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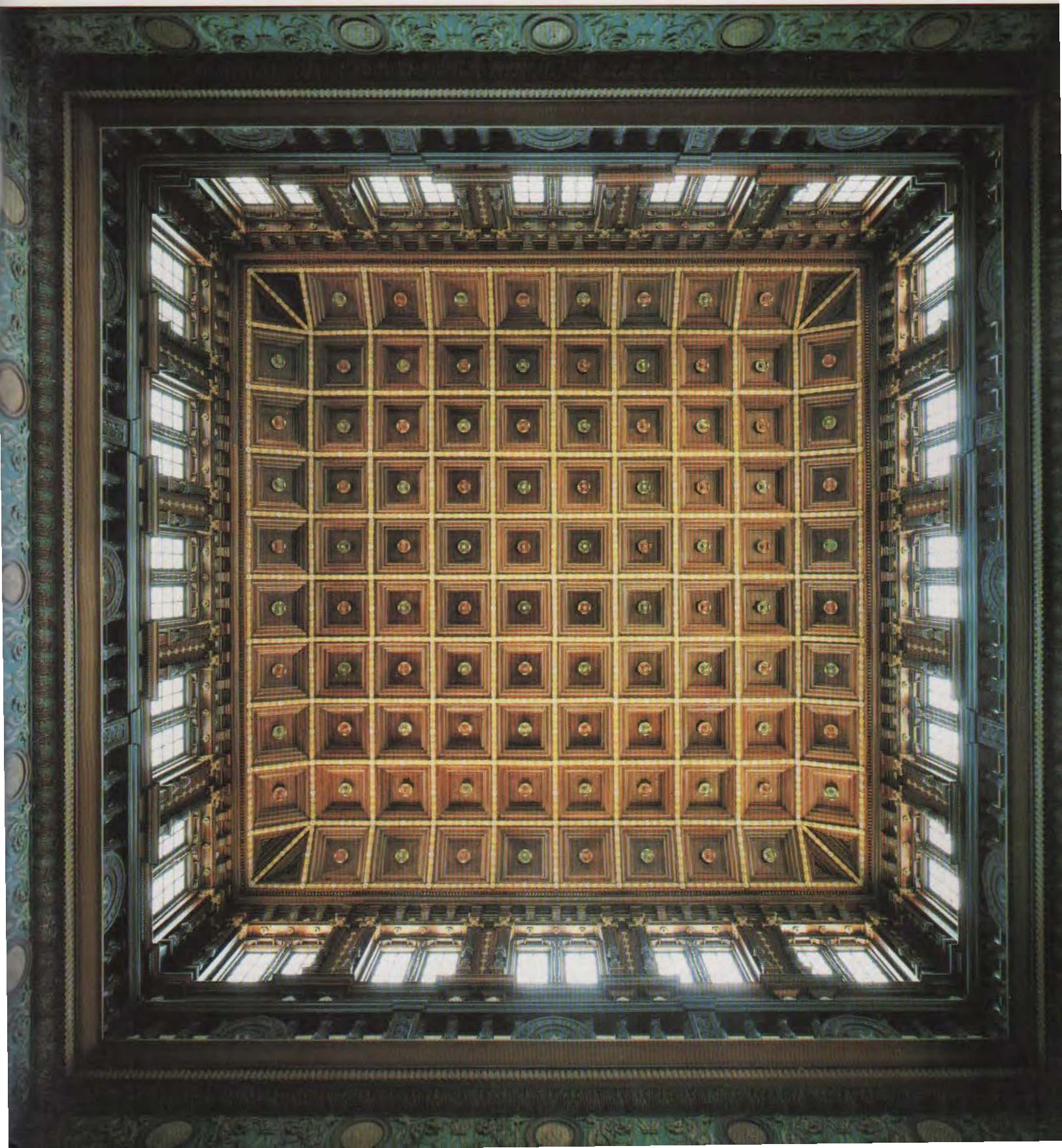
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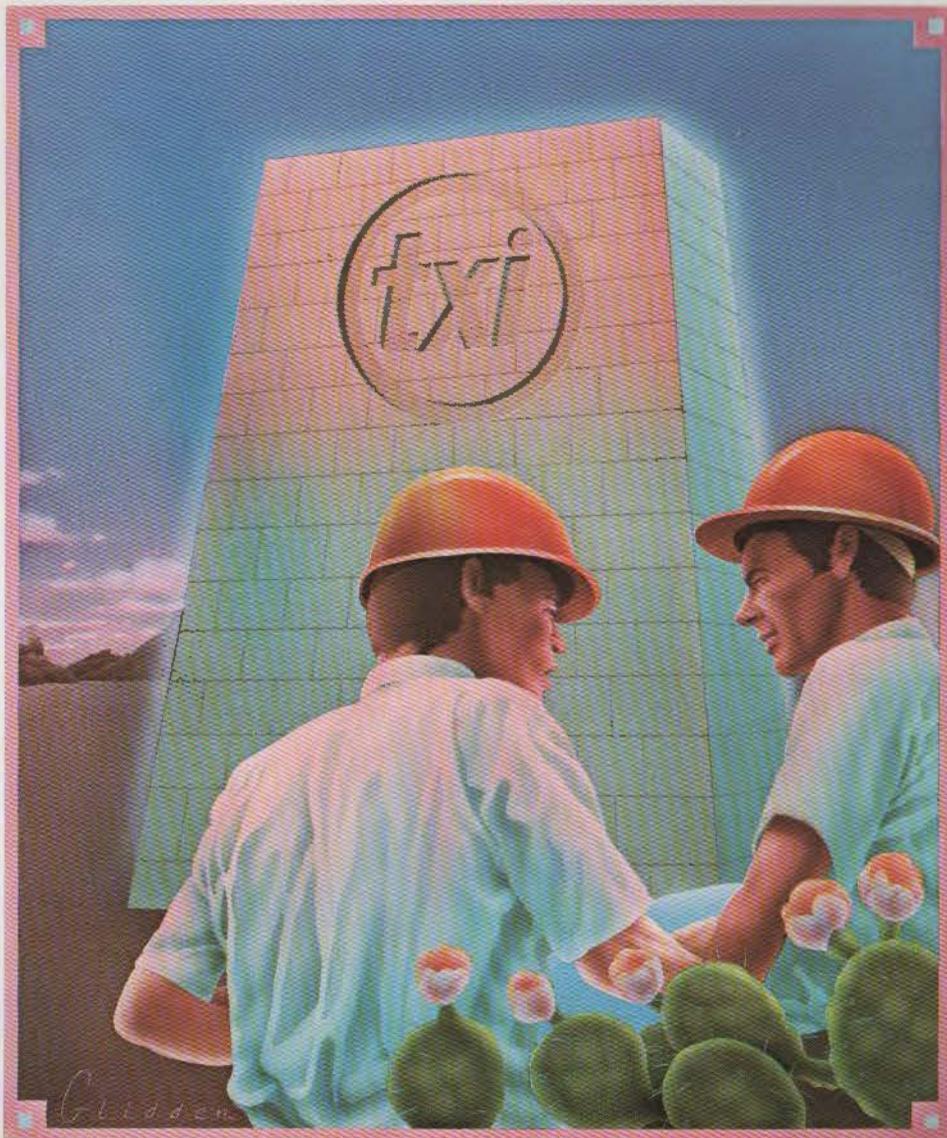
*Inside 'Inside Outside'*

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Texas Architect is published by the Texas Society of Architects, Des Taylor, Executive Vice-President.

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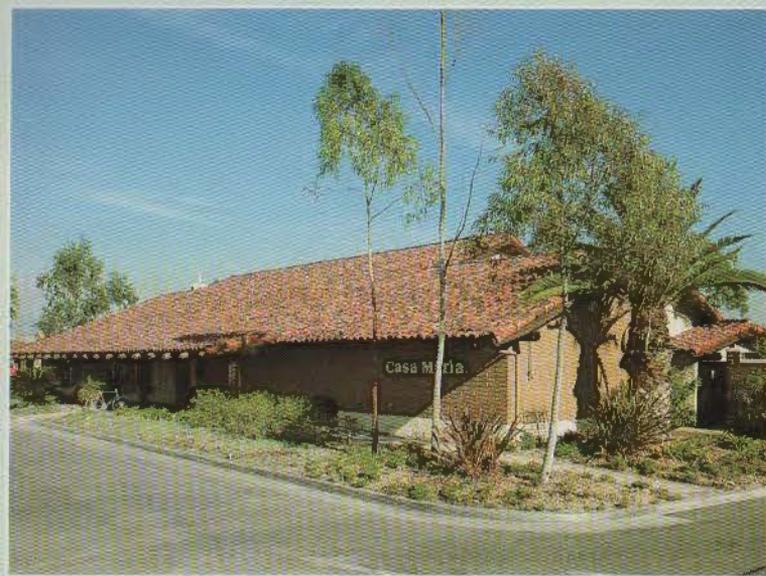
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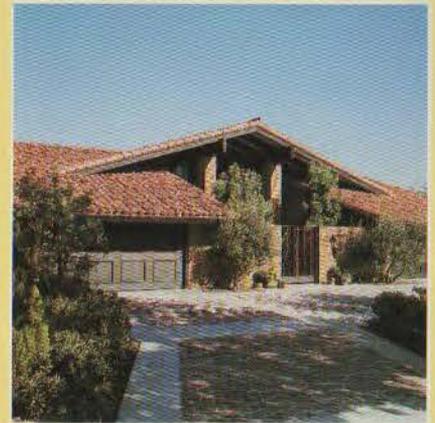
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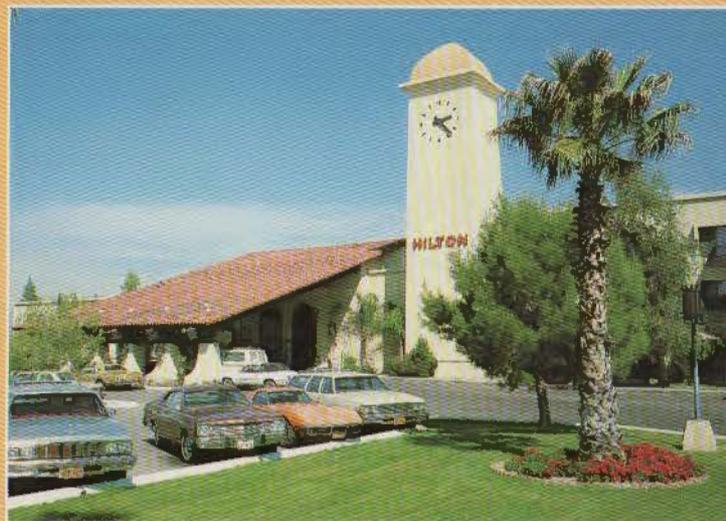
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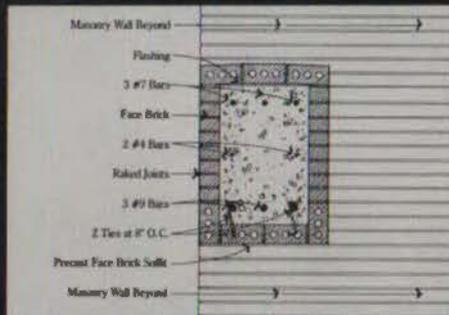
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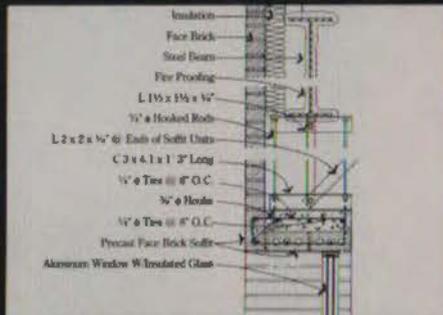
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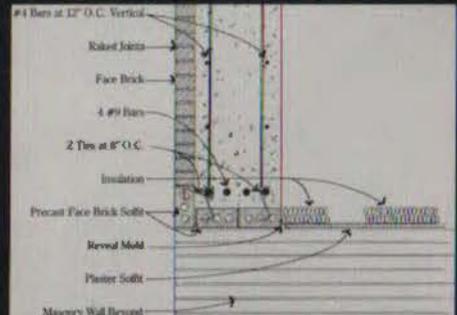
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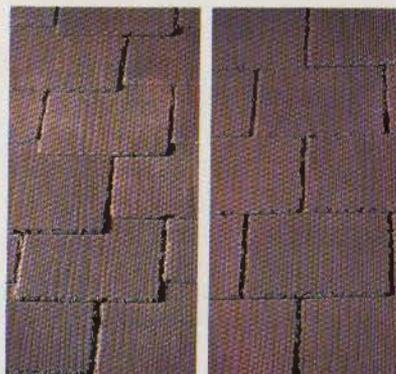


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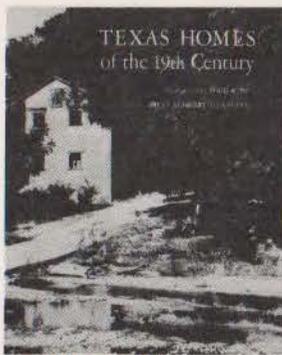
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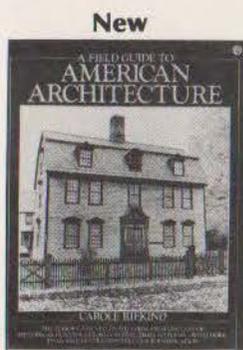
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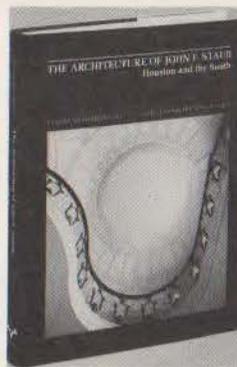
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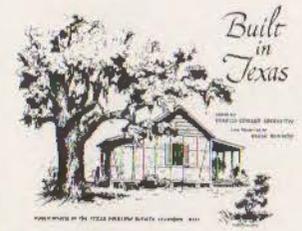
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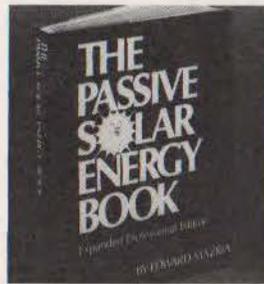
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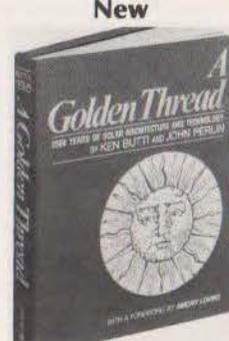
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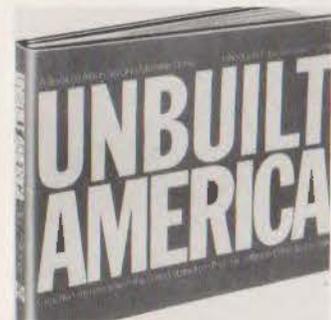
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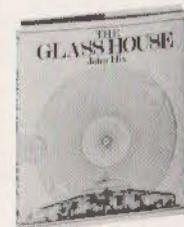
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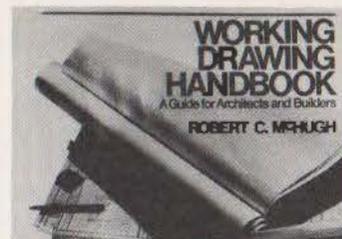
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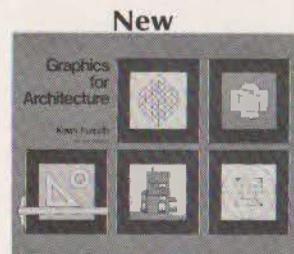
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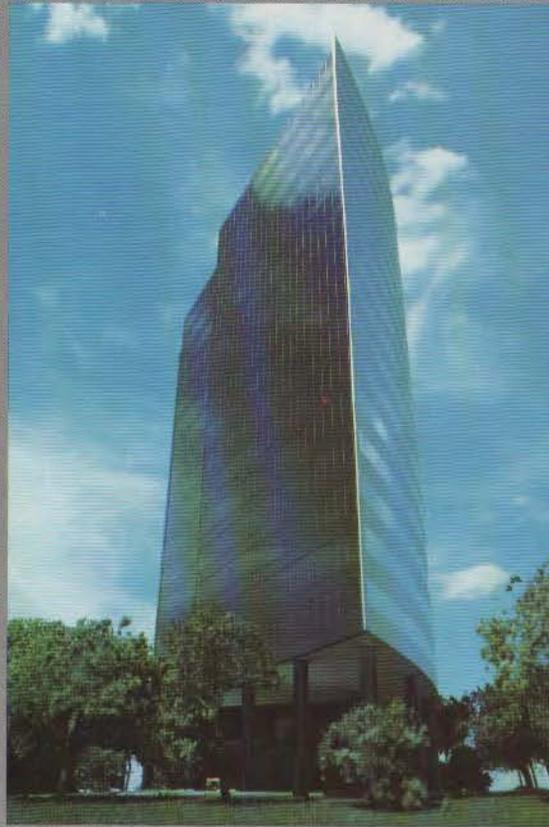
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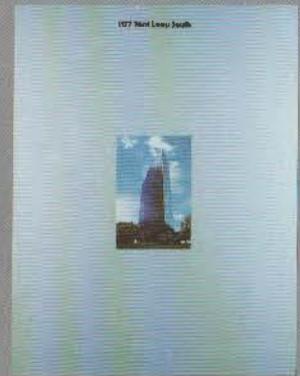
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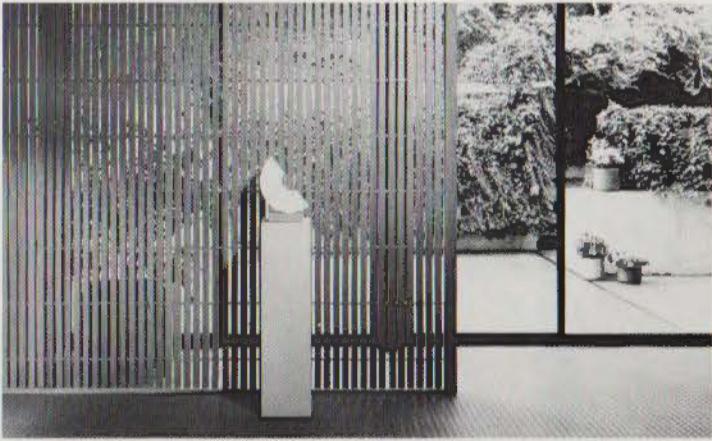
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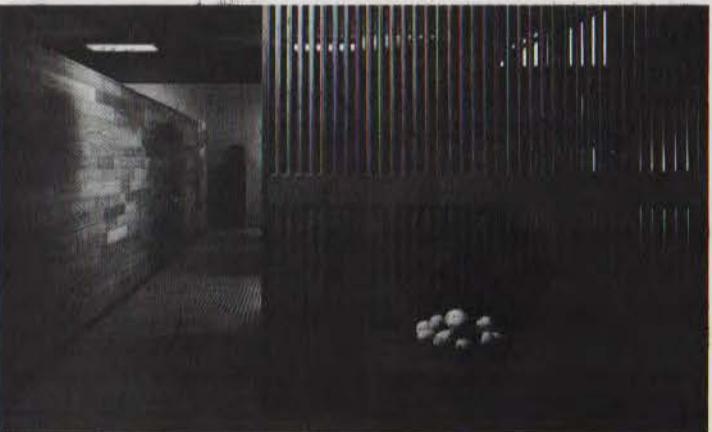
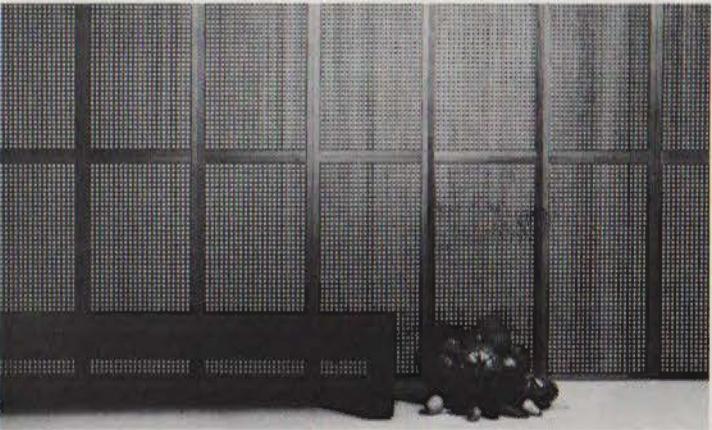
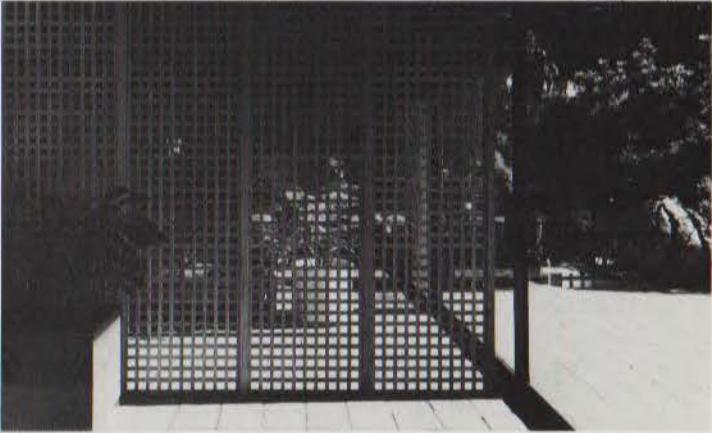


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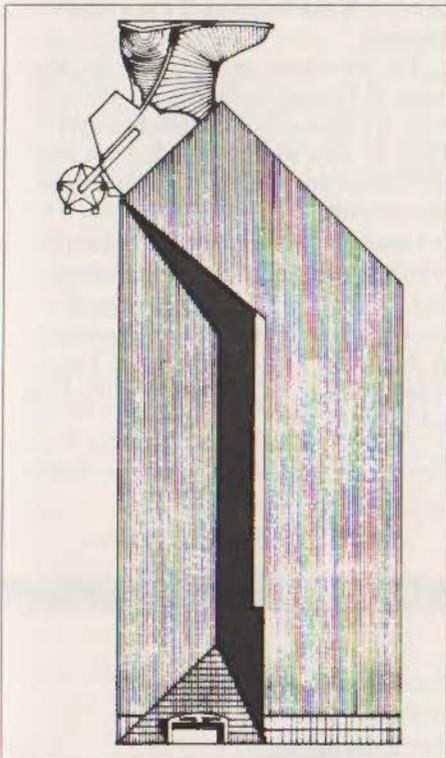
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## People, Projects, Books, Schools, Firms, Products

Edited by Michael McCullar



*Pennzoil by Takeo, west elevation.*

### Rice Architecture Student Envisions Pennzoil Place As Cowboy Cultural Symbol

The City of Houston buys the famed Pennzoil Place in 1990 and decides to transform the Johnson/Burgee corporate landmark into a "cultural symbol for the people," according to a scenario by Rice architecture student Takeo Kimura. To that end, Takeo extends one of the building's twin towers until it looks like a jean-clad human leg bent at the knee, then tops both towers off with a pair of massive cowboy boots, complete with spurs. Pennzoil Place takes on the crossed-ankled stance of a long-legged urban cowboy, with his thumbs hooked in his belt loops and leaning against the bar at Gilley's—upside down.

This fanciful adaptive reuse was one of the more original results of a recent "theoretical" design studio assignment at Rice University given by Houston architect and professor of architecture William T. Cannady, FAIA. Professor Cannady asked his 12 students to develop a high-rise building on a city block in downtown Houston and to be "speculative about the future" in their designs, "to make assumptions about where the oil companies are going, where the city's culture is going." And there would be no program constraints, which was an important part of the assignment, Cannady says; students were to come up with their own.

Takeo, who graduated in the spring with a master's degree in architecture and is now back in his native Japan, determined that Pennzoil Place offered great potential as a "poetic symbol" of where Houston is—or should be—headed. But his reuse scheme was more than an extensive facelift. The renovated Pennzoil also would include, among other things, hotel rooms in lieu of offices, a gambling casino, ballroom, swimming pools, saunas and a theater in one of the boot heels.

Writes Ann Holmes, *Houston Chronicle* fine arts editor and one of the jurors for the Rice studio assignment: "The sight of the Pennzoil Building with its gigantic boots, seen as you whiz along the encircling freeways, would suggest that a Paul Bunyan-sized cowboy had plunged right down to earth, head first. He might be emulating those 10 upsy-daisy finned Cadillacs on Stanley Marsh's ranch in Amarillo. Or again, he might be—you guessed it—looking for oil."



*Courtesy SW Public Service Co.*

*Repowered Plant "X" near Earth.*

### Solar Steam Power Studied at Plant 'X' Near Earth

The General Electric Company and Southwestern Public Service Company (SPS) in Amarillo have completed a conceptual design study for a \$120 million solar "repowering" project at SPS's Plant "X" near the Panhandle town of Earth.

The DOE-funded demonstration project will involve retrofitting one of four gas-fired generating units with tracking solar collectors. Sunlight will be reflected to a collecting tower, which will transfer the heat via liquid sodium to a boiler. The sun-produced steam will produce 60 percent of the unit's 100 megawatt output.

The Panhandle site between Lubbock and Amarillo was chosen for the demonstration project due to the area's "solar isolation characteristics," the availability of land and the availability of a suitable power generating unit. SPS owns approximately 1,700 acres of unused land surrounding the plant that is flat, semi-arid and considered ideal for solar power demonstration. Amarillo-based SPS serves some 45,000 square miles in Kansas, Oklahoma, Texas and New Mexico.

## DOE to Fund Solar Retrofit Projects For Federal Buildings

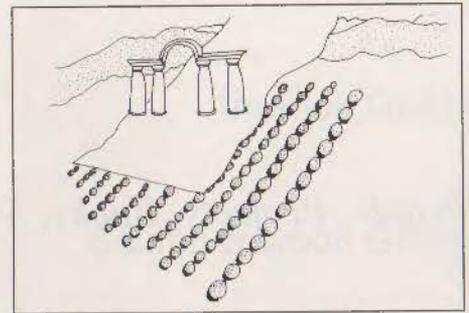
Eight hundred and forty-three federal government buildings nationwide—11 in Texas—will be relying on the sun to provide at least part of their energy needs by the end of next year, according to the Department of Energy (DOE) Region VI office in Dallas.

Under its Solar Federal Buildings Program, DOE will award about \$31 million to 16 federal agencies to be used for the design, construction and installation of solar systems in federal buildings in all 50 states and the District of Columbia.

Thirty-six projects were chosen to receive \$6.1 million in DOE Region VI, which includes Texas, Arkansas, Oklahoma, Louisiana and New Mexico. Texas will receive the second highest amount of funding in the region—\$1,854,450—which will go toward solar retrofitting Departments of Defense, Justice and Labor and General Services Administration buildings in Dallas, Austin, San Antonio, Texarkana, Lubbock, Tyler, El Paso and San Marcos.

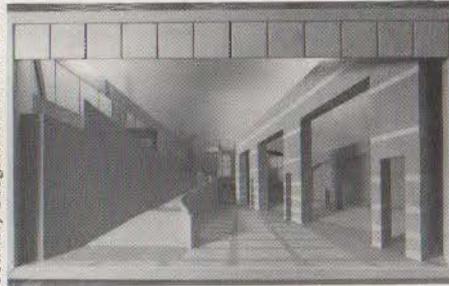
The projects range in size from small

residential solar hot water heaters to large industrial process heat systems, and include both active and passive systems. Installation of smaller systems will begin immediately, with construction of the larger systems to begin after final design is reviewed and approved by DOE. Design and construction phases of all projects are expected to be completed in six to 18 months. Contracts will be awarded by the individual agencies.



Study by Janet Needham-McCaffrey.

Courtesy Progressive Architecture



"3-D drawing" by Taft Architects.

## Drawings by Texas Architects To be Part of International Exhibition

Architectural drawings by Dallas planning consultant Janet Needham-McCaffrey and the Houston firm Taft Archi-

itects will be among drawings by 31 American architects and firms exhibited in "Creation and Recreation: America Draws," beginning Aug. 21 in Helsinki, Finland.

The exhibition, sponsored by the Museum of Finnish Architecture, will be held in conjunction with the Helsinki Festival, then will travel to Europe and the United States (cities and dates to be announced).

Other American contributors include architects Michael Graves, Princeton, N.J.; Charles Moore, Los Angeles; Cesar Pelli, New Haven, Conn.; Robert A. M. Stern, New York; Stanley Tigerman, Chicago; and Robert Venturi, Philadelphia.

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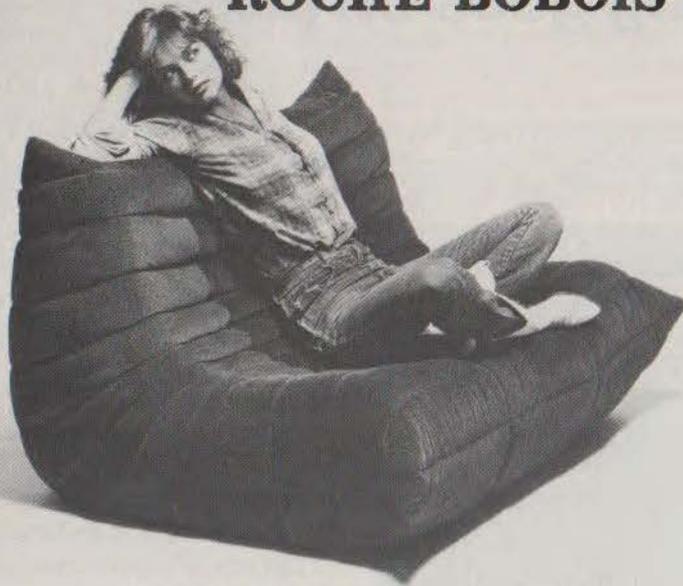
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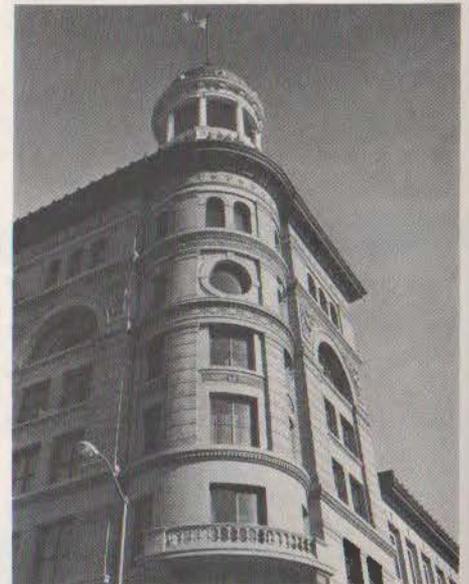
In the News, continued.

### Dallas AIA Presents 1980 Design Awards

A total of 17 projects designed by members of the Dallas AIA chapter were cited for architectural excellence in the chapter's 1980 design awards presentation May 23 at the historic Belo Mansion in Dallas.



Kirby Building interior, Dallas.



Dome Building detail, Chattanooga.

Reflecting a growing interest in historic preservation and adaptive reuse, two of the four top honor awards were for restoration projects: the Kirby Building in Dallas and the Dome Building in Chattanooga, Tenn., both by the Dallas firm The Pierce Partnership (formerly the Pierce-Lacey Partnership).

The other two honor-award-winning projects were a group of townhouses in Dallas by the Oglesby Group and the Sunset Mall in San Angelo designed by Omniplan.

Merit awards went to the Dallas Coun-

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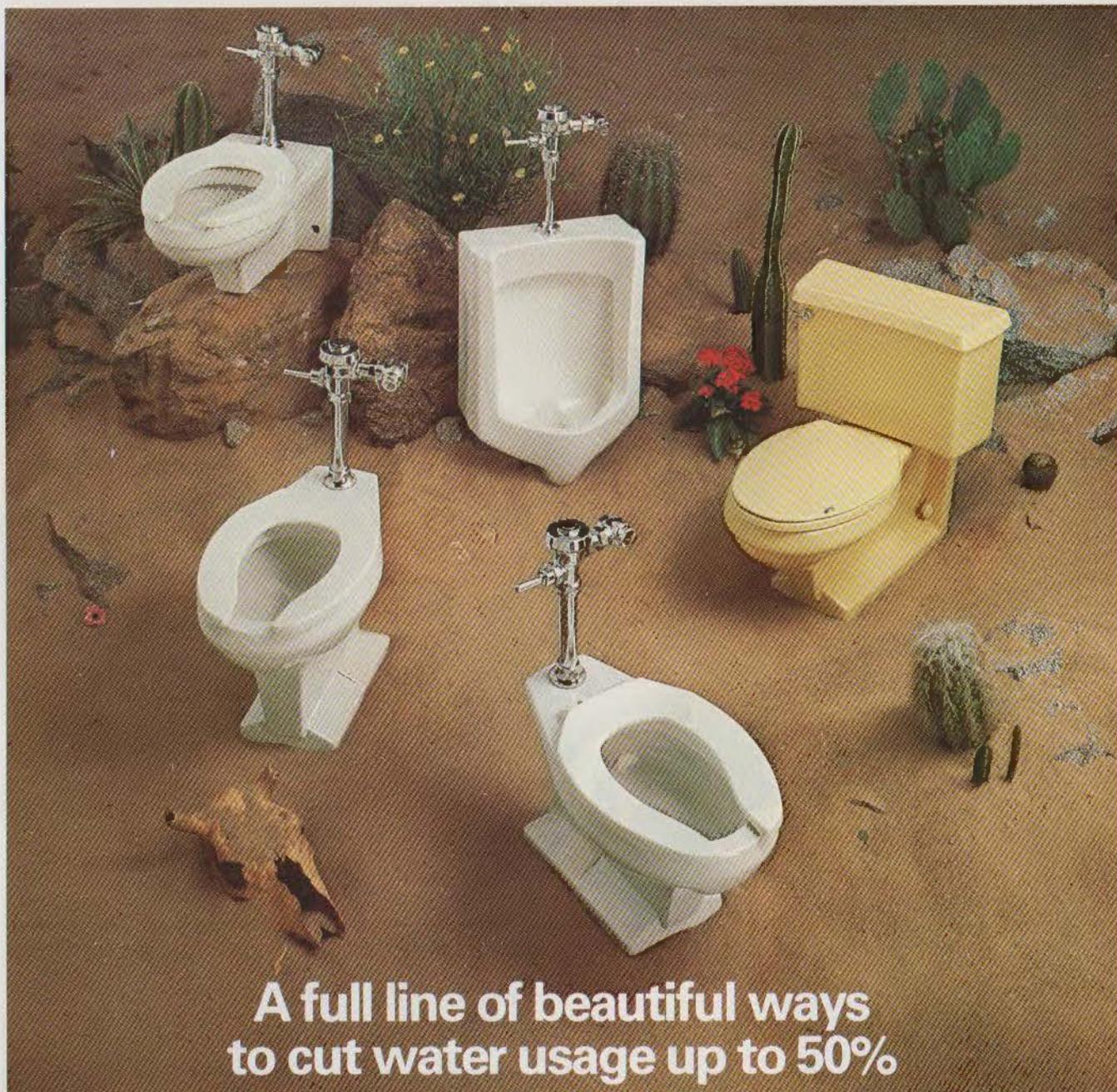


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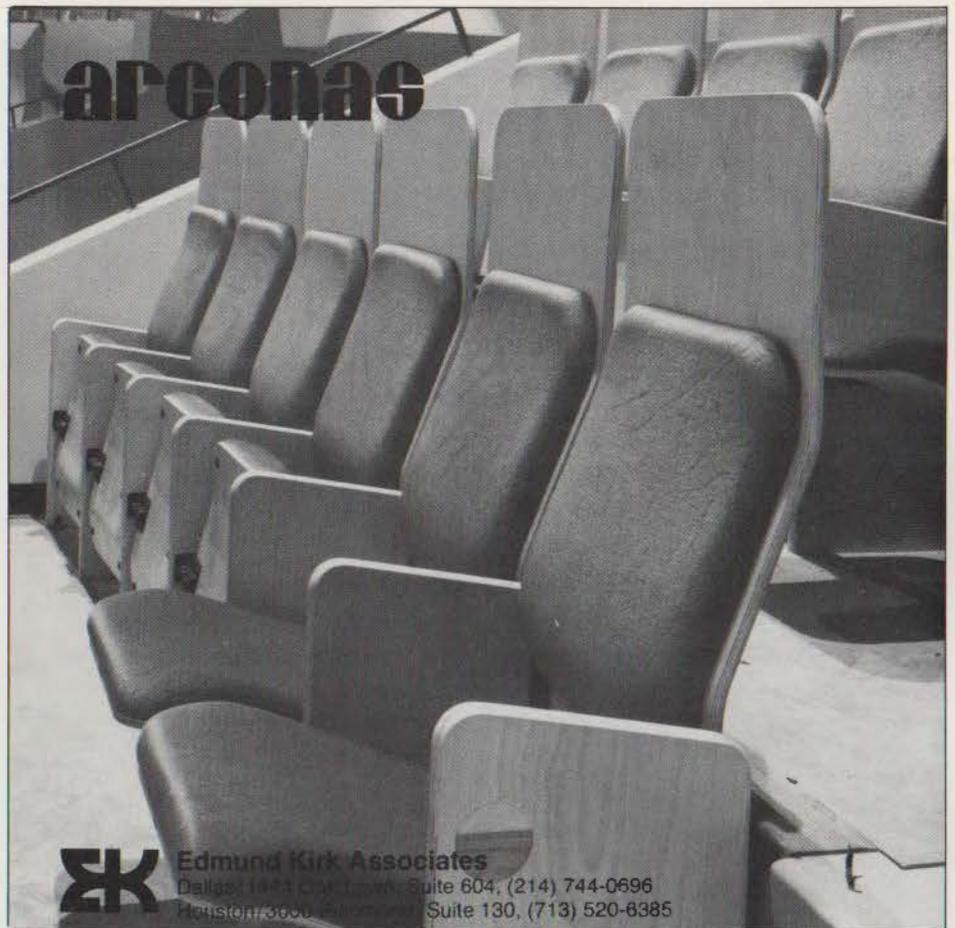
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In the News, continued.

ty Community College District's Northlake Campus by EDI/Cape Hopkins Clement Guthrie (Daniel, Mann, Johnson & Mendenhall, associate architects); B. Iden Payne Theater at The University of Texas at Austin by Fisher & Spillman; the Medical Education Building at the North Texas College of Osteopathic Medicine in Fort Worth, also by Fisher & Spillman; the Landry residence in Dallas, by Landry & Landry; the Mr. M retail strip in Carrollton, by Parkey & Partners (formerly Thompson/Parkey Associates); and offices in Union Station in Dallas, also by Parkey & Partners.

