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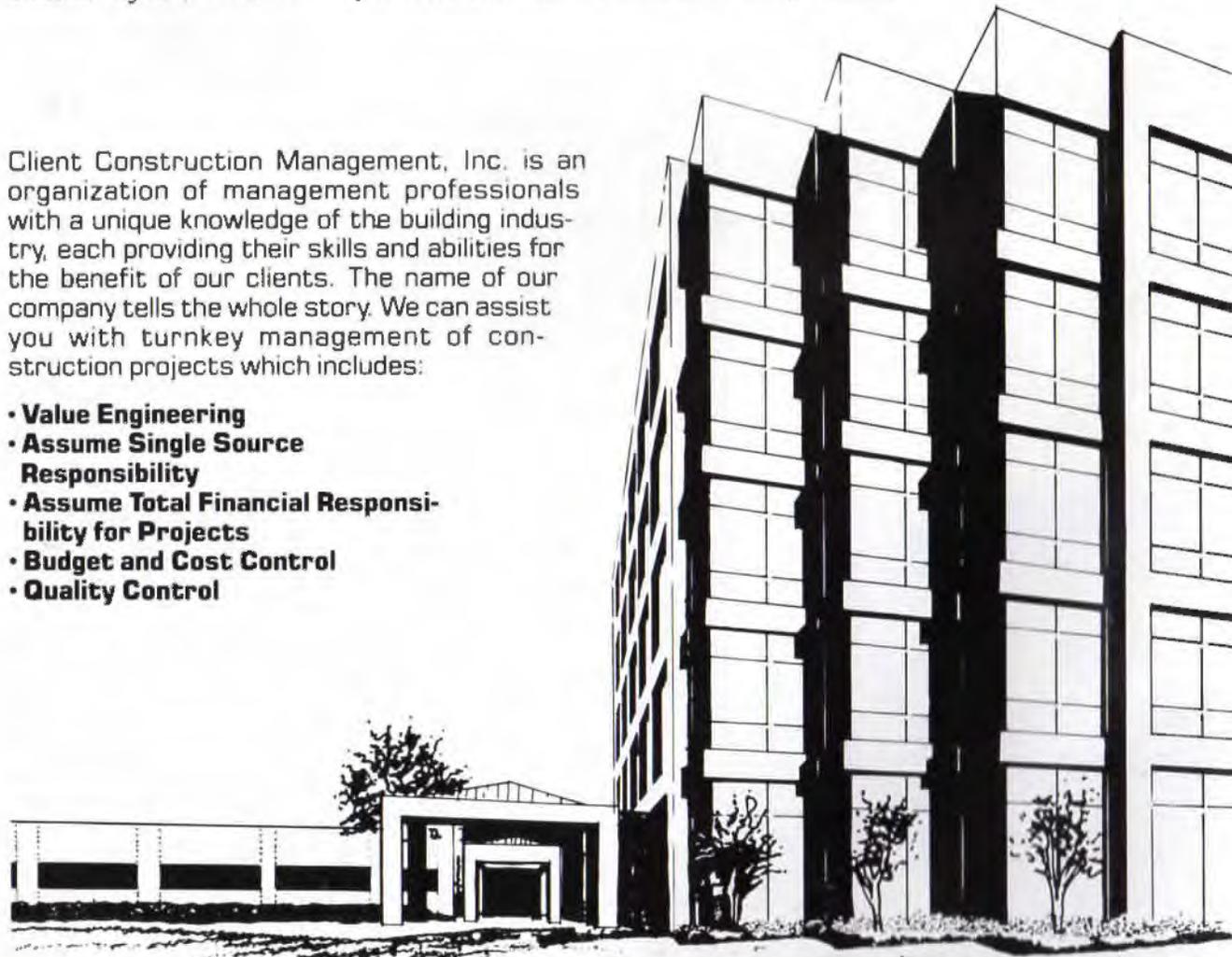
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ON THE COVER: Harwood K. Smith & Partners, Inc., Dallas, emphasized residential scale in the Hearthstone, Sun City, Ariz. Photography by R. Greg Hursley.

COMING UP: Design and research on making the working office work; a portfolio of design showrooms; and a special advertising focus on office furnishings.



8



24



40

EDITOR: I have just received my copy of the [Mar/Apr 1988] issue of *Texas Architect* that contains Ray Don Tilley's story about MBank Dallas's new corporate headquarters. As project manager for MCorp, I feel obliged to correct a few errors and omissions.

The general design theme of the bank hall interior was produced by John Burgee Architects with Philip Johnson in close association with 3D/International (3D/I). 3D/I is singularly responsible for the interior design layout of the trading floor, the design and selection of all furnishings, and all work spaces that do not abut the "edges" of the bank hall...in other words, 3D/I was responsible for making the space work.

Sunlight only floods through the atrium skylight during the certain times when it will not be disruptive to the traders and sellers on the trading floor. Otherwise, a woven-mesh sun screen

normally concealed behind the cornices on the fifth floor is closed so that 80 percent of the direct sunlight is blocked. This was a result of a sun-angle study run at the Solar Lab at UT Arlington.

The "Sources" column omitted Richard L. Kreutz, 3D/I principal-in-charge for the project. His contributions during the crucial last year of development and implementation are immeasurable and I would like to see his part recognized.

Lastly, we don't agree that our bank hall interior stands in defiance of anything. It does speak of our bank's philosophy and its inherent optimism. The Dow Jones had not even crossed 1800 when we started this project five years ago...so going from 2650 to 1620 and back to 2059 still means progress.

*James Mawson
MBank Facilities
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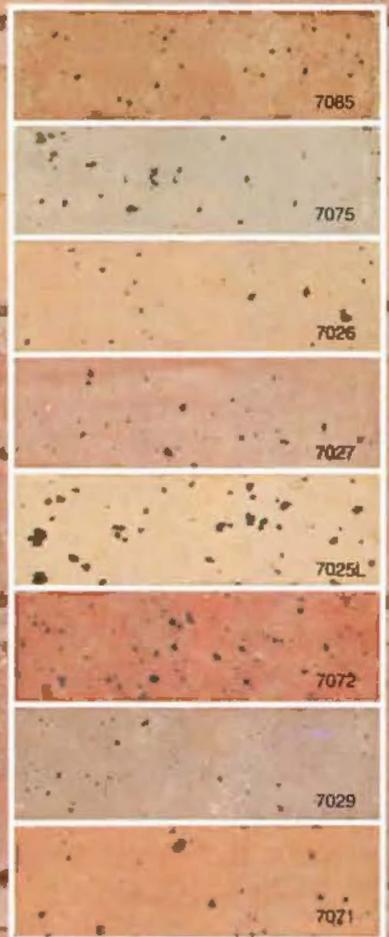
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A NEW LEASE ON LIFE FOR CLASS B BUILDINGS

by Ray B. Bailey, FAIA

The cities of Texas are graced with a large inventory of buildings from the late 1970s and early 1980s that represent the legacy of a time when the rising tide seemed to lift every developer's yacht. Lean, clean Class A classics, such as the Pennzoil Building, show the successes of these boom years. But many of the period's Class B buildings (distinguished from Class A by their less-desirable location, access, and amenities) now look like period pieces: almost all were created as free-standing geometrical objects, with little regard for their users, and they fit today's expectations like yesterday's bell-bottoms.

Bemoaning the architectural shortcomings of these Class B buildings doesn't help the people who own them, however. Owners want their buildings leased. And I think that increasing the leasability of such projects represents an opportunity for architects today.

One recent renovation in Houston, undertaken by my firm, illustrates the problems and the key issues to be addressed. One West Loop South (formerly The Arboretum, after a nearby nature preserve), is a trapezoidal building along a busy one-way freeway-service road. Access is easily missed, and often the glass-walled building seems to melt into the trees. Except for the view, there were no features that took advantage of the building's relationship to either the nearby Buffalo Bayou or the Houston Arboretum. The building was foreclosed on in 1986; at that time the occupancy rate was nine percent.

This type of project requires an exercise in retroactive marketing—talking with the leasing staff and both present and prospective tenants. Including tenants in a pre-renovation survey can have the secondary benefit of easing resistance to change. Once tenant preferences are rec-



Color and a new canopy mark the new entry of One West Loop South, now under construction.

ognized, the building and site must be re-viewed, and its strengths and weaknesses identified. Code violations resulting from earlier leasing practices must be resolved.

Market issues must be addressed. The Rice Center, a local research group, reports that the difference in cost between Class A and B lease space has shrunk to \$2.30 per square foot, half its 1983 level. This makes identity and amenities in Class B buildings even more important.

At One West Loop South, the owner complained of the building's low visibility and entry image, while tenants cited the lack of a lobby or gathering space. Other problems were identified. Long, unbroken corridors ran the length of the building. Entry from the parking garage was dark, while entry from the building front was discouraged by an underemphasized door along with signs prohibiting visitor parking. Finally, tenants had supplied their own nonstandard graphics, creating a confusing jumble throughout.

To address these issues, new visitor parking now provides easier access at the front. A new entry canopy greets and directs visitors through a newly landscaped

entry plaza, employing colors keyed to those used in the canopy. A serpentine, magenta-colored wall, keying off blooming crepe myrtle bushes, is complemented by the new magenta, blue, and yellow mullions delineating the eight-story curtain wall above the entry. This colorful approach gives the building identity from the freeway and makes it friendly and inviting. A deck overlooking the bayou provides a common gathering place that pleases tenants and prospects alike and provides an exclamation point to the entry's bright, welcoming message.

Budget prohibited the development of a garage-stairwell entry lobby. However, parking access for visitors and tenants was made more welcoming by new graphics, colors, and lighting fixtures, which bracket the doors between garage and building. The building's long corridors were broken up by new portals identifying a series of mini-lobbies.

The building has been transformed, giving it a better relationship with its surroundings and providing better scale, identifiability, and a processional sense for both tenants and visitors. These improvements amount to a change in the spirit of the building, and the management company says that occupancy now stands at 65 percent.

In a perfect world, perhaps, architects and clients would always design and build with timeless perfection. In the world we're given, however, the renovation of Class B buildings is the more likely opportunity. Such projects are challenging—as architects we have to give them the human-scale qualities they should have had from the first. The challenge beckons, because, like the mountain, it's there. ■■■■■

Ray B. Bailey, FAIA, is president of the Houston firm Ray Bailey Architects.

Edited by Ray Don Tilley

CORPUS CHRISTI USHERS IN NEW CITY GOVERNMENT HOME

On Mar. 27, civic leaders and townspeople gathered in front of the new Corpus Christi City Hall to dedicate the 150,000-square-foot, \$11.4-million structure. In all the exchanges of thanks and praise someone failed to recognize Taft Architects, Houston, and Kipp, Richter & Associates, Corpus Christi, the associated architects who designed the project and oversaw its construction. But that's fine, Taft Architects say jovially, because "the ceremony was over in 20 minutes, but the building's still there."

Yet getting it there was an arduous adventure. Voters approved a \$15-million bond program in 1983 to finance the project and construction began in 1984. A new city manager and management reorganization, however, brought about changes in the floor plans. Then in December 1986 the entire project came to a halt when the contractor, Northdale Construction Co., Houston, defaulted.

Northdale's bonding company did not act quickly to find a new contractor, says Robert Kipp, principal of Kipp, Richter & Associates, and "the building just sat there for approximately six months."

The bonding company hired Manhattan Construction Co., Houston, which had to repair extensive decay before continuing. The problems, according to Kipp, included mildewed sheetrock, rusted elevator framing, damaged insulation, and conduit that was lost below grade. Worse yet, Kipp says, Northdale used its own method instead of what was drawn for sealing the building envelope and laid 60 percent of the masonry before defaulting; Manhattan had the trying task of achieving watertightness, but finally succeeded.

"The City got a good building," Kipp says, "and it functions exceedingly

Photographs this page by Ron Randolf



The new Corpus Christi City Hall's siting in western downtown should help revitalize the neglected area.

well....They now realize how good it is to have everyone under one roof."

The City had leased part or all of 11 buildings across the city before moving in late February. Consolidation alone, Kipp says, will save \$25,000 per month. The new city hall houses 23 departments, all organized in a cross-axial block around a six-story central rotunda.

The ground floor contains data processing and some recreation areas while public-service areas and meeting rooms are located on the first floor. Offices take up some of the first floor and all of floors two through five. The terminating sixth floor is an employee gathering place for activities such as dining and exercise.

Taft Architects say the simple organization allows future flexibility for growth and change. The building's mass is meant to reflect traditional late 19th-century county courthouses, with materials and forms that refer to local architecture.

Perhaps unintentional, but still ironic, is the textural similarity between the primary brick in this building and the warm orange brick of the previous city hall, de-



Offices are organized around a six-story rotunda.

signed by Corpus Christi architect Richard Colley and built in 1952 (see "News" *TA* Mar/Apr 1988). The city council voted Mar. 29 to demolish that city hall, despite strong protest from local preservation groups who cite the structure's significance as a nationally recognized example of 1950s civic architecture.

The gesture of remembrance and respect from the shining new civic giant to its diminutive, but certainly not lesser, forerunner is subtle. But in the progress-minded city by the bay, the changing of the guards is unmistakable.

— Ray Don Tilley

SESQUICENTENNIAL PARK TAKES SHAPE IN HOUSTON

Construction is proceeding on the Sesquicentennial Park, Houston's most significant park project of the decade (see *TA*, Jul/Aug 1986). Other downtown parks in Houston provide pleasant spaces where office workers and visitors can enjoy fountains or sculpture. The Sesquicentennial Park, by contrast, is an ambitious collection of towers, fountains, and vistas that reach beyond the park's boundaries to highlight the history and monumentality of the city around it.

The park was designed by Team HOU, composed of John Lemr, Guy Hagstette, and Robert Liner, who won the commission in 1986 after a nationwide competition. Architect Kerry Goelzer has since replaced Liner in the firm. The Rice Design Alliance and Central Houston, Inc., sponsored the competition. After construction is complete, the City will take possession and operate the park.

The first phase of construction, focusing on an acre of land between the Wortham Centre and Buffalo Bayou, started in October 1987 and is scheduled for completion in late 1988. The projected cost for the first phase is \$4.37 million, making it, the designers say ruefully, the most expensive park per square foot in the city.

These costs were generated by difficulties in the program: part of the park construction includes rerouting two underground ramps serving the Civic Center parking garage. But the site is not just any piece of downtown Houston real estate. The soil is composed almost entirely of unstable fill, requiring concrete pilings to be sunk to 35 feet below sea level. Before that, however, the site had to be sampled so workers could avoid the foundations of the old Farmers' Market, which occupied the site between 1928 and 1958.

Other major architectural elements of the park are part of the first phase.

The largest of these is the octagonal Buffalo Monument, which will house an as-yet-uncommissioned sculpture commemorating the adjacent bayou's mythical namesake. The monument was designed with a removable floor, plumbing stub-outs, and a flexible lighting system.

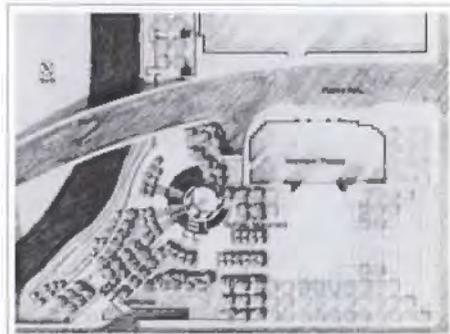


Team HOU's Sesquicentennial Park, on Buffalo Bayou, is Houston's most significant park of the decade.

The second major structure under construction is the Gatehouse, which marks the park entrance for visitors arriving from the southwest along Texas Avenue. It is aligned with the proposed look-out area on the opposite bank of the bayou and the RepublicBank building nearby.

In addition, a fountain, larger than that planned in earlier schemes, will cascade around the Buffalo Monument, while a smaller fountain will step down the slope next to the Gatehouse. Miscellaneous elements under construction include access ramps and a canoe-launch ramp at the base of the Gatehouse.

Finally, extensive landscaping on the site will reinforce the conceptual organization of the park. According to a statement from the firm, phase one of this landscaping "involves the introduction of the park and the beginning of a symbolic chronological journey explaining the his-



The park is being built next to the Wortham Centre.

tory of the city and the forces that contributed to its development."

Team HOU, while coordinating the construction administration for phase one of the project, is studying the design for the remaining phases of the park and anticipating a go-ahead from Central Houston, Inc.

—Joel Warren Barna

NEW COMMISSION CELEBRATES MORE THAN JUST BUILDINGS

In October 1986, Austin's city council, in trying to get architects and developers working together, created the Architectural Excellence Commission. The group, now called the Design Commission, has broadened its aims to include the entire built environment, not just architecture.

"We're really trying to get the general public involved in the design process," says Emily Little, architect and commission chair. "We hope to get a mix of people involved."

The group's eight architects and one arts administrator have no real financial backing, yet they are pursuing an ambitious program of public design education and recognition of outstanding design. The members convene monthly in a public presentation on one of many design



Breed & Company hardware store, Austin

topics. The session is broadcast on community-access television, and then the re-

Malcolm Quantrill, distinguished professor at Texas A&M's College of Architecture, will edit *Frontiers*, an international journal of architectural theory, practice, and design. The first issue is scheduled for the fall of 1989.

Dominique de Menil, art and architecture patron from Houston, was elected an Honorary Member of the AIA in recognition of her outstanding contributions to the architectural profession and the allied arts and sciences. With her late husband John, she brought financial support and personal energy to the cultural life of Houston. Their collection of more than 10,000 paintings, sculptures, and art objects is housed in the Menil Collection in Houston.

Dallas architects **Keith and Kathryn Rabuse**, of Gromatzky Dupree & Associates, received one of five honorable mentions among 750 entries for their entry in the Astronauts Memorial Design Competition. The memorial, which honors the 14 astronauts who have died since the space program began, will be

dedicated in 1990 at the Kennedy Space Center in Florida.

