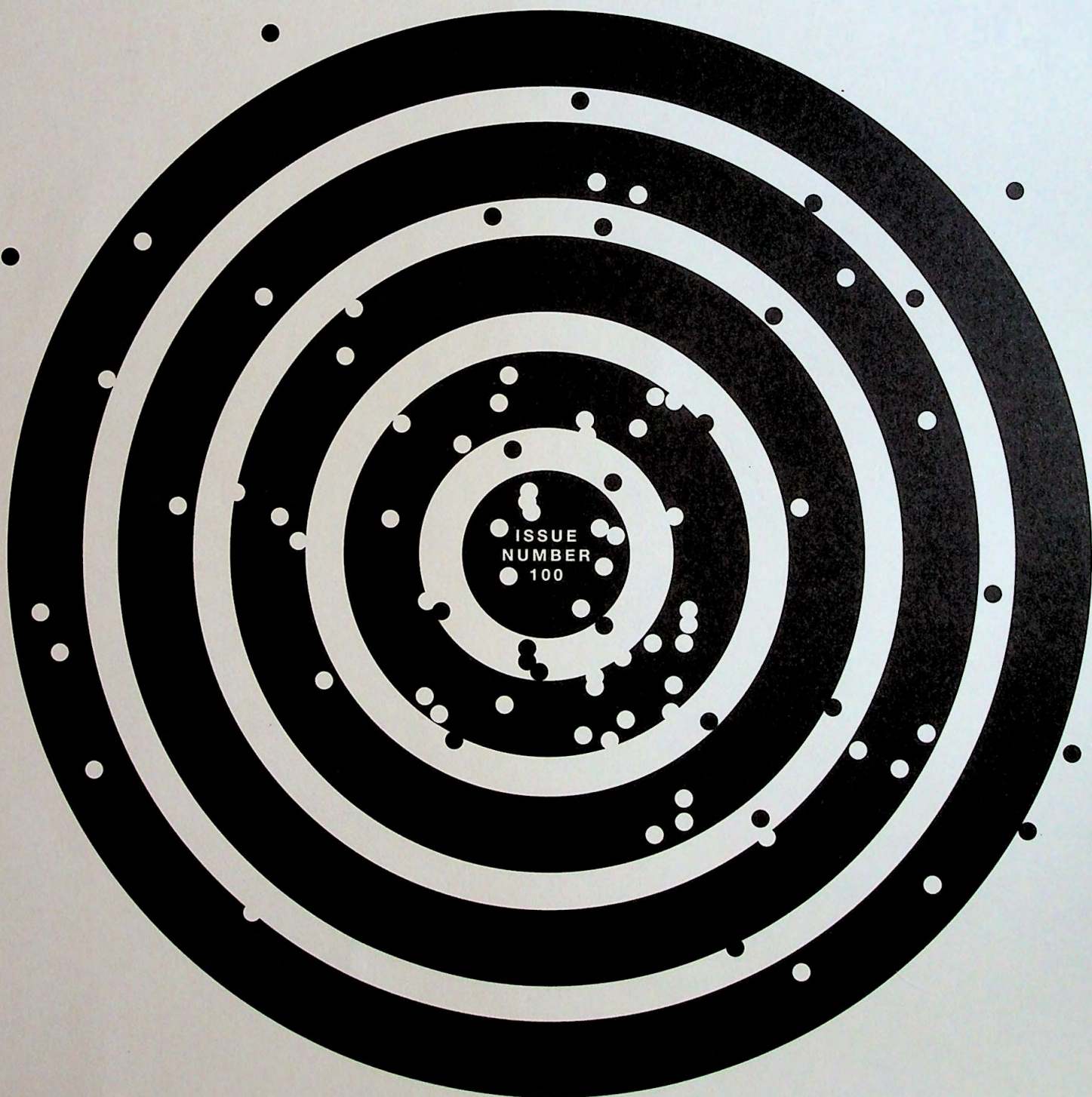


SUMMER 2017 / \$10

Crite

The Architecture and Design Review of Houston



Agile OFIS has realized great success over the course of our history. In fact, in many ways, we've changed the landscape in corporate and healthcare interior construction. Our accomplishments are due in great part to the strong team we've put in place, and we're proud of everything we've built together so far. What's more, we are excited for the future of our organization and know we have the right team in place to take Agile to even greater heights.

We've spent considerable time over the past few months working to define, protect and build our culture, while also seeking opportunities to grow our brand and footprint within this industry. We've made great progress in these discussions and are excited to share an update with you regarding some changes we will make to elevate our organization to the next level.

Taking a thoughtful approach in everything we do, we truly believe in the power of creating transformative spaces. We provide a point of view on each of our products and services, and help our clients seize opportunities to reimagine working and living environments. In short, we create inspiration.

We understand the importance of every piece of furniture and every material selected. We recognize that a wall does not just divide space, a door is not simply something to be opened and closed, a shade is not just a blind or a curtain, and power is not just ensuring electrical outlets are available. The aesthetics, quality, taste, technology and sustainability of the design solutions that we employ are all part of something greater. That's why we've expanded our services to include: walls, furniture, millwork, shades, power, data, and technology. Each element works in conjunction with one another to provide a more purposeful solution.

Our brand needs to be a reflection of our point of view as it stands today. It needs to align with what we do to transform each space and how we do it. It needs to evoke the same vibrant and aspirational spirit we bring to our work each and every day. And so we are shifting our brand identity to better align with who we are internally with how we position ourselves externally. We are excited to announce that, as of today, we have become:

AGILE INTERIORS

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The DIRT and OFS Brands Distribution Partner



walls furniture millwork shades power data technology





RiceDesignAlliance

The Rice Design Alliance, formed within Rice Architecture in 1972, facilitates an actionable understanding of how design influences the built and natural environments.

RDA empowers academia, architecture/engineering/construction practitioners, and the broader Houston community to transform our city into a better place to live and a model for twenty-first-century design.

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Time: A Farewell



In 1988, when I started working as Executive Director of the Rice Design Alliance, Houston was a very different place. Much of what we take for granted now was considered crazy or unlikely back then. For example, many thought that Houston was just too hot to have life in its streets and parks. Many thought that the bayous were scary, stinky, and ugly. At the center of Hermann Park was a "mud hole." The preservation ordinance had no teeth. Freedman's Town was being demolished and Project Row Houses did not exist. "Sustainability" was not a catch word. The idea that a majority of people would want to live close-in was considered far fetched. The oil bust had just hit and the high rises Downtown, as path-breaking as they may have been, were called "see through" because they were so empty. Houston seemed doomed to be a one-industry town where finding public life, in the words of Philip Lopate, was like "chasing a unicorn."

Well, Houston has changed. And I'm so proud that Rice Design Alliance has been an important part of turning many of those assumptions on their heads. The most exciting times were when we held design competitions. For example, the Heart of the Park competition helped spur a master plan by Laurie Olin that changed that mud hole into the beautiful reflection pond that it is today. There are so many other examples, big and small, that started with an article or a lecture or a civic forum or a conversation at one of our parties. In the last few years Houston has been held up nationally for its green transformation, and I believe that we had something to do with that.

And you know what else changed? Back in the day, Nonya Grenader was a Rice Design Alliance intern, when she was a graduate student at Rice Architecture. Later she joined the faculty and became president of the Rice Design Alliance, initiating an international design competition for the design of a 99K affordable house.

None of this could have been accomplished without the support of Rice University, Rice Architecture, the Rice Design Alliance Board leadership, and countless members and volunteers. I enjoyed working with the deans who have supported our mission, including Jack Mitchell, Paul Kennon, Alan Balfour, Lars Lerup, and now Sarah Whiting.

Rice Architecture faculty have supported Rice Design Alliance by serving on the board, chairing and participating on committees, and several have served as president along with Nonya, including Drexel Turner, Peter Papademetiou, Jim Furr, and Jay Baker. Rice Design Alliance has also benefitted from the help of our talented student interns.

All in all, it has been a wonderful collaboration between Rice Architecture and Houston's architecture and design community. Thank you for the honor of serving as the executive director. I leave you in expert hands of Rice Design Alliance staff members Raj Mankad, Courtney Tardy, Angie Chen, Raquel Puccio, and Cathy Bauer. The next executive director will have an excellent team to work with, and I look forward to many more ways Rice Design Alliance can work towards improving the quality of life in Houston.

Linda Sylvan

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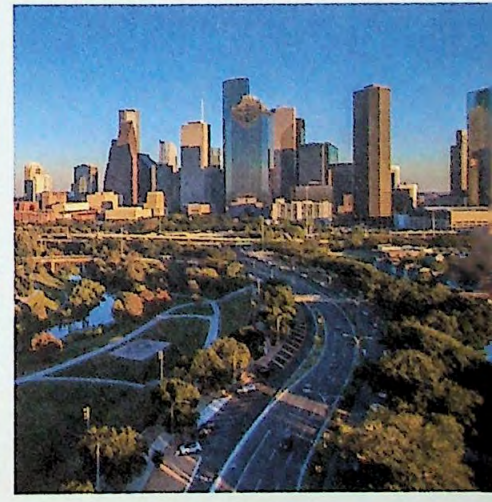
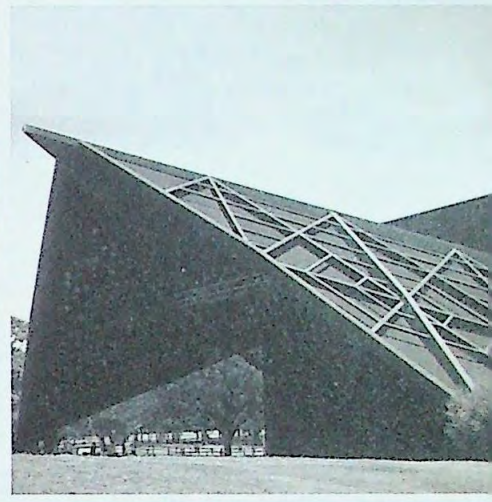
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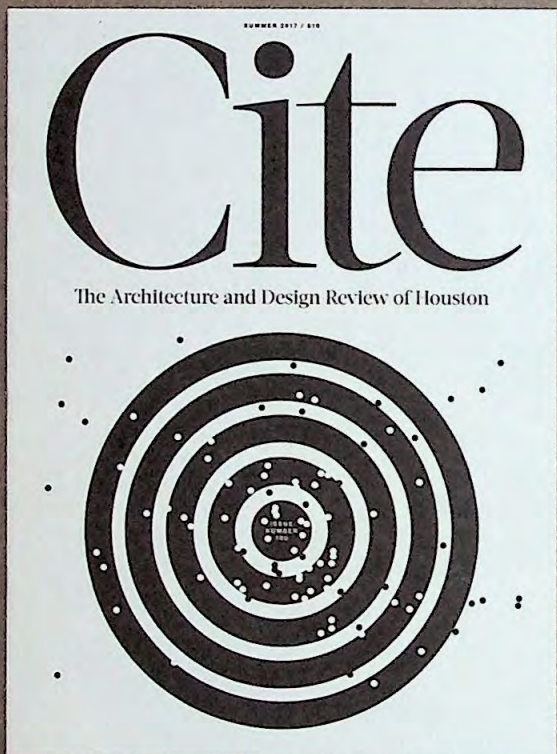
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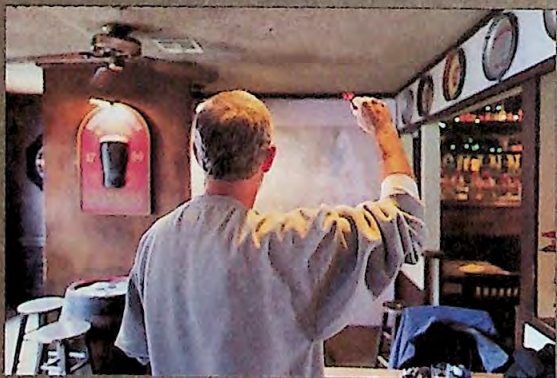
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Cite 1, 1982.



Cite 100, 2017. The dart pattern on the cover approximates the actual dart pattern of the 100 photo locations.

Paul Hester throwing darts at The Ginger Man Bar. Visit offcite.org/cite100 for an interactive map of the 100 photos.

Letter from the Guest Editor

It was the early 1980s and Houston was ripe for a design publication that would offer an ongoing critical voice, while reporting on our vibrant and fast-developing city. I really had no idea what I was doing, but, thankfully, the others did. We were an ad hoc group, with a kind of "... Hey kids, let's put on a show..." spirit. We didn't know what we didn't know, and we certainly didn't know that we were launching a publication that would last 35 years and one hundred issues.

While editing, writing, and contributing duties were assigned, I was elected designer, primarily because I knew how to set type (sort of).

What would we call this new thing? "Sprawl"? No, too cynical. "RaDAR." (Get it?) Good God, no. "Cite" was quickly offered, and that was that.

From a typography standpoint, "Cite" was great – only four letters, so the name could be nice and big on the cover, looking rather classy in its Times Roman font. And, of course, there were all the wordplays: InCite, Citlelines, OverCite, etc.&etc., along with my favorite, Big Cité Beat. (Thank you, Maxine Mesinger.)

I served as designer of the first five issues of *Cite* before moving to Austin, where I've delighted in watching as a series of gifted individuals and firms including Lorraine Wild, Craig Minor and Cheryl Beckett, PH, and CORE have elevated the design far above what I was able to do at its launch.

I was genuinely touched by the invitation to return to the publication I had helped get off the ground so many years ago. It's said that you can't go home again, and yet my involvement in this issue has felt very much like that.

What would be the focus of issue 100? Along with the editorial committee, *Cite* editor Raj Mankad and I considered half a dozen possibilities. In the end, we used this issue as an opportunity to hit the pause button, take stock, and explore the city through a single photo essay. We would take a wide-eyed look at Houston and see what we see. Cue noted Houston photographer Paul Hester, a *Cite* contributor and supporter since the beginning.

What would be photographed? How would the sites be selected? We thought it important to represent the whole, entire city – not just the inside-the-loop areas that are so often the focus of attention.

And so... darts.

Paul, Raj, and I gathered at The Ginger Man bar in the Village. Paul brought a large Key Map of the Houston region, stretching from the Brazos to San Jacinto rivers, and Raj brought a handful of steel-tipped darts. The proprietor graciously allowed us to pin the map on a blank wall and beers were ordered. The rules were simple. Take turns throwing darts at the map (the three of us, along with the bartenders and several patrons), and carefully catalog, and later geo-tag, each location of one hundred throws.

Paul then spent the next several months visiting each site and photographing whatever was there – ugly, beautiful, bustling, deserted, interesting, banal, dilapidated, or shiny-new. His photographs show us Houston just as it is.

There's a serious history to randomness. We could talk about the Situationists in France. Or a tradition among journalists who find subjects by picking numbers out of a phone book at random. Paul has long used darts with students in his photography classes at Rice University. But the randomness of dart throwing was only the first step. Decisions were made along the way, like the choice to cover the entire region. And, beyond that, as we were throwing darts, we did our best to hit all areas of the map, despite our terrible aim. In the field, Paul decided how to frame the images in the vicinity of where the darts landed, drawing on decades of experience shooting Houston. Finally, on the pages, the photos are presented in the order the darts were thrown, rather than grouping by geographic districts, building types, or aesthetic considerations. We have, of course, designed the spreads so that some images are larger than others, which also affects the pacing. Various serendipitous juxtapositions have delighted us, and we hope you find joy in them as well.

Paul's photographs serve as the basis for a conversation among several noted observers on page 65, and as the subject of an essay by architect David Heymann on page 72.

We also share a farewell speech from Linda Sylvan, the longtime executive director of the Rice Design Alliance. Raj muses on the past and future of *Cite* while engaging several *Cite* founders on page 76. We conclude the issue on page 80 with a lighthearted lagniappe, testing your knowledge of all things *Cite*.

For this special issue we've returned to the tabloid format of the early issues, and limited ourselves to black and white for the cover. If the masthead looks a little different it's because the original Times Roman has been changed to Acta (dstype.com), a beautiful display font designed by Dino dos Santos.