Winning citation awards were Dallas County Community College District's El Centro College by the Oglesby Group; the Main Post Office in Richardson by Fisher & Spillman; Core Laboratories in Houston by the Oglesby Group; the Welborn Office Building in Dallas by Milton Powell & Partners (Curt Willard, associate architect); a country house in Ardmore, Okla., by the Oglesby Group; the Stern residence in Dallas by Townscape Architects; and the 2001 Shop, Bryan Tower, Dallas, by JPJ Architects.

Jurors for the 1980 program were Nathaniel Owings, FAIA, of Skidmore, Owings and Merrill in San Francisco; Harry Weese, FAIA, of Harry Weese Associates, Chicago; and Charles Tapley, FAIA, of Charles Tapley Associates in Houston.

## Houston Building Activity Shows 38 Percent Decrease For First 5 Months of 1980

Total building contracts in the standard metropolitan area of Houston reflect a 38 percent decrease for the first five months of 1980 compared to the same five-month period in 1979, McGraw-Hill's F.W. Dodge Division reports.

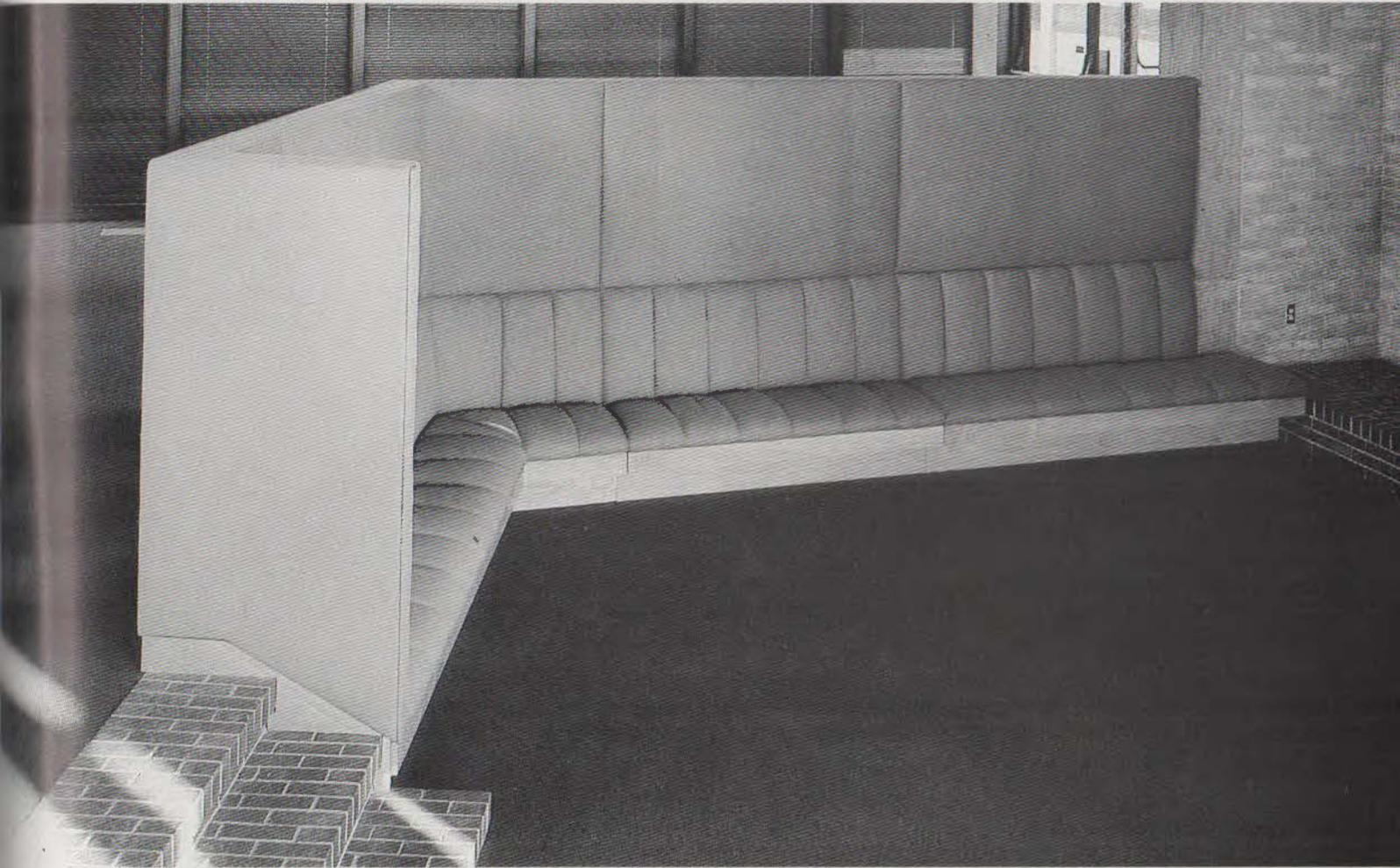
According to George A. Christie, Dodge vice president and chief economist, contracts from January to May 1980 for both residential and non-residential construction in the Houston area—Brazoria, Fort Bend, Harris, Liberty, Montgomery and Waller Counties—totalled \$1,068,853,000, down from a total of \$1,727,212,000 for the same period in 1979.

Non-residential buildings include commercial, manufacturing, educational, religious, administrative, recreational and other buildings not designed for shelter.

Continued on page 95.



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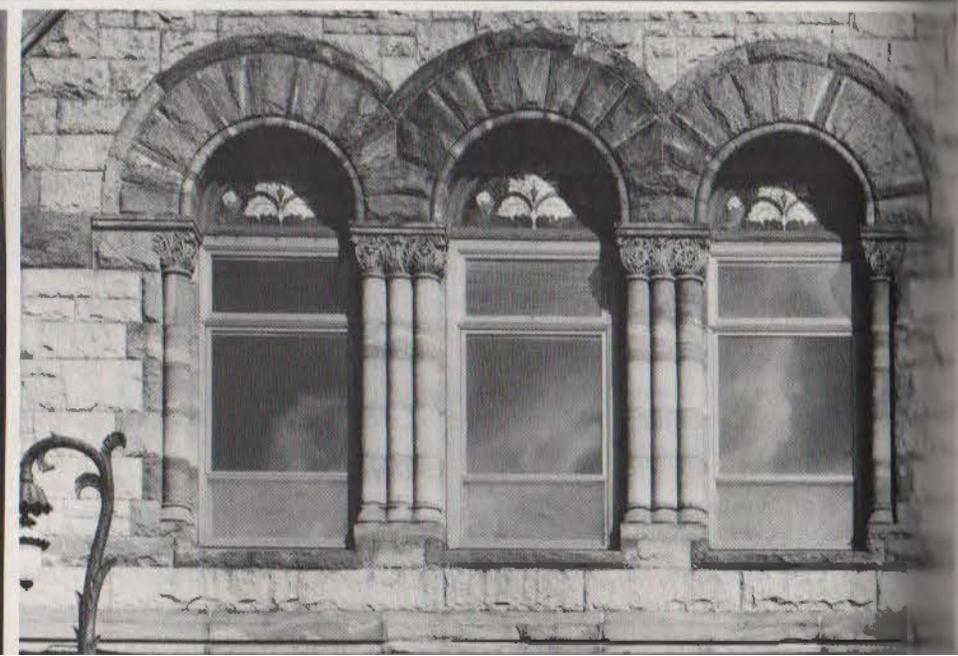
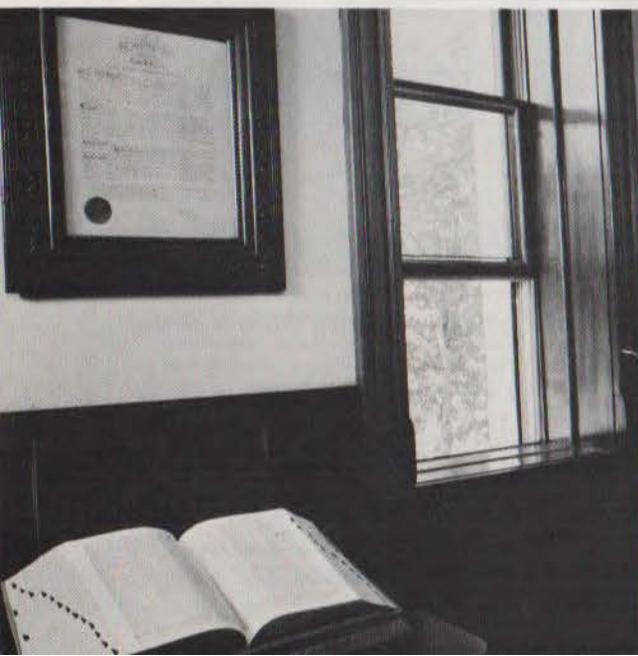
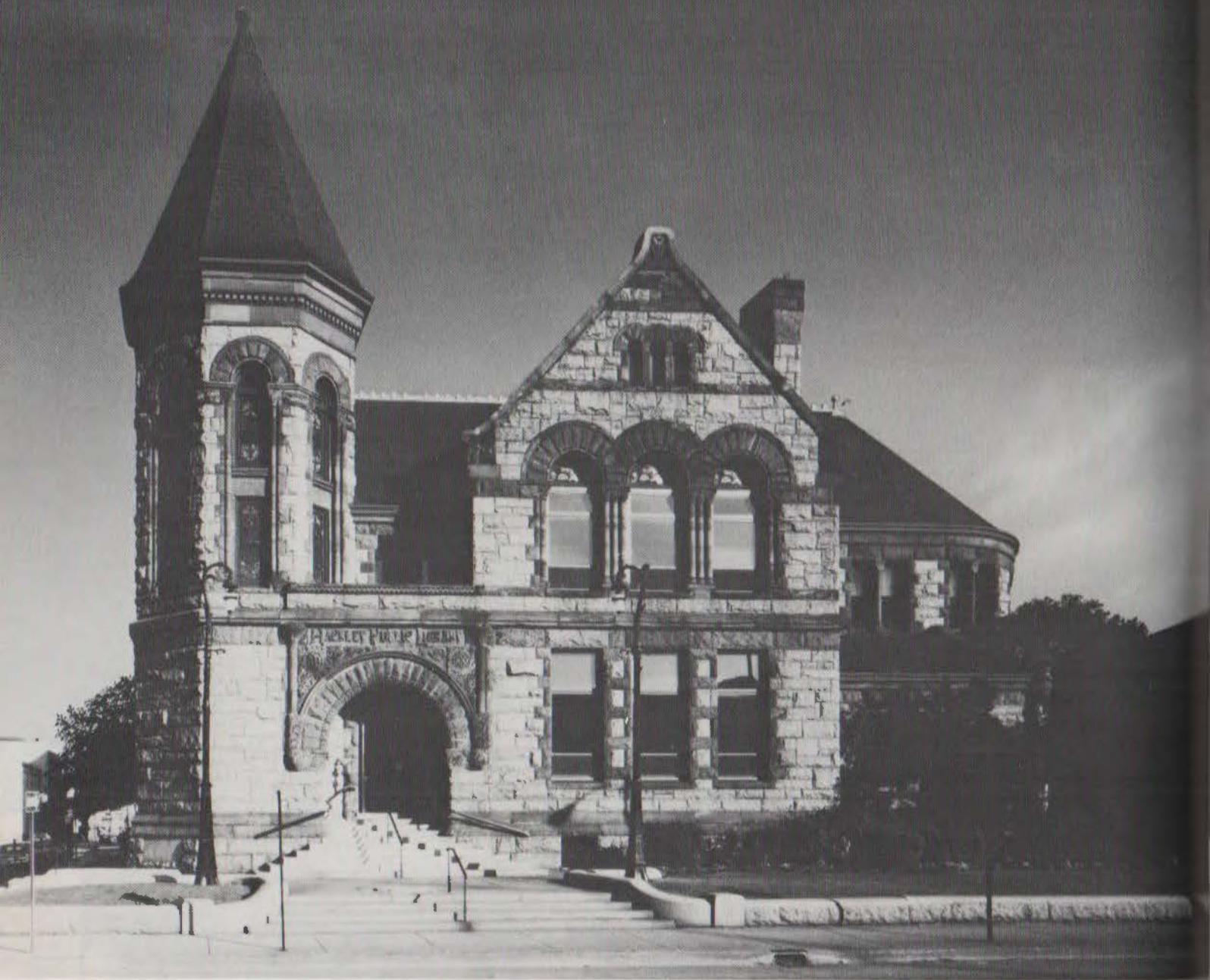


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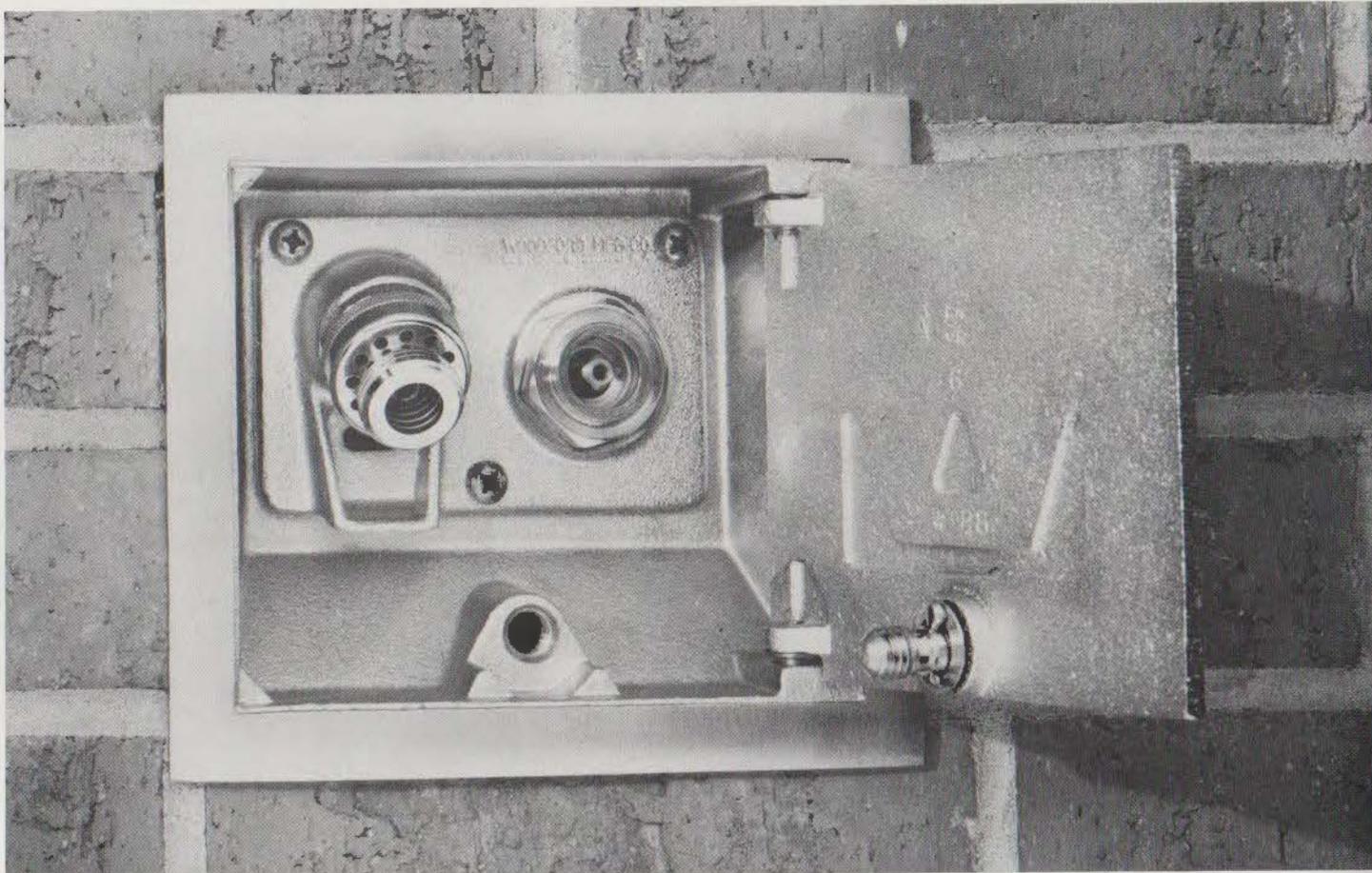
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## About this Issue

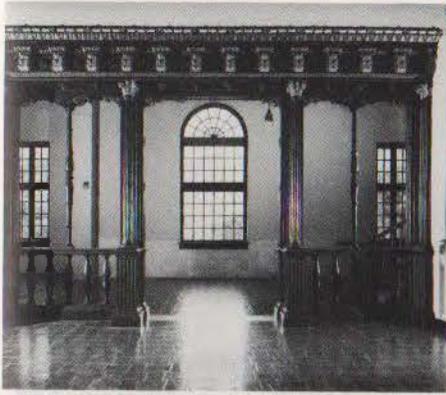
This is a special issue. It is not prominently labeled as such. And it is not special in the sense of being an extra edition. But in several ways it represents a departure from our established norm and, more important, we hope it will be of special significance—a “keeper”—for our readers.

This issue's most palpable distinctions are its size—a hefty 128 pages thick—and a more-than-token sprinkling of full color editorial coverage. (Having broken the color barrier, we plan to continue using full color in future issues, although judiciously—both in terms of economics and aesthetics; we are convinced that, when it comes to representing architectural form, black-and-white often is a quite acceptable, perhaps even superior, medium.) But this issue's lasting importance derives from its focus on the Texas Society of Architects' design awards program; brought together in one publication is a broad sampling of recent work by Texas firms. We begin with short articles on the 20 current winners, which were premiated at TSA's annual meeting last fall and which are “reigning” until new winners are honored in November. Following our coverage of the winning projects is a *Texas Architect* first—an eight-page fold-out featuring small images of some 104 additional entries, interesting as a mosaic of the Texas architectural scene. The net result of our design awards treatment we hope will be a sufficient sampling to serve as a basis for observation about directions in Texas architectural design.

A third major portion of this issue is both a departure from our norm and a very logical follow-up to our design awards coverage. Contributing editor James Coote's article “Eight for the Eighties” deals with a selection of custom houses of the seventies he sees as being important for the eighties. The departure: none of his examples are in Texas. The rationale: while Texas is our turf (and that fact is our major strength and source of identity), we consider it a valuable exercise to expand our focus, on occasion, and thereby to broaden the basis for our own regional insights.

As a complementary subject for a design awards issue, no building type could measure up to the house. In TSA competitions, by and large, the custom house is entered more often, and wins more often, than any other single building type. The scale of the house is such that the risk for design experimentation is relatively small; therefore, house design long has been recognized as a proving ground for innovative ideas which later have influenced large-scale works and whole schools of thought. Few buildings receive as much design intensity per square foot as the custom house; few approach its potential for personal expression, for reflecting the ideal of architecture as art. While denigrated by some as socially irresponsible and irrelevant, the custom house becomes all the more exotic and precious as it slips further beyond the financial grasp of most people. Indeed, the house is something special.

—Larry Paul Fuller





*Jurors judging (left to right): Walter Netsch, Bennie Gonzales and William Muchow.*

## **Walter A. Netsch, FAIA Skidmore, Owings & Merrill Chicago**

In 1947, following graduation from MIT with a bachelor's degree in architecture in 1943 and a stint in the U.S. Army Corps of Engineers, Netsch joined Chicago-based Skidmore, Owings & Merrill and went to work in the firm's San Francisco office. He returned to his native Chicago in 1954 to work in SOM's home office, where he's been ever since.

Named a general partner in 1955, Netsch went on to master-plan and design several award-winning projects for the firm, including the U.S. Air Force Academy Chapel in Colorado Springs, Colo., which won the R.S. Reynolds Memorial Award in 1964. Other SOM projects in which Netsch has been involved over the years include Northwestern University, MIT, the Art Institute of Chicago and redevelopment of the ill-fated Pruitt-Igoe housing project in St. Louis.

Netsch also has served on numerous professional, civic and governmental committees, including the GSA National Public Advisory Panel on Architectural Services and the AIA Jury on Institute Honors, which he chaired in 1971.

## **Bennie M. Gonzales, FAIA Bennie M. Gonzales Associates Scottsdale, Ariz.**

Gonzales founded his firm Bennie M. Gonzales Associates in Phoenix in 1959, seven years after graduating from Arizona State University with a bachelor's degree in architecture. Since its inception, the firm, now based in nearby Scottsdale, has won a host of state and regional design awards for projects of a variety of building types, including libraries, health facilities, residences, schools and public buildings.

Some of the firm's most notable projects are Gonzales' own residence, which received an Award of Excellence in *Architectural Record* magazine's Record Houses of the Year program in 1967; the Scottsdale Civic Center, which won design awards from the Central Arizona Chapter AIA in 1968 and '69; and the Woodlands Information Center near Houston, which was cited in the Arizona chapter's Honor Awards program in 1975 and the Western Mountain Region AIA Honor Awards program in 1976.

Gonzales also has served as a juror in numerous design award competitions in year's past, including HUD's Fifth Annual Design Awards Program in 1972, TSA's Design Awards Program that same year, and the San Antonio Chapter AIA Design Awards competition in 1976.

## **William C. Muchow, FAIA W. C. Muchow and Partners Denver**

Muchow received his bachelor's degree in architecture from the University of Illinois in 1947 and his master's degree in architecture and urban planning from the Cranbrook Academy of Art in 1948. Two years later he was sole owner of Muchow Associates in Denver, and in the years since has completed over 500 projects and won more than 40 design awards in recognition of his work.

Like Gonzales, Muchow also has served as a juror in several state and regional design awards programs in the last 10 years, including TSA's 1972 Design Awards Program and the Dallas Chapter AIA Design Awards Program in 1974. He also served as AIA Honor Awards Chairman in 1978 and as a member of the AIA Jury of Fellows in 1977-79.

His professional activities include past president of the Colorado Chapter AIA, past president of the National Council of Architectural Registration Boards, and former member of the Colorado State Board of Architectural Examiners and of GSA's National Public Advisory Panel on Architectural Services.

## *Twenty Winning Projects by 15 Individual Texas Firms or Joint Ventures*

Commenting on the overall quality of the 152 entries in the Texas Society of Architects 1979 Design Awards Program, jurors Walter Netsch, Bennie Gonzales and William Muchow concurred that Texas architecture has blossomed in the last decade. "The last time I served on a Texas jury," recalled one juror, "we had a hard time deciding what to keep. This time it's hard to decide what to throw out." Said another: "Texas has come of age."

TSA's annual design awards program is intended "to promote public interest in outstanding recent architecture" designed by Texas architects, those who reside as well as practice in the state. But entries are not limited to in-state projects; buildings can be anywhere, as long as they have been actually built in the last five years (since Jan. 1, 1974, for the '79 program).

To select the current winners, cited during TSA's annual meeting in Houston at the end of last year, the three jurors ensconced themselves in the conference room at TSA headquarters in Austin and viewed more than 1,500 slides projected by three carousel projectors onto three screens. Submitting firms remained anonymous. The winnowing process was divided into three "rounds." At the end of round one, 62 projects of the original 152 were still in the running. Round two culled those down to 32. Then the final vote produced the 20 "coequal" winning projects which we present on the following pages.

The only distinction jurors made was the classification of four projects in a special adaptive reuse/restoration category—the Metropolitan Savings Tower in Dallas (p. 40), the Fort Worth Livestock Exchange Building (p. 44), the Julia Ideson Building in Houston (p. 48) and San Fernando Cathedral in San Antonio (p. 53). "This new field," jurors said, "rep-

resents a new kind of architectural responsibility that requires intense modesty, historicism and perseverance, both on the part of the architects and the client."

A statistical breakdown of the 20 winning projects reveals that most were designed after 1975 and built or improved in 1978 and 1979. Building types, in order of prevalence, are seven office buildings, four educational buildings or complexes (two of which are art studios), four residential projects, one city library, one city arena, one church, one light commercial building and one restaurant. Two projects are out of state. A breakdown of the winning firms indicates that most are small- to medium-size and located in Houston, Dallas, San Antonio and Midland. Only two are corporate giants: Caudill Rowlett Scott in Houston and the Houston office of Chicago-based Skidmore, Owings & Merrill (both firms winning awards for the out-of-state projects).

More significant than statistics, perhaps, are architectural "signs of the times" that manifest themselves in design award programs. Notwithstanding the ambiguity of the term, certain topical "trends" do reveal themselves in our 20 buildings. Predominant among them is adaptive reuse/restoration, which has re-emerged as a practical architectural direction in the face of chronic economic downturns and in response to the ever-growing affection for fine old architecture.

We also see evidence of the new energy consciousness: tried and true rooftop solar collectors for domestic hot water; solar orientation and direct response to site and microclimate; double-glazed and insulated curtainwall; low-wattage lighting; minimum use of air-conditioning and artificial light and maximum use of operable windows, cross ventilation and natural light.

Other evident directions include the artful use of exterior as well as interior color for color's sake; "breaking out of the box" by maximizing corner office space; saving the trees; and highway-oriented architecture, "laying a highrise building on its side" to maximize its exposure to the motorist.

TSA's 1979 Design Awards Program, like most, has not been without its share of debate after the fact and lingering disillusionment with the very idea of singling out certain buildings as being "the very best." One nagging inequity, which even the jurors recognized, was the edge that a larger, established firm has over a smaller, newer one in being able to commission a good photographer to dramatically portray a completed project. (Indeed, filtered, fleecy clouds and the rich light blue of the firmament in many of the entry slides prompted one juror to suggest awarding a special commendation to the "Texas sky.") The three jurors simply called them as they saw them, relying on few preconceived criteria. "We didn't look at the entries from a regional aspect," says juror Gonzales, "since some of the projects were out of state. And we weren't worried about how big the building was, or how small. We simply looked for design excellence, whether or not the building solved the concerns of the client and how well that solution was articulated."

—Michael McCullar

## The Summit, Houston

With the growing interest in professional sports in Houston, along with the growing demand for entertainment space that can accommodate large audiences, the city of Houston commissioned the Houston firm Kenneth Bentsen Associates to design a new city arena to replace an existing facility built in 1934. The program called for the building to be distinctive yet compatible with existing buildings in the surrounding Greenway Plaza complex, adjacent to Southwest Freeway, on a seven-acre site chosen largely because of the parking space it provided. Architects studied eight existing arenas around the country and came up with the 326,000-square-foot Summit, which can accommodate 15,300 spectators for ice hockey, indoor soccer and circuses; 15,950 for basketball and tennis; and 18,000 for concerts, stage shows, boxing and other special events. The oval arena is contained in a glass-walled rectangle which, when the interior is lighted at night, becomes a "luminous billboard" as seen from the freeway. Seating is split-level to bring the spectator as close to the arena floor as possible (maximum distance from spectator to arena floor is 128 feet).

