



Presented by:
AIA Committee
on Design and
AIA Interiors

Houston, TX
November 4-7, 2010

2010 AIA Conference on Design

The Perils of Planning... Or Not





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Houston is notorious as the only major US city never to have adopted a zoning code. Its antipathy to the conventions and legal instruments of American city planning is well known. In place of zoning, a patchwork quilt of city ordinances and privately-enforced deed restrictions provide the legal infrastructure for what can and can't be done with respect to land-use and construction. The result is a legal landscape that can be as confusing as the visual landscape. Chaos is usually averted (except when it rains too hard). But Houston clearly lacks the tidiness that seven to eight decades worth of zoning administration has produced in the affluent precincts of other large US cities.

What Houston does possess is extraordinary architecture. During the twentieth century, Houston clients hired the best in architectural talent nationally--and locally. You will have the opportunity to visit some of the most remarkable landscapes in Houston and many of its architectural highlights: the towers of downtown, the amazing Byzantine-inspired campus of Rice University, the magical realist neighborhood of Renzo Piano's Menil Collection, the evergreen woodland gardens of Bayou Bend. The dialectical tension between design and spontaneity looms large in Houston. You will see Houston at its most egregious and sublime.

Stephen Fox



Stephen Fox is an architectural historian and a fellow of the Anchorage Foundation of Texas. He is author of the "Houston Architectural Guide."



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Places of Interest (not on the tour program)

Hermann Park (jogging, Japanese garden, paddle boats, Houston Zoo)
 Miller Outdoor Theater
 Museum of Natural Science
 Rice Village (shopping & eating)
 Khul Lindscombe (hip, designer shops)
 Holocaust Museum
 Museum of Contemporary Craft
 Art Galleries on Colquit
 North & South Boulevard Tree Canopy & Homes
 Continental Club (live music)
 Anvil (crafted cocktails)
 13 Celcius (wine bar)
 Ginger Man (pub)



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Restaurants

Poscol (Spanish)	713.529.2797
Haven (Local/Organic)	713.581.6101
Canopy (New American)	713.528.6848
DaMarco (Italian)	713.807.8857
Hugo's (New Mexican)	713.524.7744
DiVino (Italian)	713.807.1123
Brasserie Max & Julie (French)	713.524.0070
Reef (Seafood)	713.526.8282
Beavers (Hip BBQ)	713.889.2328
Tafia (Local/Organic)	713.524.6922
Indika (Indian)	713.524.2170
Goode Co. BBQ (Casual BBQ)	713.522.2530
Ninfas on Navigation (Original Houston Tex-Mex)	713.228.1175



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Committee on Design Mission

The Committee on Design was founded to promote design excellence among members of the AIA, the broader design community, and the public at large both nationally and internationally. In realizing this mission, the committee promotes a range of activities intended to encourage a dialogue on the art of building. The goals of the committee are: to examine and promote knowledge of contemporary design issues; to compare current design and historic precedents, and to learn from the contrast or progression of ideas; to advocate leadership roles for architects within the field of design and planning.

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Tour Guides

Marilyn Archer, FIIDA, Gensler
 David Bucek, AIA, Stern and Bucek Architects
 Catherine Calloway, AIA, BNIM Architects
 Guy Hagstette, AIA, Discovery Green Park
 Richard Johnson, Rice University
 Anna Mod, SWCA Environmental Consultants
 Carrie Glassman Shoemake, AIA, Glassman Shoemake Maldonado Architects
 Leslie Elkins, AIA, Leslie Elkins Architects
 Peter Merwin, Ram ICSC
 Kris Stuart, AIA
 Philip Paratore, AIA
 Kimberly Hickson, FAIA
 Jennifer Peterson, AIA

Message from the National Chair

Thomas Howorth, FAIA



Architects are optimists, focused on a continuous quest to build a better future. Some blaze boldly while others take deliberate, measured steps. Almost all build within a context that pushes forward or pushes back—forces that encourage or limit pioneering investigations. 2010 marks the fiftieth anniversary of the opening of Brasilia, the boldly planned new capitol city of the largest country with the largest economy in the southern hemisphere. Lucio Costa's plan provided the opportunity and Roberto Burle Marx's landscape the foil for Oscar Niemeyer's visionary architecture. At the same time, and since then, 4,465 miles to the northwest, some of America's boldest architecture has been conceived and constructed in a place famous, among architects and planners, at least, for its lack of zoning: Houston. (We can talk about whether this perception is technically accurate.) Despite Houston's exceptional architecture; despite world class art; despite the scientific and engineering leadership implied in the phrase "Mission Control"; despite hosting world class medical research, education, and practice; despite its substantial academic institutions; and being the American seat of the world's most powerful industry, oil (isn't it?); despite all this, America's fourth-largest city still gets no respect—or precious little (it's not Dallas).

Perhaps Americans' disrespect our most American city is analogous to some international disrespect for America. What other major American city elected a black school board member in 1959? Perhaps inexplicably (but we won't let that stop us), Houston's planning milieu has given rise to exceptional architecture. But Houston doesn't need defending; it warrants our understanding. That's why we're here. Welcome!

Message from the Local Chair

Brian Malarkey, AIA



Welcome to Houston!

I think you are in for a surprise. Most people know very little about Houston and those of us who live here don't stop often enough to reflect on our hometown. This conference promises to change your perception of our great city. We have assembled some of the most knowledgeable people in Houston to share with you our architectural legacy and what makes us uniquely Houstonian. Even though I have lived here for 20 years, stepping back from the conference planning process I had to admit being impressed by the amazing breadth and quality of work that has occurred in Houston over the last 100 years. Planning or not, our vibrant, diverse, culturally exciting city has some of the most impressive architecture in the country. Thanks for visiting, and let me know what you think before you leave!

