned khaki pants, and the soft brown walking shoes he favors.

I ask how he is feeling. “The cancer is real serious,” he says, “with only 35 percent use on the worst side.” He is somber but cheerful at the same time, and I believe he is trying to make his directness a little easier to take. He is worried about Wanda, he says, and about money, but, all the time we sit there, I am as aware of his sense of invincibility as I am of his concern.

We go into the house with the dog, Soda Pup, and find Wanda busy in the small, cluttered kitchen next to the dining room. I hug and kiss her. She looks very good, 15 or so pounds lighter than the last time I saw her, brighter of manner, and very solicitous of Neil. The dining room is the social heart of the rambling stone and frame house. A large, travertine marble table dominates the center, surrounded by shelves and surfaces laden with books, stacks of magazine.
A Day with Ford

zines, photographs, paintings, and whimsical momentoos, recent and vintage.

Neil picks up a well-thumbed article on metastasis in Scientific American, noting drawings and photographs of contained lung tumors and the bad, metastasizing kind. "I understand all of this, or nearly all," he says, before quickly changing the subject. I wonder if he realizes that Wanda can hear us. "We went down to St. Joseph's Island near Port Aransas before Wanda went in the hospital. Sid Richardson got all those buildings Arch [Swank] and Lynn [Ford] built in 1938 for only 189,000!"

I mention how wonderful the recently published book on Lynn Ford is. He says, "Yes, but I was disappointed in the photographs, some are too gray and the typeface is not right." Wanda, who can hear from the kitchen, says, "You don't want to say anything nice about Lynn's book." Neil: "I'm just glad the gal got the book finished!"

The conversation spins on. I bring up Paris. He looks puzzled, and I wonder if he has forgotten a trip he was planning there for the State Department. The moment passes, and he talks critically and amusingly about his service on the committee for the Foreign Buildings Office (FBO) that selected architects and approved designs of buildings constructed abroad by the U.S. Government. "Harry Weese's presentation to the FBO of embassy housing for Tokyo was confusing. He used the word 'fun' in justifying something, and I said, 'Goddamn it, Harry, this is damn serious business.' Charles Moore and his boys are always saying something is fun. I'm tired of it." I suggest that Paris could use people like Moore and Neil to interpret the old city with more legitimacy. He ignores my attempt at a compliment and says, "I've told them at the FBO that if they want to restore the Hotel Talleyrand on the Place de la Concorde, just get a good architect, not an 'expert' in restoring things." He relishes this role of critic and dispenser of architectural commissions. "You wouldn't frown on a $3-million embassy in some godforsaken country would you," he asks.

The subject moves to their children: Michael and John and their girl friends and John's avid study of higher mathematics. Wanda: "He either throws himself into loafing or college." Their oldest daughter, Wandita, will marry in April, and they joke about wedding plans. Wanda says, "At least we know the groom can afford her." Wanda encourages Neil to join me for lunch at El Mirador, near the Hemisfair grounds and the King William District. She suggests he ride with me and she'll take their car to save me doubling back to Willoway.

We step outside in the sun and, out of Wanda's hearing, Neil brings up the cancer again. "It's really bad. Four doctors came in to tell me it was the seed-meal type and there's the business of disturbing it with the biopsy." His daughter, Linda, comes out from somewhere inside and and kisses her father; Wanda comes out and pins a feather to his lapel. One of her peacocks cries. Neil and I get in the rent car and leave along Willoway's curving drive, through a composition of rustic buildings, aviaries, old cars, fragments, and figments. In the '30s, Wanda owned the first MG in Texas, a car she drove across the German border the day before Hitler invaded Poland; it rests elegantly on blocks in one of the garages.

Neil points me to the winding Mission Road that connects the missions to downtown along the San Antonio River. He talks of Jimmy Carter and John Connally. "Carter got the wrong advice when he vetoed the Mission Parkway project to maintain church-state separation. Hell, San Jose is owned by the state, and services are conducted there all the time," he says. On John Connally: "He once contacted all the bigwigs in the state to establish an Academy of Texas. Have no idea why he invited me. At this big dinner in Houston, all the people who had been elected to this elite group of the best minds got together to congratulate each other. Wanda and I were sitting with Oveta Hobby and C.R. Smith and the head of the Department of Public Safety. Wanda really chewed on him about the expressway through Brackenridge Park. At the end of the evening, I realized that here was this group of people that Connally had gotten together and honored as members of the Academy but Connally himself was not a member! I said, 'Oveta why don't you stand up and ask that John be elected a member by acclamation.' She said no, so I did it. Never felt so foolish, but here were all his friends and none of them would get up and do the obvious thing. Well, old John got up and said for the first time he didn't know what to say, and then talked for 30 minutes. But I'll say this: he and his brother are the best farmers in the world—they've taken that poor old soil down there around Floresville and made it look like England!"

Wanda reaches El Mirador first, our scenic route taking longer. Neil greets people in the parking lot like he's worry-free, and continues on inside the modest restaurant, stopping at tables and introducing me to the owners, the Treviños. Wanda says, "They tell everyone Neil was the architect." It looks like each Treviño took part of the interior and did it his own way. Seeing lots of friends gives Neil a boost. He looks good and so does Wanda, with her jeans cinched up with a safety pin. We sit
in a back room and they insist I have the *caldo xoqui,*
a clear broth of chicken and vegetables.