The Dallas office of **Hellmuth, Obata & Kassabaum, Inc.**, was awarded the "Highest Honor Award for Development in Context" for the Dallas Galleria Tollway Frontage Improvements from the North Central Texas Section of the American Planning Association.

Burdette W. Keeland, University of Houston professor of architecture, received the Houston Chapter/AIA's Educator Award at its annual gala. Nine of the 15 other award recipients at the gala were former Keeland students.

The 1988 Heritage Society of Austin awards program honored seven historic buildings. The buildings and their architects were Pierre Bremond House, **Bell & Hoffman**; Edward Joel Palm House and Rogers-Lyons House, **Emily Little**; Scarbrough Building, **Claude Pendley**; Scholz Garten, **Tom Hatch**; Dumble-Boatright House, **David Hoffman**; and Newton House, **Mark Rahe**.



Michael Carroccio's mural at Kealing Junior High

sulting videotape is added to their public "design library." Eventually, Little says, the commission hopes to hold community design forums similar to political forums held by the League of Women Voters.

But, for now, the group is proud of its first design-awards program. The winning projects included the Austin Children's Museum, by Jim Susman of RTG Partners Inc.; 301 Congress Avenue, by Chris Hylton of Hylton Dey Associates Inc., San Antonio; murals on the Safeway Farm Products building and in Kealing Junior High School, by artist Michael Carroccio; The Arboretum (for "environmental sensitivity"), by Bob Liverman, project manager; Gabriel's Court, by



Hylton Dey Associates' 301 Congress Avenue

Kent Collins of The Austin Group Architects; the sculpture "Arbor Lightning," by architect Jim Susman; and Breed & Company, by Milovanovic-Bertram-Collins Design. The commission also honored Michael McCullar, *Austin American-Statesman* architecture writer, and Tom Spencer, KLRU-TV producer.

—RDT

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Circle 11 on Reader Inquiry Card

GROWING CITIES TURN TO TEXAS FIRMS FOR NEW ARENAS

Leaders in fast-growing medium-sized cities around the country often seem to believe that the best way to gain big-league-city status is to get one or more big-league sports franchises. And some cities have called on architectural firms in Texas (or with Texas connections) to design the arenas that will house their teams.

The first of these is the 15,000-seat, 387,000-square-foot Orlando Arena (a joint venture of Lloyd Jones Fillpot Associates, Houston, and Cambridge Seven Associates, Cambridge, Mass.; with C/A Architects, Inc., Houston, arena consultants; and Ray Johnson & Associates, Orlando, associated architects). Besides being home to an NBA-expansion team, the Magic, the building will act as a destination arena for Orlando (which boasts one million permanent residents and over 20 million tourists annually), attracting everything from concert acts and beauty pageants to dog shows. Because of these multiple demands, the arena has a quick-change playing floor that can accommodate any indoor sport (except NHL hockey) and six rows of retractable seating. In addition, the arena will anchor a civic-development complex in Orlando's central business district. To increase the arena's visibility, particularly at night, its north and south walls are translucent glass, while the east and west walls are glass block. The circulation pattern of the building is simple: all concessions are on the concourse level between the upper and lower seating levels, while all the public rest rooms are located in masonry-clad corner pods, which double as housing for the air-conditioning apparatus, an arrangement that also reduces the ambient noise in the arena itself. The arena roof, utilizing a two-way truss system supported on four concrete pylons, is pulled back from the interior wall. This reduces the apparent height of the building and creates open-air terraces on which patrons in high-priced sky boxes can promenade. Completion of the Orlando Arena is scheduled for late 1988.

A joint venture of Lloyd Jones Fillpot Associates; C/A Architects, Inc.; and Cruz-Stark Associates of Coral Gables, Fla. designed the recently completed



TOP: Orlando Arena; MIDDLE: Miami Arena;
BOTTOM: Auburn Hills Entertainment Center

14,292-seat Miami Arena, which city officials hope will also attract an NBA franchise, along with rock shows and other events that now bypass Miami. Clad in fluted concreted masonry and insulated metal panels, with a steel-truss roof, the arena is within a block of Metrorail and People Mover stations. Planners say this should reduce adjacent parking requirements and stimulate transit ridership.

Architects from the Dallas office of Detroit-based Rossetti Associates/Architects Planners were involved with the design of a third new multipurpose sports and entertainment facility, the 20,000-seat Auburn Hills Entertainment Center in Auburn Hills, Mich. Clad in precast concrete panels faced in diapered brick (a first for a major building in the area, the architects say) and set in a 61.3-acre site with 5,100 parking spaces, the center is "designed as an uncompromised circular object...the modern equivalent of the Roman Coliseum," with a skin allegorically connoting a basketball net or circus tent, according to the architects. The center, all privately funded, will be a new upscale home for the Detroit Pistons, featuring 180 private box suites, many at court-side, and other amenities lacking at other area arenas. Completion is scheduled for fall 1988.

—JWB

NEWS, continued on page 19

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Circle 13 on Reader Inquiry Card

How to choose the right swimming pool builder.

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National Spa and Pool Institute
1988 Award Winner

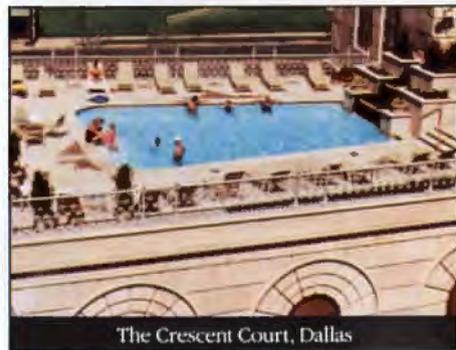
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Texas Society of Architects

1988 Design Awards Call For Entries:

Jurors for 1988:

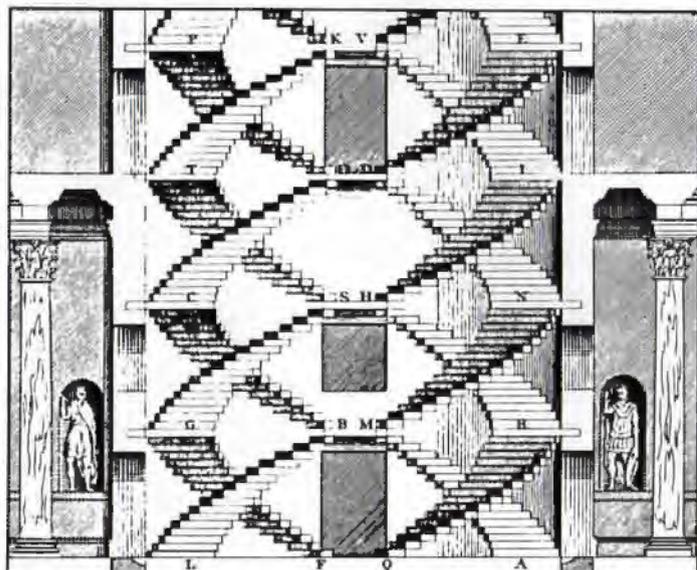
Orlando Diaz-Azcuy
San Francisco

Diane Legge
Chicago

Mack Scogin
Atlanta

Celebrating its 34th year, TSA's Design Awards Program seeks to recognize outstanding architectural projects by Texas firms and to promote public interest in architectural excellence. In the past, winning projects by Texas architects have been selected from every region of the state, as well as other states and other countries. Winners have come from one-person offices and the state's largest firms; winning projects have ranged from simple one-room buildings to elaborate high-rise offices.

Texas architects are invited to submit one or more entries for consideration by an eminent jury. Winners will be honored during TSA's Annual Meeting in San Antonio, November 18-20. In addition, the winning projects will be prominently displayed in the year-end issue of *Texas Architect* magazine and publicized statewide.



Turn the page for information on
contest rules and an entry form.

Eligibility:

Any new, adaptive-use, or restoration project in General Design or Interior Architecture completed after January 1, 1983 is eligible. Individuals or firms may enter any number of projects anywhere in the world.

Entries must be submitted by a TSA member who was registered as an architect with the Texas Board of Architectural Examiners at the time the project was executed. Where responsibility for a project is shared, the design architect must be a TSA member and all participants who substantially contributed to the work must be credited.

Projects must be submitted in the name of the firm that executed the commission. If that firm has been dissolved or its name has been changed, an individual or successor firm may enter projects in the name of the firm in effect at the time the project was executed. Multiple entries of the same project by successor individuals or firms will not be accepted.

For multi-building projects, the architect submitting the project (or portion thereof) must designate authorship of each portion of the project.

Judging:

A three-member jury of eminent national practitioners will pick the winners. Project authorship will remain concealed throughout the jury deliberations. Awards will be given in two categories: General Design and Interior Architecture. The list of project types on the entry form is only an aid to the jury and does not imply that a winner will be chosen from each subcategory.

TSA reserves the right to disqualify entries not submitted in accordance with these rules.

Awards:

Certificates will be presented to the architects and clients of winning projects at the TSA Annual Meeting in San Antonio on November 20. Selected slides of the winning entries will be shown at a ceremony honoring this year's winners.

For publicity purposes, architects of winning projects must submit 12 copies of an 8"x10" black-and-white glossy photograph of one view of the winning project. Publicity photographs must be received at the TSA offices by August 5.

TSA will retain five slides of each winning project for archival purposes. For publication, *Texas Architect* magazine will require original images—not duplicates—of each winning project. The original slides will be returned after the magazine has been printed.

Deadline:

The fee, entry form, text, and slide submission must arrive at the TSA offices in the same container and at the same time, no later than 5 p.m., Friday, July 1, 1988. *Late entries will not be accepted.*

Return of Entries:

Entries from Austin, Dallas, Fort Worth, Houston, and San Antonio will be returned to chapter offices by July 25. Entries from other chapters will be mailed individually.

Entry Package Requirements Checklist:

Each entry package must contain the following items, which must all be mailed or delivered to the TSA offices in the same container on or before the July 1 deadline:

- a boxed slide carousel with slides
- a one-page descriptive text
- a completed and signed entry form, in an envelope marked with the entrant's name and taped to the outside of the carousel box
- an \$85 registration fee (per entry) in the envelope along with the entry form marked with the entrant's name and taped to the outside of the carousel box.

Slides:

- Each entry must consist of no more than 20 slides. Entrants are responsible for submitting functioning Kodak Carousel slide trays in which the slides are in proper order and position.
- The first slide of each entry must be a title slide, containing the following information: 1) project type [see entry form]; 2) project size [in gross square feet]; and 3) project location.
- Following the title slide, each entry must include:
 - One slide of a site plan or aerial photograph with a graphic scale and compass points (interior architecture projects are exempt from this requirement).
 - At least one slide showing the plan of the project. For a multi-story building, include only those slides necessary to describe the building arrangement and envelope. Sections and other drawings are optional. If included, section location must be indicated on the appropriate plans.
 - One text slide containing a brief description of the project, including the program requirements and solution.

— For restorations and adaptive-use projects, at least one slide describing conditions before the current work started.

One-page descriptive text:

Each entry must include a written text describing the project, with the program requirements and solution, on one side of a letter-size sheet of white paper. This paper must be folded and placed inside the slide-carousel box. *Do not write your name or the firm name on this text sheet.*

Entry Form:

Blank entry forms are found on the next page. Photocopies of the entry form should be made for multiple entries. Place the entry form(s) in an envelope with the fee(s) and tape the envelope to the outside of the carousel box.

Fee:

Include a registration check for \$85 for each project submitted. Place the check in an envelope with the entry form and tape it to the outside of the carousel box. Make checks or money orders payable to TSA. *No entry fees will be refunded.*

For Additional Information:

For questions about rules or other information on the competition, call Lucretia Crenwelge at 512/478-7386.

Fill out the entry form on both sides of the card at the top of the facing page.

ENTRY FORM

Directions:
Complete one form per entry. Incomplete forms or incorrect information may result in disqualification.

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

Tape the envelope to the inside of the carousel of wheels entered and send the entire package together to: A, 1400 Norwood Tower, Austin, TX 78701.

For information call Lucretia Sewelge at 512/478-7386.

Design Awards Entry Form

PROJECT CREDITS

Entrant's Name: _____

Title: _____

Firm Name: _____

Address: _____

City/Zip: _____

Telephone: () _____

TBAE Registration Number: _____

Owner (at project completion): _____

Architect: (list firm name, key team members): _____

Consultants (landscape, structural, MEP, etc.): _____

General Contractor: _____

Photographer: _____

Texas Architect

Please enter the following subscription for the term listed below. Six issues per year.

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16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150

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(please specify)

II. If a registered architect, in what state(s) are you registered?

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Project Name: _____

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Month and year of completion: _____

Category (choose one):
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- Hotel and/or Restaurant
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- Industrial Building
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- Religious Building
- Restoration/Adaptive Use
- College Facility
- School (primary or secondary)
- Residences and Apartments (multifamily)
- Housing (single-family)
- Urban Design
- Other (specify) _____

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

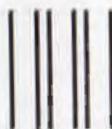
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This is entry # _____ of _____ total entries.



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HOUSTON SYMPOSIUM COVERS THE ART OF MUSEUM DESIGN

"The Museum: Art and Architecture," a symposium sponsored by the Museum of Fine Arts, Houston (MFAH), and the Rice Design Alliance and held on Mar. 25 and 26, was a step, says director Peter Marzio, in the MFAH's expansion with "a major new building, which we hope to have open by the year 2000." The addition will triple the size of the museum.

It is fitting, then, that the event began on an instructive note. In his keynote address Pontus Hulten, director of the Palazzo Grassi in Venice, suggested, among several ideals, that visitors be directed toward works of art instead of past them, and that the artist's studio be the model for lighting. A good museum, he concluded, "is like a collective work of art—which is of course a contradiction."

Viennese Pritzker Laureate Hans Hollein, in discussing his latest museum work, added to Hulten's advice, saying that a direct commission, instead of a competition, allows the architect and director to work together early.

Arata Isozaki's master planning for the Brooklyn Museum (1986-) parallels the next step in the MFAH's program. Isozaki said he responded to the classical orders of the original museum with frame, grid, and smooth-wall "orders" derived from 20th-century architecture.

Charles Moore, talking about his work on the Hood Museum at Dartmouth College and the Williams College Museum of Art, offered the hot-fudge-sundae design model as preferable to the mashed potato—"a building sunk inside itself."

John Walsh, director of the J. Paul Getty Museum, Los Angeles, presented Richard Meier's immense addition as a case study in museum design. Later, architectural historian Joseph Rykwert said the museum has become "quasi-, if not wholly religious in nature."

Art and architectural historian Stanislaus von Moos closed the presentations with the Allen Museum addition at Oberlin College by Venturi, Rauch and Scott Brown, an example, he said, of "anti-monumental nonarchitectural-ness" instead of the "architecture-as-public-relations-vehicle" seen in some cities today.

— RDT

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Charles E. Burgess
AIA Architect
Leader in construction science, four-time TSA design-award winner



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Kinnison and Associates
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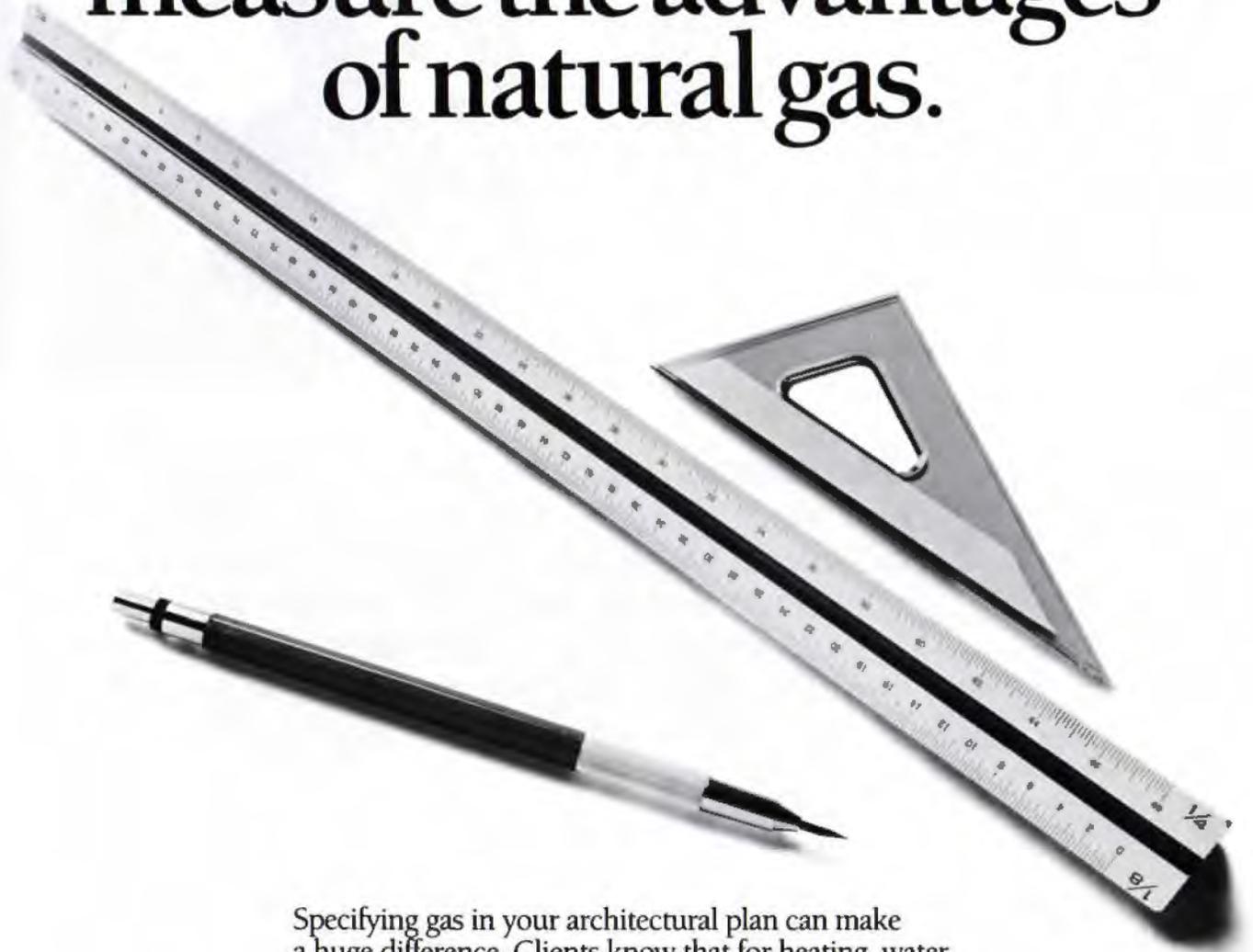


