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GREAT BY DESIGN

The Texas Society of Architects, in celebration of its 50th Anniversary and in honor of the Capitol's 100th Anniversary and proposed restoration, proudly offers "Great by Design," the original rendering for the State Capitol, from the office of Elijah E. Myers, Architect. The 11-by-14-inch print, suitable for framing, is printed on 100% acid-free art paper. To order this limited-edition print, send \$12.00 (tax and postage included; additional copies \$10.80, tax incl.), to: "Great by Design," TSA, 114 West 7th, #1400, Austin, TX 78701.

Texas State Capitol Building by Elijah E. Myers

1881-82

Watercolor. 41x64 inches.

Courtesy State Preservation Board.

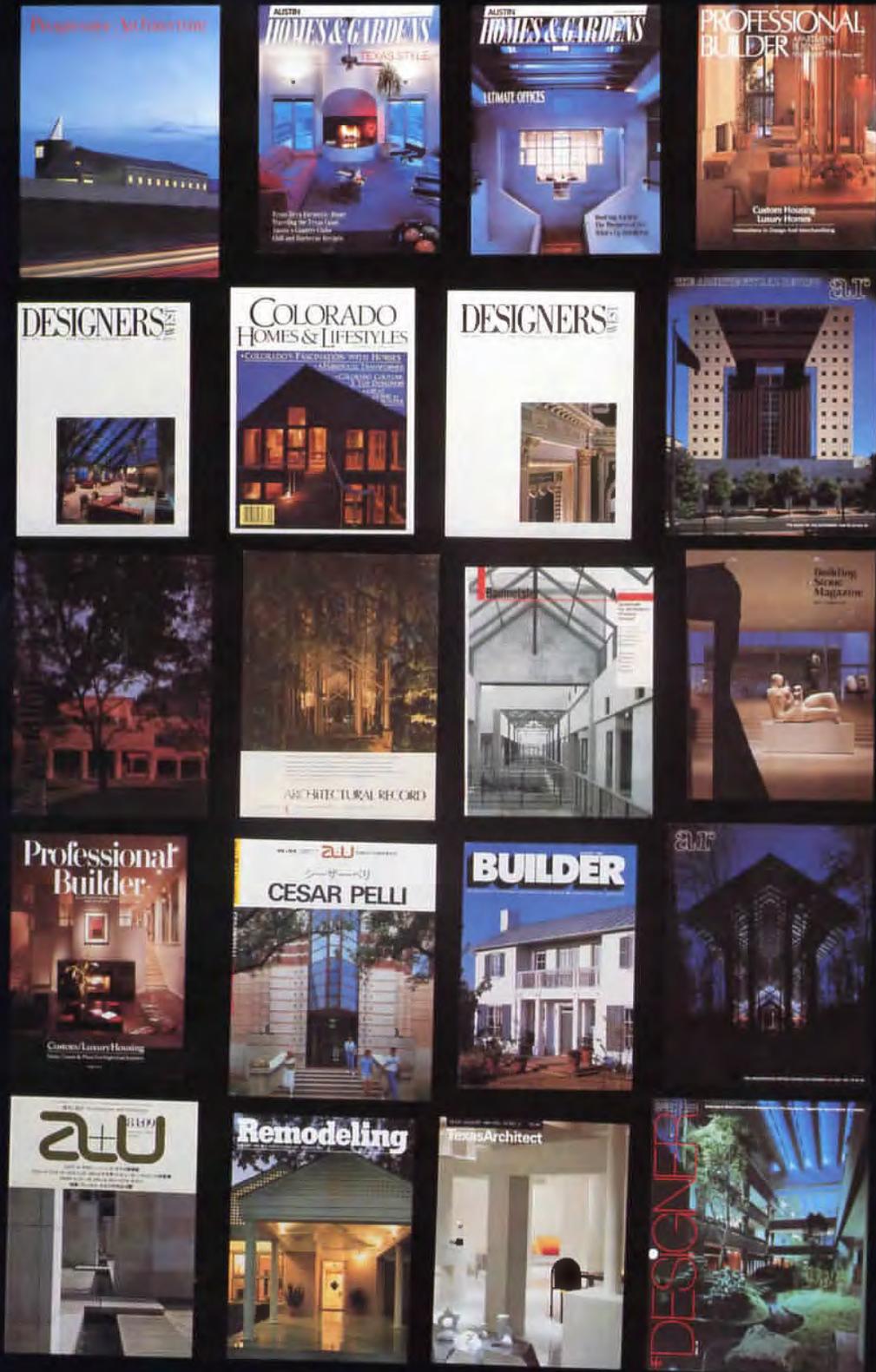
This rendering of the Capitol probably arrived in Austin in early 1882 from Capitol architect Myers's office in Detroit. The March 8, 1882, *Austin Daily Statesman* noted that this "perspective of the new capitol" was on public display in the office of the Capitol commissioners. A headline in the same

newspaper on November 4, 1908, reported that Myers's original drawing was "in bad shape," and went on to account for its condition: "In a rear room on the fourth floor of the state house is the original drawing of the capitol building made by the architect, E. E. Myers of Detroit, Mich. Up to a few years ago this drawing was kept in the reception room of the governor on the second floor and was given attention, but now the drawing, which should be highly praised as an historical relic, is in a bad state of

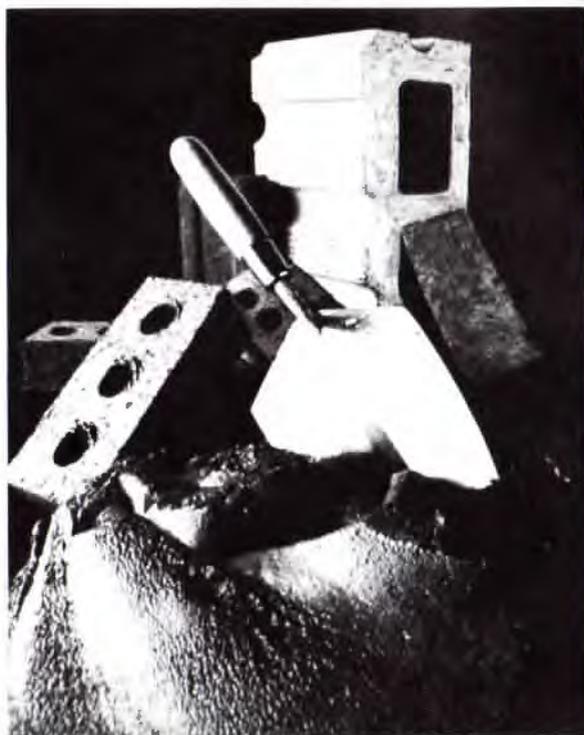
preservation and is being slowly eaten by cockroaches and other insects. A well known citizen yesterday suggested that it should be framed and placed in the state library where it can be given proper attention." Apparently this was not the case since the December 19, 1926, *Daily Statesman* noted that Miss Minerva Brown, an employee in the state highway department, found the misplaced drawing in a state building. The rendering was then placed in the office of the board of control. It has been conserved

several times since the 1920s and underwent additional conservation and restoration in 1988.

This rendering was most recently featured in the March/April 1989 issue of *Texas Architect* and on the cover of the October 1988 issue (Vol. 80, II, No. 3) of the *Southwestern Historical Quarterly*, published by the Texas State Historical Association, which celebrates the 100th anniversary of the Texas Capitol. Text reprinted with permission from the Texas State Historical Association.



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Austin architect Peter Pfeiffer, chairman of TSA's Energy and Material Resources Committee, offers guidance for the use (or non-use) of radiant barriers in residential design.

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TEXAS HOUSES: CONTEXT VERSUS SUBTEXT 24

Drawing on new houses from across the state, Editor Joel Warren Barna discusses the relationship between architect and client in creating private spaces "away from the hustling marketplace" that accommodate their owners' lives, respond to the societal landscape, and dare to be more than "off-the-shelf" goods.

REGIONALISM AS RENEWABLE RESOURCE 38

Contemplating a remedy for recent architectural overconsumption and decorative excess, Frank Welch, FAIA, reflects on the value of the regionalist design process in the creation of a pragmatic architecture of essences, not effects.

KITCHENS & BATHS 1989 43

In this special advertising section we survey the field of kitchen and bath products to uncover innovation in design and materials.

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Contributing Editor Gerald Moorhead reviews new Rizzoli editions devoted to Joseph Maria Olbrich and Antonio Sant'Elia.

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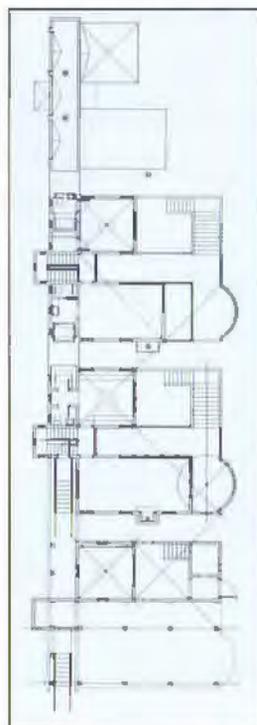
Dave Braden, FAIA, returns with more on "the old double A."

ON THE COVER: The Bayou House in Houston, by Carlos Jimenez of Houston, one of the *New Texas Houses*. Photograph by Paul Hester.

IN THE NEXT ISSUE: A look at the breakthroughs and dead ends of *Visionary Architects and Architecture*, and a special advertising section on windows.



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EDITOR'S PAGE

HOUSES, REGIONALISM, AND A MODEL

In this issue we present a wide-ranging survey of new houses by Texas architects, the first in three years. It gives welcome evidence of the continued vitality of a formidable tradition of residential design in the state.

The other feature story in this issue, "Regionalism as Renewable Resource," by Frank Welch, FAIA, starts with residential-scaled projects in its evaluation of regionalism as a mode of design thinking. But Welch broadens the idea beyond its traditional base to include projects that show regionalism's continuing vitality as an embodiment of architectural ideas.

Working with Welch on his story got me thinking about the Crescent, the much-criticized office, hotel, and retail complex near downtown Dallas, designed by John Burgee Architects with Philip Johnson, which Welch discusses. Earlier this year, the student newspaper at the University of Texas at Austin reported that a model of the Crescent had been thrown from the balcony of the UT School of Architecture.

The wood, plastic, and metal model, bigger than several cars and once valued at several hundred thousand dollars, had been loaned to the university's Huntington Art Gallery by the Crescent's owners for a 1987 exhibit on architecture in Texas and passed into the hands of the School of Architecture. Dean Hal Box says the original owners refused to take the model back and that the school lacked storage space. "We were in a 'Catch-22' situation," he adds. When space conflicts grew, the decision was made to discard the model, and some overzealous students turned the process into a sort of ceremony.

This casts an unfairly bad light on UT officials, and it would probably be better forgotten, were it not for some after-the-fact letters from students to the UT

newspaper, and the reactions of some faculty members, who argued that the architectural and economic principles represented by the Crescent are spurious, and that the model deserved destruction.

This line of argument intrigues me, since it goes to the heart of the endless debate over architectural value. The value of any object is in no way "objective." It derives, instead, from a complex web of agreements between people that refer back to shared perceptions. If the perceptions differ or the agreements break down, the value evaporates. Fashion—in architecture, clothing, food, literature—is the discourse in which the socially determined nature of value is played out over and over. Architecture, with its star system, partakes greatly of fashion. But architectural products are peculiar: they tie up so much money and effort that they are hard to replace. Buildings outlast changes in fashion by generations, even centuries. The Crescent has just entered the second of an uncountable number of phases.

Seen this way, the moral overtones of pitching the model are less clear. Why should space properly devoted to students be occupied in perpetuity by cast-off marketing paraphernalia, even if it was there to be lionized only two years ago? Can't people do what they like with property they don't want and have tried to return?

It is the urge to transform the destruction of the model into a morality play that bothers me. The fall of the Crescent model may look like a declaration of independence or architectural principle to some, but to me it seems that the participants were perilously close to locking themselves into a dialectic in which their own work will one day be devalued.

—Joel Warren Barna

Edited by Ray Don Tilley

Houston

Bringing Art to the Freeway Vernacular

According to the Worldwatch Institute, fully two percent of the United States' total surface area—10 percent of the total arable land—is covered by roadway, arguably the most neglected part of the visual environment. Fortunately, the recent "Freeway as Art" competition, which proposed to treat a 60-acre interchange as art, promises to revise the public face of the open road.

Says Harlow Landphair, Texas A&M professor and instigator of the contest for Loop 610 at IH-45, "Highways... do not integrate well with the rest of our visual urban fabric... [even though they are] our window to the world, the place where we spend more time than any other public space."

Architect John Brown and artist Michael Knudsen of Canada and architect Mark Hults of Dallas had the winning solution among 44 entries nationwide. Their "Blue Shadows" will be constructed by the State Highway Department with planned comple-



"Blue Shadows," seeks to link the "temporal structure of music... to the rhythm of the road."

tion next summer. Marrying a temporal musical structure with four "instruments" of vegetation, the team devised a rhythmic visual composition that will shift with the route

taken and the time of day and season. It answers the call for a roadway that serves as sculptural medium for art and architecture.
—Ray Don Tilley

Six Texas Architects Elected to AIA's College of Fellows "Class of 1989"

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FAIA**

Pedro Aguirre, Jr., Architect

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**R. Lawrence Good,
FAIA**

Good, Haas & Fulton Architects

Dallas

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James Pfluger, FAIA

Pfluger Associates

Austin

Recognized for service to the profession and public service as editor of *Texas Architect*, chapter president, and civic leader in preservation, political action, health care, and education.



John W. Focke, FAIA

CRSS Inc.

Houston

Recognized for public service in developing a five-year plan for Houston to stimulate economic growth and for enhancing the image of architects among civic leaders.



**Charles A. Hubbard,
FAIA**

Charles A. Hubbard, Architect

Houston

Recognized for service to the profession in statewide and local leadership of the intern development program.



**Joseph J. Scalabrin,
FAIA**

RTKL Associates Inc.

Dallas

Recognized for architectural practice, including opening the firm's first regional office, and design, including his plan for the Terminal Tower Complex in Chicago.



Guidance for the 1990 Convention City

Contributing Editors Stephen Fox and Gerald Moorhead are providing the narrative and photography for an architectural guidebook to Houston for the 1990 AIA National Convention. This article presents architectural discoveries in three subdivisions. —Ed.

The East End, overshadowed during the past 25 years by prodigious suburban expansion west and northwest of the center of the city, contains an array of neighborhoods that harbor unsuspected architectural surprises.

One is Forest Hill, developed across Brays Bayou from the original Houston Country Club in 1910. Designed by Kansas City landscape architect Sid J. Hare, it was the first subdivision in Houston with both a curvilinear street plan and a comprehensive landscape plan. Unfortunately for Hare (who never received his full fee), one of the two developers skipped town with the money that was to have financed improvements. The streets did not get paved, Houston's elite did not abandon the South End, and the three large houses built between 1910 and 1911 were joined in the 1920s by more modest dwellings. Two large houses survive: the pretentious, colonial-revival Radetzki House (1911), designed in the Houston office of Lang & Witchell, Dallas, and the charming mission-type bungalow that architect W. A. Cooke designed for his family.

Proximity to the country club also spurred the development of Idylwood in 1928, upstream from Forest Hill on Brays Bayou. Idylwood incorporates an extension of MacGregor Parkway that was never connected to the principal segment of the parkway farther upstream. Thus it comes as a surprise to turn into this neighborhood of well-maintained 1920s and 1930s cottages and happen onto North MacGregor Way, which curves along

an unrectified stretch of bayou, beneath a steep bluff, along which houses are perched. One of the most visible of these is the modernist Lroy House (1940). John H. Lroy was a monument maker; from his upper-floor sundeck he could peer across the bayou to his abundant handiwork in Forest Park Cemetery.

One of the most unusual East End communities in the 1920s was Garden Villas. Platted along Telephone Road in 1926, it was laid out by architect Edward Wilkinson.

Garden Villas was promoted as a "garden" suburb, with lots large enough to sustain vegetable and fruit gardens and chicken coops. Despite its rural openness, Garden Villas was endowed by Wilkinson with a diagrammatically formal plan, focused on a neighborhood civic center that contains Wilkinson's handsome new-Georgian elementary school and three churches. The most unusual church was Garden Villas Community Church (1939). Its overscaled pointed arches and vertical slots filled with glass block signal its modern aspirations within limits imposed, one assumes, by conventional ecclesiastical expectations.

Twenty years later, no modernist dissimulation was required when William R. Jenkins designed the recreation center and basketball pavilion in Garden Villas Park. Its Miesian steel detailing is decidedly mannerist, its nine-square plan amusingly academic. Garden Villas' flirtations with modernism date in fact to its inception. In 1926 its developers advertised one of its characteristic one-story cottages as a "ranch-type house," the earliest known use of that term in Houston.

—Stephen Fox

Stephen Fox is a Fellow of the Anchorage Foundation of Texas.

Photographs by Gerald Moorhead



Radetzki House, 1911



Cooke House, 1911



Lroy House, 1940



House in Garden Villas



Community Church, 1939



Recreation center, 1959

OF NOTE

Anthony Alofsin, a UT Austin faculty member, has received the 1988 Vasari Award for the publication of *Frank Lloyd Wright: An Index to the Tallesin Correspondence*. The annual award honors a Texas author of an art-historical publication. Alofsin's five-volume, 4,600-page reference indexes all of Wright's correspondence that is archived at Tallesin West.

The American Planning Association has honored the **Arlington Comprehensive Plan** as the Outstanding Planning Process in its 1989 Planning Awards.

The Dallas Chapter/AIA has named former Dallas mayor **J. Erik Jonsson** to receive the George F. Harrell Award for contributions to architectural excellence. Beginning in the 1960s, Jonsson played a major role in the development of Dallas/Fort Worth Regional Airport, the Dallas City Hall, UT Dallas, Texas Instruments, and the J. Erik Jonsson Central Library. The previous award designees are O'Neil Ford (1981) and Stanley Marcus (1986).