In the dim recesses of this nearly empty part of
El Mirador, Neil turns back to worry about the im-
mediate future. “I don’t want to go piecemeal, first
an ear, then the nose and mouth . . .” and, “I’m
worried about Wanda and the children.” (She: “I’m
not going to be depressed. I’ve done that.”) He con-
tinues: “I don’t think they can cope with this. I was
11 when my father died in an accident in Sherman
and I’ve never gotten over it. Hyacinths were
blooming.” I say that the wound of loss closes after
awhile, becomes internal, life continues, and
people seem to forget. He goes on, anxious about
the ones nearest to him, about what they will do
without his support. For a few moments he sinks
and looks near tears, not out of fear, it seems, but
sadness for fatherless children. There are so many
more than he realizes.

Again the subject changes, and the sadness
passes, as the conversation rises swiftly with talk
about the book being written about him by Mary
Carolyn George, and Wanda’s wish that he would
sketch the missions as he’s long planned. The talk
turns to architecture, to the Reunion and Anatole
hotels in Dallas, and his hotel on the San Antonio
River. He criticizes the absence of human scale and
consideration in the Dallas hotel projects.

We leave, Neil greeting and joking with a new
group of friends. Wanda follows us a few blocks to
Ford, Powell & Carson’s King William Street of-

APE: Arches at
Trinity University in
San Antonio

fice. *Rigoletto* is on the radio and Wanda leans back
in the car and relaxes while Neil and I go in the
rear, “annex” office on Madison Street. A few
people are working on the weekend as they always
have in Neil’s offices. He pokes around and com-
ments on a current project: “The developer wants to
pull the shopping center up to the road but I’m not
going to let them. You can see it better this way.”

We cross through the parking area past Wanda
and *Rigoletto* under the tall trees to the King Wil-
liam Street house and visit with Chris Carson,
who is compiling specs. Neil mutters about various
people in the firm, giving way to apprehension
about the future of the practice he built. I don’t
know what to say to him. We go out and stand near
Wanda’s car, discussing the houses we each are
doing. “These rich Houston people fly up here in
their 15-seat Lear and pick me up. It only takes a
few minutes to fly to their ranch. I’m doing a house
for them . . . 220 feet long . . . just arches. What’s
wrong with arches? I’m going to do what I like and
know will work and not worry about all the new
‘fun’ stuff.”

I kiss Wanda before I leave, getting a promise
that she’ll call if I can help. She says she and Mary
Carolyn will plan some interviews while Neil is
resting from the therapy. They both look very
good standing together in the cooling, lambent
light of King William Street as I drive away.
zines, photographs, paintings, and whimsical mementos, recent and vintage.

Neil picks up a well-thumbed article on metastasis in Scientific American, noting drawings and photographs of contained lung tumors and the bad, metastasizing kind. "I understand all of this, or nearly all," he says, before quickly changing the subject. I wonder if he realizes that Wanda can hear us. "We went down to St. Joseph's Island near Port Aransas before Wanda went in the hospital. Sid Richardson got all those buildings Arch [Swamp] and Lynn [Ford] built in 1938 for only 189,000!"

I mention how wonderful the recently published book on Lynn Ford is. He says, "Yes, but I was disappointed in the photographs, some are too gray and the typeface is not right." Wanda, who can hear from the kitchen, says, "You don't want to say anything nice about Lynn's book." Neil: "I'm just glad the gal got the book finished!"

The conversation spins on. I bring up Paris. He looks puzzled, and I wonder if he has forgotten a trip he was planning there for the State Department. The moment passes, and he talks critically and amusingly about his service on the committee for the Foreign Buildings Office (FBO) that selected architects and approved designs of buildings constructed abroad by the U.S. Government. "Harry Weese's presentation to the FBO of embassy housing for Tokyo was confusing. He used the word 'fun' in justifying something, and I said, 'Goddamn it, Harry, this is damn serious business.' Charles Moore and his boys are always saying something is fun. I'm tired of it." I suggest that Paris could use people like Moore and Neil to interpret the old city with more legitimacy. He ignores my attempt at a compliment and says, "I've told them at the FBO that if they want to restore the Hotel Tallyrand on the Place de la Concorde, just get a good architect, not an 'expert' in restoring things." He relishes this role of critic and dispenser of architectural commissions. "You wouldn't frown on a $3-million embassy in some godforsaken country would you," he asks.

The subject moves to their children: Michael and John and their girl friends and John's avid study of higher mathematics. Wanda: "He either throws himself into loafing or college." Their oldest daughter, Wanda, will marry in April, and they joke about wedding plans. Wanda says, "At least we know the groom can afford her." Wanda encourages Neil to join me for lunch at El Mirador, near the Hemisfair grounds and the King William District. She suggests he ride with me and she'll take their car to save me doubling back to Willoway.

We step outside in the sun and, out of Wanda's hearing, Neil brings up the cancer again. "It's really bad. Four doctors came in to tell me it was the seed-meal type and there's the business of disturbing it with the biopsy." His daughter, Linda, comes out from somewhere inside and and kisses her father; Wanda comes out and pins a feather to his lapel. One of her peacocks cries. Neil and I get in the rent car and leave along Willoway's curving drive, through a composition of rustic buildings, aviaries, old cars, fragments, and fitments. In the '30s, Wanda owned the first MG in Texas, a car she drove across the German border the day before Hitler invaded Poland; it rests elegantly on blocks in one of the garages.

