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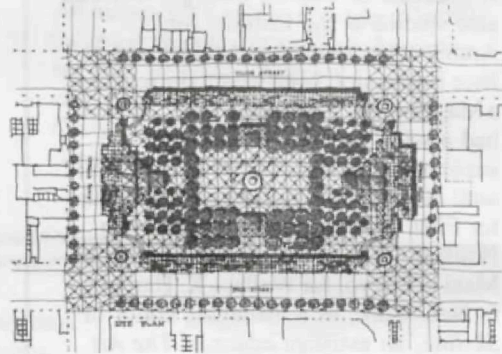
Architectural drawings by **Mark A. Hewitt** and **Peter D. Waldman** and **Christopher Genik** were among those auctioned at Max Protetch Gallery in New York on 21 June to benefit **Architects for Social Responsibility**. Architects **Christopher Genik**, **Tim Cisneros**, and **Michael McNamara** exhibited works on paper at Suzanne Street Gallery in April; architect **Peter Merwin** was included in a group exhibition that followed in June. The Contemporary Arts Museum will open an exhibition of the work of Los Angeles architect **Frank O. Gehry** on 21 January 1987.

Pardon Our Bombs: The Parks People are urging immediate public protest of the U.S. Army's application to lease 2,500 acres west of State Highway 6, along the north bank of Buffalo Bayou, for an **intensive military training area**. Planned for the site — which is owned by the U.S. Army Corps of Engineers and is part of Barker Reservoir — are a gas chamber and proficiency training area, air and rail loading practice areas for M60 tanks, land-mine warfare training areas, and two company-size maneuver areas, according to Parks People president **Vernon G. Henry**. Harris County also has applied to the corps to lease the site as an extension of existing county-operated parkland already in the reservoir. Henry is asking that letters of protest be sent to the district engineer of the Corps of Engineers in Galveston, the assistant secretary of the army in Washington, and Houston congressman Bill Archer.

Postmodernism littered the streets of Galveston on 17 May after hurricane-force winds blew **Charles W. Moore's** Mardi Gras arch to pieces. Aubry, Graves, Jahn, Pelli, Powell, and Tigerman weathered the storm. Meanwhile, arch-patrons **Cynthia** and **George Mitchell** are reviewing prospective recruits to design arches for the 1987 Mardi Gras.

Dancin' in the Streets: Merriment was the theme on the Strand in Galveston this summer, thanks to **Old Galveston Square**, a historic rehab project of Houston developer **J.R. McConnell**. Every weekend evening The Texas Trumpets played their hearts out atop the sidewalk canopy of Old Galveston Square, while in the blocked-off street below, there was hopping and bopping on the recently uncovered brick paving. Onlookers watched from a bevy of Model A roadsters, sounding approval on still-functioning Klaxon horns. Honk if you're having fun.

Dallas architect **Frank D. Welch** was short-listed (along with Barton Phelps, James Wines, John L. Wong, and Kevin Bone) in the first stage of an open competition for the redesign of Pershing Square in Los Angeles on 23 June. **Christine Cincirpini** and **William Taylor's** was one of five alternative schemes recognized by the jury and **Peter J. Zweig** received honorable mention for his entry. **Antonio de Souza Santos** has returned to Texas from Ottawa to practice architecture in Austin with **Alan Y. Taniguchi**; Santos also will teach at The University of Texas at Austin. **Douglas Milburn** has been named editor of *Houston City Magazine*: look for regular critical coverage of local art and architecture.