Thursday, November 4

3:00 - 5:30 p.m.	Attendee and Guest Registration Hotel Zaza
5:30 p.m.	Meet in Lobby to Take the Light Rail to Discovery Green Park
5:30 - 6:00 p.m.	Depart Hotel to Discovery Green Park by Light Rail
6:00 - 6:30 p.m.	Tour of Discovery Green Park with Guy Hagstette, former President and Park Director
6:30 - 8:30 p.m.	Cocktail Reception and Dinner The Grove - Discovery Green Park
8:30 - 9:30 p.m.	Keynote Speaker Bill Neuhaus, FAIA
9:30 - 9:45 p.m.	Walk Across the Street to the Hilton Hotel and Take Cabs Back to the Hotel Zaza

Friday, November 5

7:30 - 8:15 a.m.	Early Registration Gather in hotel lobby for departure
8:15 - 8:30 a.m.	Depart Hotel to Medical Center by Bus
8:30 - 9:00 a.m.	U. of Texas School of Nursing Architect: Lake Flato / BNIM Architects Completed: 2004 Tour Guide: Catherine Calloway
9:00 - 9:15 a.m.	Bus to Rice University
9:15 - 11:30 a.m.	Walk Through Rice University Tour Guides: Stephen Fox, Author of "The Campus Guide: Rice University", Richard Johnson, Rice University Director of Sustainability, and David Bucek - Stern and Bucek Architects.
11:30 a.m. - 12:30 p.m.	Have Lunch at the Brochstein Pavilion Architect: Thomas Phifer and Partners
12:30 - 12:45 p.m.	Bus to Museum District Commentary by Stephen Fox
12:45 - 3:15 p.m.	Tour of Museum District Cullen Sculpture Garden (Isamu Noguchi), Museum of Fine Arts Law Building (Mies van der Rohe, Kenneth Franzheim), Museum of Fine Arts Beck Building (Rafael Moneo), Contemporary Arts Museum (Gunnar Birkerts)
3:15 - 4:00 p.m.	Houston Mod Tour Various Houston mid-century treasures
4:00 - 4:30 p.m.	Tour Kempner House
4:30 - 6:00 p.m.	Tour Downtown Houston Includes interior tour of Genlser offices. See Penzoil Place, Bank of America Tower (Philip Johnson), Jones Hall (CRS), former Enron Towers (Cesar Pelli and Associates, Lloyd Jones Brewer), The Alley Theater (Ulrich Franzen with MacKie and Kamrath) to name a few.
6:00 p.m.	Dinner on your own

Saturday, November 6

8:15 a.m.	Depart Hotel to Menil House
8:30 – 9:30 a.m.	Tour of Menil House Architect: Philip Johnson, Stern and Bucek Tour Guide: David Bucek
9:30 - 9:45 a.m.	Bus to Bayou Bend Collection & Gardens Commentary by Stephen Fox
9:45 - 11:15 a.m.	Tour Bayou Bend Collection and Gardens Tour Guides: Stephen Fox, Leslie Elkins
11:15 a.m. - 12:30 p.m.	Bus to Beer Can House, Art Car Museum and Washington Avenue Commentary by Stephen Fox
12:30 - 1:30 p.m.	Lunch at Kirksey Offices Presentation by Stephen Kleinburg
1:30 - 1:45 p.m.	Bus to Menil Collection Commentary by Stephen Fox
1:45 - 3:45 p.m.	Tour Menil Collection, Main Building (Renzo Piano), Cy Twombly Gallery (Renzo Piano), Rothko Chapel (Mark Rothko, Philip Johnson, Howard Barnstone, Eugene Aubrey), Byzantine Fresco Chapel (Francois de Menil)
3:45 – 4:15 p.m.	U. of St. Thomas / Chapel of St. Basil Architect: Philip Johnson
4:15 - 4:30 p.m.	Bus to the Orange Show Commentary by Stephen Fox
4:30 - 5:00 p.m.	Tour of the Orange Show
5:15 - 6:30 p.m.	Rest at Hotel
6:30 p.m.	Bus to Architecture Center Houston
6:30 – 10:00 p.m.	Cocktails and Dinner at Architecture Center Houston COD Members Slide Show Sneak Preview of Next Year

Sunday, November 7

8:00 - 9:00 a.m.	Continental Breakfast and COD business meeting (open to all)
9:00 - 11:00 a.m.	Group Discussion: Lessons Learned. Discussion led by David Bucek – Stern and Bucek Architects

William O. Neuhaus III, FAIA, LEED AP Studio Red Architects



Bill Neuhaus, FAIA, LEED®AP joined Studio Red Architects as Principal after a 35 year career as founder and Principal of W.O. Neuhaus Architects. His experience has revolved around a strong dedication to civic and community involvement through historical and urban award-winning projects such as the conversion of Jeff Davis to Elder Street Lofts , the Fourth Ward Redevelopment Plan, the renovation of the 1948 Nabisco Bakery to the John P. McGovern campus at the Texas Medical Center and most recently, the conversion of a 1920s rice warehouse into the City of Houston Central Permitting Center. His unique projects have garnered local, regional and national awards. His passion for research, analysis and an academic approach guides each project to solutions that are thoughtful, economic, responsible and unique. Teaching at Texas A&M, and most recently at the University of Houston, College of Architecture, has helped him to maintain his scholarly and studied approach to architecture.

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Stephen L. Klineberg

Co-Director, Institute for Urban Research



A graduate of Haverford College near Philadelphia, Professor Stephen L. Klineberg received an M.A. in Psychopathology from the University of Paris and a Ph.D. in Social Psychology from Harvard. After teaching at Princeton, he joined Rice University's Sociology Department in 1972.

In March 1982, he initiated the annual Houston Area Survey, a systematic series of telephone interviews

with representative samples of Harris County residents. Supported by a consortium of local foundations, corporations, and individuals, the surveys have been expanded in recent years to include much larger numbers of Anglos, African-Americans, Hispanics, and Asians.

Professor Klineberg also serves as the founding Director of Rice University's new Urban Research Center of Houston. The mission of the URC is to provide a permanent home for the HAS, to stimulate other metropolitan research, and to develop innovative tools that will enhance public access to and use of the research findings, creating new directions for social change.

The recipient of ten major teaching awards at Rice, Klineberg has written numerous journal articles and publishes a continually updated series of reports on the survey findings. He is currently at work on a book that will cover the first 28 years of the Houston Area Survey, exploring through systematic survey research the way the general public is responding to the economic and demographic transformations of Houston and America.