Neil points me to the winding Mission Road that connects the missions to downtown along the San Antonio River. He talks of Jimmy Carter and John Connally. "Carter got the wrong advice when he vetoed the Mission Parkway project to maintain church-state separation. Hell, San Jose is owned by the state, and services are conducted there all the time," he says. On John Connally: "He once contacted all the bigwigs in the state to establish an Academy of Texas. Have no idea why he invited me. At this big dinner in Houston, all the people who had been elected to this elite group of the best minds got together to congratulate each other. Wanda and I were sitting with Oveta Hobby and C.R. Smith and the head of the Department of Public Safety. Wanda really chewed on him about the expressway through Brackenridge Park. At the end of the evening, I realized that here was this group of people that Connally had gotten together and honored as members of the Academy but Connally himself was not a member! I said, 'Oveta why don't you stand up and ask that John be elected a member by acclamation.' She said no, so I did it. Never felt so foolish, but there were all his friends and none of them would get up and do the obvious thing. Well, old John got up and said for the first time he didn't know what to say, and then talked for 30 minutes. But I'll say this: he and his brother are the best farmers in the world—they've taken that poor old soil down there around Floresville and made it look like England!"

Wanda reaches El Mirador first, our scenic route taking longer. Neil greets people in the parking lot like he's worry-free, and continues on inside the modest restaurant, stopping at tables and introducing me to the owners, the Tревино. Wanda says, "They tell everyone Neil was the architect." It looks like each Tревино took part of the interior and did it his own way. Seeing lots of friends gives Neil a boost. He looks good and so does Wanda, with her jeans cinched up with a safety pin. We sit
in a back room and they insist I have the caldo xochi, a clear broth of chicken and vegetables.

In the dim recesses of this nearly empty part of El Mirador, Neil turns back to worry about the immediate future. "I don't want to go piecemeal, first an ear, then the nose and mouth . . ." and, "I'm worried about Wanda and the children." (She: I'm not going to be depressed. I've done that.) He continues: "I don't think they can cope with this. I was 11 when my father died in an accident in Sherman and I've never gotten over it. Hyacinths were blooming." I say that the wound of loss closes after awhile, becomes internal, life continues, and people seem to forget. He goes on, anxious about the ones nearest to him, about what they will do without his support. For a few moments he sinks and looks near tears, not out of fear, it seems, but sadness for fatherless children. There are so many more than he realizes.

Again the subject changes, and the sadness passes, as the conversation rises swiftly with talk about the book being written about him by Mary Carolyn George, and Wanda's wish that he would sketch the missions as he's long planned. The talk turns to architecture, to the Reunion and Anatole hotels in Dallas, and his hotel on the San Antonio River. He criticizes the absence of human scale and consideration in the Dallas hotel projects.

We leave, Neil greeting and joking with a new group of friends. Wanda follows us a few blocks to Ford, Powell & Carson's King William Street office. Rigoletto is on the radio and Wanda leans back in the car and relaxes while Neil and I go in the rear, "annex" office on Madison Street. A few people are working on the weekend as they always have in Neil's offices. He pokes around and comments on a current project: "The developer wants to pull the shopping center up to the road but I'm not going to let them. You can see it better this way."

We cross through the parking area past Wanda and Rigoletto under the tall trees to the King William Street house and visit with Chris Carson, who is compiling specs. Neil mutters about various people in the firm, giving way to apprehension about the future of the practice he built. I don't know what to say to him. We go out and stand near Wanda's car, discussing the houses we each are doing, "These rich Houston people fly up here in their 15-seat Lear and pick me up. It only takes a few minutes to fly to their ranch. I'm doing a house for them . . . 220 feet long . . . just arches. What's wrong with arches? I'm going to do what I like and know will work and not worry about all the new 'fun' stuff."

I kiss Wanda before I leave, getting a promise that she'll call if I can help. She says she and Mary Carolyn will plan some interviews while Neil is resting from the therapy. They both look very good standing together in the cooling, lambent light of King William Street as I drive away.  

Above: Arches at Trinity University in San Antonio
The 1992 Jurors

Jack Hanna
Associate Professor of Art
University of Houston

George Hoover, FAIA
Architect, Principal
Hoover Berg Desmond
Architects, Denver

Robert Shimer
Architectural Photographer
Hedrich-Blessing, Chicago

Sketching the Journey

By Ray Don Tilley

Near the end of the day-long jury, May 8 in Austin, juror George Hoover, FAIA, offered wistfully that it was a shame the seven winners in the Sketch Books category could not somehow be isolated as a group. They needed special emphasis, he said, not because they were higher winners than the other 23 premiated pieces but because they pointed to a seldom-seen, searching daily vision among architects in practice today. Yes, project sketches get done, as do the renderings, construction documents, and promotional print graphics, but
rarely do many architects get the chance to do what they likely did during architecture school: to carry a sketch book with them, pausing from time to time to record details and objects encountered just as the day goes by. Here, for George Hoover, are the seven sketch winners, presented one issue early.