Donald W. Kirk, Jr.,
FAIA
Fort Worth
Kirk Voich Gist, Inc.
Leader in community-growth planning. Past President of Fort Worth Chapter/AIA, TSA design-award winner



John Allen Pierce,
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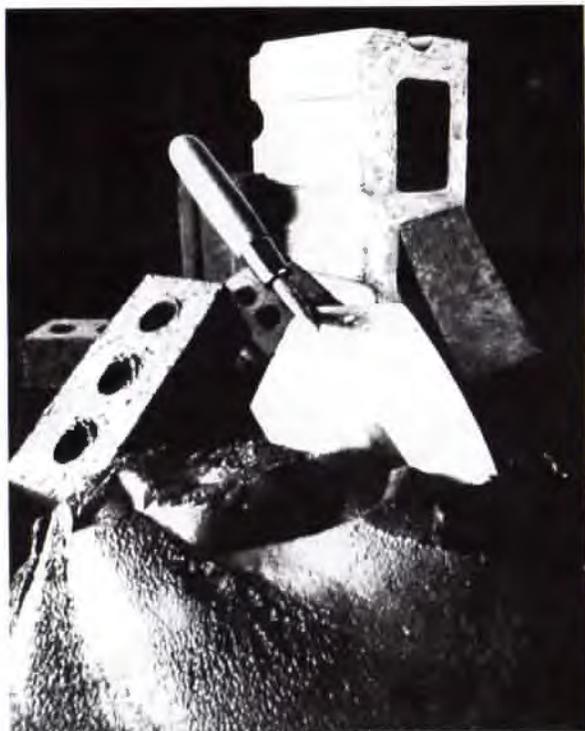


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Circle 22 on Reader Inquiry Card

EL PASO CHAPTER/AIA CITES SIX DESIGN-AWARD WINNERS

Five architecture firms won a total of six awards in the El Paso Chapter/AIA's 1987 Design Awards program. The competition drew 30 entries, including two by Fischer Cordova Prestidge Inc. for its Whitaker Elementary School design, both of which won awards.

Honor Award

- Whitaker Elementary School (architecture), by Fischer Cordova Prestidge Inc. Architects & Engineers

Merit Awards

- Whitaker Elementary School (interiors), by Fischer Cordova Prestidge Inc. Architects & Engineers
- Multipurpose Facility for the Catholic



Whitaker Elementary School, by Fischer Cordova Prestidge, won two El Paso Chapter/AIA awards.

Community of Corpus Christi, by Booth Keirseij Mijares, Architects

- Cliff Inn, by Carson Consultants, Incorporated
- Rojas Commerce Park, by Alvidrez Associates Inc.

Citation Award

- Peter Piper Pizza, by Wofford and Wofford, Architecture & Interior Design



The Cliff Inn, Carson Consultants' Merit Award winner, uses angles from its siting on a cliff's edge.

The Dallas Chapter/AIA provided jury members for the program. Judges included Bill Booziotis, FAIA, Thomas & Booziotis Architects; Lionel Morrison, OMNIPLAN, Inc.; and Willis Winters, F&S Partners, Inc.

— RDT

HOUSTON, AUSTIN LOSE TWO PROMINENT ARCHITECTS

Two architects who figured centrally in Texas architecture of the middle of the century died recently:

Karl Kamrath, FAIA, who practiced in Houston for 50 years, and Charles H. Page, Jr., a partner in the Austin firm C. H. Page & Son.



Karl Kamrath, FAIA

Karl Kamrath was a partner with the late Frederick J. MacKie in the firm MacKie & Kamrath, Houston, which they founded in 1937. In the early years, MacKie & Kamrath designed the first modernist public building in Houston, the City of Houston Fire Alarm Building (1939). The firm soon gained recognition with several small houses that were published in *Architectural Record* and *Architectural Forum*. The houses revealed what would be Kamrath's lifelong interest in organic architecture; his model was Frank Lloyd Wright's Usonian design.

After World War II, MacKie and Kamrath began to design larger public and corporate projects, often producing in Houston the first truly modern designs in particular building types. In projects such

as the M. D. Anderson Hospital and Tumor Institute (Houston, 1954), the First Pasadena State Bank (Pasadena, 1962), and the corporate headquarters for Big Three Industries (Houston, 1975), MacKie & Kamrath's Wrightian inspiration was evident.

Charles H. Page, Jr., worked in the shadow of his father, eminent Austin architect Charles H. Page, Sr., during his professional career. He received a bachelor's degree in architecture from UT Austin in 1932, and in 1936 be-



Charles H. Page, Jr.

came a partner in his father's office, which was renamed C. H. Page & Son.

The new firm's projects included the terrazzo floors of the State Capitol; Bergstrom Air Force Base, Austin; John Sealy Hospital, Galveston; the Brooks Air Force Base School of Aviation Medicine, San Antonio; and hundreds of state, school, municipal, and other public buildings throughout Texas.

After his father died in 1957, Page continued the practice for several years, then retired to Paris, Tex.

— RDT

NEWS, continued on page 51

MICHAEL CARROCCIO

ARTIST

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AVION VILLAGE: ENDURING VALUES OF COMMUNITY

By Willis Winters

Avion Village near Dallas, designed by Richard Neutra and David R. Williams and built for defense workers in 1941, remains a rich source of ideas for housing and community planning.

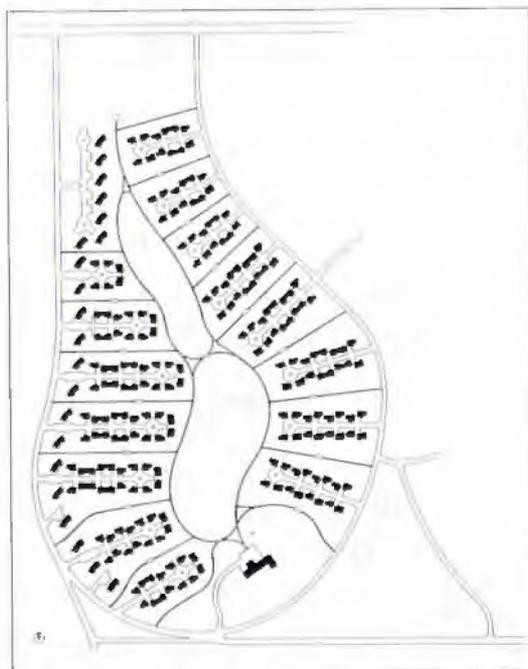
In the spring of 1941, months before the attack on Pearl Harbor, war was spreading in Europe and Asia, and American defense industries were rapidly expanding to meet the needs of the nation's allies. Production plants, shipyards, and military bases were constructed or enlarged across the country and a critical housing shortage developed. The Roosevelt administration, acutely aware of the increasing need for defense housing, funded a vast number of low-cost housing projects before and during the war through the Federal Works Agency.

Avion Village, built to accommodate defense workers at the North American Aviation (NAA) plant west of Dallas in Grand Prairie, was one such housing project. Designed in 1940-41 by Richard Neutra and David R. Williams, Avion Village was a remarkable achievement in terms of both technology and planning. Today, almost 50 years after its completion, the project remains a rich source of ideas for subjects ranging from prefabricated construction to wider and more complex issues of community planning and housing.

The 75-acre Avion Village site was located on open farm land south of the center of Grand Prairie, one mile west of the NAA plant. Three hundred dwelling units were placed in a horseshoe around the perimeter, arranged along narrow cul-de-sac streets that extended in from the surrounding roads toward a central open area or community common.

Among these there were 216 one-story dwelling units, consisting of two- or three-bedroom plans in either detached houses or duplexes. These units faced away from the streets to front on green fingers of park land, which in turn connected back to the central open area. Twenty-one two-story apartment buildings, each containing four one-bedroom units, were located along the westernmost portion of the site, to act as a hard-edged buffer between the one-story units and a planned major thoroughfare. A "community house" was located in an open area at the southern end of the horseshoe, commanding views to and from the central open space. These elements produced a site plan graciously balancing suburban density and a pervasive rural character.

RIGHT: 216 dwelling units are arrayed around a central common, with 84 two-story units forming the western boundary and the community building at the southern edge of the open space. The one-story houses face away from the streets to front on green fingers of park land, which connect to the central common.



Drawing by Kenneth R. Hutchens

A CONVERGENCE OF MODERNISM AND REGIONALISM

Richard Neutra brought to Avion Village his long-held but never attained dream of designing large-scale quality housing for low-income workers. Neutra's most recent setback had come in 1938, when his plan for the ambitious Park Living Colony housing project in Jacksonville, Fla., was abandoned. It was a contact Neutra made through that failed project, however, that led to his work on Avion Village.

Neutra's client on the Park Living Colony project was Col. Lawrence Westbrook, a Texan and a former administrator in the Works Progress Administration (WPA). As then-chairman of the WPA advisory board, Westbrook also worked as a private developer and consultant for large-scale federally subsidized housing projects. After Jacksonville, Westbrook called on his fellow Texan David Williams, who was

photo courtesy HCB Contractors



AVION VILLAGE
Grand Prairie, Tex.
Date 5-18-47 Net 969

photo courtesy of Avion Village

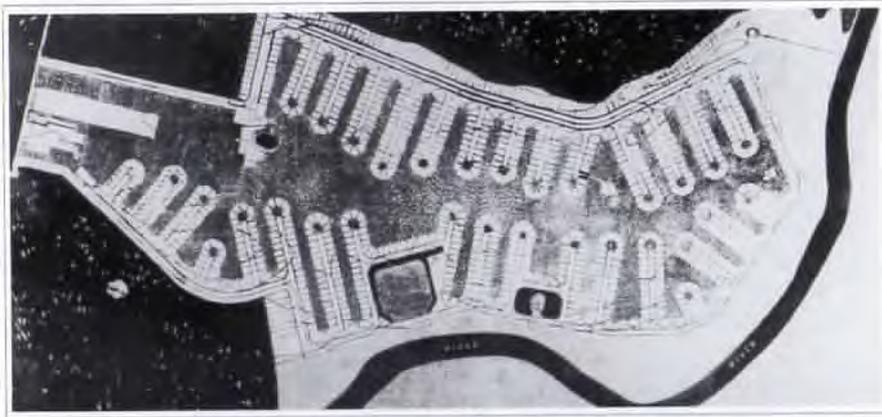
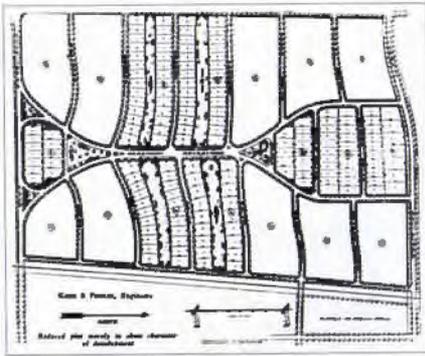


The Community Hall in 1941, when it contained a dance hall, craft room, nursery, and offices.

ABOVE: Substantial progress can be seen after only two months of construction at Avion Village. The Community Building, at lower right, was the first structure completed and occupied. Above and to the right are the 16 experimental houses built to work the bugs out of the prefabrication process. The western edge of the site was defined by the two-story apartment buildings, at far left, which were almost complete when this photograph was taken.



ABOVE: Today, little of the original character of the community building is evident. Windows and doors have been removed or altered and the structure has become a storage and maintenance barn.



TOP LEFT: David Williams's plan for Greenway Parks, Dallas, shows planning elements later used at Avion Village.

TOP RIGHT: Neutra's drawing shows perspective of a block of apartments, each linked by a covered walkway to a community building, from "Rush City Reformed."

ABOVE: Neutra's site plan for the unbuilt Park Living Colony, Jacksonville, Fla., was also recapitulated at Avion Village.

chief architect of the National Youth Administration (NYA), to assist Neutra in securing other federal commissions. Williams had worked closely with Westbrook on a variety of state and federal relief posts since 1933. He certainly was also aware of Neutra's work for Jacksonville and for the NYA in California.

Prior to his long period of public service, David Williams maintained a successful residential practice in Dallas. He opened his studio in 1923—the same year that Neutra came to America—and his residential work from the early years marked the beginning of a steady progression towards a regional style based on 19th-century examples of Texas architecture.

One of Williams's first commissions in Dallas was the master plan for Greenway Parks, a high-priced residential neighborhood west of University Park; here he experimented with planning concepts mirrored in Avion Village 15 years later. As at Avion Village, homesites faced away from the street towards a central greenbelt—a "residential commons"—running the length of each block. Automobile access was provided at the rear of each homesite. Additional parks were included in the plan, but were isolated from the residential commons. Greenway Parks lacked the cohesive fabric and hierarchy of open spaces evident at Avion Village, but the planning principles were very similar.

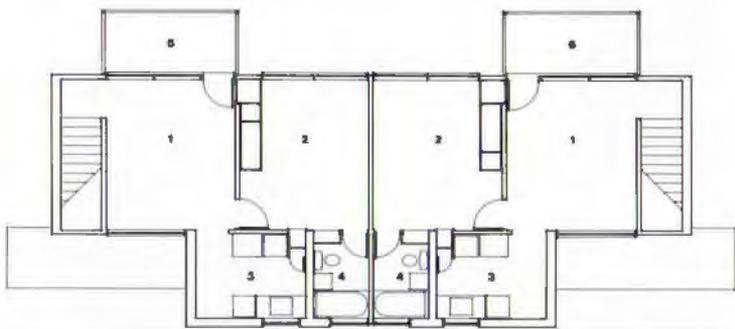
While Williams was able to see his housing schemes at Greenway Parks through to completion, Neutra had been concerning himself, in Los Angeles, with housing at a more theoretical level. Between 1923 and 1930, Neutra not only designed some of the century's most significant houses for Los Angeles clients, he was also developing a planning project (never realized) for a city of one million, which he called "Rush City Reformed."

Neutra developed principles in Rush City Reformed that he would employ later in his community housing schemes, including the one for Avion Village. All dwellings, whether single-family units, duplexes, or apartments, always faced green parkways, thus safely separating children at play from vehicular traffic. Narrow streets at the rear of the dwellings provided automobile access. Neutra also treated the property as a "legal fiction," to destroy what he considered the self-centered confinement of the individual home. Front lawns in his schemes were park commons—shared, not cut up by chain-link fences. Neutra experimented with these planning notions on three projects prior to Avion Village: Argent Place and the Amity Compton Public Housing Project, both in California; and the ill-fated Park Living Colony. By 1940, when he began work as chief planner and designer of Avion Village (with Williams as supervising architect and Roscoe Dewitt as resident architect), Neutra was more than prepared to see his ideas become reality.

If the "finger park" layout and cul-de-sac residential street of Avion Village can be traced directly to the aborted Jacksonville plans, Williams's design for Greenway Parks must similarly be considered as a possible source. It is difficult to ascertain Williams's role in the design of Avion Village; we can only assume that he had some input into both the overall planning and the design of the dwellings. Indeed, Williams and Neutra enjoyed a personal friendship as close as their professional relationship. Their ideas on housing certainly shared common ground, even if their modes of



LEFT: Key to plan of two-story apartment units: 1. Living room; 2. Bedroom; 3. Kitchen; 4. Bathroom; 5. Carport; 6. Porch/balcony. Note how Neutra maintained separate private entries to both downstairs and upstairs apartments.



BELOW: Life magazine showed Colonel Westbrook smiling at Veneta Perry, who bathed to provide a photogenic conclusion to the house-building competition.



stylistic expression differed significantly. Williams's major contribution to the design of the dwellings probably arose from his predilection for using, as a suggestive model, the regional architecture of Texas. This is perhaps best reflected in the two-story units at Avion Village, where the gallery porches and local masonry recall indigenous building traditions. The remainder of the complex—the one-story units and community buildings—bear Neutra's distinctive mark as a designer: they are rigorous and controlled, rectilinear, unmistakably modern and man-made.

Neutra configured the dwelling-unit plans on a four-by-twelve-foot building module, defined by prefabricated flat-roof panels. The main rooms were thus 12 feet wide, with various lengths in increments of four feet. These rooms always faced the open green area and the living room was connected to a central gravel walk by a stepping-stone path. The kitchen, bathroom, and sometimes a third bedroom were situated at the back side of the unit, nearest the street. Regardless of the direction the houses faced, Neutra's design shifted the roof panels to incorporate an overhang on the south side—a simple and clever solution for solar control. Neutra was also concerned with maintaining privacy between individual units; he staggered each house or duplex along the length of the street to create a small yard in the front or the rear, defined by the blank walls of the units to either



ABOVE and BELOW: The two-story apartment buildings, which show Williams's stylistic influence, have been the least altered from the original design. Only some entries have been enclosed.



The apartment buildings buffer a major thoroughfare to the west.

side. On the exterior of the one- and two-story dwellings at Avion Village, cheap materials and components were employed to express an appropriate image for low-cost factory housing. The architectural expression was truly modern, in spirit and in function.