The Dallas firm **Thomas, Booziotis & Associates** (now Booziotis & Co. and Downing Thomas Architect) has received UT Arlington's Distinguished Architecture Award. The firm's work was exhibited in the School of Architecture's Exhibit Hall in April.

Richard Ingersoll, editor of *Design Book Review*, writes about Seattle in the February/March 1989 issue of *Arcade*: "As in other cities, the accountability for the environment seems like a game of musical chairs that no one wants to win. The consumer is disassociated from civic consciousness, the architect claims to be at the mercy of his client's desires, the developer pleads he is trapped in the constraints of zoning and market forces, while government officials complain they will lose the revenue base of the city if they do not prostitute themselves to development. They all purport to be in the grip of the zeitgeist. The critic . . . should offer to demystify this game as a zeitgeistbuster."

NEWS, CONTINUED ON PAGE 9



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Exhibit Helps Heal 25-year-old Wound

On Feb. 20, an exhibit chronicling the assassination of President John F. Kennedy on Nov. 22, 1963, was unveiled on the sixth floor of the former Texas School Book Depository building, the location from which Lee Harvey Oswald was alleged to have fatally shot Kennedy. The project is the result of a 1979 study by the National Endowment for the Humanities, which recommended the site for a major cultural exhibit, *The Sixth Floor*. The building had been purchased by Dallas County two years earlier, and was renovated as its Administration Building in 1981. In 1983 the county's Historical Foundation was created to raise funds for the \$3.5-million exhibit. Bolstered by international coverage of both the 20th anniversary of the Kennedy assassination and the 1984 Republican National Convention, funding was secured to restore the building's sixth floor and construct a visitors' center for public access.

The Dallas firm Hendricks Callaway, Inc., architect for the sixth floor (with Eugene George Architect, Inc., of Austin as



Art Beaulieu Photography



The Sixth Floor: north tower addition, TOP; exhibit, ABOVE

restoration specialist) and the visitors' center, faced a formidable task: how to provide access to the space without disturbing any of the County offices on lower levels. Also, since the site lies within the West End His-

toric District, any proposed addition to the Administration Building had to meet the design-review criteria of the Landmark Commission. The architects began by extending the structural grid of the original building to the north to form the 6,000-square-foot visitors' center, whose perimeter is defined by an open arcade. From this base rises a freestanding elevator shaft, which is connected to the sixth floor by a glass bridge. These additions are rendered in materials, details, and proportions that are sympathetic to their parent structure, as well as contextual to the historic district. The resulting visitors' center is a notable addition to the West End and a significant step toward putting the city's most painful event on public display.

— Willis Winters

Willis Winters is an associate in the Dallas firm F&S Partners, Inc.

NEWS, CONTINUED ON PAGE 11

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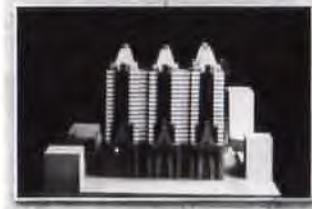
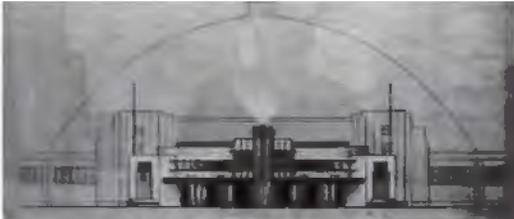
Would Your Masonry Pass the Gilbert Test?

Pieces of Unbuilt Dreams and Promises

A curious spirit pervades any showing of unbuilt works gathered from a single place. They represent sad stories of dashed hopes and bittersweet memories of better economic times. UT San Antonio assistant professor John Hertz assembled many of these projects in "Unbuilt San Antonio," an exhibition of renderings, sketches, models, and photographs that was mounted recently in the university's Art Teaching Gallery. For many architects, these works were among their most poignant. Their loss is largely frustrating; their impact, good or bad, would in some cases have been enormous.

Among the projects were Enterprise Development/Lance, Larcade & Bechtol's fatally controversial La Villita/Hemisfair Plaza revitalization plan. A much-needed shot in the arm for both areas, and a companion to nearby Rivercenter Mall, the extensive retail development is a sin of omission on San Antonio's downtown landscape.

Nationally known architects also fell victim to the unbuilt several times in this show's extensive display of unrealized high-



Unrealized visions: Sprinkle's Freeman Coliseum entry, TOP, Enterprise Development's La Villita/Hemisfair revitalization, ABOVE, and Graves's RepublicBank complex, LEFT

rise schemes. Among those shown were Michael Graves's RepublicBank scheme, Kohn Pederson Fox's NBC tower solution, and the extraordinarily bizarre Arquitectonica proposal for Horizon Hill Center, a terrifying, multistory office complex of mirrored glass joined at the top like a giant four-legged "M."

Local architect Davis Sprinkle's ticket booth and entry addition to the Joe and Harry Freeman Coliseum would have been witty and appropriate: an interesting mix of WPA style and Hispanic color. Jerry Sparks of JonesKell Architects arrived at a clever nautical solution to a community building in his scheme for the Admiralty Trailer Park.

Among others represented were Alamo Architects, Lake/Flato Architects, Stubblefield-Mogas, Inc., Ford, Powell & Carson, Inc., August Architecture, and Reyna/Carra-gonne Architects.

— Billy A. Lawrence

Billy Lawrence is a principal in the San Antonio firm Alamo Architects.

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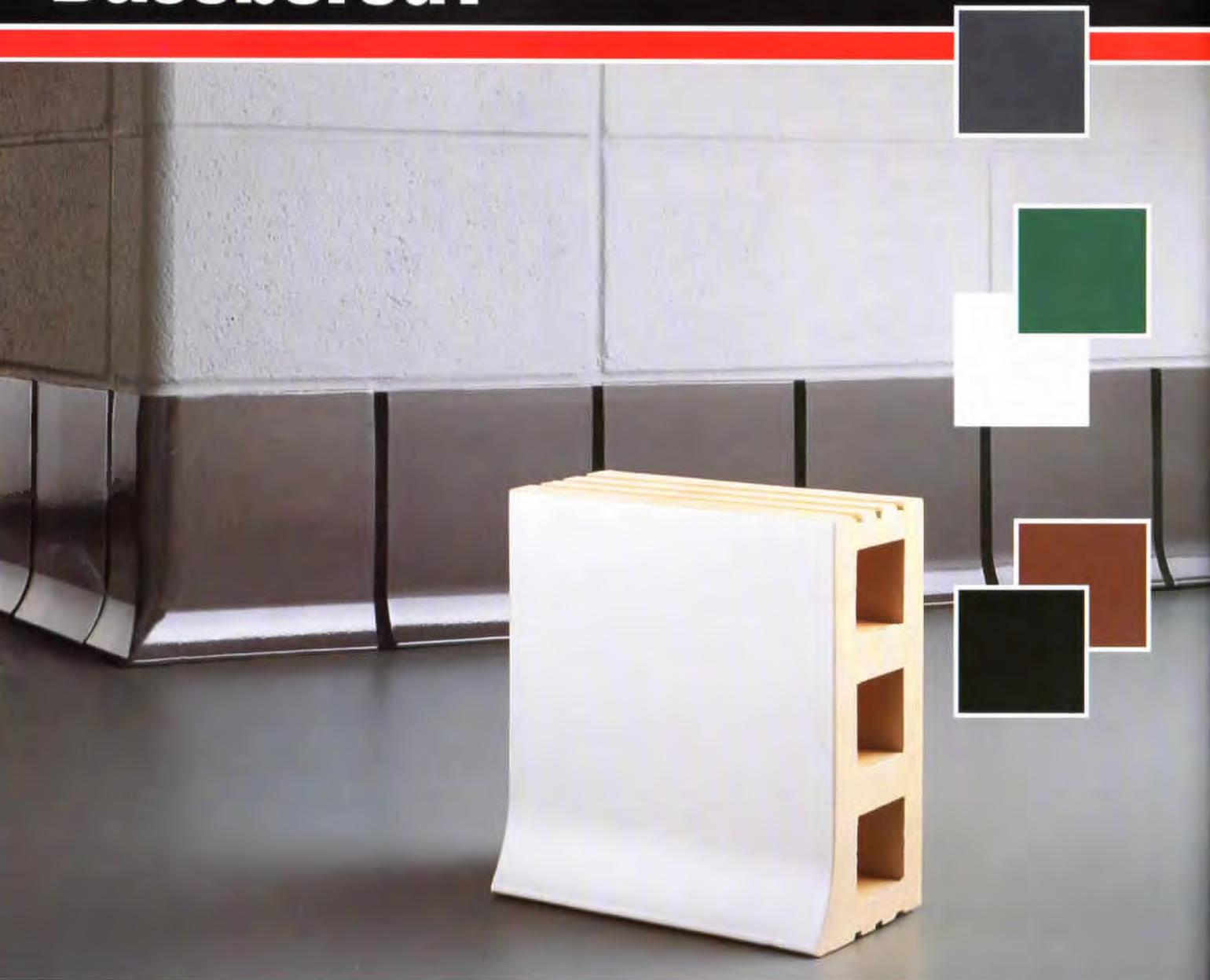
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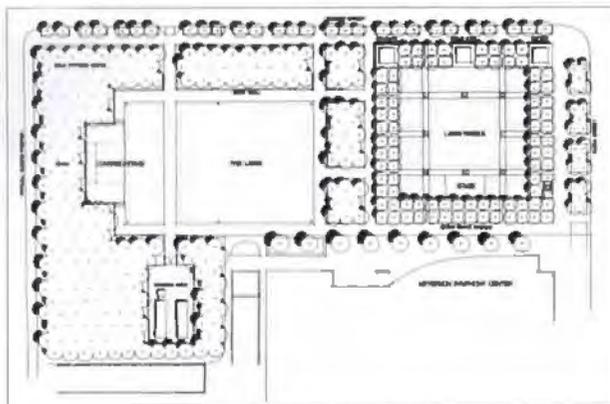
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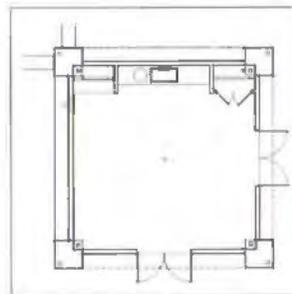
Construction Begins on Artists' Square

After 12 months of planning and design, construction will soon commence on Artists' Square in the Arts District. Work on its 3.5-acre site, immediately adjacent to I.M. Pei's Meyerson Symphony Center, is scheduled for completion amid a flurry of grand-opening concerts and soirees in September. Artists' Square doubtlessly will play an integral public role in these events but, more important, it will lend legitimacy to the Arts District by providing long-sought permanent facilities for Dallas artists.

The project was designed by the Dallas office of Sasaki Associates in conjunction with a working committee of local artists. According to project architect Clint Fulton, three major design concepts were developed as the scheme evolved: to provide a laboratory for the visual and performance arts, to mediate between the modernist Symphony Center and the neighboring industrial Arts District Theater (by A.R. Architects + Planners, Dallas), and to provide an on-site nursery for future phases of the Flora Street treescape. Due to budget, substantial archi-



Sasaki's plan for Artists' Square, ABOVE, features an open lawn at its center, with a covered stage and cypress grove at left and lawn panels with open-air stage at right. A studio, pavilion, and kiosk are placed regularly along one edge of the lawn panels. These three buildings are exemplified by the studio (elevation, TOP RIGHT; plan, RIGHT).



tectural amenities, including a black box theater and an artists' studio cloister, are left to future phases. Still, landscape architect Alan Fujimori is content with a planted, rather than architectural, solution in which silver maple and bald cypress trees define outdoor performance spaces and mitigate the scale of the Symphony Center.

A management plan is now being drafted by the City, and while some coordination between major events and arts groups is cer-

tainly required, overly restrictive planning could spoil the very nature of the space. In the meantime, artists are generally pleased that the Square will realize its site's potential, set standards for collaborative artistic ventures, and ultimately become so popular that it will be impossible to replace.

— Willis Winters

NEWS, CONTINUED ON PAGE 15

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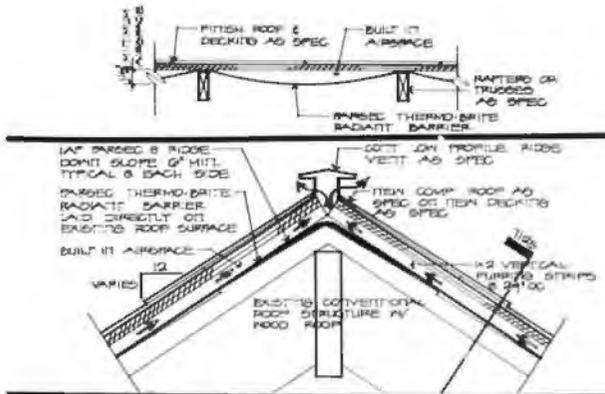
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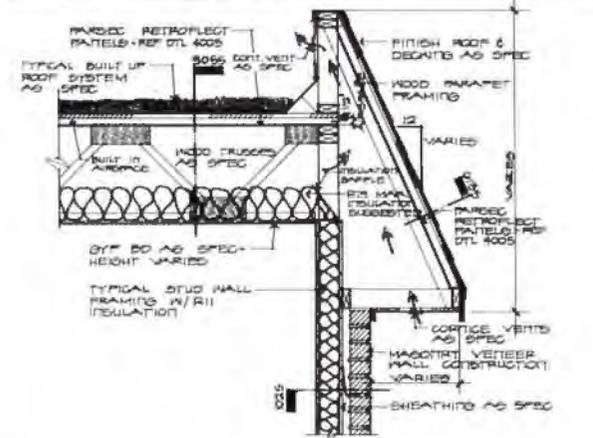
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Visualization and Computers Explored in Rowlett Lectures

The usefulness to architects of computer modeling, and more than a few of its problems, were explored in the 1989 Rowlett Lectures, held Mar. 24 at Texas A&M University. The lectures are held annually in honor of John Rowlett, a former Texas A&M faculty member and a founder of Caudill, Rowlett & Scott. They are sponsored by the Texas Architectural Foundation through a grant from the founders of CRSS, Inc., and Mrs. Virginia Rowlett.

This year's lectures, moderated by Dallas architect David Braden, FAIA, included talks by four specialists in computers, computer modeling, and visualization research. Three of them—associate deans Ian Bishop and Roger Ulrich, and faculty member Thomas E. Linehan—were from Texas A&M. They were joined by William Mitchell, a professor of architecture at Harvard, in a hopeful exploration of the role of computers in architectural education and practice. Perhaps without planning to do so, Bishop provided a bridge to the more skeptical practitioners taking part in the lectures: his computer system crashed repeatedly while he was trying to run an off-the-shelf computer-golf game as a demonstration of advances in computer interactivity.

The practitioners on the panel—Benjamin E. Brewer, Jr., FAIA, president of the American Institute of Architects; Ray B. Bailey, FAIA, president of TSA; Scott Strasser, head of interior design for the Dallas office of CRSS, who was recently named designer of the year by *Interiors* magazine; and Richard Browne, vice president of the Woodlands Corp.—expressed pleasure at the ease of use and efficiency promised by computers, but several relayed stories from their own experience about the failure of some equipment to live up to expectations. In his talk, Brewer focused on the goals of the AIA and the Institute's "Vision 2000" program. Bailey described the design philosophy of his firm and cautioned that "computers don't build buildings, people do." Strasser talked about designing interiors in today's market.

The lectures helped kick off A&M's new multi-million-dollar visualization laboratory, to be headed by Thomas Linehan.

—Joel Warren Barna



Rowlett participants included (TOP, left to right) Brewer, Linehan, Braden, Strasser, and Ulrich, and (ABOVE) Bailey, Bishop, Braden, Browne, and Mitchell.

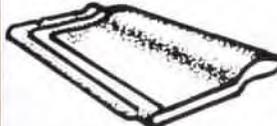


Benjamin Brewer, FAIA, talked about the Institute's "Vision 2000" program.

clay roof tile



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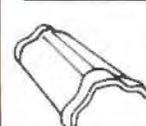
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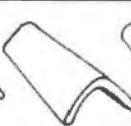
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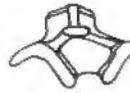


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Taking Gateway Design to the Street

Festival gateways are a natural for design competitions. As the winning designs for the annual El Paso Street Festival show, gateways have few functional requirements (a ticket booth, at most) and offer a stage for a symbolic transitory gesture to the festival or the city.

The winning designs for the summer festival's five entry points, solicited from the local architecture community and judged Feb. 21 by arts and architecture officials, share little beyond a \$5,000 total budget for their construction. Instead of being parts of a complementary collection, they are individualistic and highly identifiable. A festival-goer will have a hard time mistaking Main Street for San Antonio Street.

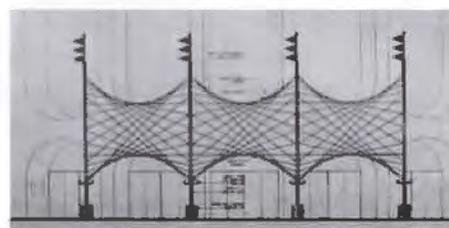
The festival runs from June 30 to July 3. The gateway competition was sponsored by the El Paso Chapter/AIA's Young Architects Task Force and the El Paso Arts Alliance.

—RDT

NEWS, CONTINUED ON PAGE 19



Gateways, CLOCKWISE FROM RIGHT, Santa Fe Street, by Jim Carr, Tom Razloznic, Samuel Navarro, and Ed Soltero; Main Street, by Rod Kroeger; Theatre Entrance, by July Ericson Gereda, Eugenio Mesta, and Mervin Moore; San Antonio Street, by Morris Brown; and San Francisco Street, by Michael D. Walker



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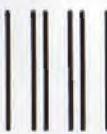
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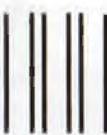
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Houston

Eugene Werlin, Sr., FAIA, 1904-1989

Eugene Werlin, Sr., FAIA, who died Jan. 22 at age 84, practiced for 57 years. A 1927 graduate of Rice University, he opened his own firm in Houston in 1931.