Practicing architects produced all but one of the selections. For Kimberly Kohlhaas, who spent several months in South America recently after leaving practice in Dallas, her sketch books are "a window into other people's lives and a tool to observe." San Antonio architect Matthew K. Morris continues to evolve a rendering style that takes ordinary, familiar images and transforms them through fantastic color embellishment and distortion of forms.

The student sketch winner, Mac White, kept track of his year in Europe as part of the University of Houston's exchange program in France with delicate, impressionistic 5-by-6-inch drawings. In contrast, the sketch book of Brent Byers, FAIA, captures 10 years of travels in crisp, carefully plotted ink drawings. Richard Ferrier presents an even greater departure, painting a scene outside his former apartment just after a transforming snowfall.

Finally, Nestor Infanzón, in the best expression of the qualities Hoover cited, has accumulated—sometimes in carefully developed series, other times in loose, playful collages of found print objects—a nearly daily play-by-play of his investigations, ideas, and distractions.

Facing page, below:
"Journey Through Chile"
Kimberly R. Kohlhaas
Austin
Books and other paper,
including a 26-foot roll
of wrapping tissue

Above:
"Big Tex Grain Co."
Matthew K. Morris
Ford, Powell & Carson,
Inc., San Antonio
Color pencil exploration
of scene near River Walk

TA
Above:
"Mont St. Michele on Arrival," "Saintes"
Mac White
University of Houston
Pencil record of a year of study in Europe

Above right:
"Travel Sketch Book"
Brent E. Byers, FAIA
Corgan Associates Architects, Dallas
On-site ink sketches over 10-year period

Right:
"Lubbock Alley at 15th Street"
Richard B. Ferrier
Arlington
Watercolor of scene transformed by snow
Above:
"Exploring a Myth"
Nestor Infanzón
RTKL Associates Inc.
Dallas
Sketches, found objects as part of daily record about seeing oneself through objects one chooses to contemplate

Left: (Untitled)
Nestor Infanzón
Ink, color pencil on 3-inch-by-5-inch cards
**Holy Trinity Church**


The entry elevation of Holy Trinity Catholic Church reflects the church’s namesake through its tripartite composition. The centerpiece of each elevation is a stained glass window by German artist Josef Mayer, salvaged from the 1867 Church of St. James in Baltimore, Md.

The arrangement of small windows subtly recalls the tiered facades of Tuscan churches, rooted with the use of local materials in vernacular shapes. The next phase will expand the 600-seat sanctuary to 1,200 seats and complete its hilltop siting.

The strong treatment of the exterior is echoed by the interior’s straightforward exposure of bowed chord trusses and free-standing columns. The architects designed the ash wood furniture, which was made by Koehler Co. of Seguin. The ambo (lectern) and altar tables are shaped in heavy proportions implying everlasting strength, while their ends narrow to the delicate width of a human hand. In 1991, the San Antonio Art Institute awarded O’Neill Conrad Oppelt its gold medal in product design for the furniture designs.

*Sharon E. Woodworth*
The altar table (far left), and the ambo and candle holder (left), are among the pieces designed by Mickey Conrad of O'Neill Conrad Oppelt.

PROJECT Holy Trinity Catholic Church, San Antonio (Father Douglas Futer, Pastor)


CONTRACTOR Bartlett Cooke, Jr., Construction Co., San Antonio

CONSULTANTS Barron Engineering, San Antonio (mechanical, electrical, and plumbing); Danysb & Landy, San Antonio (structural); Civil Design Services, San Antonio (civil)
Right: Stonelike arches shape the interior (top and bottom), while an art nouveau spire announces the entry (middle).

Playing Nuvo Houston’s Cards

DESIGNER Robert Lee Mahurin of The Inside View in Dallas sets Houston’s new Nuvo card store out from its strip-center neighbors with a theatrical storefront spire. The curving plane of this entry canopy recalls the flowing lines once characteristic of art nouveau, recalling the source of the store’s name and invoking memories of a style all but gone from Texas. Spot lighting and backlit signage dramatize the nighttime scene, helping entice potential customers inside.

A corner entry offers a full view of the 3,000 square feet of showroom space. Mahurin maintained the image of the night sky inside by piercing the dark ceiling with pinpoint track lights; he used a stained concrete floor to imitate a dusty ground. Stone arch partitions, carved out of gypsum, float above the central display area to shape the space without blocking sight of jewelry, furniture, and other merchandise. In certain instances, keystones drop out of arches to be replaced by keystone-shaped lights, which also crown the top of jewelry display cases. Arches meet the floor to frame the entry into three separate card areas along the back wall. Cards are displayed on folding screens stained to imitate the arch-shaped partitions.

As project designer, general contractor, and installer of customized fixtures, Mahurin was physically involved, he says, from “conception until the first customer arrived.” Including office and storage space, the total area of 5,000 square feet was constructed in two months. This hands-on control resulted in a price of $24 per square foot and a retail identity far stronger than that construction budget would suggest. SEW
Above: A stained concrete floor and dark ceiling imitate earth and sky; partitions look like stone arches.

Left: The plan shows how the central display area, framed by floating arches, allows the remainder of the showroom’s 3,000 square feet to be easily visible.