"It is fitting," Neutra told the *Dallas News*, "that workers who are engaged in the most advanced branch of modern technological production should be housed in modern homes."

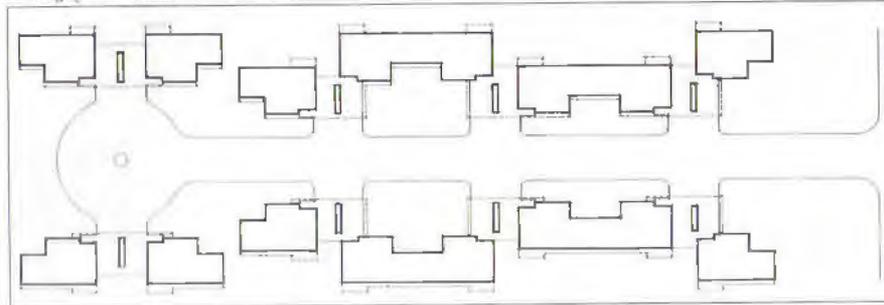
HOUSES IN LESS THAN AN HOUR

The contract for construction of Avion Village was awarded to Dallas contractor Henry C. Beck, and site work began Mar. 19, 1941. Construction drawings were started the following week in Dewitt's office, with Donald Barthelme and Arch Swank, who later established practices and reputations of their own, working around the clock. They were soon joined by a prefabrication specialist from the NYA offices in Washington, and six additional draftsmen. Final drawings were approved on April 9, and foundation slabs were poured the same day for the first eight units. From this point, 10 housing units were started every day and the work force increased steadily, until over 1,200 were on the site.

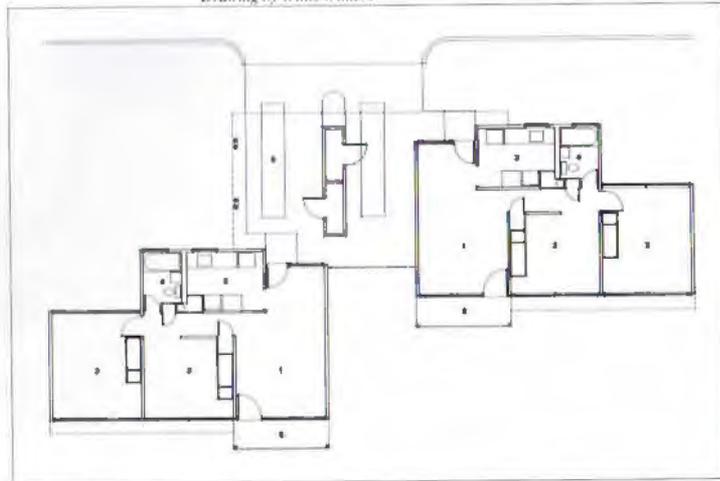
Unable to obtain satisfactory bids for the production of the prefabricated building parts, Beck's Central Contracting Company in late April set up several circus tents in the center of the site where components for the dwellings were manufactured. The dwellings' walls were wooden and included exterior pine-batten siding in addition to plumbing and electrical connections, along with all the needed doors and windows. With all the bugs worked out of the prefabrication process during the construction of the first 16 houses, Central Contracting next sponsored a house-building competition in which two 50-man crews raced to build, finish, furnish, and occupy a complete unit. The winning time of 57 minutes 58 seconds was a "world record by several hours," Williams later recalled in a letter to Neutra. *Life* magazine gave the contest a feature.

Avion Village was dedicated Aug. 15 (two-and-a-half months behind schedule, in spite of the well-publicized competition) and residents began moving in two weeks later. In the meantime, a second housing project, similar to Avion

Drawing by Willis Winters



Drawing by Willis Winters



ABOVE: A typical block plan shows how Neutra achieved privacy by staggering the one-story units.

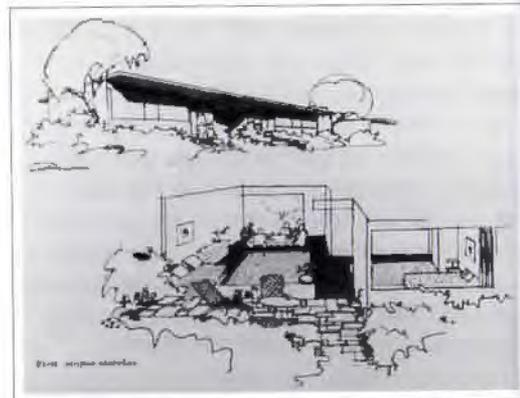
LEFT: Key: 1. Living room; 2. Bedroom; 3. Kitchen; 4. Bathroom; 5. Carport; 6. Porch/balcony. The carports shown in the plans of these typical one-story units were not built, but as designed they would have added a continuous horizontal character to the streetscape, deemphasizing individual dwellings.

BELOW: Neutra's sketches of interiors and the overhangs he arranged as sun breaks on the south side of each unit.

Village was announced for a site on the western edge of Oak Cliff in Dallas. Despite protests from community leaders and private developers, this project—later named Dallas Park—was built to contain 300 units in one- and two-story buildings, like those in Grand Prairie. While the plans and massing of the two projects are similar, there were significant differences that point up the most successful aspects of Avion Village. From the start, the housing units at Dallas Park were turned to face directly onto the streets. Cul-de-sacs were employed, but the finger parks and central commons were eliminated to conserve land.

LATER CHANGES AT AVION VILLAGE

The plan for Avion Village has remained virtually unchanged for 47 years, but Neutra's fundamental conception of privacy and common space has been radically altered. The automobile has been the main culprit, causing a metamorphosis in the orientation and perception of the individual unit plans. What was once the rear entrance of each is now the front; people enter through the kitchen or dining room of the narrow and congested cul-de-sacs. The former





View towards a residential cul-de-sac from the central open area. The flat-roofed homes present a striking image even today.

front rooms of the houses now likewise look out on the "back yard," defined by the chain link fence that Neutra so despised. Neutra failed altogether to anticipate the degree to which the automobile would become the dominant planning factor and cultural icon in post-war America. As a result, his planning principles have been turned inside out.

All the dwellings at Avion Village still exist, although they have been modestly added onto here and there. Doors and windows have been replaced and the exteriors have been reclad in aluminum siding and false shutters. These modifications have been applied uniformly, maintaining some semblance of continuity from the original design. The open space is still intact, although the original pedestrian paths are gone. Recreational equipment has succumbed to age and maintenance problems.

Despite these changes, Avion Village has fared well for a project originally planned for a 10-year lifespan. It is now operated by a mutual-ownership corporation, which purchased the project from the federal government in 1948 (for 80 percent of its original value). Today, 16 charter members of the corporation still live in their original homes and there is always a waiting list for those wishing to move in. The fact that the homes are economical is only one explanation for the undiminished appeal of



Avion Village. There are other enduring values involved: values of community, bolstered by planning and an architectural cohesiveness seldom seen elsewhere, that remain as valid today as they were in 1941. ■■■■■

Willis Winters, a frequent contributor to Texas Architect, is an associate with F&S Partners, Inc., Dallas.

ABOVE: As designed in 1941, the cul-de-sac streets connected to the rear entries of all the one-story dwelling units. Today, responding to the demands of automobile use, the rear has become the front. The homes facing south (left, in the photo above) have kept the solar-control overhangs. The original fenestration, consisting of continuous horizontal windows, has been replaced by smaller punched openings and false shutters. The siding is also new.

HOUSING FOR THE OTHER HOUSTON

By Joel Warren Barna

Photography by Paul Hester

Brick houses in Broadmoor are sinking. It began in the 1920s—the precise dates are hard to pin down—when the Houston Ship Channel was dredged to remove accumulated silt, and ton after ton of the resulting spoil was used to fill in low spots around Houston.

One area that was raised with Ship Channel spoil, called Broadmoor by its developers, lay east of downtown and just north of what would later become the Gulf Freeway. A neighborhood was laid out and scores of houses were built. These were one-story wood-frame structures on pier-and-beam foundations, many clad in yellow brick.

John Doody, an architectural graduate of the University of Houston, now employed by a group called Houston Neighborhood Housing Services, has worked on many houses in Broadmoor. In each he found that the builders used no brick ties, so the brick veneer has none of the expected connections to frame or slab. Subsidence and shifting soils are a fact of life in Houston, but the silt underneath Broadmoor has one of the lowest bearing capacities anywhere. Doody has found that the houses not only have “normal” slab problems; in addition, their unsupported brick veneer is drooping and cracking, pulling out the windows and doors and otherwise wreaking havoc.

The home of Broadmoor resident Willie Flores is being renovated with assistance from Houston Neighborhood Housing Services, Inc.



At 50-odd years, Broadmoor qualifies as one of Houston's older inner-city neighborhoods; its population, mostly working and lower-middle class, is racially mixed. These factors—combined with the fact that Houston has been growing to the north and west for the past 30 years, and Broadmoor is on the wrong side of that trend—add up to declining property values and neighborhood decay.

Houston Neighborhood Housing Services, Inc. (HNHS), a four-year-old nonprofit organization, was set up to arrest that decay by counteracting the commonplace entropy that overtakes inner city neighborhoods and the problems deriving from Houston's peculiar physical and economic conditions.

A MANDATE TO STABILIZE VALUES

HNHS uses government and private funding (24 corporate donors range from Amoco Oil and The Houston Clearing House Association, a bank consortium, to Tenneco, Inc., and Weingarten Realty) to make low-cost loans, construction help, and other services available to residents in targeted neighborhoods.

"Our mandate is to stabilize real estate values," says Deborah Randolph, HNHS director.

"We try to give home owners what they want, but because of our budgets, we can't install too many Jacuzzis," says Daniel Meeks, HNHS office manager. "Our charter requires that the budget on any property be under \$25,000. We are pretty much in the basic-shelter business. We do a three-tier analysis of any application, starting from code violations to incipient code violations, taking general improvements last. That doesn't leave a lot of options, but we get the most from every dollar."

Currently, HNHS works in Broadmoor and Greater OST, a mostly black neighborhood to the south of Old Spanish Trail that, while it is not resting on silt, features houses from the 1940s and '50s built on slabs with insufficient reinforcing steel, according to HNHS Rehabilitation Specialist John Doody. By the beginning of 1987, HNHS had painted 86 houses, made 84 loans to home owners, and made improvements on 51 single-family homes and 54 apartment units (some north of downtown). In addition, HNHS has started a home ownership program, in which the group buys and rehabilitates substandard housing, then sells it at cost.

The neighborhoods were chosen from a narrow range. Says Meeks, "We had to have a relatively low-income neighborhood but with relatively high owner-occupancy. The houses had to be such that they could be made sound within the maximum budget. And there had to



be an active community group or neighborhood association we could work with."

The presence of those neighborhood groups, and the level of cooperation between residents that they represent account for the spinoff effects from HNHS activity: officials estimate that for every dollar spent on HNHS-sponsored improvements, Broadmoor and Greater OST residents have responded with \$16 in improvements of their own.

While such results are encouraging, neighborhood decline is still a strong threat to Broadmoor and Greater OST, and the problems in these neighborhoods are mirrored by difficulties in other parts of Houston, and by extension, most cities throughout Texas.

A THREATENED HOUSING STOCK

"Upper- and middle-income people are insulated from seeing conditions in low-income areas of Houston," says Jeffrey Baloutine, Director of Housing and Neighborhood Revitalization for the group called Houston Committee for Private Sector Initiatives. "We tend to think about the housing crisis in terms of foreclosures, because



TOP: Before and after photographs of a HNHS project in the Greater OST neighborhood are used in presentations to prospective clients.

CENTER: Daniel Meeks, John Doody, and administrative assistant Cassandra Judy compare notes at the HNHS offices.

BOTTOM: Removing a roof is part of a renovation in Broadmoor.

LIVING SYSTEMS FOR THIRD-WORLD PEOPLE

In the spring of 1987, a design team at Texas Tech University's College of Architecture examined options for housing for the poor in third-world countries.

The team was composed of Michael Allen Burkett, Daniel Barclay Echols, Kyle Wade Giddens, Wade Herman Laing, Douglas Lewis Moss, and Harold J.M. Patterson. It was directed by Professor James E. White with Juan Francisco Hernandez-Ramos and Arturo Nuñez Serrano and sponsored by a grant from the Texas Architectural Foundation and the Southern Baptist Convention.

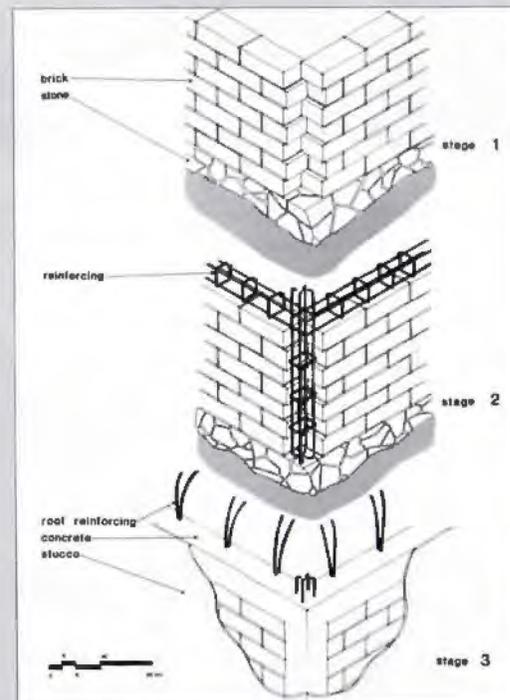
The team started with the premise, derived from the writings of Christopher Alexander, that in the next 35 years the world's population will grow by 3.5 billion, and that most of that growth will occur in underdeveloped countries, where more than half the world's population already lives in sub-standard housing, and where poverty, lack of education, scarcity of building materials, and political turmoil make the future uncertain.

The group analyzed previous government-subsidized solutions to the housing problem and compared them with shanty towns in third-world cities. The latter were almost invariably disease-ridden temporary shacks, but the former had problems as well: they were the result of a process in which the occupants "have no control over the fundamental aspects of the place where they are going to live their lives." They concluded: "To ensure that past mistakes are not repeated, the people must be an integral part of the design process."

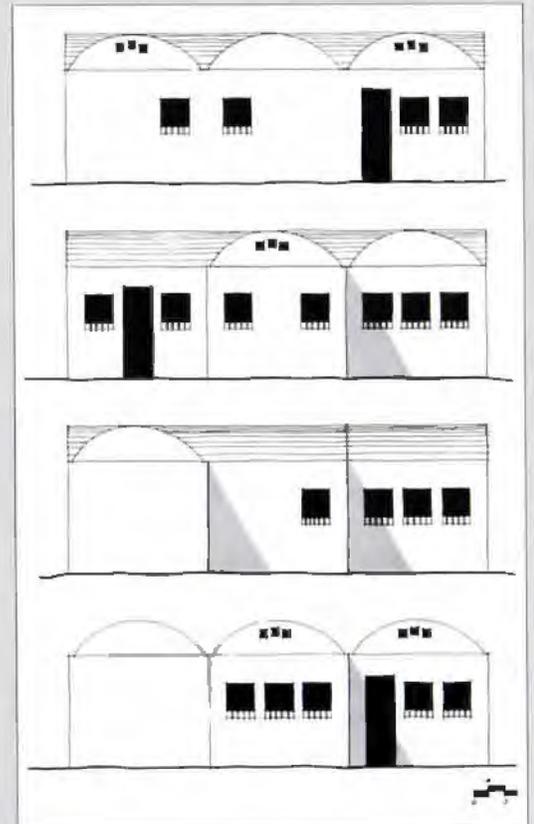
In case studies set in the squatter settlements around León and Guajuato in Mexico, the team designed not only several building types based on affordable, appropriate technology, but a process by which the residents of each area could gain control of the life of their communities.



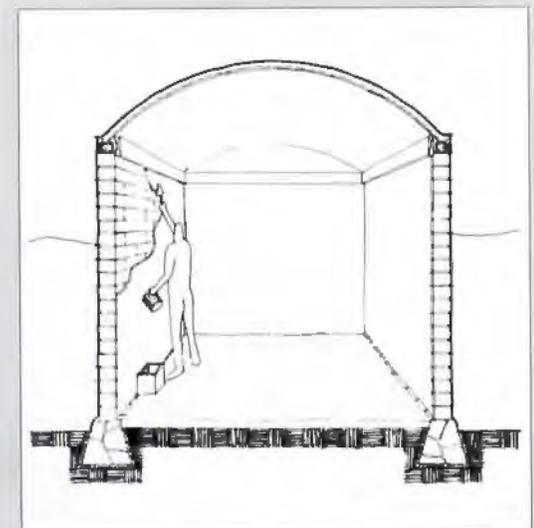
Site plan



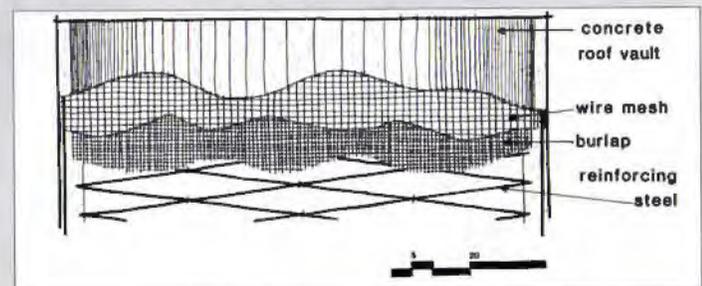
Wall details



Elevations



Sectional perspective



Roof details

that is what has gotten all the publicity. But the real crisis is in the living conditions in inner-city neighborhoods."

Indeed, the wild market swings in Houston's suburban housing market have drawn national attention. These areas surged in growth throughout the 1970s, only to begin almost a decade of stark decline with the coming of the oil bust. Between 1985 and March 1988, according to Ralph Murdock of Foreclosure Listing Service in Houston, nearly 71,000 residential properties were foreclosed on in the Houston metropolitan area, many built speculatively or abandoned by suburban home owners who moved to other cities in search of employment.