The cover design makes an obvious nod to issue one. The first issue included an article by architectural historian Stephen Fox on the then recently announced Menil Collection by Renzo Piano, which, from an editorial standpoint was, perhaps, the obvious cover story. A story by architects Bill Anderson and Bill Neuhaus about sewer permits was also important and timely, and offered me the opportunity to make a particularly graphic cover. I paired the elegant new masthead against the common sewer cover. The manhole cover, which prominently featured the words "City of Houston Sewer," drew considerable flak, which thrilled me. It was irreverent, and we got noticed. Raj thinks we'll get flak for this issue too, so the thrill continues.

I want to thank Raj and Linda Sylvan for the completely unexpected and joyous opportunity to be a part of *Cite* 100. It's a great honor, and it's wonderful to come home.

Herman Ellis Dyal, FAIA

Editor Raj Mankad	Editorial Committee Andrew Albers, Chair Keiji Asakura Natalia Beard Jack Bellows NuNu Chang John Clegg Cynthia Dehlavi Lester King Falon Milhac Barry Moore Kyle Shelton José Solís Cindi Strauss Florence Tang
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Special thanks to the RDA Communications Committee members: Amy Moen (chair), Andrew Albers, GinaRenee Autrey, Filo Castore, Armandina Chapa, Nick Dwyer, Hampton Frost, Andrea Goodwin, Lauren Madison, and Emily Stein.

Special thanks to Page for underwriting professional services for concept and design for this issue.



Contributors

Herman Dyal is an architect and graphic designer based in Austin. He co-leads Page/Dyal Branding & Graphics, and is its Executive Creative Director. He was a founder of *Cite* and its first graphic designer. hermandyal.com

Paul Hester teaches photography at Rice University and has shot for *Cite* since its founding. He dedicates the photo essay in this issue to departed friends William C. Lukes, who scoured the city with him for Peter Papademetriou's 1972 book *Houston, An Architectural Guide*; William Stern and the many remarkable editors and writers for *Cite*; Peter W. Layne, who shared the love of back streets and shortcuts; and Doug Milburn, writer, teacher, guide, and guru, whose example taught there is always more than meets the eye in this most elusive city. photogypsies.com.

David Heymann is the Harwell Hamilton Harris Regents Professor in Architecture at the University of Texas and author of *My Beautiful Austin*. You can find more of his writings at placesjournal.org/author/david-heyman/ and davidheymanauthor.com.

Raj Mankad has served as editor of *Cite* since 2008 and is a co-founder of Grackle and Grackle. grackleandgrackle.com

Julie Pizzo is a designer at Page/Dyal Branding & Graphics. She previously served as the Art Director for *Texas Architect* magazine and the Design Manager for the Texas Society of Architects for seven years. juliepizzo.com

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by Raj Mankad

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CiteLines
by Barry Moore and the *Cite* team

September 6, 2017

As we sent this issue to press...

Hurricane Harvey struck the Texas Coast. The Houston we sought to capture in the present tense has already passed and we begin a new phase.

This issue, we believe, is relevant as a record of what was, before the region's rebirth. We know that many of our readers and contributors have been affected by this devastating event. Our thoughts are with you.

We call on the entire Rice Design Alliance community to lead Houston's recovery with optimism into a more resilient, beautiful, and equitable future.

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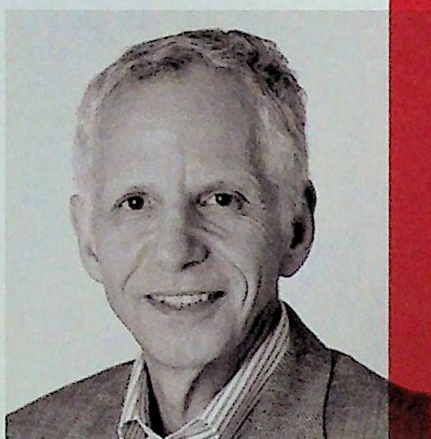


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William F. Stern, 1947–2013

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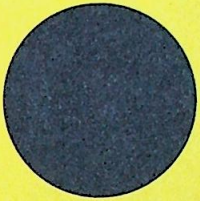
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Andy Warhol

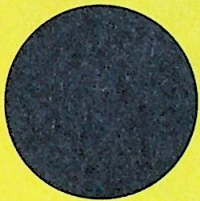
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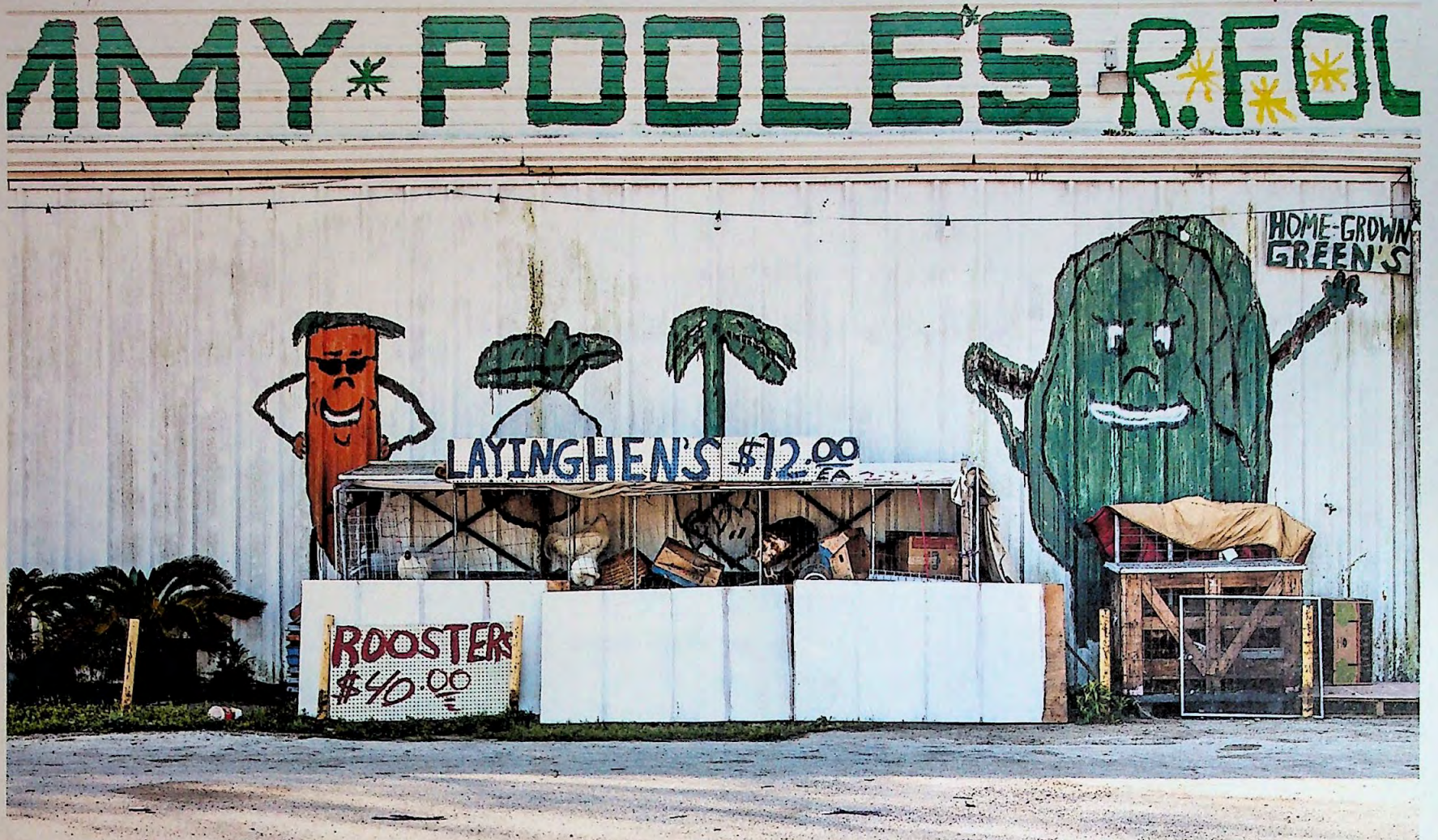
As

Is



Houston As Is:
100 Photographs
by Paul Hester





001 Off Homestead Road, Jimmy Pool Sr. Food Pantry and Animal Sanctuary. 002 West 18th Street, Heights.
Opposite Page 003 From West Mount Houston Road, off the North Freeway.



LIQUORS

METRO
99
METRO
99



004 North Sam Houston Parkway West. 005 Braeburn Drive, Bellaire.

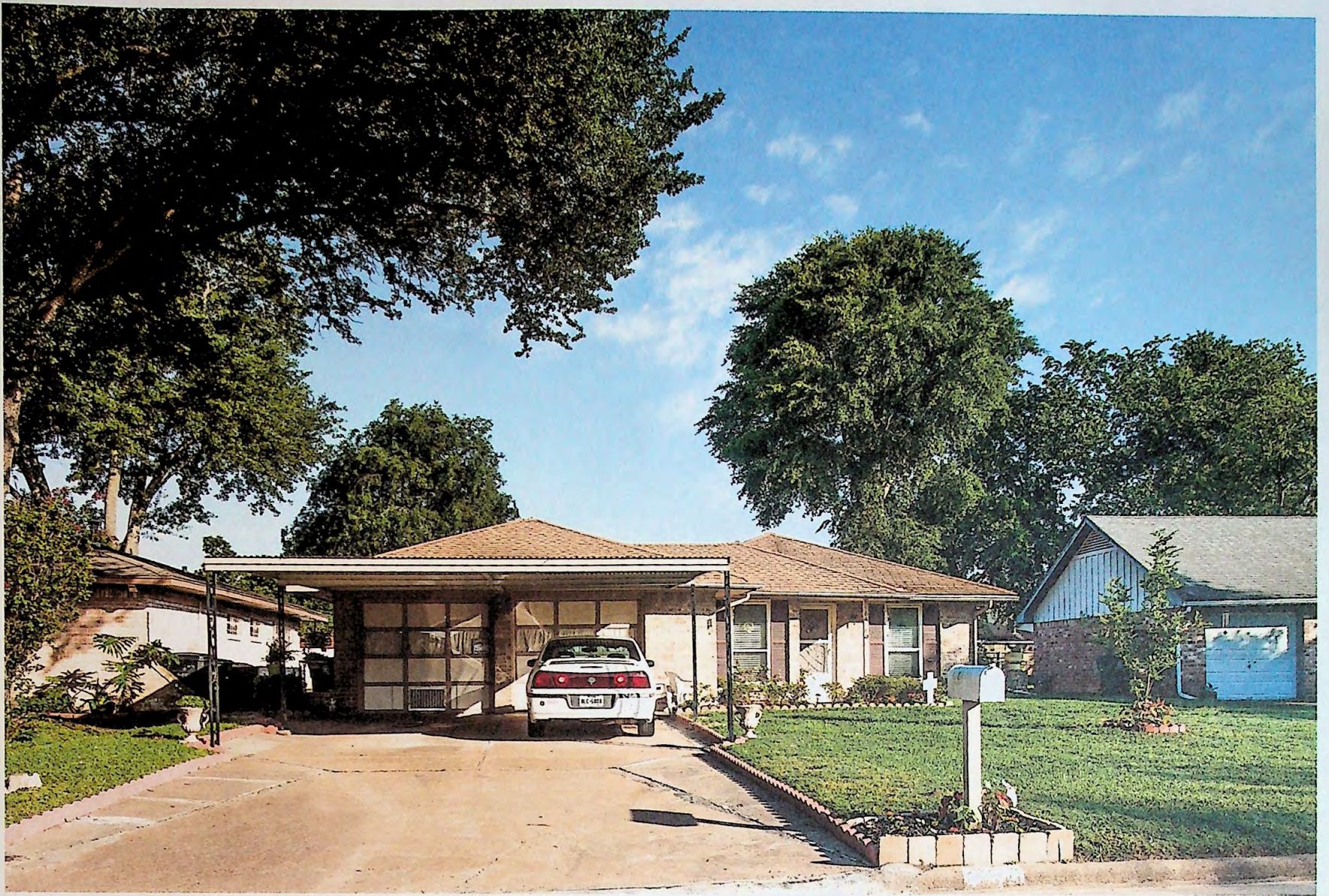
Opposite Page 006 Hansen-Mueller grain facility, Clinton Drive, Ship Channel. 007 Off Country Club Drive, Pearland.







008 Jensen Drive and Ivy Street, inside 610 Loop. 009 Off West Little York Road, Near Northwest. 010 Cardinal Health Warehouse off North Freeway north of Beltway 8.





011 West of George Bush Park. 012 Lynchburg, Independence Parkway, Baytown.





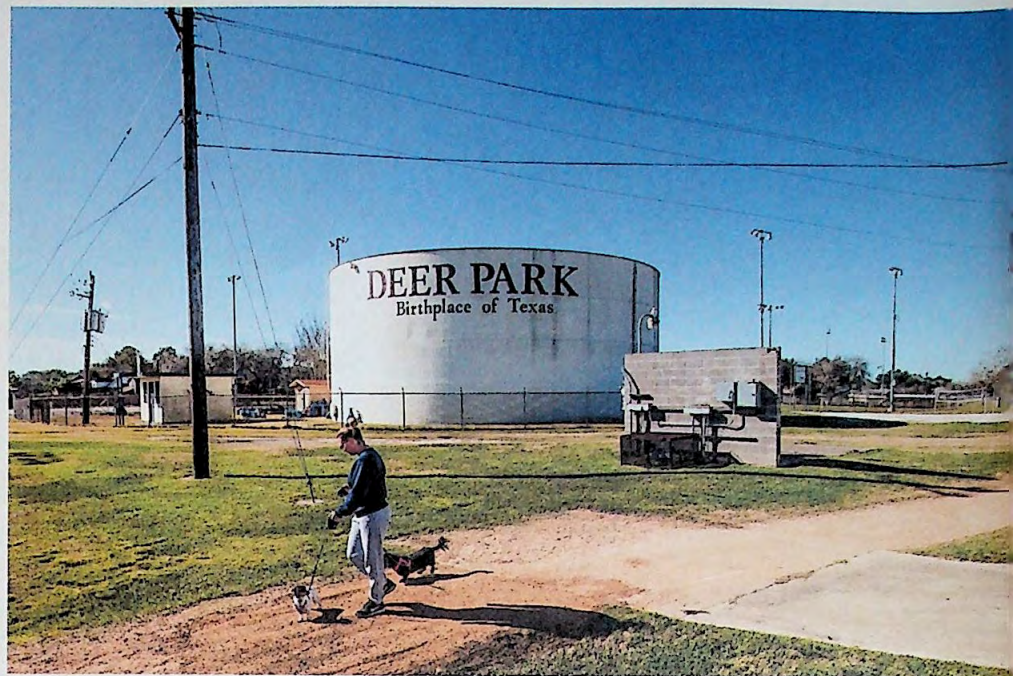
Left Column 013 The Reserve, Clear Lake City. 014 Near South Loop West, Braeswood Place. 015 Meg Weekly Park, Cypress.
Right Column 016 East End Barber, Telephone Road. 017 Cypresswood Drive, Spring. 018 Scholarship Row, Briar Forest.
Opposite Page 019 Addicks Reservoir near Eldridge Parkway. 020 House in Crosby, Harris County.