PROJECT
Navo card store, Houston

DESIGNER
Robert Lee Maburro, The Inside View, Dallas

CONTRACTOR
Robert Lee Maburro

CONSULTANTS
J.K. Constructors, Dallas (jewelry display cases); Energy Lighting Systems, Houston (lighting); John Henry, Austin (wall finishes); Mayad Drywall, Houston (gypsum partitions); Alan Reams Co., Austin (decorative millwork); Earl Snow, Dallas (concrete floor stains)

PHOTOGRAPHER
David Grimes, Cavanagh
Grimes Studio, Austin
Survey

Filling In

ARCHITECTURE A new library and theatre expand an arts complex at SMU in Dallas.

Partnering

PRACTICE Anticipating problems is better than solving them, say Chris Brandt, Ill.

Kahn’s Works and Words

BOOKS Gerald Moorhead, FAIA, reviews three Rizzoli books about Louis I. Kahn.

Heritage Recaptured

BOOKS Lila Stillson reviews HOUSTON’S FORGOTTEN HERITAGE: LANDSCAPE, HOUSES, INTERIORS, 1824-1914.

Insiders’ View

BOOKS Joel Barna reviews INSIDE TEXAS: CULTURE, IDENTITY, AND HOUSES, 1878-1920.

Blithe Spirits

ARTS Kinney and Associates of Austin worked with artist Steve Ray on 17 gargoyles for the Zachary Scott Theater Center.

Products and Information


Filling in at SMU

ARCHITECTURE Milton Powell & Partners designed an extension of the Owen Fine Arts Center at Southern Methodist University in Dallas that includes the Jake and Nancy Hamon Fine Arts Library and the Greer Garson Theatre.

The Hamon Library, to be added to what architect Milton Powell called “a nondescript ’60s building on a pseudo-Georgian campus,” was the first part of the project. Its program was intricate, calling for a new three-story arts library, along with theatre and dance rehearsal studios, a percussion studio, music-therapy rooms, faculty offices, a 168-seat lecture and recital hall, and a multipurpose atrium replacing an unused exterior courtyard.

Powell made a north-facing semicircular reading room the focus of each library floor; it is faced in a glass curtain grid surrounded by a detached brick and cast-stone screen wall that relates to the campus style and gives the facade visual depth. Beyond the library, new offices and rehearsal spaces give needed order to what had been a confusing layout. The wood-floored, skylit atrium is a particularly successful space, serving...
Perfect Partnering

The traditional type of design and construction project is fraught with familiar problems—low, or even nonexistent, profit margins; adversarial relationships that develop among team members due to poor communications; and litigation caused by the inability of the project team to jointly resolve critical issues. The result is an epidemic of poor-quality projects.

There is a better way to get things done, called partnering, that has already been extensively tested in the public sector.

Partnering gets the people involved in the project to arrive at an alignment of priorities. Typically, partnering workshops take several days. Everyone who will play a major role in coordinating a construction project is included: the owner, the project manager, the architect, and the general contractor. Teams include everyone working on the project, from CEO to secretary. (Taking all these key players away from their other business for two or three days is the major expense involved.) Each organization involved is represented by a team leader, but no one leader is considered more important than any other. In fact, a neutral facilitator keeps the process moving and prevents any one participant from taking over.

Elements included in a partnering workshop vary, but usually include personality profile tests; studying paradigms that help participants in creative thinking and in delegating independence; issue resolution; and identification of common goals.

Personality profile testing identifies key traits in each player so that all players can understand how to work with each other effectively. Participants study how custom and hierarchy throttle initiative, and learn how to encourage the development of new ideas and the delegation of real authority to subordinates.

As part of the workshop, the project team breaks up into smaller

continued next page
groups of people who will have to deal with each other constantly. Each group identifies an issue critical to the project's success that frequently causes confusion and misunderstanding. Together they try to work out processes for dealing with the issue.

In a recent partnering session which my firm held with the Region 7 General Services Administration and a design/build contractor prior to the construction of a new federal courthouse in Shreveport, one of the smaller issue-resolution groups focused on the approval process. We decided, after extensive discussion, that one way to speed up the approval process was to set up simultaneous reviews of design documents by all approving parties so that documents could be completed within the project's tight schedule.

We also needed to agree on goals for the project. We did this by separating into groups by company (or agency), identifying our individual goals for the project, then pooling our results and focusing on common goals. We listed these on a single piece of paper and had our picture taken as we all signed it, impressing the importance of those common goals on everyone participating.

We came away from our time together with a sense of mutual trust, interdependency, and a good system of free-flowing communication. We will have other partnering sessions as the project proceeds to review our progress on, and accomplishment of, our common goals.

Despite the initial cost and time required for the partnering conference, we are all convinced that the return in terms of trust, a sense of shared risk, and our experience in cooperative issue resolution will create an environment that will produce a higher quality project at a reduced cost. CHRIS BRANDT, III

Chris Brandt, III, is vice president of the project-management subsidiary of 3D/International, Inc.