Werlin is best known for three nationally acclaimed Houston projects: the Municipal Courts and Data Processing Building, the Miller Memorial Outdoor Theater in Hermann Park, and the remodeling of the Warwick Hotel. He also designed a number of residences in and around River Oaks and along Memorial Drive, as well as many shopping centers and office buildings.

In 1945 Werlin was president of the Houston Chapter/AIA, and earlier this decade he was elected a Fellow of the AIA.

Since Werlin's retirement in 1987, the firm Werlin-Deane & Associates has been headed by long-time partner Walter Deane.

—RDT

Austin

William R. O'Connell, 1918-1989

A principal in the design and construction of more than 400 projects in Texas, William R. O'Connell died Mar. 7 at age 70.



O'Connell graduated from UT Austin in 1941 and, after serving in the Army during World War II, became the first architectural consultant for the Texas Department of Health in 1947. He began O'Connell and Probst Architects, Austin, in 1951. The firm, from which he retired in 1987, continues today as O'Connell, Robertson and Associates. His practice focused on health-care design, with projects like Spohn Hospital in Corpus Christi, St John's Hospital in San Angelo, and Clear Lake Hospital in Webster.

O'Connell also served as president of the Austin Chapter/AIA in 1964.

—RDT

NEWS, CONTINUED ON PAGE 53

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RADIANT BARRIERS CAN SAVE ENERGY WHEN USED WISELY

By Peter Pfeiffer

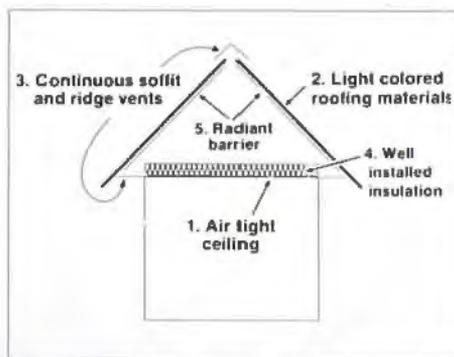
RADIANT BARRIERS have been around since the 1940s, but there has been a lot of both interest in and confusion about them recently, stemming in part from fantastic performance claims made by some manufacturers. This article is an attempt to provide information about radiant barriers and to prevent a replay of events in the 1970s, when less-than-reliable products were dumped on the market under the guise of energy conservation.

A radiant barrier is a low emitting/high reflecting material placed in an airspace to block radiant heat transfer between a hot roof (the heat-radiating surface) and the attic insulation below (the heat-absorbing surface). Radiant barriers are appropriate for residences and small commercial buildings in which external heat load dominates. Regular insulation combats energy losses by conduction and convection, the two other means of heat transfer.

Without a radiant barrier, the roof acts like a solar collector, heating attic spaces up to 130 degrees F. on a typical summer day in Texas and radiating heat to the ceiling insulation, which absorbs the heat and gradually transfers most of it to the ceiling and the living space below. A radiant barrier (combined with continuous soffit and ridge or gable venting), will reduce this unwanted radiant gain (through a typical R-19 insulated ceiling) by 40 percent.

The benefits of a radiant barrier diminish as ceiling insulation increases above R-26 in central Texas. Radiant barriers also have less effect on heat-energy savings, since most heat losses are associated with convection and conduction.

Although a ventilated radiant-barrier system can significantly reduce heat gain through the ceiling, it does not follow that energy costs will be reduced by the same percentage. Roof heat loads vary, but they generally amount to no more than 20 percent of the total load on the cooling system.



An illustration from the Florida Solar Energy Center shows radiant barriers in relation to the other strategies for keeping roofs, attics, and ceilings energy efficient. Properly installed, radiant barriers can help decrease air-conditioning costs significantly.

A properly installed radiant-barrier system can save between 8 and 12 percent on a building's air-conditioning costs—still a significant savings.

Radiant-barrier materials can cost anywhere from 4 to 75 cents a square foot, with installation costs ranging from 10 to 25 cents per square foot. As a result, the payback period can vary between a low of two years to seven years or more. Some radiant-barrier dealers in Texas have been advertising unrealistically quick paybacks; be on the lookout. The payback is very much a function of how well one "shops" the labor and material prices and also how much the air-conditioning system is used.

According to the Florida Solar Energy Center (FSEC), in retrofit applications it is best to staple single-sided foil material to the underside of the roof trusses or rafters, with the shiny side facing down (continuous soffit vents and ridge or gable venting is an important part of the system). Use of double-sided material improves performance only marginally.

A radiant barrier works only so long as there is nothing touching its underside that would conduct heat. If single-sided material is used (shiny on one side only), the

shiny side should face down toward the attic. Although this seems to conflict with intuition, it works because of the foil's ability to block emissions of heat to the cooler surfaces around it.

If the material is simply laid on the attic floor, care should be taken to use perforated foil to minimize moisture build-up in the ceiling insulation. The main reason this type of application is not recommended, however, is that dust accumulates on the upper surface and the material then tends to conduct heat to the insulation or attic floor below, negating its benefits in as little as two to three years.

According to the FSEC, reflective sheathing (shiny side down) installed beneath the furring channels works well for new construction with metal or tile roof applications. Draping a reinforced foil material between rafters, trusses, or purlins works well for composition shingle or built-up roofs. Ideally, the material should hang at least two inches below deck level to provide ventilation between the radiant barrier and the roof deck, forming a convection path between the soffit vents below and the ridge or gable vents above.

The emissivity rating of the material, *not* its reflectivity, is what matters; inexpensive material of comparable emissivity will produce the same savings, although more-expensive reinforced material is often easier to install. Remember, shiny side down. And if the seller's claims seem too good to be true, they probably are. ■

Austin architect Peter Pfeiffer is chairman of the TSA Energy and Material Resources Committee. He would like to thank the Florida Solar Energy Center for information used in this article. FSEC publications can be obtained by writing the center's Public Information Office, 300 State Road #401, Cape Canaveral FL 32920; (305) 783-0300.

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New Texas Houses and a Redefined Regionalism



Nanely Appel's Highway House A+B

IN A STATE AS DIVERSE geographically and demographically as Texas, it's hard to come up with a formulation of style or to imagine a kit of parts adequate to the notion of the Texas house.

Can an individual house, without seeming meretricious or ephemeral, embody the restless urban-suburban global postindustrial-shopping strip into which our cities are diffusing? Can it, without seeming reactionary, reflect a new connection with the environment that is grounded in the response devised by our immigrant forebears to an open land and an unforgiving climate? A Texas house would have to do both and considerably more, starting with revealing a sense of Texas' relationship to the rest of the country, to Mexico, to Europe, and even to itself.

But no one house can do it all. Individual architects can nick off pieces of problems and work out pleasing solutions, but a comprehensive conclusion remains a merely theoretical construct, a chimaera in search of a structural system.

The new houses shown in this issue, chosen from projects submitted from around the state, reflect the many ways that Texas architects have succeeded in dealing with at least the more tractable architectural problems. Individually they are fine projects; collectively they indicate a fuller conception of what the Texas house can represent. And, as the feature by Frank Welch, FAIA, shows, the terms underlying that conception are growing more numerous and, at the same time, beginning to converge. The mental landscape of the Texas house is getting to look more and more like a collage.

—Joel Warren Barna

TEXAS HOUSES: CONTEXT VERSUS SUBTEXT

By Joel W. Barna

Photographs this page by Natalye Appel



Highway House A+B turns a blank volume to the street.



The volumes of Highway House A+B frame a circulation spine that gives views of the gulf.

TO MOST ARCHITECTS, responding to context means using building elements that harmonize with features of the surrounding landscape, particularly other buildings. But in our society, landscape is shaped more by finance than by the formal considerations that architects seek to manipulate. One is reminded of this fact in trying to assess some of the recent houses designed by Texas architects. The architect's narrow definition of context has to open up to include the social and economic forces that shape projects before an architect sets pencil to paper—forces that, indeed, have pushed architects to the periphery of the residential market. Less than 10 percent of the houses built in Texas were designed by architects, and the proportion is probably lower nationwide. This is in spite of the fact that a number of architecture firms specialize in design for major "home-builders" (Kaufman-Meeks, Inc., of Houston is the best-known nationwide) and despite the fact that many builder houses cost considerably more than custom homes. Nevertheless, practitioners who design individual projects for individual clients are rare.

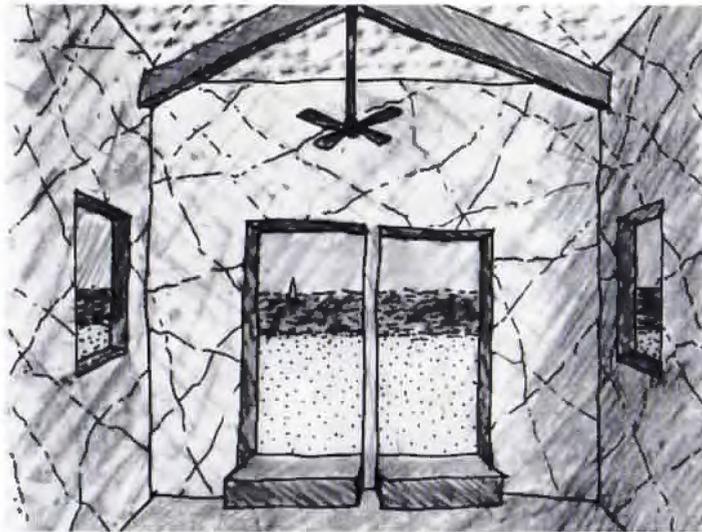
The difference in taste between architects and the public might seem to cause architecture's marginal status in the marketplace. But it is more properly an effect of the fact that house-designing architects simply have a different job to do than home builders, according to Mitchell Rouda, editor of *Builder* magazine. The relationship with an already committed client frees "custom" architects to explore "fairly radical" ideas, Rouda says.

By comparison, he says, "New homes are essentially off-the-shelf goods, built 'on spec' for comparison shoppers in a very competitive market." Buyers typically look at six houses on a Sunday afternoon, Rouda says; a prudent builder offers houses that match the "fairly conservative" public taste. Rouda suggests that, in fact, the builder's priority is not necessarily a home "that will live well," but a product that will sell under the conditions under which buyers encounter it. "A custom architect doesn't have to impress a client on Sunday afternoon. A builder does," Rouda says. "In the retail environment, first impressions count. Lots of thought goes into the use of dramatic volumes and amenities at the front of the house. It's no good having a nice little nook somewhere in the back, if people aren't going to see it."

Architects don't necessarily aim at making homes that will "live well" either—think of Peter Eisenman's celebrated House VI, with its bedroom split by a slot that threatened the ankles of the occupants, to serve a rather hostile compositional logic.

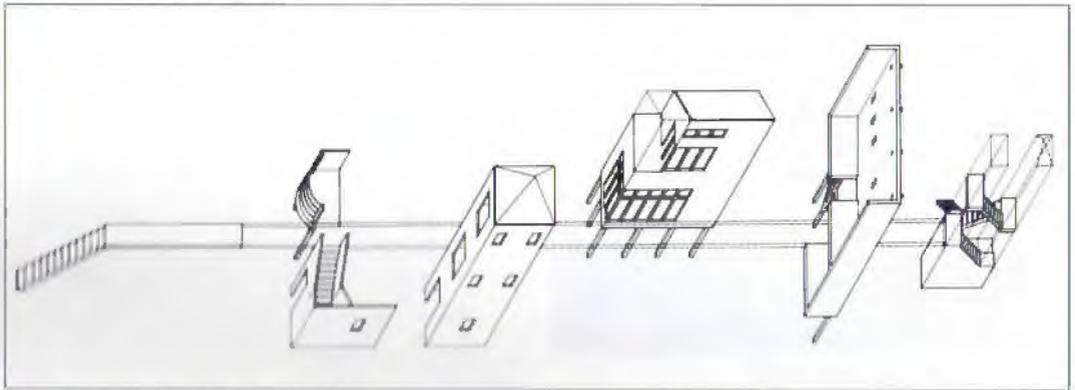
But, as the projects on the following pages demonstrate, recent houses designed by Texas architects respond not just to physical cues, but to contexts generated by the lives of their clients. Using courtyards and walls, arcades and windows, these houses are diagrams of privacy and intimacy, sometimes bolstered through enclosure, sometimes connected with gardens or vistas of trees and water. They are about "the nice little nook," more than first impressions.

Architect Natalye Appel's beach-front Highway House A+B on Galveston Island, for example, draws conceptually on the typology of Galveston, where commercial buildings that line up tall and noticeable along the highway shelter residential districts. Two pavilions, each with living areas topped by bedrooms, are joined by a central circulation spine and shielded by a billboard-like volume, containing stairs, that faces the highway. The planar "billboard" is striking, but the tightly sheltered open walkway between the pavilions, framing the Gulf view, is the house's center.



LEFT: construction-photograph collage; ABOVE: interior perspective

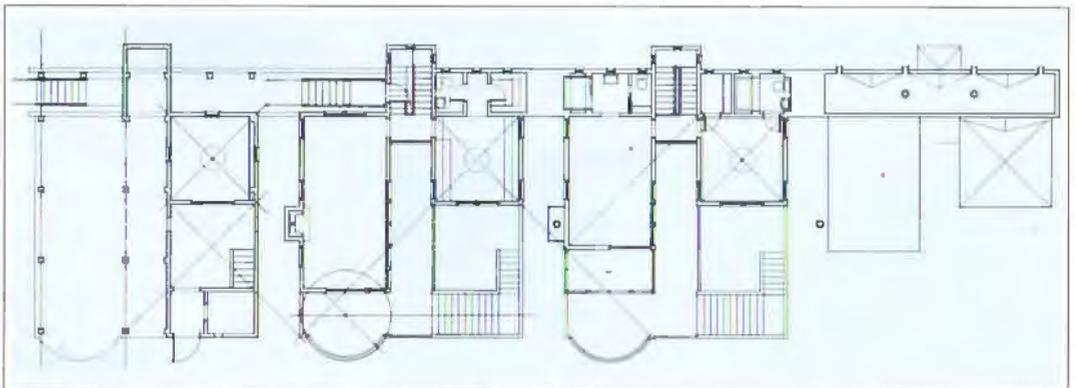
Natalye Appel's Highway House A+B on Galveston Island takes its form from the typology of buildings in Galveston, where residences are sheltered by commercial buildings. The house's two pavilions, each with living areas topped by bedrooms, join at a central circulation spine, shielded from the nearby highway by a billboard-like volume containing stairs. (Natalye Appel, architect; Victoria Christensen, project assistant.)



Highway House: exploded axonometric



Highway House. ABOVE: (left to right) elevation, section, elevation; BELOW: plans, with first floor at left, roof at right

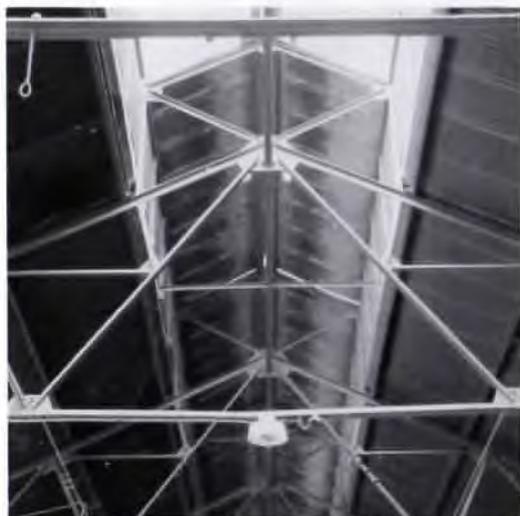


The Carraro House by Lake/Flato Architects, San Antonio, under construction in Buda, presents an even more arresting image, being built from the steel-truss framework of the abandoned Alamo Ce-

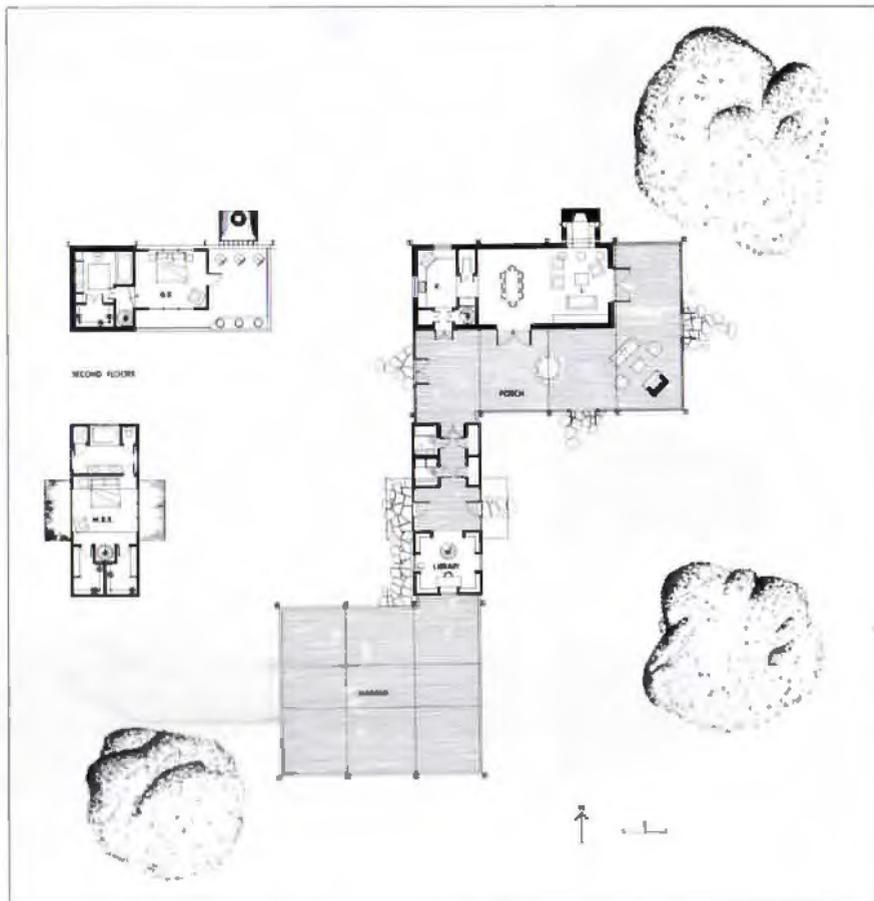
ment plant. It is also an outward-facing composition of pavilions, but here they spread horizontally on an open, tree-lined site. The main house is a two-story stone-and-metal volume in the



Carraro House: model



Alamo Cement plant's skylight



Carraro House: plan



The Alamo Cement plant's frame, stairs, air vents, fireplace, and other details will be incorporated into the Carraro House.