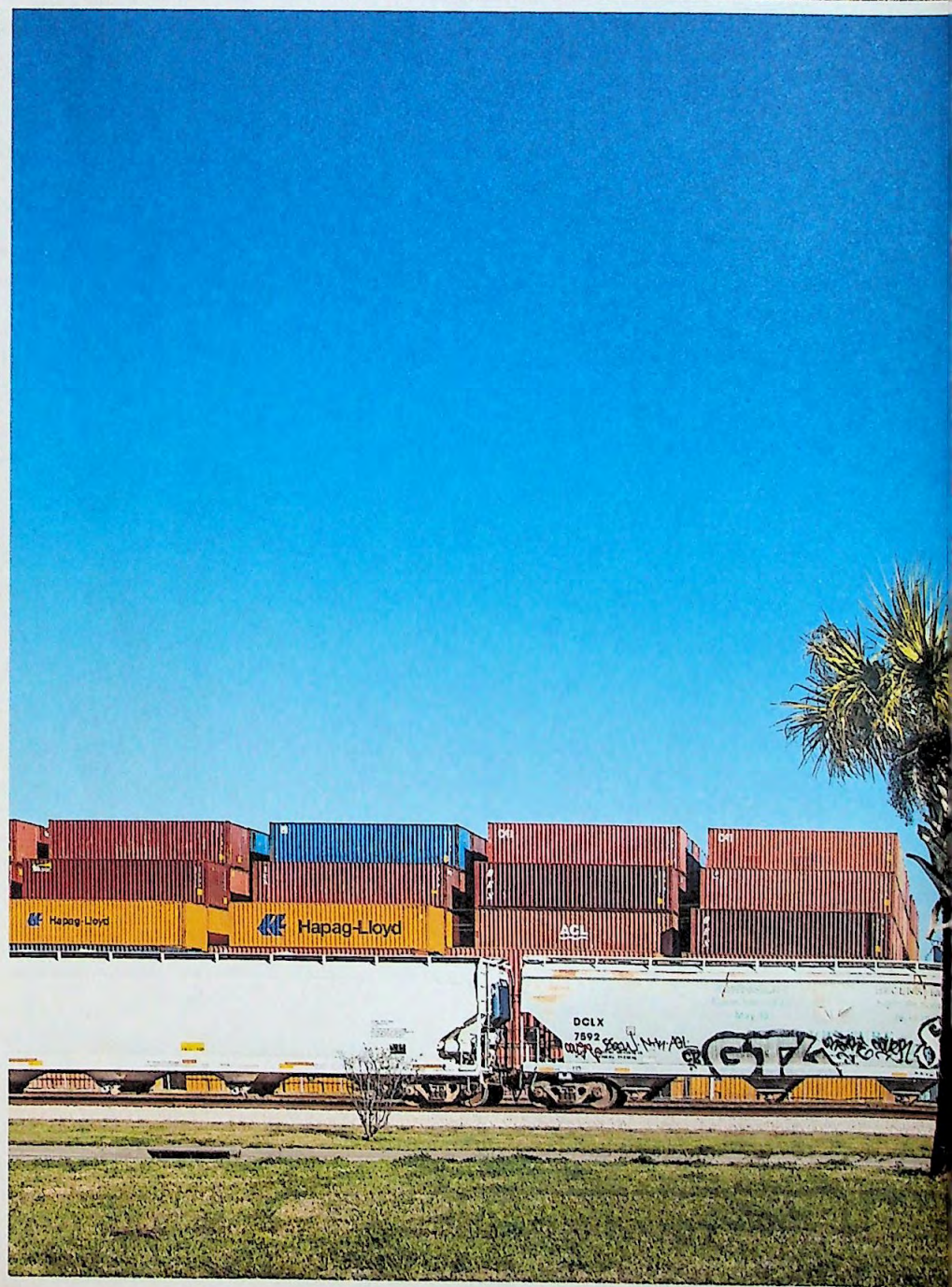


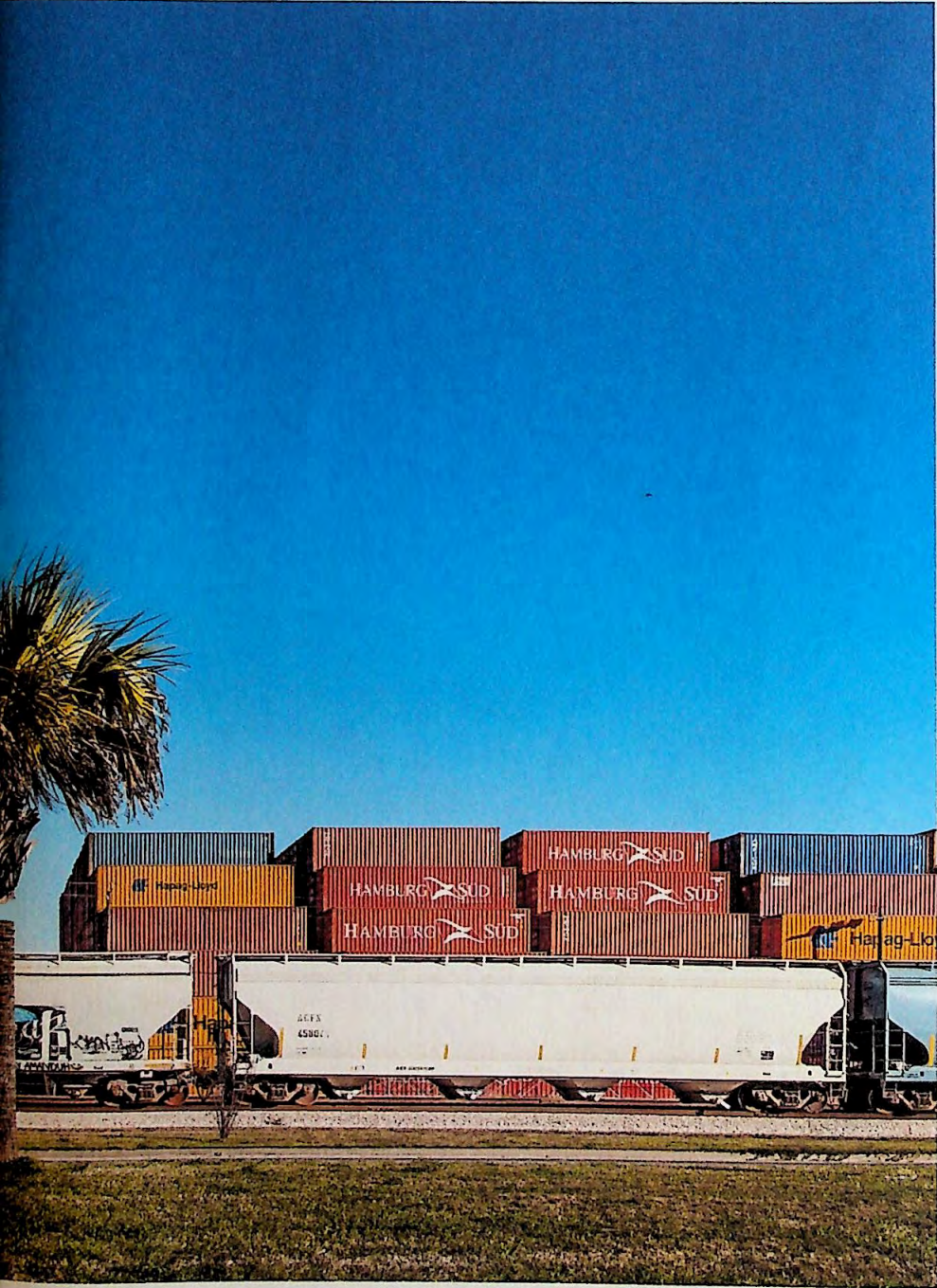
021 North of Beltway 8, Humble, Harris County. 022 "Fiesta Jarabe" by Luis Jimenez. Wheeler Avenue, University of Houston.



023 Surratt Drive near the North Freeway. 024 Near Spencer Freeway and Red Bluff Road, Pasadena. 025 Dow Park water tank, Deer Park. 026 Integrated Marine Services seen from East Barbours Cut Boulevard, Harris County.

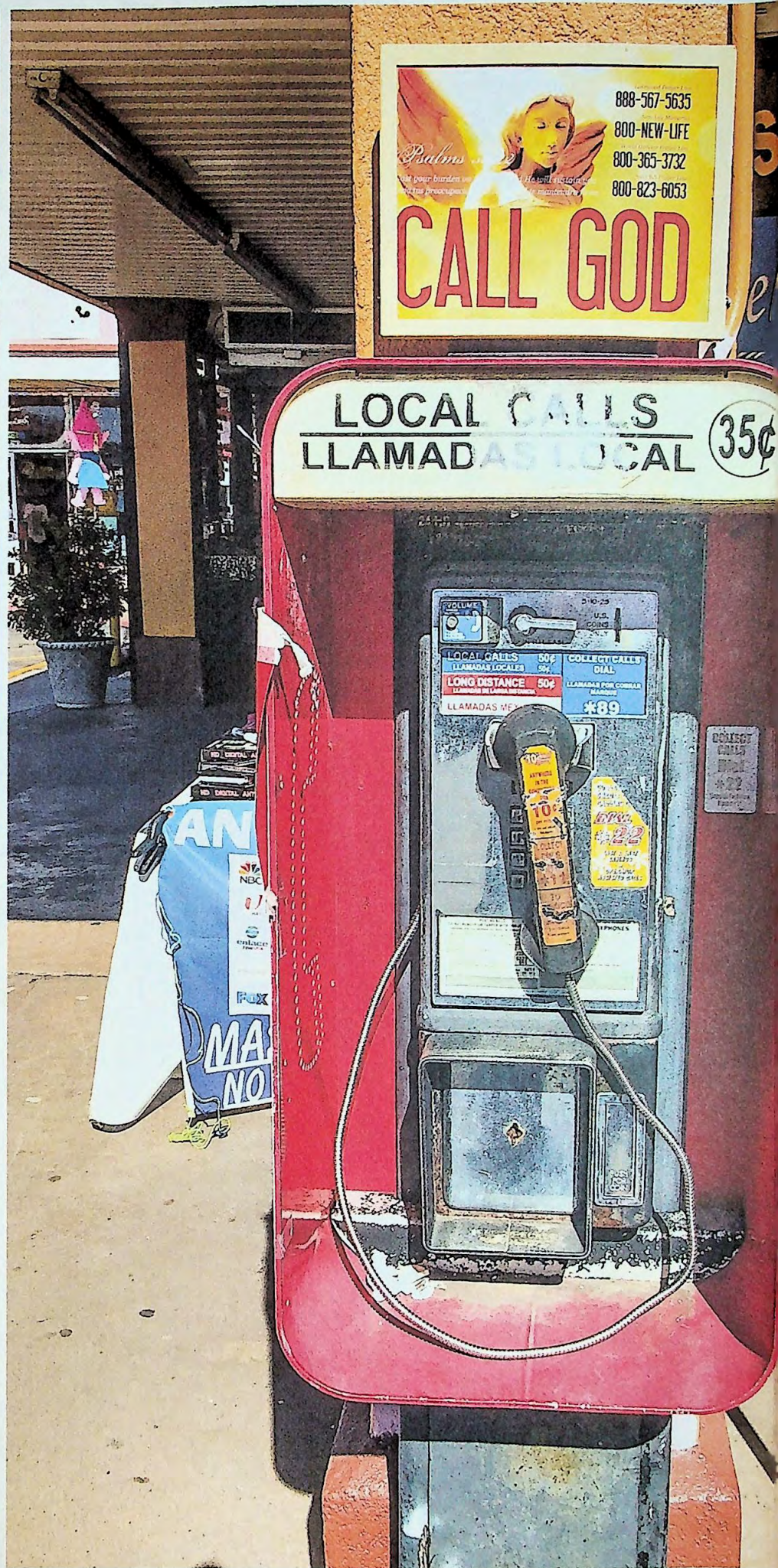
Opposite Page 027 Temple Tinh Luat, Fairbanks North Houston Road. 028 Near the Brazos River outside Rosenberg. 029 Outside Hockley along Katy Hockley Road, Harris County.

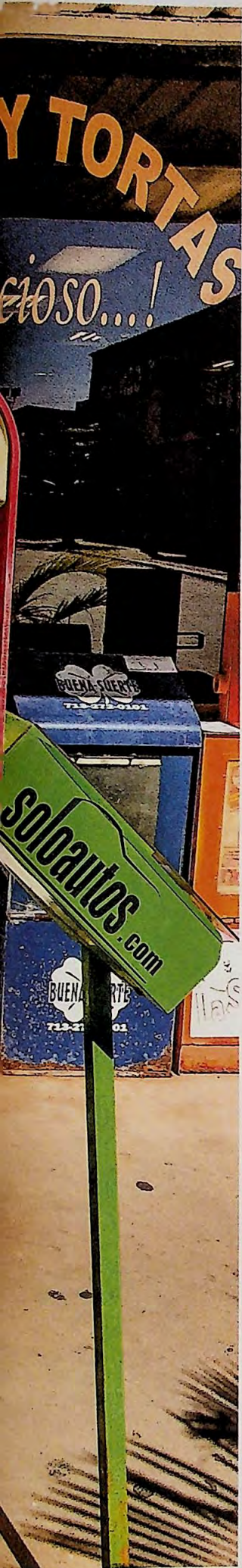












Previous Spread 030 North Boulevard, Boulevard Oaks.

Opposite Page 031 Off Cavalcade Street, in Kashmere Gardens. 032 La Luz del Mundo church, Eastex Freeway Service Road. 033 From Little York Road between Hardy Toll Road and Aldine Westfield. 034 Off Rod Bluff Road, Pasadena. This Page 035 Off Autumn Lakes Street, Sugar Land. 036 Off West Lake Houston Parkway, Atascocita.





037 Inside Sam Houston Tollway,
Spring Branch West. 038 Mykawa
Road and East Orem Drive near
Hobby Airport.



039 Cypress Street, Pasadena.
040 Tri City Beach Road, Chambers
County. 041 Off Hammerly Boulevard,
Spring Branch West.











Previous Spread **042** Addicks Reservoir, Congressman Bill Archer Park.

Opposite Page **043** Off West Bellfort Boulevard, Richmond. This Page, Left Column **044** Timber Hollow near Jones Road. **045** Spring Cypress Assisted Living and Memory Care, Cypress; Right Column **046** Outside Tomball, Harris County. **047** Little Bo Peep Daycare, Greater East End.





048 Gerald S. Gordon House, designed by Bolton and Barnstone, 1955, Blue Bonnet Boulevard near Brays Bayou.
049 Near Bellare Boulevard and Bissonet Street, Bellaire.



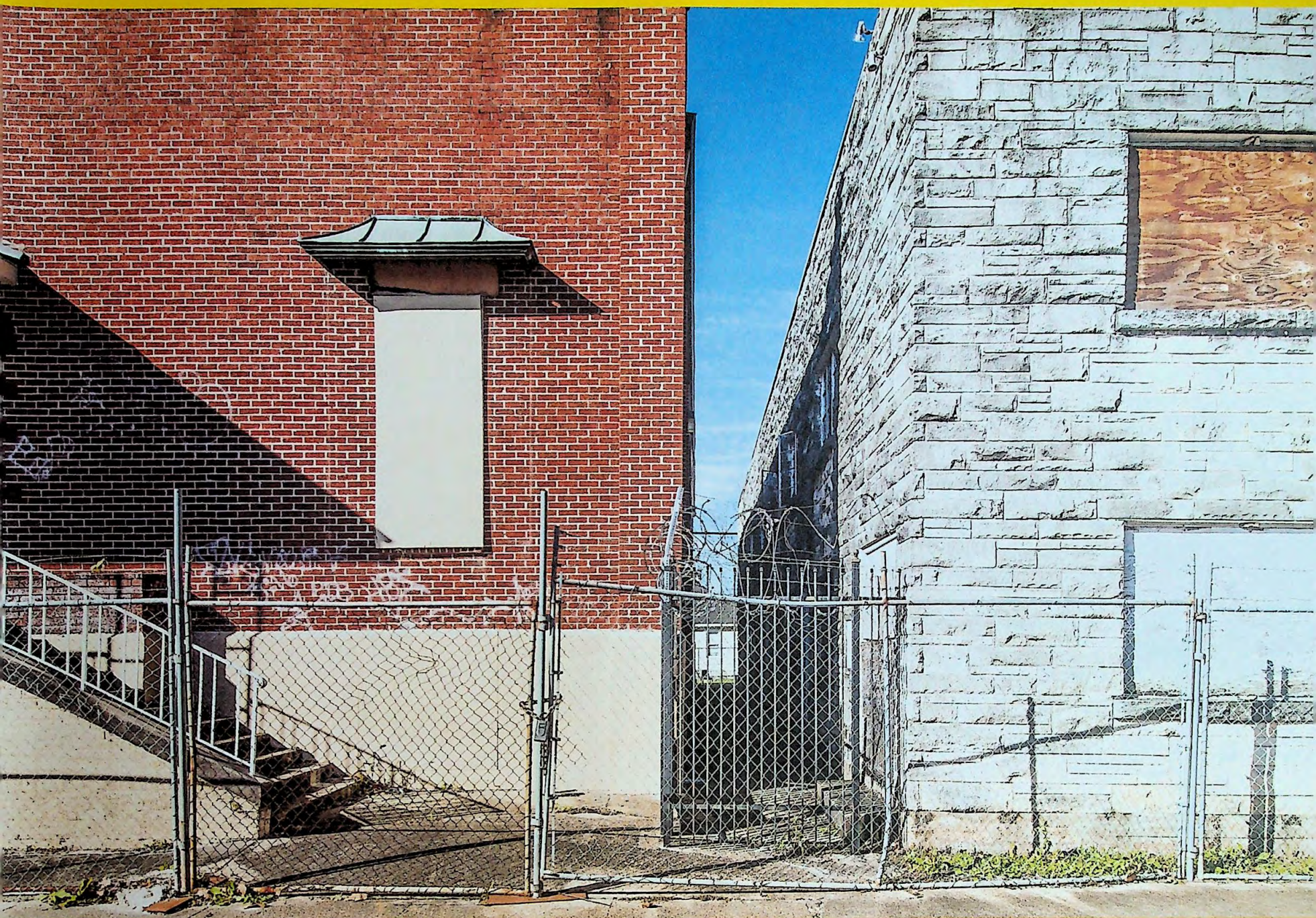




Previous Spread **050** Near Holmes Road, South Side.