Kahn's Works and Words

IN THE REALM OF ARCHITECTURE
by David B. Brownlee & David G. DeLong
Rizzoli (New York, 1991)
448 pages, 470 illus., $60 cloth, $40 paper

LOUIS I. KAHN: WRITINGS, LECTURES, INTERVIEWS
Alessandra Latour, editor
Rizzoli (New York, 1991)
352 pages, 30 illus., $50 cloth, $35 paper

THE PAINTINGS AND SKETCHES OF LOUIS I. KAHN
by Jan Hochstim
Rizzoli (New York, 1991)
336 pages, 485 illus., $85 cloth

BOOKS The comprehensive exhibit of the work of Louis I. Kahn, organized by the Museum of Contemporary Art in Los Angeles, comes at an apt time. (The exhibition, currently in Paris, will open at the Kimbell Museum in July 1993.) A return of modernist styles is being accompanied by the study of the primary sources of modern architecture. Although his career did not mature until the early 1950s, Kahn left his Beaux Arts training behind and became a modernist in the early '30s, joining the "pioneer generation" at the foundation of the movement. Going beyond the scope of the exhibit, these three books contain nearly the entire creative output of the greatest architect and teacher of the midcentury.

Paintings and Writings each may qualify as primary sources, bringing together in each case a complete, unabridged body of work. Paintings contains 480 sketches and paintings not related to architectural projects, organized chronologically into five periods. For Kahn, unlike L. e
Heritage Recaptured

**HOUSTON’S FORGOTTEN HERITAGE: LANDSCAPE, HOUSES, INTERIORS, 1824-1914**
Rice University Press (1991)
388 pages, 275 illustrations
$49.95 hardcover

BOOKS Among the abundance of books on Texas domestic architecture published in the past year, **Houston’s Forgotten Heritage** stands out because of its integration of architecture, landscape, social history, and interior design, along with the author's ability to place Houston within the broader context of American history.

Sadie Gwin Blackburn's chapter evokes the natural landscape of early Texas and its transformation by civilizing forces. Her discussion of the development of early gardens and the eventual birth of the formal discipline of landscape design in Houston places them in a broader cultural context.

Barrie Scardina incorporates and builds on earlier scholarship on the design and construction of Texas homes. Her emphasis on the history of early construction techniques and her balanced treatment of both architect-designed houses and vernacular structures gives a thorough overview of the development of domestic architecture in Houston.

Katherine S. Howe gives a sweeping overview of the general use of different types of furniture and room types, as well as the development of the profession of interior design in Texas. Dorothy Knox Howe Houghton's chapter on "domestic life" should have perhaps been placed first in the book, as it gives an excellent survey of the social history of Houston domestic life, providing the background necessary for the architecture, interiors, and landscape.

Relevant illustrations are sandwiched in a section at the center of the book. Some may find this awkward, but this arrangement allows all the contributions of all four authors equal access to the illustrative material.

The scholarship of this book also served as the centerpiece for a much larger project undertaken by the Junior League of Houston that resulted in an archival collection of thousands of photographs and other documentation, now at the Houston Metropolitan Research Center of the Houston Public Library.

**Lila Stilson**

Lila Stilson of Austin is a Texas Architect contributing editor.

Getting an Insiders’ View

**INSIDE TEXAS: CULTURE, IDENTITY, AND HOUSES, 1878-1920**
by Cynthia Brandimarte
TCU Press (Fort Worth, 1991)
464 pages, 296 illustrations, $60

BOOKS With deceptive simplicity, cultural historian Brandimarte describes the people and things in photographs of late-19th and early 20th-century Texas house interiors. She organizes her material in terms of occupation, family, ethnicity, social group, region, culture, class, and style, gradually revealing a remarkable social vision.

Gerald Moorhead, FALA

Corbusier, who claimed to arrive at his architecture through his painting, drawing was an outlet for continuing exploration, used in periods when architectural activity was slow. Natural and architectural landscapes, graphic designs, portraits, and still lives provided subject matter for the drawings in which he tried out a range of graphic styles. Abstraction is a constant motivation used to capture essential qualities, but his images remain representational.

For anyone fortunate to have heard him speak, the words of Kahn were as powerful as his architecture. The essays collected in the writing volume contain the poetry of Kahn's philosophy and reveal the development of the themes in his work: presence, existence, order, commonality, unmeasurable design, form realization, silence, light, and beauty.

In the introduction to the architecture volume, Vincent Scully calls Kahn a "Romantic Classic architect," otherwise contradictory terms unified by Kahn, who desired sublime effects and embodied them in perfect geometric forms. Scully calls Kahn's work "the single wholly satisfactory achievement of the late modernist aim in architecture: to reinvent reality, to make all new.

Kahn's architecture defies classification. Although based on pure geometry and elementary materials, his work remains a personal, intensely spiritual expression which no one can adopt. He led the way back into history, the rejection of which was the great failing of modernism. But postmodernism opted for literal appropriation instead of interpreting essentials learned from history.

The book on Kahn’s architecture in this set is not as definitive as the other two volumes. It is curiously organized, beginning with six chapters that discuss periods in Kahn's career and projects grouped by theme. A "portfolio" of color photos shows 15 buildings, followed by histories of 20 buildings and projects explained in individual essays. Information is thus diffused; overall the book lacks definitive plans and comprehensive visual material on even the most important works.

Kahn's influence has the potential for broadening the conceptual and formal base for the rejuvenation of modernism. In the search for universal ideals and unique form, his example is inspiring. Perhaps Kahn still remains too close for us to form an accurate perspective on his achievements, but having his work documented in these books inspires renewed study.