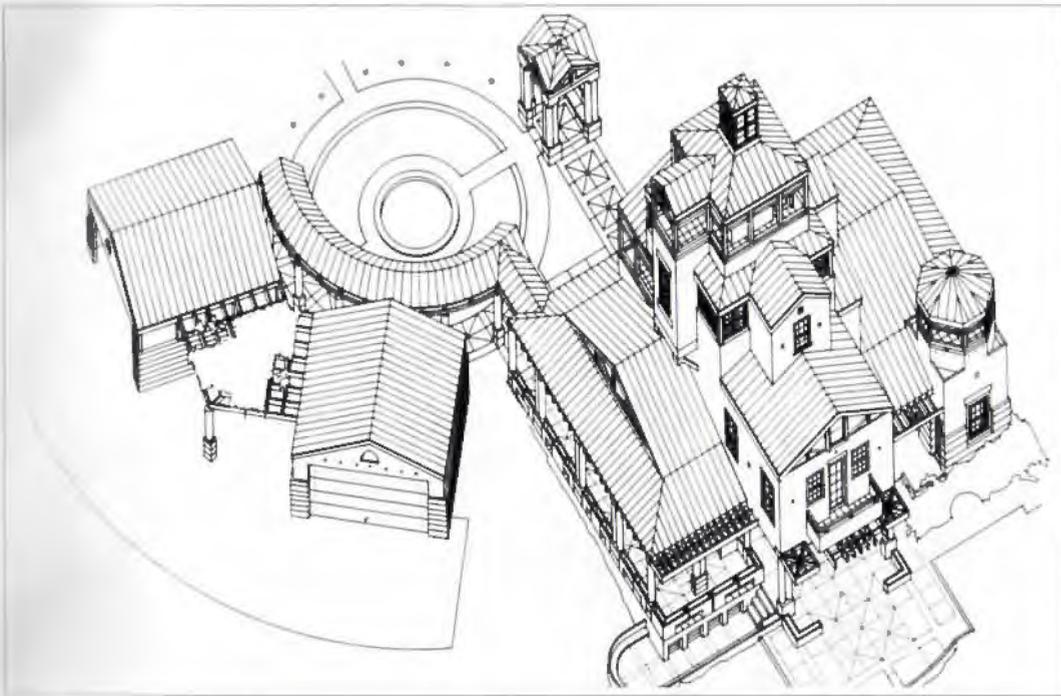
Lake/Flato Architects of San Antonio is designing the Carraro House in Buda from pieces of the abandoned Alamo Cement plant. The main living quarters are set into a corner of a large shed, which becomes a vast screened porch, while a bedroom and study are in a metal-skinned building linked to the garage.

corner of a shed, which itself becomes a vast screened porch. A two-story corrugated-metal faced pavilion with a ground-floor study and upstairs bedroom (joined by an industrial spiral stair) links the house with a tall, open garage.

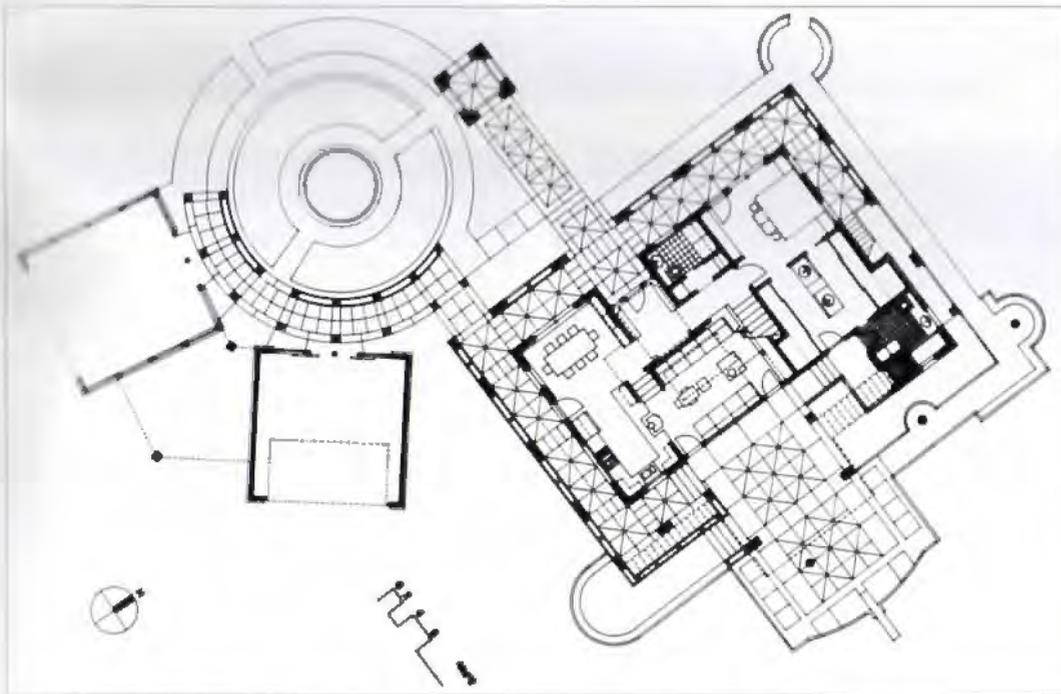
Austin architect Milosav Cekic's Woods House in Bastrop, by contrast, rises like a pagoda—or a Texas county courthouse—deploying rooms and porches around a central circulation core. Daily functions take place at ground level, while work space and guest rooms occupy the second and third

levels. The top floor is a platform with 360-degree views. Like the architects of the two previous houses, Cekic is not shy about his pictorial effects: the form of the house announces its importance, while the garages are treated like temples and linked to the house by a robust arcade.

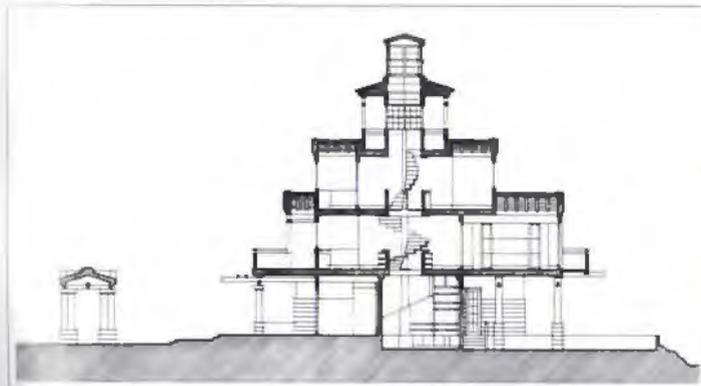
Addition of historicist details to lend formality to modernist structures is a familiar strategy, but Houston architect William F. Stern has reversed the order in his renovation of a house in the River Oaks section of Houston. Outside, a carport hov-



Woods House, axonometric



Woods House: first-floor plan, ABOVE: section, BELOW



Austin architect Milosav Cekic's Woods House in Bastrop elaborates outward from its living areas and porches to its temple-like garages, as well as upward through its central circulation core to a skeletally framed, pagoda-like viewing platform. This thematic development seems partly humorous, but it also incorporates elements of the Mediterranean house-building traditions (and pictorial effects) that Cekic learned in his native Yugoslavia. Cekic says that the central shaft "welds the house together and to the ground . . . and represents the most powerful organizing force." The scattering of the house around this "axis mundi," Cekic says, represents not only gravity's effects but the way ideas lose integrity in execution. (Architect: Milosav Cekic, with Paul Woods)



Model, ABOVE and BELOW



Model constructed and photographed by Lou Kimball

The renovation and additions to the Gordon House in Houston by William F. Stern & Associates, Architects, Houston, use landscaping and modernist architectural elements to establish a new orientation for a suburban Georgian-style house and to reinforce its formality. The whole house was remodeled, but most changes occurred in the one-story rear portion of the house, where a kitchen, informal dining area, and family room were added within the house's original enclosure while the walls themselves were opened to the gardens outside. A new carport hovers over brick piers, minimizing the imposition of new structure while it establishes a stronger side entrance, and a new garden courtyard extending from the family room mediates between the house and carport. A painted steel fence with brick piers screens the courtyard from the street. The interiors are recomposed in rectilinear planes and voids to complement a rationalized plan. (Project team: William F. Stern, Eduardo Robles, Catherine Spellman, Rives Taylor)



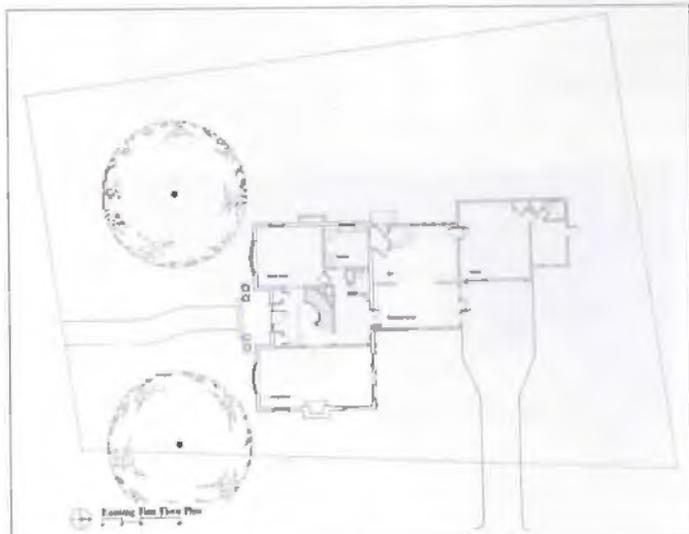
Gordon House: new family room



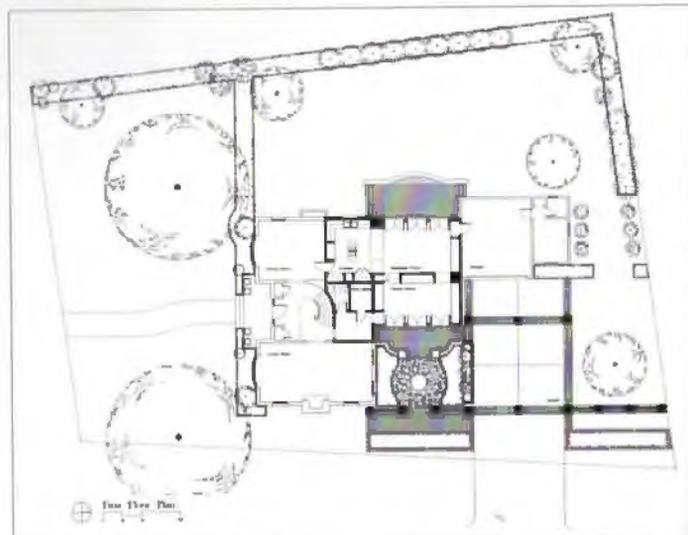
A new garden court mediates between house and carport.



A new carport hovers over brick piers.



Gordon House: previous first-floor plan



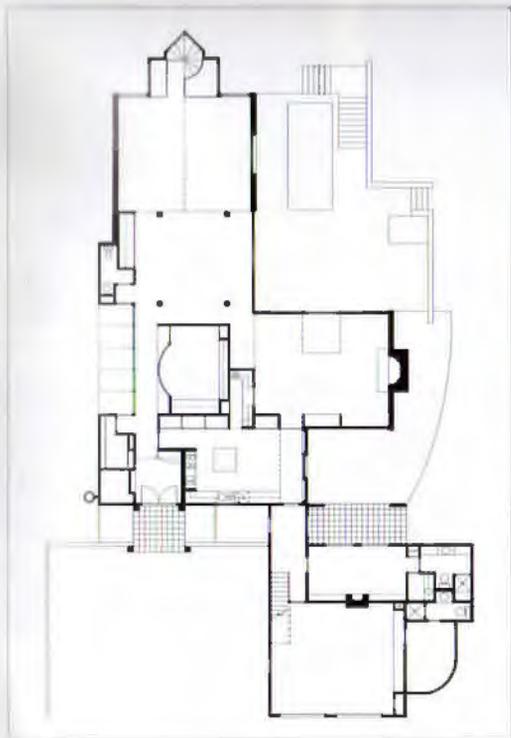
Gordon House: new first-floor plan



Bayou House: layered light and shadow.



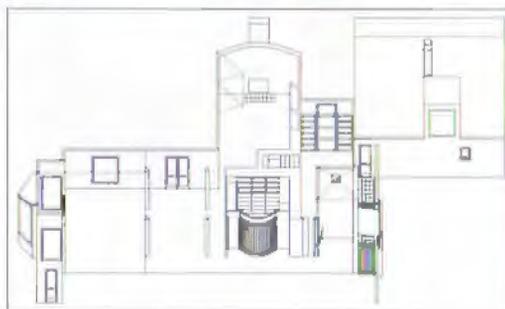
Dramatic volumes illuminate the clients' art collection.



Plan



Strong color makes the house itself dominate exterior views.



Isometric

Houston architect Carlos Jimenez says that he has come to appreciate "the unique light that embraces the Texas landscape," and that his recent house designs have been attempts to create spaces "where light becomes an emotional extension of programmatic requirements." The Bayou House, situated above Buffalo Bayou in Houston, was remodeled on its original foundation and basic perimeter; Jimenez created a series of volumes that are joined by layered transitional spaces. "In this process of discovery and ritual, particular views [and] particular tones of light are revealed," says Jimenez. The owners' art collection is treated very sensitively. The interior spaces are varied but harmonious: a guest room is placed above the garage; the study has a curved glass-block wall that transmits light from windows on the adjacent corridor; the vaulted dining room has a tall skylight. Outer walls, washed in deep color, provide glimpses of a psychological order that contrast with the greens, whites, and grays of the main house environment. (Project team: Carlos Jimenez, Dominique Brousseau)

ering over brick piers establishes a decorous new side entrance for a Georgian house; on the interior, Stern's rigorous composition of wall planes and voids complements a rationalized plan.

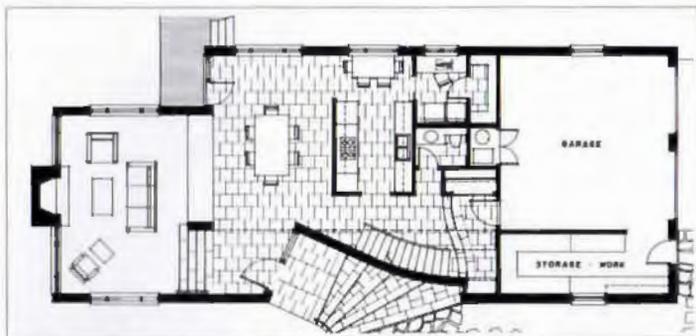
Houston architect Carlos Jimenez's renovation of the Bayou House on Buffalo Bayou employs

similar tactics to opposite effect, creating drama by making the house's own brightly colored planes the most significant sights on the horizon, and shaping the interior spaces with richly textured light and shadow. The Forgey House, by Heather H. McKinney Architects, Austin, is another reno-



Bayou House: entry elevation

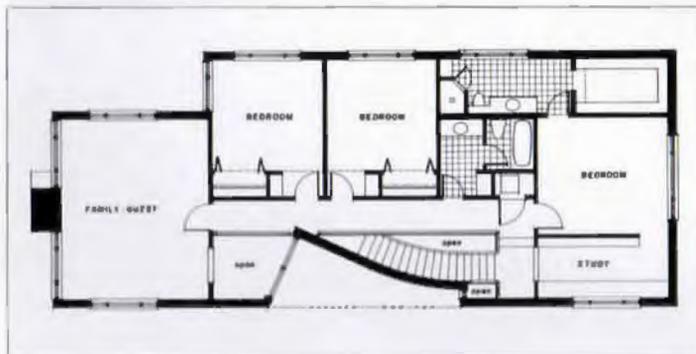
Juris Laivins's house for his family near White Rock Lake in Dallas shows the simplest modern forms working to preserve a half-acre wooded site. Just enough area was cleared "to insert a brick box, a walk, and a drive," Laivins says. The house is oriented to bring in morning light, so that light filters through the trees the rest of the day. Laivins says, "The house is modular brick, [with] 8-by-8-inch units for the curved wall at the entry. The windows are standard catalog units. The second floor and roof are wood trusses bearing on 2-by-6 stud walls. It is as simple as that."