Site plan, 1986, Pershing Square competition entry, Frank Welch and Associates

Citelines

Fall Architecture Events

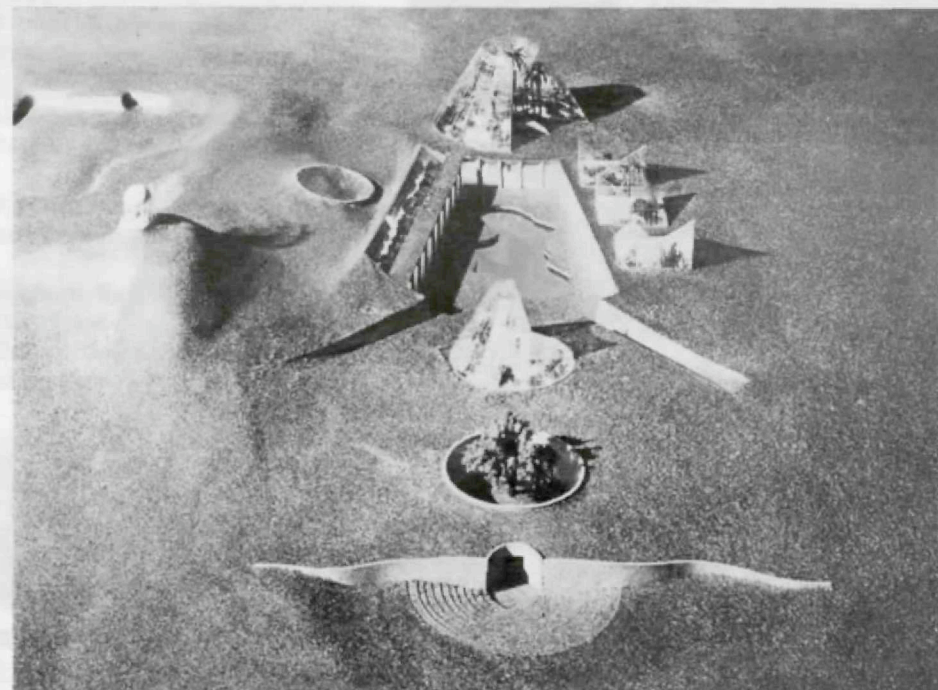
Rice Design Alliance

The Rice Design Alliance will feature the Houston neighborhood of Braeswood on its annual fall architecture tour. This planned neighborhood, lying just behind the Shamrock Hotel, was developed in 1928-1929 and is the site of some of the best-known examples of modern residential architecture in Houston. It also contains a wealth of traditionally styled houses. The tour will be held on two consecutive days. Preceding it will be a gala preview party. Dates, times, and tickets prices to be announced.

The Rice Design Alliance also will present a talk by an internationally known architect this fall, as well as a symposium on the effects of the revised U.S. tax code on the building, real estate, and historical preservation industries. Dates, times, locations, and admission prices to be announced. For more information, telephone 713/524-6297.

Farish Gallery

From 19 October to 30 November, "The Architect and the British Country House, 1620-1920" will be exhibited. Containing



Model, Lucile Halsell Conservatory, San Antonio Botanical Center, 1984, Emilio Ambasz and Associates with Jones and Kell. From the exhibition, "Nature's Abode," at the Farish Gallery, Rice University, through 5 October.



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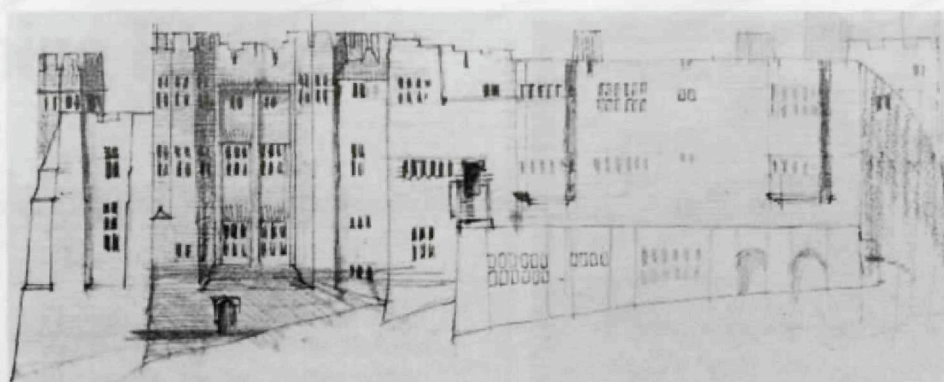
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Preliminary perspective studies for exteriors, 1909, Castle Drogo, Devon, Sir Edwin Lutyens, architect

90 architectural drawings by the masters of English architecture, selected by guest curator John Harris from the drawings collection of the Royal Institute of British Architects, the exhibition was organized and is circulated by the Octagon Museum, American Institute of Architects Foundation. Lecture and opening are scheduled for 19 October. Catalogue available. The Farish Gallery is located in Anderson Hall on the campus of Rice University. It is open from noon until 5 PM daily. For more information telephone 713/527-4870.

House Tour

An architectural tour of six houses in the River Oaks and Memorial areas of Houston will be held on 5, 6, and 7 December by the Houston Alumnae Association of Kappa Kappa Gamma. Proceeds from ticket sales will benefit the Houston Child Guidance Center, the Sheltering Arms, and The Institute for Rehabilitation and Research. On tour will be houses by John F. Staub and J.T. Rather, Jr., the office of Royal Barry Wills, and Hermon Lloyd. For more information telephone 713/961-7351 after 1 November.

