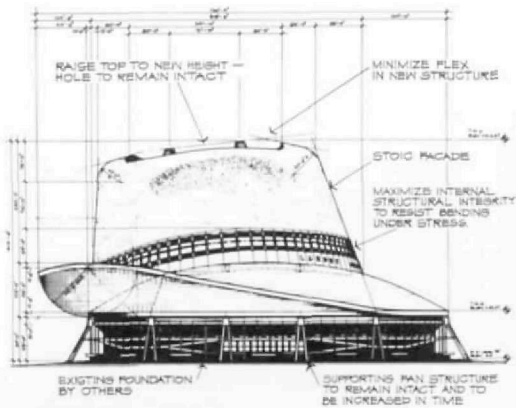


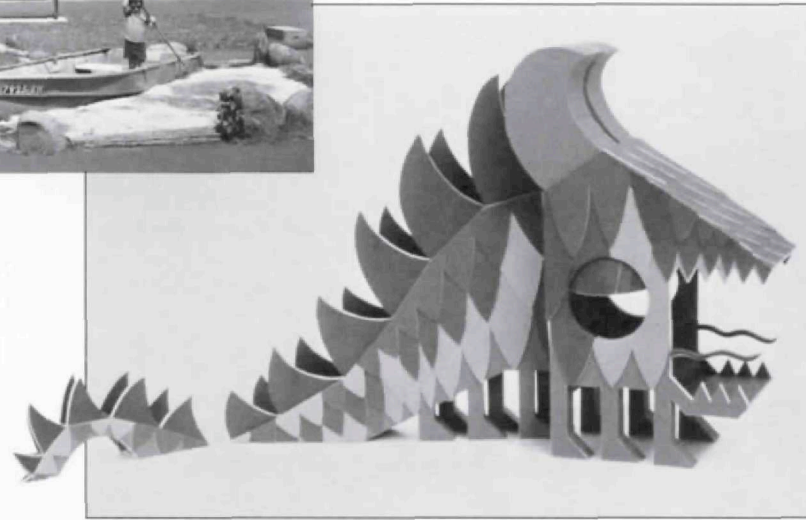
Citegeist



© 1984 David Graham



© 1989 Grady Frank, Dallas, for Texas Monthly



Photograph by Tony Cunha, courtesy of the Donna Grossman Gallery for Architecture, Los Angeles.

Fish stories, dragon tails

The balconied maw of a great northern pike, looming here in David Graham's photograph of the National Freshwater Fishing Hall of Fame in Hayward, Wisconsin, helped spawn Charles Moore and Mell Lawrence's smaller "scaled" but no less awesome dragon-morphic lifeguard stand, essayed last year for the Kirsten Kiser (now Donna Grossman) Gallery in Los Angeles. For now, the model of the dragon lies in wait for an oceanfront property deep within the Farish Gallery, where it occupies an arch-fronted cave as part of the exhibition "Charles Moore, Buildings and Projects, 1949-1988," on view through November 21.

Pop top

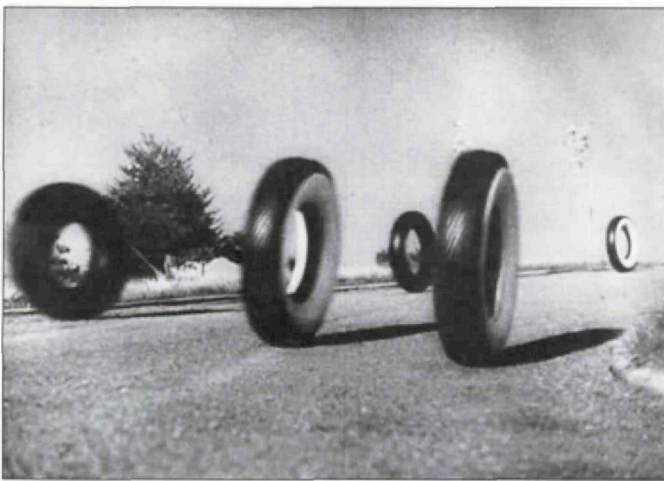
Grady Frank's faux Oldenburg coverup for Cowboy Stadium in Irving — a snappy-brimmed tribute to the house Tom Landry built — appeared in the September issue of *Texas Monthly* as part of a makeover scheme for the sagging image of America's Team, produced by the Richards Group of Dallas with the help of Faye Smask and Associates, architects.



