

January/February 1983

Volume 33

Number 1

\$2.25

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Texas Architect



Nature made Brackenridge Park Beautiful. Pavestone keeps it that way.

For decades, people in San Antonio have enjoyed the beauty of Brackenridge Park as a setting for picnics, family reunions and various other outdoor activities. The urban park's natural, tranquil surroundings attract thousands of visitors annually.

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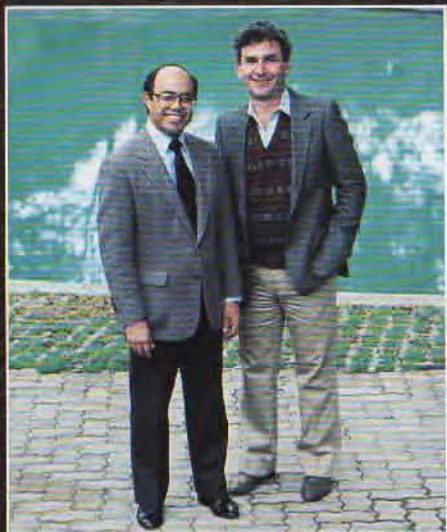
"Our goal was to rehabilitate the center section of the heavily used urban park so that it would blend with the overall area. This involved the conversion of an existing roadway into a pedestrian promenade and the installation of a palm garden (135 mature trees), grass, shrubs and ground cover. The 45-year-old Koehler Pavillion was restored and transformed into a quiet picnic area. Streets have been replaced with wandering walkways and plazas."

"Pavestone pavers were selected for the pedestrian and vehicle traffic areas because of their durability, strength, ease of installation and beauty. The warm sandy colors are particularly well suited to San Antonio's ambient light and the soft earth tones of this South



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*Below:
Pavestone Uni-green is used to control erosion on slopes and to support pedestrian and vehicular traffic over grassy areas.*



Reyna/Caragonne Associates Firm principals — Lee Reyna and Alexander Caragonne

Texas city. In addition, the size of the concrete pavers provides an overall texture and a human scale similar to that of traditional brick pavers but at a considerable cost savings."

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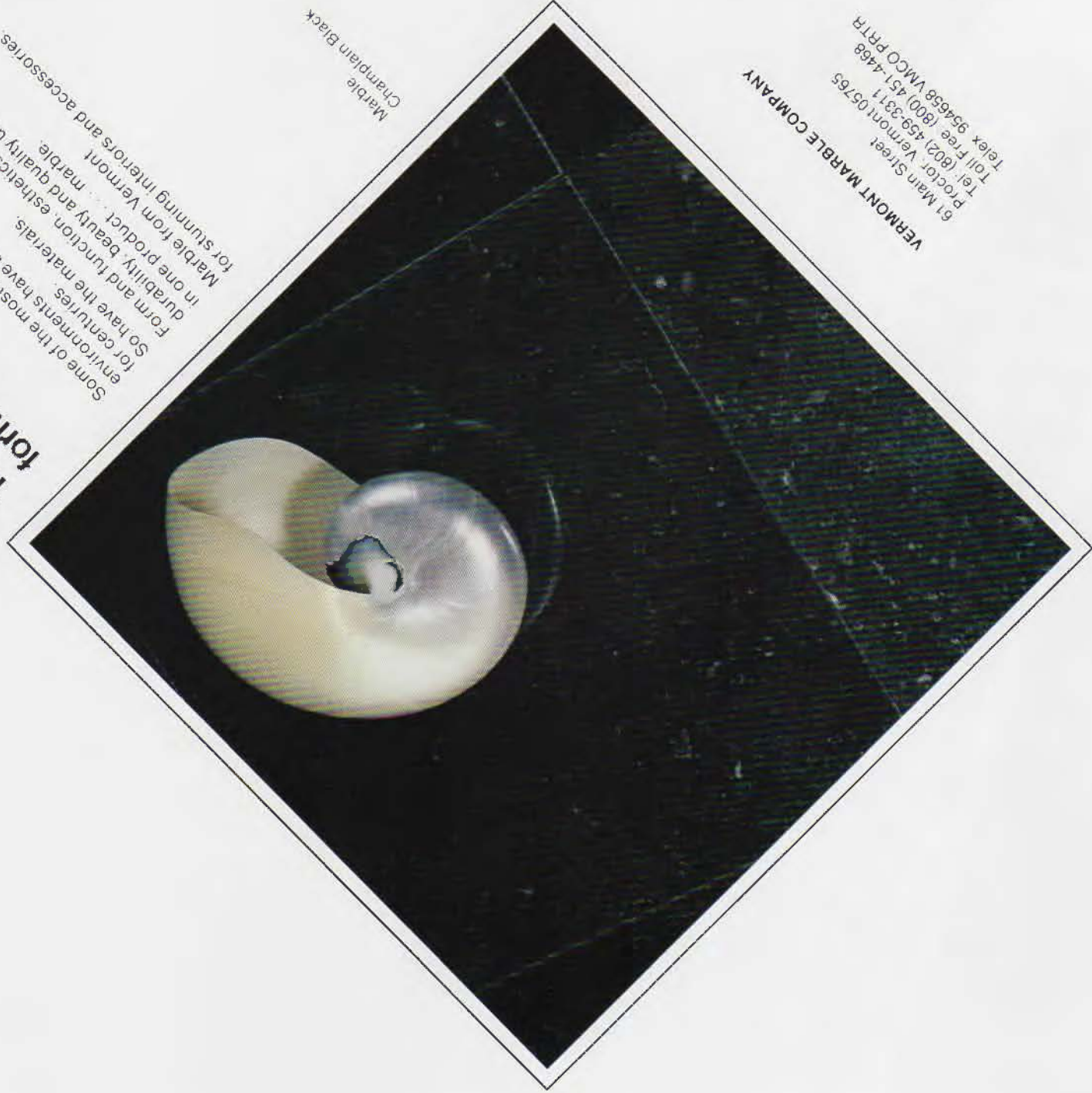


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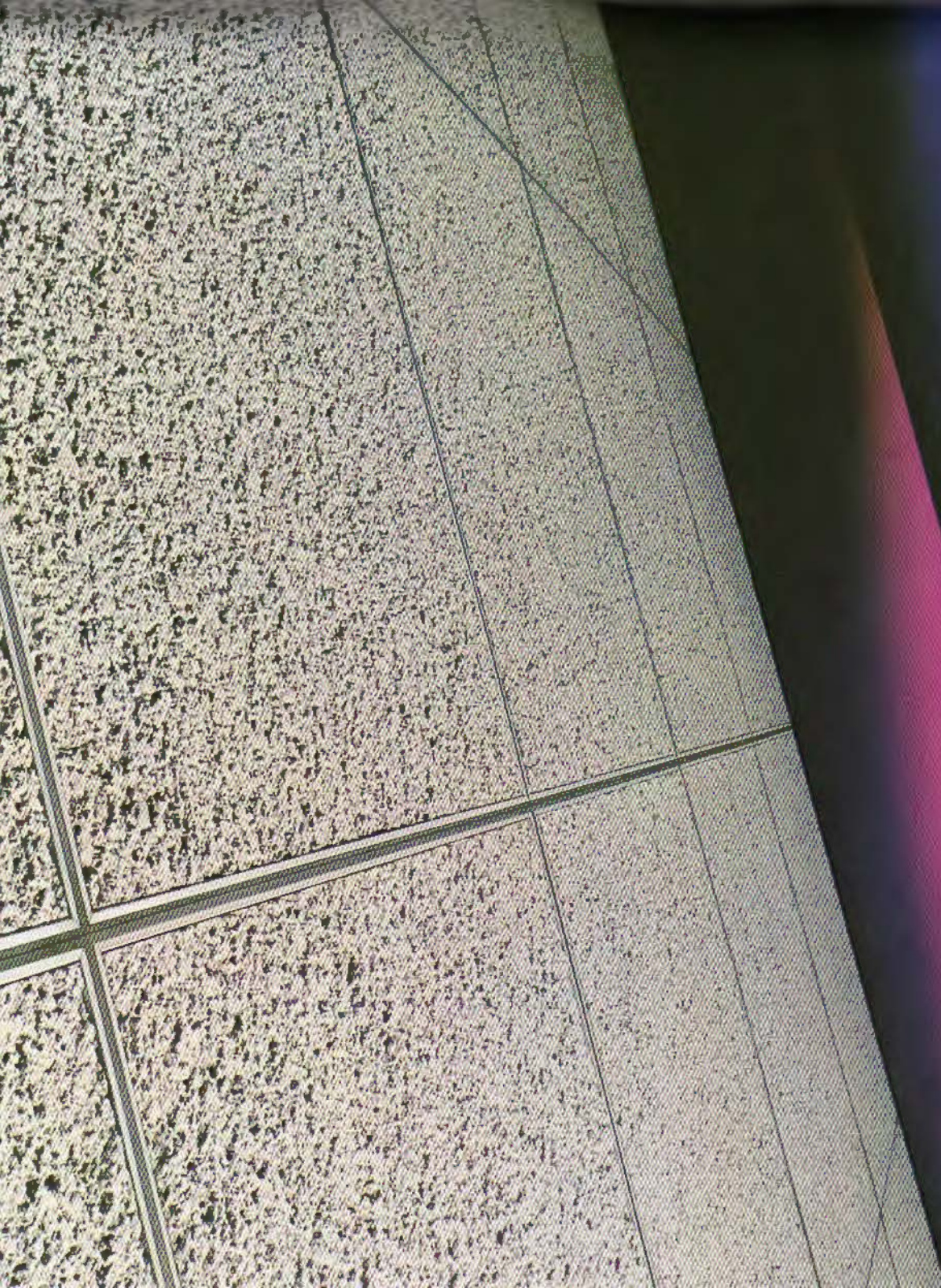
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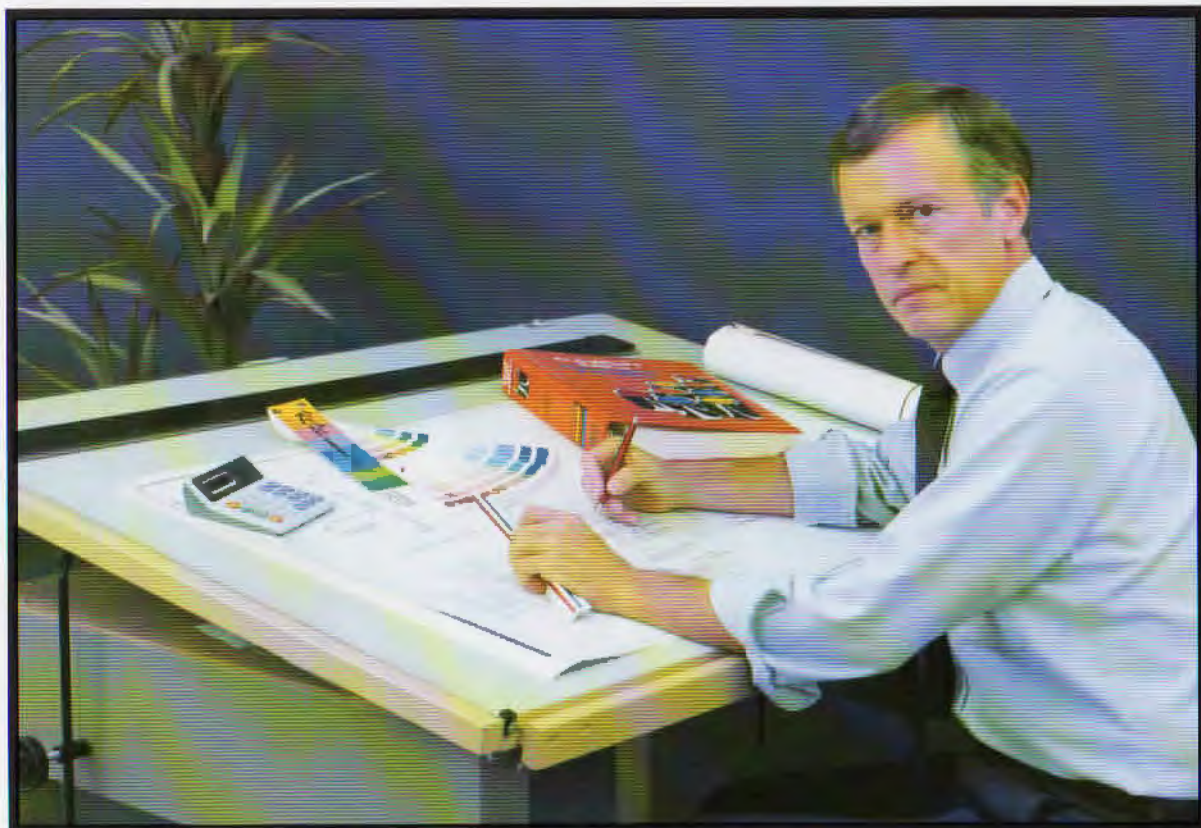
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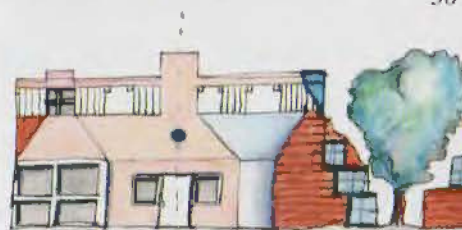
On the Cover: *Gulf States Utilities Company headquarters in Beaumont. Interior design by Morris/Aubry Architects, Houston. Framed photograph by Ruffin Cooper, Houston. Cover photography by Chas McGrath, Houston.*



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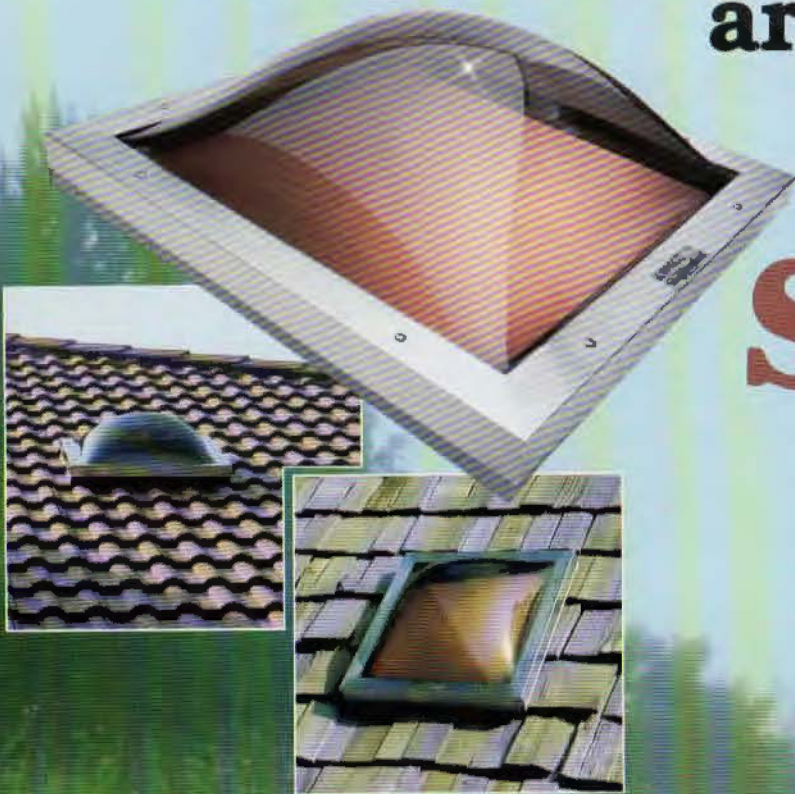
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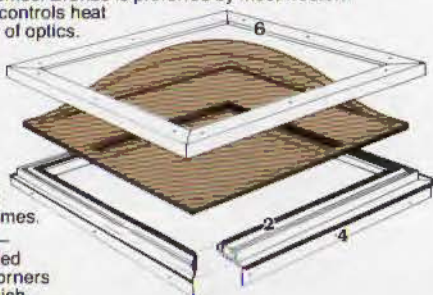
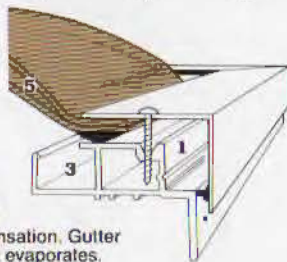
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Members of the TSA are being asked to nominate candidate buildings which they consider most important in this context, and the results will be published in Texas Architect next summer. A major photographic exhibition, based upon these selections, will be a feature of the November, 1983, TSA Annual Meeting in San Antonio. Following the convention, the exhibition will be toured throughout Texas, and made available to component chapters for local programs.

Please consider your selections, complete the attached nomination form and return it to the TSA office no later than March 1, 1983.

Your selection(s) must be a building (or buildings) existing within the State of Texas. In addition, your selection(s) must meet one or more of the following criteria.

- May represent an archetype—the best of their particular breed.
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Please list below your nominations for the most significant buildings in Texas architectural history. Please nominate no more than ten buildings. Whenever possible, please provide remarks which explain why the building(s) should be considered significant.



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REMARKS

Lined area for entering nominations, organized into columns for Building, Location, and Remarks.

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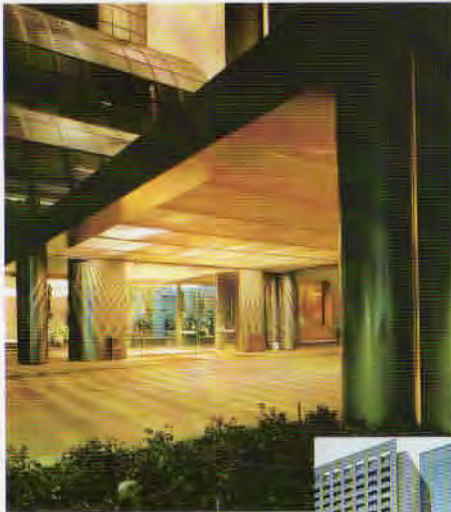
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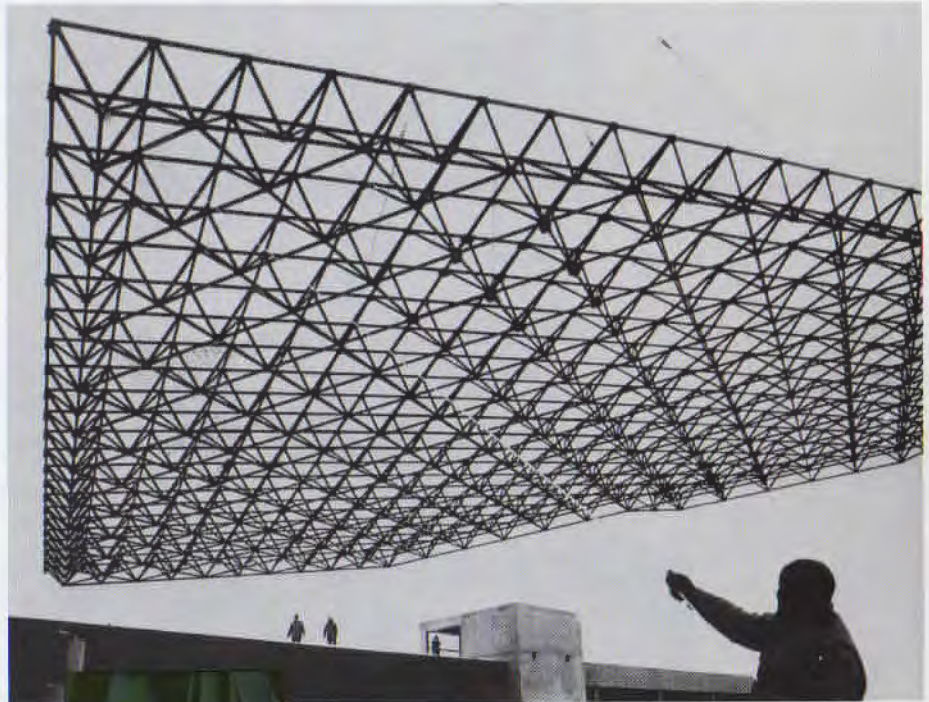
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The Warwick Post Oak, Houston, main entry features a cascading waterfall of vaulting reflective glass to the lower level porte-cochere. Aluminum cladding, skylights, curtainwall, column covers, sculptured truss, and interior shading devices by Super Sky Products, Inc.

Architects: Fitzgerald and Partners (Houston) and I. M. Pei.



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Architects: CRS (Houston)



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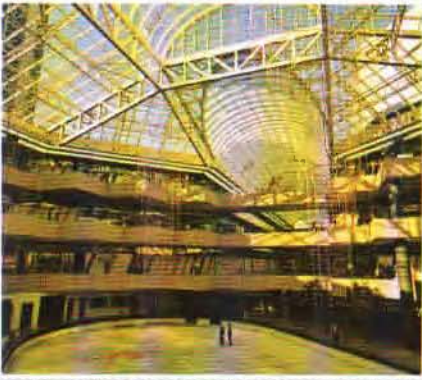


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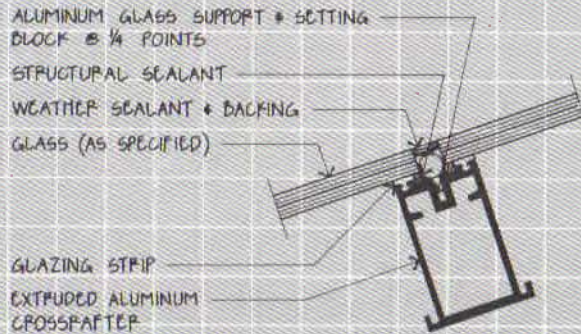
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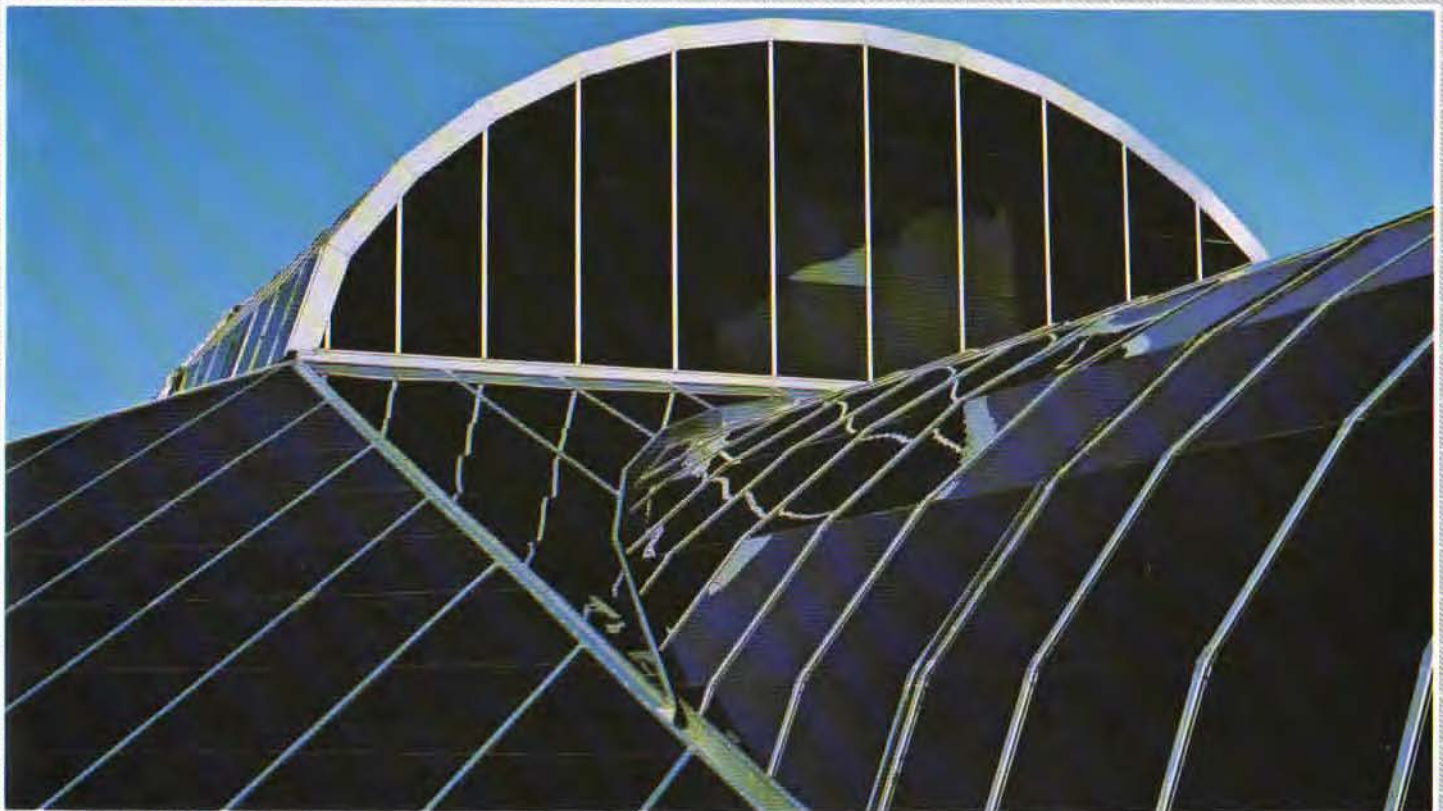
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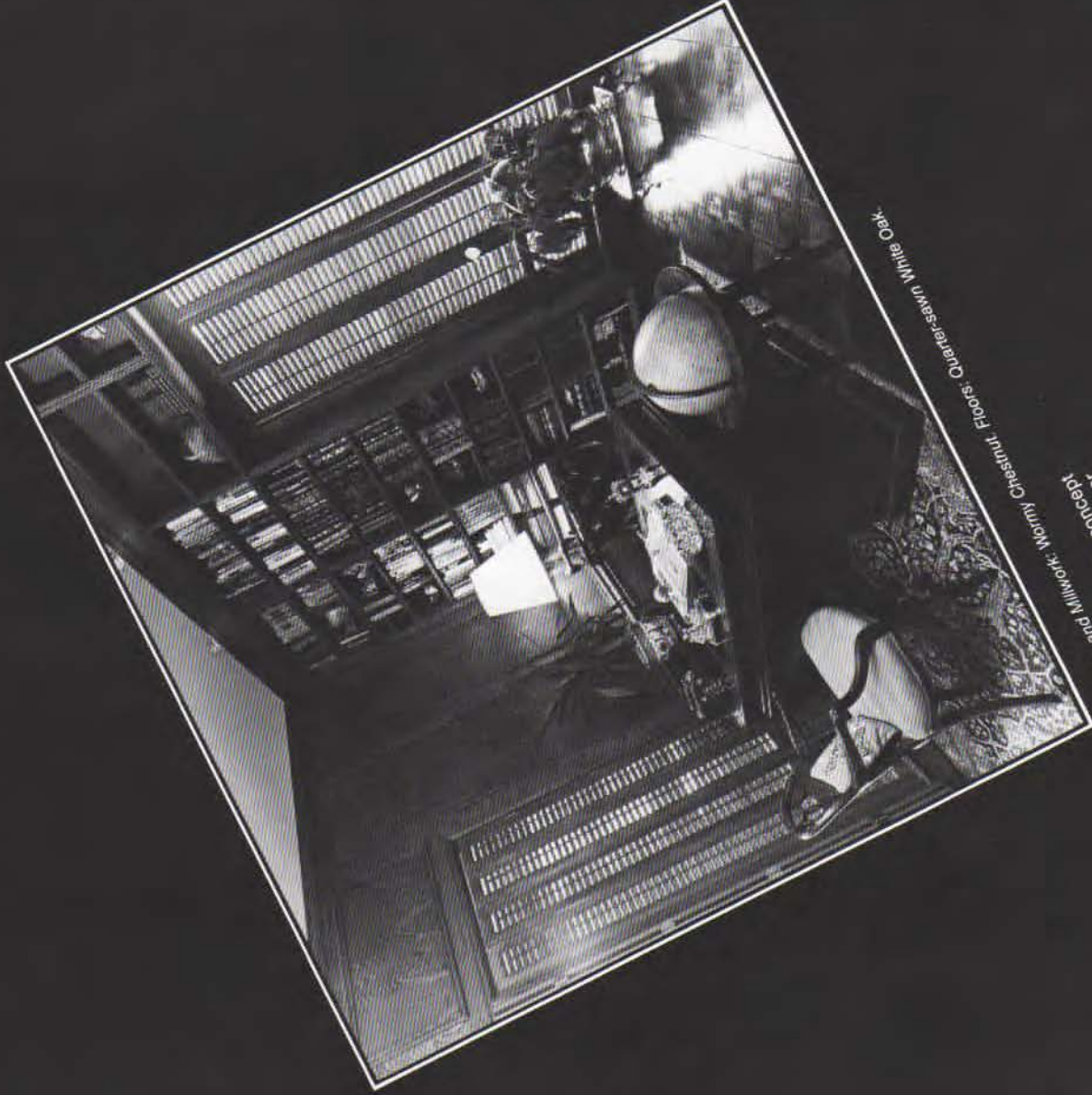
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Letters