Laivins House: first-floor plan



Laivins House: site



Laivins House: second-floor plan



Laivins House: interior



Laivins House: entry



Laivins House: driveway



Forgey House: screen porch

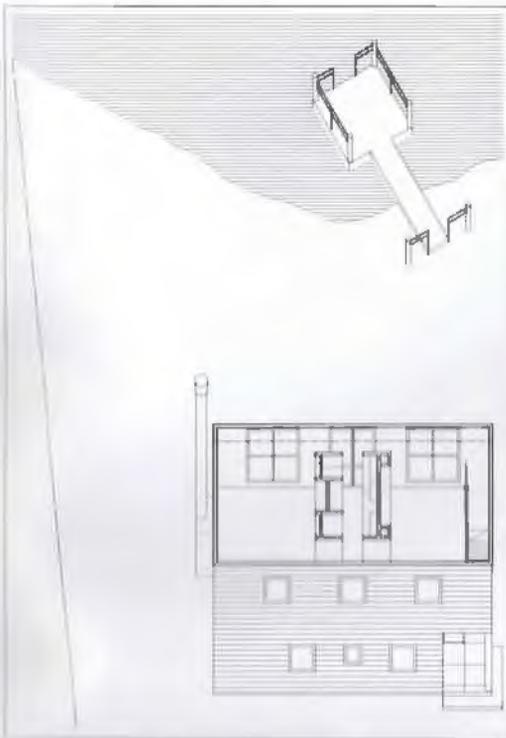


Forgey House: living room

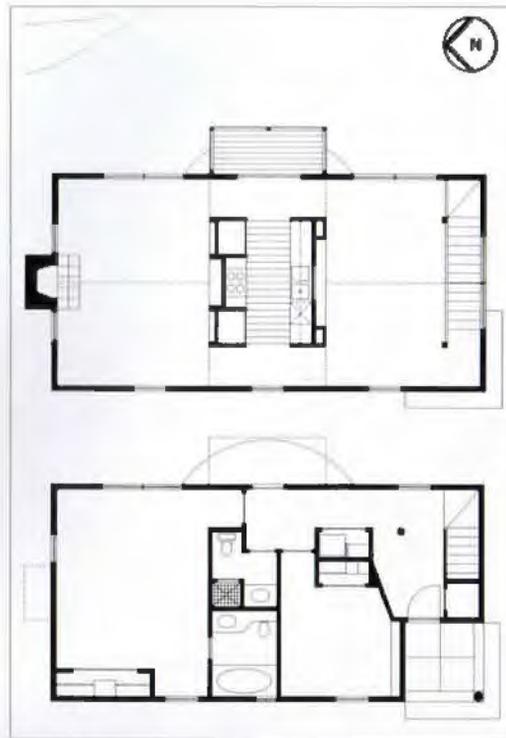


Forgey House: before

The Forgey House near Austin, by Heather H. McKinney Architects, raised a low-ceilinged bungalow by creating a 14-foot-tall spine, with rooms around it like "saddlebags." (Heather McKinney, Ted Freedman)



Duesterhoft House: isometric showing site



Duesterhoft House: plans

The Duesterhoft House, by Carlos Jimenez of Houston, is a 1,400-square-foot summer house on a site covered with pines and oaks beside Lake Limestone, halfway between Houston and Dallas. The simple form of the house takes up the least area on the site, while its pastel colors mark its separation from the landscape. The main living spaces are placed on the second floor, with the living room and dining room partitioned by a brightly colored house-within-a-house containing the kitchen. With great diagrammatic clarity, the architects create interiors suffused with light and silence. (Carlos Jimenez, Dominique Brousseau)



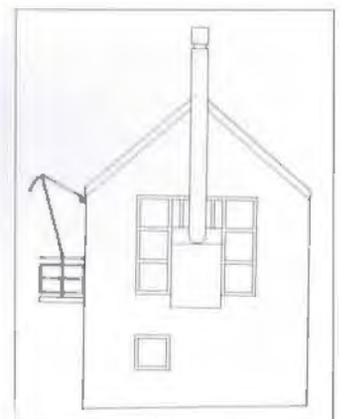
Duesterhoft House: interior



Duesterhoft House: view from lake



Duesterhoft House: entry elevation



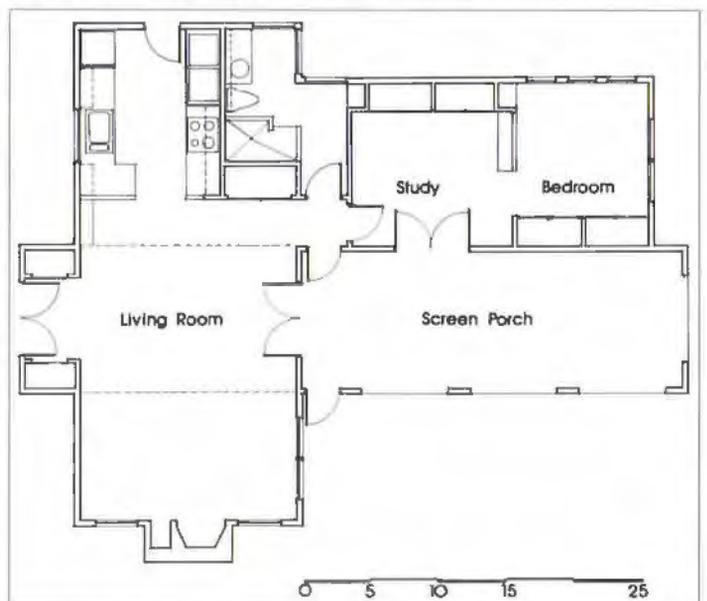
Duesterhoft House: side elevation

vation with views in mind: the original house had seven-foot ceilings, unbearably low for the six-foot-four-inch-tall occupant. McKinney simplified the plan, adding tall gables and clerestory windows, providing head room and clarity.



Forgey House: entry elevation

Juris Laivins of Dallas and Carlos Jimenez went for the utmost in clarity in two recent houses. Laivins created a taut brick volume, placed carefully on its pine-covered site, whose curved entry and stairs pull the visitor into the interior. Jimenez's house is also wedged among the trees, its yellow and violet skin taking the edge off its upright attitude, while the precision and simplicity of its interiors are also softened by color. The same simplicity is shown in the Williams House in suburban Austin, designed by Houston's Taft Architects. Here a corner of a pyramid-roofed cubic volume

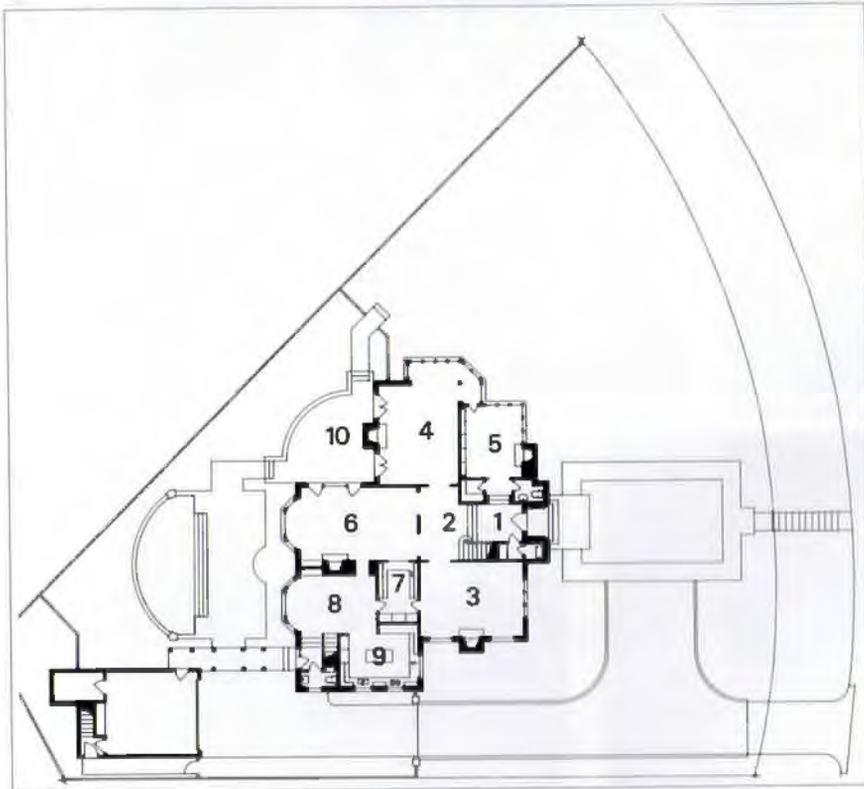


Forgey House: floor plan

The Parker House in Houston, by Houston-based architect Anthony E. Frederick, takes its expression from the country houses of Edwin Lutyens. The clients liked picturesque English houses, Frederick says, but the small size of the lot and the program did not lend themselves to any classical type. A particular problem was that the primary living areas all had to open off the main entry, while a library had to connect only with the front door. "This meant that the stair had to go on the outside edge," says Frederick. "I thought about Lutyens's tricks and worked out the best way to make a cohesive image for the project." (Anthony E. Frederick, architect, Michael V. Paul, design assistant)



Parker House: side elevation



Parker House: first-floor plan: 1. entry, 2. foyer, 3. dining room, 4. living room, 5. library, 6. den, 7. bar, 8. breakfast room, 9. kitchen, 10. terrace

is carved away for an entrance with tall limestone-clad columns; inside, a tall stairwell provides both vertical circulation and air movement that cools the house adequately most of the year.

Simplicity is subverted in the Le Calvez House in San Antonio, designed by San Antonio architects Stubblefield-Mogas, Inc. The house's street



Parker House: rear elevation



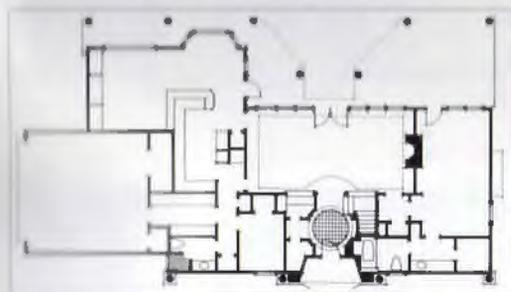
Parker House: entry hall and stair



Le Calvez House: street front



The Le Calvez house's rear opens up to a golf course



Le Calvez House: first-floor plan



Le Calvez House: a neo-classical stairwell

David Richter



The Richter House is oriented for views and breezes.

David Richter



Richter House: rear facade

David Richter



Tile is used throughout the Richter House.

David Richter



Job-built concrete details are used throughout.

The San Antonio firm Stubblefield-Mogas, Inc. subverts expectations in the Le Calvez House in San Antonio. The house's street elevation shows a kind of classicized minimalism, with sharp eaves sheltering the skeletal remnants of a colonnade that frames windows doled out to the quadrants of a stark (and Robert A.M. Stern-like) facade. The deeply sculpted rear elevation, which faces a golf course, is asymmetrical, however; it has a ranch-house-like informality in plan, giving the whole composition some of the manneristic uneasiness that informs the street front. (Project team: Richard Mogas, Olivier van der Graaf, Todd Scrimpsher, James Kissling)

elevation shows a kind of classicized minimalism, with crisply delineated eaves sheltering the remnants of a colonnade and windows distributed to quadrants of a stark (and R.A.M. Stern-like) facade. The classicism dissolves, however, on the deeply sculpted rear elevation, which faces a golf course; here symmetry is replaced by a ranch-house-like informality in plan, giving the whole composition some of the uneasiness that informs the street front. The Parker House in Houston, by Houston-based architect Anthony E. Frederick, takes its expression from the country houses of

Kipp-Richter Associates, Inc., of Corpus Christi designed a house for partner David Richter and his wife Elizabeth Chu Richter to reflect not only its site on an estuary but the traditions of Mrs. Richter's native China. The house's tight mass staggers around a central living area for wide views and cross-ventilation.



Knapp House: street front



Knapp House: plan



Knapp House: entry detail

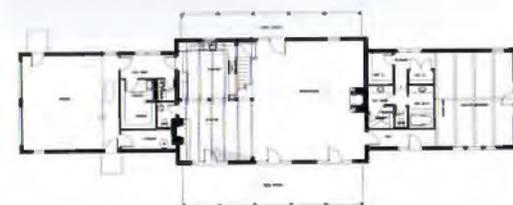


Knapp House: view from lake

Placement of the Knapp Lake House on a steep bluff overlooking Lake Travis was a major element in the design by BarbeePardo Archi-Architects of Austin. The house was nestled between two oak groves for privacy, which was ensured by the 18-inch-thick stone wall facing the street. The house's spaces are layered behind galleries and courtyards that modulate light and circulate breezes throughout. A strong crafts sensibility shows in the house's materials and the way antiques are integrated with the design.



Priddy House: southeast corner



Priddy House: first-floor plan



Knapp House: kitchen

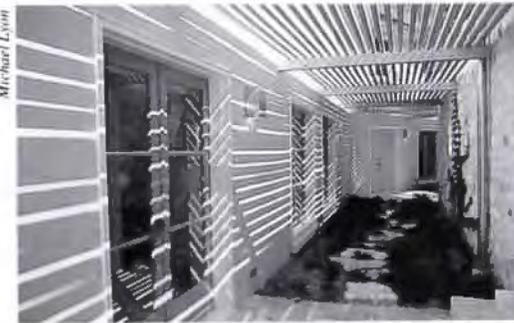
Wichita Falls architects Bundy, Young, Sims & Potter designed the 3,100-square-foot volume of the Priddy House in Jolly, Texas, to fit unobtrusively on its North Texas ranch site. Faced in random-patterned sandstone, the house, with its open central bay, is built around a wood-pegged frame of massive hand-adzed timbers.



Priddy House: interior



Knapp House: bedroom

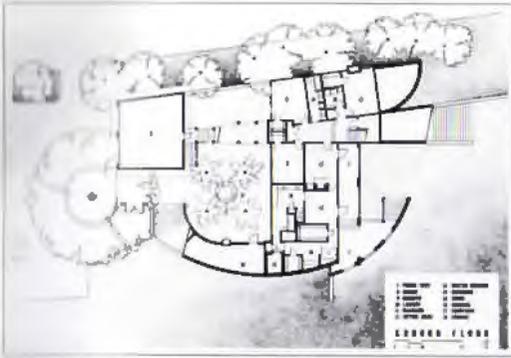


Knapp House: pergola, ABOVE; and hallway, RIGHT

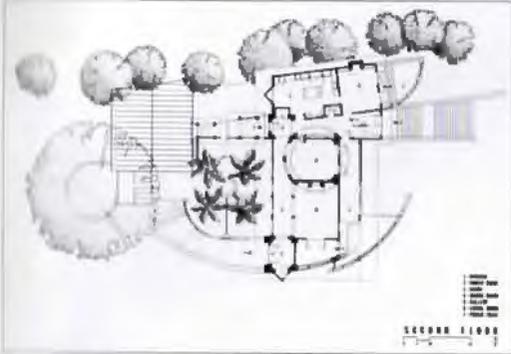


Edwin Lutyens, a richer and less equivocal source. Frederick contrives with terraces and robust chimneys to give the house, on a modest lot, a kind of effortless baronialism.

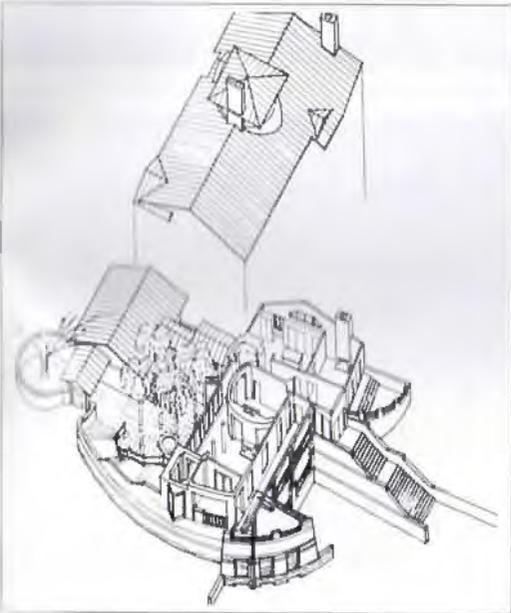
Kipp-Richter Associates, Inc., of Corpus Christi designed a house for partner David Richter and his wife Elizabeth Chu Richter using wood, tile, and



Alamo Heights House: first-floor plan



Alamo Heights House: second-floor plan



Alamo Heights House: exploded axonometric



Alamo Heights House: entry



Alamo Heights House: a wall curves to match the street.



Alamo Heights House: courtyard

The house in Alamo Heights designed by Alamo Architects of San Antonio is on a site bounded on one side by a gently curving major street and on another by a small cliff; in addition, it is bisected by a small creek that flows into the San Antonio River (and that occasionally floods). The house was built into the cliff at the rear of the site, behind a curving wall, to leave as much of the property as possible open toward the road and to raise the house above flood levels; this permitted spectacular views of downtown San Antonio from the main living areas, which are on the second floor. At the same time, according to partner-in-

unusual job-built concrete elements to reflect influences ranging from the coastal architecture appropriate to its site on Corpus Christi's Oso Bay bird sanctuary to the traditions of Mrs. Richter's native China.

Attention to craft and vernacular detail also infuses the Priddy House in Jolly, Texas, designed by Wichita Falls architects Bundy, Young, Sims & Potter. Faced in random-patterned sandstone, the house is built around a wood-pegged frame of massive hand-adzed timbers.

Regional influences are most straightforwardly acknowledged in the Knapp Lake House in Austin,

designed by BarbeePardo Architects of Austin. Heavy stone walls and openings with ornamental ironwork fittings face the street, while wide doorways face onto a terrace and the lake; the house's living spaces are arranged enfilade (except for a bend dictated by the site) behind sheltering galleries that soften light and catch breezes.

Architect Max Levy of Dallas also uses a wall to shelter the interior spaces from the adjacent street in the house he designed for a doctor and a dancer and their family in Dallas. The circulation is stripped to the minimum here; the surprisingly diverse rooms are in separate, sparsely detailed pa-

charge Irby Hightower, it created a design problem for the architects—how to establish the house's horizontality. "We had to pull every trick in the book to get it to settle down," Hightower says. Elements from the vocabulary of historic homes in Alamo Heights, like the banding of rough-cut limestone in the stucco walls, were among the devices used.