David Bucek, AIA

Stern and Bucek Architects



David Bucek, AIA, is a principal in the firm of Stern and Bucek Architects, Houston, Texas. David specializes in new construction, renovation and preservation, of both commercial and residential projects. His preservation expertise includes both the restoration of historic buildings and the preservation of modern landmarks of the post-war era. David is the chair of the AIA Houston Historic Resources

Committee and has taught as a visiting design critic at the University of Houston's College of Architecture. In 2001, he received the Award of Excellence in Historic Architecture in the Research Category from the Texas Historical Commission for his role in the restoration of the 1889 Wharton County Courthouse. He is a board member of Preservation Texas, Houston Mod - the first friend organization of DOCOMOMO US, and Wharton County Courthouse Restoration/Preservation, Inc. He is an active member of DOCOMOMO US/International and the Texas Chapter of the Association for Preservation Technology International (APT). David Bucek began his architectural education at the Gerald D. Hines College of Architecture where he received a Bachelor of Architecture in 1990. He continued his academic studies at Harvard University's Graduate School of Design, receiving a Master of Architecture in 1992. Mr. Bucek is a LEED accredited professional BD+C and licensed to practice architecture in the state of Texas.

Catherine Calloway, AIA, LEED AP

BNIM Architects



Catherine is a native Houstonian with a flair for design innovation and a commitment to improving the built environment through sustainable practice. She brings to her design work a background in chemistry, which informs many aspects of her architectural practice, most notably in Catherine's understanding and creative use of materials. In addition to her strong conceptual skills, Catherine has become an essential project

manager, architect and planner engaged in public and community facilities.

Guy Hagstette, AIA

Discovery Green Park



In mid-2010, Guy Hagstette began overseeing master planning for an ambitious enhancement of Houston's first parkway, a 176-acre, 2.3-mile-long greenbelt along Buffalo Bayou extending west from downtown Houston. The \$70 million project is scheduled to be complete in 2015. For five years before this, Guy was President and Park Director for the Discovery Green Conservancy. Guy managed

the park's development, which opened on April 13, 2008, and its first 27 months of operations. Located on the east side of downtown, Discovery Green is an active urban gathering place for Houstonians and visitors with a mix of traditional recreational amenities, restaurants, and event venues in a beautiful natural setting. From 2004 to 2005, Mr. Hagstette served as Special Assistant to the Mayor in the Mayor's Office of Urban Design for the City of Houston where he focused on new planning policies and street engineering standards to encourage high-quality urban development and public environments in urban areas of Houston where such development is desired. He became heavily involved in Discovery Green before it was announced by Mayor White in October 2004. Mr. Hagstette was Director of Planning and Development for the Houston Downtown Management District (HDMD) from its inception in 1992 through 2005. He helped shape downtown's residential renaissance, the Cotswold Project, the overall planning for METRO's Downtown-Midtown Transit Streets Program, and the downtown segment of the light rail project. In 2004, he oversaw the production of the "Downtown Development Framework", a consensus-based plan for downtown Houston's development over the next twenty years. Mr. Hagstette is a registered architect and urban designer who practiced in the private sector prior to joining HDMD in 1992. Through Team HOU, he was responsible for the design and implementation of Sesquicentennial Park on Buffalo Bayou in downtown's Theater District. This park involved an investment of over \$20,000,000 of private and public funds during a three-phase development process that extended from 1986 until 1998. Mr. Hagstette holds a Master of Architecture in Urban Design from Harvard University (1981 - with Distinction) and a Bachelor of Architecture from the University of Texas at Austin (1979 - with Highest Honors). He was born in Houston and attended Memorial High School.

Richard Johnson

Rice University



Richard received a B.S. in Civil Engineering from Rice University, and a Masters in Urban and Environmental Planning from the University of Virginia. He came into the newly-created position of Rice University sustainability planner in 2004. In 2007, he was promoted to the position of Director of Sustainability. In this role he coordinates, supports, leads, and provides technical assistance for a broad range of campus sustainability initiatives, including high-performance "green" building, utility conservation, recycling, and environmental education. Richard also serves as the Associate Director of the Center for the Study of Environment and Society (CSSES). Richard holds an appointment as a Professor in the Practice of Environmental Studies in Sociology and has taught several classes at Rice. Richard is also an affiliate of the Institute for Urban Research.

Anna Mod

SWCA Environmental Consultants



Anna Mod is historic preservation specialist with SWCA Environmental Consultants in Houston and a founding member of Houston Mod. She has taught historic preservation at Prairie View A&M University and the University of Houston and is a contributing author to *Buildings of Texas*, a forthcoming two-volume book on Texas architecture as part of the national series sponsored by the Society of Architectural Historians. She is also published in *Cite*, *Texas Architect* and the *National Trust for Historic Preservation* publications.

Carrie Glassman Shoemake, AIA, LEED AP

Glassman Shoemake Maldonado Architects



Award winning architect known for responding sensitively to her clients' needs in an innovative and inviting manner. Her work and firm, Glassman Shoemake Maldonado Architects, is recognized locally and nationally for the quality of their architecture. In addition to her architecture practice, Carrie is active in the Houston community. As Executive Board of the Rice Design Alliance, she is the Programs

Committee Chair and also serves the United States Green Building Council as the LEED for Home advocate. As a member of the Museum of Fine Arts Houston Decorative Arts Sub-Committee she directs the museum as to acquisitions for its collection and in 2000 she co-founded the AIA Houston/MFAH collection; the only collaboration of its kind in the United States. This collection consists of objects designed by architects after 1890 to the present.