*Architects:* Kenneth Bentsen Associates, Houston

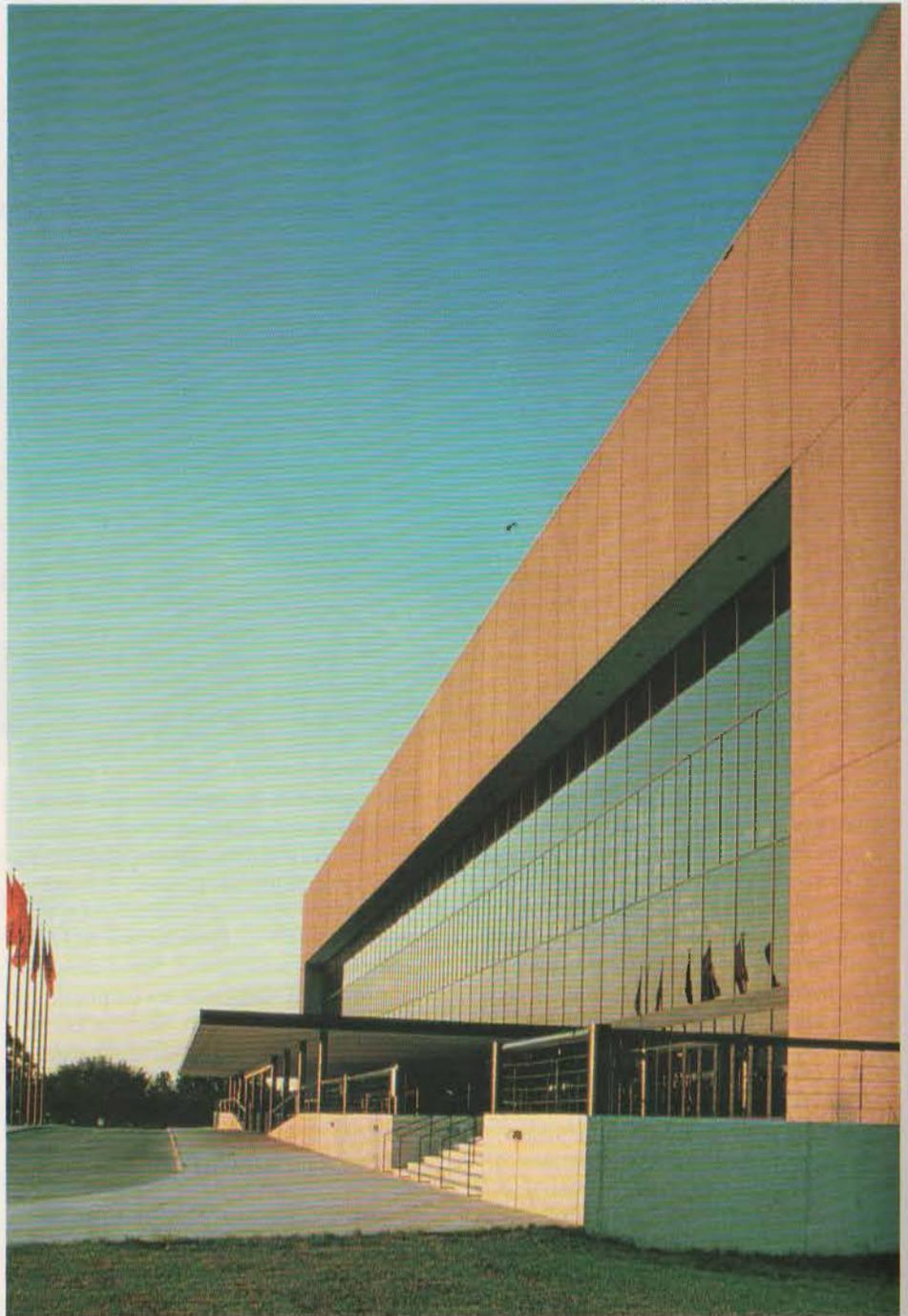
*Consulting Architects:* Lloyd, Jones & Brewer, Houston

*Consulting Engineers:* Walter P. Moore & Associates, Houston (structural); and I. A. Naman & Associates, Houston (mechanical, electrical and plumbing)

*General Contractor:* H. A. Lott, Inc., Houston

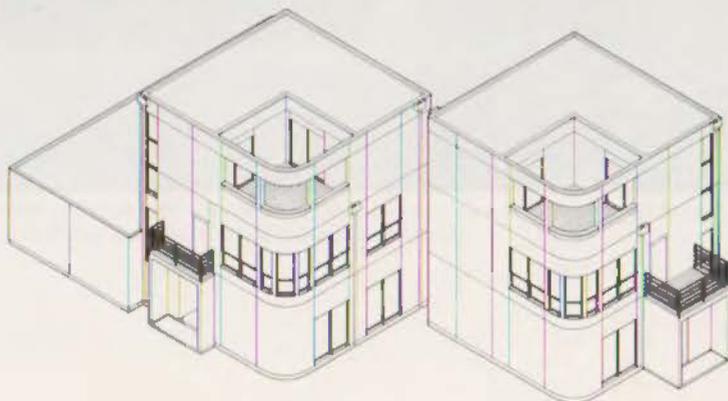
*Owner:* City of Houston

Photography by Balthazar Korab



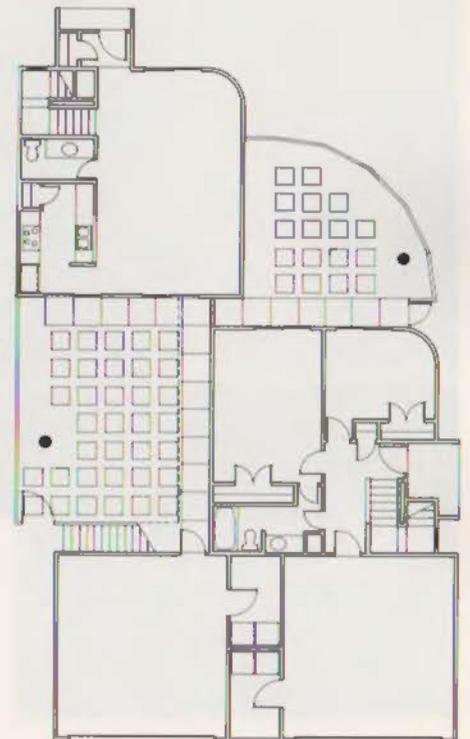
## Sunset Terrace, Houston

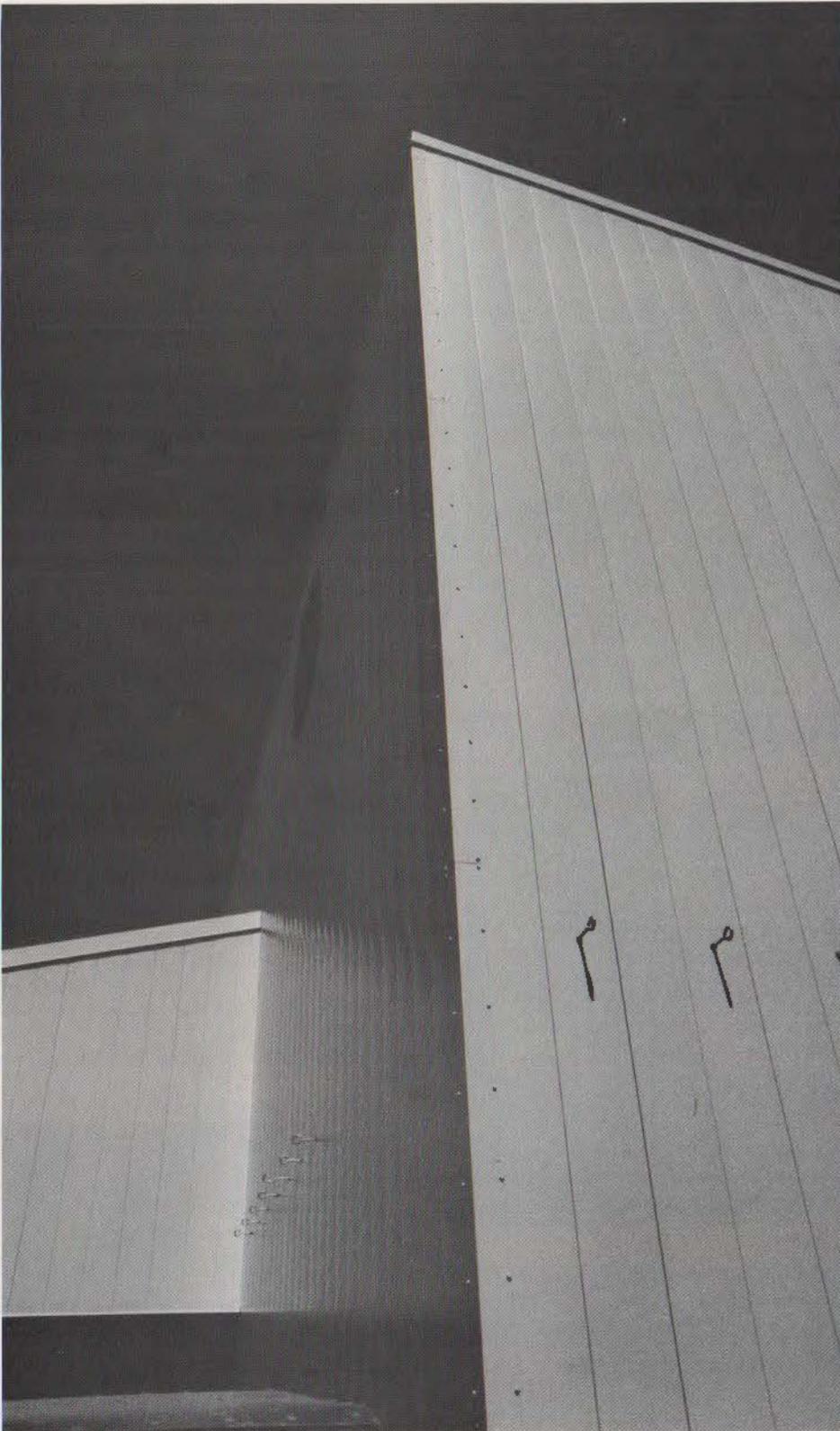
Photography by Rick Gardner



Major requirements in the design of Sunset Terrace, two three-story, single-family residences by Houston architects Anderson Todd, FAIA, and William T. Cannady, FAIA, were to fit the structures onto a 4,000-square-foot urban site while maximizing open space and views of a scenic Houston boulevard nearby. The design also was to respond to the configuration of an adjacent intersection. Reflecting the single-family character of the neighborhood, the houses were designed as free-standing elements, similar but with variations in plan and elevation. Each unit is organized within a 25-foot square, yielding maximum interior space while minimizing building "footprint" and exterior wall surface and allowing a simplification of structure (a single steel column in the center of each house supports conventional framing). Living is zoned on three floors, with master bedrooms and a roof terrace on the third level and two additional bedrooms and a living area on lower floors. Siting also saved existing trees, created private exterior yards and spatially terminated the boulevard.

*Architects:* Anderson Todd, FAIA, Houston, and William T. Cannady, FAIA, Houston  
*Consultants:* Nat Krahl & Associates, Houston (structural engineer)  
*General Contractor:* Ken James Builder, Inc., Houston  
*Owner:* Anderson Todd and William Cannady

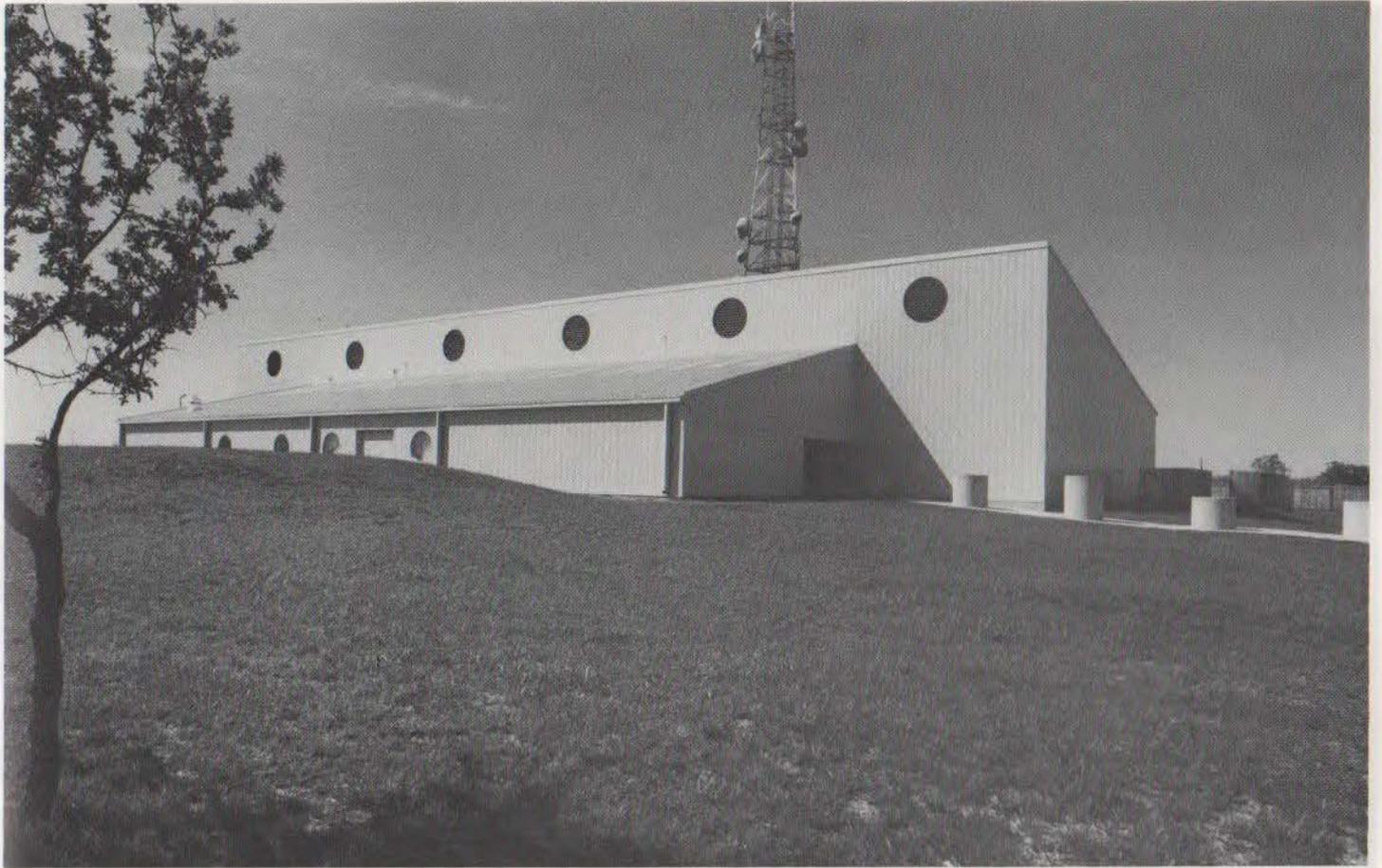




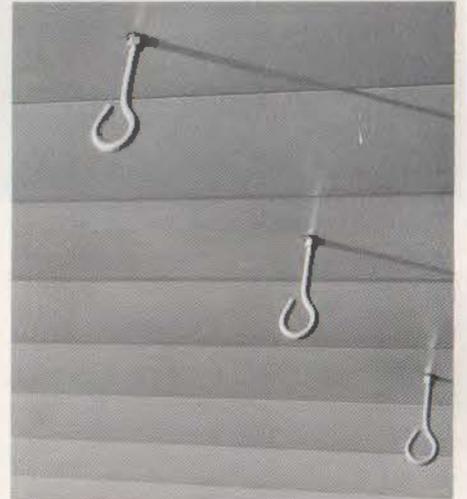
Rather than a building that would blend with existing architecture at UT-Dallas, The University of Texas System wanted one that would stand out as the hub for interaction of the fine arts on campus and one that would stimulate creativity "by its very nature." Architects of the Dallas firm Fisher and Spillman organized the new 26,165-square-foot UT-Dallas Fine Arts Studio around a two-story skylit commons area that could serve all the disciplines studied in the facility—painting, sculpture, photography and ceramics—with sloping roofs and a staggered north wall allowing for variation in the size of work spaces, depending upon the discipline. Overlooking the work areas is a one-story mezzanine, providing space for small classrooms, lounges and faculty studios and offices, and beneath which are classroom and gallery areas. Most of the work spaces are not air-conditioned, but operable windows and large industrial exhaust fans allow for ventilation and circulation of fresh air. The large fan louvres are red to serve as graphic relief for the all-white metal building.

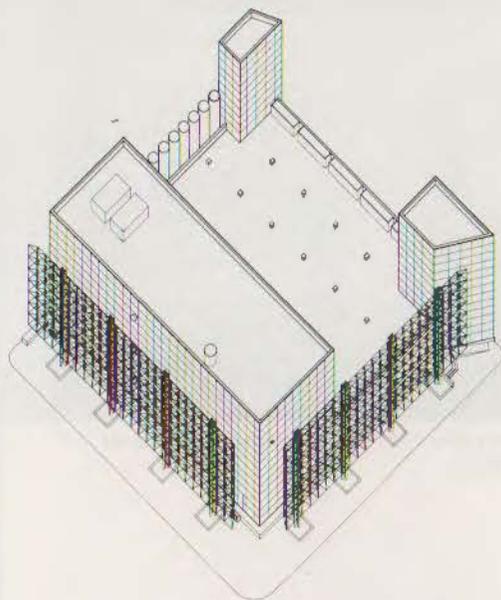
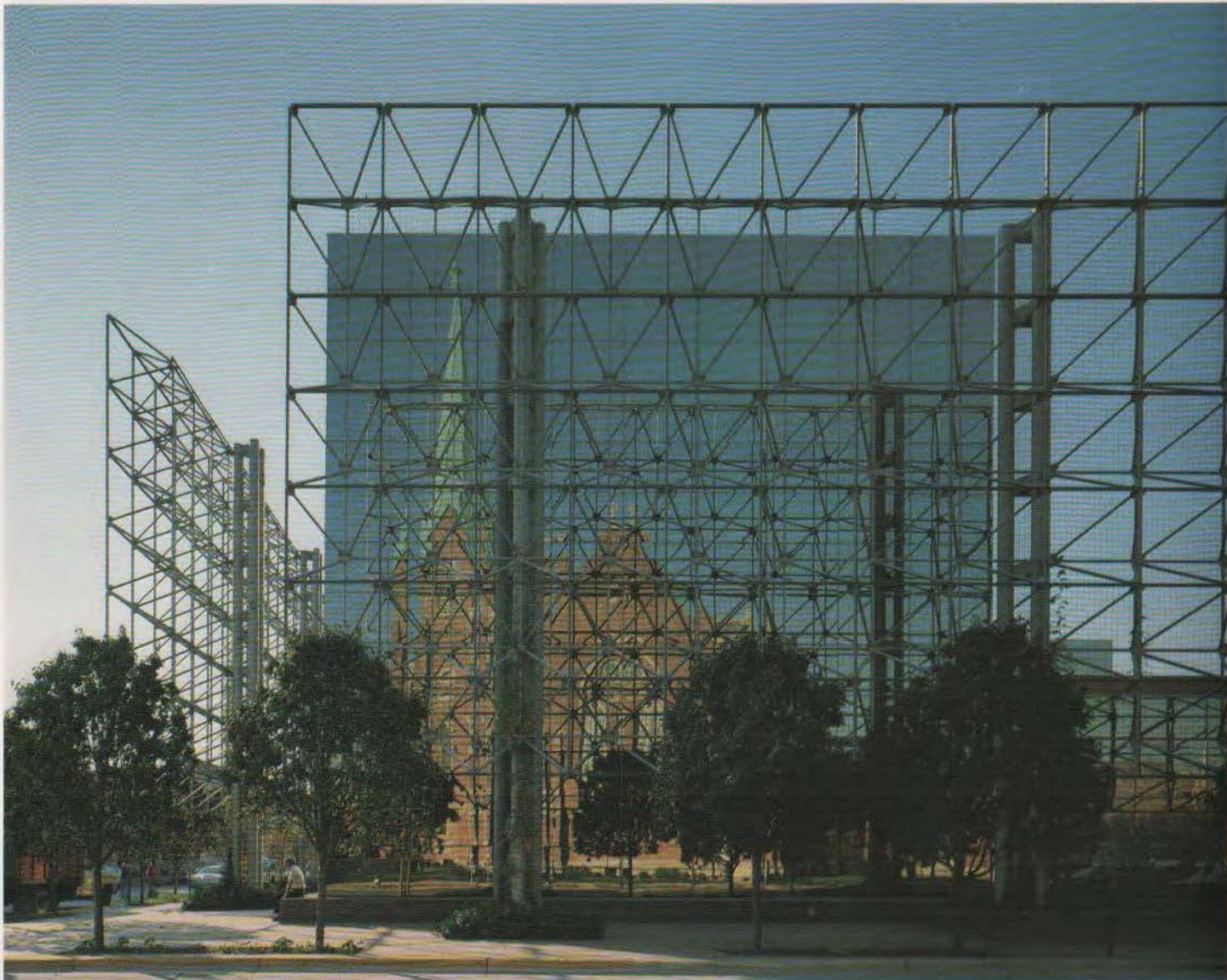
*Architects:* Fisher and Spillman Architects Incorporated, Dallas  
*Consultants:* Mullen & Powell, Inc., Dallas (structural engineers); and Gaynor and Sirmen, Inc., Dallas (mechanical, electrical and plumbing)  
*Contractor:* Kugler-Morris General Contractors, Inc., Dallas  
*Owner:* The University of Texas System





*Mezzanine overlooks central commons area (above). Eye bolts (top right) for stretching artwork on building exterior. Curved mini-gallery (right).*





## 37X-ESS Electronic Switching Facility, Columbus, Ind.

The 37X-ESS electronic switching system facility for Indiana Bell Telephone in Columbus, Ind., by the Houston firm Caudill Rowlett Scott, is a remodeling and expansion of an existing switching facility which had grown obsolete. The redesign intent, according to architects, was to provide a new vitality with the use of a taught, silver reflective glass and aluminum skin that would "dematerialize" the mass of the existing facility and reflect the site and adjacent buildings in "a new way." A space frame garden trellis creates a people space between the new facade and the edge of the site and, when covered with wisteria and other vines, will serve as a "seasonal curtain" to express change and indeterminacy." Also, rigid insulation between the brick wall of the original building and the opaque reflective glass, along with a heat redistribution system and maximum use of unconditioned outside air, does much to reduce the building's energy consumption.

*Architects:* Caudill Rowlett Scott, Houston  
*Associate Architects:* Boots-Smith & Associates, Indianapolis, Ind.

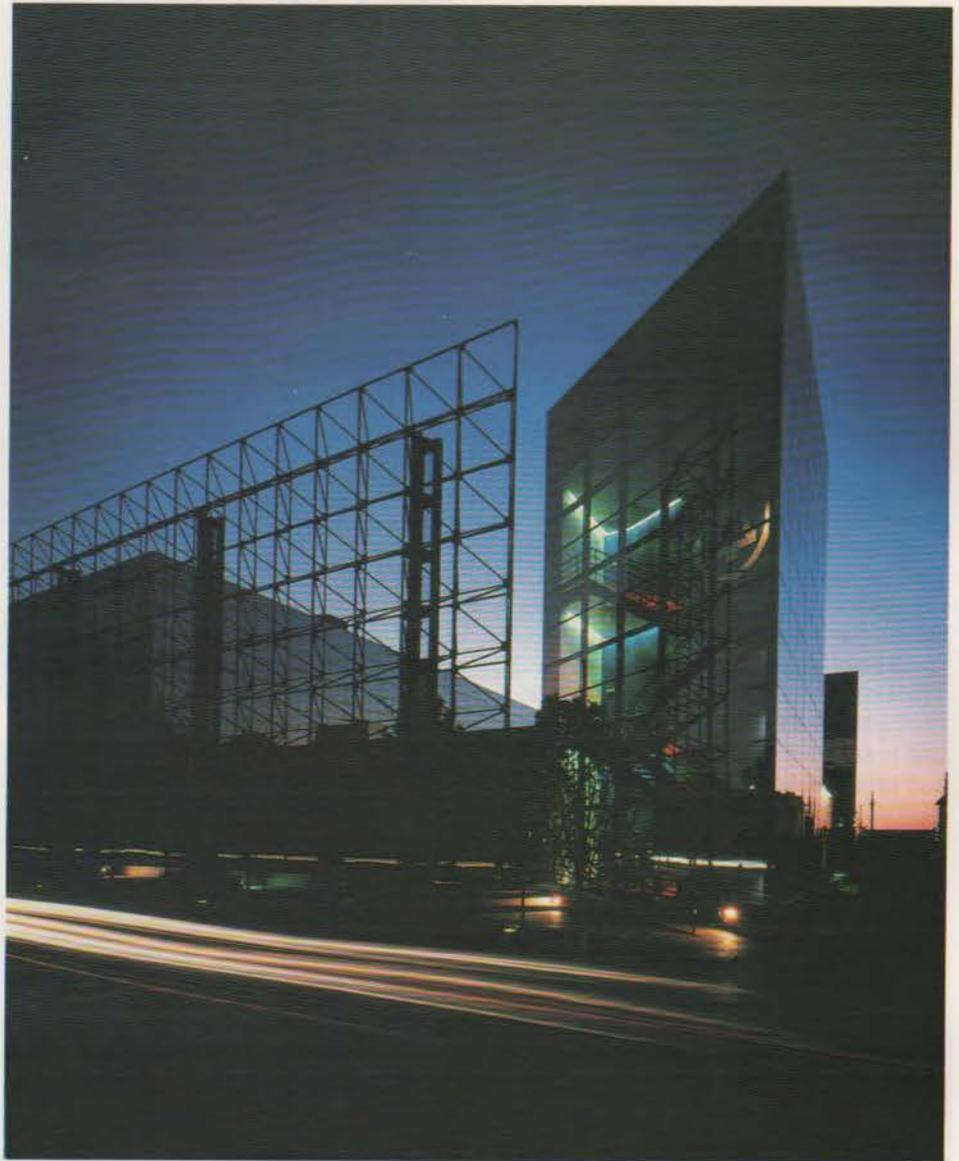
*Structural Engineer:* Robert Crooks, Indianapolis, Ind.

*Mechanical and Electrical Engineering:* M&E Engineering, Indianapolis, Ind.

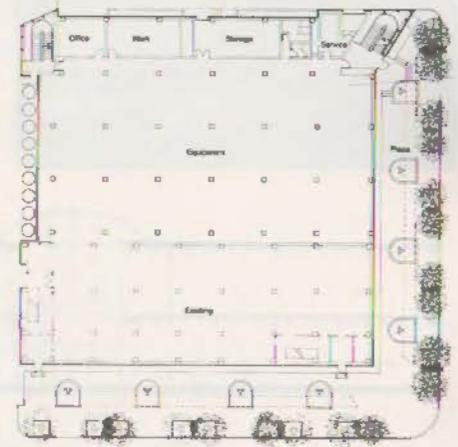
*Landscape Architects:* Kiley, Tyndall & Walker, Charlotte, Vt.

*General Contractor:* Bruns-Gutzwiller, Inc., Batesville, Ind.

*Owner:* Indiana Bell Telephone Company



Before.



First-floor plan.

# Alfred C. Glassell, Jr., School of Art, Houston

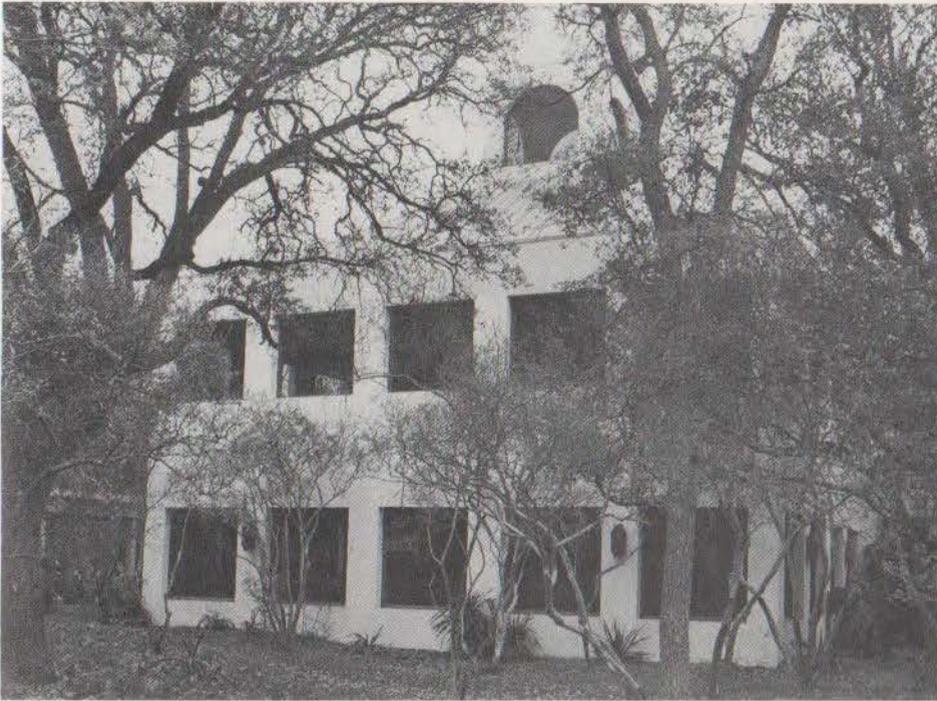
Photography by Rick Gardner

The "art factory" appearance of the Alfred C. Glassell, Jr., School of Art in Houston, according to the Houston firm Morris & Aubry Architects, designers of the prominent glass block revival, was not primarily a "function of cost." Rather, the building is designed to clearly convey the image of what it really is—"a warehouse for working on art." The environment is intended to invite entry with open arms, and to encourage creativity and productivity. The glass block, forming the total building envelope and the central gallery barrel vault, is transparent to allow for an abundance of natural light inside, with walls coated with a special gray reflective coating to defend against thermal load. Students enter the building through the large, skylit gallery area, which is filled with works of art on exhibit. Classrooms and studios radiate off this main space and are organized into "quiet" and "noisy" zones. The two-story, 42,000-square-foot structure, which includes offices, a library and studios for printmaking, jewelry and ceramics, is the Houston Museum of Fine Arts art school's first home of its own in 53 years, and the largest museum-affiliated art school in the Southwest.

*Architects:* Morris & Aubry Architects, Houston  
*Consultants:* Walter P. Moore & Associates, Houston (structural); and I. A. Naman & Associates, Houston (mechanical, electrical and plumbing)  
*General Contractor:* McGregor Construction Company, Houston  
*Owner:* Museum of Fine Arts, Houston



## Hacienda Restaurant at Los Patios, San Antonio



Requirements for a restaurant in the Los Patios landscaping and gardening center in San Antonio were straightforward and familiar to Frank Welch Associates of Midland, architects of the original Los Patios complex: design a building that will fit between and relate to existing structures in the center, design a restaurant that will seat 150, and don't dare touch a single tree. A square, two-story "main block" building was designed for the public areas of the restaurant, with support facilities—bar, private dining rooms and kitchen—attached in an "irregular manner" to accommodate the broad-branched oaks at every turn. The restaurant is connected to adjacent structures by patios, walkways and a colonnade. The ground level and balconied second level of the main building are open to a pyramid roof supported by wood trusses and topped by a cupola. Load-bearing walls are stuccoed inside and out. Other interior finishes include stained cedar walls and ceilings and clay tile floors.

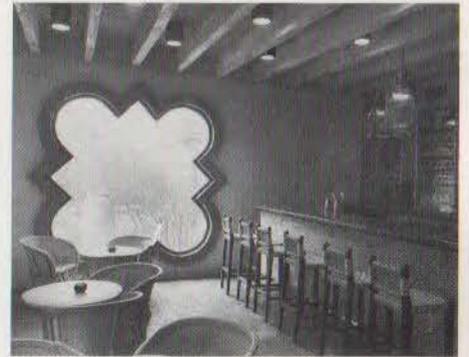
*Architects:* Frank Welch Associates, Midland

*Structural Engineer:* C. W. Ellis, Midland

*Landscape Architects:* Los Patios

*Interior Design:* Los Patios

*General Contractor:* John Reenan, San Antonio





Nick Wheeler

The 27-story tower, 500-car parking garage and landscaped plaza of the Central Trust Center in Cincinnati, Ohio, are the first elements in the redevelopment of the city's central business district. Architects in the Houston office of Skidmore, Owings & Merrill were required to produce a design which would project a strong, stable image for the bank as well as relate the center to its downtown Fountain Square context. The west facade of the 500,000-square-foot tower, clad in travertine and bronze glass, is designed to provide as many corner offices as possible overlooking the square. Energy conservation, another fundamental design consideration, is achieved with a combination of dual pane, insulating glass and metal insulated panels, which form the infill between elements of travertine. Architecture is complemented with fine art inside with paintings by Ellsworth Kelly and outside, on the plaza, with a kinetic sculpture by George Rickey.

*Architects:* Skidmore, Owings & Merrill, Houston

*Consultants:* I. A. Naman & Associates, Houston (mechanical, electrical and plumbing)

*Landscape and Interiors:* Skidmore, Owings & Merrill, Chicago

*General Contractor:* Dugan & Meyers, Cincinnati

*Owner:* Central-Hines



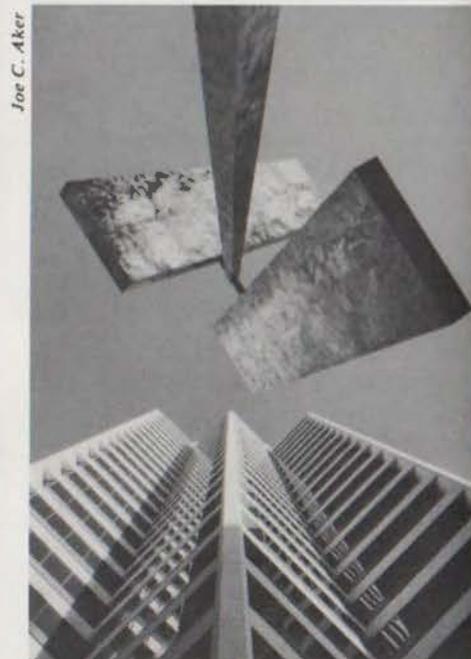
Floor plan 18-21.



22nd floor.



23rd floor.



Joe C. Aker

Sculpture by George Rickey.

Nick Wheeler



Nick Wheeler



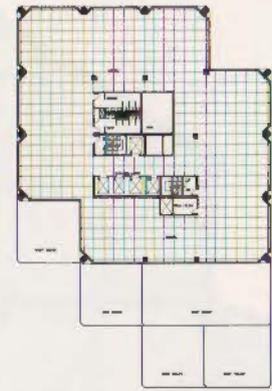
Fountain Square.



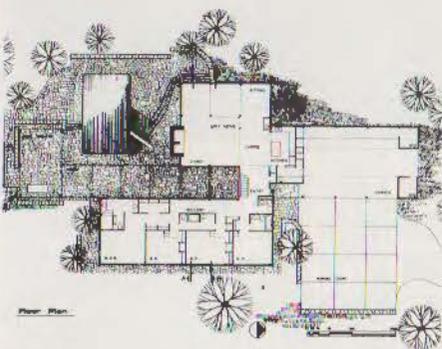
First-floor plan.



24th floor.



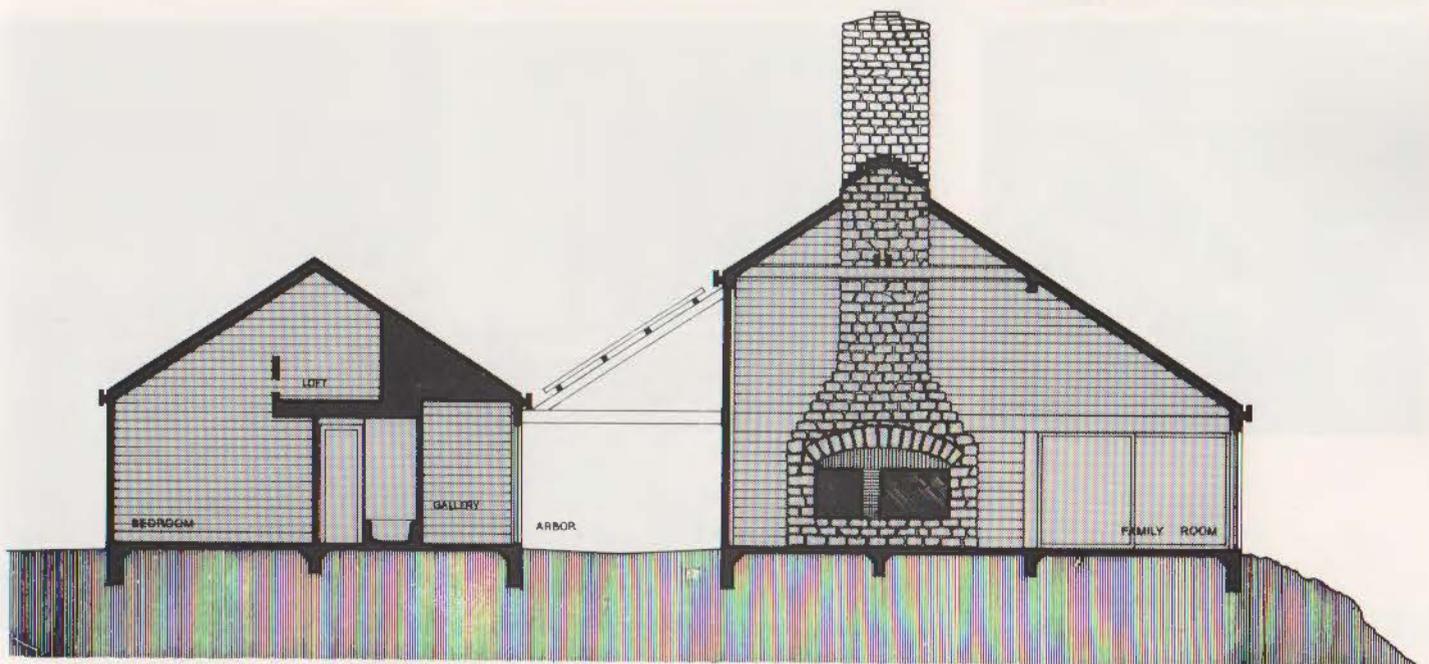
25th floor.



## Don R. Mullins Ranch House

Admirers of 19th century rural Texas buildings to begin with, San Antonio architects Larry O'Neill and Andrew Perez had little difficulty in meeting owners' requirements for a weekend house between San Antonio and Houston that would recall older Texas farm and ranch dwellings. Noting how traditional ranch complexes are composed of building clusters—house, barn, outbuildings—architects broke the Don R. Mullins ranch house into five units: family wing, bedroom wing, garage, storage wing and pool shelter. Distinct gabled elements were all aligned parallel to a tree-covered bluff on the edge of the site which slopes sharply downward to a creek and provides an expansive vista across the ranch to the west. The bedroom wing was placed on the east side of the house to receive the morning sun and to catch the southeastern breeze. Family room and dining room are on the west side, screened from the sun by trees yet affording views of the sunset across the valley below.

*Architects:* Larry O'Neill & Andrew Perez, San Antonio  
*Engineers:* K.M. Ng & Associates, Inc., San Antonio (mechanical, electrical and plumbing); and Feigenspan & Pinnell, San Antonio (structural)  
*Interiors:* David Stone of Stephen Interiors, Houston  
*Contractor:* Clarence Schneider, Austin  
*Owner:* Mr. and Mrs. Don R. Mullins, Houston



## Metropolitan Savings Tower, Dallas

The original structure was built in 1973 as a doctors' condominium by "very cost-conscious developers," according to architects of the Dallas firm West & Humphries, designers of this Metropolitan Savings Tower adaptive reuse in Dallas. Each office owner was to furnish public restrooms and HVAC systems. And the curtainwall offered very little in the way of energy conservation with its one-quarter-inch plate glass. After completion, the building remained vacant for three years, then the mortgage holder foreclosed. Envisioning a prestigious headquarters for a savings and loan association, the new owner wanted architects to convert the structure into a first-class office building, complete with drive-in facilities, energy-saving devices, public restrooms and central HVAC. The building was stripped down to its structural frame and vertical circulation core and a new, well-insulated curtainwall was installed, with return-air plenums at all four corners and lightweight metal spandrels to provide shade for the one-inch reflective glass. A solar domestic hot water system was installed on the roof. To accommodate new tenants inside, each floor was redesigned, including the original "very austere" lobby, above which a section of floor was removed to bring natural light into the space and to substantially increase its volume.