© 1989 Paul Hester

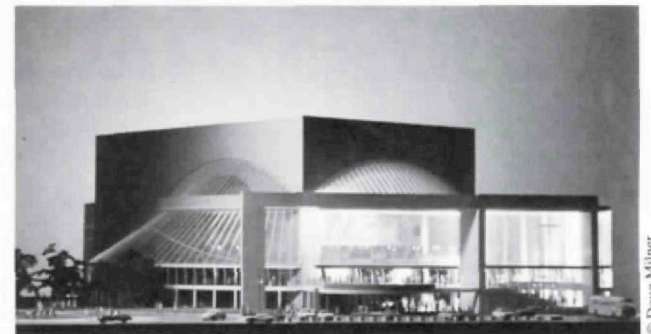
Eye tech

This nocturnal preview of the eyebrow canopies of the Morton H. Meyerson Symphony Center (I. M. Pei, 1980-89), which opened as the home of the Dallas Symphony last month, reminded us of another eye-con of the night (and day), the recently re-faced King Leo's Club on Griggs Road (Betty Reid, 1988).



Road company

Dancing tires from *The Highway Sings* (Alexander Hackenschmied and Jan Lukas, 1937, four minutes), a Bata Tire commercial that won first prize at the Paris Exhibition the same year. It is not quite the shortest subject in the Museum of Fine Arts, Houston's retrospective of Czech cinema, flickering in the Brown Auditorium October 8 through December 10.



© Doug Miller

Big Cité Beat

☞ Mies's pieces: The **Museum of Fine Arts, Houston**, was closed during September to overhaul the roof and steelwork of **Mies van der Rohe's** only building south of the Mason-Dixon line. The museum recently received a \$3.25 million gift from **Caroline** and the late **Theodore N. Law** to purchase a second block due east of the Mies building, completing a land assembly that will be the focus of a major new MFA building program.

☞ Second table? **Ouisie's Table**, the Chez Panisse of Sunset Boulevard, went table up during the dogmost days of August, the victim of peculiarly resurgent

lease rates for its premises and a perpetually Procrustean kitchen. Never averse to culinary whisk taking, displaced proprietress **Elouise Cooper** is recharging her batteries de cuisine while scouting new table settings.

☞ Kahntext: The **Kimbell Art Museum**, Fort Worth's much-vaunted vaulted treasure house by **Louis I. Kahn**, will be extended on both its north and south flanks by 1992, adding 25,000 square feet to its present 120,000 at a cost of \$8 million. The expansion will be carried out by **Romaldo Giurgola** in the spirit of the original building, completed in 1972.

☞ Not in their front yard: Thirty acres of prime undeveloped property on Space Center Boulevard at Middlebrook belonging to NASA's **Johnson Space Center** in Clear Lake City have been designated surplus as part of a court-ordered effort to provide housing for the homeless under the McKinney Homeless Act of 1987. The **Uplift Mission Women's Center** of Houston's Third Ward initially sought the tract in hopes of setting up a treatment center for homeless women with drug and/or alcohol dependencies, a feat of bureaucratic odd coupling that has since been scuttled in view of the stratospheric cost of extending utilities to the site.

☞ Bar flees: The proto-Memphis bar at **Spanish Village**, Houston's homage to mariachi funk where **Larry Castellano** has Osterized many a margarita, has been relocated to a semi-concealed alcove off the beaten linoleum unbeknownst to the National Register of Historic Places.

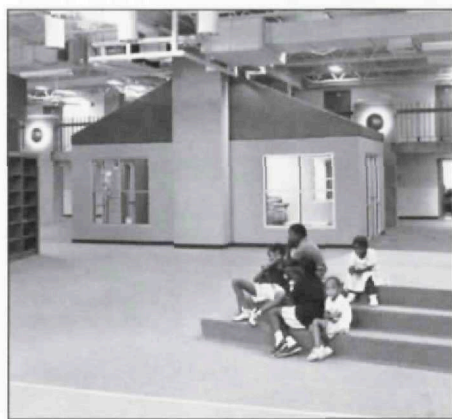
☞ Stripe joint: **Gordon Bunshaft's First City National Bank Building**, Houston (Skidmore, Owings and Merrill, 1960), has sprouted a rash of less-than-self-effacing metal strips to protect recently repointed joints in its white marble cladding.

Star of Hope Mission Women's and Family Shelter

A just-renovated thirtysomething plumbing supply warehouse at 419 Dowling Street near the edge of downtown now provides shelter for needy women and families, the fastest-growing segment of Houston's displaced community. In the face of a homeless population estimated at between 35,000 and 60,000,¹ the 188 beds recently made available may seem insignificant. But for those who might otherwise continue to face the hazards of street life or domestic abuse and neglect, the safe, clean sanctuary of the newly opened Star of Hope Women's and Family Shelter is a welcome resource.