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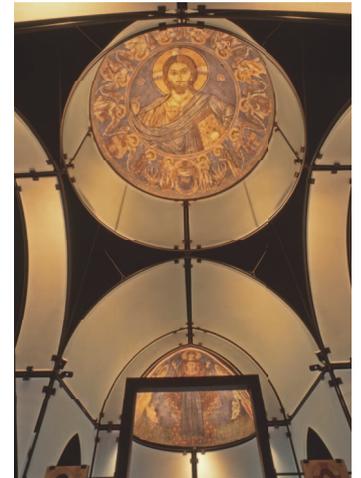
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The Grove Restaurant and Discovery Green Park
1500 McKinney Avenue
2008, Hargreaves Associates, PageSoutherlandPage, and Lauren Griffith Associates

Among the projects of Mayor Bill White's administration (2002-09) construction of a 12-acre public green in what had been a sprawling field of parking lots in front of the George R. Brown Convention Center stands out dramatically. San Francisco landscape architects Mary Margaret Jones and Jacob Peterson of Hargreaves and Austin architect Lawrence W. Speck of PSP collaborated on the design of a public space programmed by the New York-based Project for Public Spaces. Rather than having the green constructed and administered by the city's Parks and Recreation Department, White oversaw creation of two nonprofits, the Houston Downtown Park Corporation and the Discovery Green Conservancy, to superintend the design, construction, and long-term management of the green. The conservancy staff (initially headed by architect and urban designer Guy Hagstette) programs a wide array of public activities and coordinates use of spaces by different groups. Discovery Green has proved to be an immensely popular destination. Following the Project for Public Spaces' program, Hargreaves transformed the flat site to provide areas for 25 activities, selectively using existing street alignments and avenues of Live Oak trees, remnants of the Third Ward's status at the turn of the 20th century as one of Houston's elite neighborhoods, to spatially restructure the new green. A 672-car garage is tucked beneath the northeast corner of the site, and the one-acre Kinder Lake stretches along McKinney. The Andrea and Bill White Promenade spans the park in a north-south direction along the right-of-way of Crawford, while the Live Oaks that once lined Lamar Avenue separate intensively planted gardens to the south from the central green, Jones Lawn. PSP and Speck's linear, shed-roofed brick and glass-walled buildings—the Lake House and Alkek Building bordering the lake and The Grove alongside the Lamar allée—are unpretentious and incorporate generous shaded spaces and open decks. Artist Margo

Jones is responsible for Synchronicity of Color, the intricate composition of interlocking colored squares and rectangles encrusting freestanding stairways to the garage. Doug Hollis produced Mist Tree on the Sarofim Picnic Lawn. Jean Dubuffet's Monument au Fantôme (1977), a whimsical, enigmatic allegory in painted fiberglass, was reinstalled in Discovery Green facing Avenida de las Américas after it was moved from its original site at 1100 Louisiana. Discovery Green is not legally a City of Houston park but a complexly constructed public-private operation that, to date, has borne out the Houston conviction that such a mixed organization can provide publicly accessible green space more reliably and with higher amenity standards than can be found in city parks. Framing the narrow west end of Discovery Green is the 37-story, 346-unit One Park Place apartment tower, built by the Finger Companies in 2009 (Jackson & Ryan).



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University of Texas School of Nursing
6901 Bertner Avenue
2004, BNIM and Lake/Flato

The University of Texas School of Nursing Building was the first 21st-century public building in Houston to incorporate a wide range of environmentally sustainable practices. The relatively thin width of the 8-story building facilitates daylighting, screening devices on the long west (Bertner) and east elevations deflect sun and heat build-up, installing plantings on a roof terrace and using recycled building materials contribute to its design economy.



© Gerald Moorhead, FAIA

Administration Building (Lovett Hall), Rice University
6100 Main Boulevard
1912, Cram, Goodhue & Ferguson

When the Boston architect Ralph Adams Cram was commissioned in 1909 to plan the campus of the newly organized William M. Rice Institute (Rice University since 1960), he devised an architectural style appropriate to an institution of high culture set on an immense plain in a hot, humid, Southern locale. The Administration Building (now called Lovett Hall after the university's first president, Edgar Odell Lovett) was the first and most elaborately finished of Cram's buildings. It sits astride the main axis of the campus, which penetrates the building's arched portal, the Sallyport, and proceeds into the Academic Court. Because it initially contained not only the administrative offices of the university but most of its classrooms, faculty offices, a library, and the double volume



© Gerald Moorhead, FAIA

Physics Building (Herzstein Hall), Rice University
1914, Cram, Goodhue & Ferguson

Next to the Administration Building and connected to it by a freestanding extension of the cloistered walkway is the Physics Building. Cram varied the degree and character of architectural decoration on the exteriors of this three-part building to relate its faces to different sectors of the campus: an elaborately detailed south facade facing the Academic Court, a stripped-down north elevation facing the Court of Engineering across the street, and transitional decoration for the Physics Amphitheater, a semidetached block containing a large lecture hall. Mary Chase Perry and the Pewabic Pottery Company of Detroit were responsible for the decorative tile work above the main entrance from the cloister. Inside this entrance is a vaulted vestibule ceiled with exposed Guastavino tiles bearing scientific insignia.



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M. D. Anderson Hall, Rice University
1947, Staub & Rather, William Ward Watkin, consulting architect;
1981, James Stirling, Michael Wilford & Associates
with Ambrose/McEnany

J.T. Rather, Jr., designed this inoffensive classroom building just after the end of Rice's heroic age of architectural patronage (Cram died in 1942; Lovett retired in 1945). Thirty-two years later, with the addition of the Brochstein Wing to Anderson Hall (which had become the architecture building), Rice embarked on a second age of patronage by commissioning James Stirling and Michael Wilford of London as architects. Stirling & Wilford's addition to Anderson Hall causes it to conform to Cram's General Plan of 1910. Internally they opened a concourse through both the existing building and its added wing (the segment of the building closest to the street), marked at either end by conical skylights that salute Cram's Venetian Gothic tabernacles atop the Physics Building.



© Gerald Moorhead, FAIA

Humanities Building, Rice University
2000, Allan Greenberg

Greenberg, a South African-born Washington, D. C. architect, designed this 3-story, 47,000-square foot classroom and office building on a difficult site framed by avenues of mature live oak trees and the Fondren Library. He carefully adjusted the building to respect (and take advantage of) the trees as well as accommodate an existing circulation path that cut through the middle of the building site. Of the neo-traditional buildings constructed at Rice in the late 1990s and 2000s, the Humanities Building is the only one to treat architecture as more than a matter of style. One component of the complex is the 94-foot-tall Russ Pittman Tower.