This Page, Left Column **051** Off the Gulf Freeway, Gulfgate HEB. **052** Near Navigation Boulevard, Magnolia Park; Right Column **053** Leavin's Truck Sales, Port of Houston / Denver Harbor. **054** Marbella Banquet Hall, Harrisburg Boulevard.

Opposite Page **055** Sunset Heights.







056 Cypresswood subdivision, north of Bush Intercontinental Airport, Humble.
057 Little York Road east of the Eastex Freeway.









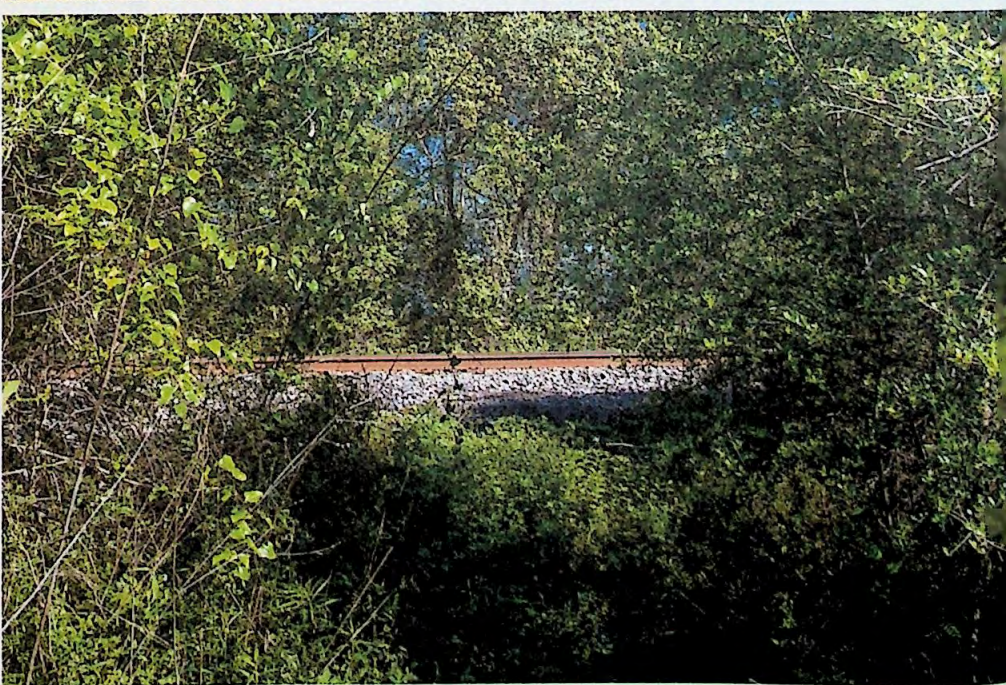
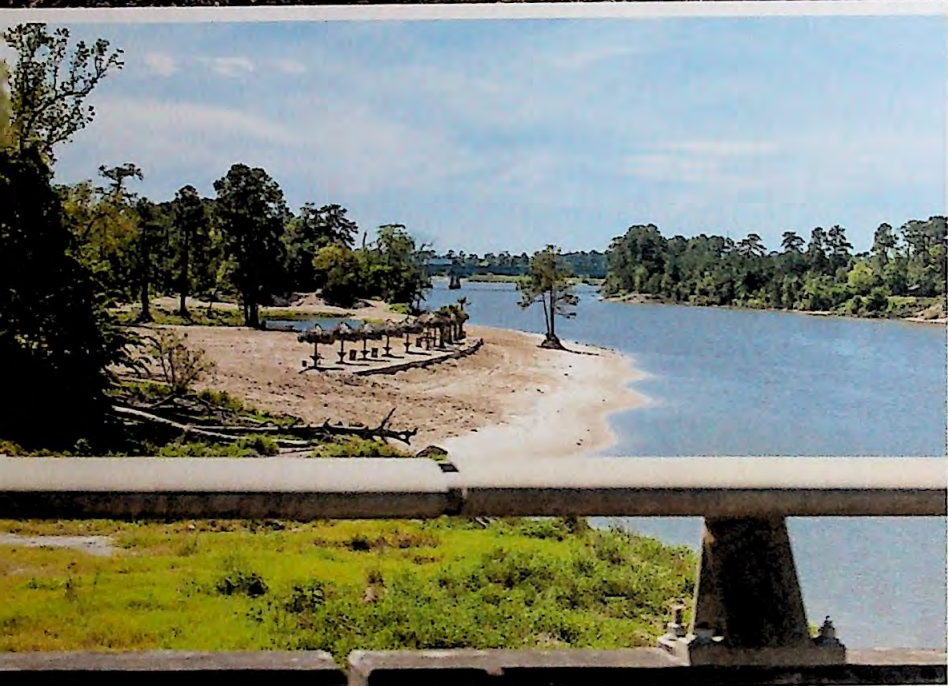
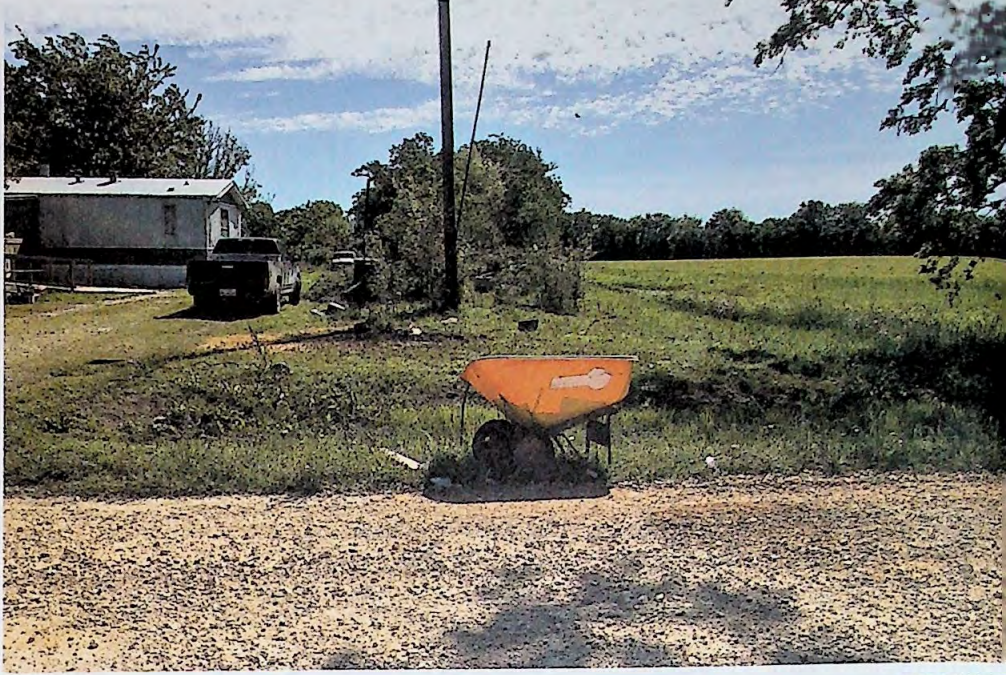
Previous Spread **058** Airport Hotel (now Marriott at George Bush Intercontinental Airport), designed by William B. Tabler Associates, 1971.

059 The Forest of Friendswood. **060** Near Oxford and East 7½ Street, Heights.



061 Charles Road east of Hardy Toll Road. 062 McGovern Centennial Gardens, Hermann Park, designed by Hoerr Schaudt and White Oak Studio, 2016. 063 Near Tanglewood Road. 064 Off Hammerly Boulevard, Spring Branch.







Opposite Page, Left Column **065** From Wilburforce Street, Acres Homes. **066** Extreme Off Road Park and Beach, San Jacinto River and Beaumont Highway. **067** Waters Edge subdivision, Lake Houston; Right Column **068** Near Wolf Island Road and County Road 6026, Liberty County. **069** Off FM1960 Road East, Liberty County. **070** Railroad tracks from a county road, Liberty County. This Page **071** Burger Park, Martin Luther King Boulevard. **072** Hardy Street, Near Northside.



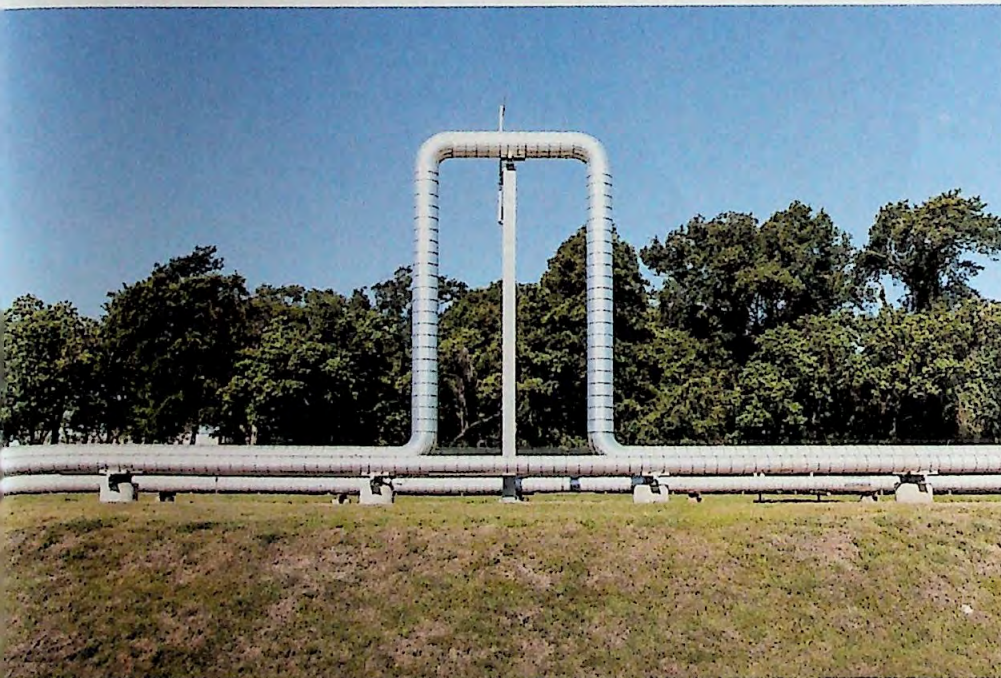
073 Near North 610 West, Independence Heights. 074 Independence Heights.
Opposite Page 075 Catalyst Tower construction, designed by Ziegler Cooper Architects,
Downtown.





Left Column **076** Post Oak Boulevard, Uptown (Galleria area) **077** Near Sands Point Drive and Redding Road, Sharpstown. **078** H Town Productions, off Suburban Road and East Mount Houston Road.

Right Column **079** Traylor Brothers Inc., off Mesa Drive. **080** Outside 610 near Wayside Drive, East Houston. **081** Near Sims Bayou, Sunnyside.



Left Column **082** Outside Cypress along the Grand Parkway, Harris County. **083** Outside Hockley along A J Foyte Road, Harris County. **084** Pipeline viewed from Bay Area Blvd, Harris County.

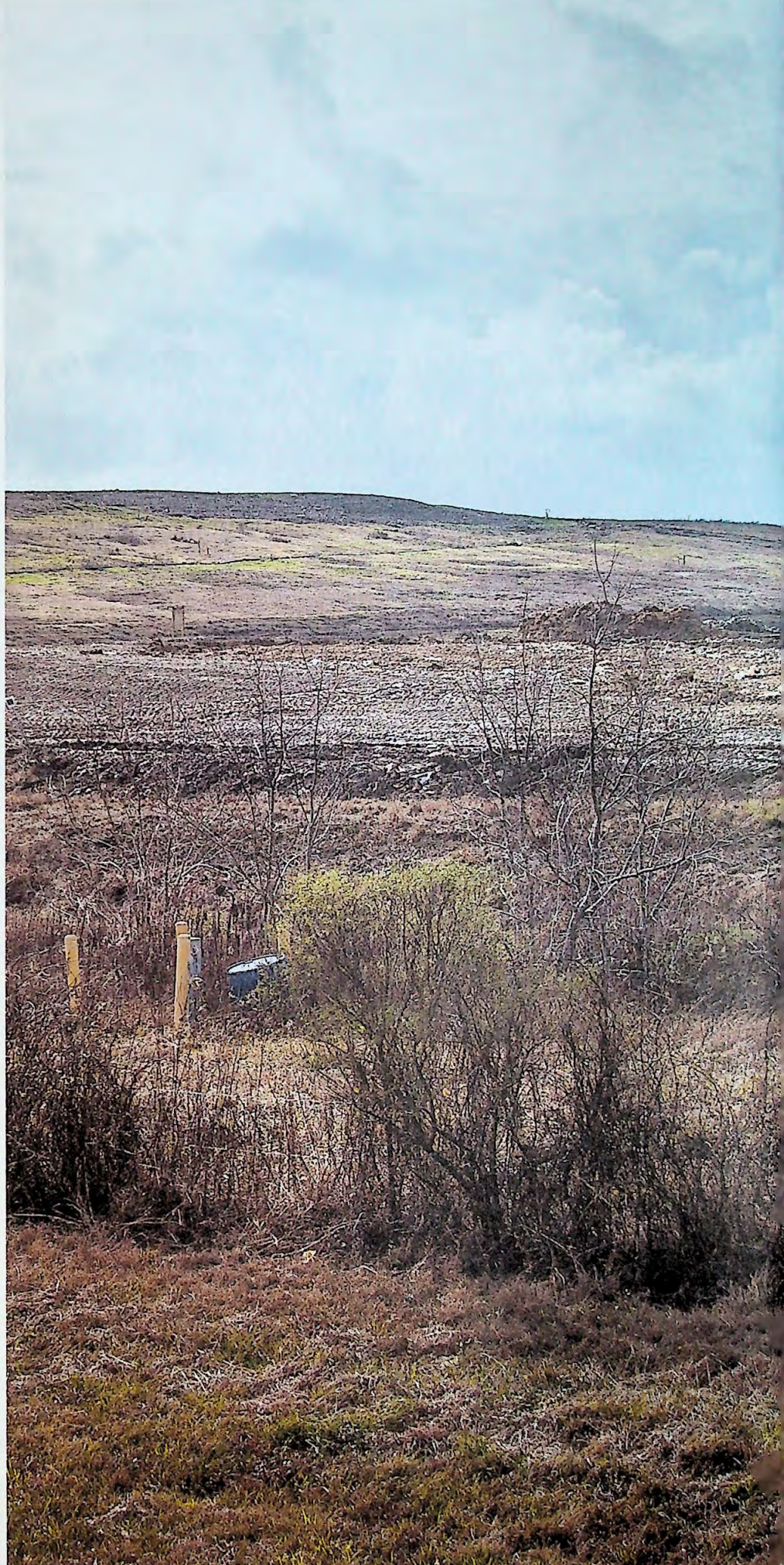
Right Column **085** University of Houston. **086** Da Lat Condos, off Park Place Boulevard. **087** Near the Crosby Freeway and the Pine Trails subdivision.