Editor: As a real estate developer, and a student of architecture, I look forward to receiving your magazine each period. Your Nov./Dec. 1982 issue causes me to write this letter.

Specifically, the CRS-designed IBM Branch Office Building here in Houston was apparently selected for one of the TSA Design Awards for 1982. The building is a beautiful one and deserves the merit for which it was recognized. The award, however, causes me and thousands of fellow Houstonians a great deal of concern as it reflects upon the moral commitment of architecture and architects to the community in which their designs are located. Many of my fellow Houstonians and I are appalled that a quality firm such as CRS would allow a site-plan development that exposes a horrible looking 18-wheel truck loading dock to Woodway Drive, which was a beautiful major artery in Houston. Forget for a moment the impact that the building has on the already cramped traffic patterns; and forget, also, that the building garage is virtually on the property line. Many of these facts are dictated by the developer/owner and the architects might not have the authority that the community would like them to have in this role. However, the architect should certainly be sensitive to the needs of the community and suggest a site plan that neither encroaches on the cone of vision, nor causes one's eyes to look into the "armpit" of the building. The traveler ought to be allowed to enjoy the beauty of the architecture. In this case, however, it was reversed. The back of the property is seen by 99 percent of the citizens, and the beauty of the front of the property is only viewed by one percent. Therefore, your award is a shallow one, in my opinion, since we glorify the crown and not the person on whose head the crown rests.

It will therefore be of interest to me and my fellow Houstonians to know if it is the role of the architect, as a professional, to reject commissions when, in his opinion, that commission will violate the principle as well as a part of the architect's oath of service. The point I raise might be the subject of an ethical discussion among developers and architects, and if I could be of assistance to you I would be more than happy to participate.

Joe E. Russo
The Russo Companies
Houston

Editor: I am writing this in regard to the fine article concerning the new American School in Monterrey, Mexico, which was published in the Sept./Oct. 1982 issue of *Texas Architect*. It is a well written report, but I must make a correction in regard to the names of the architects of the original school.

During the early 1950s, an American who was head of the American School board requested that I serve as the consulting-coordinating architect for the design and construction of the American School. Believing that the design should be an international project, I formed the association of the Houston firm Caudill Rowlett Scott and three Monterrey architects: Antonio Joannidis, Guillermo Belden and Joaquin Antonio Mora. The board was pleased with the design and completion of the American School. At one board meeting, Bill Caudill referred to me as "the John Foster Dulles of the architectural profession."

Hugh McMath
Austin

Correction

It was incorrectly reported in the Nov./Dec. 1982 issue of *Texas Architect*, under "News of Schools," that the third-place winner in a hospice design competition sponsored by the Houston chapter of the American Institute of Architects was Richard Robertson, III, of Dallas, a fifth-year design student at the University of Texas at Austin School of Architecture. In fact, Mr. Robinson's given name is *Richardson*, not Richard, and he was a *graduate* student at the time he won the award, not a fifth-year student. *Texas Architect* regrets the error.



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Edited by Michael McCullar



The Orange Show, Jeff McKissack's labor of love, finally reaches fruition in Houston.

For the Love of Oranges: Environmental Design in East Houston

At the end of September, a labor of love that began in 1979 was realized, and now appears to have a future as bright as the colors that characterize it. Houston's "Orange Show," located off the Gulf Freeway near the University of Houston in a wood-frame residential neighborhood on Munger Street, was opened to the public. Its opening benefit featured a selection of performers and refreshments (fresh orange juice leading the list) and Mayor Kathy Whitmire, who formally dedicated the restoration effort.

A folk art environment, the Orange Show was gradually built from 1962 to 1979 as a maze-like "amusement park" with a distinctive architectural quality, somewhat of a cross between Antonio Gaudi and Rube Goldberg. Conceived by Jeff McKissack, and largely erected single-handedly, it was an homage to the

rejuvenative powers of the orange, and its walls were lined with mosaic homilies on the subject. Its features included a 100-seat stage and performance area, a small museum, and theater seating around a pond and steam-powered boat, with famous orange ports-o-call identified along the rim. Scavenged wrought- and



cast-iron items adorn the structures, in addition to a full complement of flags, bright canvas awnings, umbrellas and wind-driven constructions.

Part of the original spirit of the Orange Show was McKissack himself, and he became a cult figure in Houston during the 1970s, as the work proceeded and he began to speak of the huge success it would be at its opening, a date never quite defined. Ultimately, the construction entirely filled its lot, and when McKissack died in 1980, a group led by Marilyn Lubetkin was formed to create a non-profit corporation, purchase the property, establish code compliance and undertake restoration, eventually establishing a continuing program of events for the public.

Barry Moore Architects of Houston supervised the tedious process of documentation and restoration, not a job which lent itself to the usual professional services. Essentially, seeing the particular character maintained involved a further labor of love: how to restore the Orange Show, but not have it appear to have been touched.

The goal of the Orange Show has been to have it open as McKissack wanted it to be, and to have it serve both as an attraction in and of itself, as well as a backdrop for performing arts activities.

Throughout the fall, the Show has been open on weekends, with a variety of performances, particularly directed to children, to whom the architecture seems especially suited. Of course, adults also benefit from the general uplift one feels in the design of this environment. On an urban design level, long-range activity programming of the Orange Show could well turn it into a cultural attraction for Houston's East End.

The last show of the 1982 season was held on the weekend of Dec. 11, a "Blue Night" featuring Rocky Hill,

staged in the midst of a cold snap but attracting a good showing of Orange Show faithful. With the coming of better weather, the Orange Show will reopen in March 1983, as its Foundation also seeks a full-time director to continue to maintain it, program it, and develop its role as a unique, lovingly hand-made creation designed with people in mind.

—Peter Papademetriou

Dallas Proposes Farsighted Preservation Incentives; One Developer Unimpressed

One of the first responses to Dallas' new preservation incentives was a loud thump in the night. Zorina Corporation, owner of the old Central Fire Station on Main Street, began demolishing portions of the 1922 structure on the evening of Dec. 9, despite a temporary restraining order prohibiting alterations to the building's exterior. Police intervened before the wrecking ball damaged the fire station's ornate brick-and-stone facade, but Zorina's actions outraged city officials and left preservationists wondering what else they can do to save downtown Dallas' few remaining landmark buildings.

In June 1982, the Mayor's Task Force on Downtown Historic Buildings proposed some of the most comprehensive and farsighted preservation incentives in the country. Included in the package were:

- Property tax exemption for up to eight years for appropriately designated and rehabilitated properties.
- Facade easements, for which owners would receive a substantial tax break for preserving and maintaining the facades of historic buildings.
- Provisions for the transfer of development rights, whereby owners of historic structures are permitted to sell their unused development rights to other property owners within designated areas of the Central Business District.

The incentives package was studied and refined in the intervening months, then adopted unanimously by the city council Jan. 1.

None of this has impressed Zorina Corporation, which in Feb. 1982 purchased the Central Fire Station from the city for \$641,000. At the time of the sale Zorina's agent, Larry McGregor, wrote to the city that his client intended to "totally renovate the Old Fire Station and . . . to restore the exterior of the



Courtesy The Dallas Downtown News

Old Central Fire Station, Dallas.

building in its original state."

On Oct. 19, however, Zorina applied for a permit to demolish the old facade and clad the entire structure in bronze reflective glass, similar to the glass on the Zorina Building (formerly the Blue Cross-Blue Shield Headquarters) across the street. Both projects were designed by HKS Architects of Dallas.

Zorina Vice President Abdul Azhar claimed that it was neither economically nor aesthetically feasible to incorporate the old facade into the new building. He also said that he had no interest in Dallas' preservation incentives, although he acknowledged that he hadn't studied them carefully.

"We want to do what we want to do," Azhar said. "We want to create some kind of activity there, and don't believe that modern and old can go together." City officials, on the other hand, main-

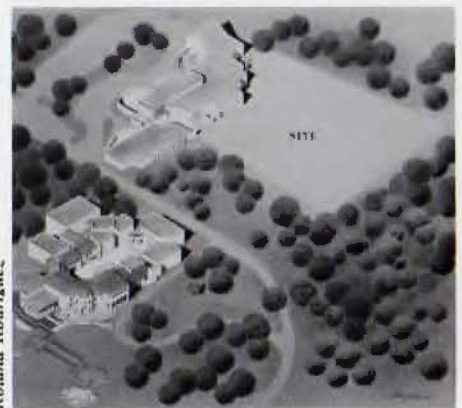
tain that McGregor's letter is legally binding and that Zorina should be forced to restore the fire station. They have delayed Zorina's demolition permit, and on Nov. 24 obtained the temporary restraining order protecting the building's exterior. Interior renovation is allowed, however.

The restraining order remains in effect until Jan. 26, 1983, after which Zorina will presumably be free to do what it wants with the old fire station. City officials hope to find a compromise solution before then, while conceding that prospects are slim. After all, observed a member of the planning department, the City Landmark Committee and Zorina representatives were scheduled to meet Dec. 10, only a few hours after the wrecking crew began its work.

—David Dillon

Charles Moore Commissioned For San Antonio Art School

The San Antonio Art Institute, having decided to build itself an independent college of fine art—the only one between Kansas City and Los Angeles—set about reviewing over a hundred résumés in its search for a project architect. After six months, 300 firms were narrowed to four: Robert A. M. Stern Architects of New York, Taft Architects of Houston, Moore Ruble Yudell of Santa Monica, and Venturi, Rauch and Scott Brown of Philadelphia. And the winner?—Moore Ruble Yudell.



McNay Museum (foreground), Art Institute, and 2.5-acre site for college of fine art.

Roland Rodriguez

The new 40,000-square-foot college will be built on a 2.5-acre site adjacent to the San Antonio Art Institute's present 14,000-square-foot facility on the grounds of the McNay Museum in northwest San Antonio. In addition to an auditorium, library and cafe, the building will house studio space for painting, sculpture, printmaking, photography, video, film and other media.

In San Antonio recently to learn of his firm's selection, Charles Moore was asked over lunch the reaction of his California office when he called to relay the news. "It was already old hat to



Moore (center) conferring with associate Buz Yudell (left) and San Antonio architect Roland Rodriguez.

them," he said. It seems that critic-at-large Mike Greenberg, acting perhaps on an official leak, had published the news that morning in the *San Antonio Express*. An eager local architect, catching the early edition, had called Moore's office and graciously offered his services as the architects' local representative on the job. "The ambulance chasers are out early today," said Moore, who had declined the eager architect's offer (teaming up instead with local architect Roland Rodriguez).

Though only the roughest footprint has been drawn for the new project, its position between the existing Art Institute—a somewhat playful southwestern contemporary structure by the local firm Flowers & Maxwell—and the lushly Mediterranean McNay villa—designed in 1927 by Atlee Ayers—offers Moore a rich field for contextual response. "Contrary to opinion," he said, "I do not know what a building will look like when I first take on a job. I have to go through the design process just like everyone else. All I know of this project is that the new college has wonderful potential to introduce the McNay Museum to the existing Art Institute gallery, which now seem curiously unaware of one another. The new building should be a good neighbor to both, so everyone gets invited to the

party."

As for his familiarity with local building traditions, Moore seems uniquely prepared, having recently taught a course at the University of Houston on "Texas Vernacular Architecture." "I'm spending a lot of time in Texas," he said. "Everyone is. It's the only place where anything is being built." Moore said the course in Houston has given him an excellent chance to see the state, particularly small towns in central Texas, and particularly Castroville, to which he has grown quite attached.

The program for the art school is rather specific in its needs, focusing not on studio square footage but on the *process* of the creative act. In talking with Moore about the program, George Parrino, Director of the Art Institute, said, "We're not looking for another wing of studios with good north light, one for printmaking, one for painting and one for sculpture. Our courses will be identified by process—planning, making, evaluating, presenting—rather than by media." He added that the cross-disciplinary curriculum is intended to encourage conceptualization and individual invention.

When asked if his design would make special response to this innovative curriculum—be more "conceptual" perhaps—Moore thought for a moment, then responded, "No—no, it won't. I don't think a building should be overly specialized. Programs change, curriculums change. A building should be general as well as specific, or else it becomes too rigidly attached to one way of doing things and loses its flexibility. All I can say now is that the building must provide places for people to come together and share ideas, and places for people to get away to explore their own inner visions."

More than most architects, Moore seems always to have considered very specifically just what it is that makes good architecture. Through the medium of his work, he has tested those conclusions and arrived at a very humane, non-prescriptive set of criteria that have had great influence on his peers. Asked if he'd found what he'd been looking for in his architectural quest, Moore said he's still learning. "At this point in my career, I'm coming to a new appreciation of my role as architect with my clients. I'm learning to suppress my ego, to not get defensive when a client is not thrilled with one of my ideas. In school, in the jury atmosphere, we're taught to defend

with tooth and nail our designs. Now, I find I'm more interested in helping my clients give shape to their own visions. It's a very difficult change in attitude."

Referring to his direction away from the reductionism of the modern movement, Moore added, "I like to say that architecture is the choreography of the familiar and the surprising. I'm now less interested in the surprising and happier with the familiar."

—Jon Thompson

Jerry L. Clement of Dallas Assumes TSA Presidency



Dallas architect Jerry L. Clement has assumed the 1983 presidency of the Texas Society of Architects, succeeding Morton L. Levy of Houston. Clement is a principal in the firm EDI/Cape Hopkins

Clement, serving as director of design, and a 1958 graduate of the University of Texas at Austin School of Architecture.

Among the challenges facing architects—this year and beyond—Clement cites "communicating the creative role of the architect to the general public" as one of the most important. "What we do best, when we are at our best, is to create an architecture of lasting significance for today and tomorrow," he observes. And to help the public understand that significance, Clement has initiated a special TSA program entitled "Creating Tomorrow's Heritage."

The program's underlying concept is that, based on member and chapter input, TSA will produce a major exhibit honoring "the greatest achievements in Texas architecture of all time." Scheduled for completion this year, the travelling exhibit will serve as a catalyst for public discussion of architecture.

Regarding education for the profession itself, Clement says, "We must continue to address the intimate relationship between architectural practice, architectural education, and lifetime continuing education." Moving in that direction, Clement has arranged an official visit to each of Texas' six accredited schools of architecture this year and has proposed a TSA Scholars program which would match outstanding students with award-winning firms for summer employment.

Having assumed office during a legislative year, Clement anticipates challenges



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in the governmental affairs arena. But, while addressing immediate concerns, he also would like to see the initiation of a long-range "master plan to reform and modernize the architects' registration law."

Clement acknowledges his plans for the year are ambitious. But he is quick to point out that, like most other architects, he is used to working long hours.

Houston Architects Dream And Scheme in Theoretical Museum Transformation

It was an intriguing, if somewhat permissive, idea: to invite 18 Houston architects and firms to design theoretical proposals for the expansion, renovation, rebuilding or conversion of the existing Contemporary Arts Museum in Houston. They could take any approach they wanted to—serious or tongue-in-cheek—but architects were expected to address some fairly programmatic concerns: the special needs of a museum exhibiting contemporary art, the development and orientation of Houston architecture in general, the need for a design that re-



Rick Gardner

CAM according to Anderson Todd.



Rick Gardner

Howard Barnstone proposal.

flects the place of CAM in Houston's cultural community.

Entitled "Dreams and Schemes: Visions and Revisions for the Contemporary Arts Museum," 18 proposals in drawing and model form of the museum's conceivable and/or fanciful future were exhibited at the museum from Oct. 2 to Nov. 14. The proposals offered a complementary perspective to the concurrent exhibition "In our Time: Houston's Contemporary Arts Museum 1948-1982," a survey of the CAM's history and accomplishments. During the two-month exhibition, participating architects also gave informal gallery talks about their proposals, which indeed ranged from the serious, such as Anderson Todd's design that squares off the existing parallelogram and provides much needed additional space, to the somewhat tongue-in-cheek, such as Howard Barnstone's 22-story tower that includes offices and condominiums as well as museum space and an auto ramp that ascends from the street to the top floor.

The Houston Contemporary Arts Museum, established in 1948, was first housed on Dallas Street, in a triangular building designed by the Houston firm MacKie and Kamrath. The present parallelogram-shaped building on the corner of Montrose and Bissonet near the Museum of Fine Arts, clad in corrugated stainless steel, was designed by Gunnar Birkerts and opened to the public in 1972.

Houston Chapter AIA Announces Winners in Lego Design Competition

Having successfully erased the image of architects as always taking themselves too seriously, which was its main intent, the Houston chapter of the American Institute of Architects has announced the winners of its first annual Lego Building Block Design Competition.

The contest, held Oct. 30 on the Rice University campus, drew 26 teams from Houston area design firms, as well as a host of children, aged 7 to 18, for the children's category. Each team consisted of three to five designers, who had to construct their entries entirely of children's building blocks donated by Lego Systems, Inc. The teams had two hours to complete their designs.

"Our team really had to hustle to finish," says Carolyn Pfannkuche, of the second-place Lloyd Jones Brewer team. "We dumped out all our blocks, frantical-

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In the News, continued.



David Nance

First place team from Golemon & Rolfe and winning Lego design.



David Nance

Juror Michael Graves ponders Lego entry in Houston drizzle.

ly looking for yellow blocks to complete our design. Toward the end, we negotiated and traded blocks with some of the other teams to complete the project."

The winning design was created by Golemon & Rolfe Associates. Team members Oza Bouchard, Wayne Marchand, Chuck Hultstrand, Rob Reinders, Marc Davidson and Robert Liner built a sand-box out of Lego blocks, complete with sand castle and sand pail. ISD Incorporated received the third place award.

Judges for the contest, which had more than 300 spectators, were none other than Michael Graves of Princeton, Houston interior designer Sally Walsh, and Lego representative Bruce McWhinnie. Each entry was judged on the basis of general appearance and design, use of color, uniqueness and originality of design, neatness and cleanliness of design, and concept.

Four Winners Announced In Northeast Texas AIA Design Awards Program

Four winning projects have been cited out of a total of 16 entries in the 1982 design awards program sponsored by the Northeast Texas chapter of the American Institute of Architects.



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In the News, continued.



Hursley & Clark

Allen House, Longview.

Winning the Honor Award for Design Excellence, the top award in the program, was the Longview firm The Allen/Buie Partnership for the Allen Residence in Longview. The firm also won a design award in the program for the Buie House in Longview.

Other awards went to the Lufkin firm Wiener, Hill, Morgan, O'Neil and Sutton for the Lufkin Industries Corporate Office Building in Lufkin and the Tyler firm Sinclair & Wright Architects for the Home Office of the American Fidelity Savings Association in Tyler.

Jurors for the competition were Hal Box, FAIA, dean of the School of Architecture at the University of Texas at Austin, San Angelo architect Jack Meek and Midland architect Frank Welch, FAIA.

San Antonio Architect Bartlett Cocke Receives TSA's Highest Honor



San Antonio architect Bartlett Cocke, FAIA, former president of the Texas Society of Architects and founder of the San Antonio firm Chumney, Jones & Kell (formerly

Bartlett Cocke & Associates), received TSA's Llewelyn W. Pitts Award Nov. 5 during the Society's 43rd Annual Meeting in Fort Worth.

The award—the highest honor TSA can bestow upon one of its members—was established in 1967 in memory of Llewelyn W. "Skeet" Pitts of Beaumont and is presented for outstanding contributions to the profession of architecture.

Cocke, a 1922 graduate of the Univer-

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sity of Texas at Austin with a bachelor's degree in architecture, founded his San Antonio firm in 1927. During Cocke's 52-year career as a practicing architect, his firm became known for a number of distinguished buildings in San Antonio, including the downtown Joske's and Trinity Baptist Church. The firm was to develop a long working relationship with Joske's and later Sears, designing department stores for both all over the state, and with the San Antonio firm Ford, Powell & Carson in joint venture on Trinity University and the University of Texas at San Antonio.

Cocke also was instrumental in getting the state's first architects registration law passed in 1937 and in founding TSA in 1939, serving two terms as TSA president in 1944 and 1945. He was elected to the AIA College of Fellows in 1961.



Tenneco Employee Center, Houston.

Winners Announced In Houston AIA Interiors Competition

Nine interiors were selected from a field of 56 entries in the Houston chapter of the American Institute of Architects' Fifth Biennial Interior Architecture Design Competition.

Winning the Gold Citation was the Houston office of Skidmore, Owings and Merrill for the Tenneco Employee Center, a two-story addition to the top of a parking garage in downtown Houston.

Four Silver Citations were awarded to ISD Incorporated of Houston for the Liddell, Sapp, Zivley, Brown and LaBoon law offices in Houston; William Cannady and Associates of Houston for the Sid Richardson Institute for Preventive Medi-

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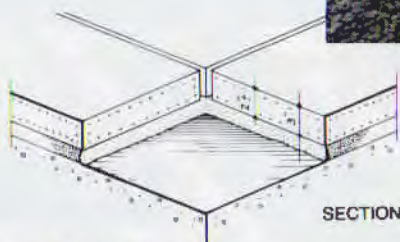
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cine in the Texas Medical Center in Houston (see *Texas Architect*, July/August 1982); the Houston office of Gensler & Associates for the Wolff Morgan & Company offices in Houston; and the Houston office of Skidmore, Owings and Merrill for the First Federal Savings and Loan Association in Little Rock, Ark.