Providing safety, security, and basic comfort is the shelter's immediate goal, beyond which staff members and mission administrators hope to contribute to the financial and emotional stabilization of its residents. According to Star of Hope president Donald L. Johnson, this less tangible agenda will be furthered by the facility's range of social services and by its carefully considered architecture as well. In contrast to the Star of Hope's first emergency women's shelter, opened in 1986 on North Main Street, the functional and social criteria for the new facility were based on actual experience. In the North Main shelter, the term "temporary" described not only the length of stay of residents, but also the makeshift nature of the shelter itself, which was given over to an ad hoc particle-board maze of semiprivate living accomoda-

tions. The level of consideration brought to bear on the planning and construction of the Dowling Street shelter resulted in a more permanent solution. Although the new shelter is still more institutional than homelike, architect Geoffrey Brune has nevertheless managed to transform the essential spatial requirements of the program into relatively pleasant surroundings. Staff members believe that establishing a sense of a community toward which to contribute and from which to draw support is a means of reintroducing structure into homeless people's lives. The public spaces of Brune's building send clear signals to residents and staff alike, from the "village common" of the skylighted central court to the partially shaded exterior play yard -



Village common with house for infant feeding and hair care salon.



Skylighted dining area and vending and telephone pavilion.

amenities unfortunately compromised by the more confined institutional character of the private spaces.

When purchased in 1986, midway through Houston's real estate depression, the building seemed something of a prize, despite its forsaken location well beyond anyone's backyard. Staff members initially attempted to plan the facility themselves, incorporating their experience with other shelter facilities. But the practical difficulties of inserting a new second floor in the existing structure led

them to seek the counsel and services of McCleary/German Associates, architects of record, and Geoffrey Brune, design architect. The architects were initially asked to find workable solutions to problems of construction and code compliance, but their role soon expanded. They contributed the idea of the central atrium court and the single-loaded, motel-style arrangement of the rooms about it. While low clearances and clutter made the placement of mechanical and electrical services problematical, Brune's atrium court yielded a useful and engaging central space that also affords each residential unit a second source of natural light.

Security is provided at the public entry, a projecting "lighthouse window" that permits surveillance of those waiting to enter. While this vertical wedge suggests the scale of the tall public lobby sandwiched between two sets of security doors, it gives no hint of the skylighted central court lying farther in. The central court contains communal dining facilities served by a commercial kitchen, a vending and telephone pavilion, and television, library, and counseling lounges. Set within the court as a templed focus of the implied village common is a quiet little house providing a kitchenette for infant feeding and a modest salon for hair care. Surrounding the court, on three sides at the first level and on four sides at the second level, are 74 residential units, each furnished with a toilet, sinks, shower, and exterior window, as well as an individually keyed lock. A clinic, a nursery and preschool, a laundry, and a large meeting hall are provided just off the court.

Another key to the operation of the shelter is the presence of children. One staff member observed that watching and caring for children offers the greatest source of hope for those staying here and creates daily responsibilities that residents must fulfill in another's behalf. In time, these images of a return to normality, cast against the theaterlike settings of the play yard, fashioned from a former loading dock, and the central court, carved out of the warehouse interior, may allow the children to help the adults take the next step toward wellbeing.

Patrick Peters

Notes

- ¹ Thirty-five thousand homeless persons is the estimate published by the Houston Coalition for the Homeless; Dr. Virginia Moyer of Baylor College of Medicine places the figure at 60,000 (*Houston Post*, February 23, 1989).

Fifth Ward AIDS Clinic

In its most recent reincarnation, the old Southern Pacific Railroad hospital has been transformed into a new outpatient clinic for AIDS patients. Built in 1911 as a 116-bed hospital for railroad employees, the building has served in recent years as a rehabilitation facility for M. D. Anderson Hospital. Now county-owned and renamed the Thomas Street Center, the clinic will significantly expand the county's resources for AIDS patients.