*Architects:* West & Humphries Architects, Inc., Dallas

*Consultants:* Magill-Cloyd Engineers, Inc., Dallas (mechanical, electrical and plumbing); Hunt & Joiner, Inc., Dallas (structural); Landscape Systems, Inc., Dallas (landscaping); and Paul Toomey, Inc., Dallas (color)

*General Contractor:* The Hayman Company, Dallas

*Owner:* Metropolitan Savings & Loan Association, Dallas



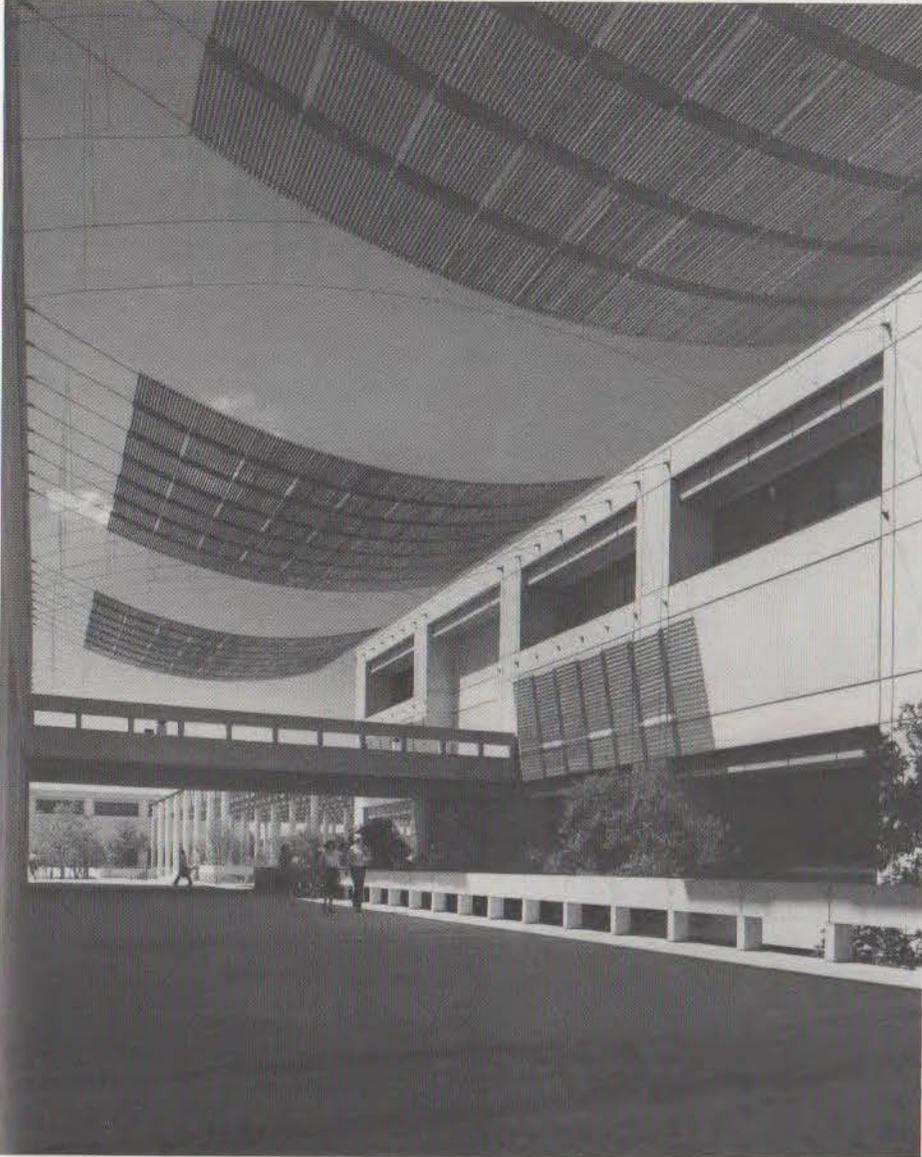
*Before.*



*Lobby.*

## New Campus, UT-San Antonio

Photography by Rick Gardner



The layout of this 5,000-student UT-San Antonio campus, atop a limestone escarpment on the outskirts of town, revolves around the division of the university into five colleges, as well as the geography and climate of the 600-acre site. Joint venture architects of the San Antonio firms Ford, Powell & Carson and Bartlett Cocke & Associates (now Chumney, Jones & Kell) positioned the buildings around a central plaza to maximize the use of "supernatural" light, introduced into building interiors through courtyards and skylit galleries. Sun control devices are used throughout the complex, in the form of cable-hung wood trellises and the "sombriilla," a large skylit grid some 40 feet off the ground which filters light into the plaza through hanging wood "sticks." Buildings are linked to one another by elevated pedestrian streets, or "paseos," beneath which are campus service entries, a split level circulation plan that affords complete separation of service and pedestrian traffic.

*Architects:* Ford, Powell & Carson, Architects & Planners, San Antonio; and Bartlett Cocke & Associates, Inc., San Antonio  
*Consultants:* Feigenspan & Pinnell, San Antonio (structural engineers); K.M. Ng & Associates, Inc., San Antonio (site work engineers); William E. Wallis & Associates, Inc., San Antonio (mechanical engineers); and Buckley & Associates, Inc., San Antonio (electrical engineers)

*General Contractor:* T.C. Bateson, Inc., Dallas

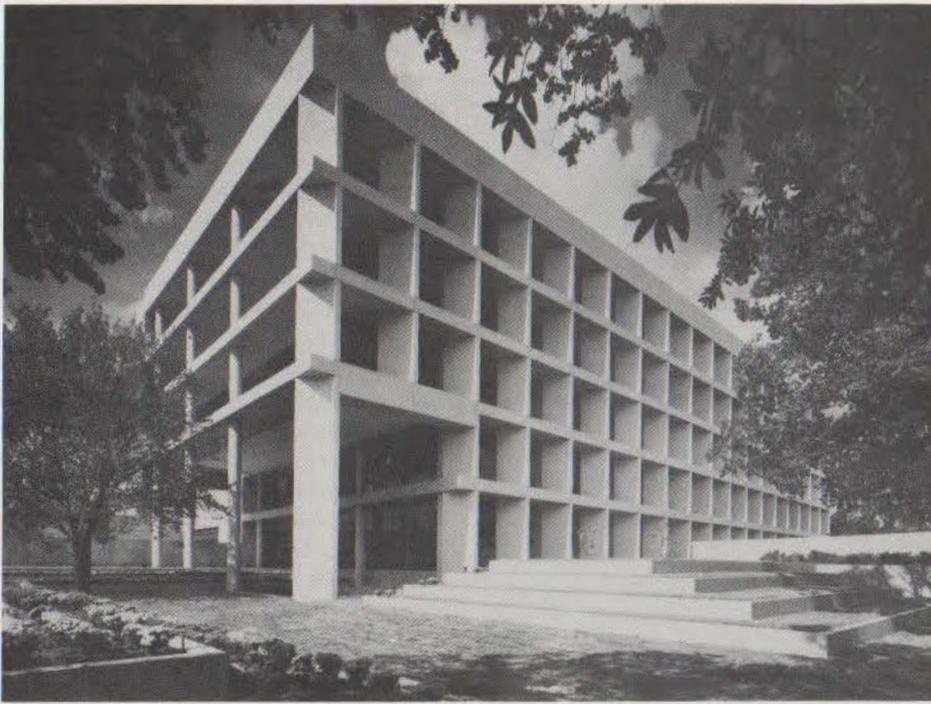
*Owner:* The University of Texas System



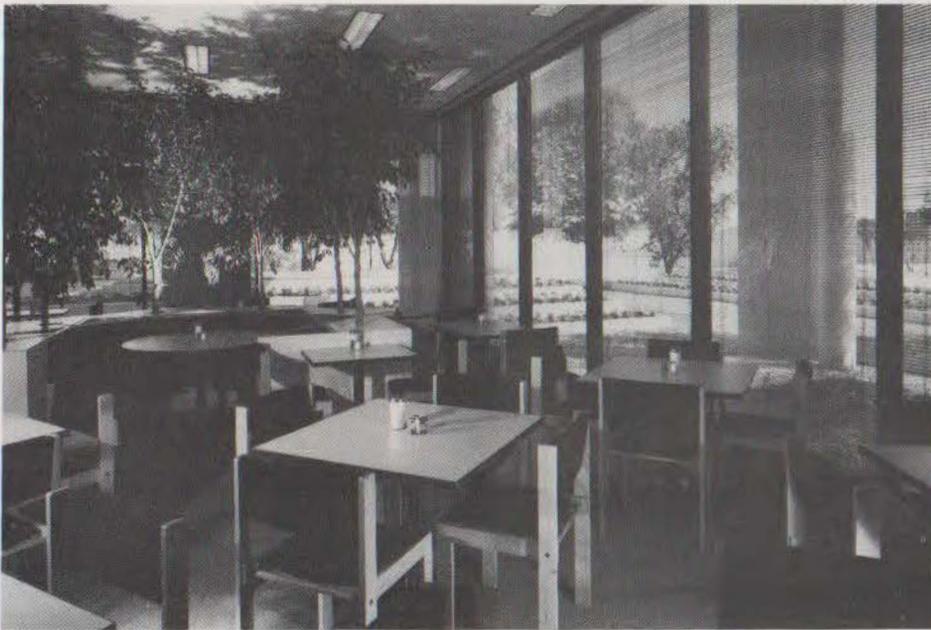
"Sombriilla" and plaza fountain.



## Prudential Southwest Home Office Building, Bellaire



Five stories high, 665 feet long, 130 feet wide and accented by a red porcelain "racing stripe," the Prudential Southwest Home Office Building in Bellaire, by the Houston firm Morris \* Aubry Architects (formerly S. I. Morris Associates), is designed to convey a strong corporate image to motorists whizzing by on a frontage freeway. For energy conservation, the buff-tone, precast concrete structure features precast sunshades on the east side and limited glass on the west. Energy consumption is further reduced inside by the use of parabolic lighting fixtures, one for every 50 square feet. The building includes a total of 60,000 square feet of open office space per floor, a cafeteria, audio-visual media center, computer center, rooftop track and gym, medical evaluation center, security and communication center, and an adjacent 1,155-car parking garage. A curved wall at the first level encloses a landscaped garden area and also serves as a sound barrier against freeway traffic.



*Architects:* Morris \* Aubry Architects, Houston

*Consultants:* Walter P. Moore & Associates, Houston (structural engineering); I.A. Naman & Associates, Houston (mechanical, electrical and plumbing); Mulhauser/McCleary, Houston (food service); and Hubert Wilke Associates, Houston (communications)

*Landscaping:* Charles Tapley, FAIA, Houston

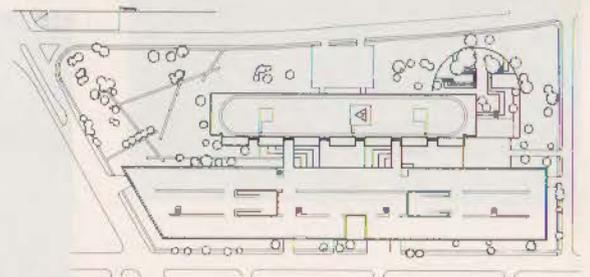
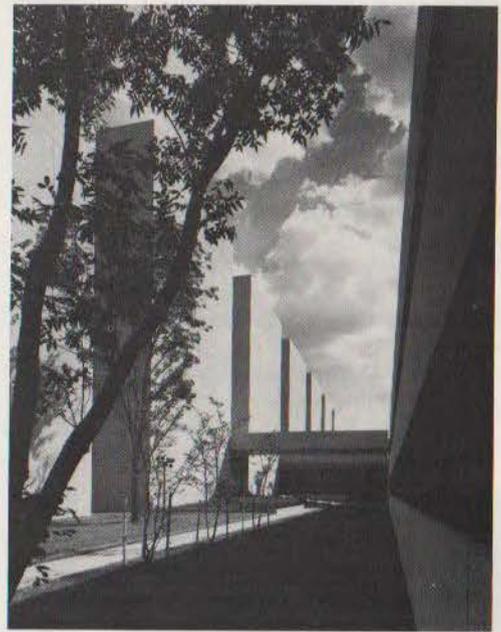
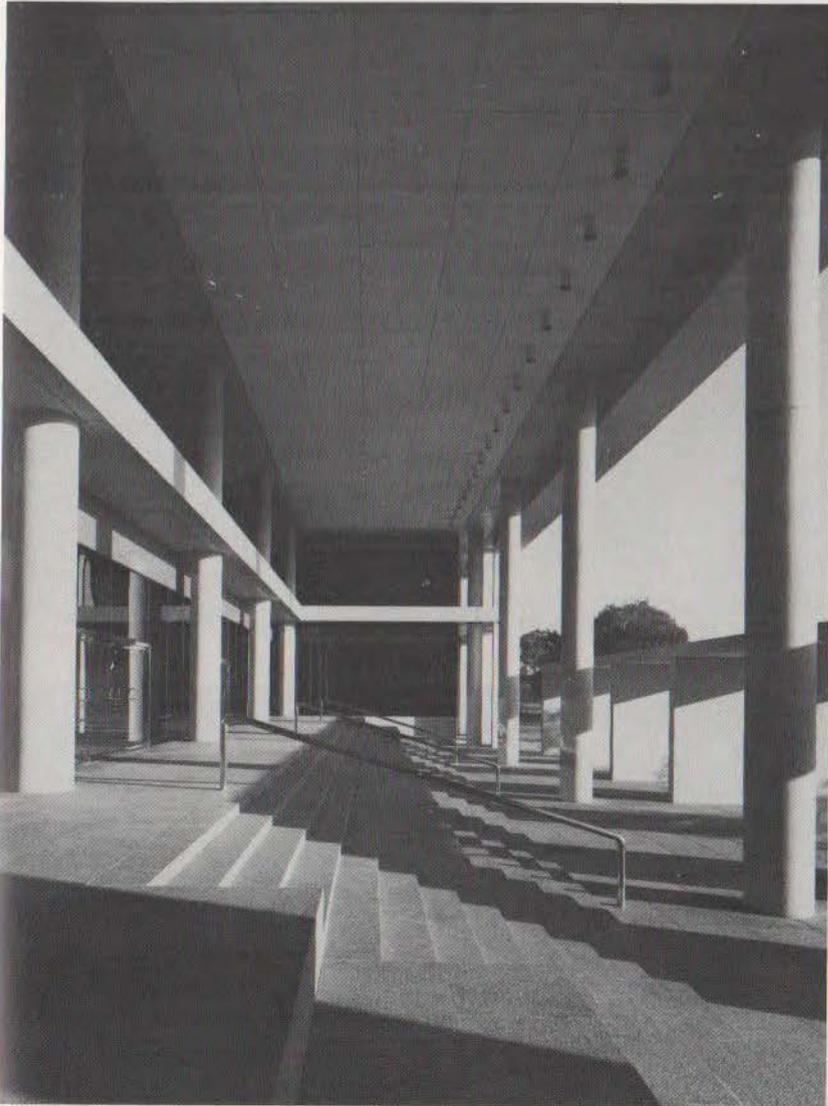
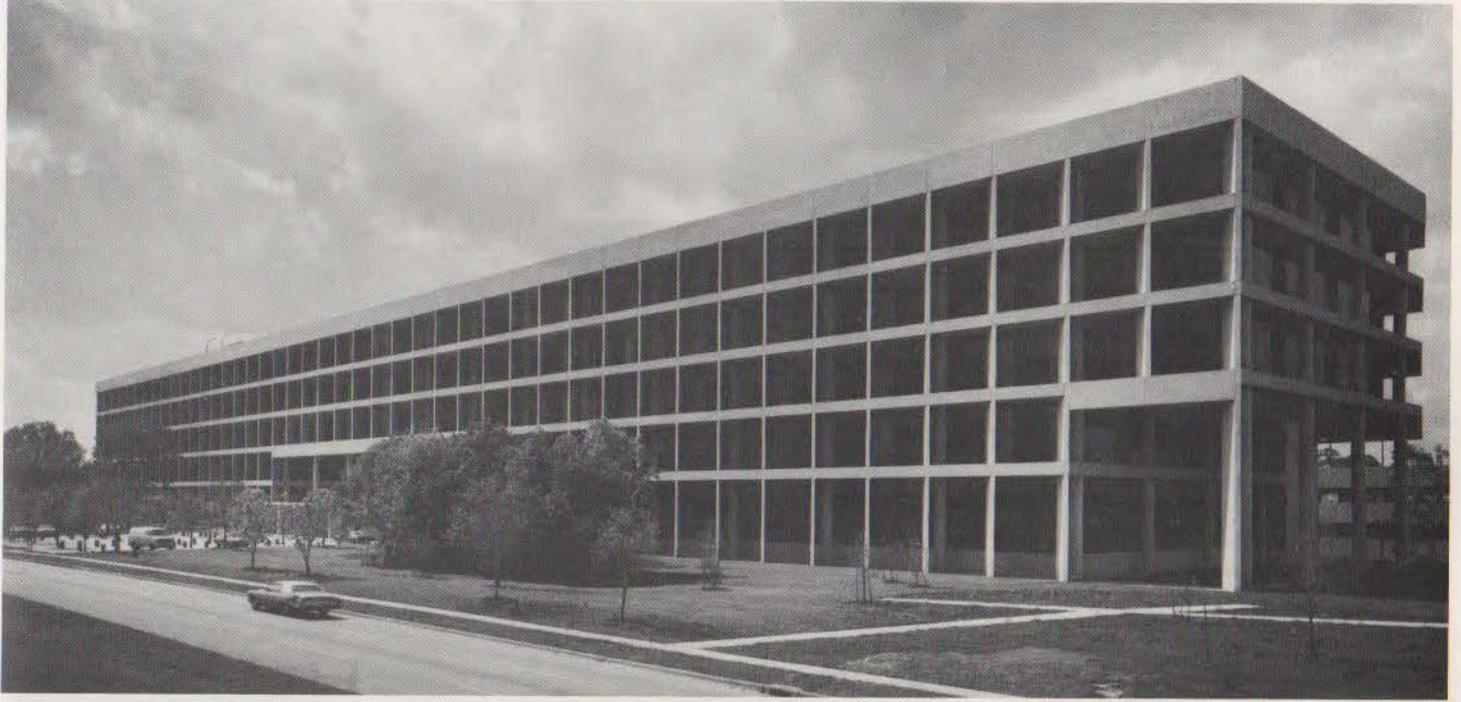
*Interiors:* Arthur Gensler & Associates, Houston

*General Contractor:* H. A. Lott, Inc., Houston

*Owner:* Prudential Insurance Co. of America



Photography by Rick Gardner



Site plan.

## Fort Worth Livestock Exchange Building

The 1905 headquarters building of the Fort Worth Stockyards Company had deteriorated steadily over the years. Located within an historic district and still housing some of the livestock companies which contributed to Fort Worth's growth from cowtown to "metroplex," the building could serve as a link between the city's past and present. The client wanted to restore both the building and its prestige, charging architects of the Dallas firm Thomas E. Woodward & Associates with restoring the structure as faithfully and economically as possible while creating a competitive office building in the process. A major part of the program was bringing the building into compliance with modern code requirements, which called for new wiring and plumbing, among other things. Some new lease space also was created through more efficient planning of restroom areas and the main entry lobby, which enhanced the *pro forma* for the project and permitted additional expenditures in other areas. The remainder of the work involved alteration of spacious corridors and two-story volumes in public areas, restoration and repair of the building's vintage features and landscaping of the site to recall the building's original setting.

**Architects:** Thomas E. Woodward & Associates, Inc., Dallas

**Landscape Architects:** Burnett-Garrett, Dallas

**General Contractor:** Stockyards Development Corporation, Fort Worth

**Owner:** Stockyards Development Corporation



Renovated corridor (above). Livestock Exchange (right) circa 1905.



## Texas International Reservations Facility, Houston

Photography by Rick Gardner



The problem for architects of the Houston firm Urban Architecture was to design a training and work place for 175 Texas International reservation agents that would stimulate attentive productivity yet keep them in constant touch with the outside. The three-level, 26,500-square-foot solution near the Houston Intercontinental Airport affords views of the sky and the building's piney woods site from virtually every space inside, with skylights, 14-foot ceilings and open-plan space throughout. With a liberal use of glass and plants, a skylit gallery between the lower level administration offices and the two upper level reservation sections contributes to the building's overall "greenhouse effect." Training areas are in the building's second level mid-section, with reservation work areas on the third level. Due to the glare caused by reflected light on agents' CRT screens, the work area has no glass walls. Instead, skylights offer visual access to the outside. All elevation changes in the building can be made via ramps rather than stairs.

*Architects:* Urban Architecture, Inc., Houston

*Structural Engineers:* Colaco Engineers, Houston

*Civil Engineers:* Interfield Engineering Company, Houston

*Mechanical, Electrical and Plumbing:* David Day Associates, Houston

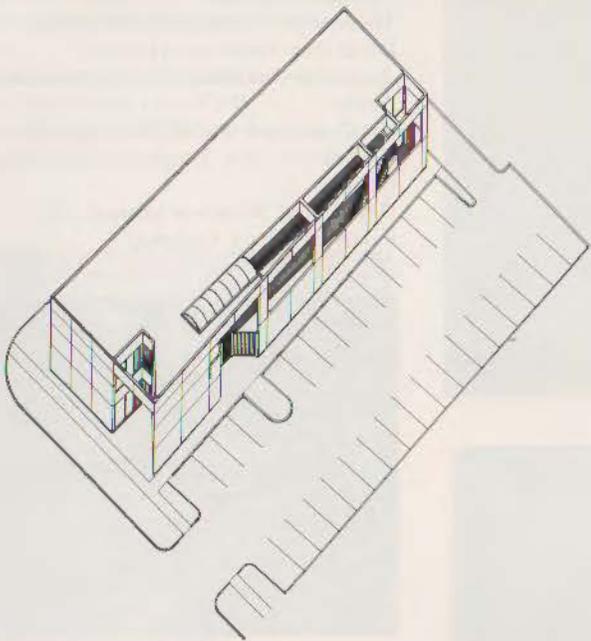
*Acoustical Consultant:* Boner Associates, Austin

*Art Consultant:* Pat Griffin, Santa Fe, N.M.

*Contractor:* Gene Murphree Corporation, Houston

*Owner:* The Murphree Interests, The Randolph Henry Company





## Southampton Office Building, Houston

Architects of the Houston firm Ray B. Bailey Architects faced the problem of designing an office building with adequate parking on a constricted, wedge-shaped site near Rice University in Houston, bounded on the north by railroad tracks, warehouses and a freeway, and on the south by a fire station and residential area. The program called for flexible, economical lease space suited to small-office tenants wanting an alternative to a high-rise office environment. Architects first delineated a 30-car parking area on the north side of the 17,000-square-foot site, then fit a building into the space remaining. The result is a two-level, 10,000-square-foot structure featuring a linear courtyard running the full length of the building on the north side, serving in part as a transitional space between auto and office. The courtyard, planted with azaleas and river birch trees and covered by a barrel-vault skylight at the entranceway, allows views from adjacent offices while openings in the exterior stucco wall provide views to an adjacent commercial area. An exterior corridor allows all circulation to pass by the courtyard.

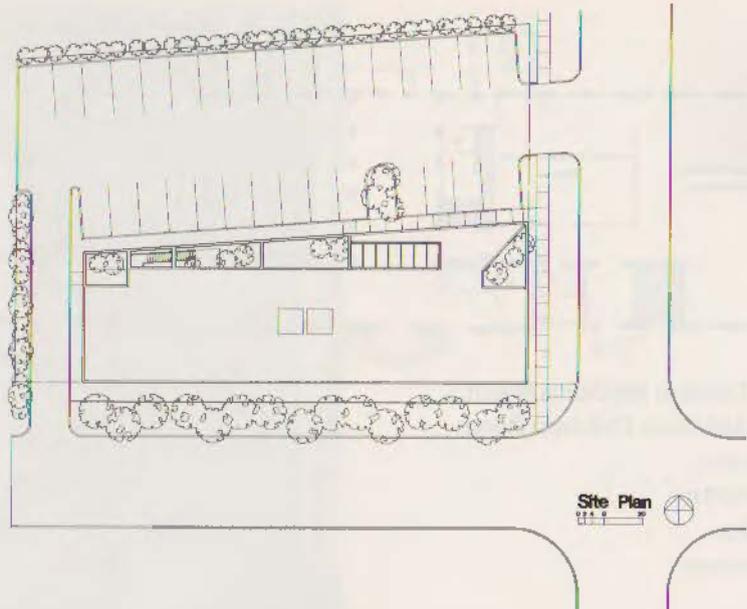
*Architects:* Ray B. Bailey Architects, Inc., Houston

*Structural Engineer:* Luis Lemus, Jr., Consulting Engineers, Houston

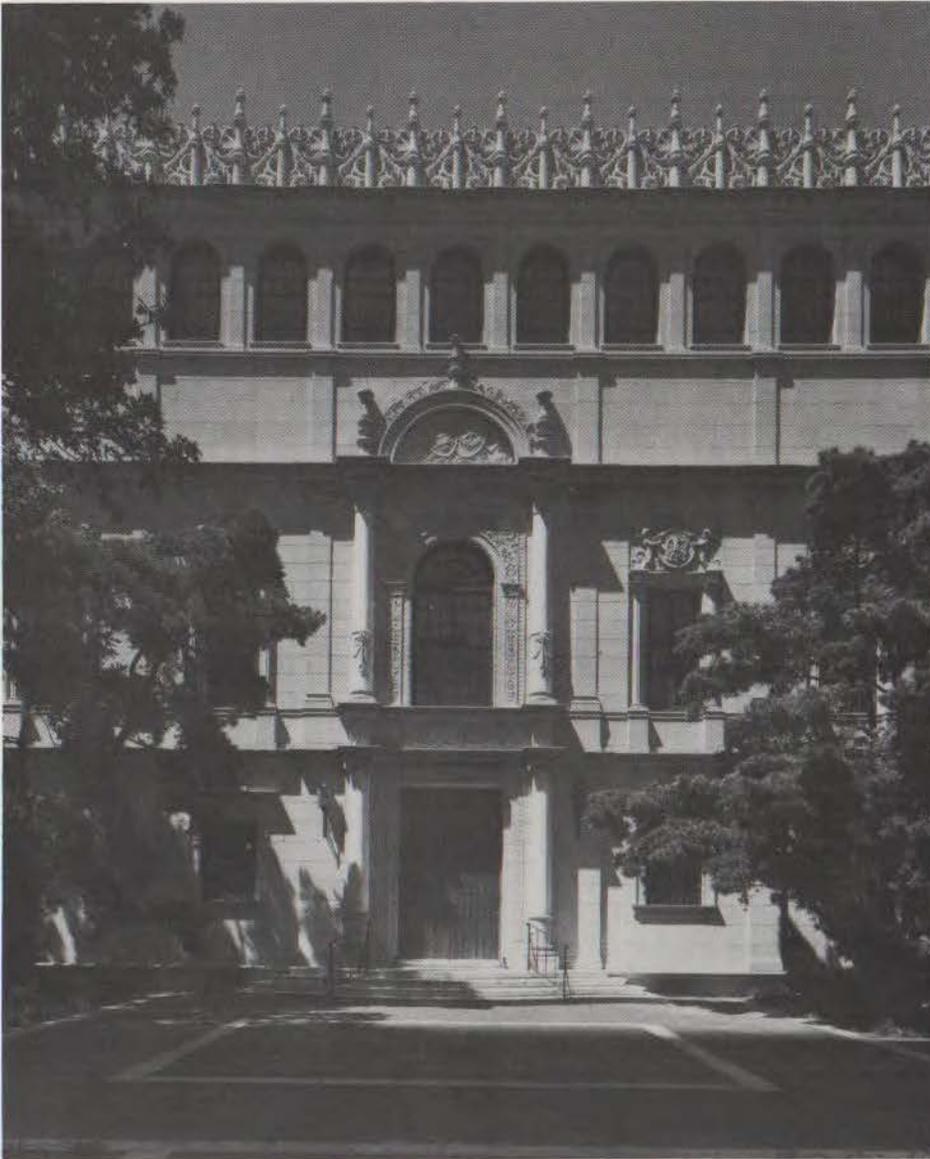
*Landscaping:* S.W.A. Group, Houston

*Contractor:* Bravo Company, Inc., Houston

*Owner:* Southampton Joint Venture, Houston



## Julia Ideson Building, Houston



This Spanish Renaissance city library building in Houston, designed by the Boston firm Cram & Ferguson and built in 1926, offered a wealth of vintage features for the Houston firm Morris & Aubry Architects to work with in reviving the National Register landmark (named after long-time city librarian Julia Ideson). Funded by a grant under the Public Works Employment Act, the project involved bringing the building up to current city code and “taking the building as far back as possible” in re-establishing its original architectural character. Original spaces, materials and details—although obscured—were still available to serve as organizing elements in the rehabilitation. Work was accomplished in three areas: alteration of the building to meet safety and barrier-free codes; alteration of certain spaces to accommodate new library functions; and undoing damage done by the ravages of time and excessive attempts over the years to “modernize” the building. The final product is a facility that houses local historical material, archives for government and private papers and special collections.

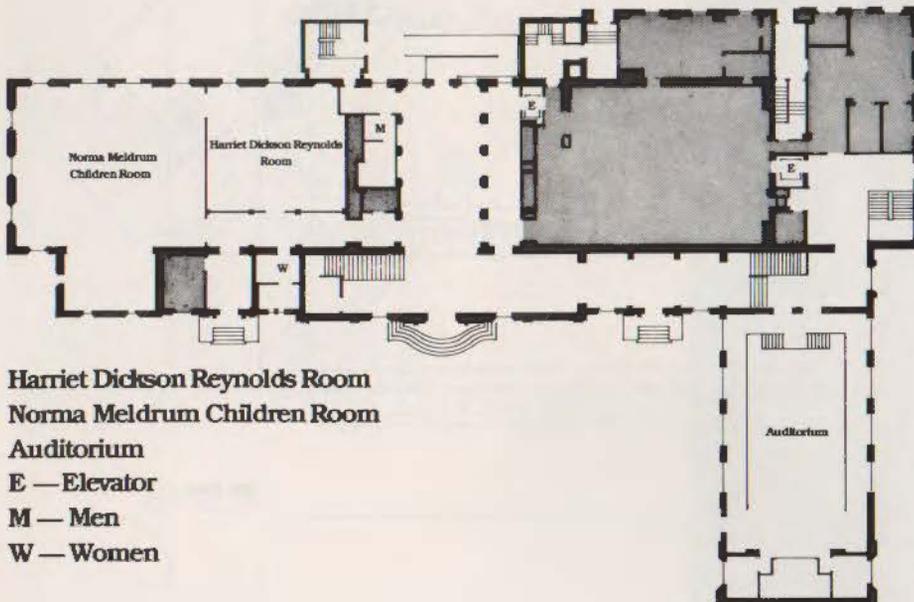
*Architects:* Morris & Aubry Architects, Houston

*Consultants:* Colaco Engineers, Houston (structural); and Cook & Holle, Houston (mechanical, electrical and plumbing)

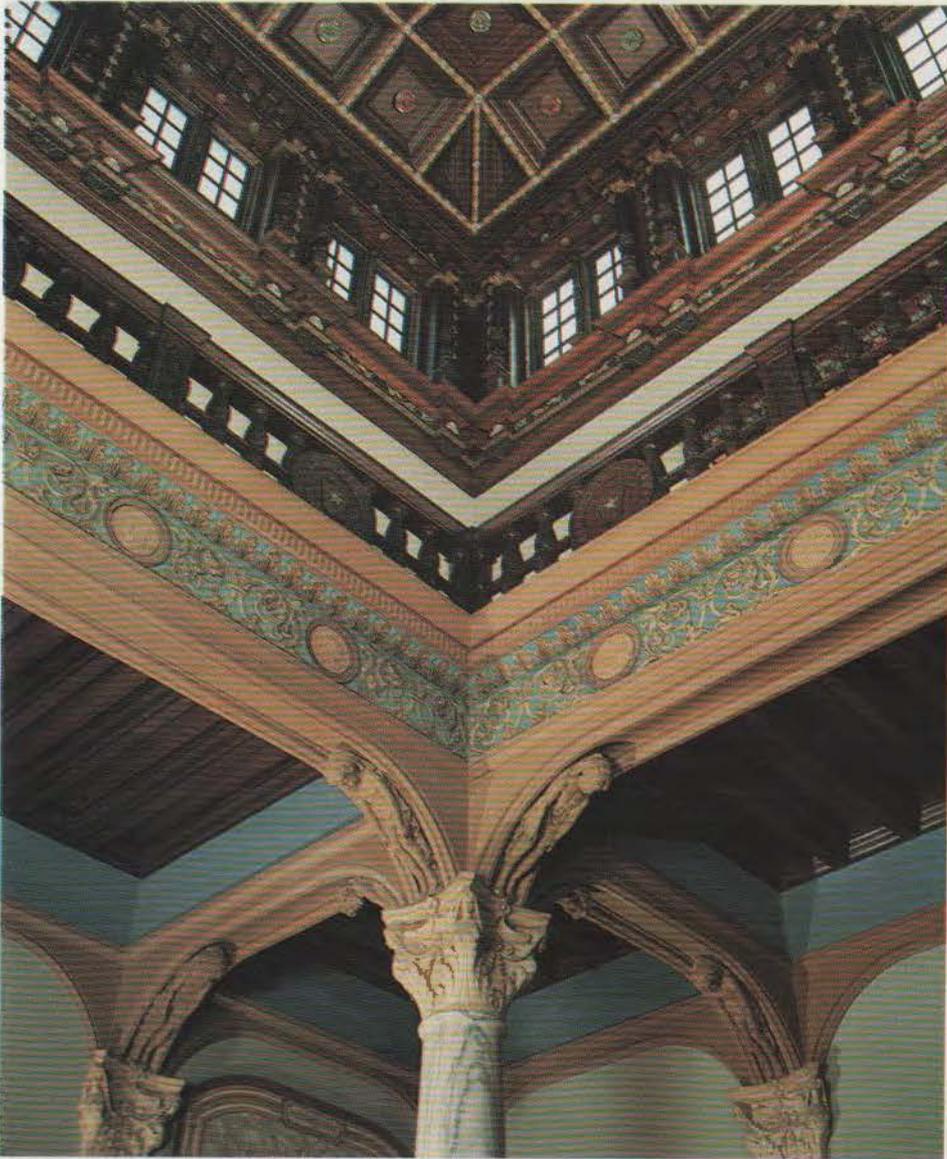
*Landscape:* Charles Tapley, FAIA, Houston