INSIDE TEXAS: CULTURE, IDENTITY, AND HOUSES, 1878-1920
by Cynthia Brandimarte
TCU Press (Fort Worth, 1991)
464 pages, 296 illustrations, $60

BOOKS With deceptive simplicity, cultural historian Brandimarte describes the people and things in photographs of late-19th and early 20th-century Texas house interiors. She organizes her material in terms of occupation, family, ethnicity, social group, region, culture, class, and style, gradually revealing a remarkable social vision.

JWB
Zachary Scott Gargoyles

KINNEY AND ASSOCIATES of Austin updated tradition with 17 gargoyles used as decoration on the new facilities the architects designed for the Zachary Scott Theater Center in Austin, which opened in 1991.

Conceived by the architects and created in epoxy resin by artist Steve Ray, the gargoyles depict all aspects of the theater, with representations ranging from architects and construction workers to lighting personnel, sound engineers, and actors. Fifteen of the gargoyles, mounted on the building’s exterior, form a functional part of the system that drains water from the roof of the building. The two interior gargoyles depict male and female theater critics; these are imprisoned in glass blocks in the restroom walls.

There was no money in the construction budget for the gargoyles, but private patrons agreed to sponsor each of the figures, so that rather than being a cost item, they represent net income to the building program.

Middle row: Gargoyles of theatrical "Angels" sit on bags of money (left); a costume designer sews (center); and a male playwright writes.

Left: The figure of a female theater critic, set in glass block, marks the women's restroom.
PRODUCTS AND INFORMATION

Rizzoli International Publications and the Frank Lloyd Wright Foundation are releasing the collected writings of Wright in a series of six volumes. Volume One covers the early years, 1894-1931, and includes 14 previously unpublished essays.

Circle 166 on the reader inquiry card

Marvin Windows & Doors has introduced the Magnum Triple Hung window, a model based on styles prevalent in Thomas Jefferson's era. The Triple Hung has three vertical sashes, and features a springless counterbalance system that allows the top and bottom sashes to operate at the same time.

Circle 4 on the reader inquiry card

The Chicago Faucet Company now offers its traditional 797 lavatory faucet with new hourglass-shaped handles. Centered on standard four-inch centers, the faucet has a four-inch spout for small sinks.

Circle 167 on the reader inquiry card

The MaxiTile line from MaxiTile, Inc. is now available in six colors: Terracotta Red, Clay, Autumn Brown, Oxford Gray, Marble Gray, and newly introduced Mint Green. MaxiTile is a lightweight, mission-style roofing tile. Its weight of 340 pounds per six-foot square is 60 percent less than that of clay or concrete tile.

Circle 168 on the reader inquiry card

Foster Manufacturing Company has introduced the Foam Cut, a straight-blade cutter designed for precision cutting of foam-centered boards and other materials that require a razor-action cut. The Foam Cut is available in 30-, 48-, and 60-inch sizes.

Circle 169 on the reader inquiry card

Xerox Engineering Systems and Kinoko's Copy Centers have established the first national facsimile network for distributing large-format documents. The network allows architects, engineers, and others who work with large documents to fax time-sensitive information within three minutes to over 150 Kinoko's locations nationwide.

Circle 170 on the reader inquiry card

Kroy, Inc., a manufacturer of architectural interior signage, has developed low-cost tactile signage to help meet requirements established by the Americans with Disabilities Act. Kroy specially designed its ADA Regulatory Signs to comply with the ADA code for raised letters and pictograms, contrasting colors, and grade 2 braille.

Circle 173 on the reader inquiry card

Calculated Industries, Inc., is offering three new feet-to-inch calculators in its Construction Master III series. Users work directly in all dimension formats, including metric. New functions include circle area and circumference; angle measurements to degrees, minutes, and seconds; and solving for irregular hip and valley rafters.

Circle 174 on the reader inquiry card

Glidden Lifemaster 2000 interior latex paint is the first conventional interior latex paint available in the U.S. that contains no petroleum-based solvents; emissions from such solvents react with nitrogen oxides and sunlight to form smog. The performance is equal to Glidden premium-branded products in coverage, durability, and ease of application.

Circle 175 on the reader inquiry card

The American Architectural Manufacturers Association has compiled its publications in a four-volume set containing selection and design guidelines, specifications, performance requirements, and test methods.

Circle 177 on the reader inquiry card

The new 94 line family of recessed step and aisle lights from mcPhilen Outdoor Lighting includes three styles: a louver-guard model with unabridged louvers along with open-lens models with either prismatic or tempered diffuse glass. The luminaires can be installed in drywall, wood, insulated walls, and masonry.

Circle 176 on the reader inquiry card
RESOURCE

Holy Trinity Church
(pages 56-57)

Seating: Uniflex; Chancel furnishings: Kochler Co., Seguin (designed by architect); Carpet: Karastan Bigelow; Ceramic tile: Dal-Tile; Vinyl tile: Azrock; Rubber flooring: Mercer; Paint for gypsum wallboard, steel trusses, metal, and wood, and stain for wood: Devco; Interior concrete columns: Polymyx; Toilet partitions, counters, casework, and casework tops: Wilsonart

Nuvo
(pages 58-59)