Housing problems for low-income families, while attracting less attention, have continued to mount at the same time. According to figures compiled by the United Way in Houston, there were, as of the end of 1987, 2,484 households living in public housing units and an additional 6,200 households in subsidized rental units. This adds up to about 12,000 people living in publicly assisted housing, according to Sylvia Brooks, a Houston United Way official. And that doesn't count homeless people, who number some 35,000 in the Houston metropolitan area, according to Brooks.

Several government entities maintain housing or housing-assistance programs. The federal government supports city-administered housing programs, and funds housing through numerous other channels as well. For example, in 1986, the latest year reported on, the United Way allocated over \$1.3 million in funds from the Federal Emergency Management Agency for emergency shelter in the Houston area. Other government entities also participate; Harris County spent \$900,000 in 1986, for example.

Two experimental programs operated by the City of Houston with federal funds have been notable successes. The first is in "scattered sites" housing, run by the City of Houston Housing Authority. Planners had hoped, as a way of diminishing the stigma and easing the overloaded social services associated with giant public-housing projects, to build apartments in neighborhoods around the city. Opposition in those neighborhoods blocked any action for years, however. In 1986 the City purchased 191 fore-

closed apartment units around town; 175 more units were added in 1987. In all, some \$9.8 million was spent on the program, for an average of \$26,775 per household. That is far less than it would have cost for new construction, and it aroused far less local opposition.

The city's Planning Department also operates the "urban homesteading" program, which deeds houses (bought on the foreclosure market) to families that occupy them and make payments for five years. This program has, again, been a good deal for the city: as of January 1988, 35 houses had been purchased and occupied, at a cost of less than \$20,000 each.

City officials use these programs as incentives, reserving them for housing-project tenants who keep up their apartments and pay rent on time. For tenants, the scattered-site and urban homesteading programs represent a chance to leave the public-housing ghetto and move into the mainstream.

But these gains have been offset by greater losses in the older parts of Houston. Says Jeffrey Baloutine of the Houston Committee on Private Sector Initiatives (HCPSI), "It used to be that inner-city neighborhoods, where the working poor live, lost housing stock around the edges, from commercial and industrial encroachment. Now instead of this kind of erosion, we are seeing houses lost within neighborhoods. Particularly in the wards [the old, mostly black areas that ring downtown] there have been a lot of fires and a lot of vandalism."

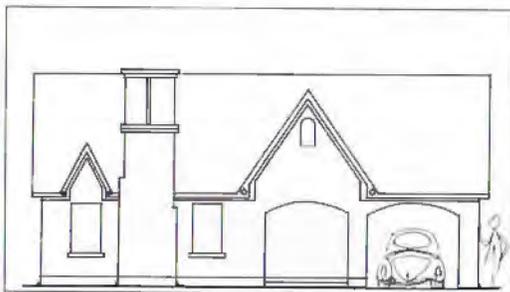
Part of the problem in such areas, Baloutine says, comes from their low owner-occupancy rates. Paradoxically, he says, while the suburbs may have lots of vacancies, "in the inner city, everything that can be occupied is occupied, even though it may be substandard." But because of a number of factors, including absentee ownership, the aging of the original population, and the fact that many properties have passed into the hands of heirs who rent them out rather than occupy them, owner occupancy is extremely low.

"In the Third Ward, near the University of Houston and Texas Southern University, the owner-occupancy rate is about 20 percent," Baloutine says. "In the Fourth Ward, west of downtown, it's more like five percent. That's a serious problem when you're trying to build stability in the real estate market."

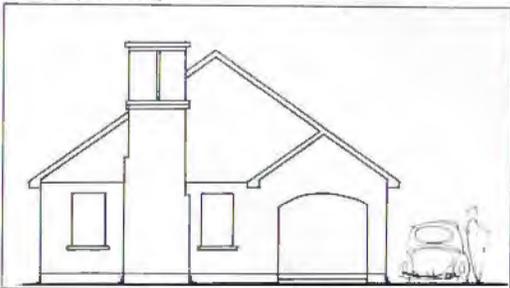
BUILDING A NETWORK

HCPSI is part of a national network of businesses and individuals started by Houston businessman Robert Mosbacher, Jr., a former aide to Vice President George Bush and Republican

TOP: Elevation sketch shows the complicated roofline of a house rehabilitated by HNHS in the Broadmoor area. Removing the carport and realigning the roof. BOTTOM, made it possible to use a truss system and bring in the project under budget while maintaining ties with the area's architectural character.



Drawings by John Doody



closed apartment units around the city. Opposition in those neighborhoods blocked any action for years, however. In 1986 the City purchased 191 fore-

BELOW: Broadmoor resident Andrew Frank talks to John Doody about the HNHS program.

CENTER: A brick house, seen from Broadmoor Park, that was repaired without HNHS help: program officials predict continuing major benefits to the area from "spinoff" improvements.



ABOVE: A foreclosed house in the Greater OST neighborhood was purchased and rehabilitated as part of the HNHS home-ownership program.

senatorial candidate. The group focuses on four areas: housing and neighborhood revitalization; child care; employment training; and management assistance to local government.

HCPSI sponsors a home-repair program, in which teams of volunteers from civic groups and companies paint and repair the houses of low-income (usually elderly) people. "The interest level in corporate Houston is phenomenal; getting volunteers together is the easy part," says Baloutine. On two recent weekends, for example, 1,800 volunteers painted 73 houses in neighborhoods around the city.

Beyond these weekend activities, HCPSI is not directly involved in building or repairing houses. But the group is nevertheless pivotal in such efforts citywide, locating groups that can identify and act on the needs of local communities, providing management training for group officials, and helping them arrange funding from local and national sources with which to undertake housing projects. HCPSI has provided important support to Houston Neighbor-

hood Housing Services, for example. In addition, over the last year, HCPSI has worked with The Metropolitan Organization, an ecumenical church-based group, which has purchased properties for rehabilitation in the Third Ward. The Metropolitan Organization used to be a favorite target of criticism, for its alleged revolutionary views, from the president of the Chamber of Commerce. The irony of the alliance of the church group with HCPSI may mark a new consensus on housing issues.

HABITAT FOR HUMANITY

"Our purpose is to build decent housing for people in need," says Carl Umland, President of Houston Habitat for Humanity, the affiliate of the Georgia-based international organization. "We try to increase the stock of housing for low-income people who are willing to help themselves. We do it on a no-profit, no-interest basis." The group, a newcomer to Houston but a significant force elsewhere, relies on contributions from churches, foundations, companies and a surprising number of individuals, who also contribute time and labor in construction and renovation projects.

Umland says he is confident that Habitat, by relying on volunteer labor and donated materials (as well as the sweat equity of the future home owners, who must contribute as much as 500 hours of work per family) can build houses in Houston for \$25,000, including land costs, that would be worth about twice as much on the open market.

"We sell the houses at cost and carry the mortgages, which we charge no interest on—that's what makes it affordable," says Umland. He estimates that the typical monthly payment on a 25-year Habitat mortgage would be \$105; with taxes, insurance, and maintenance, housing would cost around \$250 per month. By comparison, most poverty-level families nationwide pay \$280 or more in rent each month. "We can help people achieve home ownership for less than they would normally be paying in rent," he says.

Umland, a retired chemical engineer who used to live in New Jersey, describes the selection of clients as a kind of triage. "We look for families with an income of \$12,000 or below; we select them, first of all, on the basis of the conditions they are living in, then on their willingness to work and their ability to pay back the mortgage. People who have a decent roof over their head have lower priority."

Houston architect David Red, a retired professor of architecture at the University of Houston, is Houston Habitat's architect.

"What I want to do is make individual houses that don't look like row houses," Red says. "At the same time I want to apply some recent improvements in technology for low-income housing." Red has designed houses using panels of sandwiched plywood and insulating material as load-bearing walls. This type of construction is unexceptional in the Northeastern states, but it has taken months to get city officials to approve it for building in Houston.

Houston Habitat's first two projects are under way. By the end of the year, the group plans to be building houses at the rate of one per month, increasing, over the next five years, to 10 per month. "That's ambitious, but in a city this size, with over 3,000 churches, it's not unreasonable," Umland says. "Particularly when you consider the need."

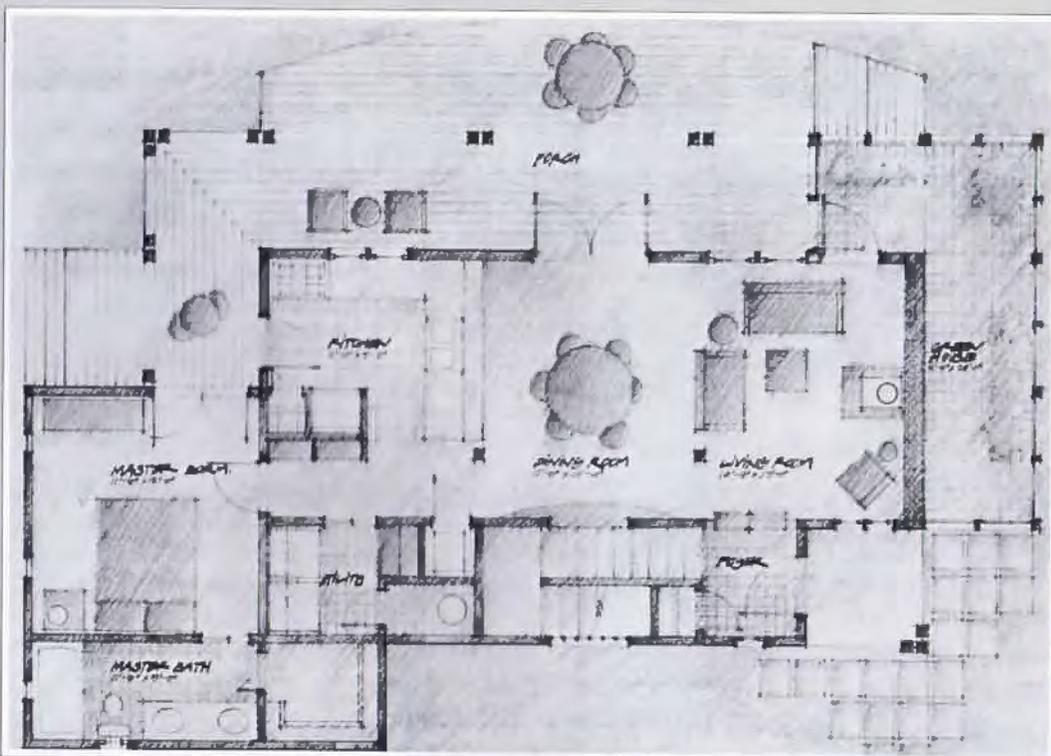
The need for decent low-cost housing, despite the endeavors of a number of groups, overshadows the supply, and threatens to do so even if Houston's economy rebounds. "Even if oil goes back to \$30 per barrel," says Daniel Meeks of HNHS, "there will be plenty of squalor to go around." ■

**AN AFFORDABLE,
EFFICIENT HOUSE
FOR CENTRAL TEXAS**

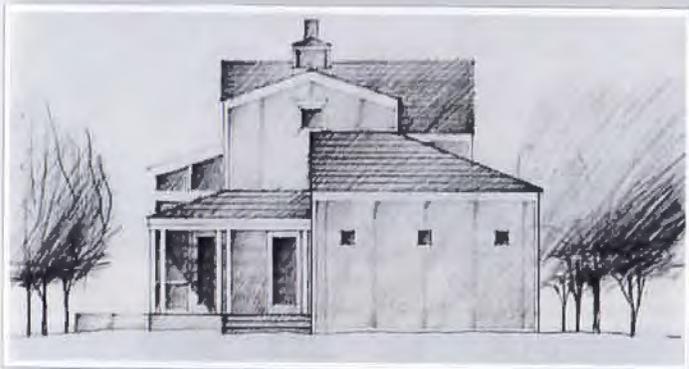
Architect N. Thomas Kosarek of Black Atkinson Vermooy, Austin, designed this house as an essay in affordable construction and low energy usage for the Central Texas climate.

The two-bedroom, two-bath, two-story house measures approximately 1,700 square feet. It has a wood frame, with two-foot-by-six-foot wall framing panels and R-19 insulation. It features a wood-burning stove for the winter months, while a system of exhaust and ceiling fans joins double-insulated windows in cooling during the other seasons.

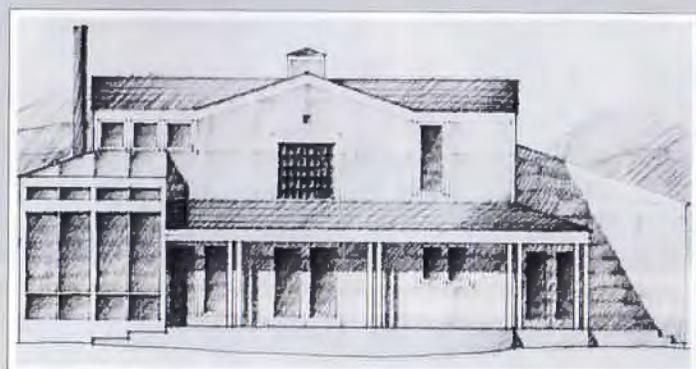
Passive solar features play an important role. A greenhouse, ori-



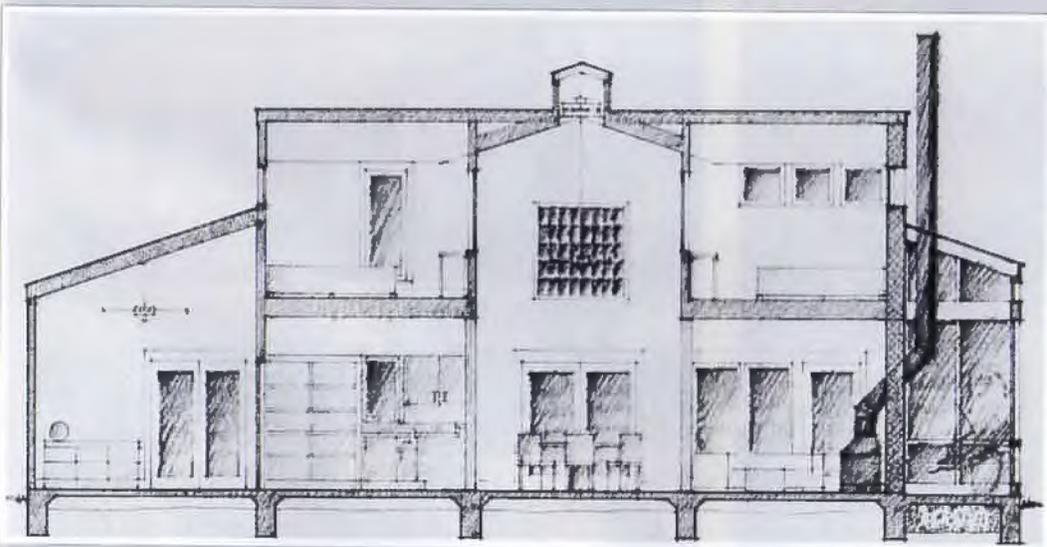
Floor plan



East elevation



South elevation



Section

ented south and west, provides maximum heat gain in winter. A masonry floor in the greenhouse stores heat during the day and radiates it into the living area at night. Minimal fenestration is used on the north and east façades, while the south façade is open for light and air, with a porch providing shade. A heat pump supplies supplemental heating and cooling.

Kosarek estimates that the house could be constructed for \$70,000—less than \$42 per square foot. ■

TWO STRATEGIES IN LIFE-CARE HOUSING

By Joel Warren Barna

Photos this page by Lark & Associates, Inc.



Site plan of Pleasant Hills retirement community, by Good, Haas & Fulton.



The sloping site of Pleasant Hills created problems in pedestrian and vehicular traffic for GH&F to solve, but it brought added energy to the community spaces and allowed the architects to maximize views of the surrounding forested hills.

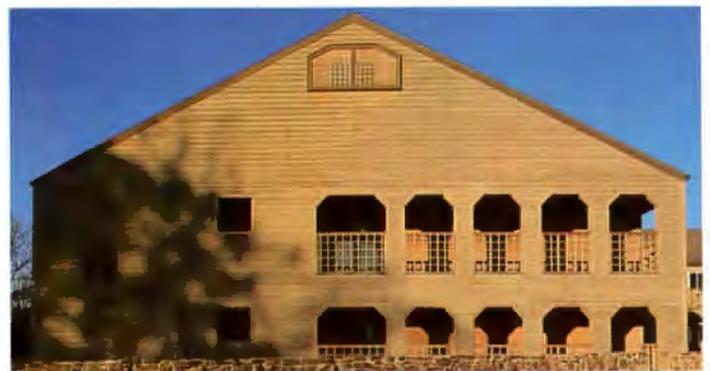
The field of "lifecare" housing—projects that provide a continuum of housing options for the elderly from secure but independent living in apartments or detached houses to skilled-nursing facilities—has proved to be a much more difficult development problem than was predicted a decade ago. Projects have been built and successfully leased, but many more have been unsuccessful, because, developers and architects say, of the subtleties of the market, with its connections to insurance reimbursement policies and government regulations, were not understood.

In architectural terms, two configurations are used: campus and high rise. Campus plans work best where land costs are low

and—perhaps more important—where residences are traditionally single-family houses. High-rise schemes are dictated by high land prices, but can only work where the target population will accept residential towers.