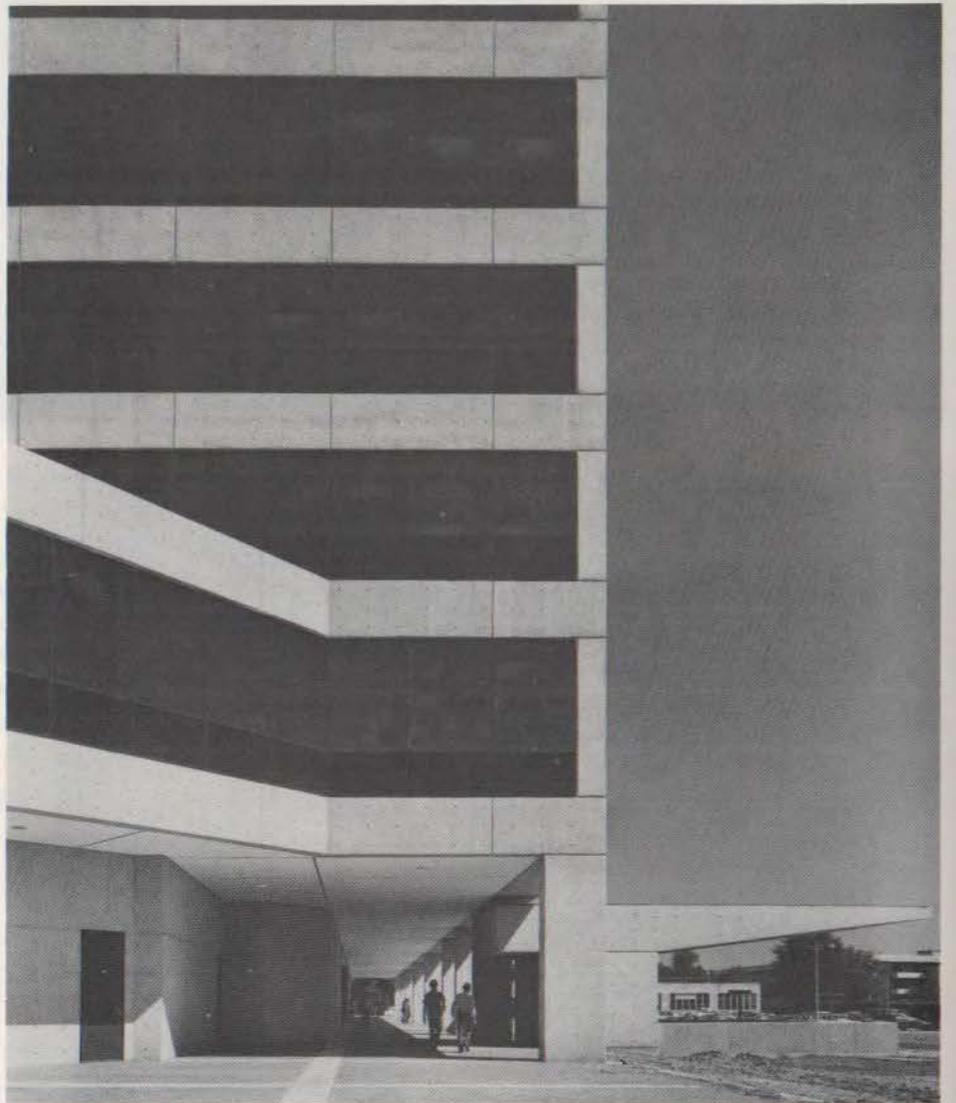
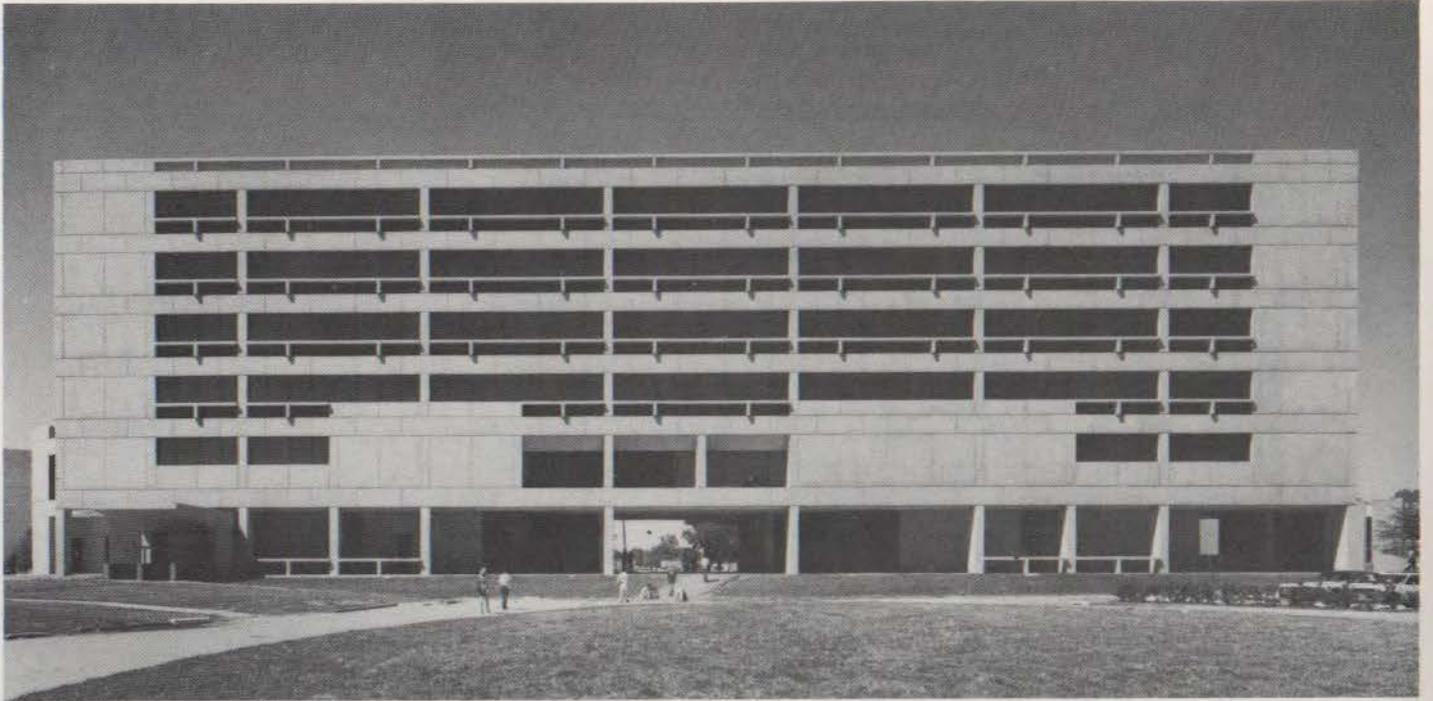
*General Contractor:* Bullen, Gierhart & Gray Construction Company, Houston

*Owner:* City of Houston



Photography by Rick Gardner





## Philip Guthrie Hoffman Hall, University of Houston

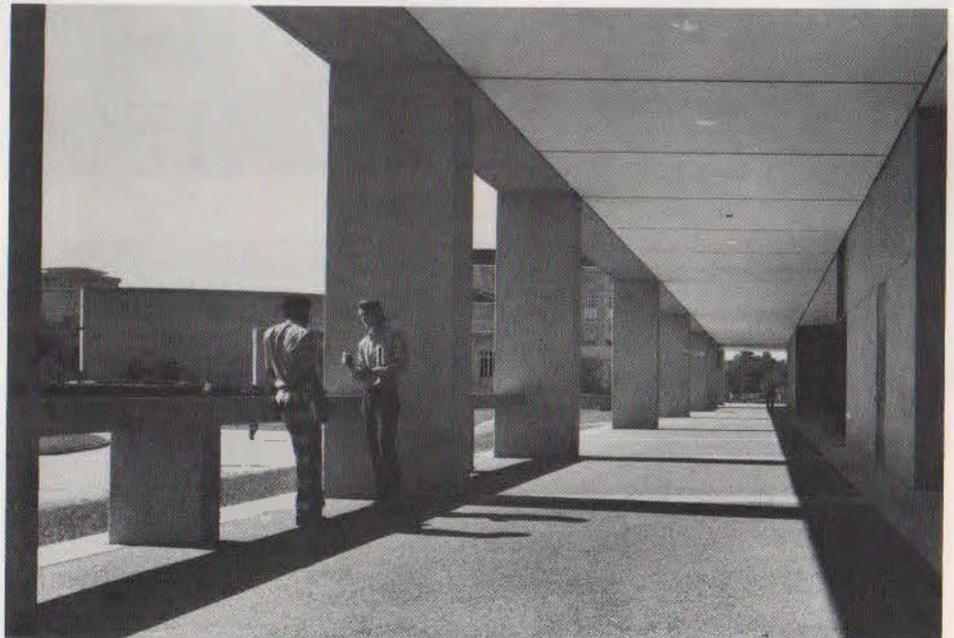
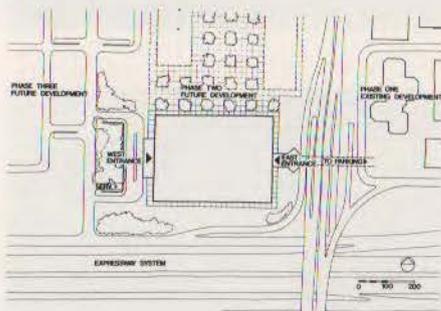
The site for this 70,000-square-foot University of Houston classroom and office building, designed by the Houston firm Kenneth Bentsen Associates, is at the confluence of campus pedestrian traffic—a good location, according to architects. The new structure would overlook a proposed landscaped plaza and could be strategically surrounded by adjacent support buildings. The site also posed some problems, however. The building, at ground level, could not restrict the heavy pedestrian flow, which converged from four directions. And directly beneath the site lay the city storm drain and campus utility tunnel, neither of which could be moved to make way for a required underground computer center, and both of which would require unobstructed vertical access after the facility was completed. As it turned out, the required vertical access provided a pedestrian “bonus.” The first floor was left open, except for one large classroom and basic core requirements, with the grade-level open plan providing covered pedestrian passage as well as ready access to underground utilities (by way of removable paving panels). The six-floor, buff-colored concrete building is connected to an existing classroom building by bridges at the second and third levels and to the underground computer center by a covered stairway. Classrooms are located on the second and third levels, with faculty offices on the upper three.

*Architects:* Kenneth Bentsen Associates, Houston

*Consultants:* Chenault & Brady, Houston (consulting engineers); and Walter P. Moore & Associates, Houston, (structural engineers)

*General Contractor:* Spaw-Glass, Inc., Houston

*Owner:* University of Houston



## 5441 Alpha Road, Dallas

In response to recent debates on the architectural merit of the commercial strip, the Dallas firm Parkey & Partners (formerly Thompson/Parkey Associates) presents 5441 Alpha Road. This 12,350-square-foot retail strip in affluent North Dallas, adjacent to the Valley View Mall, explores several design concerns, including: autoscale impact; the importance of color; front canopy as an "unashamed facade" for a simple and inexpensive (\$18 per square foot) building shell; and an "integral, expandable and controllable" signage system. A tenant selects roll-up canvas awning and plexiglass sign face of matching color, thereby expressing his presence with a 12-foot-high color "billboard." The shades, when rolled down, protect the storefronts from strong south sunlight, and adjustment of the awnings allows the building to present a continually changing facade.

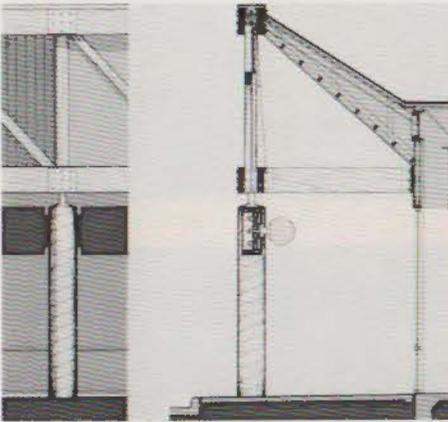
*Architects:* Thompson/Parkey Associates, Inc., Dallas

*Structural and Civil Engineers:* Tommy E. Hixson and Associates, Dallas

*Mechanical and Electrical Engineers:* Environmental Systems, Inc., Dallas

*General Contractor:* The Wegner Company, Dallas

*Owner:* Henry S. Miller Co., Dallas



# San Fernando Cathedral, San Antonio

Rick Gardner



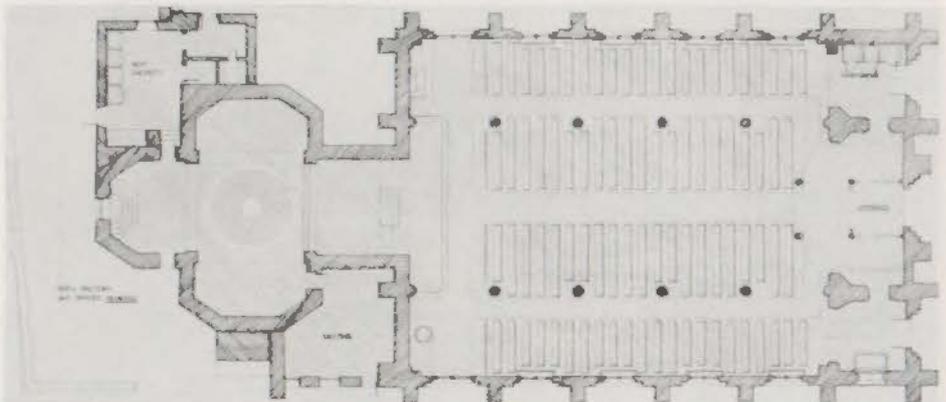
The program called for restoring Texas' oldest continuously active church, San Fernando Cathedral in San Antonio, built in 1749. Architects of the San Antonio firm Ford, Powell & Carson were faced with a cramped downtown site, bounded on all sides by sidewalks and streets. And extant portions of the original 18th century structure were surrounded by priests' quarters and parish support facilities built in 1923. To make room for restoration, the Church acquired a parking lot and street just south of the cathedral for construction of a new priests' quarters and parish building, allowing for the removal of the 20th century additions which enveloped the apse, transept and dome of the original Spanish Colonial structure. Exterior restoration included removal of "inappropriate additions" such as tower ornament and confessionals, and the installation of a new roof. A paramount design concern inside was careful integration of such modern amenities as airconditioning and lighting and sound distribution systems, as well as new altars, confessionals, a stained glass window and a baptismal font, all designed to complement the historic building. Sacristy and walls were reconstructed with the help of photographs and archaeological references.

*Architects:* Ford, Powell & Carson, San Antonio

*Consultants:* William and Schneider, Inc., San Antonio (structural engineering)

*General Contractor:* Guido Brothers Construction Company, San Antonio

*Owner:* Archdiocese of San Antonio

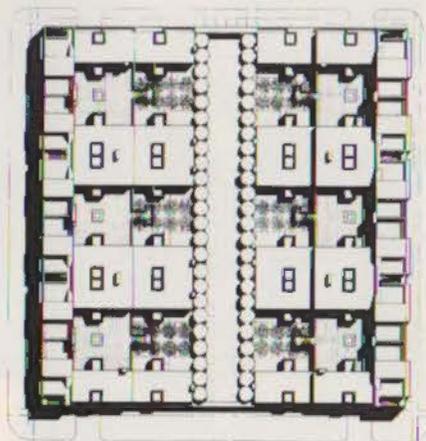


## Lovett Square, Houston

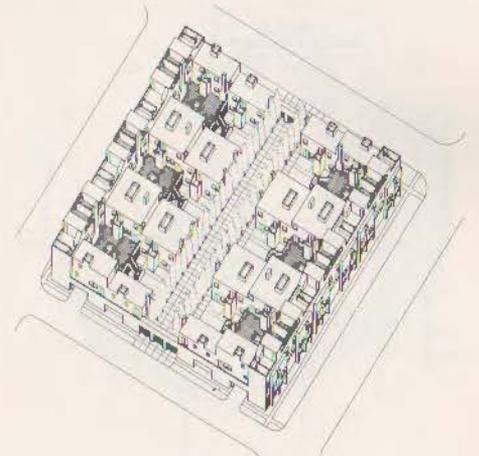
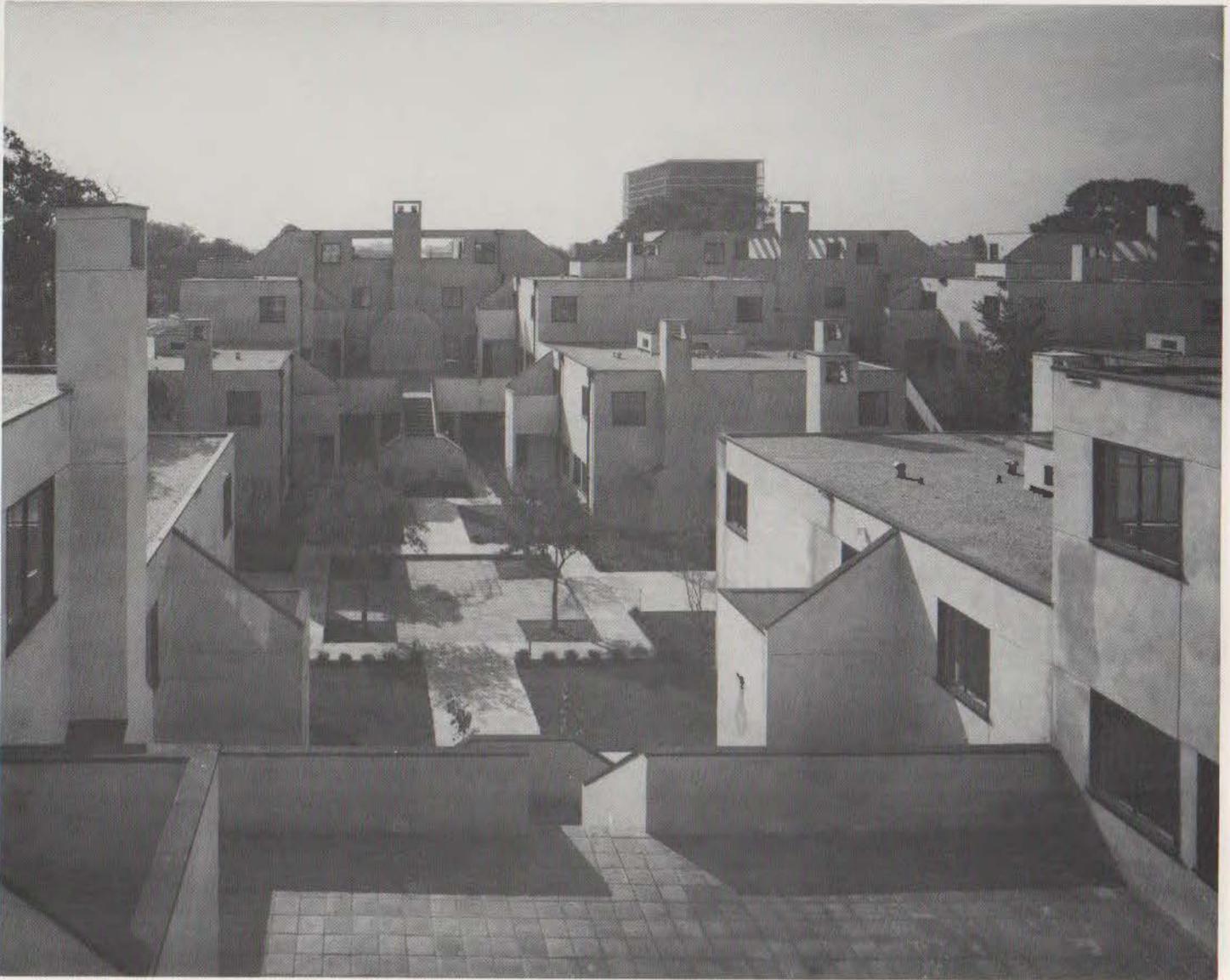


Lovett Square, a speculative housing project near downtown Houston designed by the Houston firm William T. Cannady & Associates, represents a new form of medium-density residential walk-up for a largely low-density city. Architects were charged with designing a condominium complex that would provide a variety of unit types, privacy, security, and an inner-city sense of community. The result: a compound organized in six modular clusters of six units each, 20 feet square, arranged along a linear promenade. Main gates are at each end of this central walkway, which opens onto six smaller courtyards and elevated patios, which in turn lead to individual dwelling entries. The building exterior responds to several scales. East and west facades, facing major "feeder streets" for the central business district, act as walls; the north and south facades, facing quiet, tree-lined residential streets, are lower in height and include second-floor balconies overlooking public sidewalks. Enclosed outdoor areas are emphasized by intricate massing of fireplaces, stairs and entries. A first-level parking garage accommodates residents' automobiles, which enter the garage through electronically operated doors.

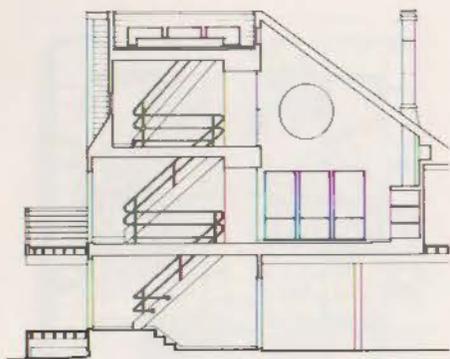
*Architects:* William T. Cannady & Associates, Inc., Houston  
*Consultants:* Nat Krahl & Associates, Houston (structural engineers)  
*General Contractor:* Beard Construction Company, Houston  
*Owner:* Role Development Company



Photography by Rick Gardner



Photography by Richard Payne



## Peck Beach House, Galveston

Owners Joe and Sally Peck of Houston wanted a weekend house on Galveston Island for their family of five that would have a feeling of openness *and* privacy and that would maximize views of the Gulf of Mexico in two directions.

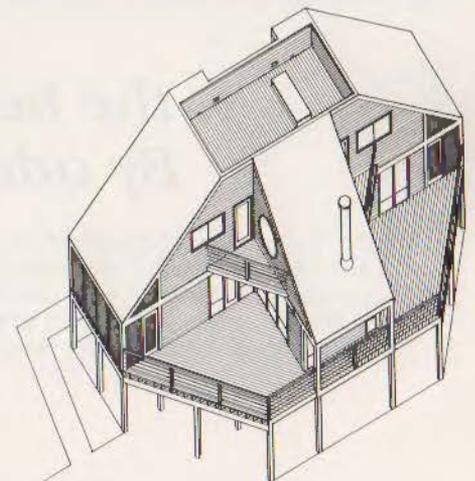
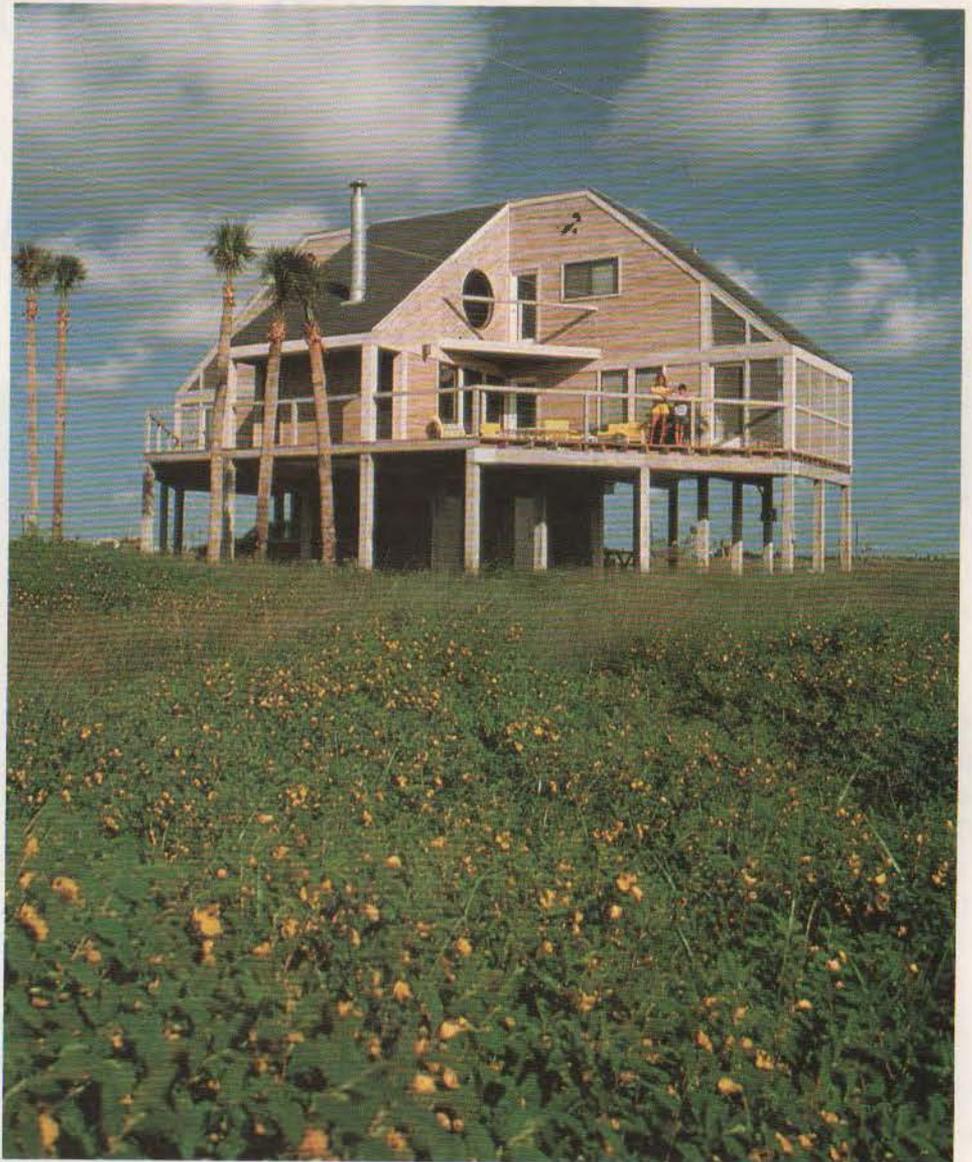
Architects of the Houston firm Ray B. Bailey Architects devised a T-shape plan providing four levels of activity: a grade-level storage room and shady area beneath the hurricane stilts; main level deck and living area; third level loft area; and a fourth level lounge. The basic core of the interior is the two-story livingroom, overlooked by the third-level loft. Adjoining decks provide expansive views of the Gulf, while the north wall limits views of adjacent houses in the coastal subdivision. Configuration of decks and detailing of exterior and interior handrails are intended to impart a "nautical feeling." Building materials, including treated pine siding and cedar trim, were chosen to allow for minimum maintenance.

*Architects:* Ray B. Bailey Architects, Inc., Houston

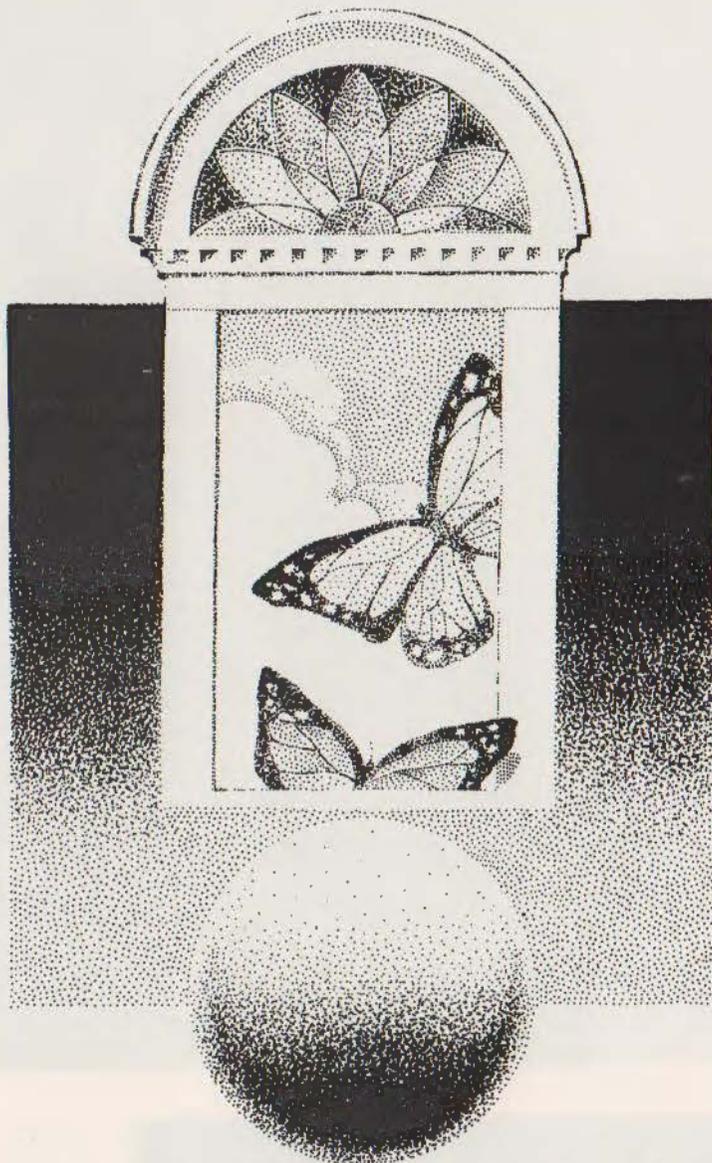
*Structural Engineer:* Nat Krahl & Associates, Houston

*Contractor:* Purple Sage Construction, Inc., Galveston

*Owner:* Joe and Sally Peck, Houston



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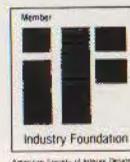
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# Texas Architecture Review

## *A Thumbnail Sampling of Recent Work by Texas Firms*

A commonly acknowledged benefit of architectural design award programs is their use as a kind of mirror reflecting current—or at least recent—design thought within the region represented. (If architecture is seen as a progression, competitions such as those sponsored by the Texas Society of Architects, which feature *completed* buildings, reflect design thought several years behind that represented by current work on the boards. On the other hand, competitions consisting of *proposed* projects sometimes produce winners which, though at the cutting edge of design, remain forever unbuilt, thereby escaping the real-world limitation of buildability.) While award-winning buildings certainly are representative of recent trends within a region, it seems only logical that a broader sampling including the full range of submittals for a given competition would provide the basis for a more informed appraisal. Hence the decision to include the following fold-out of images—drawn from TSA's 1979 design

awards competition—as a follow-up to our treatment of the winning projects on pages 26-57. Our invitation to all competition participants to submit photographs of their entries yielded this selection of 104 projects out of 132 non-winning entries. The resulting center-spread serves as something of an across-the-board presentation at a fundamental level, a response to our basic urge to “spread everything out on the table.” It provides a convenient mechanism for examining the work of Texas firms and the full range of projects submitted. (One can readily determine, for example, that fully one half of the entries fall within two roughly equal categories—residential and educational.) And even these thumbnail images reveal a universal truth about design award competitions: many an admirable building—of solid quality, perhaps even impeccably produced—fails to receive an award. But, to the extent that it provides a satisfying environment for human habitation, it's a winner in its own right.



1. Robidoux Center, St. Joseph, Missouri; Summey, Weeter & Associates, Dallas.

2. Sunset Mall, San Angelo; Omniplan Architects, Dallas.

3. Mr. & Mrs. Mari McMillan Residence, Flint; Sinclair & Wright Architects, Tyler.

4. Little Rock Hilton Inn, Little Rock, Arkansas; Craycroft-Lacy & Partners, Dallas. Photo: Craig Kuhner.

5. Cullen Science Center, Houston Baptist University, Houston; Golemon & Rolfe Architects, Houston. Photo: Richard Payne.

6. Michael Kennedy Elementary School, Alief; McKittrick, Drennan, Richardson and Wallace, Houston.

7. 5301 Welborn Street Office Building, Dallas; Milton Powell and Partners, Dallas, and Curt Willard, Architect, Washington, D.C.

8. Texas A&M Classroom & Laboratory Building, Research & Extension Center, Renner, Texas; Wheeler-Stefoniak, Inc., Dallas.

9. Main Post Office, Richardson; Fisher & Spillman Architects, Dallas.

10. Addition to Pittsburg M&S Hospital, Pittsburg, Texas; Sinclair & Wright, Tyler.

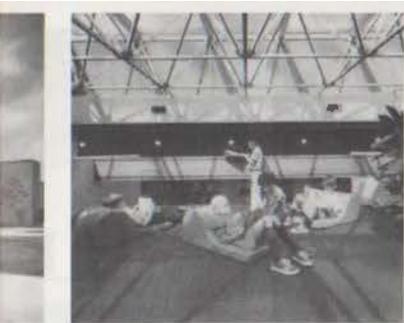
11. University of Texas at Dallas Conference Center; Spillman Architects, Dallas.

12. Kinsmen American Lutheran Church, Houston; Fash Sundin/Inc., Bellaire. Photo: Maurice Miller.

13. Owen Dental Office, Tyler; Sinclair & Wright Architects, Tyler.

14. Mr. & Mrs. Stuart Hunt Residence, Dallas; Frank Welch Associates, Mullan.

15. Mabree Teaching Theater, Houston Baptist University, Houston; Golemon & Rolfe Architects, Houston. Photo: Richard Payne.



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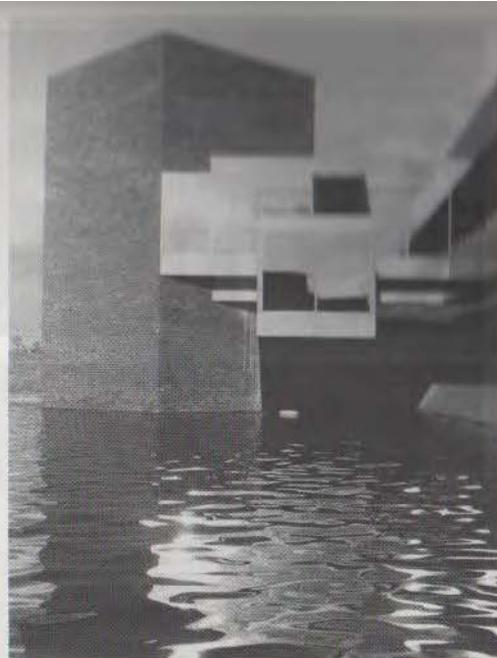


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31. Plaza Nacional Hotel, San Antonio: Ford, Powell & Carson, San Antonio. Photo: Michael Riehm.  
 32. UT-Austin School of Business: Kenneth Bentsen Associates, Houston. Photo: Rob Muir.  
 33. Mr. & Mrs. Tom Shefelman Residence, Austin: Shefelman and Nix, Austin.  
 34. Montgomery Ward Department Store at Prestonwood Mall, Dallas: Omniplan Architects, Dallas.  
 35. Dr. & Mrs. Edward Okun Residence, St. Louis, Missouri; Frank Welch Associates, Midland.

36. Carpenter Middle School, Plano: Corgan Associates, Dallas.  
 37. 7700 San Felipe Office Building, Houston: Golemon & Rolfe Architects, Houston.  
 38. Mr. & Mrs. Magruder Wingfield Residence, Houston: Magruder Wingfield, Houston. Photo: Chas McGrath.  
 39. El Centro College, Dallas: The Oglesby Group, Dallas.  
 40. Women's Center of Texas Hospital and Parking Structure, Houston: McKittrick, Drennan, Richardson and Wallace, Houston.