Light-fixture paint: Sherwin-Williams; Drawer glides: Accuride; Locks: Knapp & Voigt; Fire retardant: Flamart Chemical Co., San Francisco, Cal.; Adhesive: Maco Adhesive Co.; Vinyl drawer: BHK of America; Plastic laminate: Nevamar; Hardware: Blum; Metal laminates: Wilsonart; Cabinet locks: National Lock; Wire pulls: Stanley; Neoprene pulls: Forms + Surfaces; Cabinet lacquer: Star Finishing; Concrete stain: Lithocrome (L.M. Scofield); Track lighting: CAW Energy Lighting Systems, Houston

Endeavor

(p. 60)


Greer Garson Theatre

(p. 60)

Crawford · Friend
3003 Bledsoe Street
Fort Worth, Texas
76107 · 2905
817 · 336 · 8886

Arenas
Churches
Auditoriums
Commercial
Residential

Non-proprietary consultation, design, and specifications for
Lighting · Dimming · Sound · Acoustics · Rigging · Draperies
Sightline Studies · Audio/Visual · Theatre Safety Assessments
Theatre Planning · Projection Systems · Feasibility Studies

Consultants Specializing In Performing Arts Technology And Planning

Circle 96 on the reader inquiry card

Dallas Cast Stone Co., Inc.
Cast Stone · Ornamental Plaster · Precast Concrete
4107 HANCOCK STREET
DALLAS, TEXAS 75210

MARK S. RAGSDALE
VICE PRESIDENT
(214) 428-6269

Circle 149 on the reader inquiry card

Devoe & Raynolds Co.
1003 Antoine
Houston, TX 77055
Bus: (713) 680-3377
FAX: (713) 956-0850

Circle 133 on the reader inquiry card

PALLADIO STUDY TOUR
NORTHERN ITALY
Private Villas, Lectures
Oct. 13-25, 1992
Oct. 24 · Nov. 5, 1992
Call for free brochure
Limited Space
Sacramento, CA
Tel: 1-800-634-4808
Fax: 1-916-338-6603

Circle 148 on the reader inquiry card

Free Roofing Update on Video
Let IRI take you on a video tour of the world’s largest poly-
urethane foam roofing projects. Architects and industry ex-
erts demonstrate spray foam applications across the country.
See how foam technology can enhance your next project.
Call toll-free 1-800-ROOF-TEC (1-800-766-3832)
IRI Industrial Roofing & Insulation Inc.
8935 Searles, Houston, TX 77073-1028

Circle 79 on the reader inquiry card

Advertising in Marketplace available for $75
per column inch (2-1/2" wide), one-inch mini-
um; business cards are $225. Ads line or dis-

Circle 117 on the reader inquiry card

Texas Architect 7/8 1992 67
Wanted: One Working Drawing

ON PAPER The first fruits from a bounty of winners in Texas Architect's recently held 4th Annual Graphics Competition appear beginning on page 52. While the sketch books sampled there were the highlight of jury deliberations that produced a record 30 winners, the greatest disappointment—a very troubling fact—was the absence of any entry in the category for working drawings.

Since rewarding excellence in graphic communication is the fundamental basis for each year's Graphics Competition, working drawings should be the purest and most sublime example of the field. No other visual communication in a building's development is as useful—or as used—as the bound stack of blueline prints passed out to building inspector, client, consultant, contractor, subcontractor, and, yes, even architectural writer. With such a broad audience to reach and with the need to be technically and legally precise, working drawings fulfill an under-appreciated lofty role.

Not that this competition was markedly different from its three predecessors; no more than six working drawings have been entered in any year. Yet several of those won awards amid glowing praise for just the understated success exemplified by the drawing at right, for a residence designed in 1936 by Harwell Hamilton Harris, FAIA. Dense with information, the drawing is nevertheless clearly organized and rendered, its column grid and dimensions providing an easily grasped overriding framework of information for understanding a clean, unpretentious plan drawing. The basic layout is easy to fathom for the client or writer, while the builder or electrician has exact measurements and needed placements, too—a complete communication, with a few additional large-scale construction details.

Surely among the 6,000 or so registered architects successfully practicing in Texas, some have produced equally effective drawings. They may not be as immediately seductive as the sketches, renderings, and print graphics that won this year, but they nevertheless deserve equal recognition and far greater day-to-day attention. Until the next such competition in the spring of 1993, this column awaits—free of entry fee or winner's publication fee—Texas architects' proudest working drawings. Your work is important and beautiful, mundane as it may sometimes seem. So send it in.

Ray Don Tilley
Texas Society of Architects
53rd Annual Meeting

HOUSTON
NOVEMBER
12-14, 1992

RENAISSANCE
AIA TEXAS

Professional Programs
Architectural Tours
Entertaining Social Events
Over 200 Exhibits

Convention logo designed by Juliana Marek of Douglas Gallagher, Houston
Surface Synergy. Your Key To Coordination

It's here. A complete range of interior finishes, color-coordinated for risk-free success. All supplied with the quality and service you expect from Ralph Wilson Plastics.

Start with an award-winning line of laminates, 234 selections strong, with a choice of 15 texture options and several performance types. Combine them with color-tinted wood veneers, custom-specified bevel edge moldings, and matching solid surfacing, for a line-up of possibilities never before available.

Surface Synergy. An idea whose time has come, and can work for you today. Call our toll-free Hotline for samples and literature, 1-800-433-3222 or 1-800-792-6000 (in Texas).

Wilsonart®
BRAND DECORATIVE LAMINATE

Circle 1 on the reader inquiry card