© Gerald Moorhead, FAIA

Brochstein Pavilion, Rice University
Raymond and Susan Brochstein Pavilion
2008, Thomas Phifer & Partners

The most stunning 21st-century building in Houston is this small, white, steel and glass pavilion by the New York architect Thomas Phifer. Containing a coffee house and student lounge, the Brochstein Pavilion brilliantly addresses the paradox of building a glass-walled building in Houston's hot, humid, sunny climate with a delicate, lattice-like shade structure that spreads out to encompass generous amounts of outdoor space surrounding the pavilion. The design of adjacent landscapes by the Office of James Burnett is as impressive as the design of the pavilion. Together they not only demonstrate the feasibility and attractiveness of living outside in Houston, they revolutionize perceptions of how Houston's landscapes can be transformed to construct sensations of spatial power and beauty.



© Gerald Moorhead, FAIA

Herring Hall, Rice University
1984, César Pelli & Associates

César Pelli, the New Haven architect, essayed a rigorous, disciplined, and very provocative postmodern interpretation of Rice's architectural heritage at Herring Hall, acknowledging both Cram and his successors. The three-story, gable-roofed classroom block and the offset reading room wing, with its odd truncated vault, are typologically derived from Rice's earliest buildings. The masonry curtain walls are treated as elaborate coded surfaces articulating the building's spatial organization and supporting structure. Herring Hall was built in a grove of mature live oak trees, a building site set aside in Cram's General Plan. Across the central greensward from Herring Hall is the Rice Memorial Center, with its Ley Student Center addition by Pelli (1986), a less satisfying endeavor than Herring Hall. Built to house the Jones Graduate School of Administration, Herring Hall was remodeled internally in 2004 by Ray + Hollington to accommodate the English, art history, and linguistics departments.



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**Janice Suber and Robert McNair Hall, Rice University
2002, Robert A. M. Stern and Morris Architects**

The New York architect Robert Stern produced this sprawling 167,000 square-foot complex for the Jesse H. Jones Graduate School of Management, Rice's business school, after it outgrew Herring Hall. The compulsive replication of Rice styling externally is stultifying while the interior architecture is merely prosaic. Bloomer Studio is responsible for decorative bronze and stone architectural sculpture. Beneath this immense building lies the 2-story Central Campus Garage, Rice's first parking garage.



© Gerald Moorhead, FAIA

**Lillie and Hugh Roy Cullen Sculpture Garden
1000 block Bissonnet Avenue
1986, Isamu Noguchi with Fuller & Sadao**

The Japanese-American sculptor, Isamu Noguchi, produced a solemn place in which to contemplate the Museum of Fine Arts's sculpture collection, a walled garden that does not so much shut out Houston as it edits, condenses, and intensifies it. The broad granite causeways replicate the essential flatness of Houston. Walls, hillocks, and freestanding granite planes modulate this horizontally extensive, slow-moving space. In the Cullen Sculpture Garden Noguchi came to terms with Houston. His interpretation is utterly unlike Hare & Hare's at the Houston Zoo. But its subtlety (the way an angled gravel bed along the Montrose wall seems to have been thrust into the garden by the Contemporary Arts Museum across the street) and intensity are profound and powerfully affecting.



© Gerald Moorhead, FAIA

The Museum of Fine Arts, Houston (Caroline Wiess Law Building)
1001 Bissonnet Avenue
1924, 1926, William Ward Watkin; Ralph Adams Cram, consulting architect
1958, Ludwig Mies van der Rohe with Staub, Rather & Howze
1974, Office of Ludwig Mies van der Rohe

The Museum of Fine Arts, the first public art museum to be built in Texas, was designed to sit opposite Shadyside and the entrance to Hermann Park in order to comprise (along with the campus of Rice University) a new precinct on the edge of the city in the 1920s, planned in accord with the precepts of the City Beautiful movement as exemplifying the best of Houston. Watkin's limestone-faced museum—a screen of Ionic columns framed by slightly angled wings—is a paradigmatic City Beautiful temple of high culture, taking its place alongside the large Gothic and Romanesque churches of Main Boulevard in a kind of textbook presentation of great moments in architectural history.

When additions were needed, they were made by encasing the rear of the Watkin building. The magisterial Brown Pavilion and Cullinan Hall, by the great German-American architect Ludwig Mies van der Rohe, form the new front. Mies, once director of the Bauhaus and a founder of the Modern Movement in

twentieth-century architecture, was commissioned in 1954 to prepare a plan for the expansion of the Watkin building. This plan was carried out in two stages, the second completed five years after Mies died in 1969. The Mies building is one of those great moments in architectural history for which the 1920s buildings surrounding it are stand-ins. It is a classic: precise, subtle, serene, and charged with spatial grandeur, full of the “nothing” to which Mies paradoxically aspired to reduce architecture. It is the finest modern building in Houston.



© Gerald Moorhead, FAIA

Audrey Jones Beck Building, The Museum of Fine Arts, Houston
5601 Main Boulevard
2000, Rafael Moneo and Kendall/Heaton Associates

To accommodate the growth of its collection, the museum built the three-story, 185,000 square foot Beck Building across Main Boulevard from the original museum building. The Madrid architect Rafael Moneo designed the Beck Building as a sober limestone-faced box that deferred to Mies externally, while hinting at the complexity of its interior spatial organization with its village of rooftop light monitors. The building's three-story atrium is awesome in scale and dazzlingly white; top-floor galleries were designed especially for the museum's permanent collection of European and Impressionists paintings. In good Houston fashion, the museum also had Moneo and Kendall/Heaton design a block-square visitors center and parking garage to complete the expansion. An underground tunnel connecting Moneo and Mies features *The Light Within*, a shallow space construction by the artist James Turrell.



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Contemporary Arts Museum
5216 Montrose Boulevard
1972, Gunnar Birkerts & Associates with Charles Tapley Associates
1997, Stern & Bucek Architects

The pointy, knife-edged corners and reflective stainless steel sheathing of the Contemporary Arts Museum represent the attempt of the Ann Arbor architect Gunnar Birkerts to deflect the building away from Mies's museum across the street. The parallelogram-shaped exhibition space inside never quite came off as the warehouse loft that it was intended to resemble; it was considerably improved with a remodeling carried out by Morris Architects in 1987. Down below are a smaller gallery, the museum shop, and a coffee shop, restructured by William F. Stern & Associates (1997). Stern collaborated with the Philadelphia landscape architect Laurie Olin on reshaping the entrance way to the museum, which includes the Ballard Fountain. Mel Chin's *Manila Palm* (1978) is installed behind the museum.