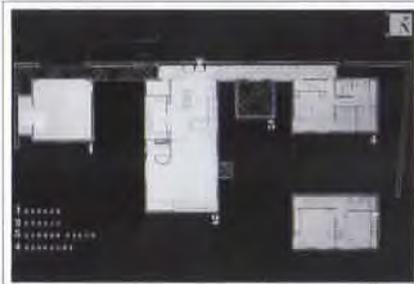
Architect Max Levy designed a house (for a doctor, a dancer, and their son) on a "leftover" parcel between a busy street and a wooded creek. The house, built using low-cost materials such as stucco on wood frame, composition shingles, and dry-wall, consists of four structures—a garage, a studio, a screened porch with a yellow parasoled skylight, and a two-story bedroom-kitchen pavilion—arranged behind a 12-inch-thick wall that screens the nearby road; the individual buildings open to the rear, with its views of the creek. Strip windows cutting into the corners recall a Corbusian polemic, while relaxed gabled forms have a surprising Ozzie-and-Harriet suburban perkiness and bright colors enliven gates and doors.



Max Levy's "house between a street and a creek" combines low-cost materials to create a hidden garden of color.



Site plan



First-floor plan



Screened porch



Dance-studio interior



The long hallway doubles as a gallery.



A 12-inch-thick wall faces the nearby street.

vilions, connected only by the hall, which doubles as art gallery. A wall, curved to match the turn of a nearby street, provides the sheltering idea for a house in Alamo Heights designed by Alamo Architects of San Antonio. The house is built into a small cliff on the site, giving it spectacular views of downtown, while it centers on the protected spaces created by its strongly articulated edges.



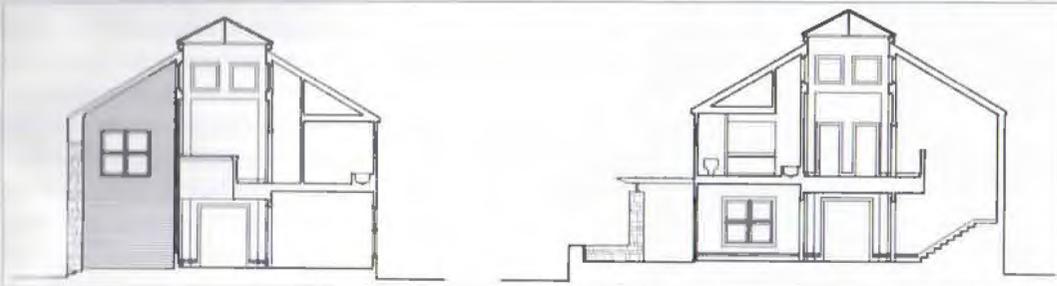
Taft Architects designed the Williams House with traditional materials enveloping a simple geometrical composition.



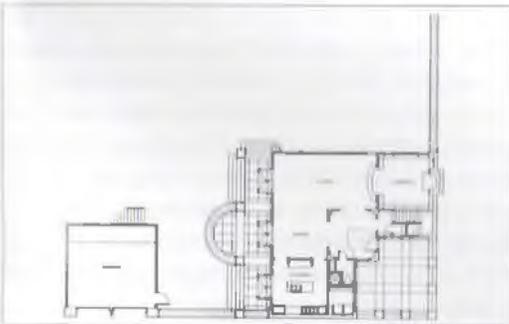
View of porch from stairwell



The hall provides air circulation.



Williams House: sections



ABOVE: Williams House: first-floor plan; RIGHT: interior



The Williams House by Taft Architects of Houston, holds its corner site with its limestone-and-clapboard facades and its limestone walls. The house is organized simply, with vertical circulation centered on a light well, inside the notched entry corner. Interior rooms are simple: a kitchen, a living room, a study, bedrooms, and baths. Public areas are bathed in light from the pyramidal skylight. Colorful, durable materials are used in marble-and-tile floors, granite kitchen counters, and other features. The walls are plain and broad, to provide space for the family's art collection. (John Casbarian, Danny Samuels, and Robert H. Timme, partners; Larry Dailey, project architect; Robert Bruckner, Tom Diehl, Michael McNamara, and Mark Volpendesta, support team.)

The variety shown by these projects masks an underlying unity: beneath the public discourse of architecture is a subtext of devotion to the creation of private space. Away from the hustling marketplace, the relationship of architect and client can be expressed in dozens of idioms, expanding beyond a Sunday afternoon's impressions to embrace a wider life. ■■■■■

REGIONALISM AS RENEWABLE RESOURCE

By Frank Welch, FAIA

Jon Pankratz



Icons of the old regionalism: a barn in Virginia, ABOVE. William Wurster, RIGHT, was dean of the California regionalists. His design for the Gregory Farmhouse of 1927 in Scotts Valley, Calif., BELOW and BOTTOM, shows his characteristic authority in dealing with vernacular forms, preserving an already fading way of life.

Courtesy Oakland Museum



Courtesy Oakland Museum



Courtesy Oakland Museum



A BUILDING DESIGN TYPE is never born adorned: the ante on its "artistic" value is constantly raised until a limit of credibility is reached. Note the recent excesses of postmodernism, which exceeded acceptability with remarkable speed. It was a Dial-A-Style time. Nothing succeeded like excess. Now the virtues of minimalism have been revived; modernism's corpse has risen, no doubt refreshed by the respite. If the other movements of the 1980s are any guide, however, its rebirth will not last long. Andrew Baty, whose discreetly simple residential work in California with Mark Mack gained wide recognition by eschewing eclectic historicism, says that when architecture suffers from decorative excess and overconsumption, it turns to sources such as regionalism and vernacular architecture for renewal. Now might be the time to reflect on what such a turn represents as a renewable resource of architectural forms and ideas.

Regionalism in the arts is hard to define satisfactorily. Explaining why he didn't mind if people called his work regionalist, the painter Thomas Hart Benton said, "A windmill, a junk heap, and a Rotarian have more meaning for me than Notre Dame or the Parthenon." Few architectural regionalists would go so far, but Benton's remark does encapsulate the movement's willingness to elevate the local over the imported. In architecture, the implication of regionalism is of lower-density domesticity and concern for formal, pictorial aspects, but the contextual, indigenous, and vernacular concerns of regionalism can just as easily apply to and draw on urban and industrial examples. Indeed, I think it is absolutely necessary to expand the definition of regionalism to include these examples. If we overlook technology and limit ourselves to re-creation of bucolic structures, regionalism becomes unresponsive and uncharacteristic of its time and place—sentimental, anachronistic, irrelevant, a pretense concerned with effects, not essences.

Clearly, the movement has maintained its most tenacious hold on the imagination along California's Pacific Coast, in the Southwest deserts of Arizona and New Mexico, and on the Gulf Coast. These former frontiers, far from cultural capitals, forced or invited original building solutions that were affected more by plain circumstances than by the fashionable design notions of the day. Architectural fashions were felt in these areas, however: gingerbread kits floated down river to embellish raised cottages in Galveston; the federal military added classical inflections to New Mexico's adobe vernacular. It is an irony that much of what is now regarded as "regionalist" was naturalized with an alien decorative grammar, as in the timid window pediments of federal adobe or the Victorian lace of otherwise simple Gulf Coast dwellings. In unaffected buildings, innocence is a currency readily negotiable for more expression, more decor, more evidence of importance.

In California, things were different. It was the first place where regionalism developed as an architectural style, rather than as a collection of historical references. In California, regionalism has always been more or less respectable intellectually. William Wurster, a native Californian and philosophical and social contemporary of O'Neil Ford, was in the '20s, '30s, and '40s its acknowledged leader as head of a group of San Francisco architects—Daily, Esherick, and later Moore—who were identified with the area and with what was called the Bay Area style, even though there was little formal or specific that could be clearly documented. It was more of an attitude, a feeling for the correctness of an approach rather than an iden-

tifiable code of stylistic manners. Wurster, who didn't like the label, said, "A style has to do with periods and fashions and is something that is adapted by a number of not necessarily thinking people and pushed through to exhaustion. In reality I like to think of the word [style] as meaning *of today*, which means that it will be different tomorrow . . . a constant term applying to changing modes and mediums." Simply stating a credo for regionalism, Wurster said, "Use the site, the money, the local materials, the client, the climate to decide what shall be. See with eyes to the front, be appropriate in what you do, do not be barbaric in a conventional neighborhood, or unnecessarily prim in Bohemia."

In Texas, the same sense of regionalism as a moral rather than a stylistic code has long applied. Here regionalism remains akin to patriotism, something for which many Texas architects profess admiration and perhaps even loyalty, without necessarily practicing it or knowing either what it is or what it can furnish by way of inspiration in a technological age.

As a design movement, regionalism in Texas sprang from the ruminations of David Williams and O'Neil Ford, who during the 1920s praised what they called the indigenous qualities of the old vernacular buildings of central Texas. Ford used elements from these sources to inform his work, particularly his residential architecture, during a long and influential career. Building the new malls and skyscrapers of mid-century Texas cities, few architects showed any regionalist affinities, however. Regionalism might have been forgotten had it not been revived in the conferences and studios of the University of Texas (and in the pages of this magazine) in the late 1970s and early 1980s. All were not happy with the rebirth of regionalism, however: during one conference on regionalism at UT, the late Howard Barnstone, FAIA, denounced the movement as an addictive narcotic and branded UT professor and conference organizer Lawrence Speck a prime pusher of the stuff. The reaction to Texas regionalism reached its peak in 1985, with architecture critic John Pastier's scathing attack on the movement in the *Texas Journal*, in which he called it a flight from realism into myth-mongering, and "a form of economic elitism masquerading as a democratic, common-sense style."

Philip Johnson, of all people, provides perhaps the best '80s example of the abuse of regionalism as a design idea in Texas. It was he who announced to the press, perhaps with maladroitness, that his design for the Crescent complex in Dallas was "early Texas" and that "the buildings would look funny in Dayton, Ohio, but would not look funny to anyone that knows Texas." A historicized hi-

© Richard Payne ATA 1987



Frank Welch



Philip Johnson said that the Crescent, TOP and ABOVE, exemplified Texas regionalism, but it shows more connection with Frederick's of Hollywood than with Fredericksburg.

Once identified with nostalgia and anachronism, a renewed regionalism is being transformed into a highly active urban style, a resource for all architects.



Courtesy of Vizcaya Museum



Courtesy of Historical Museum of Southern Florida



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The AT&T Building in Manhattan, TOP, by John Burgee Architects with Philip Johnson, is successful regionalism, deferring to the traditional forms of its city. Vizcaya, UPPER MIDDLE, and the Barnacle House, LOWER MIDDLE, show indigenous and imported aspects of Florida regionalism, recognized in the Miami-Dade Center, BOTTOM, by Johnson and Burgee.

erarchy of buildings stepping down from an 18-story curving office block to a lower hotel section and finally to an even lower retail wedge at the apex of a triangular site, done up in slate-covered mansard roofs and trimmed with a particularly ebullient form of cast metal, the Crescent looks like a homage to 18th-century Paris, or perhaps to Galveston's Ashton Villa, that revered but exotic anomaly, with its double galleries of lacy ironwork. Ashton Villa has more to do with Creole tradition crossbred with Victorian manners than with its coastal locale. Indeed, the built Crescent, combining an excellent site plan, more limestone than any project since the Empire State Building, cut-rate curtain wall details, and thrusting concave shafts topped by lacy bra cups, defines non-regionalism. Plainly, the Crescent shows more spiritual identification with Frederick's of Hollywood than with Fredericksburg.

Johnson is too astute to believe what he said; his claims might have represented a bow to a real or imagined local jingoism. Or maybe the Crescent was Johnson's way of saying that there was "no there, there" in Dallas to play off. Had he looked a few miles west to Las Colinas, Johnson would have found a project at once urban and exurban, where Williams Square by SOM San Francisco, a project comparable in scale and scope to the Crescent, succeeds as a regionalist response. Williams Square meets the developer's requirements for a flagship, but does so self-effectually with its regular fenestration, its modest use of pink granite as a single building material, a decorously formal site plan (like that of the Crescent) and its splendidly urban square with hovering hipped roofs.

However, two other projects of Johnson's succeed in responding to place in drastically different formal ways, which I would argue are truly regionalist. The first is the Miami-Dade Center in

downtown Miami, a large multilevel but low-profile complex of tile-roofed civic buildings, grouped casually around a large paved square. Seeing photographs of the project makes one feel that here is a subtle and graceful bow to what we perceive of the traditions of place in Southern Florida. But the place of reference is certainly not contextual 20th-century downtown Miami. It is picturesque Vizcaya, the opulent Italianate mansion and gardens built in the 1920s on Biscayne Bay, on which subsequent Florida boom developments in Coral Gables, Palm Beach, and Boca Raton were based. Those romantic and successful ventures in fantasy came to be identified as the regionalism of Southern Florida when they were no more than successful imports adapted by architects and developers as scenically suited for the balmy climate of the southernmost state.

Of the few examples left of the true regionalist architecture of the area, the most notable is the late-19th-century Barnacle House in Coconut Grove, designed by its owner, Ralph Middleton Monroe. The Barnacle House is significant for its modest expression in a generic language of a Gulf/Caribbean context. Its quiet example was undoubtedly far too modest for the grand commercial aspirations that Vizcaya's Spanish/Italian pictorialism served so well. Mindful and sensitive and searching for relevant resources, Johnson surely must have studied Vizcaya's venerated buildings, incorporating into his simple stripped forms the obligatory arched ranges, tile roofs, fountains, and particularly the battered coral stone base of Vizcaya's main house. Anomalous as it is in modern downtown Miami, Miami-Dade Center is idiomatically respectful and correct for its locale, and must be described as successfully regional.

The second example of Johnson's regionalism, of course, is the AT&T Building in Manhattan, which was the center of professional and critical furor when Johnson received his AIA Gold Medal in 1978. If regionalism is deference to the traditions of any given geographic area, then AT&T, with its slender soaring form of homogeneous granite and distinctively identifiable roof is perfectly and expressively at home in Manhattan.

On the opposite shore of the continent, in the great undulating spread of Los Angeles, a sensitivity to the obligations of design for its locale exists in the work of an Angeleno School, specifically fitting for urban southern California. Eric Moss, Craig Hodgetts, Mayne and Rotondi, and especially Frank Gehry show architectural respect for where one finds oneself. Collectively these architects have redefined regionalism to mean use of whatever the palette of local vernacular materials is. They have remolded it into an urban design source that has been extended by architects else-

where as diverse as Steven Holl in New York, Scogin, Elam & Bray in Atlanta, and Clark and Meneff in Charleston.

You can walk through rag-tag Venice, a developer's Mediterranean fantasy gone haywire, and if you are not concentrating you will find it hard to single out the prize-winning work of these designers, so resonant are the structures with their setting. Like all regionalist architecture, the work of these firms forms a compact of mutual respect and agreement with the essence of their locales and circumstances. Viewed in solo, they are extravagant to puritan eyes, but taken as part of the whole inherited Venice scene, the buildings are proper, even decorous, extending and heightening the language of a picturesque place.

Gehry in particular possesses a characteristic of all great designers: the ability to keep his sensibilities loose and negotiable to the nuances and vagaries of different locales and programs. His Loyola Law School campus on Olympic Boulevard near downtown Los Angeles is a building group that must be visited to be fully understood. The published photographs present it as singular and a little sensational—tabloid material. Driving there on the frayed and seedy commercial avenue, however, is a fitting preparation. The campus has a little bit of everything, just like the street, boisterously and graphically rendered in high color. The artist in Gehry, however, knows how to compose and order the ensemble's desperately diverse elements with grace and kinetic authority. Not restrained in the traditional or accepted manner of regionalist architecture, Loyola reflects poetically on its tawdry locale, without irony or condescension.

Architecture now is in the post-midst of a quagmire of conflicting creeds. This is partly the result of a reaction to modernism at its most feeble-minded, but also a reflection of the 1960s cultural imperative to "let it all hang out." Architecture was transformed from a more-or-less predictable form to a Pandora's box of stylistic fetishes. Every design was king and our cities went from the bland to the blatant practically overnight. If, architecturally speaking, one felt sated with too many different dishes of the wrong food prepared the wrong way, one might repair to the Davis Mountains and browse through the Fort Davis buildings, or visit the White House Ruin in the Canyon de Chelly in Arizona or the older part of Cape Cod or Boston's Beacon Hill for mutually responsive urban design. Back in Texas, walking through David Williams's Corsicana houses or seeing Ford's early work or Richard Colley's coastal designs could clear the palate and provide a digestif at the same time.

Now would certainly seem to be time for a cyclical correction, a time for turning away from

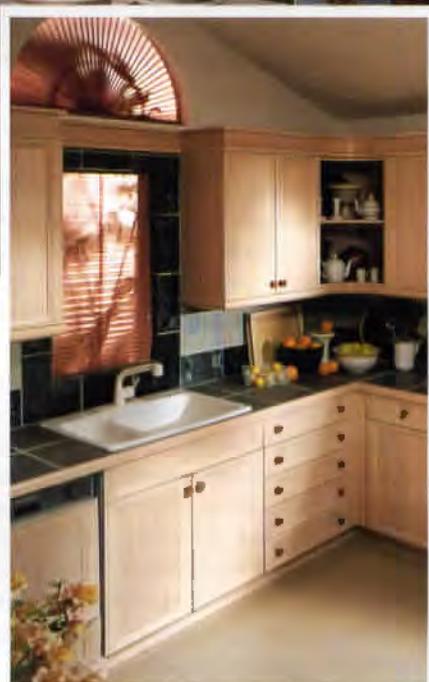
Tim Hursley



the allure of headliner design to consider the virtues of an unfevered approach. Regionalism, in its broadest and most accessible sense, has to do with the *way*, not the *what*. Superficial codes and effects, denoting Early Texas, Cape Cod, or Pueblo are artificial scenography, as when adults played cowboy after five by donning boots and big hats to go to Billy Bob's or Gilley's. A regional building is what it is; it is not metaphor, analogue, or disguise. We in Texas make an insular mistake if, in our ardent interest in a regional approach to design, we overlook the fact that good architecture, while responsive to time, place, and context, must have something transcendent that delivers the goods in spite of time, place, and context. Regionalism is not a theology marked by doctrine and a code for worship; it is what results when architects, responding to that which is most innate within themselves, correlate with that which is inherent in site, climate, and client to produce a building. We must design buildings as an early, true "regionalist" would: ingenuously, pragmatically, unself-consciously, and without a design label in mind. Great regional buildings transcend their place; in responding to site and circumstance, they possess the controlled energy and grace to exceed the fundamentals of site and circumstance. ■■■■■

Prize-winning architect Frank Welch, FAIA, is principal of Frank Welch & Associates, Inc., Dallas.