41. Ted & Cindy Hayes Residence, Austin: Oteri & Tisdale (now Oteri Tisdale Dorsey), Austin.  
 42. Northlake Campus, Dallas County Community College District, EDI/Cape Hopkins Clement (formerly Environmental Dynamics, Inc.), Dallas: Daniel, Mann, Johnson & Mendenhall, Los Angeles. Associate Architects.  
 43. El Corredor II, Downtown Revitalization Project, El Paso: George Staten & Associates, El Paso.  
 44. Mary, Queen, Catholic Church, Friendswood: Rapp Fash Sunda/Inc., Bellaire. Photo: Donald Rapp.  
 45. Charles Crostin Residence, Austin: Charles W. Crostin Jr., Architect, Austin.



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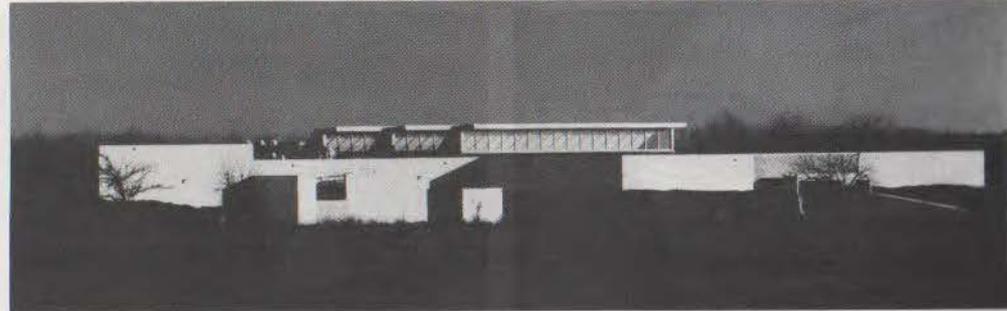


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46. 1925 San Jacinto Building, Dallas; The Oglesby Group, Dallas.

47. Trenton State College Student Center, Trenton, New Jersey; Caudill Rowlett Scott, Houston. Photo: O. Bairt, Inc.

48. Bank of San Antonio; O'Neill & Perez & Associates, San Antonio, and Lance & Larcade, San Antonio.

49. Three custom townhouses, Abilene; Jack E. Meek, Architect, San Angelo.

50. Dalles Elementary School, Fort Bend County; McKittrick, Drennan, Richardson and Wallace, Houston.

51. W. Irving Phillips Residence, Houston; W. Irving Phillips, Jr., Houston. Photo: Donald L. Bates.

52. The Winston School, Dallas; John W. Mullen, III, Dallas.

53. Texas Law Center, Austin; Kenneth Bentsen Associates, Houston. Photo: Balthazar Korab.

54. A Country Home, Fayette County; P. M. Bolton Associates, Houston. Photo: Balthazar Korab.

55. Wellington Square Shopping Center, Amarillo; Thomas E. Woodward & Associates (now Woodward/Taylor), Dallas.

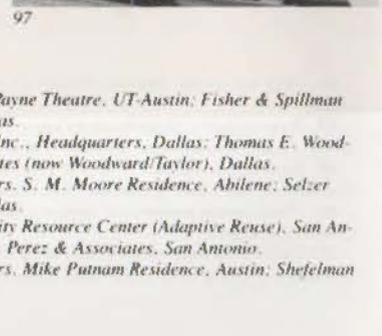
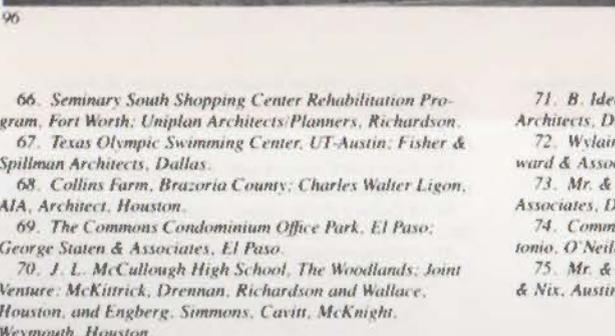
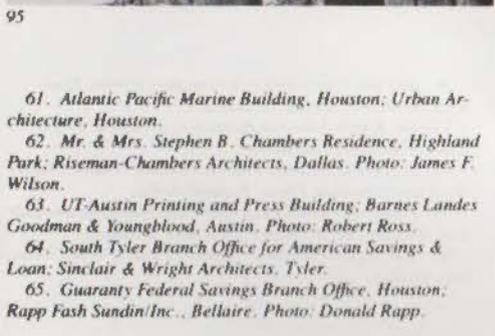
56. Soil and Crop Sciences Entomology Center, Texas A&M; Omniplan Architects, Dallas.

57. Dr. & Mrs. John Axe Residence, Arlington; Emery Young Associates, Fort Worth.

58. St. Cecilia Catholic Church, Houston; Charles Tapley Associates, Houston. Photo: Richard Payne.

59. Palmer Memorial Episcopal Church Renovation/Addition, Houston; Ken R. Harry Associates, Houston.

60. Harrington Elementary School, Plano; Corgan Associates, Dallas.



61. Atlantic Pacific Marine Building, Houston; Urban Architecture, Houston.  
 62. Mr. & Mrs. Stephen B. Chambers Residence, Highland Park; Riseman-Chambers Architects, Dallas. Photo: James F. Wilson.  
 63. UT-Austin Printing and Press Building; Barnes Landes Goodman & Youngblood, Austin. Photo: Robert Ross.  
 64. South Tyler Branch Office for American Savings & Loan; Sinclair & Wright Architects, Tyler.  
 65. Guaranty Federal Savings Branch Office, Houston; Rapp Fash Sundini/Inc., Bellaire. Photo: Donald Rapp.

66. Seminary South Shopping Center Rehabilitation Program, Fort Worth; Uniplan Architects/Planners, Richardson.  
 67. Texas Olympic Swimming Center, UT-Austin; Fisher & Spillman Architects, Dallas.  
 68. Collins Farm, Brazoria County; Charles Walter Ligon, AIA, Architect, Houston.  
 69. The Commons Condominium Office Park, El Paso; George Staten & Associates, El Paso.  
 70. J. L. McCullough High School, The Woodlands; Joint Venture: McKittrick, Drennan, Richardson and Wallace, Houston, and Engberg, Simmons, Cavitt, McKnight, Weymouth, Houston.

71. B. Iden Payne Theatre, UT-Austin; Fisher & Spillman Architects, Dallas.  
 72. Wslain, Inc., Headquarters, Dallas; Thomas E. Woodward & Associates (now Woodward/Taylor), Dallas.  
 73. Mr. & Mrs. S. M. Moore Residence, Abilene; Selzer Associates, Dallas.  
 74. Community Resource Center (Adaptive Reuse), San Antonio; O'Neill & Perez & Associates, San Antonio.  
 75. Mr. & Mrs. Mike Putnam Residence, Austin; Shefelman & Nix, Austin.



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76. Dallas City Hall; Associated Architects: I. M. Pei & Partners/Harper & Kemp (now Harper Kemp Clatts and Parker, Dallas). Photo: Doug Tomlinson.

77. Retama Polo Center, Selma; Ken Arthur, II, Architect, Austin. Photo: Ken Arthur.

78. Mr. & Mrs. Dan Krausse Residence, Dallas; Frank Welch Associates, Midland.

79. Taylor Savings & Loan, Taylor; R. Gill & Associates, Round Rock.

80. Hulen Mall, Fort Worth; Hellmuth, Obata & Kassabaum, Dallas. Photo: Kiku Obata.

81. T9C Ranch Headquarters, Mountain Home; Wilcox Associates, Tyler. Marvin E. Beck & Associates, Dallas, associate architects.

82. One Cumberland Hill Office Building, Dallas; Burson, Hendricks & Walls, Dallas.

83. Schlumberger Doll Research Center, Ridgefield, Connecticut; Howard Barnstone, FAIA, Houston.

84. Fondren Southwest Bank, Houston; Golemon & Rolfe Architects, Houston. Photo: Richard Payne.

85. Simmons J. Barry & Associates Office Building, Baton Rouge, Louisiana; Compton-Davidson, Architects, Houston.

86. UT-Austin Art Building Addition; Fisher & Spillman Architects, Dallas. Photo: Mears Photography.

87. Mr. & Mrs. Lloyd K. Davis Residence, Houston; Charles Tapley, Houston. Photo: Gerald Moorhead.

88. National Bank of Odessa; Golemon & Rolfe Architects, Houston. Photo: Rick Gardner.

89. The Corner Shopping Center, Dallas; Thomas E. Woodward & Associates (now Woodward/Taylor), Dallas.

90. Church of Reconciliation, San Antonio; Ford, Powell & Carson, San Antonio. Photo: Michael Riehm.



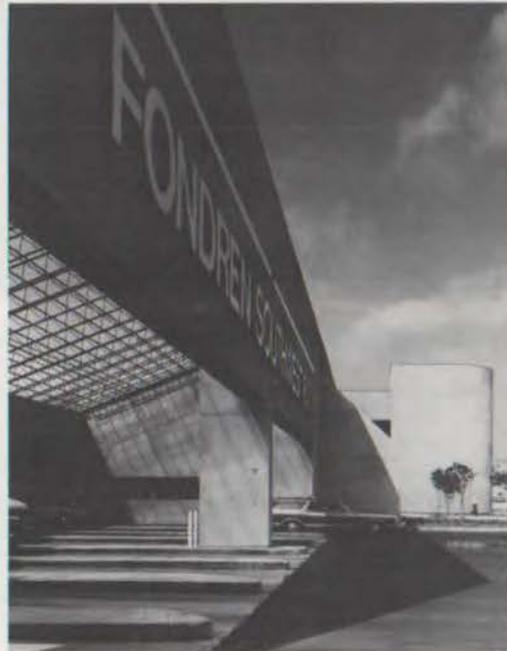
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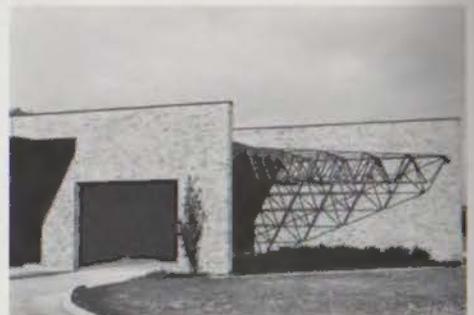
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91. Dr. & Mrs. David Way Residence, Greene; Joe Stubble and Associates, San Antonio.

92. Casa de Playa, beach home for Mr. & Mrs. Delo Espary, Rockport; Total Design Four, Corpus Christi.

93. Buford Television Corporate Headquarters, Tyler; Clair & Wright Architects, Tyler.

94. First National Bank, Amarillo; 3D/International, Houston, and Hannon & Daniel, Amarillo, associate architects. Photo: Richard Payne.

95. Wellington Square Office Park, Amarillo; Thomas E. Woodward & Associates (now Woodward/Taylor), Dallas.

96. J. Frank Jungman Branch Library, Houston; The Firm of W. Irving Phillips, Jr. and Robert W. Peterson, Houston. Photo: Richard Payne.

97. Texas College of Osteopathic Medicine, Fort Worth; Fisher & Spillman Architects, Dallas.

98. John Sealy Hospital South Addition, Galveston; The Office of Pierce Goodwin Alexander (formerly Pierce Goodwin Flanagan), Houston. Photo: Richard Payne.

99. National Center, American Heart Association, Dallas; The Oglesby Group, Dallas.

100. Texas Commerce Bank—Reagan, Houston; Golemon & Rolfe Architects, Houston. Photo: Richard Payne.

101. Chandler's Landing Yacht Club, Rockwall; Selzer Associates, Dallas.

102. Liesman Elementary School, Alief; McKittrick, Drennan, Richardson and Wallace, Houston. Photo: Richard Payne.

103. Southpaw Kiosk, Valley View Shopping Center, Dallas; Uniplan Architects/Planners, Richardson.

104. Mr. & Mrs. Robert Davenport residence, Midland; Frank Welch Associates, Midland.

# Eight for the Eighties

## *Houses of the Seventies Suggestive for the Eighties*

By James Coote

These houses are risky personal choices. In fact, I would not even claim they are *good* houses, if by that one means houses that satisfy a broad range of functional, social and aesthetic criteria. On the contrary, several are clearly unsatisfactory in major ways. They violate the site or ignore the climate. Some are shoddily made. Nearly all are expensive. And most would seem peculiar—at least to the layman, if not to many of us architects.

Thus, these houses are not proposed as prototypes for extensive building; they are included because they seem to me to suggest important and timely themes in architectural design. Many of these themes actually emerged in the sixties, a time of real transition from the stiff and often pretentiously dull classicism or the oppressive brutalism of the fifties. In the seventies, these themes were developed more fully. I believe they will be important to the eighties.

Many other choices could have served as illustrations. I have elected to use

mainly houses from the U.S., though one easily could find similar examples—especially in England, Western Europe, and Japan (in all of which the single-family, custom-designed dwelling, though more rare, also is highly prized). Certainly, these themes could have been illustrated by Texas houses of high quality. Rather than single out a favored few, and also to expand our acquaintance with what is being done in the rest of the country, I have chosen to comment on significant projects outside of Texas.

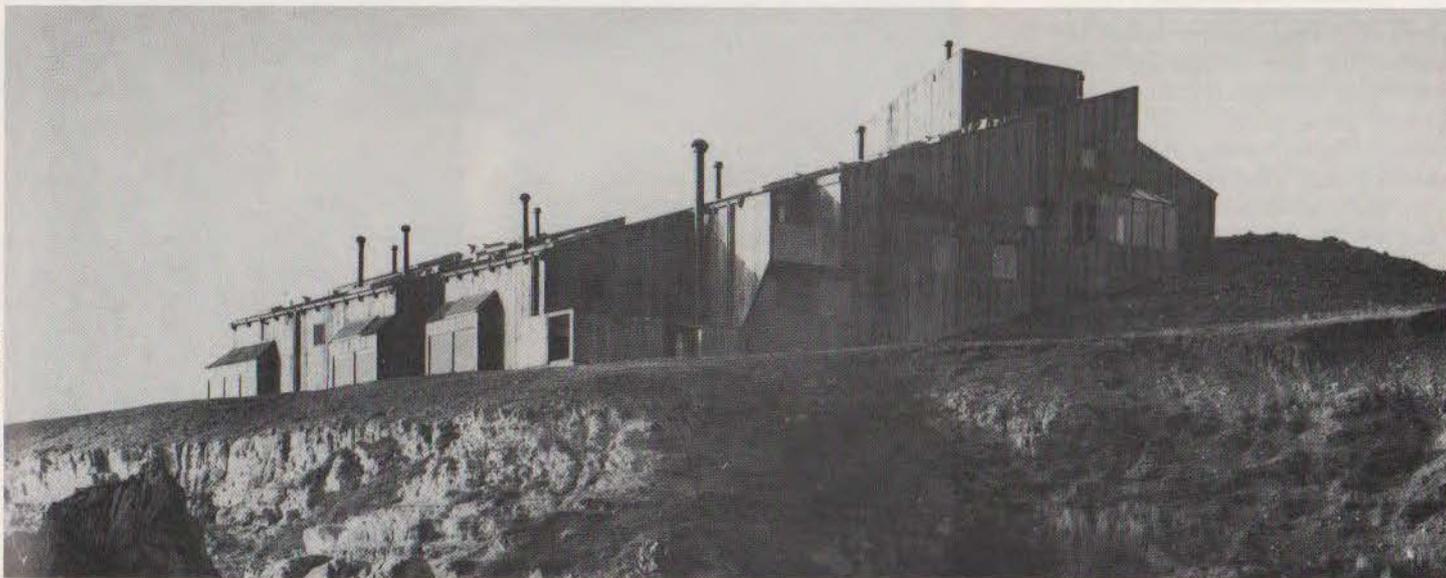
### **1. Charles Moore:**

#### **Burns House, Santa Monica**

Perhaps it is fitting to start with a house by Charles Moore. For it was he, and his colleagues William Turnbull and Donlyn Lyndon, whose Sea Ranch of 1965 changed the tenor of house design, simultaneously sounding the death knell for the Bauhaus box and announcing a new inclusivism that aimed to expand the architectural vocabulary and the range of human experiences affected by architecture. Sea Ranch dipped back into the

California vernacular, to the traditional and familiar forms of barns and sheds. With Lawrence Halprin's help, it was sensitive to the native qualities of its spectacular and fragile coastal site. Built as a weather-beaten cluster of indeterminate vintage, Sea Ranch was a brilliant antidote to the strained exhibitionism of most other major American architects, whose work often seemed confidently oblivious of place and tradition, and more than a little captive to the waning influence of Mies and Corbusier. Within, the units at Sea Ranch were charming, homey, and adaptable to many forms of personal expression. They seemed to be based on a new principle—the ability to include rather than exclude.

Moore's Burns House of 1975 continues that inclusivism in many ways. There is its relation to its place in Santa Monica, California. Seen from across the deep arroyo that descends to the ocean, the house nestles into its expensive suburban ghetto. It melts into the lush hillside tapestry of custom houses.



Sea Ranch. Photo: Morley Baer

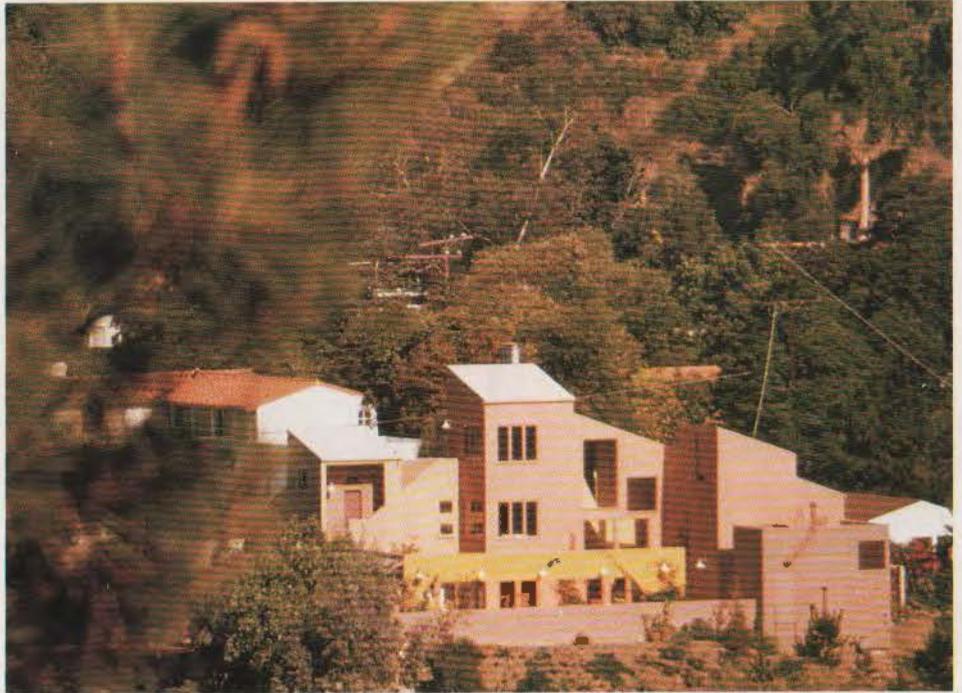
True, it is a little larger than others, and has a tower, but it is so skillfully broken into smaller volumes that its size is not apparent. Nor are its forms aggressive, recalling as they do some of the more modest farm sheds of a simpler past.

And then there is its color—17 wonderful shades of subtly associated ochers, oranges, dusky hues of rose, pale yellows and pinks. In the late afternoon, its Western flank glows like embers. It would be worth climbing the far hill to watch one's house like a sunset. For the most part, however, the house fades into the overall polychromy of L.A., into the fabric of colorful buildings and exotic landscape. It would seem out of place in Maryland or Illinois.

The Burns House is tucked away on a cheek-to-jowl dead end. The lot is very small, but due to the architects' skill, it has become a large experience. Interior and exterior are interwoven to use every part of the available space and to capture every desirable view. There is a richness of alternate paths through and around the house. At least four major levels, and many minor ones, are interconnected with great variety. Frequent surprises and mysteries, confusions of direction and viewpoint, create delightful experiences of the most accessible kind. The house becomes neither an aesthetic object to be revered, or explained, nor a machine for living.

A "great hall" contains a splendid organ on a raised dais, a panoply of pipes reaching high into the clerestory light. Down a few steps is a cozy sitting place with a fireplace and brightly-colored, almost sleazy, sofas keeping company with motley mementoes of Mexican holidays. There are architects' jokes here too—the celebrated Moore whimsy in fragments of moldings that run into mirrors—but they are essentially harmless and certainly not crucial to the basic pleasures the house affords, quite without supporting instructions from architects or critics.

An alternate route would take us up a stair lined with towering bookcases, first to a bedroom suite and then another story to the tower room. Here in the evocative ivory tower one can gaze at the ocean until, the spell being broken, one descends outside by yet another set of stairs to the fabled pool-side life. It's the variety that's important here—the provision for, indeed the stimulation of, the manifold moods and whims of the owner and his guests. It goes well beyond mere functionalism.



*Burns House—beyond mere functionalism.*



*Frequent surprises.*



*Morley Baer*



*Morley Baer*



New England Farmhouse—comfortably regional. BELOW: A Shaker Simplicity.



## 2. Turner Brooks:

### New England Farmhouse, Vermont

Far away in Vermont, architect Turner Brooks has built a house evocative of another tradition. Like many New England farmhouses, it seems to have grown by accretion, responding to the needs of the owners and shaped by available materials and techniques. At first glance, its relation to the local vernacular is clear; the horizontal lap siding striated by the sun, the forms and openings boldly and crisply outlined by fresh white moldings and bargeboards. The

scrubbed and bare interiors of golden wood and white walls recall a Shaker simplicity. An occasional ornament, a ship model, a bright quilt, a plain chair, take on special significance unavailable in houses crammed full of things.

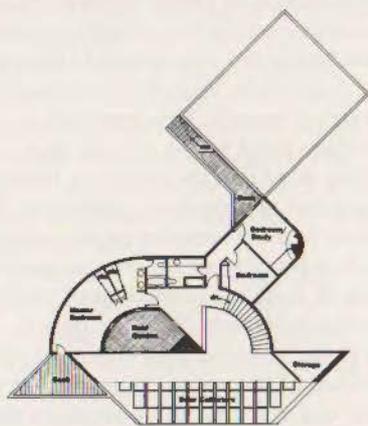
In yet another way, the house is old-fashioned, made as it was by the architect himself and his construction crew, in a town of which he is a resident. To most people, it *looks* like a house. It clearly relates to a commonly understood tradition, and does not require professional training to enjoy. "Looking like what it

is" and relating to known stylistic traditions seem essential for a building to be valued highly and meaningful to the layman, if not to the majority of professional designers as well. This approach at least offers most people a hand, or a stepping stone into the project, a friendly and gradual introduction, perhaps an invitation, to more complex experiences.

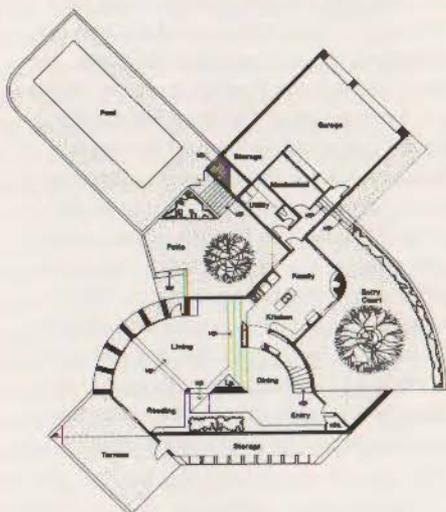
Still, it is not at all a historical pastiche or one of those sad collections of tawdry historical imitations. We have only to look at the inventive and whimsical juxtaposition of the several volumes of the house, and at the playful disposition and character of the windows, which not only make the exterior scale enigmatic, but also provide special opportunities for viewing the mountains and lake and for deploying the rare and precious sun. Even without the clearly seventies touches—exposed clear filament lightbulbs, the too-artful celebration of the metal chimney stacks, the too-clever introduction of a single classical column in the entrance hall—the Brooks house manages a lively but unaffected historicism and a comfortable regionalism, which seem to make it meaningful and delightful to most. It suggests the possibility of an eighties comfortable with past traditions, but in ways that neither cheapen nor misuse the past, nor are prisoners to it.



*Solar House—more than a collection of environmental controls.*



*Upper floor (above) and lower floor.*



### 3. Antoine Predock: Solar House, New Mexico

Another major theme that came to the fore in the seventies has been the complex matter of resources, especially energy resources. The realization that we could not continue our sublime indifference to the use, supply and means of production of energy brought us to a renewed interest in appropriate architectural forms, materials, and relation to climate. Of the legion examples of this concern, I have chosen a house in New Mexico by Antoine Predock. The house has been much published because it utilizes a range of active and passive solar devices and natural ventilation, but also, I suspect, because its highly abstract, fawn-colored forms arise so naturally from the spectacular landscape, the interplay of its gently-rounded or sharply angled planes existing so symbiotically with the rocky, mountainous terrain. How devastating an ordinary house would be as a neighbor.

Still, its major claim to attention is the 900 square feet of solar collector wall on the south and a system which includes heat transfer and storage in a 600-gallon tank under the driveway. The heat collected is used for the house, for hot water, and for a swimming pool which is a heat storage unit in its own right beneath its retractable black vinyl cover.

In addition to the active collectors, the house uses overhangs and a set of deep vertical fins which block the unwel-

come southwestern light while affording views of the city. Around the house, a variety of outdoor spaces affords sun or shade as desired. Ventilation is encouraged by the careful placement of openings and a clerestory roof terrace. Three fireplaces and a back-up electric heat pump augment the environmental controls. Well insulated concrete-block walls with exterior stucco control heat transfer. Floors of native brick act as heat storage.

Many houses today employ these same devices. What is exceptional about the Predock house is the way in which they have been integrated. The house is more than a collection of environmental controls, not merely an ad hoc jumble of useful devices. Moreover, it conveys a sense of belonging to its place, of being integral, like the pueblos or the great cliff dwellings at Mesa Verde. Like them, it is the product of a thoughtful relation to the landscape and climate, elevated by artistic skill to something beautiful as well.

### 4. Hand-Made House: Hornby Island, British Columbia

Reborn from the pain and disillusionment of the sixties, the recurrent desire to fashion one's own house has been responsible for a small, but, I believe, significant part of the custom-house development of the seventies. Although alternate life styles of the monastic or collective sort have proven to be appealing to a very few, nearly all of us have been forced to become more directly involved

in the maintenance and continuing development of our houses. Most of us have had to become more familiar with the technical means of building and are conscious of the necessity of minimizing the time and skills needed to make and maintain our personal environments.

There are many examples in the U.S. of houses handmade wholly or in part. Sometimes these are extremely ad hoc, temporary structures or seasonal abodes; others are more permanent handmade houses, such as those at Woodstock. There is a considerable supporting literature stemming from the *Whole Earth Catalogues* of the sixties, and continuing to the more recent *Hand-Made Houses* and numerous articles in the popular press. The words of some of the inhabitants of Hornby Island in British Columbia convey some of the essence and enduring appeal of that approach, even for those who cannot devote themselves to building their own house.

Working on the house has always been in fits and spurts—a constant process, sometimes a major push—sometimes just an added detail here or there. After a few years it gets hard to distinguish between maintenance and expression: words like 'temporary' and 'easy' take on completely different meanings.

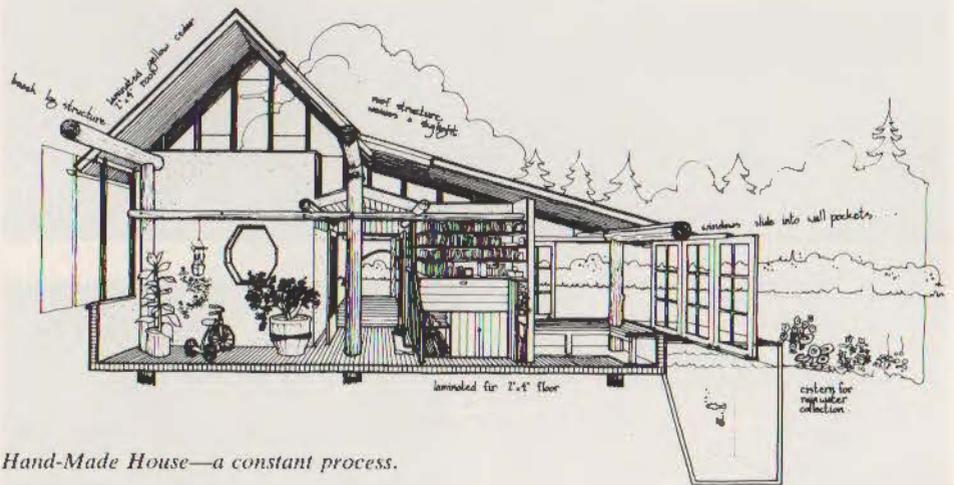
I had some experience at building and an architectural background when I started, but found building for myself and family to be an entirely new experience: a good but relentless teacher.

After moving from Vancouver to Hornby, I became quite enamoured of the West Coast vernacular and disillusioned with preconceived drawing board solutions. So after finding what we figured was the ideal spot in a forest clearing we erected a dome framework as homage to some memories, planted 6 beach poles in a rectangular pattern, bought our first 5,000 board feet of 2 in x 4 ins at \$35 per 1000 and started building.

That was August 1972. Sometime in November we ended up with a solid laminated roof and floor structure, and took a break to think about windows and things and to earn more money. Started building again in April and moved in in June.

We began with a simple volume oriented to catch the sun and open itself to the forest clearing and garden. Sunny winter days warm the house. In the summer we open the

Drawings: Architectural Design



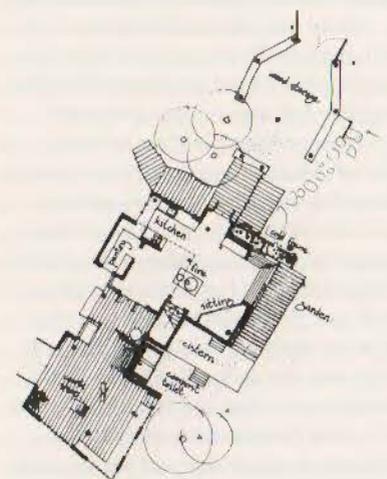
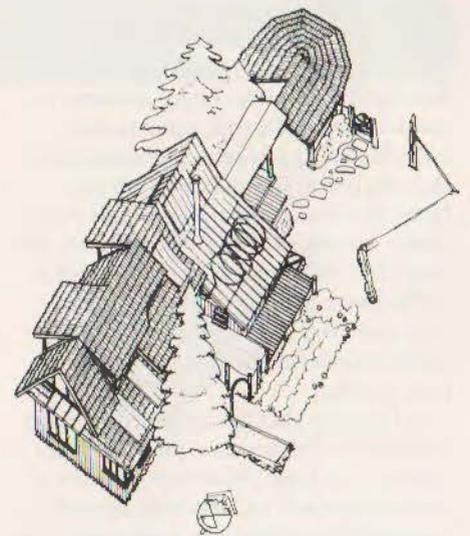
Hand-Made House—a constant process.

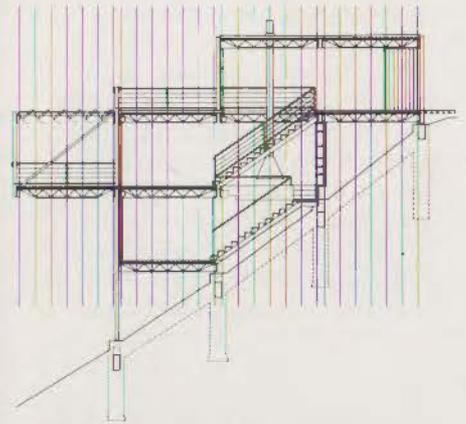
house and the natural chimney effect cools it.

The first addition was a storage shed built the day after we moved in. After that came a cistern, then a woodshed (that is now threatening to become a summer living room and a guest place) where the dome used to be.

The garden sprang up and the house opens itself into this flowering jamboree for the summer—pulls back in the winter. The living spaces are heated by a home-brew wood stove made from a salvaged transformer placed in the middle of the main volume. This stove also makes hot water in the winter and burns most of our incineratable garbage. Firewood comes from the surrounding forest.

After a couple of years and Jessie being born in the living room, we decided to make some major changes. So we added studio and sleeping areas to the space with a wood workshop underneath, and brought in electric power and telephone. More space . . . privacy . . . and the shop accommodates the changing nature of the house nicely. Learning and growing.—*Portion of a letter by owner-builder Michael McNamara, as quoted in Architectural Design, Vol. No. 7, 1978, page 467.*





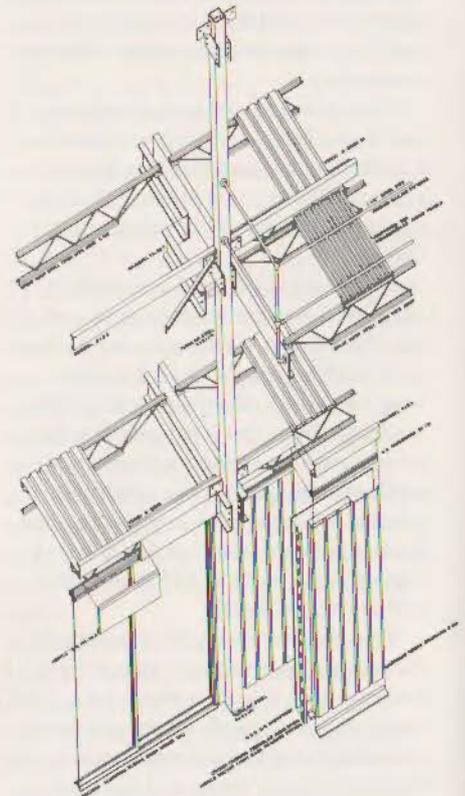
**5. Helmut Schulitz:  
Schulitz House, Los Angeles**

Spiritually, it's a long way back from Hornby Island to the industrial expressionism of Helmut Schulitz's house in Los Angeles. This recent example is from a long tradition of exposed prefabricated steel frames which goes back at least to the legendary Eames house in Santa Monica of 1947 (or perhaps even earlier to Neutra's Lovell House of 1927) and the work of Craig Elwood and Pierre Koenig. The Schulitz house attempts to use available industrial components coordinated in a system of construction that minimizes costly hand or *in situ* labor, especially important on this precipitous canyon site. The three-dimensional cage rests on cylindrical caissons and is infilled with panels of insulated aluminum and glass. The ceilings are prefabricated steel decking supported on light steel trusses.