Bronze Awards went to the Houston office of Gensler & Associates for the Osborn Heirs Oil Company offices in San Antonio (see *Texas Architect*, Sept./Oct. 1982) and for the new regional offices of the accounting firm Coopers and Lybrand (see *Texas Architect*, March/April 1982); Lloyd Jones Brewer of Houston for Capital Bank interiors in Houston; and the Houston firm Pierce Goodwin Alexander for the Texas American Bank—Galleria in Houston.

Jurors for the competition were Robert Siegel of the New York firm Gwathmey Siegel, Donald Powell of the Chicago firm Powell/Kleinschmidt, and interior design consultant Charles Pfister of San Francisco.

Dallas Architect James Pratt Receives Preservation Award



Dallas architect James Pratt, FAIA, a principal of the Dallas firm Pratt, Box, Henderson, Architects, has received the Texas Award for Historic Preservation from the Texas Historical Commission.

Pratt was honored during an awards luncheon Nov. 10 by the Dallas County Historical Commission, which nominated Pratt for his work as a consulting architect for the restoration of the old Dallas County Courthouse ("Old Red"). Pratt became so interested in the building that he persuaded the county to restore as much of it as possible with available funds and persuaded 30 organizations to send representatives to serve on an advisory committee to recommend to Dallas County commissioners how the historic 19th-century landmark should be restored.

Pratt, a 1950 graduate of the University of Texas at Austin with a bachelor's degree in architecture, received a master's

Continued on page 78.

Contract Design Center

Sixth Floor / World Trade Center / Dallas Texas



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Handcrafted Wood Seating by Lombard








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Contract Design Center / Sixth Floor

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| <p>Space 628</p> <p>Avanta Designs, Craftsman Furniture Gordon International, Metalstand Co. Magna Design, Marden Mfg. Co. Nightingale Ltd. Systems Furniture</p> <p>William Plante Photo Graphics</p> <p>Wells Associates/Six Design Dallas 214/698-0290 Houston 713/464-8281</p> | <p>Space 610</p> <p>Stendig</p> <p>Represented by Sam Schenck/Southwest, Inc. 610 World Trade Center Dallas, Texas 75207</p> <p>Stendig 214/698-1726</p> | <p>Space 638</p> <p>Chromcraft Furniture 214/748-2706</p>  <p>a Mohasco company</p> |
| <p>Space 665</p>  <p>Glenn Hennings & Associates 214/651-1556</p> | <p>Space 611</p> <p>Representing Jansco, Contemporary Shells, L.S.I., Terfeste, Ltd., Salvarani Kitchens, Paul Hoppenfeld, Desience Corp., Lomac Marble, Coeval Contract</p> <p>ernest low & associates inc. 214/747-8839</p> | <p>Space 642</p> <p>Monarch Furniture 214/741-5347</p>  <p>a Mohasco company</p> |
| <p>Space 608</p> <p>Contract and Residential Furniture Lighting & Accessories</p>  <p>Atelier International, Ltd. 214/653-1161</p> | <p>Space 616</p>  <p>William Hammon & Associates 214/745-1371</p> <p>Commercial & Institutional Furniture Showing: Bright Chair Co. Brodart CI Designs EOC Arconas Niedermaier</p> | <p>Space 645</p> <p>Representing Hiebert, Brueton, Gilbert, Business Accessories,</p>  <p>john alberti inc 214/747-2431</p> |

World Trade Center / Dallas Texas

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| <p>Space 646</p>  <p>REPRESENTING Affiliated Craftsmen Stoneware Architectural Supplements Habitat Lighting Intrax Furniture Loewenstein Chairs Nessen Lamps Facit Systems Hesco Wood Office Furniture AGI Industries Upholstered Seating Metropolitan Furniture Upholstered Seating, Wood & Resin Tables</p> <p>Van Sant-Henderson, Inc. Dallas Houston 214/747-4376 713/522-8282</p> | <p>Space 662</p> <p>Seating, Desks, Conference Tables</p> <p>Novikoff</p> <p>214/748-1976</p> | <p>Space 670</p> <p>Contract Furniture, Lighting & Accessories</p> <p>I. H. Pritchard, Inc. 214/741-5097</p> |
| <p>Space 650</p> <p>Open Office Systems Contract Furniture</p>  <p>American Seating 214/748-8383</p> | <p>Space 633</p> <p>alma</p> <p>The AD system . . . Alma's open plan office system</p>  <p>Dick Lowe & Associates Alma Desk Company Box 581363 / Dallas 75258 214/747-7626</p> | <p>Space 635</p> <p>krueger</p> <p>technical innovation . . . by design</p>  <p>Dick Lowe & Associates Krueger Contract Box 581345 / Dallas 75258 214/747-7629</p> |
| <p>Space 672</p>  <p>HAWORTH OFFICE INTERIOR SYSTEMS</p> <p>Haworth, Inc. Dallas Division 214/748-0506</p> | <p>Space 666-648</p> <p>We Now Represent</p> <p>Tuohy</p> <p>Loyd Brotherton & Assoc. Inc. 214/742-3654</p> | <p>Space 679</p> <p>Open Plan Office Systems</p>  <p>Westinghouse ASD 214/744-5685</p> |
| <p>Space 660</p> <p>Interact, Haller Systems, Inc. Davis Furniture Industries, Taylor Chair Co.</p>  <p>Bob Gray, Inc. 214/747-6361</p> | <p>Space 668</p> <p>Metro</p> <p>Metropolitan Furniture Corp. Robert Long Lighting, Inc. Helen Webber / Heron Intl.</p> <p>Metropolitan Showrooms, Inc. P.O. Box 58256 Dallas, Texas 75258 (214) 747-4135</p> | <p>Interior products for the architect, specifier and interior designer</p> <p><i>For further information on any of the showrooms listed in the ad, please circle the reader inquiry number. If you would like information from a specific showroom, please indicate so on the reader inquiry card.</i></p> |

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Design Nine cordially invites you to an International Breakfast to be held on Thursday, March 3, 8:00-11:00 a.m.

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Pacific Condi — 9009
The Stephens Co. — 9041
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Jim Wylie & Co. — 9015

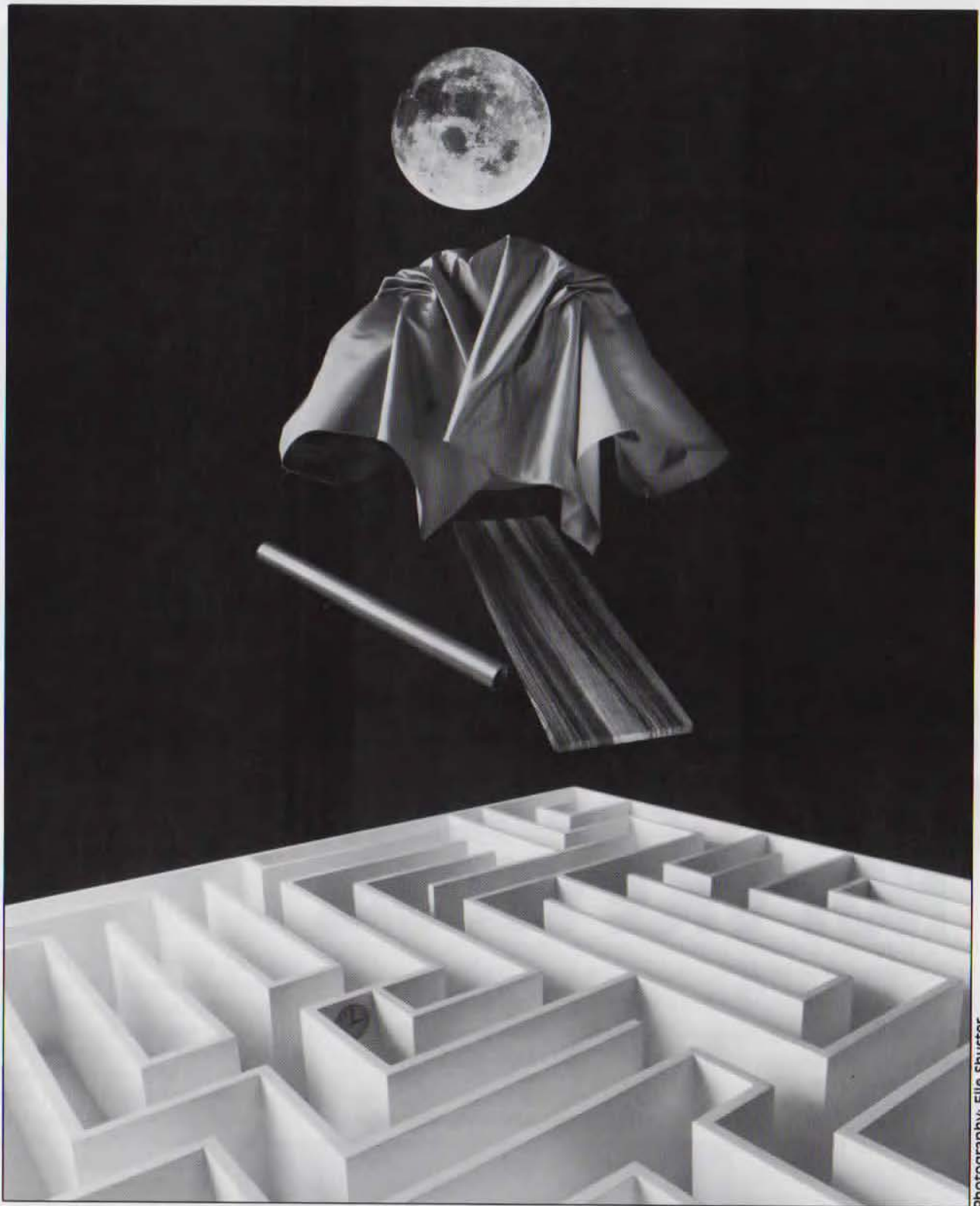
Germany
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Seminars begin at 8:30 a.m. and continue through the day at Condes '83.

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An Overview, Plus Eleven Winning Designs

By Larry Paul Fuller

Editor's Note: Included on the following pages are the 11 projects that emerged as winners in the Texas Society of Architects' recent design awards program for interior architecture. The jury (Andrew Belschner of Robinson Mills & Williams, San Francisco; Kenneth E. Johnson of ISD Incorporated, Chicago; and Christine F. Salmon, FAIA, of Salmon & Salmon, Stillwater, Oklahoma) selected the projects from a statewide field of 54 entries. The work of 10 Texas firms, the projects represent current directions in interior design within the state.

One of the most cogent observations that can be made about directions in Texas interiors today is that there is no direction—at least no readily definable movement that tends to pervade the work. By and large, designers are reacting—as they always have—to a broad range of considerations. And the results produced are equally broad and difficult to classify.

It is not difficult in the least, however, to see that architects are “into” interiors in a big way. Before the recession of the early-to-mid '70s forced a return to interiors as a means of expanding services, many architects had abdicated the traditional role of total design as practiced by Wright and others. Now the return is virtually complete, and most firms offer interior design services—for their own buildings, or as separate commissions. The result during the current recession, says Edward J. Agostini of CRS in Houston, is brutal competition: “Firms are prepared to accept projects at virtually break-even, with no profit involved,” he says. “This strategy merely permits them to keep their front doors open.”

Profitability

Historically, interior architecture has been potentially more profitable than basic architecture. Agostini points out that interiors require shorter periods of time and involve faster cash flow. Also, there is less professional liability attached to interiors

and, as an added attraction, close ties with clients afford significant opportunity for continuing work and additional commissions. But James Furr, of 3D/International in Houston, observes that those firms which have only recently jumped into the interiors market may still have unrealistic fee structures. “Because they do not have a full understanding of the complexities involved, their fees will often be lower than those firms with more experience,” Furr says. “This, in turn, will drive down everyone’s profitability.” Because of the personal attention and the complexity of detail that must be addressed, Furr says, fees for interior architecture services should be one-and-a-half to two times those for regular architectural services for the same square footage. Acclimating the marketplace to this reality has been difficult, Furr says, but those clients who pay for comprehensive services generally are satisfied and therefore are a source of repeat business.

Services

The term “comprehensive services” is without clear meaning, since client requirements vary so drastically. For the same reason, there is no such thing as a “standard scope of services.” But one area receiving increased emphasis by most firms is programming—and for good reason. Janita Lo, of Golemon & Rolfe in Houston, puts it quite simply: “Without the correct information, the design will always get changed. And that’s a waste of time and money.”

Programming

As for a procedure to yield the “correct information,” Lo says having the project designer directly involved in the programming “gives the project a consistency throughout the client interface”—a kind of team spirit that might not otherwise exist. She acknowledges, however, that

some complex building types require the services of programmers with expertise in a particular field.

Edward Agostini, who at CRS has helped pioneer the use of computers in developing comprehensive statements of user requirements, says analysis of the client’s future needs—and not just those of the present—is becoming increasingly important. The trend is toward “facilities management,” which implies an ongoing process of assessing functional and qualitative needs through the use of measurable criteria—and then providing facilities programs to meet those needs.

The Technological Revolution

Computers are coming into play not only in programming, but in drafting technology, such that those design firms still clinging to labor-intensive drawing and reproduction techniques are likely to find themselves at a distinct disadvantage in the marketplace. And of course new office technologies are infiltrating corporate America at an even faster pace, necessitating direct design responses on the part of interiors specialists. Agostini expects a “revolution in office operations over the next five years whereby complete networks will be accomplished, linking word processors, telecommunications and computer capabilities vertically from clerical to senior executive work places.” One result, already visible in the financial and banking community, is a reduced need for what Agostini terms “co-location” or working in the same facility.

Industry Response

Assessments vary regarding how well the furnishings industry is responding to the new technology, and to the needs of designers in general. Antony Harbour, of the Houston office of Gensler and Associates, makes the interesting observation that the “office of the future”—something



LEFT: *Gulf States Utilities, Beaumont, by Morris/Aubry Architects, Houston.*

of a cliché—is partly a marketing phenomenon. Clients have been enticed by the new technology and the time-saving efficiency it promises. Yet, the trend for the furnishings industry—which has helped perpetuate the “office of the future”—has been “to focus on the needs of machines instead of users.” His point is that being creative, the promised by-product of labor-saving machines, is enhanced by a total environment—and not by a manufacturer-supplied configuration of furniture modules.

3D/I's James Furr says that, for the most part, new products have not influenced interior architecture to the degree that design trends have influenced new products. He cites several examples of industry's response to specific designer needs: “the flexible task chairs designed by Rudd, the polyester resin finishes found on current Metropolitan lines, and the classic new designs from Charles Gwathmey and Richard Meier.” He also points out that while clients have often desired the warmth of wood furniture throughout their offices, economic realities generally dictated wood furniture for executives and metal or plastic laminate for work spaces. But manufacturers have responded by developing woodworking systems comparable to steel and plastic laminate in terms of both cost and precise dimensional stability. And, as Janita Lo observes, “designers are no longer satisfied with standard lines” and broad generic types. Her prediction is that “more custom design and special programs will be available to the designer as an option in the near future.”

The Open Plan

Any discussion of interiors usually manages to work itself around to some form of debate or comment on the open plan—that boon to corporate anonymity that was held out in the '60s as a near panacea

for interior design. Agostini sees a trend toward improved quality of finishes and materials in open-plan systems, and “an acceleration in the future to a point where they will dominate up to about 75% of the market.” Other observers are not so bullish on the open plan. Lo says it will remain popular, but “most executive offices may have a tendency to go back to the conservative full-height partition enclosed offices due to the needs of privacy, prestige and image.”

James Furr sees a trend away from the open plan as a broad solution for corporate users, resulting in more of a 60-40 mix of closed offices to open plan as an attraction for executives. He adds that certain tenant improvements—carpet tiles, movable dry-wall partitions, plug-in light fixtures, and under-carpet flat wiring—have created a flexibility that makes private offices more feasible. Antony Harbour sees a move to what he calls the “universal plan”—which is consistent in layout on all floors of an office facility, and includes an appropriate mix of open and private space. In this system, corporate status relates more to office furnishings than to office size.

Stylistic Trends

Any number of additional themes might warrant discussion in the context of Texas interiors—the proliferation of art consultants; the return of craftsmanship; developments in energy-efficient lighting; or the emergence of design/build services for interiors. But at least some consideration of stylistic trends seems essential. Most observers detect a softening of attitudes—not a wholesale shift—toward such devices as whimsy, allusion and playful use of color. Furr cites a “trend toward greater freedom of expression.” Wes Byrd, ASID, a designer for Novikoff in Fort Worth and an astute observer of the in-

teriors scene, sees the following: “Curve is preferred to square. Colors are richer and more subtly blended. Drama is more personally focused. Sensual appeal is the common denominator.”

A pertinent stylistic question of late has been, “What kinds of interiors should we expect to see in the new wave of Post-Modern and Deco-Revival office towers?” The stock reply is that the lobby area and public spaces should reinforce the exterior theme, but the upper tenant floors should reflect the needs and tastes of individual clients. Byrd's response to what kind of interiors we can expect: “Good and bad.” His advice: “Do not be bewildered by the plethora of architectural expressions today. Approach each client and space with the same concern, sensitivity and thoroughness that have succeeded in the past. New technologies must be integrated; new structural and technical solutions understood. It has always been so. And the bottom line is still the same. If you have used space efficiently, if you have stimulated and enhanced the occupants' lives, and if your client is still solvent, you have done well.”



ABOVE: Entry to boardroom. BELOW: Elevator lobby.



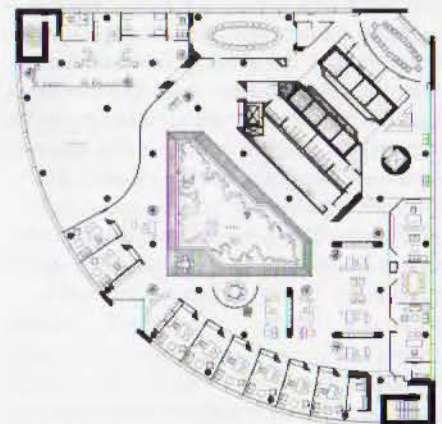
**MORRIS/AUBRY ARCHITECTS,
HOUSTON:
GULF STATES UTILITIES
EXECUTIVE OFFICES, BEAUMONT**

The idea in the design of executive offices for the Gulf States Utilities Company, located in the top (17th) floor of the company's headquarters building in Beaumont, was to manipulate the space economically—to create a "serene atmosphere" with color, light and sheetrock rather than lacquered wood panels and fancy furnishings. All artificial light (except task lighting) is directed upward to reflect off the 12-foot-high acoustical tile ceiling, providing indirect lighting throughout without exposing a light source. Colors range from light grey to blue grey. Executive offices are on the curving perimeter of the floor (the building is a quarter circle in plan), offering views of the downtown skyline and ship channel. Secretarial and reception areas are clustered around a central rooftop courtyard, which is overlooked by a conference area created by a curved glass-block wall. A stepped, sheetrock wall serves to close off an unfinished space reserved for future expansion. Stepped doorframes are intended to accent the opening, architects say, "to let you know that this is a doorway."

Additional Credits

Consultants: Walter P. Moore & Associates (structural engineers); Cook & Holle (mechanical and electrical engineers); Jules G. Horton Lighting Design (lighting); Kauffman Galleries (art); Mulhauser/McCleary Associates (food service)

General Contractor: Beck/Mayan, Houston
Owner: Gulf States Utilities Company, Beaumont





Curved glass-block wall defines small conference area serving perimeter offices.



Boardroom.



Executive office.



Rooftop courtyard.



Secretarial station.



**SELZER ASSOCIATES,
DALLAS:
POLO SHOP, DALLAS**

The problem was to find and make maximum use of limited retail space for a clothing store in the Highland Park Village Shopping Center in Dallas, the whole of which had just been renovated. (Highland Park Village, designed by the Dallas firm Fooshee & Check and built in the early '30's, is said to be the oldest shopping center in Texas and the first in the United States to face buildings to interior parking—see *Texas Architect* Nov./Dec. 1980 and Nov./Dec. 1982.) A small amount of ground-floor space, including an original 1930s mechanical room, became available when the tenant next door renewed his lease and put his new mechanical equipment on the roof. Above this newly created retail space was a vacant tower originally designed to enhance the Spanish folk and early Renaissance character of the complex. A mezzanine level was added and a stair was extended from the mezzanine up into the tower to utilize the tower floor as an office and to expand the visual volume of the entire space. On the ground level, the exterior was opened with glass and accent lighting to create a dramatic display of merchandise inside.

Additional Credits

Consultants: Ken Winslow (casework);
Architectural Lighting Design (lighting);
Hennessey Engineering (structural);
Albert Koegel (electrical); Gerald
Ridgeway (mechanical)
Contractor: Tooker-Lisle Construction
Owner: Jerry G. Robertson



Storefront.



Walnut floors and oriental rugs temper the coldness of chrome, glass, and stainless steel.



**GOLEMON & ROLFE, HOUSTON:
CONDOMINIUM IN GREENWAY
PLAZA II, HOUSTON**

This residence for a couple and one child on the 26th floor of Greenway Plaza II Condominiums in Houston consists of a living room, dining room, kitchen, library, two bedrooms and two baths. In arranging those parts, architects sought to create a sense of spaciousness in the 1,600-square-foot condo and to maximize views of nearby River Oaks and the Galleria. A free-standing partition clad in polished stainless steel separates the living room from the kitchen and bar. Walnut floors in the living room, dining room and kitchen help maintain the flow of circulation and—together with oriental rugs—temper the cold contemporary effect of shiny steel walls and table bases and glass table tops with a down-to-earth warmth and color. Bathroom lavatories are red antique marble with concealed marble-fronted drawers. The small library off the living room is painted in shades of grey to provide a neutral backdrop for the owner's collection of Pre-Columbian art.



Additional Credits

Project Designer: Janita Lo
Project Manager: Jim Gwin
Project Architect: Rod Lanham



ABOVE: Banking lobby. ABOVE RIGHT: New accounts.

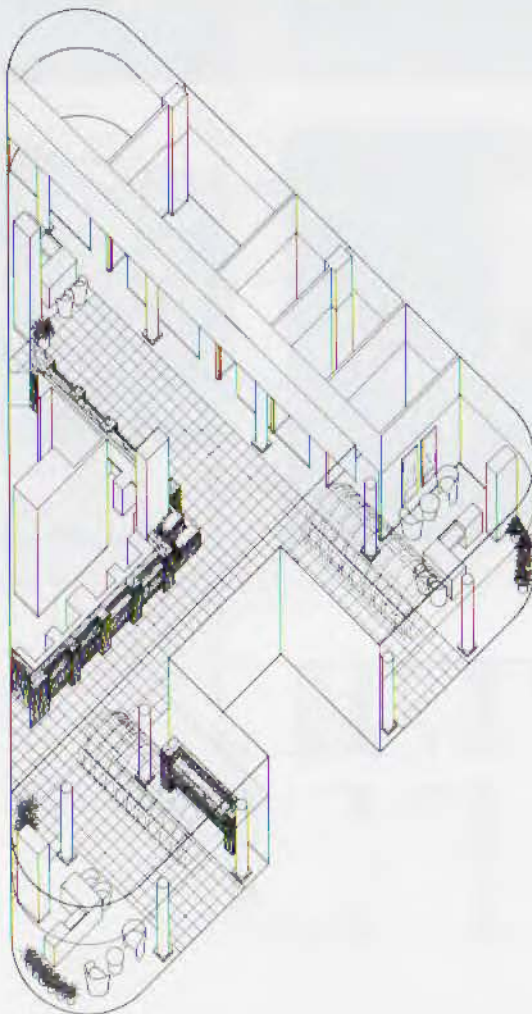


**LOCKWOOD, ANDREWS
& NEWNAM, HOUSTON:
REPUBLICBANK POST
OAK, HOUSTON**

The 10,000-square-foot RepublicBank Post Oak is located on two floors—the ground level and basement—of Three Post Oak Central in Houston's Galleria-Post Oak area. The public ground level (bank operations are in the basement) actually is a self-contained 5,000-square-foot, triangular glass box, sort of a "building within a building," that forms the south corner of Three Post Oak Central. The lower-ceilinged north and west sides of the triangle face a "plaza," which contains the teller stations. Round, non-structural columns are intended to give order to the space, and coffered barrel vaults are placed at the entrances to provide a formal transition from the main building lobby. Columns, barrel vaults and other parts of the design vocabulary also are intended to provide some historical allusion befitting the image of an established banking name. Simple detailing and a limited palette of materials and colors—columns without capitals, glass without frames, antique verde marble, mahogany and shades of blue-green—are the result of budget restrictions as well as an attempt to create a feeling of spaciousness in a limited area. A floor of charcoal-grey slate matches the floor in the main lobby, reinforcing the transition from main lobby to bank.