PLEASANT HILLS AND ROLLING MEADOWS

Good, Haas & Fulton and Harwood K. Smith and Partners, Inc., both of Dallas, are firms with strong experience in the design of lifecare housing. Two projects by Good, Haas & Fulton in Texas and Arkansas illustrate the demand for campus configurations. As partners Lawrence Good and David Farrell wrote in a recent issue of *Retirement Housing Report*, an industry newsletter, people in this part of the



The activities building at Pleasant Hills draws from the first floor of one adjacent apartment building and the second floor of the other. **BELOW:** Dining room





Rolling Meadows retirement center, Wichita Falls, by Good, Haas & Fulton: the west elevation of the activity center shows the use of strong, simple masses in brick as a focal point for a site uniting independent dwellings in a park-like setting with congregate-living units.



ABOVE: Interior, Rolling Meadows activity center; BELOW: streetscape



Typical apartment plan at Rolling Meadows



Rolling Meadows, site plan

country "want to keep their feet on the ground."

Pleasant Hills, in Little Rock, Ark., is a complex on a sloping, wooded site that required the architects to use ramps and stairs

extensively—elements that potential clients found hard to accept at first. The site made it possible, however, to create entrances to the central activity center from adjacent apartment buildings on

two levels, bringing added energy to the circulation of residents through the interior.

At Rolling Meadows in Wichita Falls, detached units sit in finger parks that connect with a cen-



The ARA Retirement Village near Phoenix in Sun City, Ariz. TOP: Dining facilities; ABOVE: Building exterior with miniature golf course; RIGHT: Archways, stucco, and tile combine with a low, residential scale to help "deinstitutionalize" this long-term-care facility.



tral green space on axis with the activity center, which stands between two apartment wings.

USAA TOWERS

Harwood K. Smith and Partners, Inc., Dallas, has employed another strategy in the design of USAA Towers in San Antonio. This 725,000-square-foot project, which is cooperatively owned by residents, combines a 387-unit residential tower with a 187-bed long-term nursing and rehabilitation facility and a 500-car garage. It works because the owners, retired military personnel from around the country, are used to living in high rises.

The project's high density enhances social interaction in the common areas, which include a hotel-like formal lobby and reception area, concierge and valet services, barber and beauty shops, dining rooms and delicatessen, a fitness center and pool pavilion, activity rooms, retail shops, and hobby workshops—all on the ground floor, connected by a two-story "pedestrian street." In addition, there is a penthouse club, designed for private parties, wedding receptions, and other events.

The 23-story central tower, set in a 14-acre landscaped and fenced site, emphasizes an image of security for residents that is reinforced by guards and electronic monitoring. It presented the architects, however, with the problem of bringing residential scale to the project to emphasize the image of independence that residents want. The u-shaped plan of the tower breaks down its mass, as does the use of a copper-clad mansard roof and the way that balconies on each unit are linked vertically. Both inside and out, visual cues through the hierarchy of public and private space alleviate the feeling of isolation sometimes associated with high-rise development.

HEARTHSTONE OF SUN CITY

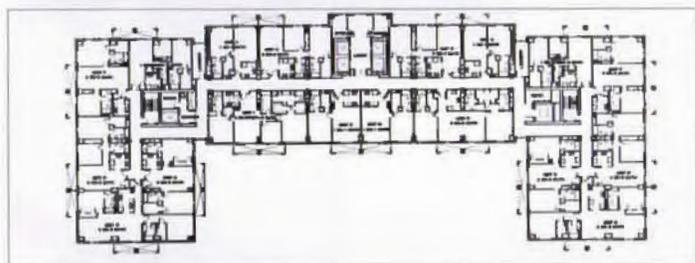
HKS also emphasized images of domesticity and independence in the Hearthstone (1986), a long-term-care addition to a retirement complex in Sun City, Ariz., devel-



ABOVE: USAA Towers, San Antonio, is a high-rise retirement center designed by Harwood K. Smith & Partners. The density of the project increases social interaction and the sense of security, but it required the architects to pay special attention to details and the hierarchy of spaces to keep a residential scale.

oped by ARA Living Centers, Houston. The 49,000-square-foot facility cost \$2.5 million to build.

According to Ronald Skaggs, FAIA, the Hearthstone is the most care-intensive part of a continuum offered in Sun City. The project's design breaks a typical 60-bed nursing unit into three 20-bed units, all served by a central nursing station and a central activity area. Each unit is expressed architecturally as a one-story residence around a central courtyard. The client rooms in each unit had to be semi-private to make them profitable, but the architects strengthened the sense of privacy



ABOVE: Typical floor plan for USAA Towers; BELOW: First floor plan



ABOVE: Site plan

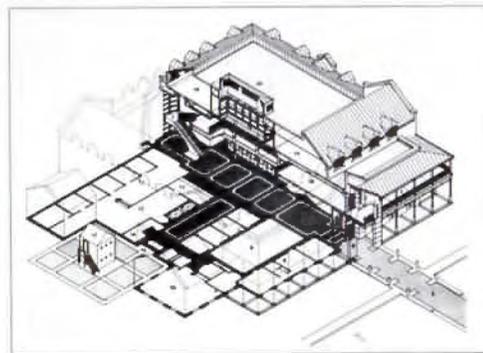
by placing the beds on opposite sides of each room and using curtains as dividers.

The project is a prototype that ARA Living Centers will adapt for other regions. ■■■■■



SOURCES: Millwork: *Architectural Restoration, Inc.* Structural and ornamental steel: *Crown Steel, Inc.* Carpet: *Stratton.* Porcelain tile: *Saven.* Vinyl tile: *Tarkett.* Ceramic tile: *Dal-Tile.* Plastic laminate: *Nevamar.* Marble: *Italian Rosa De-quesa.* Vinyl wallcovering: *B. F. Goodrich, Schumacher, Wolf-Gordon, Satinesque, Wallmates.* Fabric wallcovering: *Design Tex.* Paint: *Devoc, Benjamin Moore.* Furniture: *Novikoff, Hickory Business Products, Heibert, Barrit, Brandrud, Lunstead.*

Desk accessories: *Smith Metal Arts.* Fabrics: *Jack Lenor Larsen, Unika Vaev, Payne Textiles, Boris Kroll, Design Tex, Architex, Ben Rose, Ward Bennett Brickell, Heibert Leather.* Pavers: *Endicott Clay Products Co.* Stone: *Triple C Stone Quarry.*



BANKING ON SUBTLETY IN THE HILL COUNTRY

By Ray Don Tilley

Photography Chuck Williams, Williams/Ptak

One of the greatest concerns in Boerne, a hill-country town of 6,500, less than 20 miles northwest of San Antonio, is the encroachment of the big city. No doubt there was alarm in 1984 when Boerne State Bank, established and built in 1906, became NBC Bank Boerne, a member of the San Antonio-based National Bancshares of Texas.

The new bank has responded well to its small-town customers, however, by clearing away a jumble of additions that had obscured the stone original, constructing in its place a sophisticated, yet comfortable and easy financial hotel-on-the-Cibolo.

Mamon Barclay Souter Foster Hays, San Antonio, designed the new bank, completed in 1986, "to harken back to the original," says Alan Roush, project architect. His firm's design went up next to the earlier facilities to allow for uninterrupted banking operation.

The relatively large new building greets its customers with an exterior of pleasantly scaled components. These pick up on the imagery of turn-of-the-century buildings in the area. Standing-seam metal roofs slope down gently to a carefully modulated series of dormers, which vary in number and size on each elevation to match the level of "publicness" and to mark the entries. The buff limestone veneer was quarried only 30 miles away in Sisterdale. A deep-shadowed, two-tiered porch on the main façade presents an alternating visual rhythm of oversized vertical windows and slender columns.

The concrete-filled steel columns are repeated inside in the pivotal three-story lobby. These "lally" columns, continuous



NBC Bank Boerne, shown at night, adds respectfully to its small-town home.

through all three levels, echo the building method for comparable commercial structures of the late 1800s and early 1900s. The millwork of the column capitals typifies the project's understated detailing. "We tried to be subtle with a number of elements," MBSFH's Roush says. The banks of Cibolo Creek were regraded to enhance the view from the lobby's monumental staircase.

The bank's interior also opens up in offices revealed by full-height glass walls, beginning with those of the bank's executives in a U-shaped area just off the entry corridor. All offices and operations on the first two floors are open to view, Roush says. Tenants lease the third floor and use the secondary entrance at the south end of the building.

Beyond simply referring to Boerne's past, the project preserves a reminder of the first buildings on the site. In 1857, Julius Fabra opened a meat market on Main Street, with a limestone smokehouse in the back. The business was passed down over the generations, until operations ceased in 1962. In 1981, the smokehouse was dedicated as a historical structure and now is set off in its own plaza on the south



The preserved Fabra Smokehouse

side of the building, marking in an unassuming manner the second "main" entrance.

NBC Bank Boerne is an example of an architecture that seems to nestle happily in its decidedly anti-monumental hill-country surroundings. "I think the community has received it well," says Roush. And in a town not receptive to being absorbed by its sprawling neighbor, that's no small reward.

PROJECT: NBC Bank Boerne
ARCHITECT: Marmon Barclay Souter Foster Hays (A. Tedford Barclay, Jr., partner-in-charge; Kurt Hunker, Alan Roush, project designers; Alan Roush, project architect; Bernice Boelter, interior designer)
CLIENT: National Bancshares of Texas, Inc.
CONTRACTOR: Lyda, Inc.
CONSULTANT: W. E. Simpson Co., Inc. (structural)

In NBC Bank Boerne's lobby.

ABOVE, the architects used a narrow range of colors and restrained detailing within a generous spatial volume to create a comfortable banking atmosphere. The isometric building section, OPPOSITE PAGE, shows the directed procession from the main entrance to the lobby and other spaces. At lower left is the Fabra Smokehouse and plaza.

America's Architectural Roots: Ethnic Groups that Built America
 Edited by Dell Upton,
 The Preservation Press, 1986

Houses by Mail: A Guide to Houses from Sears, Roebuck and Company
 By Katherine Cole Stevenson and H. Ward Jandl
 The Preservation Press, 1986

Reviewed by David Woodcock

The Preservation Press, the publication arm of the National Trust for Historic Preservation, has an excellent, and well deserved, reputation as a publicist for America's architectural heritage. These two volumes reflect a deepening interest in the cultural history that is represented in the built environment.

Dell Upton, editor of the *Vernacular Architecture Newsletter* and a faculty member at UC Berkeley, brings together contributions from 24 authors (including Joe S. Graham, a Texas A&M faculty member and specialist in Hispanic-American material culture) to review the unique contributions of 22 of the USA's ethnic groups, including indigenous groups from the mainland and Hawaii, as well as prerevolutionary and 19th-century immigrants.

Within each section, the building traditions are described by photographs (many of them historic), with floor plans and elevations from the Historic American Buildings Survey. The text examines the history of the ethnic groups, their reasons for seeking a home in America, and the traditions of construction that they brought with them. To compress this wealth of material into 150 pages demanded strict editorial control, but Upton and his colleagues have produced a readable and valuable compendium that is totally satisfying as an introduction, yet encourages further research.

With its slim vertical format, *America's Architectural Roots* is a companion to Preservation Press's 1983 classic *What Style Is It?*, itself the perfect traveling companion for the architectural detective; while not truly a pocketbook, it's nevertheless easily portable. The images are powerful enough to act as a visual dictionary. It includes an extensive bibliography, also organized by ethnic groups, providing a good base for further study,

as does the array of information sources, complete with addresses.

America's Architectural Roots is a work of considerable scholarship that will appeal to the architectural community and would make a good text for social-studies courses from junior-high school onwards. In essence, that is its great contribution. For knowledge of roots is the foundation for understanding of and pride in self. What Alex Haley did for one cultural group, Dell Upton and his team have done for a nation's built legacy.

**Two books from
 The Preservation Press
 combine scholarship with
 pleasant reading.**

Katherine Cole Stevenson and H. Ward Jandl examine a much shorter span, 1908 to 1940, but the focus has just as much to do with cultural history, and its revelations are perhaps more startling. Published as part of the Sears, Roebuck centennial celebration in 1986, *Houses by Mail* is both an exhaustive history of the Modern Homes Department of Sears, which sold some 49,000 "Honor Bilt" homes before the 1929 stock-market crash, as well as a tally of all the styles and sizes that were available.

It is perhaps not surprising that an organization that had helped define and supply America's needs and desires through its catalogs would provide the homes in which the other things sold could be stored, used, and displayed.

The scale of the operation, the complexity of traditional construction, and the range of styles available produce staggering statistics. To quote the book:

"All shipping was done by rail; consequently the largest concentrations of

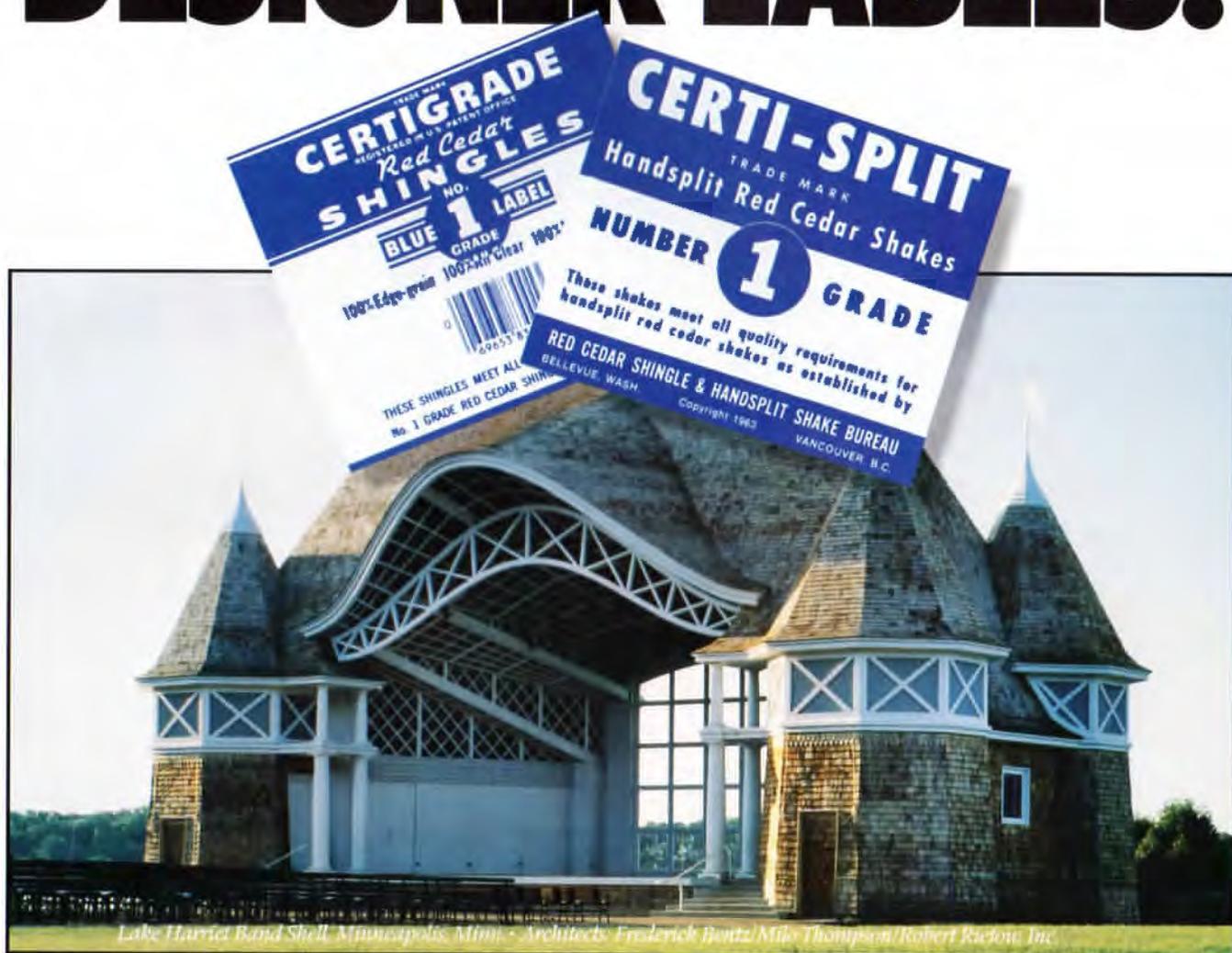
Sears homes are in the Northeast and Midwest, which were served by more rail lines. The shipping schedule sheet showed from what point each type of material was shipped and the approximate date of shipment. The construction manual (which could run to 75 pages) instructed the owner to make a record of each shipment, including the number shown on the seals of the railroad car doors, and an inventory of each piece as it was unloaded. A typical Sears house, unassembled, could fit into two box cars.... The first arrivals were building paper and nails, lumber and frames; the last arrivals, about a month later, were the millwork and laundry tubs. The number of parts, [excluding] nails or screws, averaged 30,000 in an average house."

Sears houses ranged from Simplex Sectional cottages (The Yellowstone: Four rooms and one bath, catalog 55C38; 1913 cost \$465) to the 3,000 square-foot, three-story "Clyde" house. It boasted seven major rooms, a bath, wrap-around front porches, a corner balcony on the second floor, an opening with columns between parlor and hall, sliding doors between dining and sitting rooms, and open stairs. Somewhere between 1911 and 1918 "The Clyde" was built in both Rockwall and Terrell, at a cost of less than \$2,920. Is anybody still at home?

Stevenson and Jandl, both of the National Park Service, have done a fine job of recording the phenomenon of the Sears house and, while their tabulation of building features may help identify a "possible Sears" (There's one a block from my house!), that is not its major attraction. As pure scholarship it is a treasure. Read it, and no trip through an old neighborhood will ever be the same again. ■■■■■

David Woodcock is head of the Texas A&M University College of Architecture.

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Roofing:

Old Standards face New Contenders

Roofing for many projects is more a technical proposition than one of design. The question: How can we make this building watertight without blowing the budget? While the question may be simple, the answer seldom is, as evidenced by the variety of roofing products available today.