Center for the Study of American Architecture

The Center for the Study of American Architecture at The University of Texas at Austin will hold a two-day symposium, "Building and Reality: Architecture in the Age of Information," organized by Michael Benedikt, associate professor of architecture and author of the forthcoming book, *For An Architecture of Reality*. Participants include Bo Gehring, Peter Eisenman, Horace Newcomb, Charles W. Moore, William Mace, Karsten Harries, Coy Howard, and Michael Benedikt. Sessions will be at Jessen Auditorium on the university campus on 23 and 24 October; the registration fee is \$20. For more information, telephone 512/471-1922.

The "New Regionalism" issue of the center's journal, *Center*, will be published in November.

Party Houston

There's a thing that happens to cities and places caught in dire straights. After an initial paralysis, a certain psychology takes over. Bad times seem to make for a "no tomorrow" mentality. Thus, disease-ridden Europe had its medieval dance fever and the Paris commune its orgies. London in the blitz was one big debauch. And now steamy, down-trodden Houston is experiencing a plague of parties.

I first witnessed this phenomenon ten years ago in New York, at that time in the grips of a very serious crisis. It was an era of insolvency, depopulation, and ennui — the place seemed more than just broke. Corporations like Union Carbide were pulling up stakes while entire boroughs (like the Bronx) were overrun by violent welfare-nurtured hordes. Industry was clearing out as fast as it could: whole sections of the city became artists' colonies overnight. But from the depths of depression, at a time when the Mayor's office was contemplating the abandonment of Brooklyn, New York suddenly blossomed as a good time. Everyone got into the party act. NBC put "Saturday Night Live" on the air; newly opened Studio 54 became the No. 1 club of the disco era; and somebody invented the "I ♥ (i.e., forgive) New York" campaign. Defeat became unthinkable and the rest is history: The Big Apple became party capital of the western world and its gossip-based economy of brokers and financialists revived.

Here in Houston, the spring of 1986 saw the crash of oil and, fittingly, the end of the Shamrock. As more and more unlucky Houstonians hit the road for more

prosperous pastures, it's also seen a wave of good-bye parties. I'm not alone in observing that the momentum of this partying, of rendezvous and backyard barbecues, seems to have carried over into the lives of the survivors. There are just a lot of parties in Houston these days. And exhausting as all this activity has come to be, it's clearly not reached any apogee or conclusion. According to the New York recipe, a final flowering requires certain ingredients — which we should perhaps consider. First, there's a need for a spontaneous/live late-night type of TV show. Some kind of drive-in talk show co-hosted by the likes of Marvin Zindler and Lynn Wyatt might do the trick. Spectacles are also very important. And since Houston has been raised to international stature as a party town via "Rendezvous Houston," more projects by Jean-Michel Jarre would seem in order. He's obviously the person to send the Shamrock out in real style, for instance: laser lights, dynamite, and all. Ka-Boom.

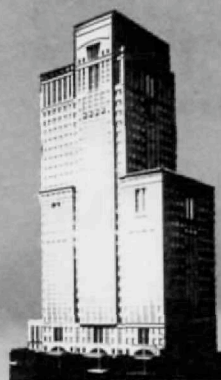
The decline of Party New York has progressed almost imperceptibly, but as any candid native will attest, the Big Apple just isn't that much fun anymore. Which is where we come in. Houston too is beginning to have a pretty good time in bad times. Eventually, like New York, we'll rise from our travail once again to become prosperous and a little dull. We'll be terribly busy and important again, traffic will be awful, and time will be short. Till then, though, attitudes being what they are, our mutual entertainment seems the order of the day. Till then, as they say, "Party Houston!"

Cameron Armstrong

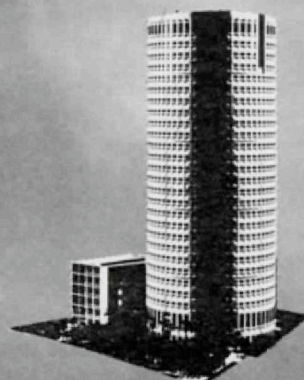
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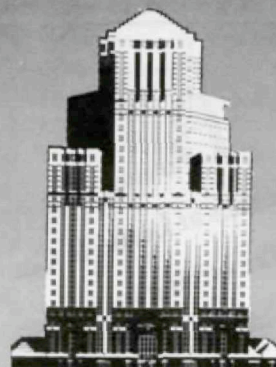
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photo George O. Jackson, Jr.