Additional Credits

General Contractor: E & C Interior Construction/Houston Construction
Owner: RepublicBank



**PIERCE GOODWIN ALEXANDER,
HOUSTON:
COCA-COLA TECHNICAL CENTER,
ATLANTA, GA.**

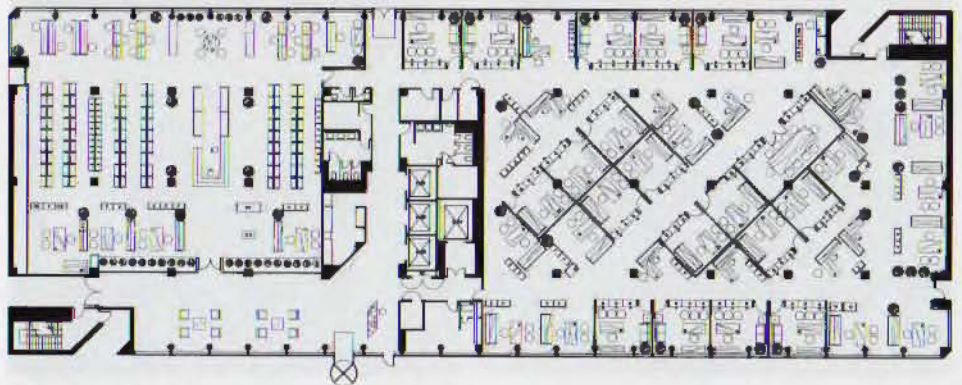
In creating this 250,000-square-foot office, laboratory and research center for the Coca-Cola Company in Atlanta, architects were required to follow corporate standards for office size and furnishings (10 feet by 15 feet and variations of a Knoll-Stephens workstation system). To avoid a deep well-like effect in first-floor executive offices, 14-foot ceilings were dropped to 10 feet, then rolled upward near the window wall to allow more natural light into the space. Clerestories above custom cabinetry along interior office walls permit natural light to continue on into the corridor. Executive offices on the perimeter were linked to open-plan drafting and laboratory areas at the core by the placement of wood furniture and floors, which also help define circulation and make it easier to move furniture and materials. The lobby focuses on a glass-enclosed technical research library. The color of laminates and wall fabrics is keyed to the flesh-tone lacquered wood panels that clad the core from floor to ceiling. Red Italian marble is used in the security desk in the lobby, lavatories in the restrooms, tabletop and counterspace in the credit union and on coffee tables in some executive offices.

Additional Credits

General Contractor: Beers Construction Company, Atlanta
Owner: The Coca-Cola Company



Lobby and glass-enclosed research library.



First floor plan.



Cabinetry and clerestories in corridor.



First floor office with rolled ceiling.



Wood floors and furniture.



ABOVE: Banking lobby. ABOVE RIGHT: New accounts.

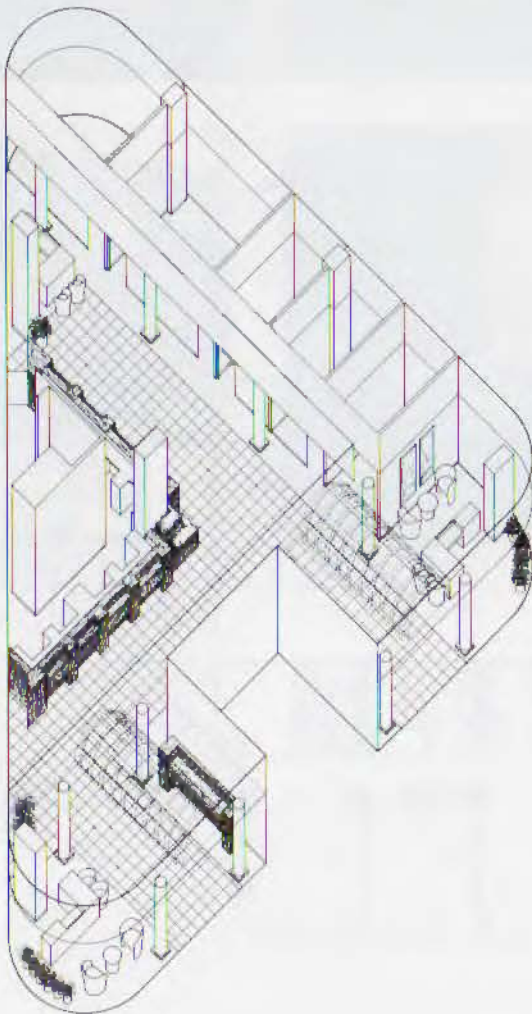


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& NEWNAM, HOUSTON:
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OAK, HOUSTON**

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HOUSTON:
COCA-COLA TECHNICAL CENTER,
ATLANTA, GA.**

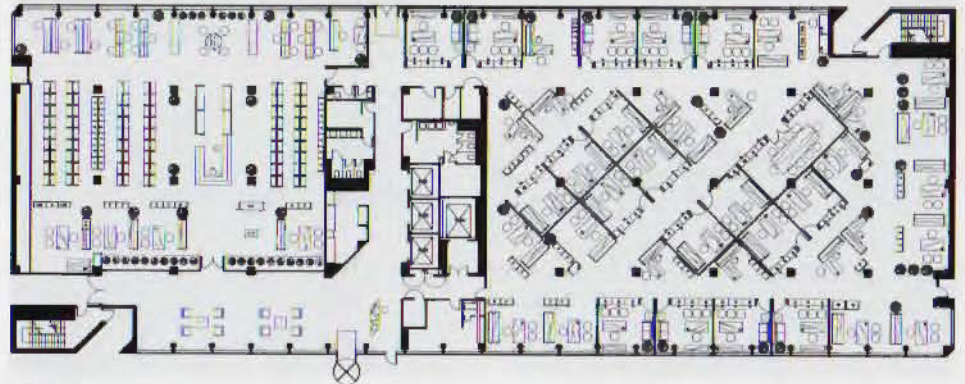
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Lobby and glass-enclosed research library.



First floor plan.



Cabinetry and clerestories in corridor.



First floor office with rolled ceiling.



Wood floors and furniture.



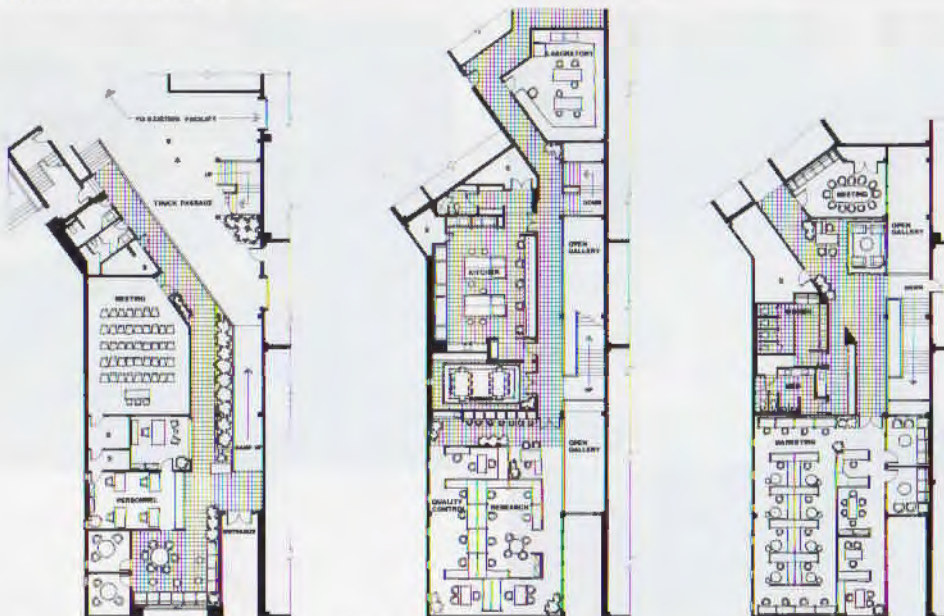
Reception area.



Presentation dining room.



Marketing area.



First floor, second floor and third floor plans.

**PIERCE GOODWIN ALEXANDER,
DALLAS:
STANDARD MEAT COMPANY
RESEARCH AND MARKETING
FACILITY, FORT WORTH**

This new research, marketing and presentation facility for the Standard Meat Company in Fort Worth is designed as a transitional link between a meat packing plant on one side and offices on the other. To create a sort of hybrid industrial/office atmosphere, architects combined luxury furnishings (high quality oriental rugs and Bauhaus furniture) with a vocabulary of metal railings, tile floors and exposed I-beams. Functions (industrial traffic, presentation and research and marketing) are zoned on three levels, while visual access is provided by fronting all levels onto a vertical gallery. The facility contains research laboratories, offices, preparation and test kitchens and dining and meeting rooms.

Additional Credits

General Contractor: Haws & Garrett, Fort Worth

Owner: Standard Meat Company, Fort Worth



Vertical gallery.

Conference room lounge.



**GENSLER AND ASSOCIATES,
HOUSTON:
ARNOLD, WHITE & DURKEE
LAW OFFICES, HOUSTON**

The design of the Arnold, White & Durkee law offices in Houston was based on the use of standard building materials and finishes to accommodate a tight construction schedule and budget. Gypsum board becomes a major design element when applied as horizontal banding to core walls, serving to reinforce circulation patterns as well as to identify support functions such as secretarial areas, file areas and copy rooms. Circulation was further reinforced by the grouping of standard light fixtures along the main corridors and over the secretarial areas. Private offices are on the perimeter and the main public contact areas are immediately off a central atrium that serves as the focal point of the building plan. Other elements of the design include entry alcoves for private offices with doors opposite one another that lock together when open to create the illusion of a wood-paneled wall.

Additional Credits

Project Team: Antony Harbour, Richard Maxwell, Suzanne Byrd, Michael McKinney, Tom Giannini

Consultants: Pieratt & Stalinsky (structural engineers)

Contractor: E. E. Reed Construction Company



Public contact area and receptionist's desk.



Floor plan.



Entrance stairwell.



Reception area.



Corridor view toward library.

Axonometric.



**CLOVIS HEIMSATH ASSOCIATES,
FAYETTEVILLE:
ADLER & PETTIETTE
LAW OFFICES, HOUSTON**

The challenge was to transform a second-floor lobby in a circa-1950 two-story pink-brick office building into a comfortable and sophisticated working environment for two young law partners. Restrooms, mechanical room and air-handlers remained intact, but by rerouting the airconditioning ductwork, a nine-foot ceiling height was achieved throughout the second floor. To further create a sense of openness, all unnecessary interior walls were removed. A two-foot by two-foot grid on the ceiling provides non-directional ceiling graphics. Partners' offices, each of which has its own conference room, are individualized by detailing and a variation of the general gray and white color scheme. Both offices are adjacent to the open service areas, which contain secretary and receptionist workstations, lobby entrance and restrooms.

Additional Credits

Consultants: Pieratt & Stalinsky (structural);
Timmerman Engineers (mechanical)
Contractor: B. W. Keeland
Owner: Jim Adler and Tom Pettiette

**FORD, POWELL & CARSON,
SAN ANTONIO:
WENTLETRAP RESTAURANT,
GALVESTON**

The Wentletrap Restaurant is located in the T. Jeff League Building, an 1871-vintage Renaissance Revival structure on the historic Strand in Galveston. Architects were charged with completely renovating the interior and converting the old building from rundown warehouse to restaurant, retail and office space. Stores were placed facing The Strand, which is the primary source of off-the-street traffic. Two street-level entrances were cut through the building's cast-iron facade, leading to the commercial spaces fronting the street as well as to the restaurant and piano bar behind. A brand new atrium was cut through the heart of the building, unifying the ground-floor restaurant, meeting room and bar with upper-floor office space.

Additional Credits

Consultants: Greeven & Stoeltje, Austin (structural); Manuel Lizcano, San Antonio (mechanical and electrical); M. Robbins Black, San Antonio (interior designer)

General Contractor: C. L. Gautier, Galveston

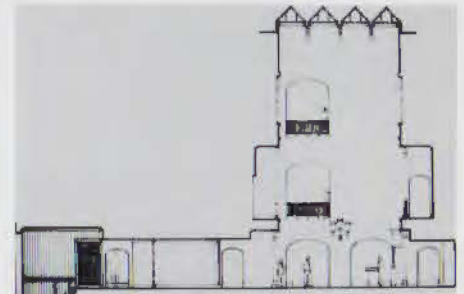
Owner: Mr. and Mrs. George Mitchell



Atrium cocktail lounge.



Bar.



Atrium/courtyard, east elevation.



Floor plan.



Dining room.



Main dining room from gallery.



Floor plan.



Lounge.



Photography by Richard Payne

**LLOYD JONES BREWER
& ASSOCIATES, HOUSTON:
HERITAGE CLUB, HOUSTON**

The Heritage Club, located on the 50th floor of the eight-sided Capital Bank Plaza in downtown Houston, is designed to combine the cultural setting of a museum gallery with the social amenities of a fine restaurant. The design incorporates a series of pivotable, freestanding panels and walls of light oak to display art as well as modulate space. The main focus of the art collection, influenced by the Houston Heritage Society's showcase of early Texas homes in nearby Sam Houston Park, is the imagery and objects that represent the heritage of Texas. The collection includes a floor-to-ceiling etched-glass screen depicting scenes of ranching, oil, commerce and space exploration; four historic maps of the state; and a Texas Centennial Tapestry made of silk stockings. The 19,000-square-foot interior also features two main dining rooms, a buffet room and six private dining rooms, each of which is named for the particular art it displays.

Additional Credits

Consultants: I. A. Naman & Associates (mechanical and electrical engineers); Pyramid Food Equipment Company (kitchen); Wheel-Gerstzoff (lighting)
General Contractor: Texas Construction, Inc.
Owner: Heritage Club, Inc.



Etched glass images of Texas.

Retail atrium and ice rink.

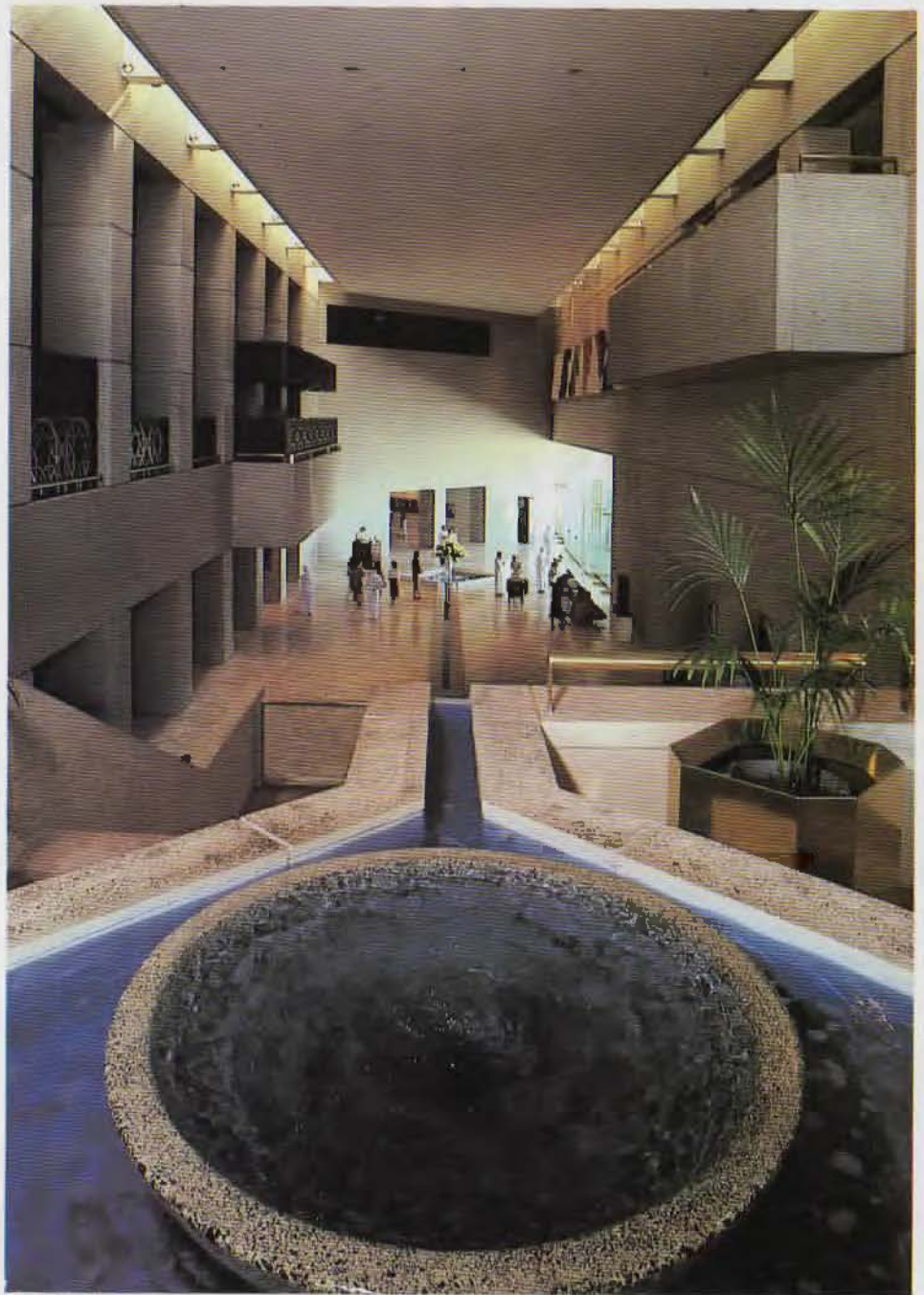


**3D/INTERNATIONAL,
HOUSTON:
GALADARI GALLERIA,
DUBAI, U.A.E.**

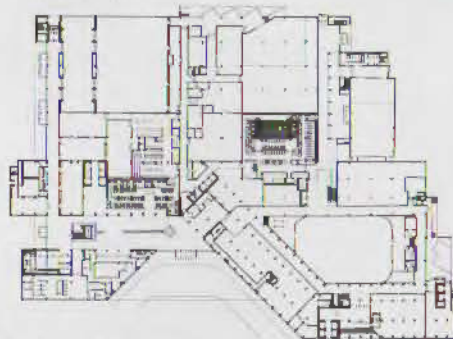
The program for this \$85 million hotel, office, retail and residential complex in Dubai, United Arab Emirates, called for appropriate public and entertainment spaces, Middle-Eastern cultural motifs within the context of Western-style architecture, and sustained circulation throughout the complex. A cool, quiet hotel lobby, with little decoration or seating, serves as a thoroughfare and prompts users to seek the livelier restaurants and lounges adjoining the lobby on either side. An interior fountain runs the length of the lobby with water that originates in a balcony lounge, cascades down a stairway handrail, flows under a landing and into a large pool, then continues along a trough into a sunken basin. A 50,000-square-foot retail atrium focuses on a recreational ice-skating rink. Fourteen specialty food and beverage service areas are located throughout the complex, each of which is differentiated by a unique international theme and menu.

Additional Credits

Consultants: Carter and Burgess, Houston (mechanical, electrical and plumbing); CBM Engineers, Houston (structural); Howard Brandston Lighting Design, New York, N.Y. (lighting)
General Contractor: Galcem, Limited, Dubai
Owner: Abdul Wahab Galadari, Dubai



Hotel lobby.



Ground floor plan



Second floor plan

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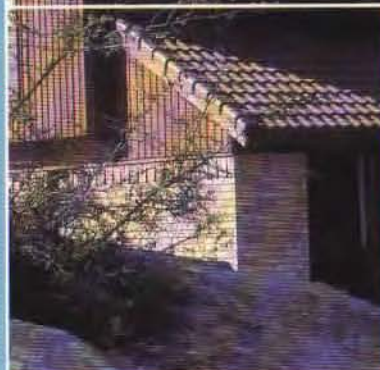
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MIRAGE..... "THE JOHN S COLLECTION"

TSA Headquarters

A Mix of Regional Charm and Corporate Good Taste

By Lawrence Speck

Imagine the modernist Corbusian dream of the 1920s—spaciousness, light, health, and urbanity—a perch high above the city with sweeping views to hills and plains—a place surrounded by the sky yet blessed with a bit of the earth in the form of landscaped terraces occupying almost a third of the usable floor space. Then imagine almost the opposite—a Ruskinian reverence for craft, detail, and ornamentation—an eclectic confection of Gothic finials and tracery full of intimacy, romance, nostalgia, and charm.

Imagine a contemporary business office with concerns for convenience, efficiency, durability, economy, workability—a “Herman Miller” world of desks, files, typewriters, potted plants, color coordinated ash trays, and general corporate good taste. Then imagine the traditions of Texana—the ruggedness of prairie landscape, the tough earthy character of early settlers, their simple hardscrabble lifestyle in warm, but spartan, surroundings. Now imagine all four of these visions in the same place at the same time and you can begin to conjure images of the Texas Society of Architects’ headquarters in the recently renovated Norwood Tower in downtown Austin.

Something Old, Something New

Designed by Ford, Powell & Carson of San Antonio, the new 14th-floor suite occupies the stepped-back top of a neo-Gothic spire which, on its completion in 1929, marked the peak of the downtown Austin skyline. Only the Capitol and the UT Tower in the distance matched its prominence. Reputed to be one of the first fully air-conditioned office buildings in the country, the tower was also one of the first buildings of its sort to have its own connected parking garage.

An early (and late) example of precast Gothic concrete technology, the building matched its lively exterior with lavish



Chas McGrath



Richard Payne

ABOVE: Reception area links core and two of the four corner terraces. Original copper doors work with wool tapestry and leather-covered chairs to soften the crispness of standard dry-wall partitioning systems and contemporary contract furniture. LEFT: Circulation areas, finished in end-grain pine block flooring, accommodate customized filing/display system with integral lighting.



TSA offices occupy stepped-back floor at top of Norwood Tower, shown here in an early photograph along with its connected parking garage. The garage's elaborate fenestration was lost to modernization in the 1950s.

Chas McGrath



Each of the four corner terraces offers its own distinctive view, made accessible by a stepped deck.

appointments inside including heavily tooled brass elevator doors and ornate plaster-cast ornamental ceiling coffers. Ford, Powell & Carson, who were the architects for the tower renovation as well as for the TSA offices, have gone the distance in restoring (and perhaps even embellishing) the original exuberant character of the building.

But up in the TSA offices, fidelity to the original building character stops and a new amalgam begins. Window shape and placement as well as views across the corner courtyards to fragments of the building's facades remind us that we are still "in church." But the flashy splendor of the lobby and elevators is toned down to a quieter businesslike elegance. The openness of plan, and the penetration of natural light from all around, work with the clean lines and crisp detailing of new forms to give a distinct air of modernity. The ubiquitous Pollock chairs, Cesca chairs, and "systems" desks and accessories reinforce a feeling of contemporary office stylishness.

But the conventions of corporate good taste are broken occasionally as well. The requisite ficus, areca and schefflera plants share quarters with a few tough old cacti and succulents. The wood floors are chunky end-cut pine blocks with a soft matte finish evoking a more crafty, down-to-earth feeling than one normally associates with corporate America. A plain, well-worn early Texas table from the 1870s shows the wounds of its long rugged prairie life. A heavy pine armoire from Bellville in the Executive VP's office argues with its pristine Knollian chrome and rosewood neighbors.

Not Black and White—But Grey

As with the state of architecture in the 1980s, there is no simple, singular direction here—no unitary formal rule system which dominates design decisions

RIGHT: Typical glass-enclosed office along west corridor. FAR RIGHT: Waiting area—something old, something new. Playful treatment of standard arched windows.



Richard Payne



Chas McGrath



Chas McGrath

Executive vice president's office affords distant views as well as visual and physical access to landscaped terrace.



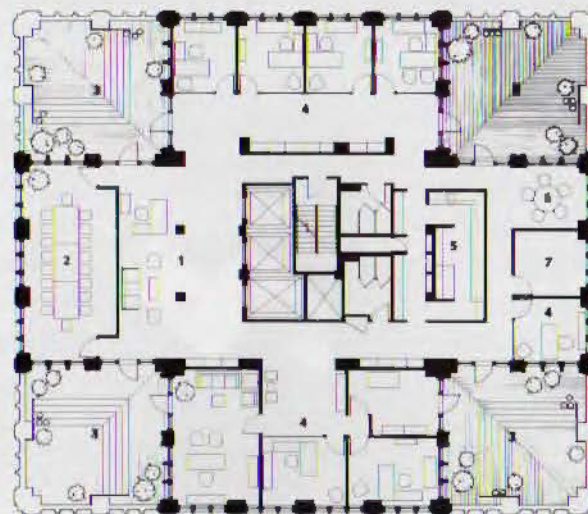
LEFT: Dramatic view north to Capitol from small conference area soon will be obscured by Austin's changing skyline. FAR LEFT: Display/filing system enhances functional corridor. BELOW: Main conference room. Sensitive lighting system, developed with consultant William Lam, incorporates indirect lighting into coffers, which respond as well to structural and HVAC requirements.

in the name of clarity. The environment which results is hybrid rather than pure, compromising rather than "clean," accommodating rather than excluding, and sometimes equivocal rather than direct and clear. The design opts for a richness of meaning over a clarity of meaning. It strives to be both timely and timeless, both of its place and of its world, both generic and specific. It inevitably accomplishes none of these diverse goals perfectly, but, perhaps to its greater credit, manages to achieve all of them partially.