Bye-bye, bucolic: Frank Gehry's Norton House in Venice, Calif., icon of the new regionalism, fits seamlessly with its rag-tag neighbors. The house embodies the new definition of regionalism as respect for place and use of vernacular building materials.



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THE NEW DEMAND FOR

K AND B

itchens and Baths, long-overlooked functional spaces, have recently undergone a facelift in residential design. Now they are the showplaces, the "hooks" that persuade prospective home buyers to settle on their dream home.

Photograph by Gabriel Benzur



The 1988 National Association of Home Builders' idea house in Atlanta, designed by Charles W. Moore, FAIA, dissolves the boundary between kitchen (rear wall) and living area. (Cabinet composition on rear wall finished in Wilsonart plastic laminate, with paint applied.)

The kitchen-and-bath renaissance in custom and speculative residential design, however, is about more than just sales tactics. The marketplace, to a certain extent, cannot change people's way of looking at the place where they live; more often, it reflects changes in living habits that have already taken place among the population.

This special advertising section looks

at the way kitchens and baths are being packaged today, and then explores several products in the still-expanding field of kitchen and bath design.

What do residential architects and builders hope to achieve through an emphasis on kitchens and baths? According to Cliff Pearson, design editor for *Builder* magazine, "It's done for two reasons: [such an emphasis] looks glitzy

and memorable, and it also helps a designer provide something to set new construction apart from older homes. The nice materials throughout older homes are often just too expensive now, but the kitchens and baths are usually pretty small and ordinary, so they are a place to exploit."

In the home-building market, highly detailed, airy kitchens and luxuriously finished baths stick in potential owners' minds. "The classic wisdom is that kitchens and baths are memory points," says

Pearson. "People remember whether the kitchen looked good or not. . . . Checking out a kitchen is like kicking the tires on a car. It's something everyone looks at when shopping for a home. . . . One of the best selling points in kitchens is a lot of natural light—people like to see their Cheerios in the early morning. That's also one of the times when everyone in a family is active, going in and out of the kitchen, so it's nice for the room to be well-lit."

For kitchens especially, the functional

definition of how a space should be used is continually being revised. One immediately noticeable difference, says Pearson, is size. "Kitchens are getting bigger in most houses; more of them are being tied into the family room, with no real wall between them, in what's often called a 'country kitchen.'

"A kitchen is no longer just a place to prepare food, but a place where people get together and talk, a place that they congregate, sometimes even working on dinner together with guests."

What follows naturally from the dissolution of strict demarcations between eating and entertaining is a house without easily labeled rooms. "Houses now are zoned, more than anything," says Pearson. "The formal public zones, like dining rooms and libraries, are really just for show now. The kitchen has become an informal public zone."

On the other side of the coin, he says, "the master bedroom suite is a private zone, one that's getting bigger—and much more open. There used to be doors between the master bedroom and the master bath, but that's not necessarily the case now. Another trend in master baths is large expanses of glass, of course with the obvious addition of shutters for privacy, too. With tubs getting larger and larger, and being combined with whirlpools, the bath is sometimes referred to as a spa area."

Not only the traditional components of bathrooms are receiving newfound attention. "An interesting trend is that some companies now are marketing *furniture* for bathrooms," says Pearson. "They're using wood with special laminates to protect it from moisture. As this bathroom furniture is included, the master bath becomes almost an extension of the master bedroom."

Mixing functional and spatial relationships could conceivably reach exhaustion in absurdity. Few would want a house that flows seamlessly from kitchen to master bedroom. But that need not be a concern, says Pearson. "All this is an evolution in residential design." Recent changes came about not because they were foisted on an unsuspecting public, but because buyers begged for a little more drama, a little more flexibility. In a market-driven product class, you won't get what you won't buy.



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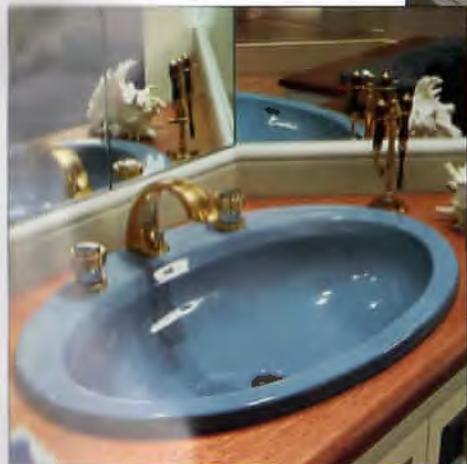
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Products in Demand

As the kitchen-and-bath market expands to meet the wide-ranging requests on home-buyers' wish lists, manufacturers are working to keep pace by updating existing product lines and developing altogether new products and materials. "One of the interesting products that is being developed," says *Builder* Design Editor Pearson, "is cultured marble, [DuPont's] Corian, for example. It is an improvement over plastic laminate in that the material is uniform. If it gets minor chips or scratches, you can polish it and they disappear or just aren't that noticeable. It's definitely cheaper than marble, but still quite a bit more expensive than plastic laminate, too."



Gressco Porcelain Granite Tile, in a residence by Rick Parkhurst of Houston

For floor and wall surfaces, Great Southern Supply provides Gressco Porcelain Granite Tile. It can be used in residential as well as commercial and industrial applications. Architect Rick Parkhurst of Houston, who has used the tile in a number of houses in Houston's West University and Memorial areas, says that compared to similar products, Gressco's "finish is better for wearability; nothing else even comes close." He's used the tile mostly in kitchens and family rooms, says Parkhurst, and finds its wearability still comes economically.

In the production of fine cabinetry, there are still a few master craftsmen who can build high-quality cabinets on a job site, but the safe bet today lies with factory-built custom cabinetry from established suppliers like Wood-Mode and Poggenpohl.

Ken Anderson, president of the residential architecture firm Ken Anderson & Associates, Inc., of Houston, says he has used Wood-Mode products steadily for the last 10 years—in more than 200 homes. These residences have ranged in price from about \$225,000 to several million dollars. And yet, Anderson says, "While Wood-Mode is the only [supplier] we use in that price range, . . . my own house was only about \$150,000 and it is all Wood-Mode."

The expertise and dependability of Wood-Mode's staff is "one of [the company's] better points," says Anderson. "We do preliminary layouts and then can rely on [Wood-Mode's] expertise for actual cabinet designs. And they can do pull-out shelves and other specialty work that would be impossible for nearly all site-built work. They give more for the money in custom homes."



Fondren National Bank, by Hy Applebaum

According to Houston architect Hy Applebaum, Corian is also easy to work with. "It's pliable and cuts easily," he says. "You can also laminate material with it. [On the Fondren National Bank project], we laminated a strip of aluminum between two layers of Corian as an accent line for the tellers' windows."

Ralph Wilson Plastics Co.'s line of Wilsonart decorative surfacing products, newly expanded to include 26 more colors and patterns, was part of last year's idea house at the National Association of Home Builders' annual convention. The house, designed by Charles W. Moore, FAIA, of Austin, featured a playful cabinet composition that was finished in a painted geometric design applied directly to Kraftwood veneer.

Moore also used "sort of a faux marble" laminate from Wilsonart in his own kitchen, says Arthur Anderson, an architect in Moore's Austin studio. "It was a unique installation."

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In the higher-end range of residential work, Anderson says he has often turned to Poggenpohl. Poggenpohl, he says, has a reputation for a sleek, clean European-styled cabinetry product line.



Poggenpohl's Multi Brilliant, front high-gloss lacquered on all sides with horizontal trim and bow handle in front or contrast color

Among many qualities, Poggenpohl emphasizes its ability "to achieve maximum use with a minimum number of elements." Finishes range from warm, almost-traditional woods to crisp, hard-edged laminates with polished-metal accents.

Without a doubt, the most active area of new-product and new-design development continues to be kitchen and bath fixtures. At least once a year, the major manufacturers shower the marketplace with dozens of slickly produced photographs, brochures, and updated product literature that present such functional items as tubs, lavatories, and faucets in glamorous, even sensuous layouts. The field is indispensable in nearly every architectural project of almost any size or primary purpose. Manufacturers who can grab the spotlight, even temporarily, stand to reap benefits far greater than the cost of elaborate promotional work.

One of the best-known names in fixtures is Kohler. Architect David Johnson of David L. Johnson and Associates, Dallas, has come to appreciate a less glamorous, but still critical, benefit to using Kohler products. "Most architects, I think, select a nationally known, national-standard product in each of several categories to use for generic-format, guideline specifications," says Johnson. "We do that to make it easier

for builders and contractors on a given project. We use Kohler for our general specifications [for kitchen and bath fixtures] because, let's face it, writing specifications is a laborious job. We can include their specs basically verbatim since they are complete and well-written.

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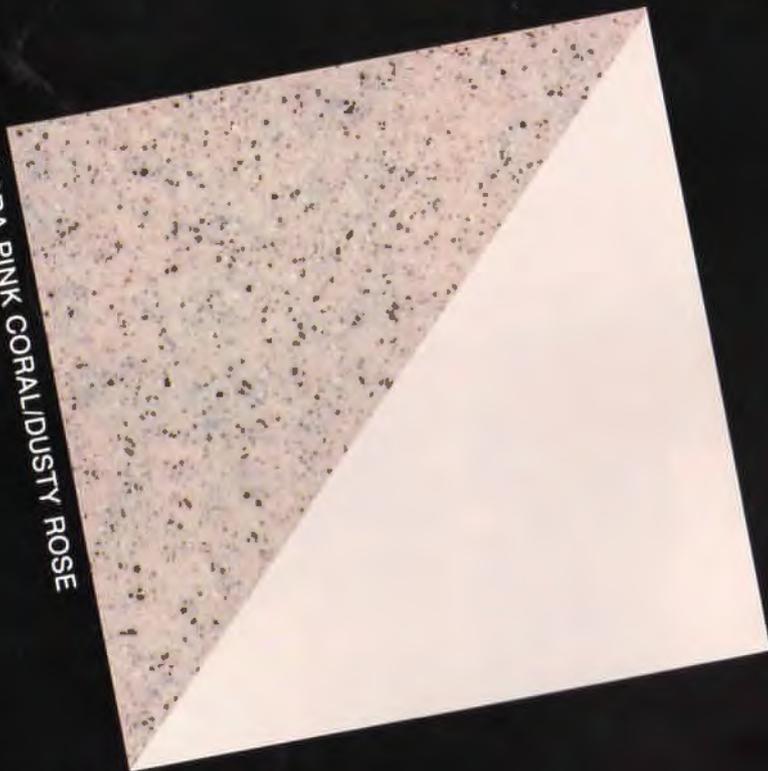
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Eljer's Canterbury Suite: pedestal lavatory and whirlpool bath

Eljer Plumbingware, another of the major fixture manufacturers, recently added several one-, two-, and three-piece tub, shower and tub/shower combinations to its already extensive contemporary bath-fixture collection. These new units are constructed of acrylic or fiberglass materials for durability and economy.

For a more luxurious bath, Eljer has introduced a five-by-seven-foot acrylic corner whirlpool, the Enchantment. It is designed with five jets and a tub-mounted whirlpool timer for convenience. Eljer suggests that it would also work well in an "island" installation.

Eljer has placed a special emphasis on what it call "some of the most unique products in the industry": its three collections of integral spout lavatories and its numerous variations of enameled cast-iron kitchen sinks.

Like other major manufacturers, Eljer provides support for consumers and design professionals. One type of support is Elegance by Design, a computer-assisted design service that uses floor plans, color renderings, and sample boards to better predict the final appearance of kitchen and bath work. *The Builder's Bath Book* and *A Guide to Proven Design*, two design-information books to help get the most out of a given floor plan, also are available.

Dan Barnum of Environment Associates in Houston uses Moen International "almost entirely" in his practice, which is concentrated on single-family residential work, with a balance between new houses and remodeling. "We would be using [Moen's] products in any price range if all my clients would let

me," says Barnum. "It is the product we suggest to every client from the start. We have found that Moen's units are the most trouble-free and easiest to use among single- or double-handle fixtures. They just don't leak." Their reliability, Barnum says, has been borne out through the years. The only leaks or other faults were found in non-Moen brand products requested by particular clients.

Within his approach to residential design, Barnum says, he likes the sim-

plicity and utility of Moen's "very functional design. They have a riser faucet, for example," he says, which can be raised up to fill large containers or pushed down to handle most everyday work without splashing.

"Recently Moen expanded its product line, too," he says, "with a new variety of styles. They're not competing with the highest end, but for most of the work we do, that's just fine; they emphasize practicality more than just show."



Wall unit created by Charles Moore Architects with WILSONART Craftwood laminate for the 1989 New American Home.

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Joseph Maria Olbrich: Architecture
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Rizzoli, 1989
294 pgs., 517 illus.
\$95.00 cloth

Antonio Sant'Elia, The Complete Works
by Luciano Caramel and Alberto Longatti
Rizzoli, 1988
372 pgs., 471 illus.
\$65.00 cloth

Reviewed by Gerald Moorhead

DURING HIS 1910 VISIT TO EUROPE, Frank Lloyd Wright was hailed as the "American Olbrich." Born in the same year (1867) a world apart, Wright shared with Olbrich a common approach to architecture, although one inspired by entirely different sources. Both were moved by the 19th-century urge to create a total, unified work of art, *Gesamtkunstwerk*.

The comparison indicates the stature of the reputation of then-recently deceased Viennese *Wunderkind* Joseph Maria Olbrich (1867-1908). Yet his influence did not survive past World War I. Interest in his work declined rapidly after his death, partly because the art nouveau and *Jugend* styles waned, but moreover because European society changed deeply following the war. Olbrich was virtually forgotten until the late 1960s, when the restoration of surviving buildings in Darmstadt brought renewed interest. Most of Olbrich's built work and designs for interiors, furnishings, and objects have been destroyed through war and neglect. Historical measure of his contribution to architecture must be made through a handful of restored buildings (including the recently restored Secession Building in Vienna) and his published drawings (only about 3,000 survive, out of 28,000).

Joseph Maria Olbrich: Architecture is a reprint of three volumes published by Wasmuth from 1901 to 1914, which document Olbrich's work for the Darmstadt utopian experiment. Missing are his earlier work with the Viennese Secession group, his apprenticeship to Otto Wagner, a biographical essay, and an analysis of Olbrich's inspirations and influences. Therefore, one must read the 1980 Rizzoli book, *Joseph Maria Olbrich*, by Ian Lathan, to round out the coverage of this young genius's short career.

By contrast, *Antonio Sant'Elia, The Complete Works* details the Italian fantasist's entire output, with complete critical, biographical, and bibliographical background.



As a student at Brera, Sant'Elia (1888-1916) found the published drawings of Otto Wagner and his followers in Vienna to be a strong influence. And so naturally, if somewhat ironically, the book opens with a drawing by Olbrich of the Vienna Secession Building. But even Sant'Elia's student drawings hint of the characteristics that would give his drawings a lasting influence on modernism. In only three to four years, he created a body of idealized architectural drawings perhaps unique in history. The "repertoire of components, simultaneously structural and expressive, . . . with their characteristic pyramidal or indented solutions, the slanting planes, the repeated buttresses following a vertical concave, or broken line, and the sequence of skews" envisions an architectural vocabulary and an urban attitude that have been continuing influences, from the Italian futurists and German expressionists to the recent rationalist movement.

Sant'Elia's drawings were personal works, done without patron or project while



he worked for other architects in the Milan area on conventional designs for buildings and competitions. While his writings are limited to a manifesto published in 1914, the drawings themselves imply a theoretical position. The explication of these implications has fueled the Sant'Elia myth for many decades. This book throws a more objective light on the architect and his creations.

These two creative geniuses were part of a remarkable generation that has been praised as the precursor to modernism and whose work was ironically obscured by the its creative progeny: Josef Hoffman, Peter Behrens, Frank Lloyd Wright, Edwin Lutyens, Charles Voysey, Charles Rennie Mackintosh, Eliel Saarinen, and Adolf Loos, for example. As recent scholarship "rediscovers" these architects, perhaps we can find the historical thread, nearly broken by postmodernism, that will lead to architecture's future. ■

Contributing Editor Gerald Moorhead is an architect practicing in Houston.

IN PROGRESS

The Tarrant County Jail, a \$41.4-million, 1,440-inmate maximum-security facility, is a noteworthy example of an anomaly in the otherwise lagging Texas design and construction industry: the burgeoning correctional-facilities market. Pressed to ease overcrowding in all levels of the justice system, every governmental stratum is contracting for new buildings in each major geographic region of the state.

The Tarrant County Jail is at the upper end of the range of the facilities being built. Under construction just four blocks west of the County Courthouse, the 584,000-square-foot jail will occupy a prominent downtown site adjacent to the not-yet-completed Tarrant County Courts Facility on the east and Tandy Technology Center on the south (see "News," *TA* Jan/Feb 1989).

Recognizing the jail's place within the downtown fabric, Hellmuth, Obata & Kassabaum's Bill Lacey, principal-in-charge of design, and Kirk Millican, project designer, borrowed ornamental grillwork details used on several nearby buildings, including the County Courthouse. The domi-



The Tarrant County Jail will meet city planners' desire for a non-prison-like face in downtown Fort Worth.

nant brick color matches the red-granite Courthouse; cast stone and an accent brick are used to express structural elements and connections.

Inside this "new generation" jail, the architects ensured security and control by providing direct supervision on each housing level, by configuring major services within each housing area to reduce inmate movement, and by placing booking and release functions on separate floors from the general population.