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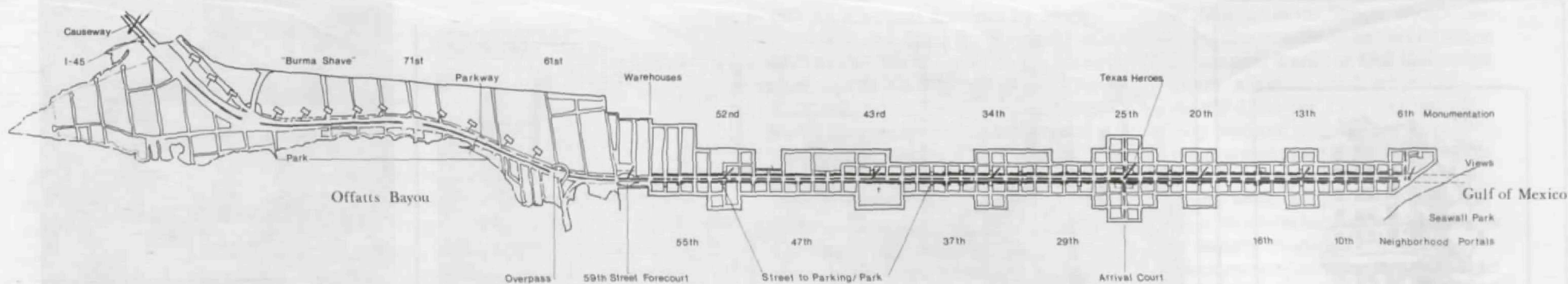
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Diagram, 1986, Broadway Beautification Plan

Broadway Beautification Plan

In November 1985, the City of Galveston with the Broadway Beautification Committee commissioned a master plan for Broadway, the grand boulevard that runs across Galveston Island from Seawall Boulevard on the east connecting with I-45 and the Galveston Causeway on the west. A team of consultants, headed by the landscape and urban design firm of Slaney Santana Group, with William F. Stern and Associates, architects, Traffic Engineers Inc., traffic consultants, Babendure Design Group, graphics consultants, and Marlene Lee Lighting consultants, has recently completed the development of the conceptual master plan phase of the study.

The Broadway beautification effort grew out of a recognition in Galveston that an overall vision for Broadway, the primary gateway to the city, was required. Although concern about Broadway had been raised in previous years, a number of recent events (including incompatible construction adjacent to the East End Historic District, a proposal for a ten-story office building at the corner of Broadway and 25th Street, and the possibility that some of the beautiful old trees on Broadway might be cut down) led to the current citizen-initiated effort. The

Broadway Beautification Committee, including citizens, business interests, and city officials, was created and funding for the planning effort was raised.

The master plan was developed through a process involving committee recommendations, public meetings, observation, and analysis. The historic order of the street space provided the conceptual framework for the design proposals, which define the sequence along the boulevard: the gateway at the Causeway, the approach along I-45, the transition from suburban to urban between 61st and 59th, entry at 59th, procession along the Broadway "gallery" through the historic district to a 25th Street "arrival court," and finally the Seawall "terrace" and vistas of the Gulf of Mexico. The key features of this vision will be realized in a series of specific steps, including zoning controls with height and setback provisions, extensive landscape improvements, control of curb cuts, and revision of traffic operations (including provision for storm evacuation). From 59th Street to Seawall Boulevard a major landscaping plan, reinforcing the existing pattern of Washingtonia palms and live oaks along the esplanade and adding a planting edge of Phoenix Dactylifera

palms on the north and south sides of the street, has been recommended. Special pavers adjoining the north sidewalk have been proposed so that a fourth traffic lane for peak use and evacuation might be created. In addition, a sequence of monuments (building upon the precedent of the Texas Heroes Monument at 25th Street) has been recommended for key locations along the esplanade.

The plan recognizes that Broadway passes through a number of districts of differing character, so the elements of continuity introduced along Broadway would be balanced by improvements specifically conceived for individual locations, such as "portals" to adjacent neighborhoods and designation for individual historic properties.

The team also will propose guidelines for signs and informational graphics, and it is hoped that eventually the standard light poles and fixtures can be replaced with some more in keeping with the original turn-of-the-century lighting along Broadway.