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Pennzoil Place
711 Louisiana Street
1976, Johnson/Burgee Architects and S. I. Morris Associates

In the annals of late 20th-century skyscraper architecture, Pennzoil Place is as historically significant as One Shell Plaza and much more appealing. It was built by Gerald D. Hines Interests for the Pennzoil Company, whose chairman, J. Hugh Liedtke, specifically wanted a building that did not look like One Shell Plaza. Philip Johnson and John Burgee, hastily brought in to replace Bruce Graham, responded to this directive by proposing two buildings instead of one, separated by a pedestrian path that crossed the square block site diagonally from corner to corner. This diagonal (which Philip Johnson described as a “processional” route) imposed the 45-degree geometry, visible in the dramatically splayed the inner walls of both towers, their counter-sloped “roofs,” and the tilted glass planes that enclose a pair of air-conditioned indoor plazas. The 36-story towers are held in tense equilibrium by the 10-foot wide slot that separates them. Through this slot one can play peek-a-boo with the tempietto atop the Niels Esperson Building. Pennzoil became the harbinger of a new generation of American skyscrapers by flouting the engineering logic so perfectly expressed in One Shell Plaza. Its sharp angles, inflected planes, and tight bronze glass sheath appealed instead to a higher order of logic: profit. Pennzoil Place was so compelling that, despite the economic recession of 1973-75, Hines Interests added two floors to each tower during construction to meet the demand for lease space. Pennzoil decisively reoriented Johnson/Burgee toward developer architecture, and it catapulted Gerald Hines to national recognition as a patron of adventurous—and profitable—architecture. Since 1999, Pennzoil Place has been owned by German investor and architectural aficionado Johannes Mann.



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RepublicBank Center (Bank of America Center)
700 Louisiana Street
1983, Johnson/Burgee Architects and Kendall/Heaton Associates

RepublicBank tried valiantly to redress the urbanistic shortcomings associated with tall buildings of the 1960s. In an effort to avoid being sterile and unresponsive, it fills its one-block site to the saturation point with elaborate details. Monumentality is the theme: from the rolled moldings at the base of the street walls to the vast Romantic Classical portals on the Louisiana and Smith street sides of the building; from the awesome internal volumes of its lobby, concourses and banking hall to the fantastically stepped skyline rising from the banking hall pavilion up the 56-story, 780-foot high office tower. Yet the RepublicBank building presents a troubling paradox: the more one experiences, the less one is satisfied. Philip Johnson and John Burgee tried to create a neo-1920s skyscraper, with all the richness associated with such buildings. Their exaggerations of scale and disregard for the realities of construction are not sufficient to reproduce that richness, however, and the building's efforts to entertain and amaze have little substance behind them. Encased at the Louisiana-Capitol corner of the skylit, 125-foot high banking hall is a pre-existing two-story building. This accounts for the extremely high level of the second floor. Gensler & Associates are responsible for interior design of the bank's spaces. Gerald D. Hines Interests, which built RepublicBank, installed the 1913 Seth Thomas clock in the concourse between the banking hall and the elevator lobby.



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Jesse H. Jones Hall for the Performing Arts
615 Louisiana Street
1966, Caudill Rowlett Scott

Jones Hall, home of the Houston Symphony Orchestra, is in the culture center style of the 1960s, a mix of architectural metaphors that was supposed to look both modern and classical. CRS conceived the building as a composite structure: a steel space-frame roof canopy, supported on reinforced concrete columns, would enclose the stage, auditorium, and lobby, all sheltered between two freely curved shells. Due to budgetary constraints the structural concept was simplified, but the forms stuck. Bland and scaleless externally and wallpapered in travertine, Jones Hall comes off at first glance as a provincial reflection of New York's Lincoln Center. This is unfortunate, for the building's formal image does not do justice to its ingenious planning or its technical innovations. Theatrical consultant George C. Izenour worked with CRS and acoustical consultant Robert Newman to devise an intricate moveable ceiling that allowed the hall to be reconfigured for different types of performances. The teak-lined, 3,000-seat auditorium is serene and unpretentious, while the lobby, animated by Richard Lippold's suspended stainless steel sculpture Gemini II (a tribute to Houston's identity in the 1960s as Space City), is exuberantly activated in section. Jones Hall was built by Houston Endowment, a charitable foundation established by Mr. and Mrs. Jesse H. Jones, and presented to the City of Houston upon completion. Like other American cultural centers of its period, it was constructed within a purpose-made civic-cultural enclave intended to arrest the disintegration of downtown. Rehabilitation of Jones Hall, which entailed reconstruction of basement level facilities damaged by flooding associated with Tropical Storm Allison in 2001 and repair of the travertine facing, was completed in 2004. Built simultaneously by the City of Houston were CRS's Albert Thomas Convention and Exposition Center (1967) [now Bayou Place I and II] and Jones Plaza, the raised plaza that lies between Albert Thomas and Jones Hall, and the three-level, subterranean, 1,750-car Civic Center Garage.



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Four Allen Center
1400 Smith Street
1983, Lloyd Jones Brewer & Associates

Aligned on the Fourth Ward grid rather than the South Side Buffalo Bayou grid that prevails downtown, the 50-story, oval-planned Four Allen Center tower is always seen in perspective. The density and thickness of its steel framed-tube perimeter is suppressed beneath a sleek membrane composed of alternating bands of silver reflective glass and white aluminum spandrel. At night, a neon halo atop the tower's summit outlines and emphasizes the building's smooth curves. The elevator lobby, surfaced in polished light gray granite, is refreshingly calm. At the corner of Smith and Andrews rises Frozen Laces-One (1980) by Louise Nevelson, installed in 1987 by Century Development Corporation, Metropolitan Life Insurance Company, and American General Realty Company, the developers of Four Allen Center. Four Allen Center was the headquarters of Enron, the notorious energy trading corporation, which went bankrupt in 2001.