This Page, Left Column **088** From Veterans Memorial Drive near the North Freeway. **089** Sampson Street, off Harrisburg Boulevard. **090** Richmond Square demolition off Richmond Avenue; Right Column **091** Air Terminal Museum, Hobby Airport, designed by Joseph Finger, 1940.

Opposite Page, Left Column **092** Long Drive and South Loop East Freeway. **093** Old Telephone Road and Braniff Street, Price Compressor Company; Right Column **094** Garfield Elementary School, Houston. **095** Baab E Rahmat mosque, north of Intercontinental Airport, Humble, Harris County. **096** Off Gulf Freeway, Almeda Mall, Houston, Harris County.





097 Westheimer Parkway, Freedom Park Memorial Tower, George Bush Park. 098 Outside Katy near Pitts and Beckendorf roads, Waller County. 099 Morgan's Point Cemetery and Barbours Cut Terminal at the Port of Houston, Harris County. 100 Waste Management Baytown Landfill, Chambers County. ●





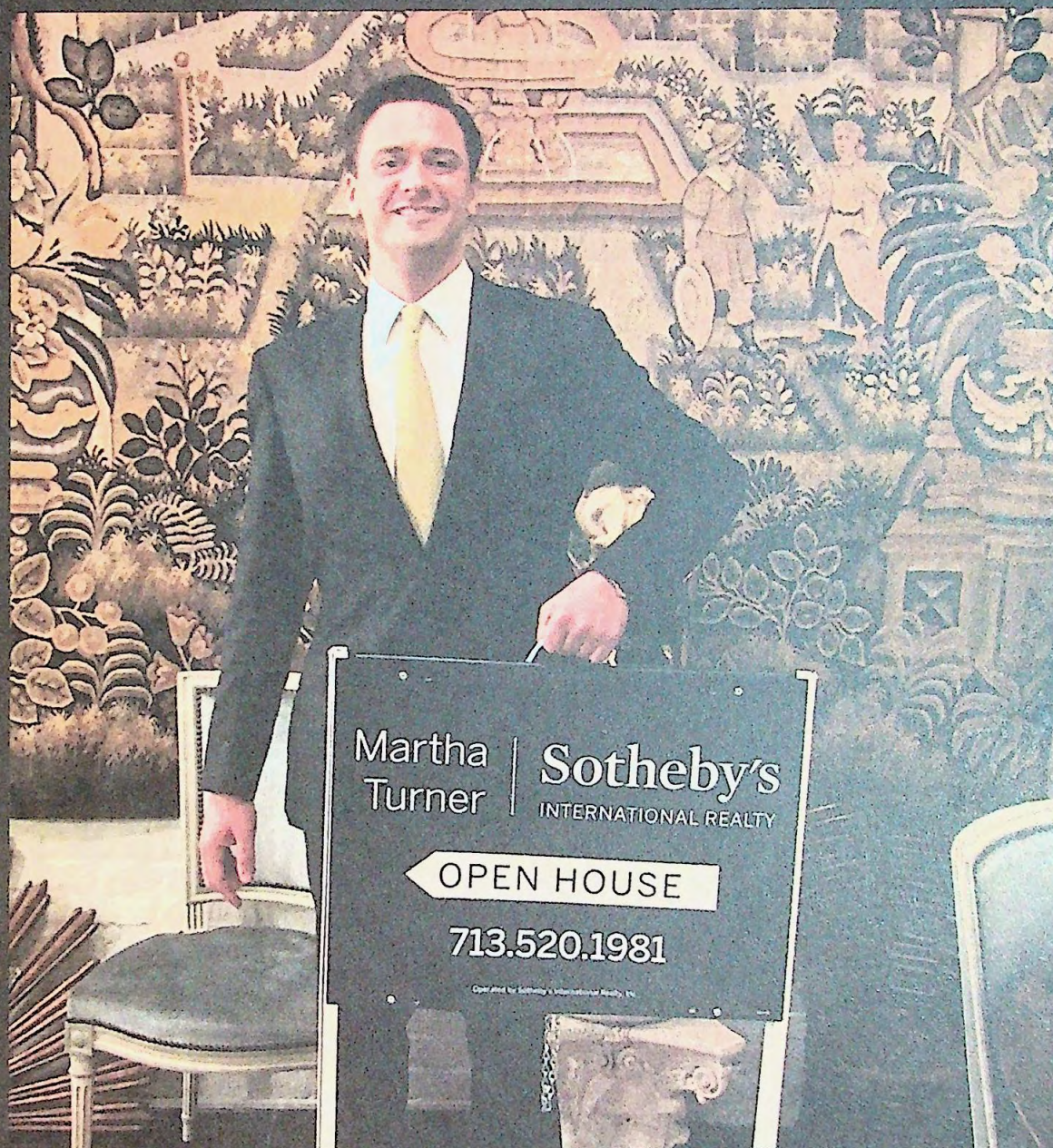
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Beyond Random: A Discussion of "Houston As Is"

Cite gathered five people at The Brandon Gallery to discuss the 100 photographs for *Cite 100* taken by Paul Hester.

For three hours, over pizza and beer from the adjacent Brasil Café, the participants looked and talked in a far-ranging discussion.

This is an edited transcription. Some sections were reordered, abbreviated, and revised with additional details.



Stephen Fox is a founder of *Cite*, an architectural historian, a fellow of the Anchorage Foundation, lecturer at Rice University and the University of Houston, and author of *Houston: An Architectural Guide* among many other publications.

Lisa Gray served as a managing editor of *Cite* in the early 2000s, and is an editor and columnist at the *Houston Chronicle*.

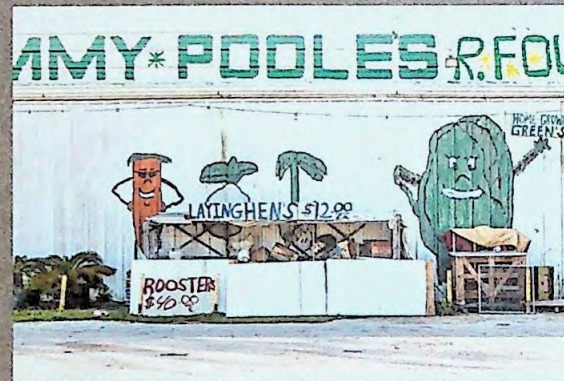
Lee Bay is an architectural photographer, teacher, and writer. He served as the architectural critic for the *Chicago Sun-Times*.

José Solís is a member of the *Cite* editorial committee. He is the founder of Big and Bright Strategies, which specializes in project design and architecture.

Cynthia Dehlavi is a member of the *Cite* editorial committee. She is a research and design associate at OJB.

José I have a question for you, Stephen, since you were among those who started this journey for the rest of us. When you see these photos, how is Houston different than in *Cite 1*?

Stephen It is the same. What stands out to me is the essential and inescapable junkiness of Houston.



001

After living here for 50 years, I need to get over my problem and just embrace junkiness, and look for cool and interesting junkiness.

Cynthia The way junkiness is portrayed in these photographs looks cool.

José I think it actually is cool. I moved to Ann Arbor recently and then moved back. A friend calls Ann Arbor a precious jewel. I found it very uncomfortable to live there. Everything was perfect. I am used to a mess. There seem to be more possibilities in a mess than there are in a place like Ann Arbor.

Lisa Lee, what do you notice comparing these Houston photographs to Chicago?

Lee The two things that jump out, the lack of people in the photographs and how low the scale is. It seems like once you get out of Downtown things step down quickly. And the width of the streets, my God!

If you did look at the greater Chicagoland, Cook County and a little bit of DuPage, you would find a lot of open space. There is a ribbon of forest preserves that stretch around

the western part of the city. There are individual, self-contained suburbs. Some parts of the South Side would not look all that different than what we see here. You wouldn't see a horse in a yard.



072

Otherwise, that house could be at 6700 Racine in Chicago. If you told me that is where it was, I wouldn't argue any different. The mix of religious places would be about the same, a mosque, a church, you wouldn't find as many places like Deer Park or Morgan's Point.

Cynthia I like your point on the density. The density of Houston is not depicted here. If you were to put all of the housing types next to each other, you would see mostly one-story, single-family houses. You wouldn't see many high-rises. When I think of current development in Houston, I think of mixed-use housing, big apartment complexes. Very little of that appears in these photographs.

José More people live in this low-density kind of Houston shown in the photographs than the dense Houston that we live in. This is more real Houston than what we perceive it is.

Stephen It is. Based on doing surveys for the *Architectural Guidebook*, and since I don't

have a car and am really confined to a part of the inner city, it is a shock to see how even as suburbanized as the inner city is, how much more representative that these photos are than what I see on a daily basis. And it is amazing that it is a very disurbanized city inhabited by people who don't want to live in cities and live in cities the way they would live in small towns or on the edge of town in the countryside.

José If you look at Houston as the metropolitan area, the vast majority of the growth is in the periphery. The majority of people live in that big, open space. For architects, landscape architects, designers, engineers, this is the city we should be looking at, not only the city we are imagining inside the Loop. That is an important issue to think about. Many of these photos look like what we think of as Detroit.

Stephen When you consider that Detroit is 160 square miles, there are 160 square miles of "Detroit" in Houston. If it had the advantage being a 600-square-mile city like Houston, Detroit would encompass all its affluent neighbors and it would be as economically great as Houston.

Lisa The average price of housing in Houston masks what we are talking about. Before, almost all of Houston was affordable. In the last couple of decades, the difference between the rich and poor has been widening fast. This is why folk art is disappearing from parts of the city. Things like art cars. People used to have tons of empty space and they could do these nutty things. It's not that we have more zoning or better neighborhood associations.

Stephen Much of Houston remains a low value city. That's the difference between Houston and Chicago. Houston has based its whole economic structure on being a low-value city where you can come and do things you can't get away with in any other major American city. It has worked so well there is no incentive to change.

Lisa And yet the close-in areas are not as affordable as they once were. That's the question, the difference between where people can afford to live and where they want to live.

José There are a lot of places that are cheap, like Beltway 8 and Westheimer, but it is not attractive for artists to go to them. They crave the image of the grungy, gritty, I'm-going-to-go-to-the-East-side, post-industrial part of town.

Lisa Is this one of the things *Cite* should be thinking about? How do you do "creative placemaking" at Beltway 8 and Westheimer?

Cynthia I think that's a huge thing architects should do. You can make a place. You can design the cool spot. If it is designed appropriately and programmed. Berlin, Medellin, Chang Mai. The only thing they have in common is very low housing costs. If enough people came together you could make that cool Houston suburb a reality.

Lee You need public transit though. That seems to be the generational thing.

Herman Dyal I hear again and again that Sugar Land is very diverse. Which one of these images shows Sugar Land?

José Is that it? [Friendswood.] It could be this? [Cypress.]

Lisa How interesting is it that we cannot identify the suburbs!

José Each one is 20 miles from where we are but in any particular direction.

Lisa Here it is. [Sugar Land.]



035

This is the most diverse place in the United States. [Laughter] Fort Bend County, where this photograph was taken, is 25 percent Asian, 25 percent White, 25 percent Black, and 25 percent Latino. This is the most boring melting pot in America. This is utterly placeless.

Cynthia I am on your team but this is somebody's dream. When I drive through the suburbs I feel nauseated, but my family loves this stuff. If you ask someone to draw a home, this is what they would sketch. I live in a cool loft now. It is still not as homey.

Stephen Immigrant communities have been mainstreamed into American suburban culture.

Cynthia The suburbs promote a safety that you don't get anywhere else. I don't think you get that inside the Loop. I grew up Downtown in Houston House. My last year of high school we moved to the suburbs. It was a dream come true because, oh my goodness, I could go for a run at night. And it was ok. I could ride my bike to my friend's house. It was safe. In a weird way, I was more free there than I ever was Downtown. Downtown, night time, shops close. You should stay in your house.

Lisa I don't see a lot of public gathering spots in these photographs. There's a difference between the way we perceive our lives and what the darts will show. I also notice a lot of places clearly in transition.



090



012

Richmont Square is being demolished by the Menil. Has Houston always been under construction?

José This photograph of a future site for the Bridgelands development with a "you have arrived" sign speaks to that.



082



086

We also see this 1970s Houston apartment complex that looks like a Harold Farb development. There is the future, present, and past, but it is the same cycle happening over and over again.

Stephen The typologies change and the scale is different but the development pattern is the same. It is to seek whatever is the most

economically propitious landuse at the time, plop down a typology that has somehow been crafted to work with the economics, and add whatever the stylistic elements are that make it more marketable at that time. Then you wait for it to deteriorate or, if the neighborhood remains good, for the economic cycle to roll through and replace it. If not, it persists in declining condition.

José You can see that happening now in Garden Oaks and Oak Forest. They have big lots, it is relatively close, and they have the pretty trees. Now instead of a 1,200-square-foot house, it will be a 5,000-square-foot house.

Lisa Is that different than other cities?

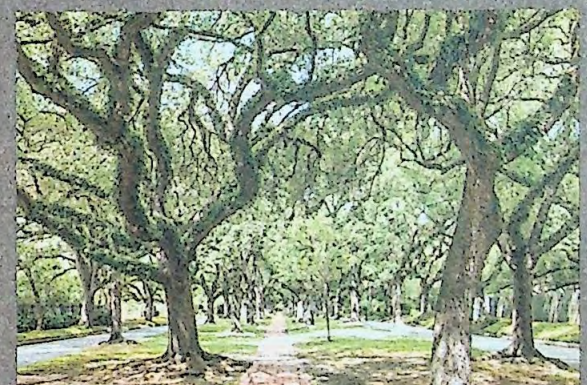
Stephen This is why it becomes hard to talk about Houston. Most other cities are not nearly as big as Houston in terms of their incorporated area. So the cities that have stabilized have done so by enacting new zoning and historic districts to conserve, preserve, and stabilize their shapes. They have all these mechanisms to keep them from the kind of fluidity that characterizes Houston where if you are in the right part of town then things change in a certain cycle and, if you are not, they stay in place until you hope the cycle catches up with that area.

Pick Five

The 100 photographs in this issue are presented in the order that the darts were thrown, which produced unplanned and thrilling juxtapositions. Yet, the editors were tempted to reassemble the images and pull out themes. Each person who looked at the photographs brought their own ideas to them. In the end, the editors stuck with the random order and asked the five discussants to pick five photographs, assemble them into a miniature photoessay, and explain their rationale. In the following section, see their selection and read their observations. We encourage readers to make their own photoessays and submit them to rda@rice.edu.

Lee Bay 094 064 048 091 030

As an outsider, there's something about Houston being the city of the future. At least by my eye. In Chicago, our future was 1920, 1930. Here, mid-century America is prosperous. You have the technologies of the future, oil and space. Ours was steel, which is of the present and past of the time. There's something about city of the future that is expressed in the Modernist architecture. The school, the two houses, the airport. The changes that will come with the rocket development that decade, perfected and launched within twenty-five years. There's something about that, that can inform the rest of the city. A city of the future, perhaps when it worked best, when it looked forward. This one, I just like the structure of the trees.



Lisa The classic thing to say about Austin is that it is always getting worse. Whenever you got there that was the best moment and then it goes downhill. In Houston there is this idea that it is getting better. Whenever you got here it was worse.

José Solís 006 099 018 085 034

I picked five images that capture a particular aspect of Houston. This one is the inner part of the Ship Channel, inside or just outside of the Loop. Unless you actually work there, you have probably never visited. There are large sections of the city that are completely unknown to most of the people who live here.

In this one, you have a shipping container port terminal right next to a cemetery that's been there for a long long time. And nobody has thought about how they are right next to each other. And that to me is another one of those things that happens all the time in Houston. Something pops up here right next to there and nobody thinks about the two things together.

Here we have the unfortunate reality of walls around much of suburban Houston. The perfect house is encased behind a safe wall that you as the outsider are not going to get in. The yield one, I picked that one because it relates to the car so much. We experience so much of the city through the car. And you experience that kind of ugliness so much. Sometimes you see pretty things from the car. The city is ugly and those kinds of conditions happen, the yield and the chain link fence and beat up asphalt, that's just the reality of the city.