PROJECT: *Tarrant County Jail*
CLIENT: *Tarrant County*
ARCHITECTS: *The Parker/Croston Partnership, Inc., Fort Worth, with Hellmuth, Obata & Kassabaum, Inc., Dallas*
CONSULTANTS: *Yandell & Hiller, Inc. (mechanical, electrical, plumbing); H.G. Rice & Company (food service); Bau-tech, Inc. (cost); Gilbane Building Co. (Tarrant County construction manager)*
CONTRACTOR: *Robert E. McKee Construction Co.*

Inmate housing begins with the infirmary and special-management units on level five, dining and educational areas are on level six, multiple-occupancy housing on levels seven and eight, and general housing on levels nine through thirteen.

The jail received a Citation for Excellence in 1988 from the AIA Architecture for Justice Committee. Construction is scheduled for completion by April 1990.

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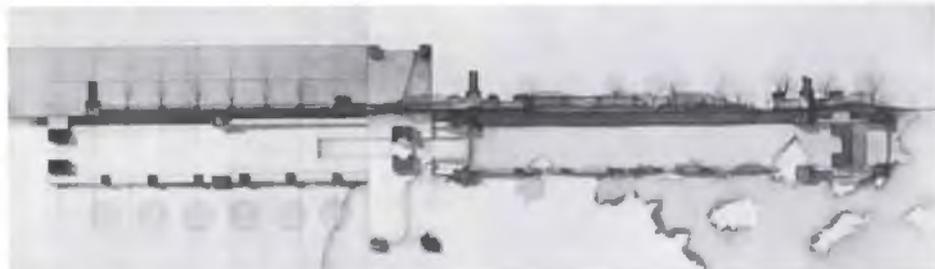
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SCHOOLS

UT Austin—Charles W. Moore, FAIA, has been named the recipient of the 14th annual Topaz medallion for excellence in architectural education, presented by AIA and the Association of Collegiate Schools of Architecture. The March issue of *Architecture* contains a profile of Moore's career.



UT Arlington—Graduate student Tom Shaw won Best of Show for his graphite and watercolor drawing "Elm Street" (above) in the Dallas Chapter/AIA's Ken Roberts Memorial Delineation Competition.

UT Austin—Publication of Volume 5 of *Center*, "Modernist Visions," by the Center for the Study of American Architecture, is planned for late May.

UT Austin—

Ron Bateman won Best of Show in the Austin Chapter/AIA Graphics Competition for "Pavilion for the Millenium Celebration" (above).



Other student winners were Henry Panton, third place; Steve Dvorak, honor award; and Hans Butzer, merit award.

Texas Tech—Architecture student Christopher J. Kupcunas won a commendation in "Venice Stage," a national competition held by the Los Angeles Chapter/AIA. Kupcunas developed his design in a workshop led by Assistant Professor Erhard Schuetz.

EVENTS

Preservation of the Recent Past: Our 20th-Century Heritage. The Second Annual Texas Conference on the Certified Local Government Program, sponsored by the Texas Historical Commission. The conference, presented May 4-6 at the Driskill Hotel in Austin, will feature a keynote address by Richard Longstreth, Director of the Graduate Program in Historic Preservation at George Washington University. Twelve lectures on a variety of relevant topics follow. A final session will cover the Certified Local Government program. No registration fee. Call 512/463-6094.

Ramses the Great. The much-publicized exhibit of the Egyptian king's 3,000-year-old collection runs through Aug. 27 in the Automobile Building in Dallas's Fair Park. Lectures accompanying the exhibit include "Uncovering the Past," May 8; "Temples and Royal Tombs in Egypt," May 22; "Egyptian Thebes Transformed: The Rise of Ramesside Architecture," June 19; and "What the Temples Tell Us About Daily Life," July 10.

Galveston Historic Homes Tour. This 15th annual event will be held May 6, 7, 13, and 14, and includes 10 residences built between 1850 and 1916. Call 409/765-7834.

Competitions. National Peace Garden. A design competition for a major monumental site. Registration closes May 26. Write to P.O. Box 27558, Washington, DC 20038-7558. **Excellence on the Waterfront.** The third annual design competition, open to all substantially completed projects on any sort of water body. Entry deadline is June 1. Call 202/337-0356. **Builder's Choice.** The National Association of Home Builders' ninth annual awards program for design and planning, for projects completed between June 1, 1987, and May 31, 1989. Entry deadline is June 2. Call 202/737-0717. **Environmental Graphic Design.** A competition sponsored by the Society of Environmental Graphic Designers and open to all designers. Entry deadline is June 9. Call 617/577-8225 or fax 617/577-1769. **Southern Home Awards.** *Southern Living* magazine's program to recognize excellence in residential design in the South. Entry deadline is June 30. Send a stamped envelope to Box 523, Birmingham, AL 35201.

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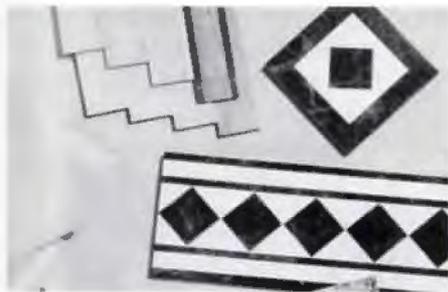


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PRODUCTS/LITERATURE



Azrock Floor Products offers its 32-page 1989 catalog, with full-color presentations of all styles and colors in its product lines.

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Anchor-Tite roof-edge systems from **Metal-Era, Inc.**, match a variety of roofing systems and carry a 15-year wind warranty.

Circle 23 on the reader inquiry card.

Marlite ends the problem of wide variations in wall thicknesses with new door frames featuring slide guides that adjust to thickness variations. The steel frames are available in off-white and dark brown.

Circle 40 on the reader inquiry card.



Brayton International's CLOU series includes two-seat, three-seat, and chair variations of a previous popular basic design.

Circle 24 on the reader inquiry card.

The **Nightscaping Pro-Liter** series of ground-mounted outdoor lighting fixtures produced by **Nightscaping by Loran** features the "Celebrity" model.

Circle reader inquiry 25.



A new wood finish has been added to the System 28 seating line from **Comforto, A Haworth Company**.

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Marvin Windows has introduced true curved-glass picture and single-hung windows housed in frames built from Ponderosa pine.

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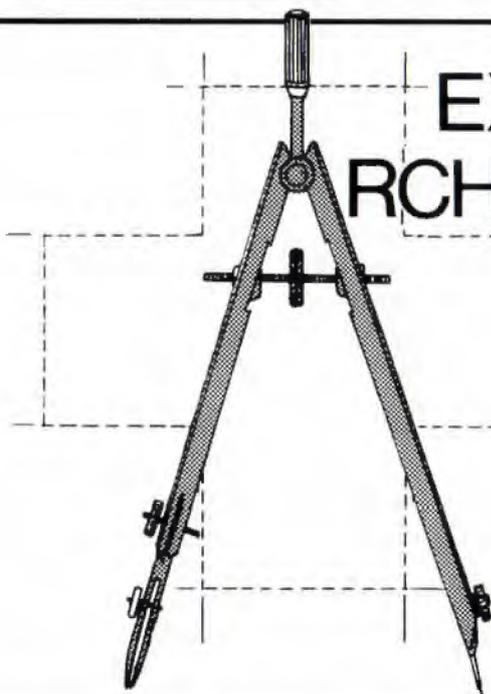
Mobay Corporation's Bayferrox synthetic iron-oxide pigments lend concrete pavers a durable, beautiful finish.

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Klober Plastics, Inc., has announced a complete line of skylights made from shatterproof material, pre-flashed for exact tile mating. Additional sealing is unnecessary.

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Santile International has introduced Edition 1930, fixtures that pay homage to 1930s design. Eighteen colors are available.

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Kelly Energy Systems' System 2001 roofing uses an air-sealed single-ply membrane for new or retrofit construction.

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Officina Alessi has introduced the Tea Set with Samovar, designed in 1933-34 by Eliel Saarinen and handmade in 925/1000 silver.

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Solnhofen Natural Stone, Inc., has created Textures, slip-resistant stone and marble.

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Computer Aids

Berol USA has introduced the RapiDesign Drawing Symbols Library, a computer software library of the most commonly used commercial CAD architectural symbols.

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Foresight Resources' Drafix CAD Ultra is the newest version of this microcomputer CAD series, with an added report writer and an attribute system for advanced use.

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Primavera Systems, Inc., has begun shipping new versions of Primavera Project Planner (P3) and Primavision project management software. P3 now supports a summary master project utility, for summary of schedule, resource, and cost information across projects.

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Books and Guides

Cleaning Masonry, by Clayford T. Grimm—461 masonry-cleaning recommendations compiled from 108 technical papers, published by the UT Arlington's Construction Research Center.

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American National Standard for Educational Facilities Lighting—an update of the 1977 School Lighting Recommended Practice guide, published by the Illuminating Engineering Society of North America.

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Wood Design Data - Architects—a technical reference on wood framing and building systems, published by the National Forest Products Association.

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Roofing Materials Guide—a comprehensive report on commercial and industrial low-slope roof-membrane and insulation-board products, published by the National Roofing Contractors Association.

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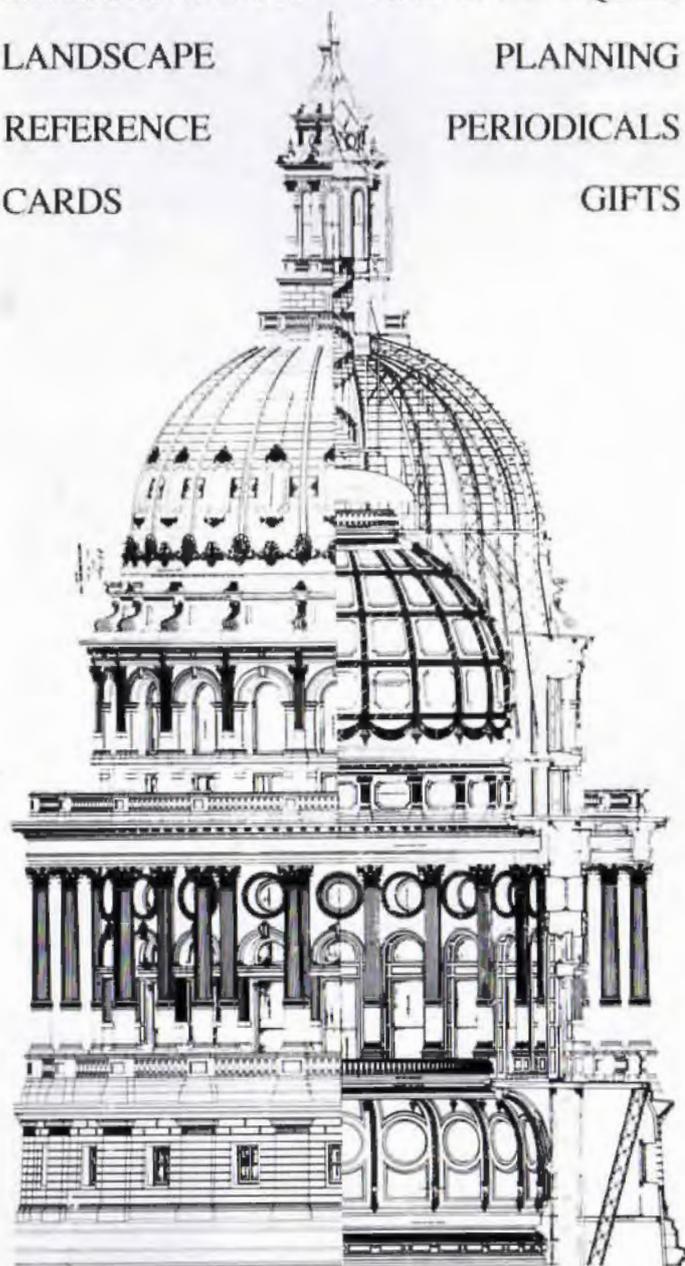
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MUSINGS

By David Braden, FAIA

I got numerous calls and complaints regarding my absence from the last issue. Some even wondered if I, like Tom Landry, had been replaced by an Arkansas chicken farmer. Please know that I am alive and well and still doing my bit for the old double A (Architecture and America). I have been, as they say, busy with other things—e.g.:

- **Writing** those books we architects call qualification statements, undertaken for the edification and amusement of bureaucrats. I think last year we published more books than Simon & Schuster and John Wiley & Sons combined!

- **Journeying** to Washington-on-the-Brazos to celebrate Texas Independence Day at the Star of Texas Museum. The museum, whose floor plan is a perfect five-pointed star (I am not criticizing, since my firm designed the Dallas hotel that looks like a Bic lighter), offered up a program with that star of early Texas, the Lone Ranger—that's right, the masked man himself—cutting cake and making speeches. Tonto and Silver were not present, both having passed on, I think. The Ranger actually looks pretty good for his age, sort of like a fugitive from the San Antonio host party at the TSA Convention. I have suggested that Featherlite distribute his photo to architects statewide.

- **Heavily weighing** the possibility of entering a design competition to re-skin the Southland Life Building in downtown Dallas, now owned by a foreign development company. Instead, I have decided my best efforts should be devoted to filling out my "last opportunity" entry forms for the Publishers Clearinghouse Sweepstakes. After all, I am already in the \$10-million pre-selected winner circle, and have been promised a "fast \$50.00 free" if I am one of the first 50 to enter.

- **Dreaming** about the future. Last night I dreamed that Donald Trump engaged us to design a seven-story building in Cranfills Gap, Texas. It's our biggest private-sector job this year (other than the Publishers Clearinghouse Sweepstakes).

- **Rejoicing** in findings of the UT Arlington Institute of Urban Studies that statistically proved that "architecture of quality" can be a deciding factor and help attract tenants, provided it is located well, has good access and landscaping, and has a new foreign-developer owner.

- **Envyng** Englishman Clifford Hillier Burtenshaw, 69, who passed away while selecting the color of his new Ferrari.

- **Thinking** about how fortunate I am to live in an age with urban-renewal architects, traffic-flow engineers, video cassettes, diet pills, and germ-free electric hand dryers in restrooms to prevent chapping and to keep the area free of towel waste. Hope this finds you similarly busy! ■■■■■

Contributing editor David Braden, FAIA, is a principal in the Dallas firm Dahl/Braden/PTM.



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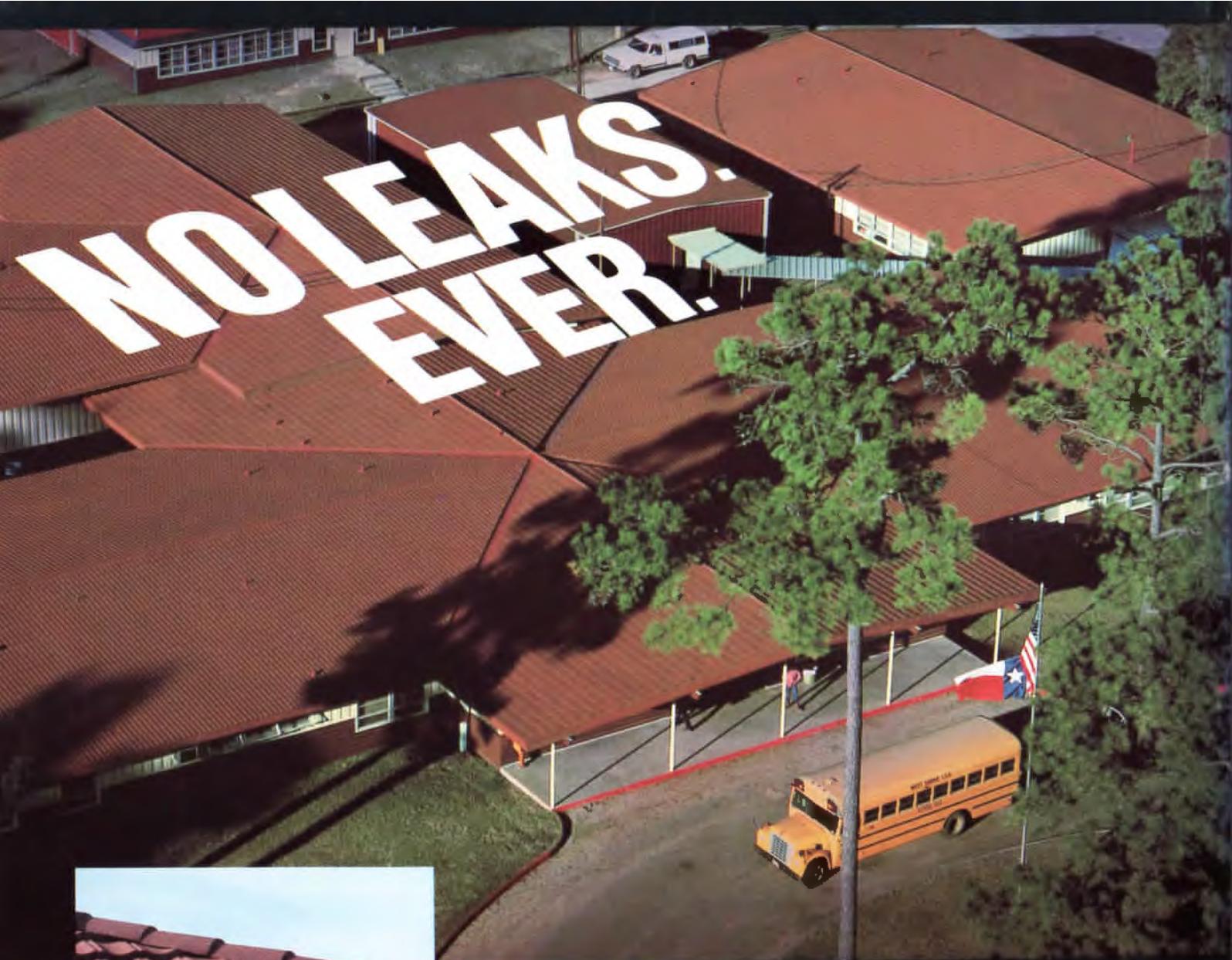
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