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Enron Center (1500 Louisiana Street Building)
1500 Louisiana Street
2002, Cesar Pelli & Associates and Kendall/Heaton Associates

Pelli's office produced this 40-story tower for Enron and it pays architectural homage to Four Allen Center across Smith Street. An oval in plan, the building externalizes its geometry at its summit, where two engaged cylindrical towers support a flat-lidded roof plate. On the tower's south side, facing Louisiana, the spandrels project beyond the curtain wall to offer minimal sunshading. A circular skybridge hovering above the Smith-Bell intersection connects 1500 Louisiana and 1400 Smith with Pelli's garage in the 1400 block of Smith Street. Since 2004, this has been the Houston headquarters of the California-based Chevron energy corporation.



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Alley Theatre
615 Texas Avenue
1968, Ulrich Franzen & Associates with MacKie & Kamrath

The Alley Theatre is one of the finest modern buildings in Houston. The New York architect Ulrich Franzen was striving for a design that would be the antithesis of Jones Hall, expressing externally the complexities of planning, circulation, and servicing rather than submerging them within a simplistic formal package. Franzen overstated his case: the Alley's battered walls of cast-in-place concrete and its towers capped with gunnery turrets (actually penthouses for the air-handling equipment) are a bit aggressive from the perspective of the sidewalk. But inside the Alley has a magical ambience. The stairs that lead from the entrance vestibule to the second-floor lobby introduce a directed spatial flow that spirals volumetrically upward through the building and expands outward to the generous open-air terraces visible from the street. Jim Love's standing metal sculpture Area Code (1962) occupies the first landing of the main stairs. Although Franzen's detailing bears no resemblance to that of Frank Lloyd Wright, the Alley's spatial compression and diminutive scale are definitely Wrightian. The building contains two theaters: the 800-seat thrust stage Hubbard Theater, which fills the swelling bay at Texas and Smith, and the 300-seat Arena Theater in the basement, named in memory of architect Hugo V. Neuhaus, Jr., who chaired the Alley's building committee. The driveway through the building is a clever condensation of a typical Houston landscape feature and is a spatial pun on the company's name. Behind the Alley Theatre, at 600 Prairie Avenue, lies the 15-story Alley Theatre Center (1984, Morris Aubry Architects with Peter D. Waldman), a 1,000-car parking garage built by Gerald D. Hines Interests to serve RepublicBank Center. The garage is faced with precast granite-aggregate concrete panels. Its top three floors contain the Alley's shop and storage space. Peter Waldman alludes to Franzen's building with a curved balcony that forms (as Waldman puts it) a Jack-O'-Lantern face.



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Bayou Bend
2940 Lazy Lane
1928, John F. Staub with Birdsall P. Briscoe

Will and Mike Hogg built Bayou Bend which is not visible from the street, as a house for their sister Ima. Miss Hogg loved the Creole architecture of New Orleans, which led Staub to design this house in a style that she called "Latin Colonial," a mixture of early 19th-century American Federal, early 19th-century English Regency, and Louisiana Creole. Surfaced with pale pink stucco, green louvered blinds, and a copper roof, it is a tripartite classical country house that sits with assurance- and warmth- at the end of the entrance drive. Parts of the 14-acre site have been left in their natural condition. The East Terrace Garden was designed by the landscape architect Ruth London; the Diana Garden, a series of terraces that step down from the north side of the house toward Buffalo Bayou, is the work of Fleming & Sheppard. Since 1966, the house has contained the American decorative arts collection of The Museum of Fine Arts, acquired and installed under Miss Hogg's guidance. This comprises an important collection of 17th, 18th, and 19th-century American furniture, paintings, silver, and ceramics. Bayou Bend is open to the public by prior appointment. Access to the museum is from a parking lot at the south end of Westcott Drive, off Memorial Drive.



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The Menil Collection

1515 Sul Ross Avenue

1987, Renzo Piano and Richard Fitzgerald & Associates

Dominique Schlumberger de Menil (1908-1997) built this extraordinary building to contain the extensive collection of modernist, Byzantine, classical, and indigenous art and artifacts that she and her husband John (1904-1973) assembled. The Italian architect Renzo Piano, working with the English engineers Ove Arup & Associates, was commissioned in 1981 to design the museum building. (Louis I. Kahn and Howard Barnstone each had done preliminary schemes between 1973 and 1979.) Piano produced a building that is noble in scale, generous in dimension, and devoid of pretension. The broad terrace that circumscribes the museum frames views of—and imposes a sense of measure on—the flat Texas landscape. The Menil's crisp, rectilinear masses, framed with white-painted steel structural



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members and surfaced with gray-green painted cypress clapboards, provide a subtly proportioned backdrop for the intricate roof assembly, which consolidates skylighting, supporting structure, the graceful S-curve light baffles (Piano calls them "leaves"), lighting, and air-conditioning. The amplitude and luminosity of interior spaces make one realize that designing the "feel" of the place took priority over considerations of image. Nonetheless, Piano fused the rigorous yet delicate modernism of St. Thomas with the austerity of the Rothko Chapel and the distilled homeliness of the neighborhood's bungalows to construct an understated

summation of Mr. and Mrs. de Menil's architectural patronage. The working spaces of the museum (not open to the public) are as interesting as the galleries and the promenade that joins them. Staff, conservation, and preparation areas are on the ground floor behind the Branard elevation.

Above is what Piano calls the "Treasure House," the isolated third-floor area that contains a series of spacious rooms where scholars can study pieces in the collection when not on exhibition. Mrs. de Menil's insistence on the importance of technical, curatorial, and scholarly activities meant that these parts of the museum were as attentively designed as were the public exhibition galleries. Sunk into the turf in front of the museum are three pieces by Michael Heizer: *Isolated Mass/Circumflex (#2)* (1968-78), *Dissipate* (1970), and *Rift* (1968-72); across the street at Sul Ross and Mulberry is Mark di Suvero's *Bygones* (1976). Richmond Hall, an ex-Weingarten's grocery market (1934, Joseph Finger) at 1416 Richmond Avenue, has been transformed by Anthony E. Frederick into the Menil's alternative gallery that permanently houses the artist Dan Flavin's last installation (1998).