The Call God, I love the photograph. If you start picking through the photograph, there are all these details in it that start popping out and they are mashed together. That's emblematic of how the city works, if you casually glance at it, you may get a first impression that is funny or interesting. It is when you start picking through, there is more to it but you have to pay attention to it. It is not pretty but it could be funny or interesting but you have to pay attention to it.

Cynthia I think I can find a common thread. If I were to title the piece, I would title it Correspondence. It all has to do with community.

Lisa I was thinking Spiritual Bleakness.



Lisa Gray 040 015 066 007 026

I was struck by what a wet city this is. But often the water is managed or out of sight. That crawfish hill has to be on a wetland, but we don't see water. In the second photo, the bayou is managed: You can see its channelized, mowed banks and the drainage pipe that feeds it. It's like the bayou that runs through my own neighborhood, mostly separated from the houses by privacy fences. It's an unnatural landscape that nobody is loving.

In the third photo, we get even more artificial. This manmade beach on the San Jacinto River: Is it a toxic area with palapas? Is it above or below the Superfund site? The fourth photo, the one of the fountain in a retention pond: It's obviously drainage turned into a suburban amenity. In the last photo, the Ship Channel is implied, but we don't see it. I think that's how most of us relate to the Ship Channel: It's out of sight, and barely on our minds.



Stephen Fox 019 011 020 012 043

My images are about the profuseness and disposability of Houston.

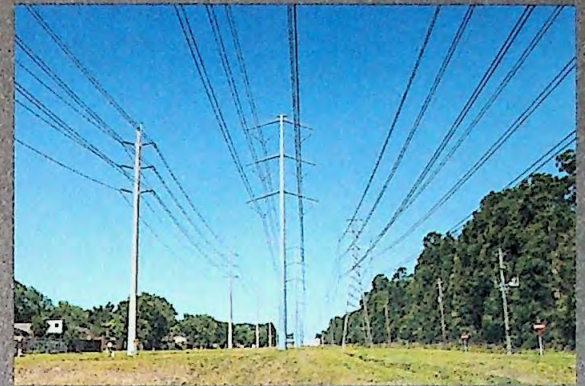
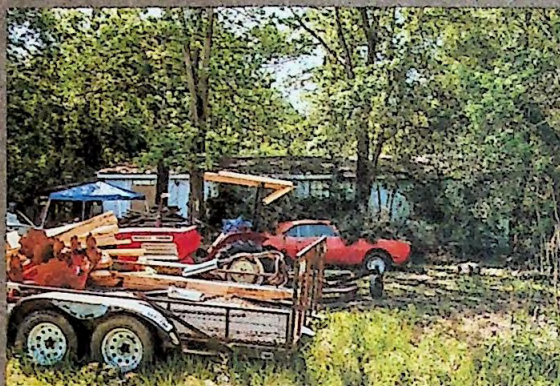
I love the photograph with this primeval Houston with trees rising out of the watery ground. The old folks house, their whole life is suddenly put on display in the front yard with no shade.

The third image, this celebration of junkiness, doing what you want because you feel like it. What good is a front yard if you can't park all your vehicles in your front yard.

The fourth is the disposability of even the most expensive infrastructure. It meets its end because of either performance failure or it is not economically performing. Everything dies in Houston in the end, and one hopes gets reborn.

And again, the eternal suburban frontier. The landscape is remade with increasing densities of infrastructure to support this bleak superstructure, whose only hope is that it too will get plowed under and turned into something better.

Also, a parable for Houston's future, it's so smug about its prosperity that it doesn't understand it is a one industry town. When oil and gas go, Houston will become Detroit.



Cynthia Dehlavi 004 087 038 082 100

Maybe a little bit obvious, but I see the corridor as being the subtle place for development to surround. The drainage ditch is Buffalo Bayou Park. Powerlines are huge divides through neighborhoods, but are also where trails and people space can exist. Rail lines, I see these spaces as intensely divisive and yet potentially unifying. They connect everything across large distances. I see the landfills as the future, the Houston hills. We will start capping landfill parks. There's one off of Alameda. Pierce Junction. They have one over there, a landfill made into a golf course. It is very profitable. You can extract methane from it even after you cap a landfill. That will be the next development, the next divisive element that becomes unifying. If you look at a map of landfills, they surround Houston. You could easily have the Houston hills. Don't you agree these are opportunist spaces? Spaces that opportunists have taken advantage of and spaces for opportunity. Ugly is opportunity. ●



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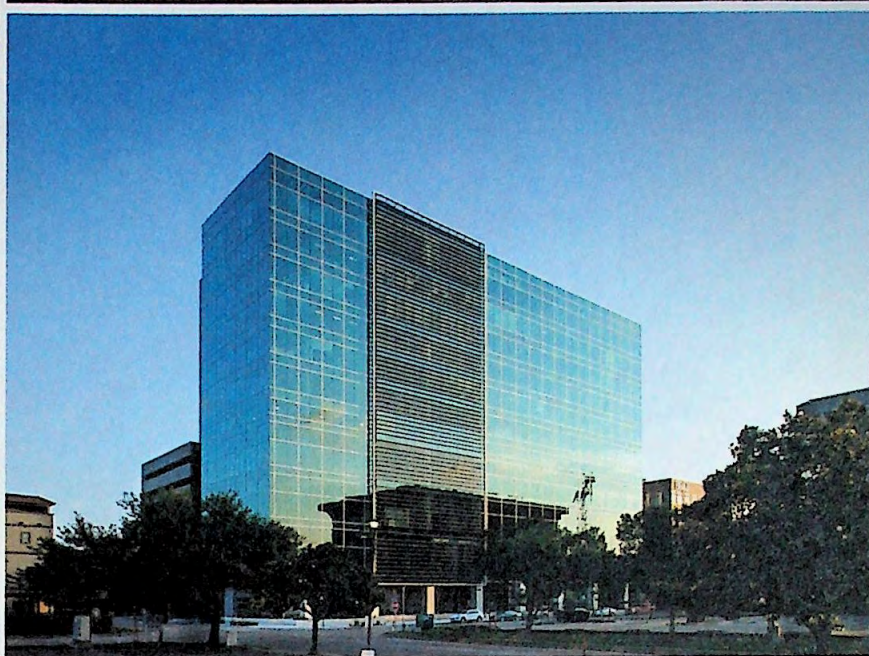


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The Perfect Host
by David Heymann

“I was overcome
by a familiar
awareness, that
in Houston the
pairing of potential
and waste is
perpetually
unresolvable.”

The 100 photographs Paul Hester made for this 100th issue of *Cite* downloaded onto my computer while it sat in one of the visiting scholar apartments in Munich's *Oskar van Miller Forum*. It took a while for the files to come in. All the windows in the apartment were open, and you could sense the sun very slowly going down in the late spring air. The Forum, designed by Thomas Herzog, is an architectural manifesto about how to make the sustainable city, a goal in Germany.

I'd been in Europe for a month, but when Paul's photographs appeared on the screen I was instantaneously back in Houston, where I grew up and started at Rice as a photography (then architecture) major — which is when I first met Paul. There was no mistaking where he'd been out looking, even in the low-res Instagram-like grid of the thumbnails: Houston, and the extent of its impending extra-territoriality.

I was immediately disoriented by the distinct disgust and fascination anyone who knows the area feels. Paul's photographs are invariably fair-minded and inconclusive. So I was also overcome by a familiar awareness, that in Houston the pairing of potential and waste is perpetually unresolvable. The competing sensations — in Paul's images, as in the city — come at you with equal strength but not in comparable terms.

I think any rational architect or landscape architect or planner who examines Houston's constantly metastasizing growth — where one neighborhood, even a single lot, seemingly mutates of its own accord — suspects the city, uncontrollable in its entropy and consumption, will ultimately prove to be almost entirely resistant to the flatteries of progressive thought.

But you can pour endless wishful energy into that *almost*. Some central aspect of Houston, really of its character more than its fact, seems perversely correct. The thinking goes: the waste is somehow relative, because — aside from the fact that no one should have built here in the first place — *you're freer here than anywhere else*. And despite the troubling math of that logic, Houston's magnetic potential, and its bottomless well of work, seems to draw in people of every stripe from around the world.

That Houston is rapidly becoming the most diverse city in the U.S. is of course held up as proof of that potential's validity. Houston walks the walk. It also *pours* the walk, in reinforced concrete, at a rate so rapid the control joints will be fully compromised by ferocious weedlings before this edition makes it to press. At least Houston has the grace to boast: we do not care if, when, how, or why you walk on it, or with whom. It is, in the words of the L.A. Times, "*nothing less than the story of the American city of the future*." [Note 1]

To its credit, the RDA stubbornly committed to this potential long before anyone else admitted you could call it *potential*. In publishing *Cite* the RDA chose to make public its commitment to understanding Houston's duality — its wrongness and rightness, each of which seems to be the key to the other. And if the slippery *rightness* side of the equation has yet to be fully co-opted by anything like a true manifesto, *Cite* (and its many contributors) has certainly been tireless in trying.

A mighty struggle to be sure. To my mind the many things Houston is now doing well — all that biking along those beautiful bayous for example — are in part a direct consequence of the RDA's long years of keeping Houstonians properly watered and fertilized. Congratulations, RDA, on your steadfastness, the seriousness of your purpose, for the consistency and quality of your journal, and on reaching this milestone.

●●●

Paul, too, deserves some of the accolades. His photography has been central to *Cite's* identity from

the start. Paul's first credited photographs, of buildings along Main Street, appear in *Cite* 2 in November 1982. By *Cite* 3 he has become the journal's go-to photographer: his work appears in all four main articles, one of which is his own photographic essay on Hermann Park (featuring the bracketed side by side views Paul often favors).

From then on his photographs — and, starting in *Cite* 30, photographs made in collaboration with Lisa Hardaway — appear in, and regularly on the cover of, every edition of *Cite* up to number 70 in the summer of 2006 (all except for *Cite* 67, which has photographs by Paul's son Eric Hester, a talented photographer in his own right). That's a run of almost 24 years. Around number 70 the format of the journal changes dramatically: Paul's, and Paul and Lisa's photographs still appear, but now primarily as photo-essays.

In my visual memory of *Cite*, I see Paul's way of seeing. His direct and default influence on the formation of the journal's identity and direction is hard to overestimate. It follows in part from the editorial spirit of the journal's founders. In an email exchange Paul wrote: "Drexel Turner, Bruce Webb, and Bill Stern... were very responsive if I brought back pictures that contradicted the original approach, or added to it. They accepted the photographs as reliable evidence."

The sheer number of images Paul began providing and has provided for every part of the journal is staggering. Though he was given assignments — sometimes just in the form of a street address — articles often formed up around images he'd already made, or proposed making. Clearly there was synchronicity in the way *Cite* and Paul were seeing Houston from the start.

Cite's critical content about Houston consists of articles about what Houston *should* be, what Houston *was*, and what Houston *is*. Over the years the frequency of should articles seems to diminish in favor of was and is. The reasons for this undoubtedly include the passing of a generation of Modernist firebrands (all honored in *Cite*). But I suspect the dawning awareness that Houston, *while still* succeeding, refuses to behave by the predictable tropes of architecture and planning led to a kind of awestruck humility on the part of the journal's conscientious observers.

After all, if you're trying to be rational, and you're confronted by an immensity you discover you do not understand and cannot predict, you can hardly be *for* or *against* it. At best you can try to observe and describe it honestly, hoping to get some handle on its essentials. And here is where, and why, Paul Hester was the ideal first photographer of Houston for *Cite*. Has there ever been a photographer more willing to ponder endless banality without judgment, in order to ensure we understand it correctly?

●●●

By way of example, in *Cite* 3 there is a marvelous bald photograph Paul made of Venturi Scott Brown Associate's Park Regency Terrace, with Philip Johnson's Transco Tower in the distance. The photograph is clear enough as architectural reporting. You understand massing, layout, scale, orientation, and also the architect's intent: Venturi and Scott Brown's play and pleasure with language, Johnson's concern for iconic presence.

But this isn't a traditional architectural photograph. The framing isn't true to the horizon (it's tilted very slightly right) a destabilizing incorrectness that helps your eye find the Transco building. The framing is also not square to the buildings in plan (it's rotated very slightly left). This additional impropriety subtly shifts the subject from the buildings as objects to the uncertain space between their masses, and the relationship the new buildings establish to their mute

neighbors. It's like a classroom snapshot on that awkward first day of school.

Taken in the normal light of day, not the *magic hour*, we see the relative imprecision of the construction (though it's no more shoddy than we expect). Adjacent to the buildings, still splattered with construction dirt (or is that already mildew?) are desultory plantings. Crossing the top are the invariable power lines so many photographers work to hide but Paul, like the superb cartoonist R. Crumb, insists on acknowledging. Though these cables are crucial to the photograph's composition, they — remarkably — provide human scale (cover them and you'll see).

Any professional architectural photographer would correct these mistakes without thinking. But then you'd have as yet uncertain architecture in an ugly photograph, one that you wouldn't trust because of a strange phenomenon: we don't trust ugly photographs. Instead you believe what you see in the photograph — actually you believe it's what you *would see if you went there*, a quality true of all of Paul's work.

Paul's brilliantly casual image isn't of *architecture*. Nothing is working in the way the architects said — which you can readily assess by reading John Kaliski's accompanying article heroically trying to prove the architects' justifications — though you sense that *something* is working. I think that something working is the city itself. The key for me is the Transco Tower: cut off at mid height, unflattering as architecture, but perfect to the photograph and its ability to describe one of Houston's infinite potentials.

A story about those potentials. My mom used to love driving around Houston exploring its endless surprise. As she got older she would sometimes get confused, then lost. When that happened she'd scan the flat horizon for Transco, and use it like the light-house Johnson half-jokingly suggested the building could be to navigate home. There's your wrongness and rightness, synthesized as only Houston can. All of that possibility — and all of Paul's outsized ability and fairness — are already documented in this photograph.

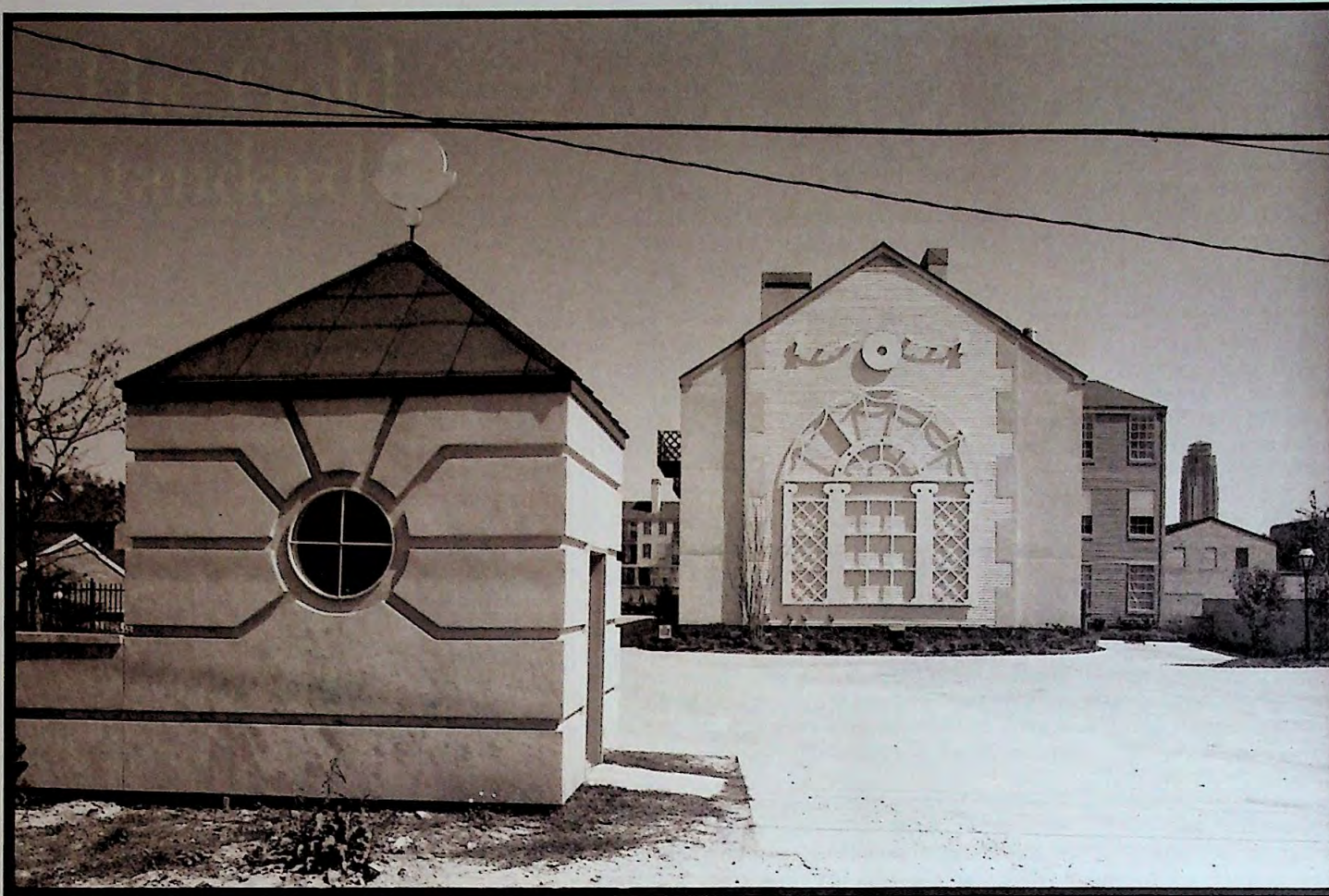
●●●

I think of Paul as a rarity. He may not admit it, but I think he quietly holds on to the belief that a photograph's purpose is to serve its subject by trying to be truthful about it. Counter-intuitively — since truth telling would seem photography's birthright — doing that is *really* hard. The insidious degree to which most photographs define rather than describe reality is widely recognized, and powerful photographic theory argues it's impossible for a photograph to tell any reliable truth at all.