The National Roofing Contractors Association, a group of 3,000 roofing contractors and associates across the nation, annually surveys the national commercial and residential roofing markets and reports emerging trends. In 1986, the NRCA rang in the synthetic age in commercial roofing when it revealed that single-ply roofing, including modified bitumens, had finally replace built-up roofing as the most-used system in the U.S. On the residential side, old favorites and innovative new contenders have eroded composition shingles' one-time dominance. With an expected \$11.3 billion on the line in 1988, the competition is understandably frenzied.

RESIDENTIAL

Residential roofing "doesn't have as much sex appeal" in contrast to the commercial market, says Michael Beldon, NRCA president and president of Beldon Roofing and Remodeling, San Antonio. This may be true, considering the rapid development of new commercial products over the last 15 years, but residential roofing nevertheless has undergone its own quiet revolution.

The days of the asphalt-composition shingle as the tract-housing standard are only a distant memory, says Beldon. In even the lowest-cost applications, composition fiberglass shingles are used, because of their better durability. In addition, he says, "double-thick shingles have come on strong for strictly aesthetic reasons." The double-thick shingles resemble cedar-shake roofing in the texture and tapered profile of the individual shingles. Yet, unlike untreated cedar shakes, fiberglass shingles, which NRCA's survey says will take 44.4 percent of the residential market in 1988, are fire-resistant.



Gerard Tile bonds stone granules to 26-gauge steel to produce a lightweight clay tile alternative.

One particular cedar-shake alternative is Cal-Shake, a fire-resistant, lightweight shingle made from perlite, an inorganic material with its own insulation value. Portland cement and fibers are added to the perlite base, along with texture and iron-oxide pigments, to approximate natural shakes.

For architects and clients who still want the real thing, manufacturers have developed pressure-treated cedar shakes, which achieve the same fire ratings as their composition competitors. The Real Cedar Shingle & Handsplit Shake Bureau explains the process for removing the cedar fire hazard: "Bundles of [shakes] are locked inside a cylindrical retort. Inside the retort, a vacuum is created, drawing all the air and moisture from the cells. [A] fire-retardant chemical is then injected at pressures [of up to] 150 pounds per square inch. Upon removal from the pressure vessel, the [shakes] are placed in a special dry kiln." In this way, cedar shakes with Class A fire ratings are possible.

The influences of Mediterranean and regional vernacular architecture on home

design in Texas, however, have created markets for the once-again-popular roofing standards of clay tile and metal.

Real clay tile, like the real cedar shake, holds a certain allure for architects and home buyers that often transcends the extra cost. Lower-cost look-alikes are finding more buyers, though, as they come closer to the real thing in appearance and provide an increasingly greater advantage in price and weight.

Concrete roof tile, one clay-like option, originated in Germany in the early 1800s and became a standard for several European countries and Australia. The first U.S. maker of high-pressure extruded, "dry-mix," interlocking tile was a company started in 1961, which would become Life Tile. Today, Life Tile produces a wide variety of tile shapes and colors for inexpensive residential and light-commercial projects.

Where roof weight becomes an issue in clay-tile roofing, one choice is pressure-formed steel with resin-bonded stone granules, like that made by Gerard Tile of California. "A lightweight tile like ours—at

140 pounds per 100 square feet," says Gerard Tile president Mike Lefroy, "is 80 percent lighter than concrete or clay tiles." Gerard Tile has established a niche in the California residential market, and the company is now entering the Texas roofing arena, says technical service manager Peter A. Croft.

For capturing the feeling of "Old Texas," says NRCA president Beldon, the best choice is still metal roofing. "It works architecturally very well," he says. "It's really an ageless product.... We're seeing as much of it in commercial roofing as in residential."

Modified bitumens and built-up roofing are two other products that garner a healthy share of the money spent on housing, but their real significance lies in the commercial realm.

COMMERCIAL

Two years ago, the nation's commercial roofing market entered a new era when single-ply roofing surpassed built-up roofing as the most-used commercial system. And the trend continues, according to the NRCA survey. The various types of single-ply and modified-bitumen products will



The Austin Group Architects, Austin, used Life Tile concrete tiles on Austin's Tarrytown Center.

account for a projected 53.3 percent of the 1988 market, while traditional built-up roofing will continue its slide to 36.8 percent.

Single-ply became so popular in a previously built-up-dominated world for several important reasons, says Rob Eiseman, NRCA's public relations manager. "In the early 1970s," Eiseman says, "built-up roofs suddenly became more expensive, mainly due to the [OPEC] oil embargo. The single-plys then became more viable.... they're not petroleum-based products, and they can be prefabricated also. But their biggest advantage is a greater ability to expand and contract."



Cedar-shake roofing challengers include Cal-Shake's perlite-based, fire-resistant shingle.

The dominant single-ply material, EPDM (ethylene propylene diene terpolymer), accounted for nearly one-third of the commercial market in 1987. EPDM is a vulcanized elastomer that resists weathering, abrasion, and UV radiation. Because it is prefabricated and then installed by rolling out the material in overlapping strips anchored to the substrate below, there are great cost savings compared to the labor-intensive, many-layered built-up roof.

This great advantage, however, is also the root of simple single-ply's shortcomings. The problem, says NRCA president Beldon, "is that single-ply is only as good as the seams—there's just one ply, and so

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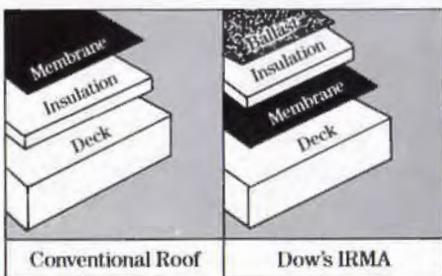
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no redundancy," which would prevent roof leakage if one particular layer failed.

The answer to this problem for many projects has been to use hybrids that combine the best properties of single-ply and built-up roofs: modified bitumens. Modified bitumens achieve properties similar to EPDM by using a traditional asphalt base, which is modified with polymers for durability and flexibility.

Modified bitumens, along with built-up and EPDM roofing, account for 80-85 percent of the roofing market, says Beldon, but in a commercial market that will gen-



Dow Chemical's Styrofoam Lightguard insulation was used in recent reroofing work at Houston's Hobby Airport, as part of the Dow-pioneered Insulated Roof Membrane Assembly.

erate an expected \$7.46 billion in 1988, the remaining 15-20 percent slice, he says, attracts "a myriad of other products," including metal, tile, CSPE (Hypalon), PVC, PUF, and CPE, among "lots of letters."

One of the specialty products is the insulated roof membrane assembly (IRMA) pioneered by Dow Chemical Company, which utilizes Styrofoam Lightguard insulation with a 3/8-inch latex-modified-concrete surface. In recent renovations to Hobby Airport in Houston, the IRMA system was used, Dow says, because it was light enough for the previous roof's structure, its concrete surface protects the roof membrane from foot traffic, and it uses no potentially dangerous gravel ballast.

Although built-up roofing's market share is diminishing nationwide, it is still used more in the South and West than in the northern and midwestern U.S. NRCA projections show built-up with 44.4 percent of the South's 1988 market, giving up 1.2 percent of its business to modified bitumens in the past year.

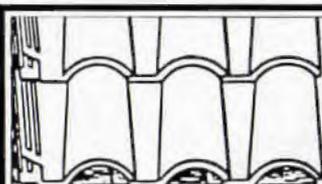
ARCHITECTS BEWARE

"There's a ton of intrigue" in roofing, Beldon says, and many companies market heavily to get their products specified by architects, battling for even a tiny part of the \$11.3-billion market.

To help architects sort through competing manufacturers' claims, the NRCA publishes the *Roofing Materials Guide*, which is updated every six months to reflect the latest developments in the industry (for more information, circle number 37 on the Reader Inquiry Card found in this issue). The guide lists all roofing manufacturers, grouped by type of material, and compares relative performance in a number of categories.

"We're heavily involved in the technical side of roofing," Beldon says, "testing and looking for problems in the marketplace." He says education is often a problem, too. "We're finding there aren't a lot of courses in architectural schools, so we're trying to go into the schools [with audio-visual training programs] for roofing awareness." More than anything, Beldon says, architects need to be able to judge whether the roofing products they specify actually perform the way they're marketed and are appropriate to their projects.

Frank Lloyd Wright once said, "Any building with a roof leaks." Architects working with knowledge of today's roofing products and technology, may be able to prove the master wrong—at least on this one, all-covering, point. ■



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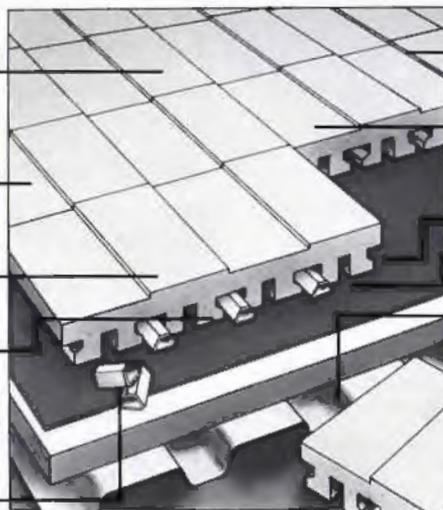
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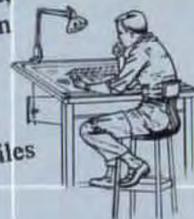
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UT AUSTIN SYMPOSIUM PROBES MISINTERPRETED MODERNISM

The centennials of Mies van der Rohe and Le Corbusier have prompted a critical reassessment of the modern movement. It is no surprise, then, that UT

Austin's Center for the Study of American Architecture took up this issue at its three-day symposium, "Modernist Visions and the Contemporary American City." In-

stead of focusing on architects or buildings, however, the event addressed a maligned and misunderstood component of modernism: city planning.

The objective, as noted in UT architecture professor Anthony Alofsin's opening address, was to contemplate the future of planning in American cities by means of an "intimate inquiry" into the past.

Historian Christianne Collins laid the groundwork by discussing the turn-of-the-century emergence of city planning. This new preoccupation developed into a fertile transatlantic dialogue that was terminated only by the first World War.

After the war, Le Corbusier began formulating his ideas on low-cost mass housing in several radical urban propos-



"A Contemporary City for Three Million People," Le Corbusier, 1922

als of the 1920s and 1930s, including La Ville Radieuse (1930-38). These schemes, historians Eduard and Patricia Sekler argued, were derived more from painting than from urban design.

Frank Lloyd Wright attacked Le Corbusier's work and in "The Disappearing City" called for the re-emergence of the citizen and for his transformation as a denizen of the landscape. Larry Speck, director of the Center, said Wright and Le

Corbusier were individualistic, yet their work showed remarkable similarities.

Historian Christine Boyer said that postwar planning was primarily policy-oriented, descending into "heterotopia." Eventually, Jane Jacobs, in "The Life and Death of Great American Cities," would assert that modernist planning was cruelly foisted on an unsuspecting public.

In this three-day "intimate inquiry" the participants fell short of explaining modernism's effect on the development of American cities. Historian Kurt Forster approached the problem when he said, "The central difficulty with our present cities is that they are invisible as cities."

—Willis Winters

COOK, PREDOCK ADDRESS DREAMS AND REALITIES AT A&M

Architecture involves innovation and poetic evocations over time, according to prominent New Mexico architect Antoine Predock, who spoke Mar. 1 at Texas A&M as part of "Dreaming Ideas and Building Realities," this year's Rowlett Lectures. British architect Peter Cook led off the series on Feb. 29.

Predock compared myths of the American Southwest to the stratigraphy of a highway cut through the hills. "If one can deal with site-specific work in one place," he said, "he can probably be highly sensitized and know the right questions to ask elsewhere."

Predock has been selected to design an administration building at California State Polytechnic University. Of his many projects, Predock presented several

that he called "architectural one-liners," such as a red building for a blood bank, and a heart-shaped heart clinic.

It was Peter Cook, FAIA, however, who stirred up the energy in the audience, showing a series of projects so hair-raising as to make today's deconstructivist darlings, Peter Eisenman and Frank Gehry, look like amateurs.

Best known for founding ARCHIGRAM, a creative group of young British architects, in 1961, Cook said that architecture is created by the "collage and layering" of memories.

"The importance of his work is that he makes the constructing of dreams a matter of practical concern," said David Woodcock, Texas A&M's head of architecture. "His latest experiments with towers, while controversial in the real world of urban design, nevertheless demonstrate his need to develop images rooted in tradition."

HOUSTON: THE MAKING OF THE CITY

Artists and art educators converged on Houston earlier this year for the 76th Annual Meeting of the College Art Association of America. One of the sessions, entitled "Houston: The Making of the City," featured a panel of current and former Houstonians, who endeavored to explain how Houston got the way it is and why.

Peter Papademetriou of Rice University charted the unsteady development of Houston's transportation network. The city, he said, forms a timeline recording the acts of Houston's business elite.

Dana Cuff, University of Southern California, and Kenneth Breisch, Southern California Institute of Architecture, chronicled the 20-year cycles of devastating municipal assaults on Houston's Fourth Ward neighborhood, originally settled by freed slaves, which once was a city within the city. The neighborhood saw its commercial core removed by the construction of the elevated Gulf Freeway, and it was one of the few areas in Houston cleared for a public housing project, Allen Parkway Village, which is now in danger of demolition.

Thomas Colbert and Nia D. Becnel of the University of Houston addressed the duality of downtown—the skyline and its decimation of the commercial structures in the Main Street/Market Square Historic District. Houston's fascination with newness has resulted in monumentally scaled buildings, they argued. In comparison, the Main Street/Market Square Historic District is the last remaining example of downtown's historic streetscape, a reminder to architects and planners of the importance of human scale, variety, and pedestrian amenities on the street.

The final speaker, John Kaliski, of Skidmore, Owings and Merrill, Los Angeles, quoted passages from writers Philip Lopate, June Arnold, and Wolde Ayele, among others, weaving them into a vision of the city as a place that hides its heart from visitors. Kaliski suggested that if Houstonians wish to save historic structures, they must start by reinvesting the psychological and historical significance now denied them.

—Mike Davis

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Chumney & Associates' "Usonian Dogmatic" was one of 12 doghouse plans drawn for the Humane Society.

**SAN ANTONIO ARCHITECTS
PRESENT DOGGONE GOOD PLANS**

Amid jokes and good cheer, 12 San Antonio architects recently unveiled their doghouse plans. The designs, commissioned by the San Antonio Humane Soci-

ety, will be built, and then will be auctioned at the Society's Canine Cotillion on May 6. The houses ranged from sculptural to functional, serious to whimsical.

Concern for comfort led Ken Bentley, of Ken Bentley & Associates, who organized the event for the Society, to pattern his doggie digs after the early Texas dog-trot house. Situated on a square base under a steeply pitched, standing-seam metal roof with a skylight were, in essence, two doghouses. The summer house was open to the elements with louvered walls and an open doorway. The winter house, across the breezeway, was insulated and had a flap over the entrance.

Environmental concerns factored into other designs as well, such as the bermed doghouse by Bill McDonald, of Morris & McDonald, with its mission-style ornamental pediment over the doorway, and the colorful, streamlined, pavilion-style doghouse by Larry O'Neill, of O'Neill Conrad Oppelt Architects, Inc., with its flaps to let in cool summer breezes. Bill Hablinski, of William M. Hablinski & Associates, went a step further in his "concession stand" design, adding a large porch and heated tiles to keep the dog warm in the winter.

Other designs straddled the line between form and function. David Lake and Ted Flato, of Lake/Flato Architects, Inc., designed an artful, new-regionalist hodgepodge of cattle feeders, stock troughs, and windmill parts. The architects took the assignment seriously, tour-

TSA Publications Sale!



Two valuable historical publications are now on sale from the Texas Society of Architects. TSA's 150-page salute to the Texas Sesquicentennial—the May/June issue of *Texas Architect*—features the San Antonio missions, the Greek Revival, county courthouses, Victorian Texas, Dallas' Fair Park, and much more. Regular back issue price: \$5 each. **Sale price: \$3 each for 1-4; \$2 each for 5 or more.**



Also on sale is "Since 1886," the definitive history of the Texas Society of Architects. Written by Austin freelancer Hank Todd Smith, the award-winning soft-bound volume covers the development of TSA from its very beginnings in 1886 up to the year 1983. Regular price: \$25. **Sale price is 50% off: \$12.50.**

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ing the farm-and-ranch-equipment mecca of Seguin before sitting down to draw. Perched on a sort of spike, the silo-like doghouse twirls into the summer breeze and away from winter blasts.

Davis Sprinkle, of Davis Harrison Sprinkle, Architect, was concerned more with form than function in his deconstructivist design—an assemblage of skewed planes painted in day-glo colors that included a bone perched on the roof (“the icon”) and a rubber mouse suspended from a pole (“the doorbell”). Similarly, Mike Lance, of Lance, Larcade & Bechtol, presented a sculptural kennel. Raised on trusses, the doghouse featured a translucent-fabric parasol roof curving over a long, narrow structure of polished, brushed aluminum and brightly painted metal framework.

With typical wry humor, Pat Chumney, of Chumney and Associates, presented his firm’s “Usonian Dogmatic.” Resting on an eight-foot-square steel-tube grid with cypress-block infill was a shell-like doghouse of corrugated metal. A tall, square automatic feeder marked the entrance, sporting a satellite (read “dog”) dish. “I wanted to include a mini-VCR that would run dog food commercials, but it was out of the budget,” said Chumney. Unfortunately, if built, the house would be over the \$1,000 budget allotted to each architect, so the plan will be revised.

Other designs belonged to the realm of fantasy. Chris Carson, of Ford, Powell & Carson, patterned his design after a Far Eastern doghouse he glimpsed in a sultan’s palace. Entitled “An American Dog in Bali,” the colorful, pagoda-like house was encircled with a white picket fence for an American touch.