The approach seems a positive one and eminently appropriate for TSA offices at this point in time. The suite is a delightful place to visit and to work in. It is full of amenity and care—prudent in its arrangement, sensitively lit, gently colored. It demonstrates the potential range inherent in an inclusive approach to design, feeling good in boots and blue jeans or in coat and tie as well.

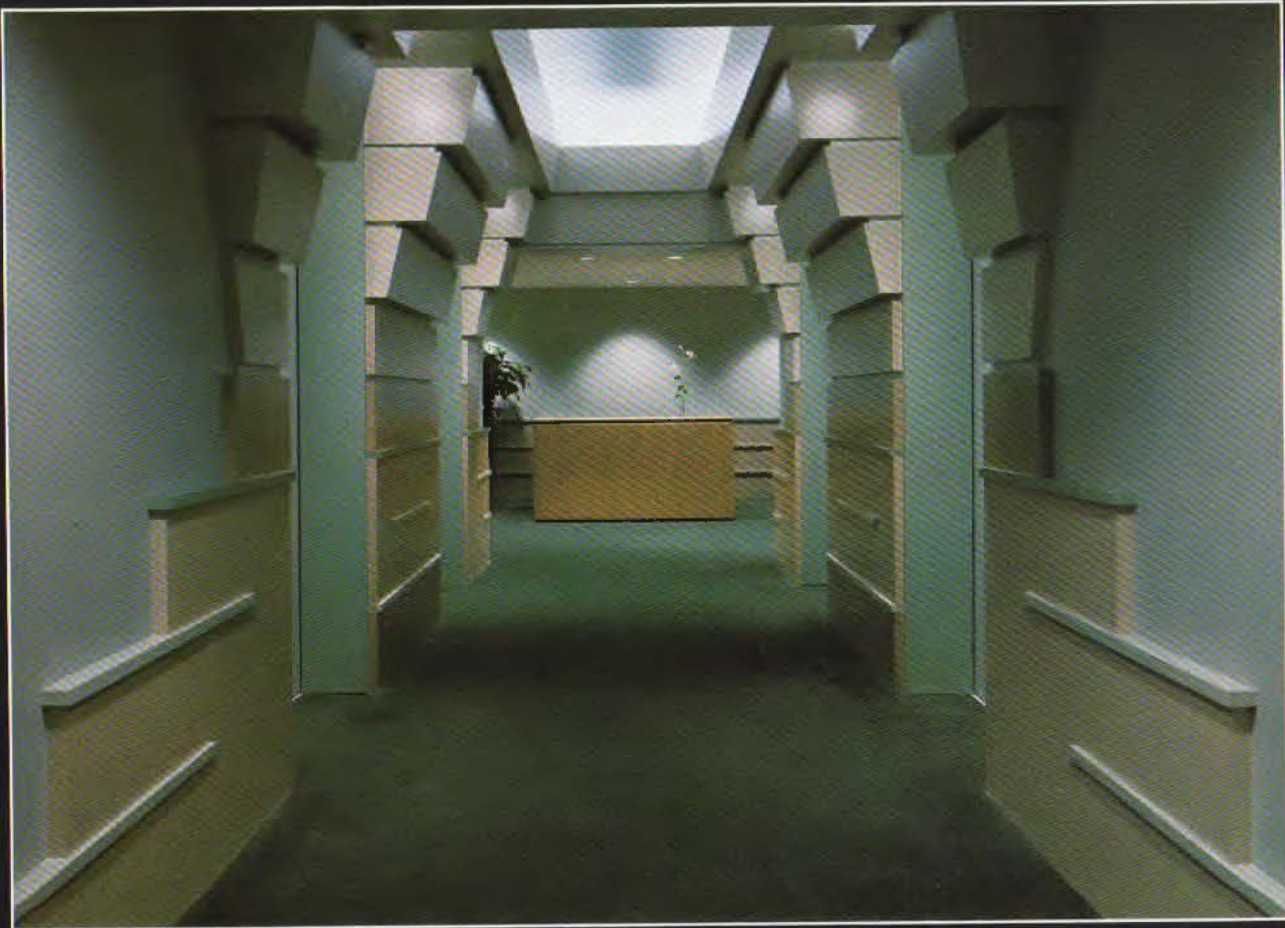
It is, for me, like a spunky, charming older woman, full of experience and memories—a Katherine Hepburn, not a Farrah Fawcett. Eschewing the latest fashion of the day, it gains identity instead from a rich, multifaceted personality—the result of a wealth of diverse experiences. It exploits its own particular circumstances to produce its own personal character and, in so doing, creates a telling reflection of its makers, its place, and its time.

Lawrence Speck is an associate professor at the University of Texas at Austin School of Architecture.



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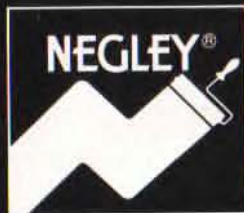


La Quinta Motor Inns, Inc., Corporate Headquarters, Photo courtesy of Corporate Interiors, San Antonio, Texas.

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Architectural Drawing: Process and Depiction

With a Portfolio of Texas Work

By R. B. Ferrier

The resurgence of interest in architectural drawing has emerged with the recent questioning of "Modern" architecture. An architecture of abstract elements and geometric composition was appropriately investigated and depicted through cardboard models; drawings were considered inadequate to express the qualities of the object on the landscape, with its inherent spatial formalities. But as Robert Venturi and others began to affirm that "Less is not More"—a startling affront to the precepts of the Modern Movement—more attention came to be focused on such considerations as literal content, contextual issues, referential themes, icons and symbols, and even decorated surfaces. Such inclusivist concerns are not readily addressed through the building of models but are more effectively facilitated through architectural drawings, sketches, and collage.

As architects began to expand their vocabularies, their processes and visualization methods expanded and evolved. Architectural publications and exhibitions took on a new look as the content of the architecture and the intentions of the architects were expressed through exuberant new drawing types and methods. Some of the drawings represented the past, as did some of the content ideas. But the element of commonality was the questioning of Modernist dogma, which led to a turning away from the stark, abstract nature of the International Style.

Since Charles Jencks labels architectural movements so quickly (although no faster than architects deny them), we are left without a broad categorization. But whether Post-Modern, Late-Modern, Second Glance or any other semantic description will prove to be significant either in terminology or philosophy is less important than the fact that architecture is in a period of questioning and transition. And drawing is an essential component.

Architectural drawing is most readily thought of as a means of expression and depiction, a communicative device for that which is proposed as a design solution. But it also has the potential to transcend the literal. In an introductory essay for the Walker Art Center's "City Segments" exhibition, Gunter Dittmar observed, "As a tool, architectural drawing is primarily a translator or mediator at the interface of a mental vision and that vision's manifestation." Drawing as a "mediator at the interface" significantly precedes its role as pictorial illustration or drafting, becoming the essence of an idea. It is a mode which can investigate intentions and attitudes, literal aspects and abstract thoughts, complexities, fantasies, and intricate relationships, as well as fragmented notions. While the process of drawing can be both tangible and speculative, it is its speculative nature that can provide significant contributions to the process of design.

The value of drawing, then, is not just its expediency. The act of drawing in the process of design is limited only by the constraints one imposes. If the process itself is expanded, and if the realm of discovery is extended beyond the predetermined and anticipated, a whole new forum of revelation evolves. The expedient end—the presentation drawing—is the culmination of this sequential process. It should not be viewed as a separate act, but merely a more finite level of revision.

A drawing or series can exhibit a life of its own, transcending the narrow concerns of the project at hand. Why should conceptual drawing limit itself to the issues of a singular project? Each design has its unique aspects but also contains the potential for broader implications.

In a recent exhibition of drawings (and models) of Le Corbusier's Firminy Church, it was particularly fascinating to observe the recurrent themes in his sketches. Elements from his 1929 sketches



for a church at Le Tremblay near Paris were embodied in his Firminy drawings. In a broader sense, throughout his body of work, the relationship linking Le Corbusier's paintings, drawings, and architecture is readily apparent. His utilization of painting as a more abstract and conceptual process of investigation added a definitive richness to his architectural achievements.

The common drawing types are well understood. But it is when one begins to rethink their potential and the possibilities of juxtaposition that new discoveries and modes of thinking emerge.

Drawings as Objects of Art

The publication, exhibition, and particularly the selling of architectural and architectonic drawings has generated considerable dialogue. Whether at Ohio State University, or the Octagon in Washington, or our university gallery in Arlington, I never fail to hear the comment at each exhibit that "drawings of architecture are not architecture." Though offended by the intent of the comment, I completely agree. Drawing is merely a means of investigation and depiction. But the publication and exhibition of drawings should create a forum for a dialogue about architecture and architectural intentions, ideas, and questions. Drawings often contain unresolved issues and ideas, but so do built projects. And all of the architects I know have projects designed but not executed. Though I suspect we all wish this were not the reality of practice, the experiences are often significant and valuable to our

growth and progress. I never consider them failures, just unrealized projects. But I do consider to be positive and stimulating any forum which encourages an architectural dialogue.

The exhibition and sale of architectural drawings in commercial galleries has prompted perhaps an even more reactionary attitude. We know this profession has never been rewarded appropriately in a monetary sense. Why then should we react negatively when a value is placed on our drawings? Most of the architects initially criticized for this prostitution-like activity were so accused because many of their early projects were not executed. "Paper architecture," it was called derisively. But it was never paper architecture; it was paper ideas. Most of those same architects have now had numerous projects executed. The appropriate reaction is to their architecture and/or their ideas.

Meaningful Moments

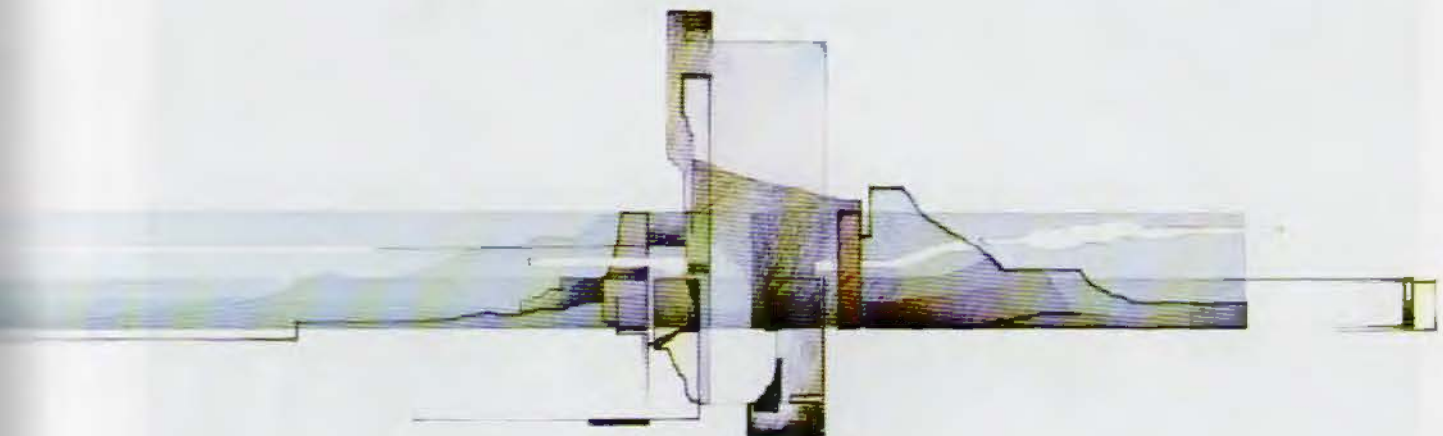
In my own work, I have evolved several architectonic drawing/painting modes. Most of the drawings are not related to any specific commission in the office; they are purely investigative. Working in this manner has allowed me to expand my thinking in a way I would not likely pursue if addressing a specific architectural problem. My mind is free to wander and explore the various possibilities of marks, gestures, planes, metaphors, fragmented assemblages—and any other thoughts that present themselves.

A similar drawing type is more closely

related to specific projects. Actual elements, conditions, images, and schematic components are included in literal and non-literal relationships. These two types form the content of my travel sketches, which exploit the fresh thought provoked by change of place, new stimuli, and distance from the more normal routine of home. A small leather case with lead and color pencils, along with pads of light grey grid paper, are my travel tools. If a current commission is in progress, it tends to dominate the sketches. Other times seem to be more referential and are influenced by place and local images.

The time for drawing I revere most is when schedule pressures slacken or when impending exhibits draw near, creating a priority for more formal drawings. The drawings for presentation and exhibit provide an opportunity to formalize thoughts and compositions which communicate the essence of projects in progress. Some are compositions which are not necessarily pictorial but which illustrate components and intentions. Others are pictorial, or at least based on architectural drawing types—generally perspective or paraline drawing (oblique or axonometric). But whatever the specific mode, the experience is unique and revealing—meaningful moments in time "at the interface."

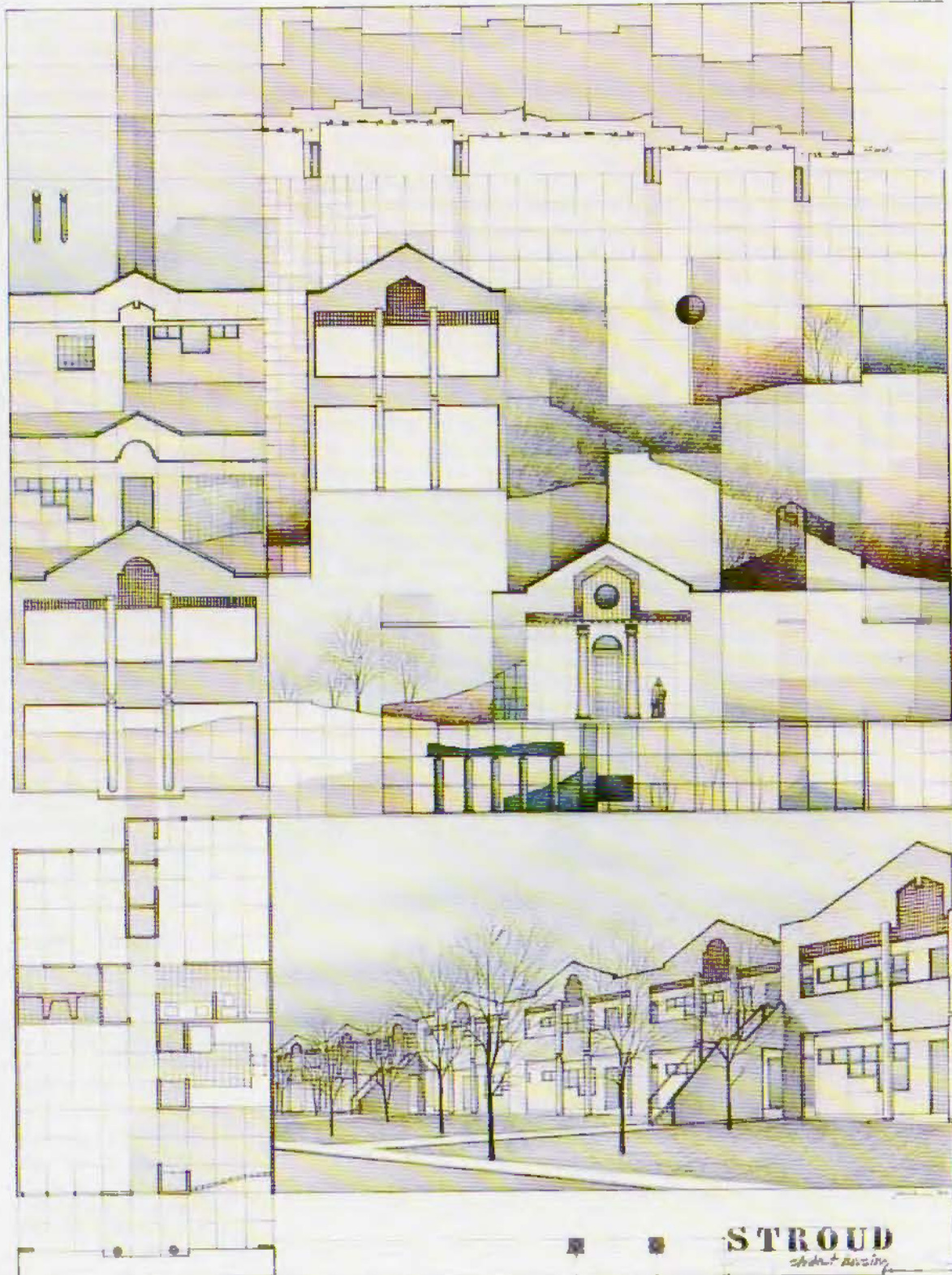
Architect R. B. Ferrier, who studied both architecture and painting, is associate professor and assistant dean of the School of Architecture and Environmental Design at the University of Texas at Arlington.



Elements of Edge, Arlington, 1981. Non-literal composite. Watercolor and pencil on rag paper. 11 x 14 inches.

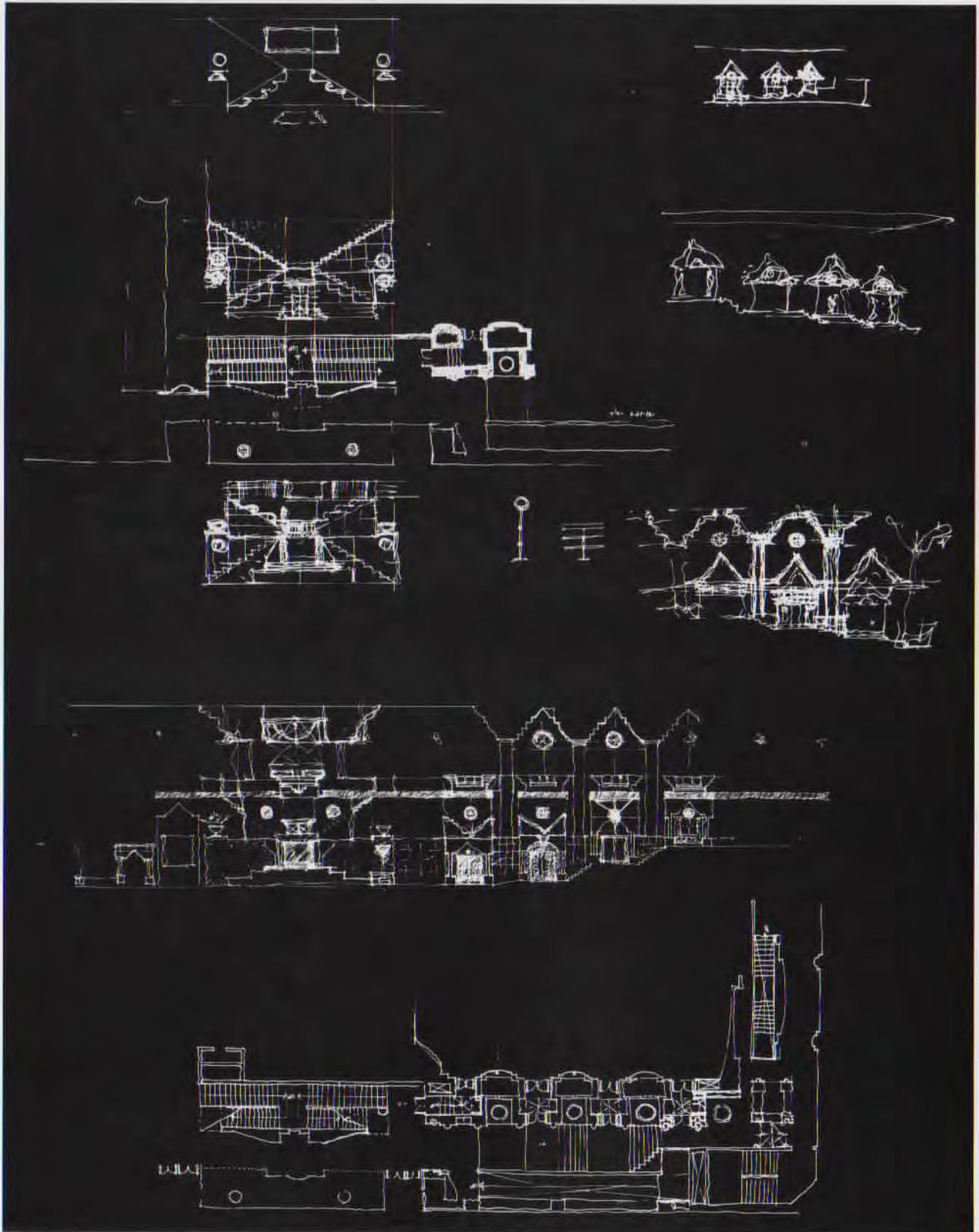
R. B. Ferrier

Stroud Student Housing, Arlington, 1982. Perspectives, plans, elevations, abstractions. Watercolor, pencil, and Prismacolor on rag paper. 18 x 24 inches. In addition to his responsibilities on the architecture faculty at the University of Texas at Arlington, Richard Ferrier conducts a small private practice. He studied architecture at Texas Tech University and received a graduate degree in painting from the University of Dallas.



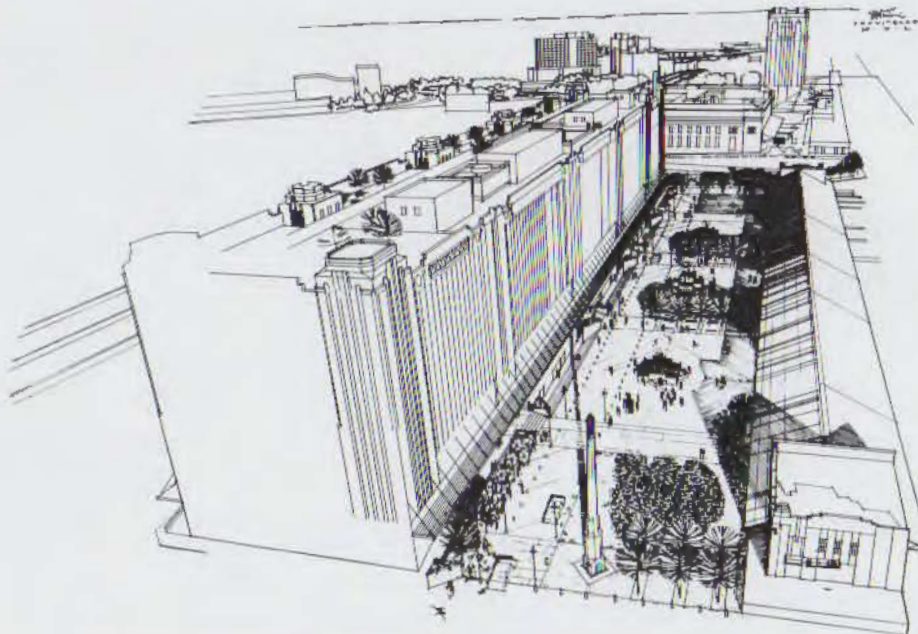
Peter Waldman

Alley Theatre Conceptual Sketches, Houston, 1982. A composite of separately executed elevations, plans, and sectional studies produced as design consultant to Morris/Aubry Architects. Original sketches: black ink on yellow tracing paper. Original composite: reduction negatives. 11 x 14 inches. Peter Waldman is an associate professor at Rice University and has a private practice in Houston. He completed undergraduate and graduate work at Princeton University, and subsequently taught there while engaging in private practice.



Gary Skotnicki

BELOW: Turtle Creek Center for the Arts, Dallas, 1982. Photomontage. Zip-a-tone applied to photostat of reversed drawing. (Photostat applied to color print.) Original drawing: black ink on Crescent board. Original composite: 24 x 36 inches. BOTTOM: Texas & Pacific Warehouse—Projected Plaza, Fort Worth, 1981. Perspective. Pencil on Mylar. 24 x 36 inches. Gary Skotnicki is a partner in the Dallas architecture firm ArchiTexas and has won several awards in the annual delineation competition of the Dallas Chapter of AIA. He is a graduate, with high honors, of the University of Texas at Austin School of Architecture and worked from 1974 to 1978 under Weiming Lu in Dallas' Department of Urban Planning.