Perhaps for this reason the belief in documentary truthfulness is neither shared nor professed by many critical photographers today (and certainly not by architectural photographers, who are hired to make buildings look good, even if they don't, or worse, aren't). We think of this development in photography as recent perhaps because the primary literature dates to the end of the Modern. In fact, the problem of a photograph's veracity has been perceived and debated since the invention of the medium.

If after-Modern critical photography has dealt with the dilemma absolutely, by *not even trying or pretending to*, pre-Modern photography dealt with it relativistically, by getting the closest possible approximation. An interesting example of this was the generally accepted proscription against the use of wide-angle lenses in the early photography of buildings. Their obvious distortion, early theorists argued — and we're talking end of the 19th century here — misled the viewer.

But apparent truthfulness resides in more than just optics. One (already long-recognized) way to



Park Regency Terrace, Venturi Scott Brown Associates, photographed for *Cite 3* (Fall 1983) by Paul Hester.

Note 1
How Houston has become the most diverse place in America
By Brittney Mejia / Photography by Gary Coronado
Los Angeles Times
May 9, 2017

suggest a photograph is truthful is by compositional *artlessness*, as my description of Paul's photograph above suggests. To affect artlessness well if you're aware of its necessity is unusually challenging, and there have only been a few masters, arguably Eugene Atget, then Walker Evans. Then artlessness splits into different trajectories.

On one side it continues to the various photographers associated with *The New Topographics* — Stephen Shore, Lewis Baltz, Frank Gohlke, the Bechers — and their vast progeny, like Candida Hofer or Bas Princen. Though this group is known for looking at constructed space with what is aptly called the *passive view*, the resulting photographs are always breath-takingly beautiful (and their prints are beautiful objects). So these photographers have been justly criticized for rendering waste landscape pornographically, i.e., *making it desirable*.

Cite has, with a few exceptions, managed to avoid that trap in commissioning photography. Really, to photograph Houston's mindlessness in such a way to make it fetishistically beautiful could only be justified as a matter of personal survival — how to keep yourself from going insane — rather than public ethics. Here Paul gets the real credit for establishing the house format, which, if you look through the issues, has generally been respected by other photographers who followed (if you want to see alternatives, look at *Cite 39*).

The other trajectory of artlessness goes in a stranger direction, one that focuses on the status of the photograph as a special kind of window, rather than a neutral window. Its workings assume we know the difference between an *art photograph* and just a *photograph*. To the self-importance of the former it introduces the urgency of the latter, both in the (apparent) lack of compositional finesse, and in the photographers' choice of subject matter: things or events (even obscure) that need to be documented, rather than those that will make a good photograph.

The key photographers of public space in this trajectory include, among others, Ed Ruscha, Nathan Lyons, William Christenberry, Lee Friedlander, Robert Adams, Nan Goldin, the very early photo-

graphs of Thomas Struth, and today that group of photographers who mine Google Street View. All document the strange interface of the individual, the camera, and the public realm. In this second tradition Paul's work stands out as remarkably accomplished, and conceptually remarkable.

A good, emblematic example of this is any of Paul's many photographs taken out of car windows (*Cite* has shots Paul took through the rolled-down passenger window across his car that somehow manage to capture the entire building he had been assigned to photograph — drive around a block a couple of times and try that!). Two thoughts enter your head when you look at these. Some idiot risked their life to take this picture (*so it must be of something important*). And: *that's how I would have seen the building* (or whatever the subject in question might be) — something you do not trust in the privileged view of the architectural photographer. These qualities are true of all 100 photographs here.

Two other thoughts *do not* enter your mind. You don't think: this is a great photograph. And you don't think: this is a *bad* photograph. You don't think about the quality of the photograph at all. You just think about what's in the photograph. That's again true of all of Paul's images, including the 100 here. Do you know how incredibly difficult that is to pull off? I do, and so I stand in awe.

• • •

When you look chronologically through Paul's work in *Cite* you witness an ongoing loosening taking place in his photographs. They get less and less conventional as architectural photography, more quickly made, without pre-meditation, yet somehow more descriptive. Central to that change is the ever-increasing inclusion of and attention to people and events, as if there was no point in describing architecture and the city without also documenting its impact.

Over the same time period Paul was being hired by architects to do a lot of airless conventional architectural photography. So you have to believe the evolution is something he was and has been think-

ing about. Following on that observation, there's something dark and I think appropriate to these 100 images. They are remarkably free and mature, and — to my eye at least — full of a new, quiet uncertainty.

For me the telling detail is that none of the photographs are conventionally corrected. They are riddled with small mistakes — like a corner partially obscured by something in front of the lens — that could easily have been digitally erased. At the same time these blemishes don't distract: they are essential to the photographs.

I deeply admire the consequence. You feel that the photographs were taken by an open and essentially curious human being at a specific time in a specific place, who saw something they did not yet understand but in which they felt some tentative import, even though they were *perhaps not convinced*. So they picked up a camera and took a picture.

Actually, you feel like they were taken by someone here as a tourist. Which doesn't make any sense. Paul has been looking at and thinking about Houston incisively *forever*. He's the very opposite of a tourist. Paul is, instead, the perfect host, opening the city for your consideration without prejudicing your response. About this thought, he emailed me this insight, on which I'll end, since it's not possible to improve upon:

"I wanted the images to be representative of the whole. Not to be unusual or atypical or even special. I wanted to record the typical or even common aspect of the place. Not common as in lower class, but what the area had in common with itself.

At the same time, I hope that these pictures that come from the ordinary will be redeemed and seen as if for the first time, by a visitor, to be both of the ordinary, and simultaneously, out of the ordinary."

Thank you, Paul.



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Cite is Dead. Long Live Cite!

Raj Mankad

100 IS A SCARY NUMBER with two big owly eyes staring back at you. The big question here would have to be: Why even go to the expense and trouble of making a print publication these days? I talked to several *Cite* founders for perspective.

They first met in 1982 around the dining table in William F. Stern's townhouse, designed by Howard Barnstone. We do not have a photo of the group, and with so many subsequent meetings, it's hard to know exactly who was there. But Stern, Anne Schlumberger, Barrie Scardino Bradley, Herman Dyal, Stephen Fox, Karl Killian, W. O. Neuhaus, Drexel Turner, Gordon Wittenberg, and Bruce Webb were among them. O. Jack Mitchel, the dean of the Rice School of Architecture, and Elizabeth Griffen, the executive director of Rice Design Alliance, supported *Cite* with funding and space. Griffen sold the first ads.

Barrie Bradley was the only one who had a computer, an Apple IIe. She and the first managing editor, Joel Warren Barna, used it to edit text, though the page layout under Herman Dyal's direction still involved glue and Exacto blades. They modeled *Cite* after *Skyline: The Architecture and Design Review*, a more accessible sibling to *Oppositions*, both of which were designed by Massimo Vignelli and published by Peter Eisenman's Institute for Architecture and Urban Studies out of New York. Bradley had a stack of *Skyline* back issues and had contacted the journal's editor, Suzanne Stephens. But the Houston crew, mostly in their 20s and 30s, were more playful in their editorial and graphic design approach.

"*Cite* often drew on a sense of irony, humor, amazement, and double takes," says Drexel Turner. Houston of the 1980s was rich substrate. The oil boom had given rise to not only masterful Gerald Hines buildings but also the absurd mass destruction of historic buildings. While Houston was eliciting national scorn among urban planners and occasional bemused delight from design critics, the local discussion of design was anemic.

"We thought this place needed a good scolding," says Bruce Webb. "After a while, we started not hating it as much. It was sort of cathartic."

For 40 years, Ann Holmes covered architecture, adding the field to her duties as the chief arts critic for the *Houston Chronicle*. Unlike other cities that have now lost full-time architecture critics at their newspapers, Houston never had one. "Newspapers [here] did not seem to be interested in having an architectural critic," says Stephen Fox. "*Cite* could function in that capacity and not be beholden to anyone."

The publication had an immediate impact on local and national discourse. The inaugural issue included a review of the Renzo Piano plans for the Menil by Fox, who wondered if the building risked being "overwhelmingly non-monumental." Soon after, in his own *Art in America* review of the Menil, Reynar Banham used that very quote as his jumping-off point to discuss the building. The second issue of *Cite*, arguing strongly against plans for elevated rail down Main Street, relied on information from a "Deep Throat" inside source. His identity kept secret all these years, Jeffrey Ochsner, who worked for METRO at the time, provided the leak.

With Linda Sylvan as the managing editor, from *Cite* 5 (1984) to *Cite* 32 (1995), and then as the

executive director/publisher, subsequent issues settled in to focus on the business of the built environment, preservation, education, land-use regulation, infrastructure, public space, lessons from other cities, reviews, urbanism, environmental challenges, and socioeconomic issues. To this day, *Cite* cycles through these same topics, often with the humor and amazement of those early writers, even as everything else about the publication constantly changes.

Cite has evolved by incubating and spinning off other platforms. Several books started as *Cite* articles, including *See-Through Years* by Joel Warren Barna; *Ephemeral City: Cite Looks at Houston*, edited by Barry Scardino, William Stern, and Bruce Webb; and *Houston Here and Gone* by Steven Strom. Houston Mod monographs by Ben Koush emerged from the publication as well. Christof Spieler's blog, *Intermodality*, grew out of his writing about transit for *Cite* and led directly to his appointment to the METRO board. After writing for *Cite* and serving on its editorial committee, Larry Albert launched *Swamplot.com* from his frustration with the journal's lack of a digital presence at the time. These blogs, especially *Swamplot*, fundamentally changed the pace of design discourse in Houston.

Then *Cite* went digital in 2008 when I began as editor. The digital publication now absorbs as much time and funding as our print format, and reaches more people. *Cite*'s impact on the city's principal newspaper followed a similar print-to-digital course. Former *Cite* managing editor Lisa Gray went to the *Houston Chronicle*, where she wrote a column from 2007 to 2014 that brought much of *Cite*'s approach, perspectives, and sources into the mainstream. Since then she has brought in Allyn West, once a writer for *Swamplot* and then *Cite*, to help her in producing the Gray Matters online section of the *Houston Chronicle*, which picks up digital content from *Cite* on a near weekly basis, including building reviews.

The next frontier is likely the gamification of *Cite* as more architectural discourse takes place on the enhanced/artificial reality devices. Imagine your phone pinging you as your self-driving vanpool passes a historic building. An avatar points out the entasis of the columns. You receive points for identifying the classical order of the facade and a bonus for clicking through to a *Cite* article by Stephen Fox. The Rice Design Alliance young professionals group rdAGENTS has already jumpstarted this gamification with their Instagram scavenger hunts. The boundary between party and publication, event and criticism, has dissolved. People sharing selfies in front of buildings has already changed how cities are planned, buildings preserved, and public spaces perceived.

Cite is dead because the context – the city, the people, the media landscape – in which it was born is gone. *Cite* today is in a perpetual state of rebirth. Rice Design Alliance has received a grant from the National Endowment for the Arts to make our archives more accessible and interactive. Imagine finding content with a map interface. Imagine our years of articles organized by theme and presented in a way that anyone, from a high school student to a journalist, can navigate. Even now interns are geotagging and entering metadata into databases as we work with the Original Champions of Design on a whole new digital presence that's clearer, more accessible, and more powerful. This

will be a huge improvement over the long lists of past issues available only in downloadable pdfs.

Back in 1987, for the fifth anniversary issue of *Cite*, Drexel Turner and a crew built a mock newsstand kiosk in Downtown Houston and hung up all the past issues, then photographed it for the *Cite* 18 cover. I had always thought that image was collaged together by someone with terrific cutting and gluing skills. But no, they truly built a fake newsstand, a play at the hyperreal, plus a nose thumbing at "mainstream media" that is still relevant today. The situation in Houston, with its ongoing lack of a dedicated architecture critic at its newspaper, presaged the media collapse the rest of the country is facing now. And for that reason, Rice Design Alliance and *Cite* are national models for cities that no longer have those traditional journalistic venues for discourse on building design. Just before his untimely death in 2010, critic David Dillon wrote as much after losing his position at the *Dallas Morning News*. Nonprofit media groups, like the Texas Tribune and the Solutions Journalism Network, are starting to proliferate 35 years after the founding of *Cite*. Last year, the *Philadelphia Inquirer* was donated to the nonprofit Philadelphia Foundation.

At the end of that fifth anniversary issue, William Stern expressed his astonishment that *Cite* had lasted so long, praising "all the writers, editors, photographers, designers, and staff without whose contributions there would be no *Cite*." He went on to declare that "the most revealing observation to be made about *Cite* contributors is their relative youth. Indeed, their average age is probably 35, and in the first years their average age was probably closer to 30." He added his hope that "*Cite* will always be a place of youthful idealism and that its vitality will never stagnate." Although it took a painful decision by the Rice Design Alliance board in 2008 to institute term limits, the editorial committee is once again quite young. Two or three editorial committee members are younger than *Cite* itself. And the vitality of the publication continues. For instance, the notable improvements we have seen to Houston's public realm and parks in recent years only make me ache for a far more thorough, equitable transformation. By embracing the larger media landscape, *Cite* is increasingly breaking out of its niche. As we are bombarded with information, much of it distorted, *Cite*'s committed, researched, thoughtful, optimistic voices stand apart, even on a screen.

Which brings us back to the question that 100 asks: Why are you holding this paper object and reading these print words? *Cite* will continue in print but only twice a year. Like LPs, print magazines like this one are in a quasi-golden age. They are deliberately inefficient. The object does not talk back. No email notification pops up at the top right corner of the page. No hyperlinks send readers in wild forays across the web. *Cite*'s deadness is its appeal. As graphic designer Herman Dyal, the issue's guest editor and the magazine's original designer, says, it's like you are hitting the pause button. There is a time for meditation. And what this issue asks is that you meditate on time itself.