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Sixth Ward/Sabine Historic District Survey

The Greater Houston Preservation Alliance has just published a preservation study of the Sabine neighborhood, a 39-block residential area immediately west of downtown in what was once the city's Sixth Ward. Bounded by Memorial Drive, Houston Avenue, Washington Avenue, and Glenwood Cemetery, the Sabine neighborhood in 1977 became the first district in Houston to be listed in the National Register of Historic Places. The *Sixth Ward/Sabine Historic District Revitalization Study* was prepared by Preservation Services with funding from the National Trust for Historic Preservation and the Cultural Arts Council of Houston. It contains 26 recommendations for conserving the district, which in 1980 had a population of nearly 2,000 residents (predominantly low-income and Hispanic), most of whom rent, rather than own, their dwelling units.

The district contains 385 buildings, over 300 of which are residential in use. These include what the report describes as the largest concentration of late 19th-century buildings in Houston, most of them one-story, wood-frame cottages. As in the larger Freedman's Town Historic District in Fourth Ward (which lies directly south of Sixth Ward), the Sabine neighborhood suffers from the negligence of some absentee landlords and the effects of commercial encroachment, especially around its periphery. Unlike Fourth Ward, it has experienced some preservation and rehabilitation activity as well as attracting

venturesome, but compatible, new construction. Listing in the National Register has not precipitated widespread displacement of lower-income tenants for more affluent redevelopment.

The study proposes a strategy for preserving the district's historical integrity without drastically altering its present socio-economic status. Many of the recommendations resulted from data accumulated in a land-use and housing survey and a survey of neighborhood residents. Recommendations to encourage preservation address issues of housing improvement for current residents, including cooperative purchases, a revolving fund program enabling renters to buy their houses, and the organization of rehabilitation workshops. These are combined with recommendations for neighborhood action, and the shaping of a consistent, sympathetic policy toward the district by the city government.

The Preservation Alliance's study also advocates a series of steps that draw on the collective energies of neighborhood residents, coordinating these with existing programs, institutions, and city agencies. The resulting approach might well serve as a model for the conservation of other established, lower-income, inner-city Houston neighborhoods.



A PLACE OF DREAMS HOUSTON, AN AMERICAN CITY

Photographs by Geoff Winningham

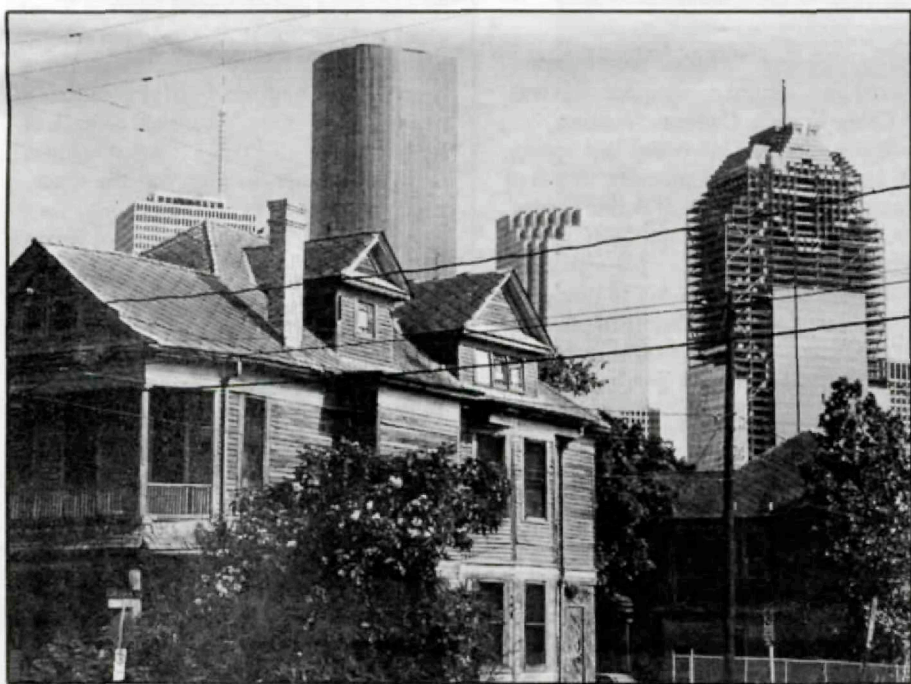
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Top: House at 1519 Lubbock Street and downtown skyline. Above: House on Decatur Street displaying gingerbread ornament

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