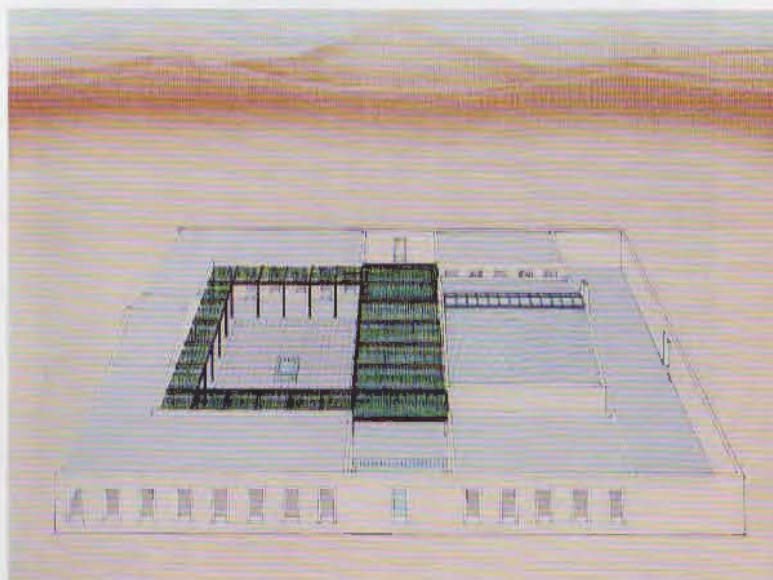
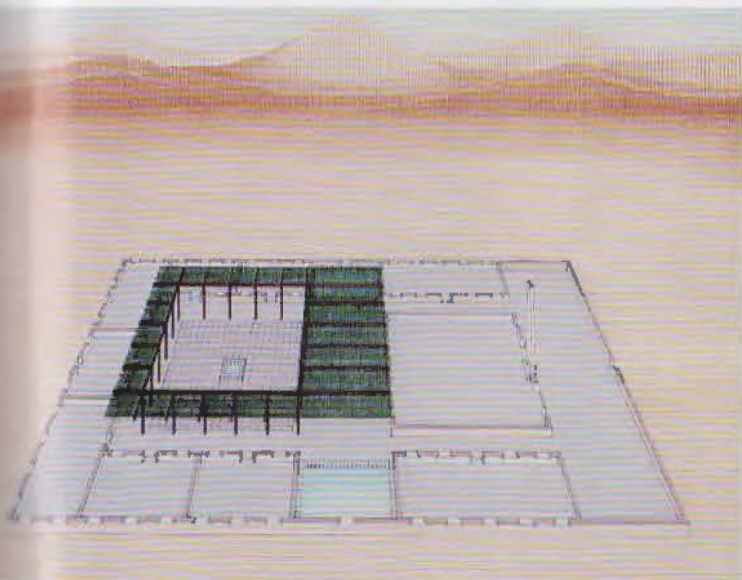
Taft Architects

YWCA Downtown Branch and Office Building, Houston, 1980. Shadow-box model. Glazed tile, wood, chipboard, Pantone paper, and paint. 11 x 17 x 9 inches. Taft Architects Partners John Casbarian, Danny Samuels and Robert Timme teach and practice in Houston. The use of models as an extension of traditional drawing techniques is an important concept in their work.



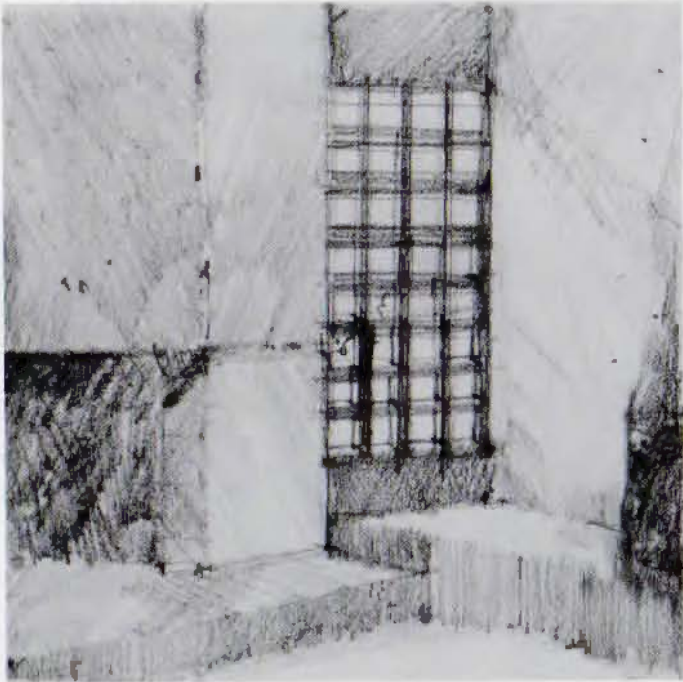
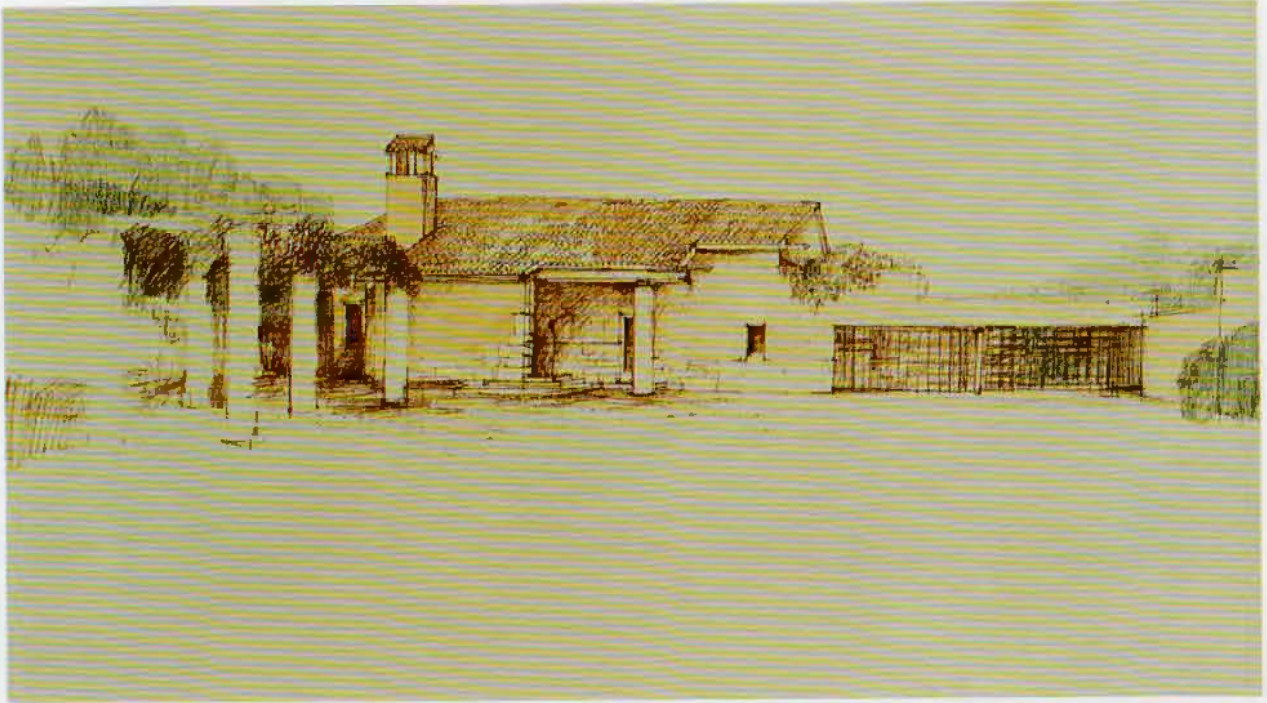
Lauretta Vinciarelli

House in Southwest Texas, Marfa, 1981. Perspective (left) and perspective of plan. Ink and Prismacolors on Mylar. 16 3/4 x 22 1/4 inches. Lauretta Vinciarelli teaches at Columbia University and practices in New York City and in Marfa, Texas, where her work has focused on the courtyard as an appropriate architectural form for arid Southwest Texas.



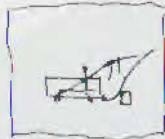
James Coote

David-Peese House, Austin, 1979. BELOW: Front perspective. Prismacolor on sepia print. Original: pencil on white tracing paper. 24 x 34 inches. BOTTOM LEFT: Study of fireplace corner. Perspective. Pencil on white tracing paper. 14 x 17 inches (image 4¼ inches square). BOTTOM RIGHT: Interior of great hall. Perspective. Pencil on white tracing paper (xerox of original). 8½ x 11 inches. James Coote is a professor of architecture at the University of Texas at Austin. He was educated at Harvard and practiced in Washington, D.C., before moving to Austin for teaching and a practice devoted largely to residential design.



George Gintole

BELOW: Slide key, Arlington, 1982. Quick sketches identifying slides submitted for this article. Ink on white bond. 8½ x 11 inches. BOTTOM: Virginia House Study, Charlottesville, Virginia, 1979. Composite. Black ink and Prismacolor on white text paper. 6 x 9 inches (journal page). George Gintole is an assistant professor of architecture at the University of Texas at Arlington and formerly taught at the University of Virginia. He studied under John Hejduk, Peter Eisenman and Aldo Rossi at Cooper Union and under Michael Graves at Princeton. In private practice, he divides his time among Dallas, New York and Princeton.



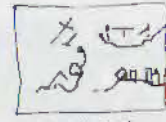
Glen Prairie Hse



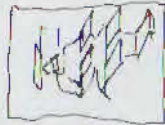
Glen Prairie Hse



Composite: Glen Prairie Hse



Glen Prairie Hse



My Home After the Mandelkerns



The Mandelkerns Before my Window



Laundry in the Basement



My attic and basement window



Paper E Hse



Stephen Prairie House



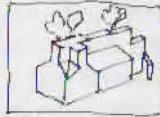
Prairie Hse



Prairie Hse



Virginia House Study



Virginia Hse Study



Virginia House Study



Virginia House Study



Greenhouse Study for Brooklyn



Prairie Outhouse Studies Wallkill Max Soc-Plan



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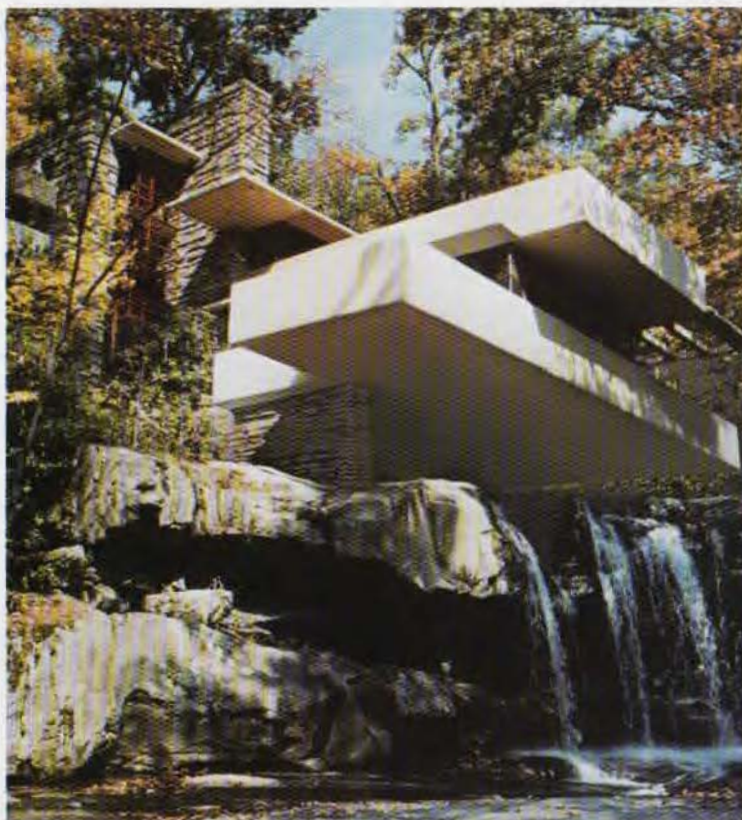
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Architecture in Space

U of H Environmental Center Explores a New Frontier

By Larry Bell

Researchers and designers at the University of Houston are demonstrating an important role for architects in the new space frontier which is now accessible as a result of the U.S. Space Shuttle program. During the past five years, staff and advanced students at the Environmental Center: Houston, the research arm of the UH College of Architecture, have been working under contract with NASA's Johnson Space Center to develop zero-gravity habitats to support an exciting era of space industrialization that looms on the horizon. Design concepts that have evolved through the Center's "Spacehab Project," which involves planning for a 100-person low-earth orbit space station, are receiving international attention in numerous professional journals and popular magazines including such publications as *Omni* and *The Futurist*. The Center is also assisting NASA in analyzing design requirements for a proposed eight-person space station.

Challenges for Designers

The U.S. Skylab and Russian Salyut programs have demonstrated the ability of humans to adapt physically and mentally to extended missions in space, but providing facilities for larger, more diverse groups will pose new challenges. Future space travelers will not be as selectively chosen or extensively prepared as previous astronauts and cosmonauts, and will be less likely to endure hardships without complaint. Space crews in orbit for weeks and months at a time conducting research, attending zero-gravity manufacturing processes, and undertaking construction and assembly of space structures such as large communications satellites are likely to become bored during extended terms in isolation. Reducing tension between inhabitants living in close quarters with limited privacy will be essential.

Designing to take advantage of unique opportunities and to avoid special problems posed by weightlessness is also a challenge. In the topsy-turvy world of zero-gravity, "up" and "down" have little meaning. Ceilings, walls, and floors are interchangeable; all can be used as work surfaces. People can move about as freely as birds, with no need for stairs. However, in order to perform stationary tasks, inhabitants need some means to anchor themselves in place. (Skylab crews had cleats attached to their shoes that popped in and out of triangular grid openings in "floors." In the future, NASA plans to use shoes with suction-cup soles.)

Conventional furniture also has little use in space. Without gravity to hold the body into a bent, seated position, one can sit in a standard chair only by continuously tensing and straining stomach muscles. Consequently, chairs aren't needed. Space-consuming beds aren't required either. Sleeping bags can be attached to "walls" and "ceilings" with covers pulled tight to simulate pressure felt under bedding. Horizontal surfaces for tables are arbitrary designs, since nothing will stay in place unless anchored. Vacuum-top tables—tables with pores through which a suction simulates gravity—might be used on work benches to keep small tools and hardware from drifting away.

Body posture also alters in zero gravity. Without gravity to compress the spinal cord, the torso elongates a few inches, but is not so stiffly erect as on earth. It makes sense to raise and tilt work surfaces accordingly, to an appropriate crouching height.

Storage systems must avoid the jack-in-the-box effect that frustrated Skylab crews. Putting items in pockets of transparent storage bags, rather than in drawers where the contents fly out when opened, is one solution.

The otherwise simple process of taking a shower represents a problem without special equipment to keep water from escaping into surrounding areas. One solution being explored is a "car wash" for humans, complete with wash, rinse, and drying cycles.

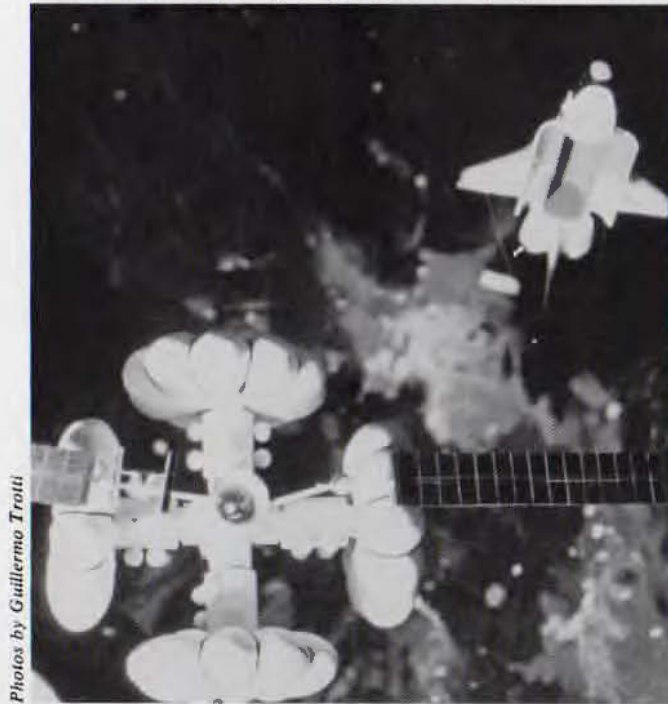
Life in zero-gravity also poses health problems which can partially be offset through extensive exercise provisions. Without gravity for bodies to work against, extended life in space leads to some loss of muscle mass and weakened heart-lung systems. Blood and other body fluids which normally collect in legs under the tug of gravity become distributed more evenly, increasing fluid surpluses in the chest and head. The bodies of Skylab and Salyut crews apparently responded to these surpluses by producing fewer red blood cells and lymphocytes, making them more vulnerable to infection.

The Spacehab Project

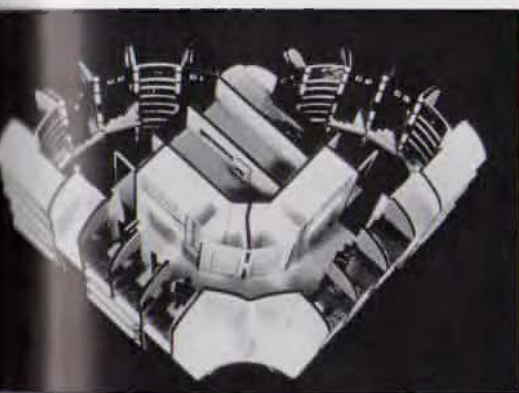
Recognizing these and other challenges, Environmental Center researchers and designers heading the "Spacehab Project" have studied special construction and habitability requirements for NASA's proposed 100-person, zero-gravity space station. It has been assumed that the successful Space Shuttle would be the prime mover to carry all Spacehab parts into orbit. All space station components must not only fit into the Shuttle's 15-foot-diameter, 60-foot-long cargo bay, but must also be easily assembled in space by a few people in a short period of time.

A construction approach that was rejected quite early involved linking prefabricated living cells to form a total unit. This approach would be like attempting to house and provide for the needs of a small community by assembling a network of mobile homes. Getting from one place to another would

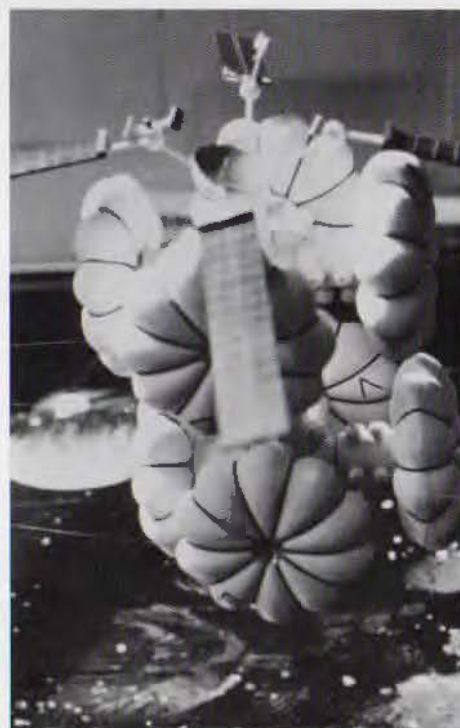
Spacehab design calls for transporting in the Space Shuttle membranes that can be inflated into pods. The pods would contain compactible life support systems to be deployed in orbit.



Photos by Guillermo Trotti



Model of pod interior shows typical crew living quarters with small sleeping cubicles separated by personal storage units. Central area contains toilets, laundry, first aid cabinets, vending machines, and electronic audio-visual library for training and leisure materials.



A mature Spacehab station might consist of as many as eight pods and would require about ten shuttle trips for its assembly.

be nearly impossible in such a labyrinth, and no area would be spacious enough for large gatherings of people.

A general approach that seems best views the structure as being composed of two main parts: a collapsible envelope that forms Spacehab's outer walls, and a group of life-support elements that are substantially hooked up before launch, and deployed into inflatable envelopes. The outer envelope must be able to contain internal pressurization with a minimum of leakage, provide large, flexible spatial volumes, and offer micro-meteoroid, thermal, and radiation protection.

The design approach that was finally selected proposes membranes that can be inflated into habitable "pods" that are 60-90 feet in diameter. These bags would be made up of layers of materials combining tensile, puncture resistant, and insulative qualities. Additional layers could be foamed in, sprayed on, or laminated to the wall surfaces from the inside, if necessary.

Inflatable systems seem to offer the simplest, most versatile solution to envelope design. Compactibility and relatively light weight offer important launch advantages. Set-up in space can be fast and easy. And structural joints that can leak and require maintenance would be minimized or avoided. The bags can take many forms—sphere, cylinder (with domed ends), "doughnut," "football" or other natural-pressure shapes. They automatically adjust to pressure loads that push flat surfaces outward and circumvent the problem of planar intersections that can fail under stress. Also, they can be streamlined to reduce molecular drag. While it may seem unnecessary to consider aerodynamics in designing structures for the "void" of space, it does contain enough molecules to slow vehicles gradually and affect their orbital stability. It was molecular drag that caused Skylab to tumble ignominiously to earth in 1979.

An eight-pod inflatable installation could support more than 100 people, providing crew quarters, food preparation and dining facilities, an exercise area, a medical clinic, a shop to handle in-space fabrication and maintenance, and some scientific laboratories. A station of this size would require about 10 shuttle trips for delivery of all elements.

It is a major challenge to design a living environment and life-support systems that are all hooked up yet highly compactible for launch, and that

deploy as automatically as possible into proper position after being sealed within the outer envelope. In the Spacehab design, major components of the life-support system—work consoles, food service equipment, hygiene and toilet facilities, and other fixtures—cluster within and around “service core” units during launch. After these units are put into the envelope bags and the pods are inflated, the life-support elements deploy into proper positions. People would move among the various pods through connector modules that contain air locks and docking ports.

Special research and design emphasis has been devoted to Spacehab crew quarters, medical facilities, and food preparation and dining areas. Small 4-foot x 4-foot x 7-foot individual sleeping cubicles are offered to provide privacy and basic personal amenities, including a sleeping bag, limited storage, a retractable writing desk, and television screen. TV consoles will enable occupants to tune in views of the earth, sun, moon, and extra-vehicular activities; take advantage of pre-recorded information programs; receive live announcements; and watch earth broadcast networks. Toilets, laundry facilities, vending machines, and first aid cabinets will be located nearby.

Medical facilities require more complicated support systems to handle preventive health care, diagnosis, and medical emergencies. Surgical procedures and equipment, for example, are radically affected by zero-gravity conditions, since blood and other body fluids must not be allowed to float away, covering room surfaces. Controlled, directed air flows and special operating envelopes are under study, along with means to secure people and instruments in place during operations.

Since eating is important both physically and psychologically, Spacehab food service planning has received considerable attention. Providing meals for large groups poses problems not experienced with the Skylab program, calling for new approaches for bulk storage preparation rather than the individual self-serve packages of previous missions. The research team believes that Spacehab will carry a variety of frozen and pre-cooked foods. Some fresh food might even be grown in the facility. Zero gravity presents interesting complications for space gardening. Plants will probably have to be grown in revolving drums to simulate gravity through centrifugal force, so root

systems will know which way to grow. Plants also will need to be in chambers isolated from people to prevent tiny organisms that are ordinarily held to leaves and ground by gravity from floating freely and colonizing in ears and noses.

Other Research Applications

Many of the lessons learned through Spacehab research can be applied to smaller space stations as well as to habitats on earth. The Spacehab team is currently analyzing habitability design requirements for an 8-person Space Operations Center (SOC) which is being planned at NASA's Johnson Space Center as a multi-purpose low-earth orbit station made up of modules that can be carried in the Shuttle's cargo bay in a completed form. NASA hopes to receive Congressional approval and funds to develop and launch a space station by the end of this decade.

Applications of design concepts that are arising from Spacehab work can also offer solutions for remote facilities on earth. Collapsible, easily transportable disaster shelters and crew habitats for construction sites in extreme climates are examples of special interest to Environmental Center staff.

While it seems unlikely that space architecture will become a primary area of practice for many firms in the near future, it is predictable and desirable that architects will play an increasingly important role in making the new frontier of space more livable. Architects, joined by other design and social science professionals, can provide needed insights and solutions to extend the ability of future generations of space workers to remain healthy, happy, and productive for protracted periods of time in orbit. Such contributions will bring significant economic as well as humanistic benefits. And involvement in these pursuits can be expected to better prepare the participants and the profession of architecture as a whole to apply some of the lessons learned to challenges on earth.

University of Houston Professor of Architecture Larry Bell is Director of the Environmental Center, which conducts the Spacehab Project. Other key participants have been Guillermo Trotti, a senior design associate with the Center; Maynard Dalton, a NASA spacecraft designer; and numerous advanced students at the University of Houston College of Architecture.

Model of inflated pod shows food preparation area at left and adjoining dining area. There are two dining levels, but no floor separating them. Astronauts would attach food trays to circular clustered mounts and anchor themselves to foot rings below.



Model of Space Operations Center (SOC) built by Environmental Center based on NASA designs. The Center is studying ways to improve interior design provisions.