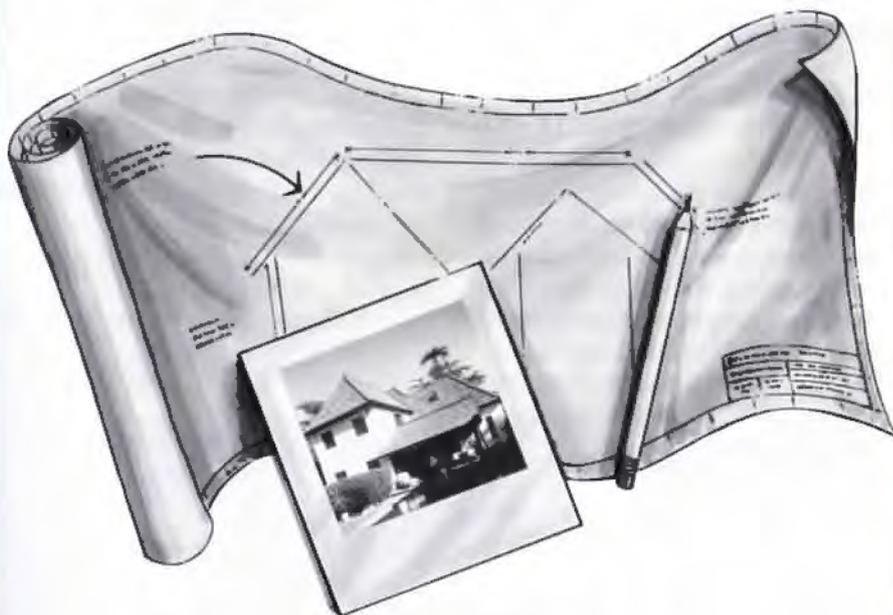
In an iconographic vein, Richard Mogas, of Mogas Stubblefield, and John Kell, Jr., of JonesKell Architects, designed houses to look like dogs. “Every doghouse should look like a dog so you can tell people you have one,” said Kell, who used his basset hound as a model.

Of course, cynics question whether some of these designs can be built. But even Kell agreed: “I have no idea how I’m going to build it,” he said, “but then, I never do at the design phase.”

— Blair Calvert Fitzsimons

Blair Calvert Fitzsimons is managing editor of Ultra magazine.

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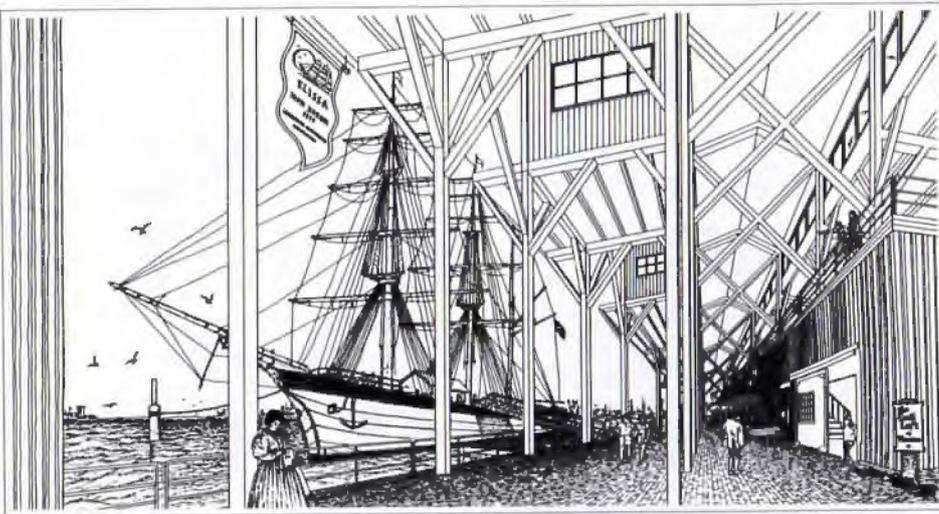
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Visitors will be sheltered by a canopy, LEFT. The use of 19th-century imagery complements the Elissa, as shown in the model, ABOVE, north elevation, BELOW, and west elevation, BOTTOM.

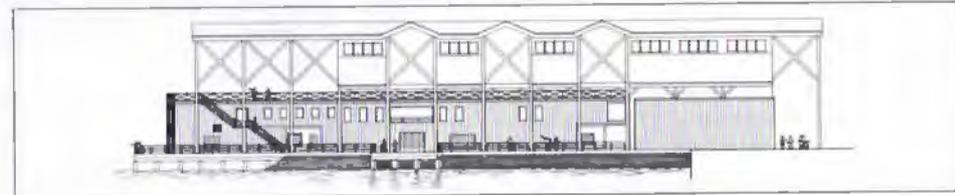
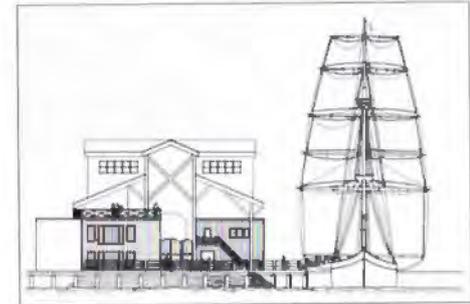
IN PROGRESS

NEW LIFE FOR DECAYING DOCKS IN THE SHADOW OF THE STRAND

On the quay side of Galveston, where tall ships once punctuated the sky like a floating forest, there is talk about a new maritime museum. And Adams Architects Inc., Houston, has designed the first step: the Pier 21/Elissa Dock Development. Pier 21 is a new dock canopy for the reconstructed 19th-century vessel *Elissa*,

which could provide an economic boost to a working port whose future is bleak.

It was Venturi and Rauch's 1975 *Action Plan for The Strand* (see TA Jul/Aug



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1986), an extensive revitalization plan, that inspired architects to work for a restoration through historical imagery in the now-popular strip. Now the Galveston Historical Foundation would like to extend the same principles to crumbling docks and warehouses nearby.

Adams Architects designed the new dock canopy using timber and the same "knee-bracing" joinery construction used in similar 19th-century structures, complementing the *Elissa* in scale and imagery. The building, the architects say, "will be a utilitarian shed" where a variety of activities can be held. The plans include several gallery spaces, a 75-seat theater, an observation deck.

The challenge was to use history without creating an insubstantial stage set, architect Joseph Adams says: "There's a fine line between kitsch reconstruction...and a real connection to the past."

The Pier 21 building will be complete in 12 to 14 months, pending the Historical Foundation's decision on the scope of the working port's restoration as a whole.

— RDT

SCHOOLS

Five student teams from the **University of Texas at Austin** were winners in The Doyle Wilson Company's competition for master plans of The Horizon, on Lake Travis: Best of Show—Santiago Abasolo, Debra Bailey, and Frank Lewis; Honorable Mention—Rajesh Gulati, Tiffany Pappas, and Curtis Miller; Souheir El Mabsout, Kevin Batchelor, and John Tyler; and Luis Garcia, Matthew Cohen, and Christopher Bartz; Merit—Dean Almy III, René Quinlan, and Paul Light.

The **UT Austin School of Architecture's Summer Academy** is a two-week study program for high-school students at the 11th grade level and beyond who are interested in architecture. 512/471-1922.

The **Center for the Study of American Architecture** at UT Austin offers Volume 4 of *CENTER: A Journal for Architecture in America* entitled "Buildings and Reality: Architecture in the Age of Information." Edited by Michael Benedikt, it examines the impact of the "information explosion." 512/471-1922.

EVENTS

May 19: The University of Texas at Arlington's Construction Research Center will hold a seminar: "Preventing Residential Foundation Failures." 817/273-3701.

May 21: The Rice Design Alliance will present "Step Back in Time," a gala Victorian evening, celebrating the RDA's 15th anniversary and honoring O. Jack Mitchell, outgoing Dean of the Rice University School of Architecture. The RDA will also auction birthday toys designed by architects and artists. 713/524-6297.

June 15: Deadline to enter LIMN's International Work Space Competition. Designers and students may submit original work. Judges are Gae Aulenti, Laurinda Spear, and Shiro Kuramata. 821 Sansome St., San Francisco, Calif. 94111.

June 30: Deadline to enter *Southern Living's* Southern Home Awards for residential design. Judges are architects Sinclair Black, FAIA, and Elizabeth Plater-Zyberk, and developer R. B. Fitch, Jr. Write Box 523, Birmingham, Ala. 35201.



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The new five-volume, 4,000-page **Encyclopedia of Architecture: Design, Engineering & Construction** (Wiley, \$850 complete set) culminates five years of research, writing, and editing by the AIA and 600 recognized authorities. The work is designed to be the primary source of information on architectural processes and building technology for all industry professionals, students, and laypersons.

Circle 25 on the reader inquiry card.

GRDA Publications has announced the release of the **Design Guide to the 1988 Uniform Building Code** (GRDA, \$43.50). The 400-page guide includes important code changes in the last three years along with further material suggested by users of previous editions.

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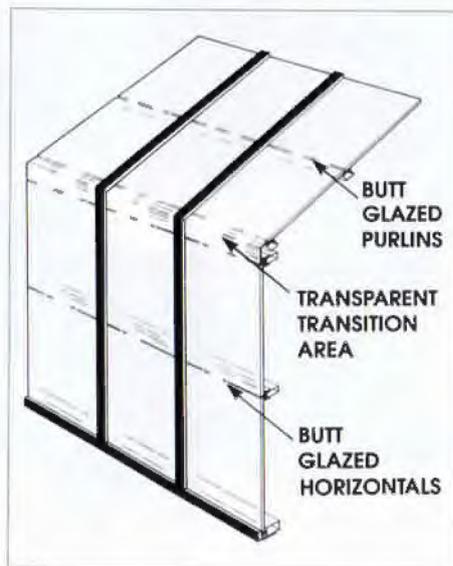
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By David Braden, FAIA

In a lecture before the Dallas Chapter/AIA the other night, speaker Weld Coxe, the guru of Superpositioning Architectural Marketing, noted that everyone, *toute le monde*, is talking about architects. "There's one in every airline magazine," he said. It's true. Except for Tom Wolfe and George Bush, architects are the *dernier cri*. I haven't read about a physicist in ages!

Architects are even talking back to their critics, for heaven's sake. The *Dallas Morning News* recently carried a reply by Dallas architect James Carruthers to critic David Dillon's critique of the redesign of Love Field. It is obviously my journalistic duty to point out that what we have brewing here is a real "let's you and him fight" situation—an opportunity to bring forth even more public discussion of architecture.

There is a problem, however, with this public-relations opportunity. The subject—redesigning Love Field—just doesn't have enough pizzazz. If only we could drum up a charge of cupidity, whip up a demonstration, catch either party *in flagrante delicto*, or set up a public referendum. Maybe then we could make the six o'clock news, 20/20, or Oprah Winfrey, which is watched by everyone, *toute le monde*.

As it is, both architect and critic have written in *archispeak*, the strange language of ours that is not generally understood by the unwashed of Texas. In a time when the state Republican Party has voted to make English the official language of Texas, Carruthers uses phrases like "contextural intangibles," "functional mediocrity," and "linear character" to describe a building whose purpose

in life is getting Dallasites to Houston! Thus another opportunity is lost due to a failure to communicate.

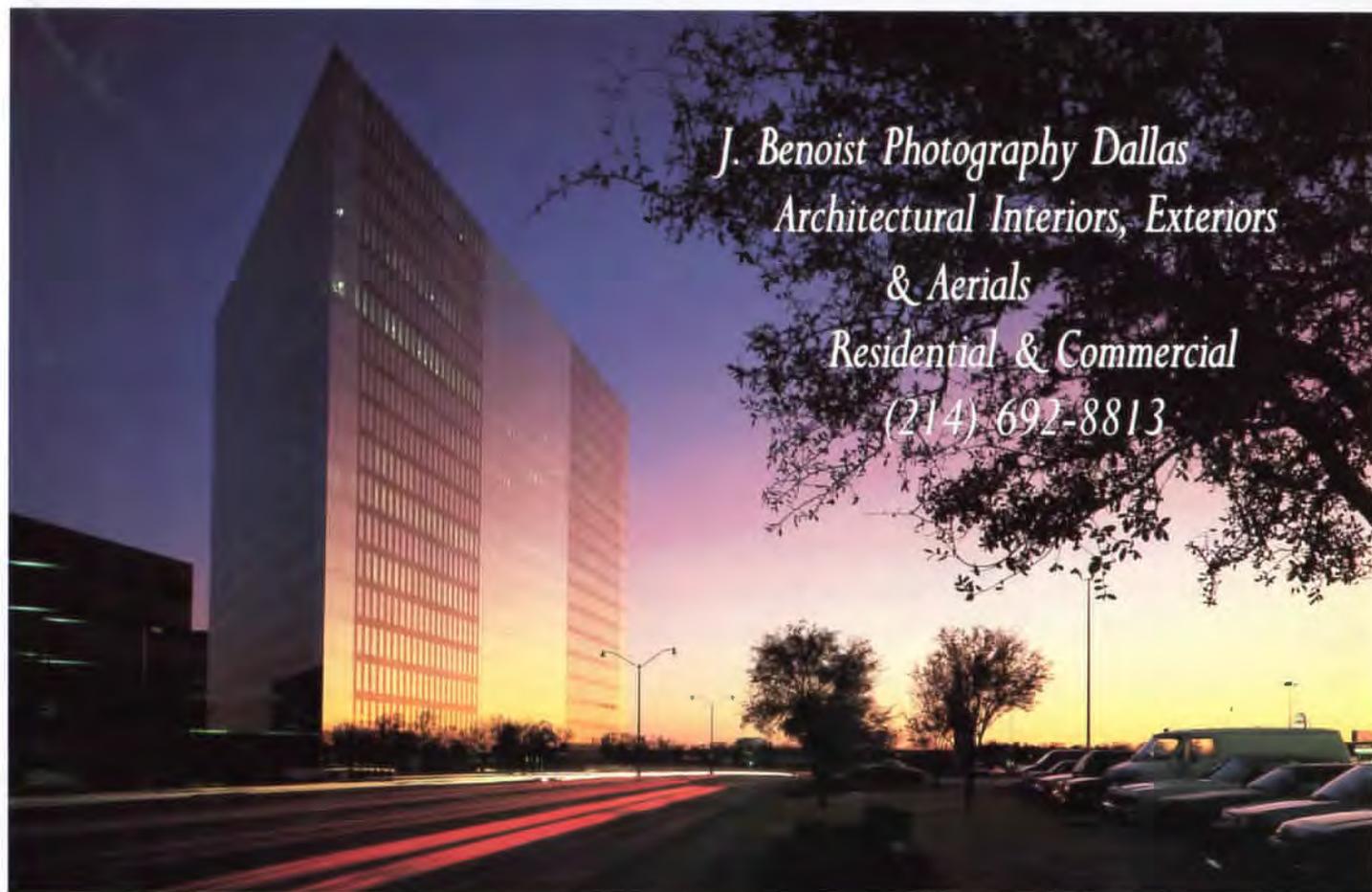
Meanwhile, the balance of Weld Coxe's lecture was about "Success Strategies for Design Professionals." As it turns out, this requires "superpositioning," which is a priceless chunk of archispeak in itself. As I understand it, superpositioning requires that you organize and manage your firm in such a way that the *Dallas Morning News* will critique your work and bring you a marvelous profit. Weld didn't say it exactly that way, but I gather that if you can do this, satisfaction is guaranteed.

To get superpositioned, you must first decide what type firm you are, choosing from among six possibilities. Type A is "strong delivery, practice-centered,"

while Type F is "strong ideas, business-centered," and so on. The lecture was delivered in Coxe's eloquent, rational style, and it served its purpose, in that it made all of us stop and think about who we are and where we are going from the bottom of this current economic cycle.

It was only after we left that my drollest-of-the-droll peer, Pat Spillman, FAIA, proposed that all architects be required by TBAE regulations to carry a wallet identification card stating the bearer's name, architectural registration number, and the phrase "I am a member of a type ___ firm." The blank would be filled by a principal of the firm in question with one of Coxe's six types.

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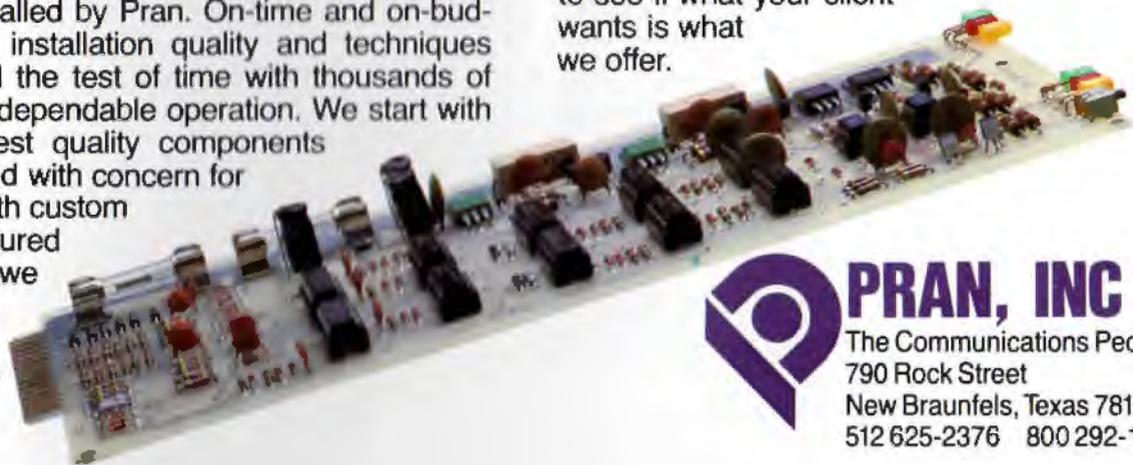
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