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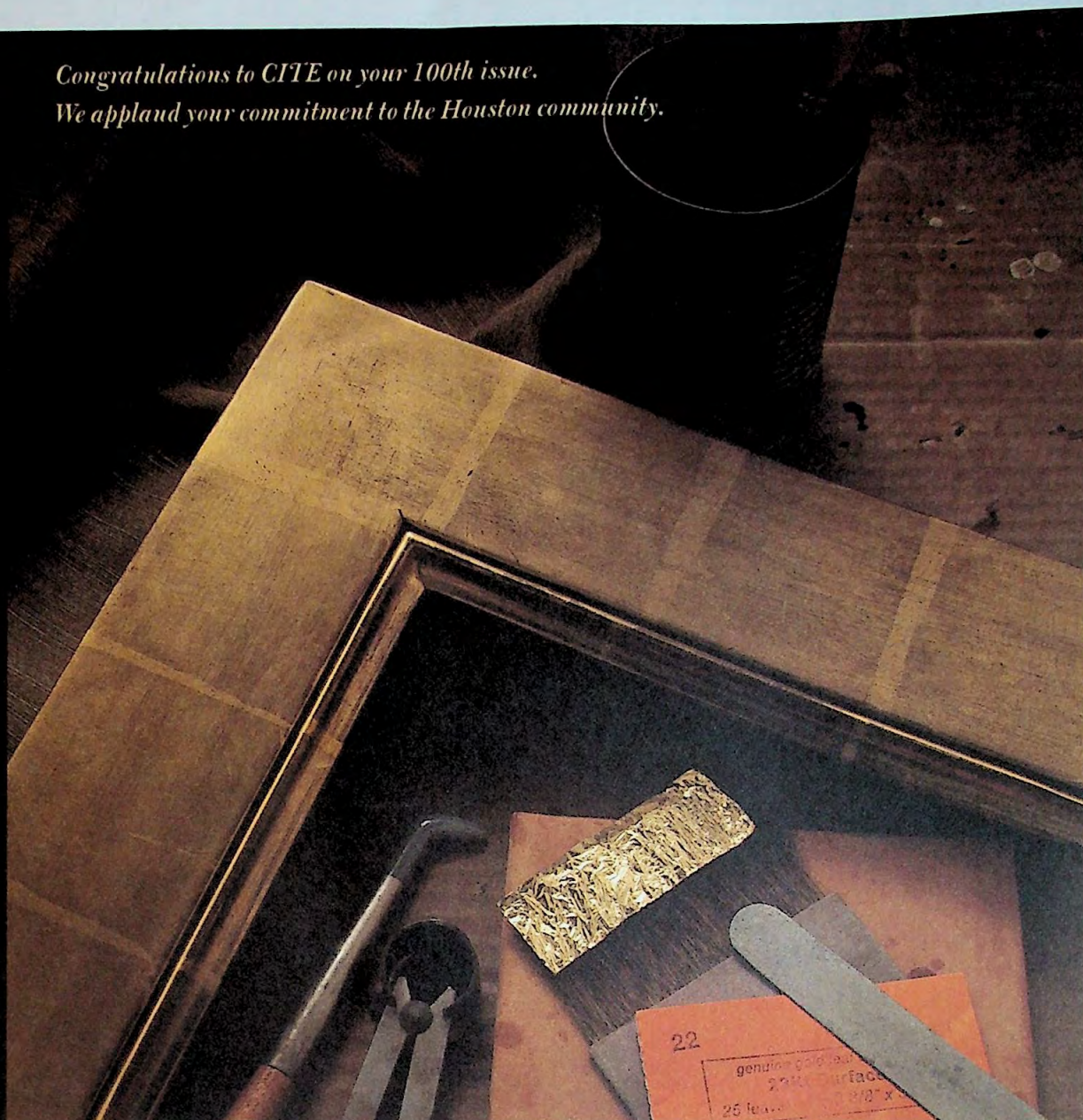
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The Gold Standard

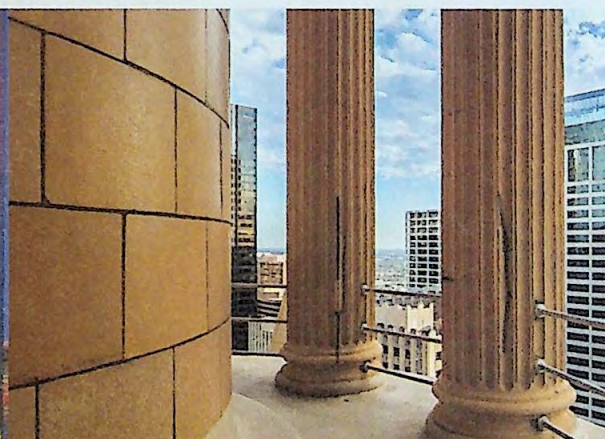
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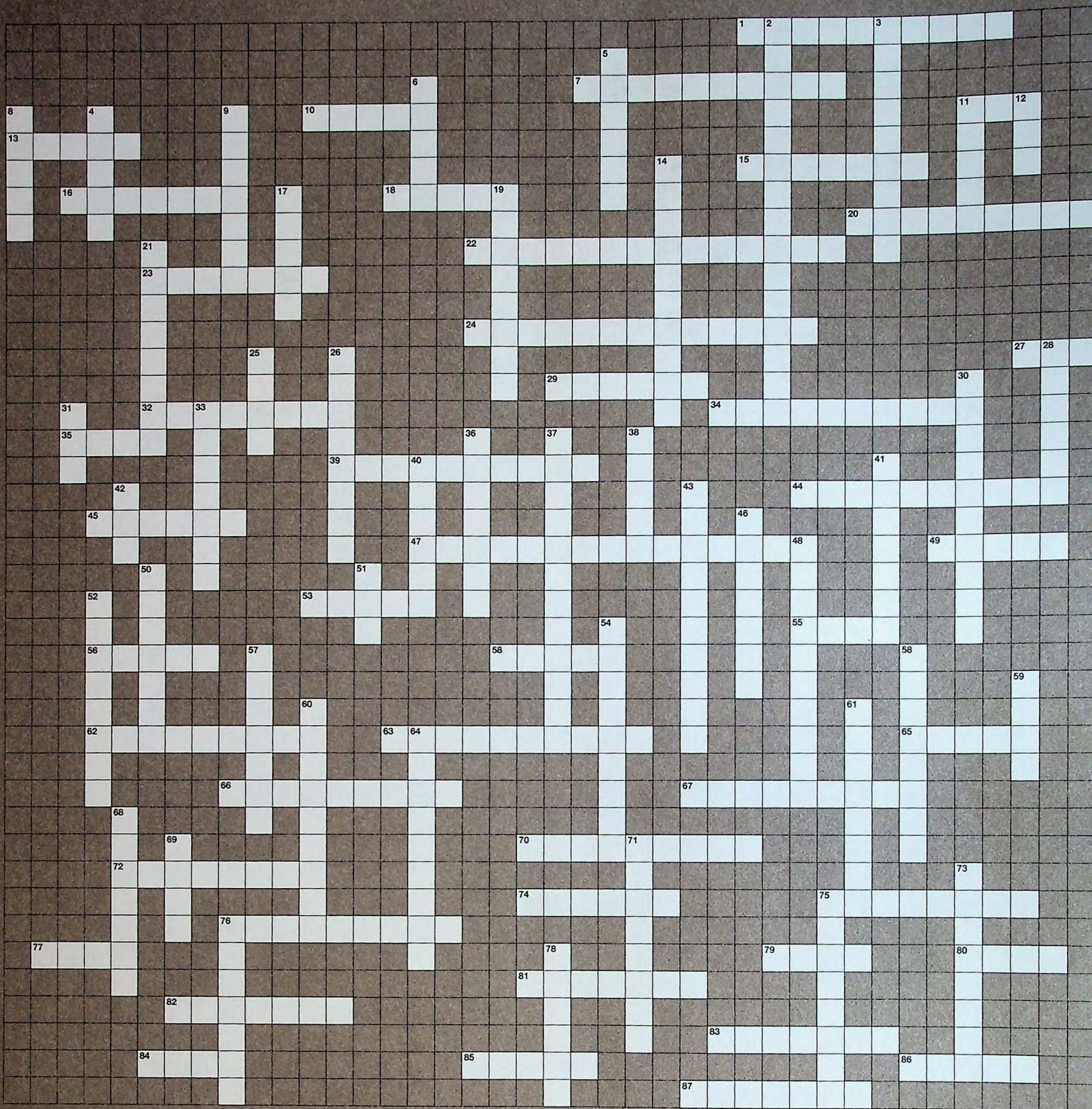


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Across

- 1 Slime in the
- 7 Holiday commemorating Granger's proclamation
- 10 First commercial steamboat on Buffalo Bayou
- 11 Before HOU and IAH
- 13 Two founding brothers
- 15 Cotton festival for colored Houstonians
- 16 First tower
- 18 Houston Bayou (5 letters)
- 20 Founder of Bethel Missionary Baptist Church
- 22 150 Miles by 2020
- 23 First word on the moon
- 24 Hot air over Houston, 1972-1992
- 27 Premier 20th century developer (initials)
- 29 Roach on wheels
- 32 Founder of Project Row House
- 34 Birthplace of Twin Sisters cannons
- 35 Houston's only magazine of architecture and design
- 39 Houston's original folk art environment
- 44 Last city in Texas to be largest before Houston
- 45 What Houstonians call the road next to a freeway
- 47 First store to sell Frank Gehry furniture in Houston
- 49 Number of counties in the Metropolitan Statistical Area
- 53 Middle name of George Brown
- 55 Historic preservation isn't rocket science, or is it?
- 56 This butler did it with chloroform
- 58 Original Bayou Bend owners
- 62 Architect of Asia Society
- 63 Houston's first park
- 65 Prominent art collector who established a local collection
- 66 Neighborhood of mid-20th-century modern houses
- 67 First air conditioned building
- 70 Early 1920's street sign
- 72 First shopping center with an ice rink
- 74 First Houston mayor
- 75 Dome's promoter
- 76 Street names for Houston's 1st casualty World War I
- 77 Watkin, Franzheim, Miles,

Aubrey, Jimenez, Moneo, Staub, Elkins and Holl

- 79 MLB home before the Astrodome
- 80 Houston Bayou (4 letters)
- 81 Chicken Ranch's nemesis
- 82 First Houstonian killed in WWI
- 83 First full-time coach and AD at Rice
- 84 First Texas freeway
- 85 Augustus and John
- 86 Sport that dictated the Astrodome's dimensions
- 87 Royal drive-in hamburgers

Down

- 2 Wards start here
- 3 WWI training ground
- 4 Will Clayton before the typo
- 5 Rockets championship home
- 6 2nd president Republic of Texas
- 8 Originally 4. Then it was 6.
- 9 McKissack favorite
- 11 An airport and a performing arts center
- 12 First University of Houston sugar daddy (initials)

- 14 It got Houstonians to Galveston in 45 minutes
- 17 Astros home before Minute Maid
- 19 Demolished landmark hotel with a gigantic pool
- 21 First Female Mayor of Houston
- 25 Oldest freeway in Houston
- 26 Texas post-work watering hole
- 28 1836 briefly
- 30 Beer can cladder
- 31 Jesse Jones' favorite architect (initials)
- 33 1929 treasure from recent urban archeology
- 36 Rice Library spelled backwards
- 37 Most famous resident in Glenwood
- 38 William Marsh Rice's personal attorney
- 40 Mama on Navigation
- 41 Artist of the city's oldest mural in the east end
- 42 First Houston radio station
- 43 It started Houston's oil boom
- 46 Houston Bayou (7 letters)
- 48 First design shop in Houston

- 50 Architect of University of St. Thomas' first master plan
- 51 'We choose to go to the moon.'
- 52 First 'Atmospheric' movie palace in US
- 54 8th wonder of the world
- 57 Sculptor of presidential heads
- 58 First all-aluminum curtain wall in Houston
- 59 1929's tallest building in the South
- 60 Premier development of Hogg Brothers
- 61 First Latino elected to city-wide office
- 64 Houston's first fine art & architecture critic
- 68 Sculptor who designed the MFAH Cullen Sculpture garden
- 69 First Houston TV station
- 71 Bud in Urban Cowboy
- 73 First drive-through chain
- 75 Eleven term mayor
- 76 First airline to serve Houston
- 78 City Hall architect

100

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Cite and to the
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reaching this milestone,
while continuing to provide
our community with astute
reporting and incisive
commentary.**

Page/

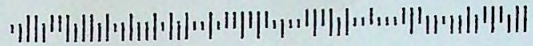
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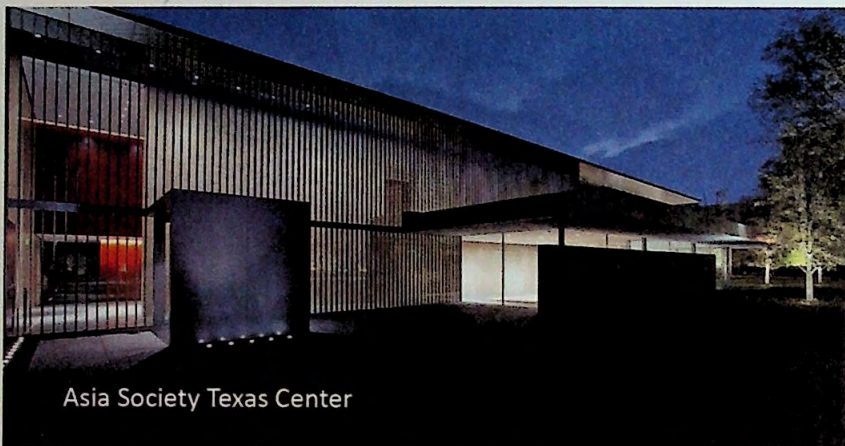
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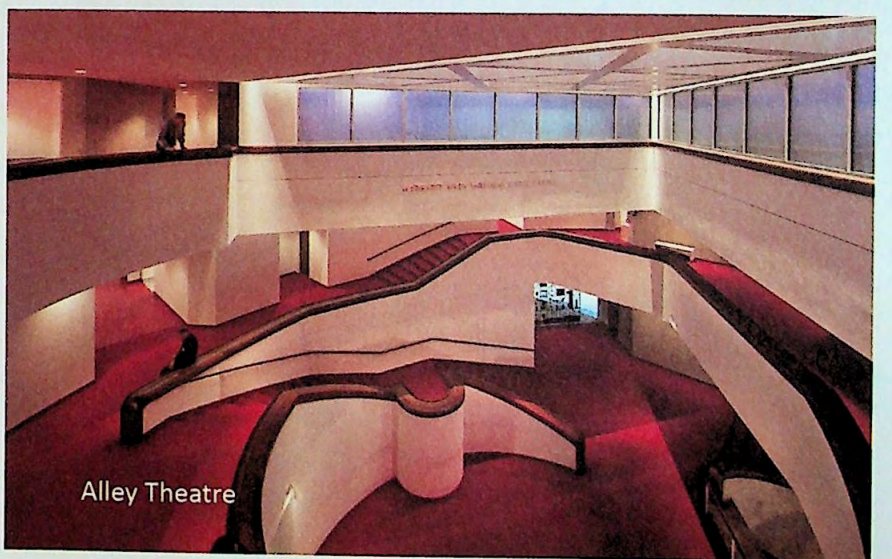
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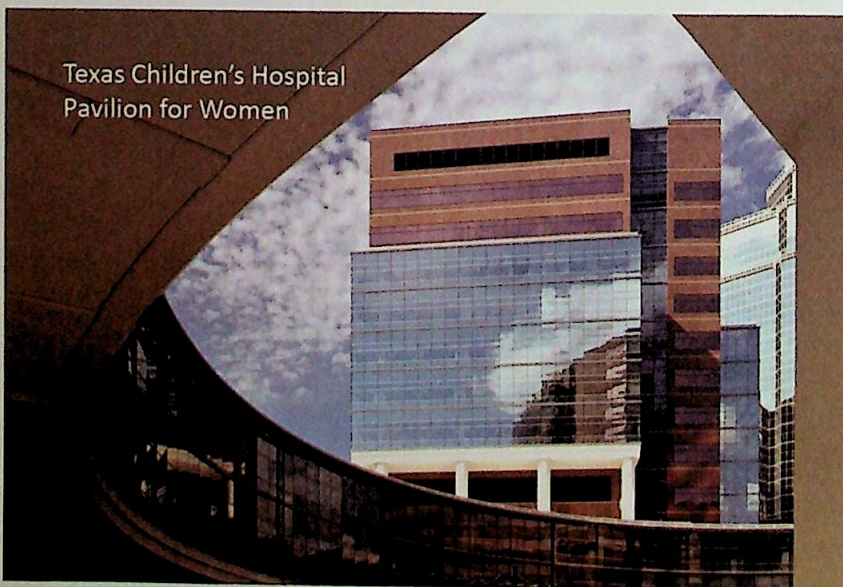
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