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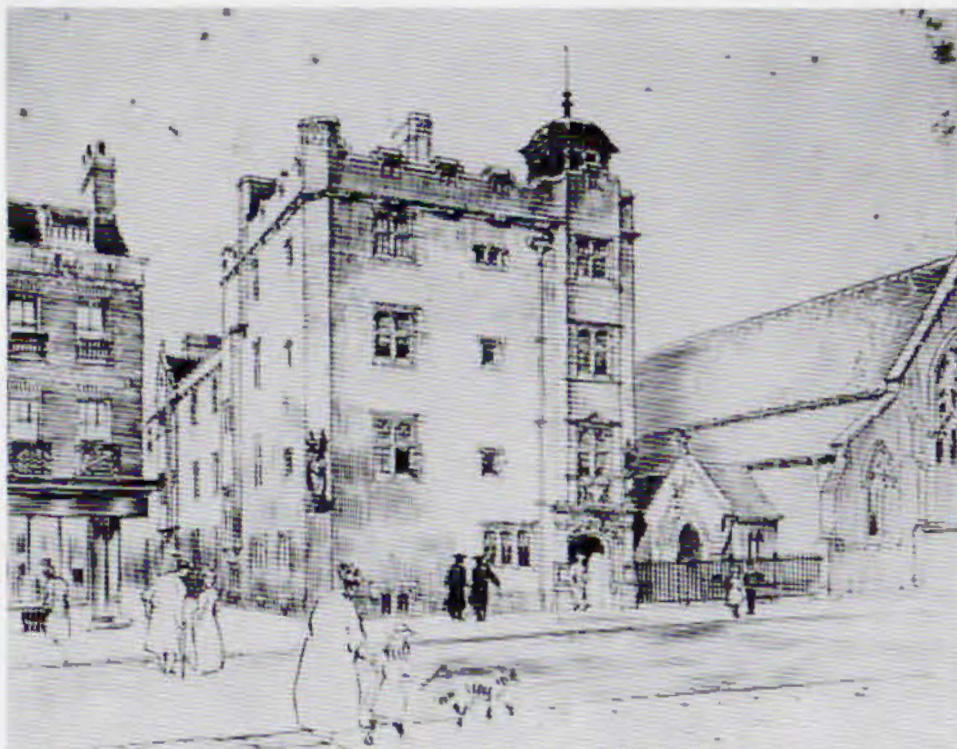
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Architectural Drawing as an Art of Communication

By David G. Woodcock



St. Michaels Court, Cambridge, 1900, Webb and Bell, from The Great Perspectivists.

The Palladians, by John Harris. RIBA Drawing Series, 1982, Rizzoli International Publications, New York, N.Y., 132 pages, \$25. **The Great Perspectivists**, by Gavin Stamp. RIBA Drawing Series, 1982, Rizzoli International Publications, New York, N.Y., 144 pages, \$25.

One of the greatest assets of the Royal Institute of British Architects is the British Architectural Library, of which its drawings collection is a major part. RIBA President Owen Luder, in his foreword to this series of books, notes that the collection contains almost a quarter of a million drawings dating from the Renaissance to the present day. The purpose of the RIBA Drawing Series is to make the collection known to a wider public.

It is fitting that the first volume should

be by John Harris, a distinguished art historian and curator of the collection, and that his topic should focus on Palladio and the many later architects influenced by him, for the collection contains almost all Palladio's surviving drawings.

Each volume contains a major essay on the theme of the book. Harris, whose year as Andrew Mellon Lecturer in the fine arts at Washington in 1981 also focused on Palladian research, writes his essay with name-dropping enthusiasm. And what names to drop: the great Palladio himself, Inigo Jones, John Webb, Colen Campbell, Lord Burlington, and the neo-Palladians. Such a profusion of work is hard to encapsulate in a single volume, but Harris skillfully picks his way through a complex chronology of

influence and scales of work. Townhouses, country villas (one of which, Colen Campbell's Mereworth Castle in Kent, almost outdoes the master's Villa Rotunda), palaces and stables are all included, as are splendid details for doors, windows and interiors. The publishers have taken appropriate care with the quality of the reproduction. Even with significant reduction, the drawings, which span the period 1615 to 1750, demonstrate both the precision and the spontaneity of these designers. The drawings of William Kent's designs for a staircase at 44 Berkeley Square, London, mark the final burst of neo-Palladian grandeur and usher in a distinctly baroque flavor. The drawing itself, while strictly orthogonal, invites a comparison with those present-day drawings where the medium may be the message.

Gavin Stamp begins where John Harris leaves off. *The Great Perspectivists* deals with architectural drawing in Britain from 1770 to 1940, and the title aptly identifies his bias for "subjective" drawing. Early in his essay he states: "The perspective is not an essential part of the architect's job, nor is it a precise tool in the difficult process of turning a design into a building. Rather it belongs to the provinces of both architecture and art; it is an artist's impression and the success of a perspective depends upon artistic imagination and skill—it is not mathematically precise. Buildings today, as in the past, can be designed for and approved by a client without a perspective being prepared to show what the building will look like, but it can be argued that the perspective is a bridge between the architect and an often uncomprehending public, and, as such, is as useful today as ever."

Certainly the examples in this volume demonstrate the incredible skills of water-

colorists like J. M. Gandy, who interpreted the designs of Sir John Soane in richly detailed perspective, distinctive light and shade and a brooding drama. Many times, as in Gandy's "The Tomb of Merlin" or Cockerell's "Reconstruction of Athens at the Time of the Antonines," completed in 1824, these drawings become art rather than architecture and take on a Piranesian character. The late 19th century brought a new freshness and directness to architectural drawing. Houses by Charles Rennie Mackintosh and C. A. Voysey literally leap off the page, the former with that captivating blend of organic line which recalls Aubrey Beardsley at his most decadent, the latter with an almost garish use of watercolor to depict an otherwise respectable English country house.

The final collection of drawings is from the 1920s and 1930s and consists mainly of commercial and institutional buildings. Here, the studies become pictorial masterpieces: Lutyens, in pen and red crayon, sketching a memorial to the dead of World War I with Picasso-like economy; Cyril Farey and William Walcot, whose meticulous perspective and attention to detail of figure, car, and costume transport the viewer to the scene; and Farey's "wet road" reflections and Walcot's heavy drop in his watercolor add a realism to the buildings and the context that brings homesickness to this reviewer.

Many of the current crop of architectural drawings seem to regard the act of drawing as an end in itself. The combination of plan and elevation, the axonometric, the stylistic use of pattern, and the use of bizarre viewpoints certainly produce exciting visual effects and an intellectual challenge in the manner of M. C. Escher. These two volumes, however, recall architectural drawing as an art of communication and therefore contain work that is both timely and timeless.

David G. Woodcock, a native of Manchester, England, is head of the department of architecture at Texas A&M and a Texas Architect contributing editor.

In Brief

The Grand Homes of Texas, edited by Ann Richardson and the editors of *Texas Homes*. Texas Monthly Press, Austin, 225 pages, \$45.

Houses featured in *The Grand Homes of Texas*—23 in all—were picked by the

editors of *Texas Homes* magazine, in which many of the houses originally appeared. Some 250 color photographs by Hickey-Robertson of Houston depict the insides and outsides of some of Texas' greatest residences, including Ima Hogg's Bayou Bend in Houston, the Texas Governor's Mansion in Austin, the Dallas home of Mr. and Mrs. Clint Murchison, Jr., the South Texas home of King Ranch heir B. K. Johnson and a Pompeiian villa in Port Arthur built at the turn of the century by barbed wire king Isaac Ellwood.

1983 Houston Arts Calendar & Directory, by Woodworks, Inc., Houston, 170 pages, \$16.95.

This second edition of the *Houston Arts Calendar & Directory* (the first was published in 1981), lists performances, exhibitions and events of Houston area arts and cultural organizations. Each right-hand calendar page, facing a full page of work by one of 56 Houston artists, tells what's going on in the Houston arts for the week, with performance and exhibit times for ballet, opera, symphony, theater, museums, galleries, festivals and other cultural events.

Architecture of the 20th Century in Drawings: Utopia and Reality, by Vittorio Magnago Lampugnani. Rizzoli International Publications, New York, N.Y., 195 pages, \$35.

Presented here are 168 architectural drawings, from Frank Lloyd Wright's 1905 pencil and ink wash of the Hardy House in Racine, Wis., to Aldo Rossi and Gianni Grahieri's 1974 ink image of an administration building in Trieste—all of which are assembled to reflect "a really creative struggle to the conditions of the times." Grouped chronologically, according to "directions" (a sequence occasionally broken for the sake of informative comparison), the drawings exemplify "The Myth of Nature as Model," "The Breakthrough of Subjective Expression," "The Aesthetics of Reason," "The Fascination of Technology," "The Ambivalence of Tradition" and the movement "Towards a New Autonomy." Lampugnani also confesses his desire not only to show good ideas and good buildings in this collection of "desk drawer architecture" but also—perhaps most important—good drawings.

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Now there is an easy way to keep up with all those back issues of *Texas Architect*. This new custom binder, available from the TSA office, is designed to accommodate six issues (a year's worth) of the magazine for efficient storage and easy reference. The brown vinyl binder comes with metal rods which allow for "instant binding" of each issue in such a way that it can be easily read as part of the whole volume or removed completely if necessary.

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degree in architecture from Harvard in 1953. He established his Dallas practice in 1957 and in 1958 formed the partnership that was to evolve into Pratt, Box, Henderson (with Hal Box and Jim Henderson).

Houston Architect John Mitchell Dies At the Age of 40



Houston architect John T. Mitchell, Jr., president of the Houston firm Mitchell, Carlson and Associates, died Oct. 18 in Houston after being struck by a train while jogging.

He was 40.

John Thornton Mitchell, a native of LaGrange, Ga., received his bachelor's degree in architecture from Clemson University in 1966 and a master's degree in urban design from Rice University in 1972. He founded his Houston firm in 1971.

Mitchell was active in the Houston Chamber of Commerce and had published numerous articles on water district financing.

In his memory, the John T. Mitchell, Jr., Travelling Fellowship has been established at the Rice University School of Architecture.

Johnson/Burgee to Design UH Architecture Building

The renowned New York firm Johnson/Burgee will engage in a joint venture with the Houston firm Morris/Aubry to design a new \$19.8 million college of architecture building at the University of Houston.

Philip Johnson, 76, visited the college in December to view the site for the 131,000-square-foot structure, to be his first building for an architecture school. Johnson will return to the university in early January for a business meeting with college administrators. Building designs are scheduled to be submitted to the college in February, and construction is scheduled to begin in October, with occupancy slated for the summer of 1985.

Plans call for the structure to be built in the north area of the central UH campus, near the engineering and band annexes, and to include a 250-person lecture hall, one large general-purpose

and four special-purpose classrooms, one jury area and 15 seminar rooms. The building also will contain design studios, building technology labs, a woodworking and model-building shop, graphics labs, a photography studio, computer labs, a computer assisted design center, an architecture and art library, student support areas and administrative office space.

Texas Construction Activity Shows Four Percent Decrease

Construction contracts in Texas for the first 10 months of 1982 reflect a four percent decrease compared to the same 10-month period in 1981, according to McGraw-Hill's F. W. Dodge Division.

Dodge vice president and chief economist George Christie reports that contracts for residential and non-residential building statewide totalled \$12,529,686,000 for January through October 1982, down from a total of \$13,097,316,000 for the same period last year.

Texas Architect Cited In Austin IABC Program

Texas Architect won three awards in The Best of Austin 1982 evaluation and awards program sponsored by the Austin chapter of the International Association of Business Communicators.

The magazine received a Best award in the editorial category for the "About this Issue" by Editor Larry Paul Fuller in the January/February 1982 issue on historic preservation. *TA* also was cited for layout and design and for overall quality in the external publication category.

Awards were presented during an IABC awards dinner Dec. 2 in Austin. Judges for the competition were members of the IABC chapter in Baton Rouge, La.

Proposals for New Austin Downtown Municipal Complex Winnowed Down to Two

Ten proposals for a new city hall complex in Austin, first presented to the city council in October, have been winnowed down to two. City Manager Nicholas Meiszer has recommended that the council consider a plan by Austin developer Robert Barnstone and another by the Watson-Casey Companies of Austin, both calling for multi-use facilities in Austin's downtown warehouse district.



Robert Jackson

Robert Barnstone proposal.



Watson-Casey proposal.

Barnstone proposes that a municipal complex be built on a city-owned site bounded by West First, West Third, San Antonio and Colorado streets, just north of the existing city hall annex. A rough schematic rendering by Austin architect Robert Jackson indicates that the complex would be low-rise in scale, to preserve the historic character of the area as well as Capitol views, and would feature several corner towers similar to a nearby fireman's practice tower built in 1930. The three-phase project would consist of an 11-story, 300,000-square-foot city hall, a one-block plaza, two retail/office buildings and underground parking for 1,200 cars.

The Watson-Casey proposal, prepared by the Austin architecture firm Holt + Fatter + Scott, would start out on a block between West Third and West Fourth, just west of San Antonio street. Municipal offices eventually would form the core of a mixed-use development that would include residential, retail, cultural and commercial facilities. The four-phase plan calls for all buildings in the complex to be no taller than 10 stories, in deference to nearby Capitol view corridors as well as the architectural context. All parking would be underground.

The idea behind both proposals is to consolidate municipal offices downtown and to serve as a catalyst for revitalization of the city's warehouse district on the north shore of Town Lake (see *Texas Architect*, May/June 1981).

Projects in Progress



LTV Center, Dallas.

First Highrise Announced For Dallas Arts District

Dallas developer Trammell Crow has announced plans to build a 50-story, \$150 million office tower in Dallas' emerging arts district, designed by the Houston office of Skidmore, Owings & Merrill (with Foster + Meier of Dallas as associate architects).

On a site bounded by Ross, Harwood, Olive and Flora Streets, adjacent to the Dallas Museum of Fine Arts, now under construction, the 1.3 million-square-foot LTV Center is the first commercial development announced for the arts district, a master-planned 20-square-block redevelopment just north of the central business district (see *Texas Architect*, May/June 1982). In addition to the Museum of Fine Arts, designed by Edward Larabee Barnes and scheduled to open in November 1983, other new buildings in the district will include I.M. Pei's Dallas Symphony Concert Hall, to be built over the next four years.

Situated on the highest ground of the arts district, the tall, slender LTV tower, cruciform in plan, will be the tallest building in the immediate vicinity and is designed to serve as a "Campanile" for the district, a visual symbol reminiscent of church and clock towers in

medieval Europe. Bay windows clad in gray-brown granite will rise 44 stories to a multi-storied, sloping glass pyramid, which will define the tower's 50-story elevation. These top "greenhouse" floors will contain executive office suites, accessible by a private elevator from the 44th floor.

The two-story marble and granite lobby of LTV Center is designed to establish a transition from downtown Dallas to the arts district. The main entrance, off Ross Avenue, will be lined with restaurants and shops; polished granite portals, inspired by the Ghiberti doors of the Baptistery in Florence, will lead into a two-story hallway connecting elevator lobbies with the main entrance. In the center of the elevator lobbies, a grand rotunda will serve as a focal point and provide for circulation to the escalators leading up to a second floor mezzanine. A 1,250-car parking garage will be concealed below street level.

The LTV Center is scheduled for occupancy in the fall of 1984.

San Antonio Firm O'Neill & Perez Designs Library Expansion

The San Antonio firm O'Neill & Perez, Architects, recently completed the schematic design of a 23,000-square-foot library expansion in Farmers Branch that will completely envelope an existing 11,600-square-foot facility.

The program called for expanding an early 1950s library, located in a city park, and incorporating the facility into a completely new design that will provide additional stack space, reading areas, assembly room and exhibit gallery and an outdoor amphitheatre as well as create a new civic image for Farmers Branch.

The architect's solution involved extensive site planning to work the amphitheater, parking lot and nearby creek into the new design. The north facade, next to the creek, steps back, creating reading



City Library, Farmers Branch.

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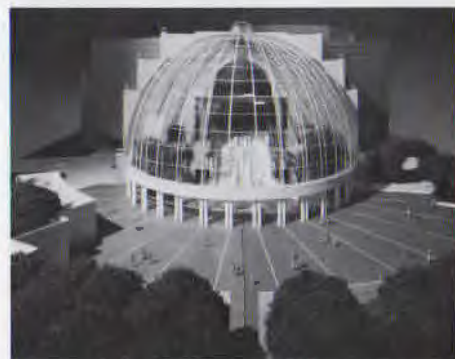
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In the News, continued.

area pockets that afford shaded views up the creek to the west. The south bank of the creek is brought up to a portion of the building to create a reflecting pool. And on the west side, an amphitheater is carved out of the ground, around which the parking lot is wrapped, and nestled against the side of the building to diminish traffic noise and to use the building and nearby creek as a backdrop.

Construction is scheduled to begin in August and to be completed in late 1984.



Portico for Wortham center, Houston.

Wortham Theater Center In Houston Gets New 'Garden Building' Entrance

A new design for the entrance to the proposed Wortham Theater Center in downtown Houston, for which fundraising is now under way, has been unveiled—the fourth portico designed for the project by the Houston firm Morris/Aubry Architects (see *Texas Architect* July/August 1982).

Changes in the design for the entrance-way, which began as a wavy wall of glass, were due largely to budget restrictions. Architects say the current version fits well into the \$65 million construction cost for the Center, \$41 million of which has already been raised by Houston's Lyric Theater Foundation. Groundbreaking is scheduled for March and completion for 1986.

The public entry to the 75,000-square-foot facility, which will consist of two theaters joined together, will be a glass-domed, semi-circular "garden building" 100 feet high and covering 10,000 square feet of space. Inside, the domed foyer will be filled with vegetation, and the color of stairs, columns, balconies and planters will be shades of rose in keeping with traditional theater design.

"The idea is to create a sort of fantasy building, which will bring the illusion of the stage right to the front door," says

architect Eugene Aubry, who was inspired by the great greenhouses of Europe built around the turn of the century. "It is a grand, civic space," he says, "a 'people space' everyone will enjoy. The feeling is one of fun and aliveness, with a lot of color and growing things."

News of Products



Pelli



Baker



Diaz-Azcuy



Saladino

'CONDES '83,' Dallas Contract Design Show, To Be Held March 3-5

"CONDES '83," this year's annual Dallas Contract Design Show, will be held March 3-5 at the Dallas Market Center.

One of 15 featured speakers will be Yale School of Architecture Dean Cesar Pelli, who will give a talk Friday, March 4, on "the processes of architecture in light of his own work." Featured will be Pelli's recent Texas projects, including Four Leaf Towers, Four Oaks Place and the Rice University Graduate School of Administration, all in Houston.

Other CONDES speakers will include:

- James R. Baker, vice president and project director in the interior architecture department at 3D/International in Houston, who will discuss the question "Do Interior Designers and Corporate Clients Share the Same Goals?"

- Orlando Diaz-Azcuy, vice president and design principal of Gensler & Associates in San Francisco, who will explore the cultural, social and economic factors that have created the American commercial interior.

- John Saladino, New York City contract designer, who will address "Interior Design as an Art Form."

The highlight of the show, of course, will be the new contract furnishings on display, many introduced to the Southwest market for the first time. Following is a sampling of those products, most of which will be featured on the sixth floor of the World Trade Center.

- Thonet, York, Penn., will introduce a new lounge collection, designed by Robert DeFuccio, in the sixth-floor Thonet showroom. The DeFuccio molded ply lounge group consists of a three-seater, two-seater, lounge chair and matching tables in three sizes. An exposed, wrap-around bentwood frame has a white oak veneer. Legs are solid stock. The connecting plate is solid stainless steel. All cushions are zippered for easy cleaning or replacing of upholstery. Also featured in the Thonet showroom will be the "X Frame" chair designed by Michael Kirkpatrick. The frame is tubular steel and the seat combines solid bentwood construction with a cane or upholstered bottom. The arm-back section is made of a solid piece of bentwood.



DeFuccio lounge group by Thonet.



X Frame chair by Thonet.



New floor lamp by Stendig.



Laurianetta chair by Stendig.

- Stendig International, New York, N.Y., will introduce, among other new products, a new lighting series and a brand new piece from B & B Italia in the Stendig showroom on the sixth floor of the World Trade Center. The lighting collection consists of seven table/desk and floor lamps, all featuring halogen light and available in a range of glossy colors. And the "Laurianetta," the dining height version of B & B Italia's Lauriana chair designed by Afra and Tobio Scarpa, has a seat height of 18 1/8 inches. Simple outlines are defined with self or contrast welting. Laurianetta is available with casters or glides and can be upholstered in fabric or leather.

- Modern Mode Incorporated of Oakland, Calif., will present its new "20/20" seating collection in the sixth-floor Modern Mode showroom. The 20-piece series is designed by Norman Cherner as a variation of upholstery treatments on a single shell frame that can fulfill a wide range of office seating requirements—clerical and task, executive swivel and multiple conference

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20/20 seating by Modern Mode.

and lounge seating. The shell creates a wrap-around profile, with panels extending to the ground to form the arms. All pieces are available in leather, wood or nylon upholstery, and exposed wood frames come in oak, walnut, cherry, mahogany or ash in a wide selection of oil and lacquer finishes.

• Haworth, Inc., Holland, Mich., will introduce additions to its "TriAmbient" lighting and "UniTek" electronic support group for the open office in the sixth-floor Haworth showroom. Featured will be an articulated keyboard pad that received the Institute of Business Designers' 1982 Gold Award for product design. The keyboard, part of the UniTek



Articulated keyboard by Haworth.

support group, mounts under almost any work surface and stores beneath the work surface when not in use. It has an in-out adjustment range of 16 inches, moves 11 inches side to side and vertically within a six-inch range and swivels 30 degrees. Vertical movement is locked and released by one lever, while horizontal and swivel action are friction controlled.

• Metropolitan Furniture Corporation of San Francisco will introduce a new desk, table and casegoods collection in the sixth-floor Metropolitan showroom. The "Kane" desk group, designed by Brian Kane, includes a management desk in two widths; desks with left or right returns; cabinets in two widths, two depths and two heights; and tables with



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Kane desk group by Metropolitan.

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45 table by Krueger.

- Krueger Contract of Green Bay, Wisc., will feature its "45" table, designed by Tom Tolleson and winner of a 1982 design award from the Institute of Building Designers, in the sixth-floor Dick Lowe & Associates showroom.

Table tops are available in hardwood or plastic laminate, with solid hardwood beveled edges. Beveled metal frame and oval tubular legs have a powder-coated finish in black, sand or umber.

- Herman Miller of Zeeland, Mich., will introduce its new "Kevi" chair collection to the Southwest in the sixth-floor Herman Miller showroom. The series, designed by Jordan Rasmussen as an "Economical line of quality work chairs,"



Kevi collection by Herman Miller.

includes a high-back management chair, sled-base side and pull-up chair, stool, secretarial chair and low-back management chair. All Kevi chairs have black polystyrene shells, recessed armrests of self-skinning polyurethane foam and base and stem of polished aluminum or umber with glides or double wheel casters.

- Sutherland Contract, in its sixth-floor showroom, will feature the "Focal Club" chair by Donghia of New York.



Focal Club chair by Sutherland.

The lounge chair has a polished stainless steel sled base, hardwood frame and polyfoam and Dacron wrap construction.

- The Wells Associates/Six Design showroom on the sixth floor will introduce the "Ergotech" executive swivel tilt



Ergotech swivel chair by Nightingale.

armchair by Nightingale Industries of Toronto. The chair is built with ABS moulded plastic back and seat shells, contour moulded cushions and a five-legged vinyl covered base. Back angle and seat height are adjustable by hand or with an optional gas cylinder.

- Condi of Compton, Calif., will show its new "SC" series office system in the

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SC office system by Condi.

ninth-floor Pacific Condi showroom. The system is designed by John Wolcott "to meet the requirements of any office situation, from reception desks to executive units." Options include adjustable shelving, task lighting, computer tape printout, and ball bearing suspension for reliability and ease of operation.



Brian Yanden Brink

Continuous arm chair by Thos. Moser.

• The sixth-floor I. H. Pritchard showroom will feature the "Continuous Arm" chair by Thos. Moser Contract Furniture of New Gloucester, Maine. Legs are made of rock maple, for strength, and spindles are white ash for flexibility. The continuous arm and the leg supports are fashioned from nine strips of cherry glued together and contoured by hand.

• Architectural Supplements Incorporated, New York, N.Y., will feature a new marble-topped, single-pedestal conference table and an aluminum alloy floor planter, both designed by Paul Mayen, in the sixth-floor Van Sant showroom. The conference table features a one-inch-thick top of Alford Pearl marble (white or gray), detailed with a bullnose edge, and a base in either polished

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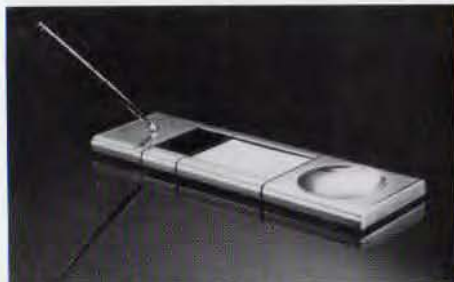




Table by Architectural Supplements.

chrome or polished brass. The planter is made of "Trexiloy," an aluminum alloy with a capacity for fine finishing and a high resistance to corrosion. The inside is sprayed and baked teflon. Finishes are polished chrome, satin bronze, polished brass or polished copper.

• The sixth-floor Glenn Hennings showroom will feature "Radius Two," designed by William Sklaroff as a sequel to his "Radius One" desk accessory collection from Smith Metal Arts in Buffalo, N.Y. The system consists of individual elements—pen base, calendar, paper clip tray, ash tray, clock, pencil tray—which can be used separately or custom assembled as a console arrangement up to six feet in length.