It's an idea that has appealed to many architects—the house as pure building system. The hope has always been for a method that will be buildable, durable, economical, and flexible in its use, a catalogue of inexpensive parts available to the many and adjustable to the needs of each person. It is an idea which depends not only on the economics of mass production but also on the goals and organization of the building industry, neither of which has seemed interested in building the elegant and lucid architecture of the Schulitz house. Those stunning cantilevers poised above the canyon, the bright yellow plastic sun louvers and painted spandrels, the taut tension diagonals maintaining a strong but delicate equilibrium, the tailored ribbing of the metal ceilings—none of these has found its way into the everyday residential architectural vocabulary, of the layman or of the professional designer. The high-

tech image, so beloved of both foreign and American journals, and so integral to the hopes of the Bauhaus and the early 20th century modern movement, seems for many to lack a certain appeal. Some have called it a lack of warmth in the materials themselves. Nearly everyone prefers a lack of regimentation or standardization in their personal realm. Perhaps the objection is to the absence of familiar elements or references to the past in what is surely the most reactionary or slow-to-change part of our environment. After all, high-tech is much in demand among the corporations and the makers of business images, as well as in commercial environments. But when it comes to the single-family, detached dwelling, perhaps other values take precedence, values beyond logic, and yearnings for a personal, unique nook or cranny, for places that have the ability to change over time, to weather, to age gracefully, to be comfortably worn, even a little shabby. And yet, is there not something wholesome and refreshing in Schulitz's attempt to find a way authentic for today, for our industrialized society—even an aesthetic not freighted with imitations of the past? The main question is whether it is ahead of its time, or a dead end, or simply a minor theoretical/artistic bywater.



Photos: Tim Street-Porter



*Gehry House—neglected materials in collision.*



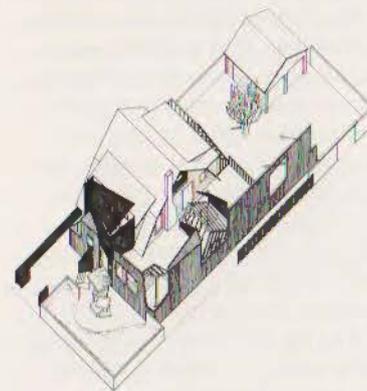
**6. Frank O. Gehry:**

**House Remodeling, Santa Monica**

Having arrived on the covers of *PA* (March 1980) and the glamorous Italian review *Domus* (the latter in full-face person), another Los Angeles architect, Frank O. Gehry, has provoked often visceral controversy. This attention seems to stem in part from his violent departures from stable rectilinear geometries, and the apparent abandon of his play with architectural forms as dramatic sculpture. Many of his projects are fractured, the parts assembled in jarring juxtapositions, tilted and skewed, often creating forced perspectives that excite and confuse the senses. The other major axis of Gehry's controversial appeal stems from his unusual and—to many—unsettling choices and uses of materials. He has a fondness for cheap, common, mass-produced materials—corrugated iron, raw plywood, aluminum-framed windows, chain-link fencing, cardboard, metal connectors, asphalt shingle siding. Further, he delights in calling attention to the very homeliness of these materials. Far from disguising them, or artfully deploying them in a high-tech manner, Gehry strips away or omits finishes, exposing studs and joists, even ironically encasing studs between two layers of glass.

In remodeling his own house in Santa Monica, Gehry, like many designers, has used the opportunity to explore. The 1920s salmon pink, shingle-sided two-story house, originally 2100 square feet, was expanded by 800 square feet plus 680 square feet of deck. Inside, the old house was stripped down to its skeleton of joists and studs, pierced by eccentrically placed skylights and peculiarly angled windows that allow light to play over a kaleidoscope of visual effects. The small, ordinary house has been transformed into an aggressively different presence, wrapped in an apparently ramshackle coat of cast-off cheap building materials. Inside, it is strange, artful, almost willfully playful and eccentric. The whole is perhaps overwhelming, certainly inaccessible to the sensibilities of most people and apparently infuriating to some professionals in its unruly intensity. It ought to be remembered, however, that this is Gehry's own house, and therefore, a legitimate theater for experiment—at least within. It seems doubtful that he has done a service to the neighborhood, at least not one that will be immediately appreciated, as neighbors cope with what conjures up images of poverty and disorder.

Like all zealots, artistic or otherwise, Gehry operates at a remove from com-



mon sensibilities and established meaning. This is an important, indeed necessary, gift of the artist. Surely he is exploring and presenting extremely interesting new possibilities in the appreciation and use of a whole range of neglected materials. He is expanding the potential of spatial experiences, especially those deriving from non-orthogonal geometries. What is also clear, however, is that he has outstripped or out-raced the abilities of many to appreciate what he is doing. The leap from the usual, the expected, the culturally ingrained is, for most, too far. Fortunately, Gehry realizes this and gears many of his more public projects to more accepted sets of expectations. For the moment, he remains a resource of invention.



*Brant-Johnson House—charm beyond tradition.*



**7. Venturi & Rauch:  
Brant-Johnson House, Vail**

Certainly one of the major sources of invention since the 1966 publication of his seminal book *Complexity and Contradiction in Architecture* (The Museum of Modern Art Papers on Architecture No. 1), Robert Venturi, with his wife Denise Scott-Brown and his partner John Rauch, has in the seventies continued to produce buildings that seriously—perhaps too seriously—attempt to expand the symbolic and communicate qualities of architecture. Well known both for their aristocratic flirtation with the more common evidences of American taste, Las Vegas and Levittown, and their scholarly and profound acquaintance with the history of architecture, they have a curious, erratic record of success in terms of actually building and, more significantly, in terms of making buildings that communicate easily and appropriately with the users and others.

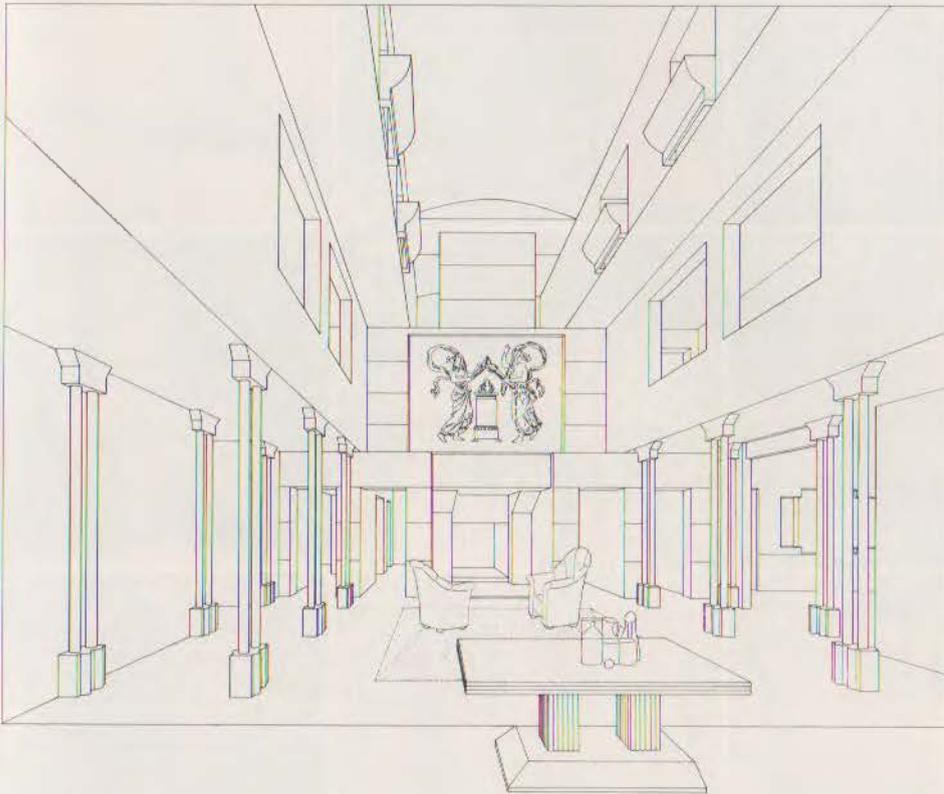
It seems to me that one of their successes (Franklin Court in Philadelphia would be another) is the Brant-Johnson ski lodge in Vail, Colorado. This little tower is sheltered by a charmingly exaggerated cap of broad eaves broken by huge bright dormer eyes looking out into the tall aspens. There at the top the Venturis have created a great room, redolent but not imitative of those warm but spacious living rooms in western or Swiss lodges. Glowing wooden vaults inserted under the tall pyramid of the roof create bays for the long window seats, aeries among thick snow-laden branches. One bay is an immense fireplace framed in sober blackstone—no kitschy, cutesy mountain rubble here.

The furniture is largely sturdy arts-and-crafts oak. There are no deer heads. The whole place is refined, beautifully crafted, and apparently very homey.

Below the great room are floors of bedrooms and smaller bunkrooms, the kitchen and a cozy place for eating and supporting service spaces, all stacked within the slightly splayed walls of vertical planks that rise so easily out of the steep slope of snow. An evocative color rendering of the Brant ski house in the manner of the Viennese Secessionists of the early 20th century modern move-

ment is important not so much for its perhaps precious erudition, but rather for the clear expression of the Venturis' intentions to make a building appropriate to the place, to the activities, to the sensibilities of the owners and of those who might pass by, and in doing this to draw on the storehouse of past experience, of familiar forms, of architectural language that can speak meaningfully today there in Vail. The difficulty of finding appropriate and meaningful forms in a pluralist and rapidly changing society makes even this small triumph poignant.

*Kalko House—great hall as living room.*



### 8. Michael Graves: Three New Jersey Houses

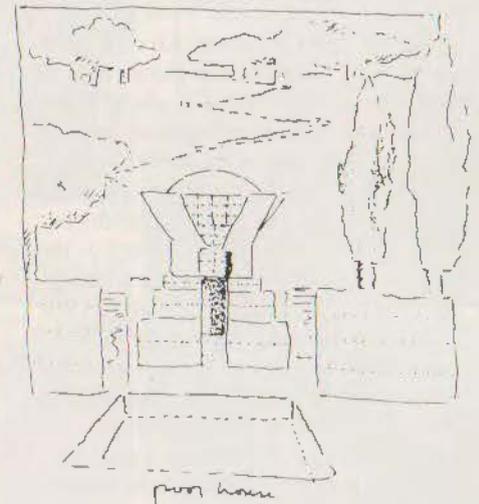
More puzzling is the case of Michael Graves. One of the so-called "New York Five" of the 1972 publication *Five Architects*, Graves, long a teacher at Princeton, has in the seventies achieved a new level of publicity among the intelligentsia of the architectural scene. His seductive drawings and paintings have been shown at the commercial New York gallery, Protech, as well as in a spate of shows of architectural drawings at the Cooper-Hewitt, MOMA, and in Venice, among others. They have permeated the schools of architecture on the level of attractively colored pencil renderings on butterpaper. He has built little, mainly exceptional residential additions, a few houses, and most recently a series of pretty neo-classical pastel showrooms for the Sunar furniture manufacturers.

I find Graves interesting for the intensity and skill with which he investigates the possibilities of architecture as art. This is neither to say that art is the whole story, nor even that it is the most important part of the story (though I think most architects secretly hope and maybe believe it is). Nor is it to say that Graves is not aware of and competent in the many practical considerations of building or the social, economic, or political ramifications of architecture. What he does better than most other architects is

create fascinating compositions of form and color, which appear to grow out of his formal concerns as a painter. His buildings seem not to depend on structural or constructional features, nor the intrinsic qualities of materials. Also, judging from the even lighting of his models and his shadowless line drawings of interiors, I sometimes feel that natural light is not terribly important to him.

But if we look at three recent projects premiated in the *PA Design Awards* issue of January 1980, namely the Kalko House, the Plocek House, and the Beach House (all in New Jersey), Graves' strengths are readily apparent. He is skilled at manipulating spatial sequences by techniques which have their roots in Italian Renaissance (early through Baroque) and in ancient Roman precedent and the neo-classicism of the 18th century in France, all related by the trends of classical composition, namely axial sequences. All three of these houses are arranged along major and minor axes of great complexity. In the Kalko house, the central entrance leads to a two-story great hall which is the center of a string of major ceremonial rooms linked by another axis. The house is approached by a cousin of the formal French entrance court, *cour d'honneur*. The Plocek House uses two major axes, one coming from the everyday family automobile entrance, the other from the front, street, cere-

*Plocek House—Arcadian retreat.*



monial approach which enters the basement floor and becomes a three-story vertical column of space and stair. The small Beach House in New Jersey is organized around a central hall on the lower bedroom floor. The hall is echoed in the second-story living spaces.

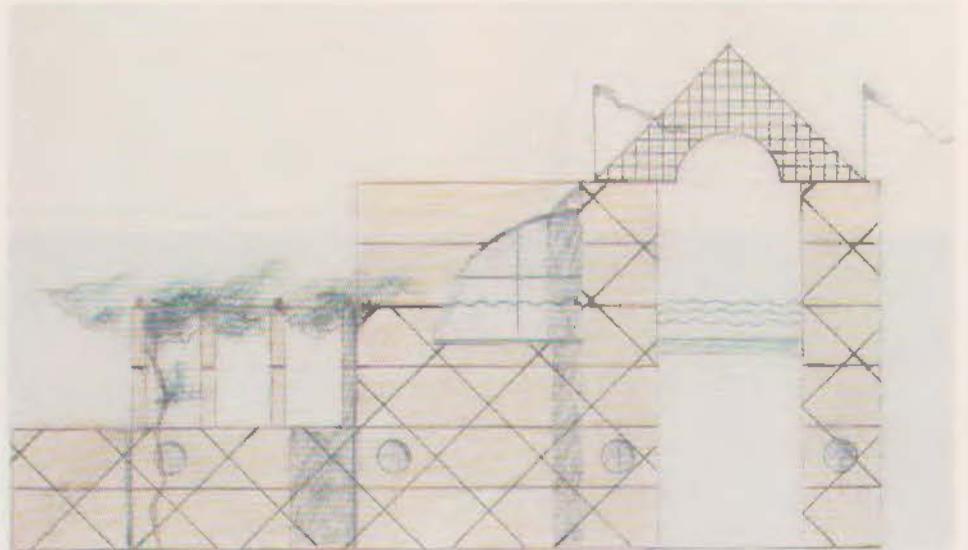
The classical language of column and beam—of base, middle and top—deployed in typically classical renaissance sequences of screens, exedras, aedicules, galleries and loggias, enriches what are very common seventies residential arrangements of family rooms, and garages and televisions and no servants. In short, these houses "work"; they are sensible, functionally reasonable arrangements—elaborate perhaps, but solid.

There are moments when Graves cannot resist the rare quotation, the arcane reference—to an Ermenonville, Rousseau ruin, to a sibylline grotto, to a Guilio Romano keystone, to Pompeian arbors—but these are usually quietly and privately done, as for the little detached study of the Plocek House, a casino masquerading as strayed fragment atop a waterfall and grotto, a mini Villa d'Este. But are these not harmless? After all, why shouldn't a private house be the place for all manner of fantasy and suggestive, even perhaps bizarre, elements. In fact, the little Beach House shows that Graves can use other languages: the wall pattern suggests the traditional latticework of the New Jersey

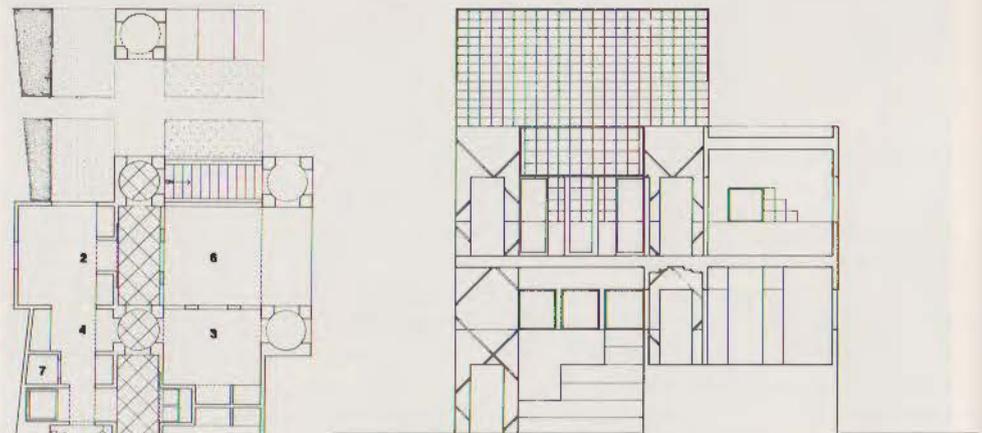
coast, but here blown up in scale to give what is really a small house a special sense of dignity. Nor is the traditional boating pennant overlooked in capturing the breezes that form so evocative a part of seaside memories. There are porthole windows. But it is the colors that most directly bind the house to its beach—the fawn sandy shades, the pale mauves and blues.

Indeed, color is perhaps Graves' greatest strength. Often he uses colors to mark the traditional horizontal levels of base, middle and top, deploying earth tones at the bottom, greens of foliage in the middle and blues for sky, an overt symbolism which he sometimes uses in interiors as well. Graves' color effects, as well as the textural and scale qualities of surfaces, are lovely in drawings. These effects are intended to be achieved mainly with painted stucco and sheetrock, a proposal we cannot really judge until the projects are built. However, the Sunar showrooms seem to presage difficulty in creating anywhere near the quality of the noble and substantial stone and stucco buildings which Graves so overtly admires and emulates. What may be convincing and appropriate as a kind of lovely interior decoration—a theatrical temporary showroom—may not succeed as painted and fading exterior stucco, though there are many delicious fading examples in Italy (an aesthetic effect of decay which may become appealing here too). In any case, Graves' projects serve to suggest worlds of color possibilities as well as to recall many of the truly archetypal elements which still enrich the experience of architecture.

So, the themes of the seventies suggestive for the next decade, at least some of them, have to do with the expansion of the expressive qualities of buildings, their ability to be more meaningful, evocative, and satisfying—not only to professional designers, but once again to the layman. These unique, highly specialized, single-family houses, like others in this branch of building, have been vehicles for exploring new possibilities of form, color, materials, structure and construction to achieve the ambitious goal of making architecture richer in meaning and experience. If for no other reason than it constitutes one of the few available testing grounds for architectural exploration, the custom, one-of house deserves an esteemed place in the built environment. Its value is all the more precious as its very existence is more surely limited by events.



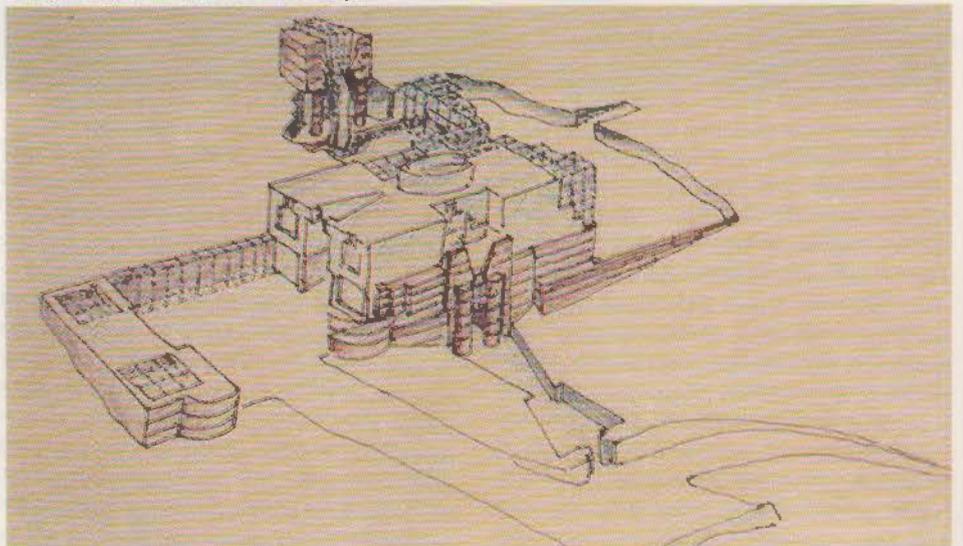
*Beach House—evocative seaside symbols.*

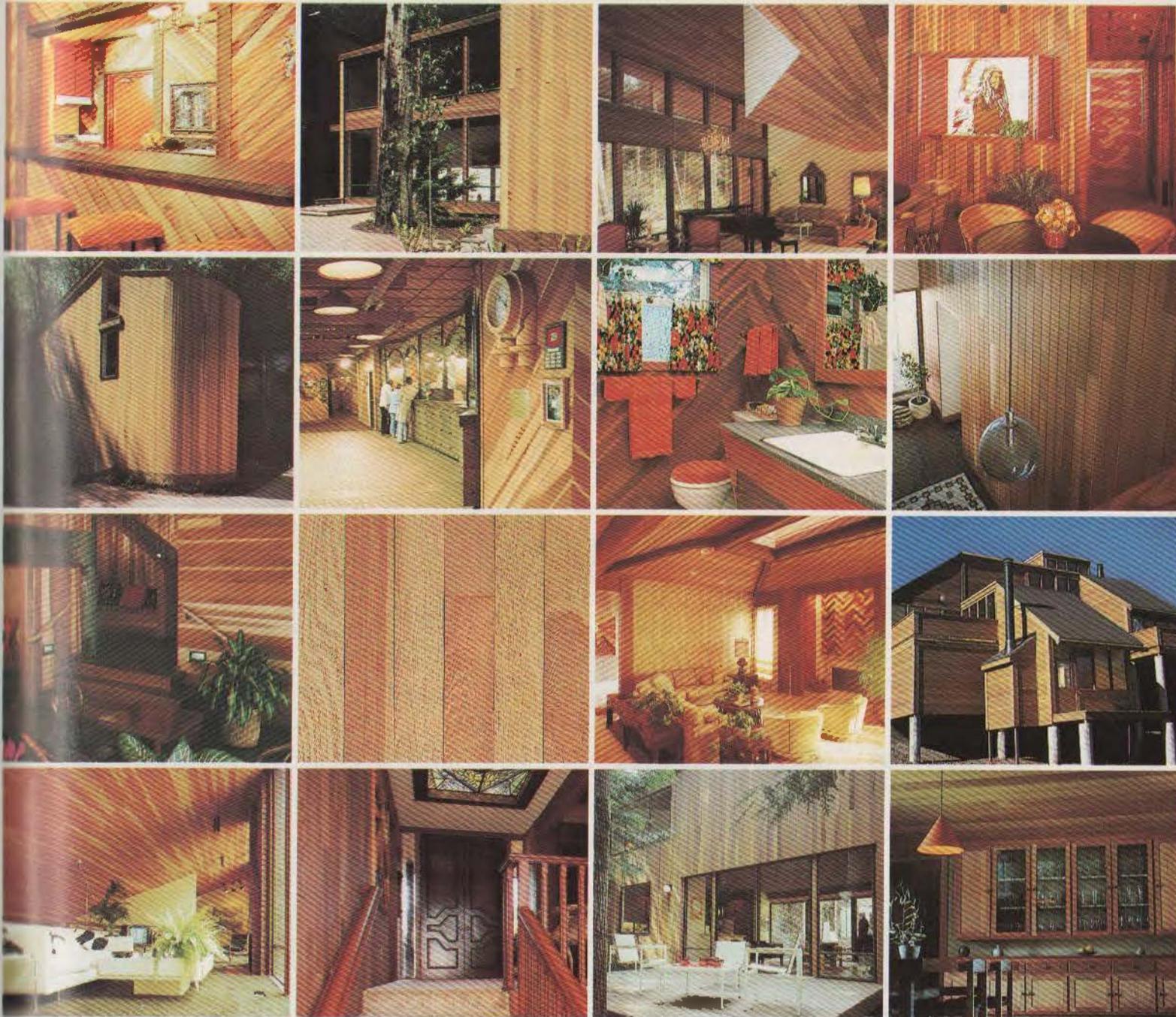


*LEFT: First floor, Beach House. Key: 1. Entry, 2. Master Bedroom, 3. Bedroom, 4. Dressing Room, 5. Bath, 6. Open to terrace below, 7. Mechanical. ABOVE: Section through deck.*

*James Coote teaches architecture at UT-Austin and serves as a Texas Architect contributing editor.*

*Plocek House—axes and ceremony.*





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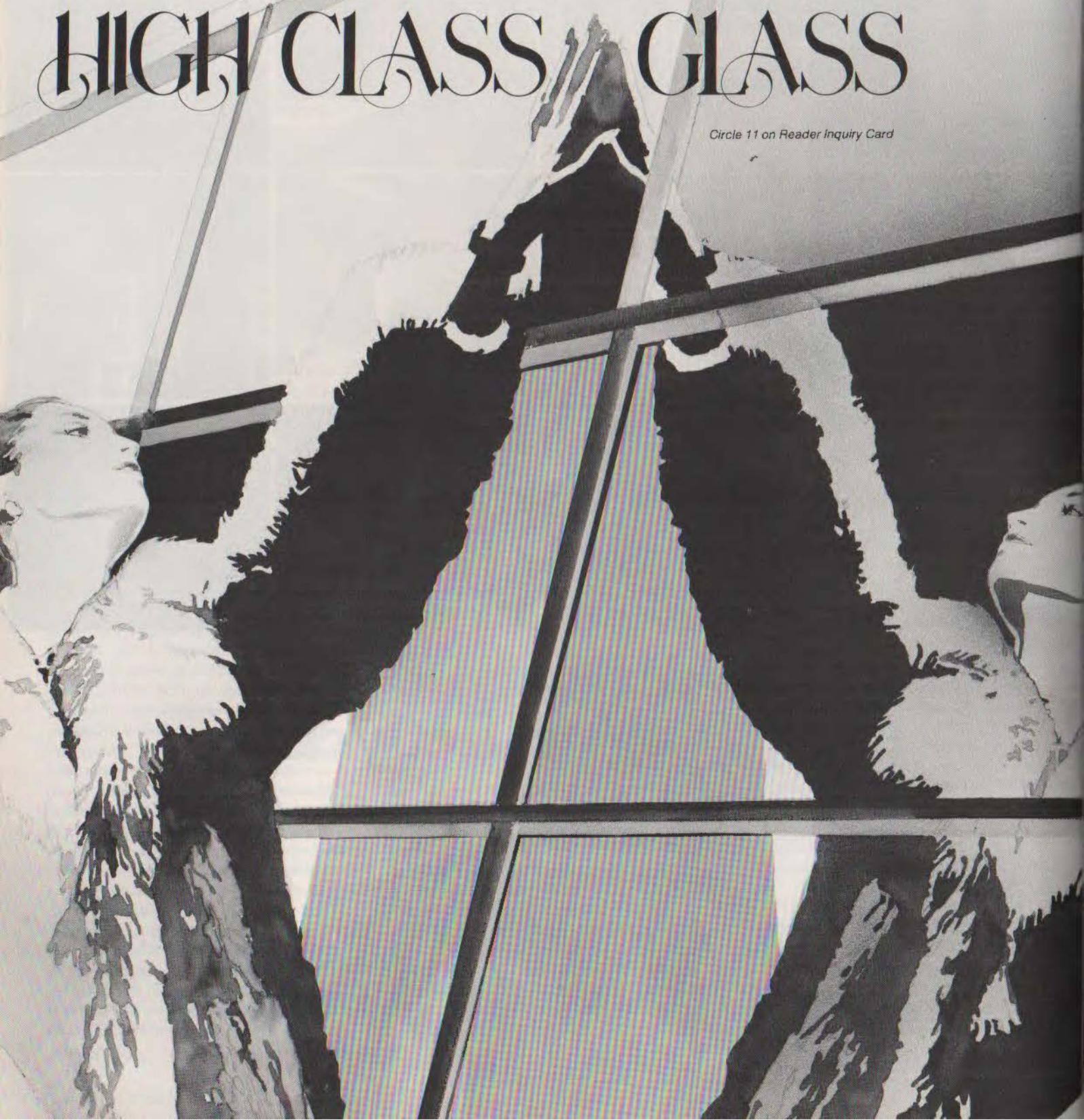
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# Inside "Inside Outside"

## *Rice Design Alliance's Series on "The Architecture of Interiors"*

By Peter C. Papademetriou, AIA

The Brown Auditorium at Houston's Museum of Fine Arts was filled to capacity Wednesday evenings in April and early May as the Rice Design Alliance once again sponsored a public lecture series—"Inside/Outside: The Architecture of Interiors"—in association with the Interior Architecture Committee of the Houston Chapter, AIA. With the many other events being sponsored by virtue of the annual Houston April Festival, it was surprising that attendance never slacked and, for those who lasted through the long haul, a broad panorama of current concerns in design was portrayed.

### **J. Stewart Johnson**

J. Stewart Johnson, currently the Curator of Design at the (that's *The*) Museum of Modern Art, initiated the series by expressing misgivings. His talk, "The Architect as Designer," began with the story of an Italian manufacturer who had engaged 13 designers (some being among the lecturers in the series) to produce prototype tea services, and this was exciting to Johnson, who felt that the architects of the past had been true designers, that the whole of the living environment had been their arena. In a sense, he was wondering whether contemporary architects had the ease to design so totally. Johnson organized his talk as a brief overview of history, from Robert Adam through the more or less classic Modern (i.e.: International Style) hero designers. He sidetracked only once to tout Eileen Gray, female expatriate in the 1930s whose work synthesized the functionalist esthetic and made it comfortable, and was itself the subject of a recent exhibition by MOMA. In any event, Johnson seemed to be telling more about his own background in the decorative arts, searching as a historian always does for "key monuments," or more properly "classics" such as Marcel

Breuer's Wassily Chair of 1925. A coming of age, in other words, would result from a definitive esthetic statement which will produce a true classic. In the interim, Johnson saw that so-called Post-Modernism was doing little more than "marking time." However, it became clear from the lectures which followed that diversity (to use a polite word) was more the case for the present than any clearly defined consensus.

The remaining lecturers were all practitioners, although most have also been involved to some degree in architectural education. Titles for subsequent talks both accurately reflected their individual concerns and underscored the diversity of intentions and methods operating on the contemporary scene.

### **Michael Graves**

"Boundaries" was the theme for Michael Graves, whose own Houston Sunar Showroom was so hot off the press as to not be included (see *Texas Architect*, May/June, 1980) but was familiar to most of the audience because of its recent opening. The architect's role as a maker of places was defined in terms of both a pragmatic and symbolic act. Graves critiqued the recent past and its concept of continuous space as having wiped out the boundaries which make places special, in addition to simply having produced objects and abstractions with no cultural context beyond themselves. An examination of historical examples revealed a rich source for understandings of the most elementary components of architecture itself, such as the character of a wall or the nature of a door. Human activity was invested with a significance which Graves felt was lacking in the contemporary context and which he sought to reintegrate in his own work. Many of the projects were up-to-date versions of works in progress familiar to most who have seen the

*Architectural Monograph* on Graves, but the surprise of the evening was a presentation of his Portland office building competition entry, a project presently locked in controversy. Raised to a level of urban scale, Graves' concerns took on monumental proportions and also begged the question of his methods while suggesting a provocative alternative to the routine acceptance of the highrise building as a secure formal and technologically resolved typology.

### **Massimo Vignelli**

Massimo Vignelli, familiar to everyone for his commercial tableware for Heller, spoke on the theme of "Fields." He began by asserting his background in Milan had trained him to believe that the total field of design is open to the architect ("I haven't designed a city yet, but I've done a lot of spoons") and the strength of Italian design derives from the fact that there are no schools of design as such and everyone is trained initially as an architect. Little of Vignelli's work is architecture, although his St. Peter's Church at Citicorp in Manhattan is an elegant, adaptable space; the "fields" in fact refer to this concept of adaptability. The designer, Vignelli asserted, in essence can only partially prescribe the ultimate form and should provide a context which is adaptable, has room for improvisation and perhaps even evokes alternative interpretations, but which nevertheless has a certain degree of inevitability to its form and is "controlled," albeit indirectly. The basis for this control becomes the identification of key elements and a prescription of their relative relationships in space by means of a grid. This process has with it the custom design of selected components, the generation of a context through development of the grid, and the specification of the range of selection for minor elements. The logic of Vignelli's sys-

Vignelli's tableware for Heller



Mario Carrieri

St. Peter's Church at Citicorp



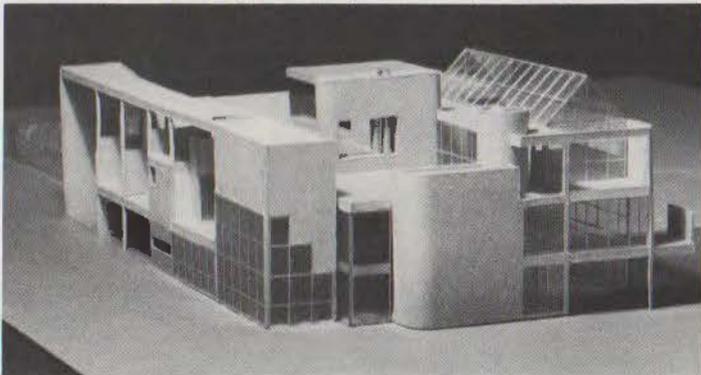
George Cserna

Gehry's Mid-Atlantic Toyota



Tim Street-Porter

East Hampton residence, Gwathmey's "summary building"



tem extends from corporate graphics package manuals—with the assumption that specific programs will be produced by independent agencies—to packaging design, to architecture. Such an approach is modern in its preference for simple, crisp forms, new materials and methods of production, and a recognition of anonymous players on the stage of contemporary society.