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Cy Twombly Gallery

1501 Branard Avenue

1995, Renzo Piano Building Workshop and Richard Fitzgerald & Associates

The Menil Collection built this gallery to contain a permanent exhibition of the art of the American painter Cy Twombly. Piano worked with Twombly, as well as Collection director Paul Winkler and Dominique de Menil, on the design of the gallery. Spatially, it is organized as a nine square grid, oriented east toward the rising sun rather than toward the street. A centered entrance and windowless walls of cast stone block give the gallery a remote, hieratic aspect. The internal ambiance is voluptuous because the building is suffused with filtered skylight. Plastered walls and naturally finished American oak floors reflect the static, even light, which in its precious quality responds to the character of Twombly's art. This virtuoso ambiance is achieved through layering four types of light screening devices, integrated in a complex (and hard to see from the street) roof system, which Piano designed with Ove Arup & Associates.



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Rothko Chapel

1409 Sul Ross Avenue

1971, Howard Barnstone & Eugene Aubry

The Rothko Chapel, an ecumenical center built by Dominique and John de Menil to contain 14 paintings executed especially for it by the abstract expressionist painter Mark Rothko, is a provocative building. Although built for the display of paintings, it is not a picture gallery. Although conceived as a chapel, it is not a church. Externally it is apt to appear contrived in its centrality and bland because it lacks constructive detail.

Internally it profoundly embodies a sense of tragedy, reconciliation, and silence. The Rothko Chapel is a paradox—the building is mute, there is nothing to see in the paintings—yet this is an intensely moving place.

The reflecting pool in front of the chapel contains Barnett Newman's Cor-ten piece Broken Obelisk (1967), installed by Mr. and Mrs. de Menil as a memorial to the Rev. Martin Luther King, Jr. Philip Johnson was originally the chapel's architect. It was planned as part of the university, to be constructed on the site where the Doherty Library eventually was built. Rothko so strongly disapproved of Johnson's designs that Johnson withdrew from the project in 1967. Two years later Mr. and Mrs. de Menil parted company with the University of St. Thomas and chose a new site, adjacent to, but no longer on, the campus. Barnstone & Aubry adapted Johnson's ground plan and Johnson consulted with Eugene Aubry on the resolution of certain details, such as the location of the reflecting pool.

The baffles that distribute skylight inside the chapel are later modifications (1978, S. I. Morris Associates; 2001, James McReynolds and Arup).

Available at the chapel are publications documenting the wide array of religious, political, and cultural activities that have transpired here, including Susan J. Barnes's history, *The Rothko Chapel, An Act of Faith*, and Sheldon Nodelman's *The Rothko Chapel Paintings: Origin, Structure, Meanings*. The Rothko Chapel is open daily.



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Byzantine Fresco Chapel Museum

4011 Yupon Street

1997, François de Menil

The exterior proportions of this precast concrete box are neither as felicitous nor as austere as those of the Japanese architect Tadao Ando, whose work seems to have been the general model for the Byzantine Fresco Chapel. But the interior chamber, in which two 13th-century Cypriot Byzantine frescoes are displayed, is a tour-de-force. Sandblasted laminated glass panels, lit from below, evoke the configuration of the rural Cypriot chapel in which the frescoes were originally installed. A complex structural design (for which Ove Arup & Associates were consultants) of tensioned steel rods, suspended from the ceiling, uphold the glass vaults, central cylinder, and frescoes. To protect the light sensitive paintings, this structure is encased in a plate steel box hung from the roof. Yet, paradoxically, sky light washes the outer walls of the chapel through perimeter skylights between the outside walls of the box and the walls of the chapel. Consequently natural light never penetrates the zone within the steel box. The Byzantine Fresco Chapel was the last work built by Dominique de Menil. It is a moving tribute to her quest to ensure that art and architecture cohere in a spiritual realm.



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University of St. Thomas

Welder Hall, Jones Hall, and Strake Hall

3812-3910 Yoakum Boulevard

1958, 1959, Philip Johnson Associates with Bolton & Barnstone

The University of St. Thomas is significant in Philip Johnson's career as his first realized multiple-building project and one of the last occasion on which he worked in the style of his mentor, Ludwig Mies van der Rohe. Johnson, who was commissioned to plan the university's campus in 1956 at the behest of Dominique and John de Menil, combined the idea of a monastic community with the model of Thomas Jefferson's academic village for the University of Virginia. He devised a double-level, steel-framed walkway that circumscribes a rectangular green lawn at the center of the 3-block site. 2-story rectilinear buildings attach to the walkway, whose steel columns describe the 10-foot, 4-inch planning grid with which Johnson organized the entire site. The careful composition of steel framing members and window units, infilled with panels of pink St. Joe brick, gives the campus buildings a strong sense of proportioned grace. Johnson modulated the intervals between his three initial buildings with brick screen walls. This lends a modest degree of spatial complexity to the ordered simplicity of the campus. M. D. Anderson Hall (1966, Howard Barnstone & Eugene Aubry) and the Doherty Library (1971, Eugene Aubry and Wilson, Morris, Crain & Anderson) upheld the precepts and maintained the subtleties of Johnson's buildings. Cullen Hall (1978, S. I. Morris Associates) does not. Robertson Hall (1997, Merriman Holt) is a virtual replica of Anderson Hall, although it is a steel-trimmed, concrete-framed building. West of the university's academic mall lies the twenty-first century sector of the campus, built along the right-of-way of Mount Vernon Street. The Student Life Plaza (2003, TBG Partners of Austin, landscape architects), framed by the Moran Center (2004, Kirksey), a mixed-use parking garage, fit into the complacent suburban landscape that has been constructed here. This Student Life mall possesses none of the ambition, rigor, or austerity that make Johnson's academic mall so memorable.



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The Orange Show

2401 Munger Street

1979, Jeff D. McKissack

McKissack, a retired postal worker, began the Orange Show in 1968 and worked on it until just before his death in 1980. He dedicated this open-air compound to his belief that the orange functioned as a privileged transmitter of energy from the sun to humankind. Its museum, maze-like passages, arenas, and viewing pavilions, were all intended to focus on didactic spectacles about orange power. McKissack built the compound himself, using concrete block and scavenged materials for decoration. His colorful metal work, both stationary and mobile, animates the Orange Show. Following acquisition of the property in 1981 by the Orange Show Foundation, it was restored by Barry Moore Architects. The Orange Show is open to the public on weekends between mid-March and early December, and on weekdays between Memorial Day and Labor Day.

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