Radius Two by Smith Metal Arts.



Uni chair collection by AI.

• Atelier International, New York, N.Y., will introduce three new products in the sixth-floor AI showroom, including the "Uni" chair collection, winner of a 1982 Double Gold Award from the Institute of Business Designers. The collection is actually one basic chair design in seven models, with 88 variations

of the basic design possible through the use of interchangeable components. Cast-aluminum inserts are bolted through each leg and through a finger-jointed hardwood seat frame. A protective coat of clear polyurethane minimizes maintenance.

• The sixth-floor Bob Gray showroom will feature the "Grasshopper" chaise by Davis Furniture of High Point, N.C. The canvas-slung lounger is part of Davis' Kill collection, designed by Kill International of Fellbach, Ger-



Grasshopper chaise by Davis.

many, with whom Davis recently arranged to produce the collection in the United States.

• Plans call for Sunar of Norwalk, Conn., to introduce its new "Cameron" group to the Southwest market in the sixth-floor Sunar showroom. Designed by Douglas C. (Cameron) Ball, the group is based on Ball's popular "EC" (electrical communication) group, a Sunar desk and storage system introduced in 1979. Offering a range of new finishes, details, colors, materials and configurations, the Cameron group con-



Cameron desk by Sunar.

sists of a modular system of desk and credenza shells with wood and plastic laminate tops, natural or painted wood bases and natural or painted wood or steel pedestals, which are interchangeable. Electrical and communication raceways are accessed from end panels or longitudinally on runoffs, and details,

finishes and colors are designed to fit with Sunar's "Race," and open office system also designed by Ball and introduced in 1979.

News of Firms

The Dallas firm **Charles R. Womack & Associates-Architects** has moved its offices to the Equitable Bank Building, 17218 Preston Road, Suite 3100, Dallas 75252. Telephone: (214) 380-0555.

Summey, Weeter & Associates in Dallas has announced the following advancements: Robert L. Alexander to executive vice president and director of architecture; Jack W. Kienast to senior vice president and director of interior design; John E. Holstrom to vice president and director of construction administration; Orville M. Summey to chairman of the board and chief executive officer; and Gary K. Weeter to president and chief operating officer.

Wichita Falls architects Dick Bundy, Tom Young and Rick Sims have formed the firm **Bundy, Young & Sims, Architects/Planners**, with offices at 906 Burnett, Wichita Falls 76301. Telephone: (817) 761-2404.

Houston architect David M. Rosen has established the firm **David M. Rosen Architect**, with offices at 6776 Southwest Freeway, Suite 150, Houston 77074. Telephone: (713) 780-3147.

Alton Z. Parks has joined the Houston firm **Sanders & Sanders Associates** as a partner and principal in charge of architectural design.

The Houston firm **Irvine Associates** has moved its offices to 11939 Briar Forest, Houston 77077. Telephone: (713) 556-8656.

William E. Epp & Associates, Architect, and Lehman & Epp Consulting Engineers have moved their offices to 12330 West Ave., Suite 201, San Antonio 78216. Telephone: (512) 349-6861 and (512) 349-5700.

David A. Toner has been named vice president specializing in multi-family/residential operations for the Houston firm **The Architects, Inc.**

The Vandergriff Group in Midland has moved its offices to 401 East Illinois, Suite 6, Midland 79701. Telephone: (915) 687-0781.

Houston-based **3D/International** has received the President's "E" Award, established by John Kennedy in 1961 to recognize excellence in exporting U.S.

services abroad.

Houston architect Russ Worley has established the new Houston firm **O. Russell Worley, Inc./Architects**, located at 3100 Richmond, Suite 312, Houston 77098. Telephone: (713) 526-2025.

Tom Hughes has joined the Houston firm **Lloyd Jones Brewer Associates** as a principal and director of the firm's interior design group.

The College Station firm **Holster/Rogers, Inc.**, has moved its offices to 7607 Eastmark Drive, Suite 200, College Station 77840. Telephone: (713) 693-3179.

The Dallas firm Dahl, Braden, Chapman, Inc., has changed its name to **Dahl Braden Chapman and Partners, Inc.**

The Austin firm **The Shiflet Group** has moved its offices to 1616 Rio Grande, Austin 78701. Telephone: (512) 472-9320.

Houston-based **Kendall/Heaton Associates** has moved its Dallas office to One Galleria Tower, 13355 Noel Road, Suite 280, Dallas 75240. Telephone: (214) 661-1192.

Rodger Burson, formerly of the Dallas firm Burson, Hendricks and Walls, has

formed his own firm, **Rodger Burson Architect, Inc.**, with offices at 3511 North Hall St., Suite 203, Dallas 75219. Telephone: (214) 521-5168.

David Lewis was promoted to senior vice president/director of production in the Houston firm **McCleary Associates**.

R. Doss Mabe and Walter S. Symonds, Jr., have been named vice presidents of the Houston firm **CRS, Inc.**

Coming Events

Feb. 16, 23, March 2, 9, 23, 30: "Design and Communications," a six-part lecture series on graphic design and communication arts, sponsored by the Rice Design Alliance, in Brown Auditorium at the Museum of Fine Arts in Houston. General admission to the series is \$30 (\$21 for RDA/MFA members and \$12 for students). Tickets for individual lectures are \$6 (\$4 for members, \$2 for students). Rice Design Alliance, P.O. Box 1892, Houston 77251. Telephone: (713) 527-4876.

Until March 18: "James Riely Gordon: Texas Courthouse Architect," an exhibi-

tion of Gordon's work in Texas between 1889 and 1904, sponsored by the School of Architecture at the University of Texas at Austin, at the Architecture School library in Battle Hall. The School of Architecture, the University of Texas at Austin, Austin 78712. Telephone: (512) 471-1922.

March 31: Deadline for entries in the Austin Chapter AIA Graphic Communication Competition. Jurors, who will meet April 9 in Austin to pick the winners, will be Richard Oliver of New York, Richard Ferrier of Fort Worth and Bob Timme of Houston. George Villalva, Austin Chapter AIA Graphic Communication Competition, Villalva-Cotera Architects, 1100 East Eighth St., Austin 78702. Telephone: (512) 474-6526.

March 31-May 22: "Paul Cret of Texas: Architectural Drawing and the Image of the University in the 1930s," an exhibition of 120 drawings of the University of Texas' master plan designed by the noted Philadelphia architect, in the Archer M. Huntington Gallery at the Harry Ransom Center at the University of Texas at Austin. Archer M. Huntington Art Gallery, Carol McMichael, Guest Curator,

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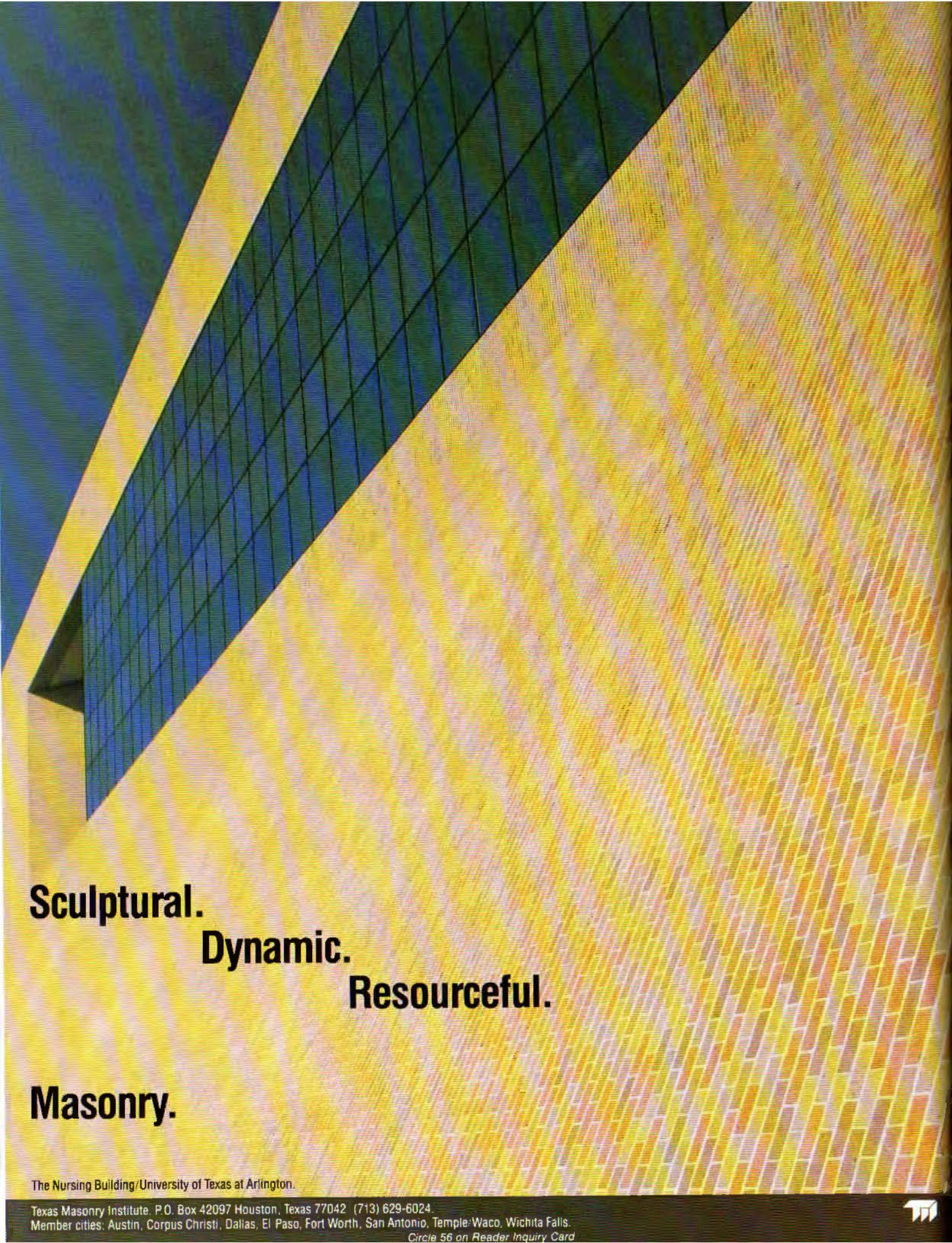


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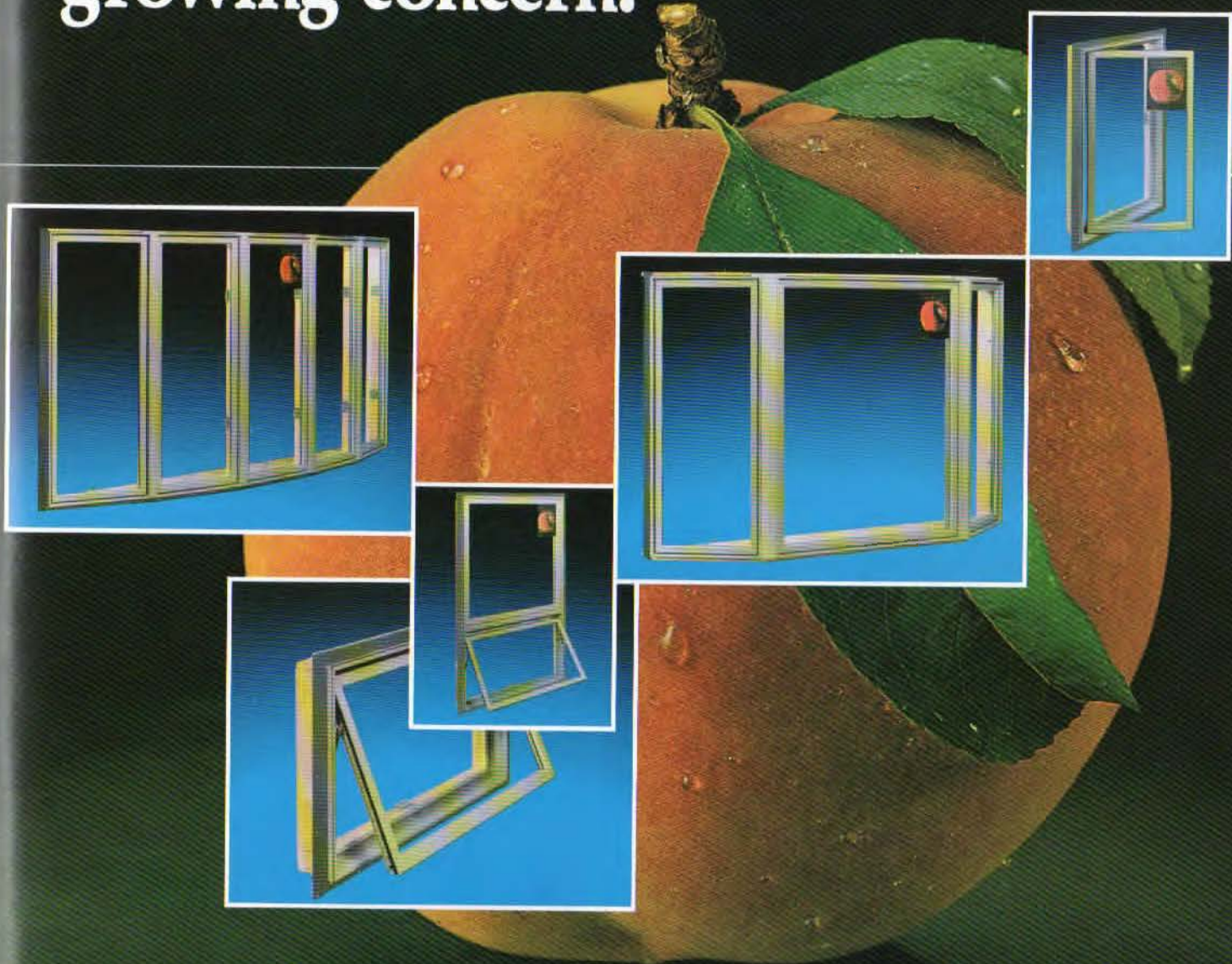
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In the News, continued.

the University of Texas at Austin, Austin 78712. Telephone: (512) 471-7324.

April 25: "An Integrated Process for Energy Conservation," a workshop on a multidisciplinary approach to designing for energy conservation in nonresidential buildings, sponsored by the Division of Continuing Education at the University of Texas at Austin, at the Thompson Conference Center in Austin. The University of Texas at Austin, Division of Continuing Education, Thompson Conference Center, Box 7879, Austin 78712.

May 7: "Building Ecology," a workshop on the harmful effects of building materials during fires and normal daily use, sponsored by the Division of Continuing Education at the University of Texas at Austin, at the Thompson Conference Center in Austin. The University of Texas at Austin, Division of Continuing Education, Thompson Conference Center, Box 7879, Austin 78712.

May 22-25: "American Architecture: A Living Heritage," 1983 national convention of the American Institute of Architects, at the Hilton Hotel and Rivergate Convention Center in New Orleans. American Institute of Architects, 1735 New York Ave., N.W., Washington, D.C., 20006. Telephone (202) 626-7300.

June 8-10: "A/E Systems '83," fourth international conference for automation and reprographics in design firms, sponsored by the automation and reprographics newsletter, *A/E Systems Report*, at Market Hall in Dallas. Michael Hough, Promotion Director, P.O. Box 11318, Newington, Conn., 06111. Telephone: (203) 666-1326.

June 12-17: "The Future Isn't What it Used to Be: A Conference for Tomorrow and Today," 33rd annual International Design Conference in Aspen, Colo. International Design Conference in Aspen, P.O. Box 664, Aspen, Colo., 81612.

Nov. 13-15: "Architectural Research 1983: Priorities, Prospects and Funding," a conference for architectural researchers, practitioners and educators, sponsored by the Architectural Research Centers Consortium and the College of Architecture and Environmental Design at Texas A&M, in College Station. ARCC Conference, c/o Norah Albright, Assistant to the Dean, College of Architecture and Environmental Design, Texas A&M University, College Station 77843. Telephone (713) 845-1260.

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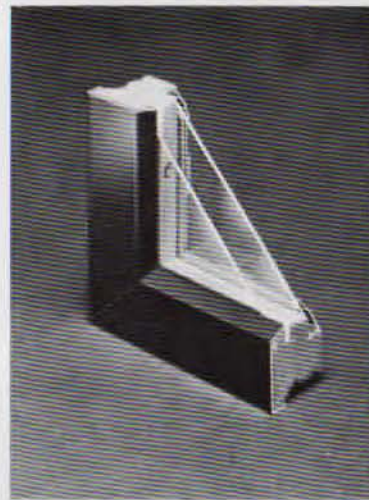


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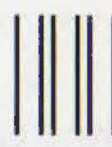
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The Best is Yet to Come

This first column for 1983 (be grateful unto God that 1982 has at last fallen over the edge) is written at a time when the learned pundits of the press have once again fallen into their customary habit of January One mono-eclecticism (that being not only to copy the past, but to copy one's *own* past).

Year after year, we view the wretched New Year excesses of the media. Re-hashed versions of the year's Bests and Worst and predictions of things to come abound. Yet what else can you expect from those who descend upon the battlefield after the smoke has cleared to shoot the wounded? By now it should be obvious: the Best is yet to come and the Worst will always be with us.

The recent Fort Worth City Council controversy concerning the non-use of architects to design public buildings must rank as the Texas Architectural Worst of '82. The Council proposed to utilize architects in public buildings only for the preparation of bidding criteria, for proposal evaluation, and for supervision of specification performance. Actual design and contract document preparation is for the "more practical" expertise of builder/contractors in a design-build mode.

Why turn the design of public buildings over to the contractors when you can do it even cheaper in the Public Works director's garage on his home computer? The chorus of "Foat Wuth, Ah Don't Luv Yew *Enymore*" is already written:

No more Rudolph or Kahn, or other Fort Worth buildings with a bang
Public design shall be by software
IBM, Apple, TI and Wang
All of which brings us to our point: Do you ever think maybe architects are out of step with the rest of the world? Or, on the other hand, are we so finely tuned that we perceive the real values of mankind with a clearer eye?

Within these *TA* pages there is an


article celebrating a disappearing art form—architectural drawing. Yet, *Time* named THE COMPUTER "Machine of the Year." The *AIA Journal* sports full-page advertisements promising the saving of "38% to 40% of your drafting time and money" if you only consult Eric Teicholz's (whoever that is) *A/E Computer Systems Report*, while in the same issue, architect/educator panelists editorially speculate that computer drafting will result in "less passionate attention to detail," wondering how young architects will learn to be practitioners if they miss the experience of months or years drafting details.

If you need comfort in your confusion, search out Vincent Scully's *Three Centuries of Notable American Architects*, a gallery of visions exhibiting the talents and works of the great native or adopted sons of our profession. From Bullfinch to Graves (sublime to the ridiculous?), you will revel in the drawing skills exhibited therein. Concept, final delineation, and detail are reproduced in their most rudimentary and finished form. Singularly lacking in this treatise encompassing the architectural lifetime of our nation is a drawing produced by a CAD CAM computer or a design idea contributed by a builder of pre-cast concrete structures.

The romanticism of Louis Kahn's drawing technique—vine charcoal on smooth yellow paper, "drawing and erasing as immediate and rapid as his thoughts,—smudging away one idea and following it with another, leaving only a faint trace of the original sketch"—will be hard to duplicate by the Maestros of the Micro on a Radio Shack 180.

Drawing as the tool of the thoughtful architect will not be replaced by the computer—only complemented and supplemented. Even in Fort Worth, the Best is yet to come. But is the Worst behind them? Let us pray!

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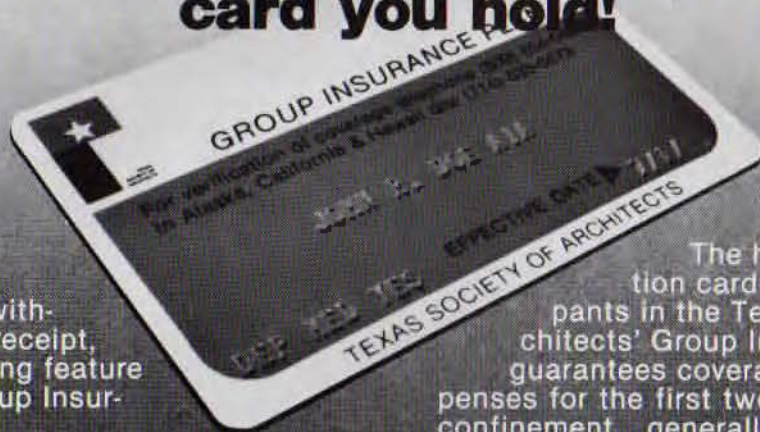


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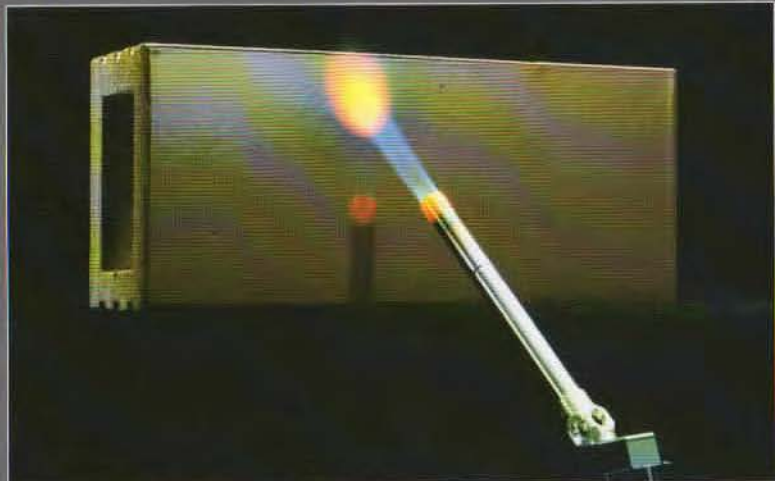
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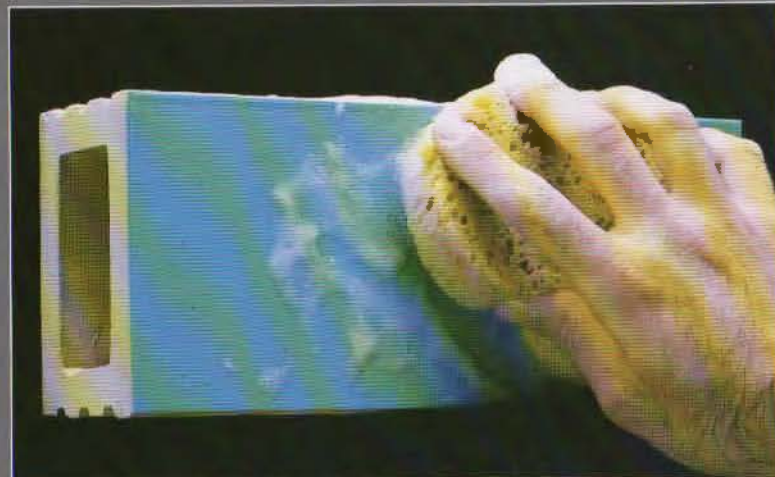
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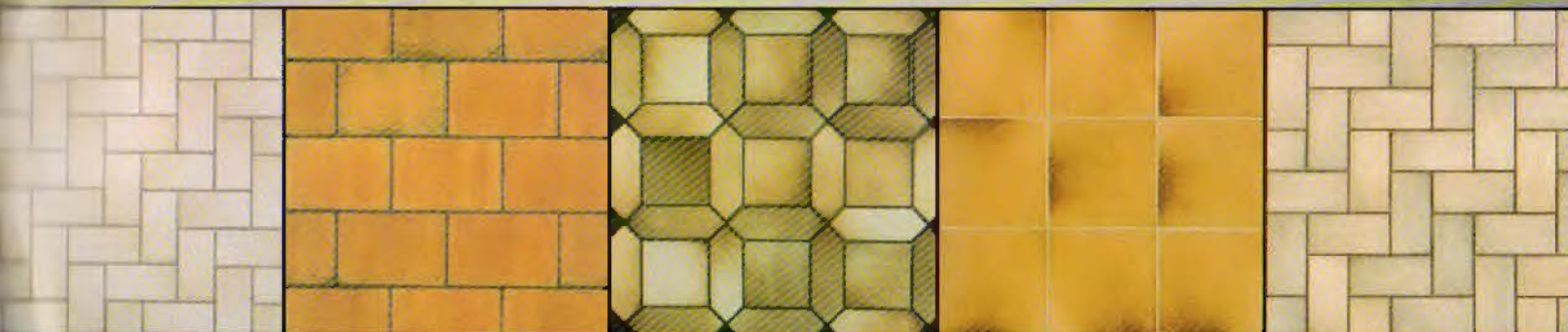
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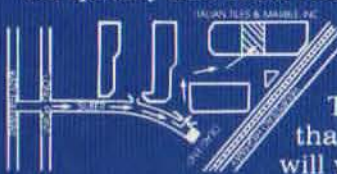
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