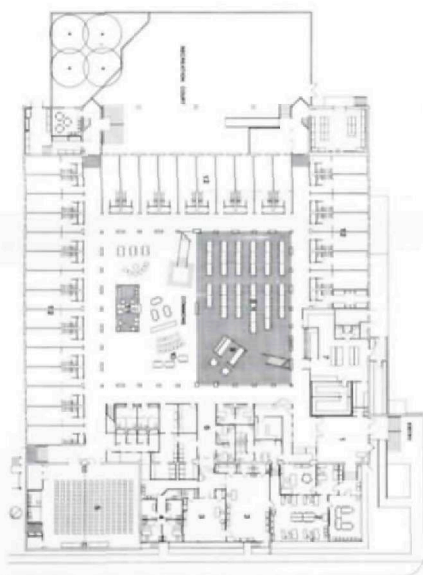
Set atop a wooded Fifth Ward hill overlooking Hogg Park and White Oak Bayou, the four-story, E-shaped Italian Renaissance Revival building sports polychrome exterior detail, a low-pitched hipped tile roof, and round-arched upper-floor windows. Its three symmetrical wings were originally connected by open solariums, later enclosed to create additional rooms. Construction is of reinforced concrete with yellow brick facing. Red brick is used for horizontal banding, as trim around windows, and in simulated quoins. No exterior renovations are planned, although landscaping improvements, using donated plants, have been made. Asbestos removal constituted the major interior alteration and delayed the opening of the clinic, which has received patients since May 22; other interior renovations were limited to the addition of several nurses' stations.

This AIDS treatment facility is especially timely in view of the closing of the Institute of Immunological Disorders due to financial problems after only one year of operation. Persons with AIDS seeking inpatient care through the public health care system are now accommodated through the Lyndon B. Johnson Hospital, which recently replaced Jefferson Davis Hospital; the Thomas Street Center may provide inpatient care in the future. The center, located at 2015 Thomas Street near the intersection of I-10 and I-45, houses a permanent art collection from the September 1988 Art Against AIDS benefit.

Kate Grossman



Southern Pacific Railroad hospital, Department of Building and Bridges, G.H.&S.A. Railway, architects, 1911. Thomas Street Center renovation, 1989.



Star of Hope Women's and Family Shelter renovation, Geoffrey Brune, design architect, McCleary/German Associates, architect of record, 1989. First-floor plan.

William R. Jenkins

William R. Jenkins (1926-1989) served as dean of the University of Houston College of Architecture from 1968 until his death shortly before classes began this fall. During his tenure the college grew in enrollment and reputation for its design curriculum, emerging, in the words of John Hejduk, as "one of the few exciting places in America to study architecture."

A leading Houston architect as well as teacher, Jenkins was a fellow of the American Institute of Architects. His buildings won awards from the American Institute of Architects, the Texas Society of Architects, *Progressive Architecture* magazine, and the Houston chapter of the American Institute of Architects. They include a notable series of modern houses from the 1950s; the Park IV and V Apartments (1963 and 1965); the Houston Firemen's Training Academy (1969); and the Geraldine Humphreys Cultural Center, Liberty, Texas (1970). Jenkins was also responsible for the

skillful, low-tech renovation of the Architecture Annex at the University of Houston (1971), which accommodated the college's expanded enrollment until its new building by Philip Johnson was completed in 1985.

The library of the College of Architecture will be renamed in Jenkins's honor. Those wishing to contribute to a memorial lecture fund and scholarship should direct their gifts to the College of Architecture, University of Houston, Houston, Texas 77204-4431. For further information, call 713/749-1188.

Myron Anderson

Myron Anderson (1922-1989) taught structures at the University of Houston College of Architecture for 35 years. A registered professional engineer, he had a special interest in vernacular building methods. Professor Anderson's "hands-on" teaching methods were legendary, particularly his annual student

projects involving construction of playground equipment, benches, and concrete castings. A memorial scholarship and annual technology award fund have been established in his name.

Donald Barthelme

Donald Barthelme (1931-1989) was by consensus one of the most original writers of our time - a master and renovator of the short-story form. His sensibility, variously characterized as "avant-gardist, collagist, minimalist, Dadaist, existentialist, and post-modernist," resisted reduction to simple categories, as a recent tribute in the *New Yorker*, his principal literary venue since 1963, noted.

The son of an accomplished Houston architect and educator who once headed the architecture program at Rice, Barthelme was himself interested in design and the visual arts. He organized several exhibitions at the Contemporary

Arts Museum of Houston, including "New American Artifacts: The Ugly Show" (1960), and served as director of the CAM from 1961 to 1962. In 1981 he returned to Houston after an absence of several decades to join the faculty of the creative writing program at the University of Houston.

He was an acute observer of city life, of Houston itself, and even of Galveston, where he spent summers as a youth with his grandfather and which became the subject of a post-Haussmannic musing on urban renewal, "I Bought a Little City." His gently visionary prescription for Houston, which we only wish had appeared in *Cite*, added a prescient note to the March/April 1988 issue of *Texas Architect* by proposing a "Main-Binz-Montrose-Westheimer" pedestrian loop as a sort of outdoor Galleria, to be planned and executed, insofar as possible, without expert guidance. "I like my experts confused, uncertain, even fearful," he wrote. ■