**Frank Gehry**

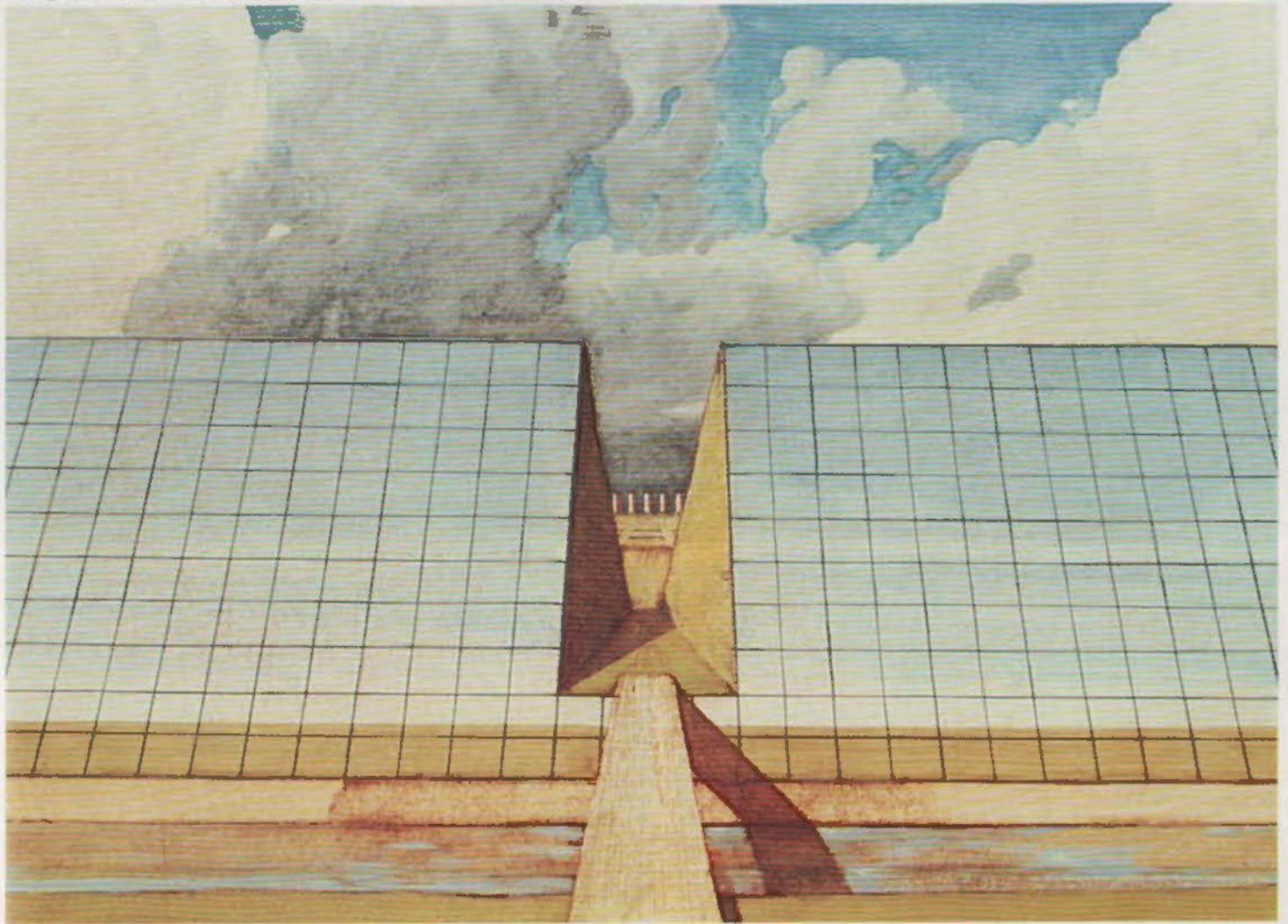
In contrast to the rigor and precision of Vignelli, Frank Gehry offered a lecture on "Collisions." Gehry was the series' lone spokesman for the West Coast, by this meaning a kind of accommodating, laid-back, non-intellectualism in marked contrast to the preceding speakers. The realities posed by the Los Angeles context comprised coexistence with a commercial environment without getting co-opted in the process. A separation of interior from an exterior shell was an attitude which resulted from this recognition, and Gehry

sought to capitalize on the distinction, to even apply differing esthetics and allow them to collide. If a goal could be acknowledged, it was to form spaces which had meaning and spirit; the technique of achieving these qualities involves the use of common, cheap, raw (but not high-tech) materials, whose unfinished esthetic presents a kind of immediacy. This takes various forms, from the Ron Davis House and Studio, to the Rouse Company headquarters, to a campus building at UCLA—not to mention chain-link fencing, which more recent projects, such as the San Pedro Museum, use to define spatial volumes. His own home, a national AIA design award winner, combined Gehry's interest in the partial esthetic of rough-frame construction, the use of asphalt as flooring material and a chain-link floor on an upper level. If all this was not outrageous enough—a characteristic Gehry obviously relished and took pains to emphasize as being in contrast to his

East Coast colleagues—he closed with a house in which all the rooms were separate little buildings sprinkled around the lot, including a linear room which was in fact . . . a hallway.

**Charles Gwathmey**

Charles Gwathmey identified Michael Graves as being a traditionalist and Frank Gehry as being a true modernist, and characterized the nature of Post-Modernism as occupying two polar attitudes. The first is comprised of symbolic and mythic representations of culture with the transfer of symbolic themes through a perception of those symbols; the second combines human action with Euclidian geometry, where rites of passage are controlled through geometric overlay. Gwathmey asserted a look to history for inspiration, not justification. His lecture title of "Overlay" meant a process whereby each issue was not taken and made into a single piece, but rather could overlay its purposes at differing scales and with different readings, a



theme of simultaneous complexity and simplicity. Gwathmey, however, translates these intentions into esthetic terms, and all the projects shown, including a large-scale work in progress characterized as a "summary building," reflect similar details, a certain preference for cubic forms and a look derived from early Modern architecture. The equation of method with a particular style in the end was a quality shared with the other speakers.

#### Emilio Ambasz

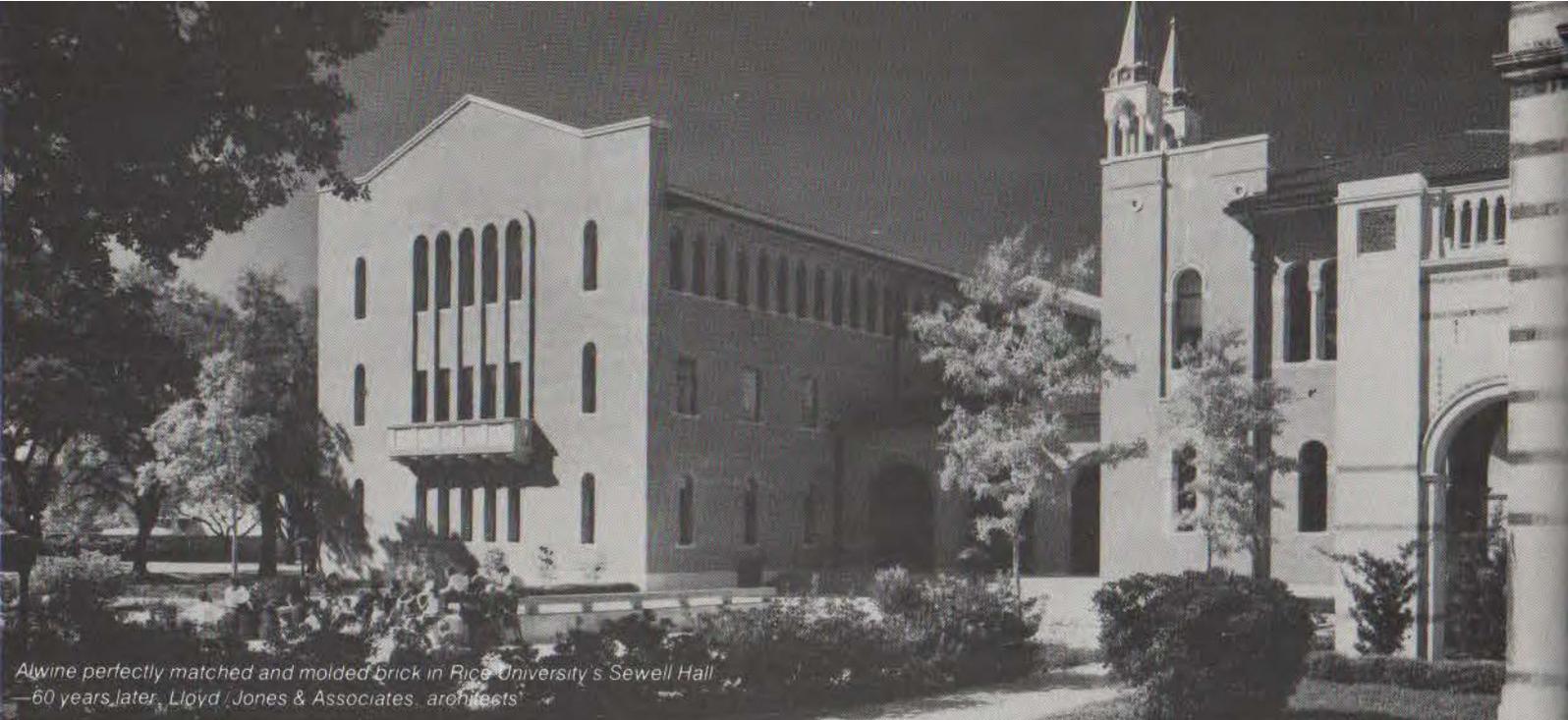
The final series speaker, Emilio Ambasz, was in many ways a summation. Ambasz had been, in fact, J. Stewart Johnson's immediate predecessor at the MOMA, responsible for initiating such design milestones as *Italy: the New Domestic Landscape*, the *Taxi Project*, as well as a small exhibit and significant monograph on *The Architecture of Luis Barragán*. In a brilliant display under the title "Poetics of the Pragmatic," he wittily presented himself as the innocent

spokesman for a split personality having distinct characteristics; one, Emilio, with a predilection for single truths and the other, Ambasz, with an interest in rituals. He observed that the battlefield of current architecture is not in fact forms, but ideas, and that these can be characterized as one of two strategies. The first is "rediscovery," wherein the designer discovers, buried in the corpus of past architecture, nothing less than his roots; Ambasz suggested that the process begins with the discovery of an affecting form, with the ideas coming later. The second is one of "reinvention": if the rediscoverer's text is the history book, the reinventor's is the fable; the rediscoverer describes a language, the reinventor invokes a ritual. Such characterizes his own work, in which a clean, elementary, nearly minimalist modernism runs hand-in-hand with deep metaphysics—the machine and Arcadia. The grape-growers' cooperative at Borrego Springs, California and the contrasting agricul-

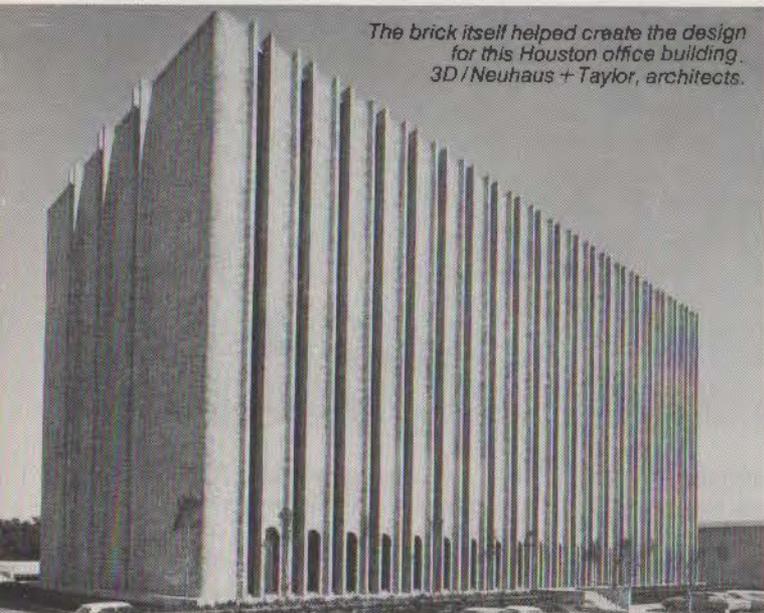
tural housing cooperative in Pembroke, Georgia were probably the best examples, although a competition for a memorial in Ludenhausen, Germany, proposed as a garden evokes a more lyrical manifestation of his attitudes toward open systems. Each poetic gesture is complemented by rational facts, working details and construction methods, specific sites and cost estimates, all of which calls to mind an observation once made by Shadrach Woods that "a visionary architect is one who can see what is possible."

The Rice Design Alliance brought no conclusions out of this lecture series, except that design issues are ever-increasing in general interest. And architecture remains, as Philip Johnson once characterized it, "A mansion with many rooms."

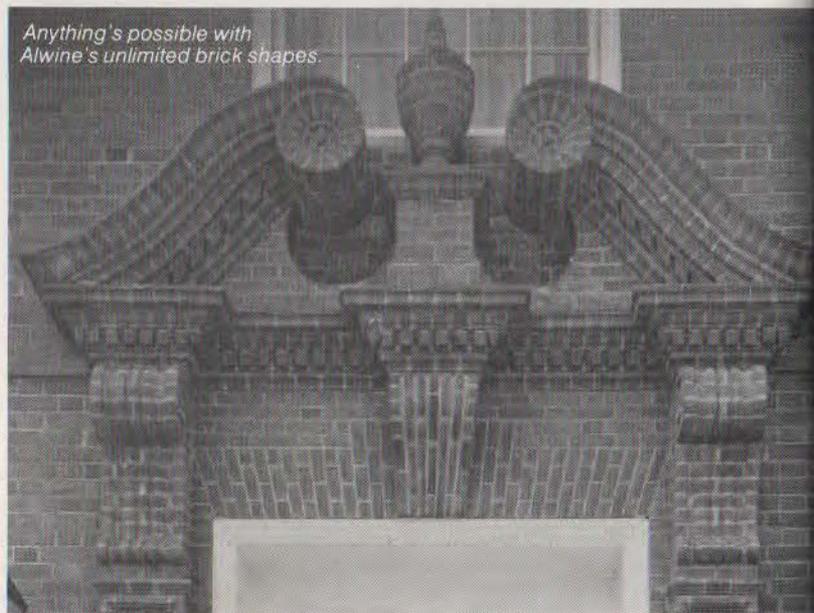
*Peter Papademetriou teaches architecture at Rice University and serves as a Texas Architect contributing editor.*



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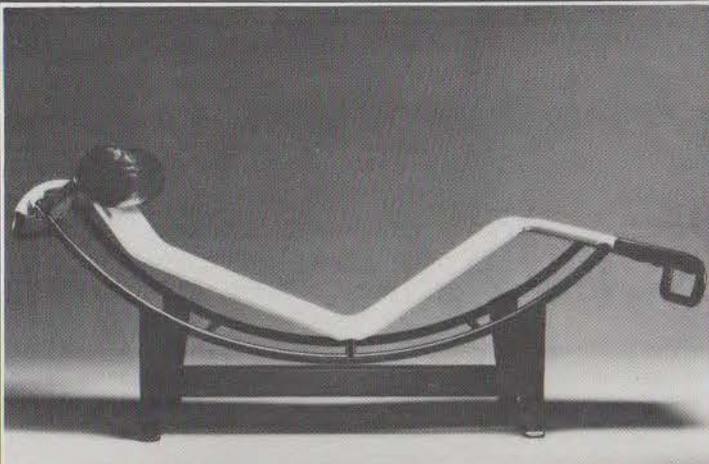
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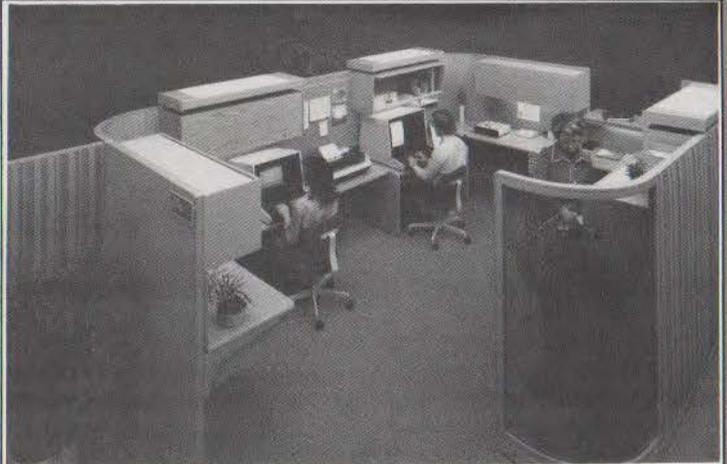
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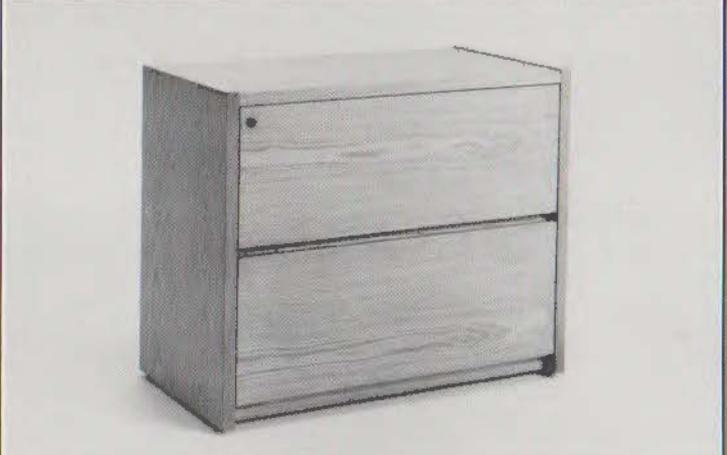
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## TSA Goals Conference Essay Series Continued

Following are excerpts from the third and fourth of six essays which served as a basis for discussion during TSA's TEXAS TOMORROW Goals Conference at Lakeway Inn near Austin March 28. (See Texas Architect, May/June, 1980, for excerpts from essays one and two: "The Professional Society" and "The Profession.") The stated purpose of the conference—which attracted 73 architects, businessmen, scholars and other professional and community leaders—was to "pinpoint and address the social, economic and environmental challenges which will be shared by architects and others vitally concerned with the future of Texas in the 1980s."

The second phase of TSA's 1980 Goals Program involves the Society's 17 chapters in a review of the proposed goals prior to final revisions and formal ratification during the TSA annual meeting in Dallas November 6-8. Programs to achieve the goals will be initiated during Fort Worth architect Lee Roy Hahnfeld's term as 1981 TSA president.

See the September/October issue of Texas Architect for the remaining two essays.

### Excerpts from Essay Number Three: "Public Policy"

By Walter F. Wagner, Jr., AIA

#### How Does Public Policy Affect Us?

The lives of everyone—architect and non-architect alike—are impacted by public policy. By policy, or lack of policy, to control inflation; by changes in monetary and fiscal policy; by increasing public spending and the continuing political decision neither to decrease that spending nor increase taxes to match that spending. We see Federal energy policies, or the lack of them, clearly affecting our personal cost of living in a

very direct way and less directly (but nonetheless clearly) affecting our foreign policy and defense spending decisions.

At that broad level, for most of us, public policy—and the wish to affect public policy—is a constant frustration. There seems little we can do as individuals, or even as organizations, to affect, for example, inflation. No person or group has been able to persuade our government (even though it is composed of individuals we elect) to control our taxes by controlling public spending. And, of course, we cannot agree how public spending should be cut; some of us favor sharp reductions in spending for social welfare, while others favor sharp reductions in defense spending.

There are, however, points of common ground.

#### Can Architects Shape Public Policy?

Architects, especially those who are members of a well-coordinated, respected and active organization—the American Institute of Architects—should remember that there is much that they can do to affect public policy, at least as that public policy affects architects and architecture (though sometimes the impact can be broader).

As one of AIA's largest, most visible and most respected components, the Texas Society of Architects should take the attitude, I believe, that it can affect public policy—not just at the Federal level, but also at the state and local levels—on any issue which affects either the built environment (and thus the general public) or the future of the profession itself (which, because it is a profession, has specific responsibilities to the public).

The Texas Society of Architects should consider taking an extremely active role in the area of persuading not just legislators and government executives, but also the general public toward positions which you, as architects and

as an organization of architects, believe are right. This paper does not presume to offer any advice on the particular position that TSA or its local chapters or even its individual members may wish to take on any specific issue of public policy. It does not presume to suggest with which issues of public policy TSA may wish to concern itself; rather, this paper is intended only to suggest and describe briefly those areas and issues of public policy—ranging from national policy to local policy—where it seems that there is a problem or opportunity that the Texas Society of Architects or its members might effectively influence.

#### Energy Conservation

The government's new Building Energy Performance Standard (BEPS), now out for public and professional comment before its formal enactment, will, of course, have a major effect on building design and on the amount of work that an architect and his consultant engineers will have to undertake to assure that their work meets the standards. When passed, the standards will have to be met for all Federal buildings, and there seems little doubt that the Federal government will put enormous pressure on the state legislatures to adopt the BEPS as state law. The AIA national board has generally supported BEPS and urged its adoption; therefore TSA may wish to take a position on the adoption of BEPS in Texas; or, alternately—as several of the engineering societies have suggested—argue to delay in the adoption of these standards until the complicated problems of implementation (such as who certifies that a design meets these standards) are more carefully worked out.

Further, as reported recently in the national AIA's monthly newsletter, *The Memo*, the Institute has "offered its expertise as a public service to expedite implementation of solar demonstration

projects and energy conservation programs for the Federal government; with special emphasis on encouragement of passive solar applications and solar cooling." TSA, representing a state where solar applications seem particularly appropriate, may wish to actively pursue participation of state architects in these major and well-funded studies, and encourage the state's government to require major energy conservation efforts (especially solar applications) in all of its work.

Finally, TSA might wish to call the attention of the public to energy conservation efforts in the state by enlarging its awards programs to take special and specific notice of those designs by Texas architects which are in the forefront of energy conservation technology.

#### **Land-Use and Environmental Policy**

Texas is a state where a great deal of land remains to be developed—and where an enormous amount of building and growth is under way. It therefore seems a reasonable activity of TSA to study and attempt to influence state and local land-use decisions in the cause of a quality environment. (The Florida Association/AIA, for example, is deeply concerned with the drastic effects on the entire center of that state—now largely engaged as ranch- and farmland—which have been brought on by a single event: the building of Disney World and the enormous resulting influx of tourists. Hotels and fast-food restaurants are springing up like weeds along the major interstate, feeding the huge recreational facility.) TSA might wish to consider taking an active role as advisor to state and local governments whenever major projects become known, or when a particular area of the state is experiencing extraordinarily rapid growth.

#### **City Planning and Urban Revitalization**

Mostly, our cities have "just happened"—developed along lines dictated almost entirely by market forces. Rather than just "letting things happen," it is possible to consider city planning, as it affects new construction and the rebuilding of worthwhile older buildings, as a desirable way to impose the will of all the citizens on the building process.

As an organization of architects in a state where urban growth is perhaps greater than anywhere else in the nation, TSA might wish to consider an effort to affect public policy in the area of city planning.

The point is this: Texas cities are thriving and growing. They are all auto-

***"Architects . . . should remember that there is much they can do to affect public policy, at least as that public policy affects architects and architecture. . . ."***

oriented to a point which is perhaps no longer realistic; there is little pedestrian activity except in the outlying malls (not in the city core). It might be a suitable activity of TSA to study the city revitalization programs now underway in a host of cities around the country and ponder the applicability of these ideas to Texas cities.

#### **Adaptive Re-use**

It is hard to underestimate the interest of the public in the architectural process involving the re-use of older buildings. Thus, TSA might choose to mount a program—in all areas of its local chapters—encouraging rehabilitation and re-use. The idea that only landmark buildings are worth saving is long past; we now realize that more is worth saving than we used to think possible or probable, since older buildings—even if they are not of landmark quality—are surely part of the fabric and character of our smaller towns and cities. Federal money and initiatives are available to assist local governments which, typically, do not have the funds to undertake such projects on their own. Under a current program of the National Endowment for the Arts, any local group can apply for a challenge grant (it must raise \$3 for every \$1 of Federal money) for such rehabilitation and re-use projects.

#### **Rural Growth**

While individual architects may be deeply concerned with the development changes in rural areas near and dear to their hearts, there has been little activity by AIA chapters (and certainly very little in comparison with interest in urban matters). Since Texas is a state which abounds in rural area, TSA might wish to consider direct assistance to county and local governments in establishing policies that will tend to benefit, rather than destroy, rural areas in the face of what probably is inevitable growth.

So far, this paper on public policy considerations for the Texas Society of Architects has dealt with matters of fairly

broad scale. There are a number of issues of somewhat narrower—perhaps more parochial—interest with which TSA might wish to concern itself. These issues are of major present concern to architects, and therefore I describe them here briefly for your consideration as possible "public policy action programs" for TSA:

#### **Architect/Engineer Selection**

TSA might want to support and encourage state and local governments in the development of suitable guidelines for architect/engineer selection. It is no secret that the selection of architects—especially for government work at any level—has been subject to all kinds of undesirable pressures. The General Accounting Office (GAO) in Washington, D.C., still, from time to time, seems to encourage competitive bidding on some jobs—which is surely an undesirable technique. The Level 3 selection process used by the General Services Administration (GSA) is clearly better, though far from ideal. As reported in the AIA's October, 12, 1979, *Memo*, the Office of Management and Budget (following language suggested by the national AIA) suggests that, first, the "competitors' qualifications are evaluated and *the most qualified competitor is selected*, subject to negotiation of fair and reasonable compensation." This seems to be a move in the right direction. TSA might wish to support the development of state and local selection guides along these or other professional lines—in an attempt to do away with selection along any other lines that place more emphasis on "price of services" than on "quality of services."

#### **Design Competition**

TSA might wish to involve itself in the debate over design competitions. A proposed new "Architectural Excellence Act of 1979" would require that a design competition be held to select the architect for many Federal buildings. The national AIA has testified in opposition, except for major public buildings of significant national interest. Yet there are arguments in favor of design competitions for some buildings—architect Paul Speiregen has just written a book about them (*Design Competitions*, McGraw-Hill). The general arguments are that design competitions, which are much more widely used in Europe, can generate very high quality design solutions and give young and unknown firms a chance at jobs they otherwise might never have.

### National Bureau of Standards

TSA might wish to involve itself in the activities of the National Bureau of Standards (NBS)—specifically requesting research along the lines of particular interest to Texas architects. While the Center for Building Technology (CBT)—the arm of NBS of interest to our industry and profession—is, to coin a phrase, a bureaucratic organization, its director, Dick Wright, stressed several times at a recent meeting of the Architects in Industry Committee that the CBT would like to work with architects “in the identification of researchable technical problems, in cooperative research, and in the development of technical information for use in the design and construction process.”

### National Institute for Building Sciences

TSA might wish to interest itself in the activities of the National Institute for Building Sciences (NIBS). Many efforts have been made to build organizations to bridge the gap between the building industry and the government, and NIBS seems like the first one that is likely to succeed. Its proposed program plan for the next five years includes major action to reduce unnecessary Federal regulations affecting the building community and reduce the number of agencies promulgating regulations; to establish priorities for technical research and bridge the information gaps between private and public research; and to attempt to establish a sound repository of all technical and research data undertaken anywhere in the industry, so that anyone can find out what research has been done in an area of interest to him.

### A Look Into the Crystal Ball

TSA's interest in examining these goals conference issues is a most important effort. It can significantly affect the impact that the architectural profession, in general, and TSA, in particular, can make on the quality of architecture and the built environment. There is, of course, no doubt that public policy strongly affects architects and architecture. Good architecture is the reward of those who foster good policies that permit architects to do their best work. The effort of your “crystal ball” task force is, it seems to me, directly responsive to architects' professional duty to respond to public need. Their response to the public—not just to clients or to their own interests—is one of the things that entitles architects to call their work a profession, and not just a business.

## Excerpts from Essay Number Four: “Consumerism and the Profession”

By Harold C. Fleming

It is startling to recall how recently the consumer movement, as we know it today, came into being. It dates back no further than 1966, when an intense young lawyer named Ralph Nader single-handedly took on General Motors, branding the huge corporation's products “unsafe at any speed.” For his pains, Nader was harassed by agents of GM—an indiscretion that ultimately cost the company a public apology and payment of \$45,000 in damages. It was this sum that funded the initial assaults of “Nader's Raiders.”

The idea of consumer protection was not unknown, of course, before Nader's emergence. A few private organizations had long tested and reported on the quality and safety of commercial products. And the Federal Government had purported to meet its obligations to consumers through such regulatory agencies as the Fair Trade Commission and the Food and Drug Administration. But, significantly, the first task undertaken by Nader was to demonstrate that the regulatory agencies were captives of the interests they were supposed to police. Nader's view of consumerism was a far cry from the mild, often permissive style of government regulation at the time. He was determined to see that the power of government, as well as the power of publicity and litigation, could be used to bring business into line.

It was the audacity of Nader's attacks that made his successes possible. The public imagination was captured by the image of Jack the Giant Killer engaging in hand-to-hand combat with the titans of business and government. For the same reason, the mass media were more than ready to publicize the charges and demands that flowed from the growing network of Nader-sponsored public interest groups.

This new version of the consumer movement was not an isolated phenom-

enon; it was one of several movements born of the activist spirit of the 1960s. Like environmentalism, women's rights, the peace movement (and later, advocacy for the handicapped, the gays, and the elderly), consumerism was heavily inspired by the methods of the civil rights movement. The sedate programs of public information that had for years characterized such groups as Consumers' Union and the Audubon Society gave way to the more aggressive techniques of lobbying, litigation and demonstrations.

### Challenges to the Professions

There is a touch of irony in the fact that a disproportionate number of the new consumer movement's supporters were professional people—particularly younger professionals who had also applauded the successes of the civil rights movement and the rising demand for protection of the environment. These well-educated and well-informed individuals were better equipped than most other Americans to appreciate the extent to which American consumers were being victimized by the mass marketing of unreliable and dangerous products. They were quick to see the virtues of effective efforts, undergirded by fact-finding, to hold the producers of goods and services to a higher standard of public accountability.

Some of them might have been less supportive could they have foreseen the confrontation to come between consumerism and the traditions of professional practice. With the aid of hindsight, it now seems clear that such a confrontation was inevitable. Historically, the major professional associations have insisted on self-regulation and peer judgment as the keys to maintenance of proper standards of professionalism. Consumer advocates, on the other hand, view professionals as no less self-interested than other sellers of services; for them, anything that restricts competition or access to practice or public accountability is inimical to the interests of the consumer.

The defenders of each of these contending viewpoints justify their positions on precisely the same grounds—that the users of professional services need protection against exploitation. The professionalist argues that too lax a system of credentialing and unbridled competition leaves the public at the mercy of charlatans and incompetents. The consumerist maintains that tight professional controls on access and competitiveness are strata-

gems to protect the interests of the professional and deny the consumer better quality services at lower prices.

The battle over this issue had scarcely been joined in the early '70s when it became apparent that more was involved here than an arguable difference of opinion. The consumer-oriented "public interest" groups turned out to have some powerful legal weapons in the form of laws prohibiting anti-competitive practices. The Sherman Anti-Trust Act and its counterparts in state law could be, and were, brought to bear with telling effect against restraints on professional advertising, price competition and efforts by one professional to supplant another.

Professionally approved procedures for determining who may practice have also come under fire, although this challenge is still in a relatively early stage. The essence of the pro-consumer position has been summed up by the National Center for the Study of Professions, a foundation-supported public interest group, as follows:

"Entering a licensed profession or occupation becomes more difficult as training, certification and licensing procedures in each field become more complex and restrictive. These restrictions may involve training, experience, citizenship, residency, test-taking abilities, professional school admissions practices, and a myriad of factors that determine who is eligible for and/or can meet licensing requirements. Major barriers to entry and mobility in these jobs are licensing policies and practices. These practices also affect the availability and quality of service in ways that are not always beneficial to the consumer. Thus, for many citizens, licensing requirements can impede entry into a chosen career, and increase the costs while often limiting the availability of services."

Professional licensing is regulated by the states, under their police power to protect public health, welfare, safety and morals. The fact that many states have adopted "sunset laws," requiring periodic review and justification of regulatory bodies, gives an advantage to critics seeking to amend or abolish existing licensing procedures. They can also carry their attack through the appropriation and budgeting process by maintaining that state licensing boards are not cost-effective. Some state officeholders have turned a sympathetic ear to that argument. Sensitized by Proposition 13 and its equivalents, politicians may find it increasingly easy to agree with the Cen-

***"The consumerist maintains that tight professional controls on access and competitiveness are stratagems to protect the interests of the professional and deny the consumer better quality services at lower prices."***

ter for the Study of Professions that licensing boards and certifying professional bodies do not earn their keep, since they "tend to pay very little attention to disciplining members of the profession for abuses or incompetence."

Professionalism is in the line of fire in still other respects. To the extent that professional associations can be represented as near-monopolies, their membership and dues structures are subject to legal attack or regulation. To the extent that malpractice suits and large damage awards continue in vogue, professionals can be rendered virtually uninsurable. And to the extent that large numbers of applicants fail to gain entry to professions, qualifying examinations and other procedures can be attacked as exclusionary or discriminatory devices. On the last point, it should be pointed out that the challenge to examinations is part of a broader effort that comes near to being a movement in itself, under the banner of "truth in testing." Efforts to force the modification or abandonment of professional qualifying examinations have surfaced in several states and may well spread to others.

#### **Challenges to Architects**

As professions go, architecture probably enjoys as favorable an image as any, and more favorable than some. Unlike the medical professionals, whose services may touch the most basic emotions and may affect almost everyone eventually, architects serve a relatively small and select clientele. Moreover, literature and folklore have projected a positive, if somewhat romanticized, picture of the architect's role and commitment. Finally—though scarcely an unmixed blessing—the average architect's income is not one to inspire envy or charges of ruthless exploitation.

Notwithstanding these advantages, architects have not been spared fallout from the consumerist atmosphere. Almost every manifestation of pro-consumer pressure identified above has had an

impact on architectural practice and professional self-regulation. A detailed discussion of each of these developments would exceed the scope of this paper—and no doubt the patience of the readers who are already familiar with them. It seems appropriate, however, to characterize the main issues briefly.

**Marketing.** Like other professionals, most architects have maintained that it is improper to offer professional services through competitive business methods. This conviction has been expressed in various rules of the AIA's Code of Ethics and Professional Conduct—for example, those prohibiting or restraining advertising, design competitions and exhibitions, the employment of agents, and the use of free sketches to secure commissions. By 1978, governmental actions affecting professionals made it plain that the ban on advertising was untenable. The Code was amended to permit "dignified" advertising, though still forbidding the use of radio or television, photographs, testimonials and references to other architects. The other marketing restraints are as yet unchanged, although how long they will remain so is uncertain.

**Supplanting.** For many years, the AIA Code of Ethics held it unethical for an architect to seek or accept a commission for which another architect had been selected. In 1977, a member suspended for a period of one year under this provision filed suit in federal court against AIA and its officers. He charged, among other things, that the supplanting rule and the manner in which it was applied against him constituted a conspiracy in restraint of trade under the Sherman Anti-Trust Act. The trial judge ruled unqualifiedly in his favor. The stringency with which the law was applied by the court came as a shock to many; it appeared that, however laudable the intent of an ethical standard, if it had the net effect of limiting competition, it was legally indefensible. (A jury trial to determine the amount of damages, if any, suffered by the plaintiff is still pending.) As a result, in 1979, AIA first suspended the enforcement of the supplanting rule and later repealed it outright.

**Licensing and Registration.** Although procedures for admitting architects to practice vary from state to state, most of them are based on the model developed and promoted by the National Council of Architectural Registration Boards (NCARB). The main elements of this model are: possession of an accredited

architectural degree or its equivalent in experience; compliance with prescribed residence and on-the-job training requirements; passing a written (and often oral) examination, heretofore standardized by NCARB. Many state boards are also mandated to act on complaints of incompetence, negligence or dishonesty, but few of them have done so with any diligence. The strongest of the state registration acts confer on architects the exclusive right to design buildings of certain sizes and categories; the weakest merely determine who may use the title architect, this being the case in Texas and only 11 other states.

The growing controversy over registration has emerged most conspicuously in California. Consumer-minded critics of the program there charged that the qualifying examination was unrelated to actual competence, that architects were granted a monopoly over design tasks that others were no less well qualified to perform and that the state board did little to enforce honest and competent performance by its registrants. In response, Governor Jerry Brown urged abolition of the board, but he later relented and increased its appropriation with an implied admonition that it should mend its ways. As the '80s began, this controversy showed every sign of spreading to other states.

**Liability.** Architects need no instruction on the proliferation of liability claims, large damage awards and, consequently, increasing insurance deductibles and premiums. One approach to these problems is to diminish professional exposure through a more precise and limited definition of the architect's responsibility. But this approach alone is unlikely to reverse the trend. That will probably require a basic change in the public mood, coupled with higher standards of competence among both architects and their partners in the building process.

**Voluntary Changes.** This account is not meant to suggest that the profession's response to greater consumer consciousness is solely the result of legal, regulatory and political bludgeoning. Architects and their associations have displayed considerable sensitivity to the need to re-examine traditional attitudes and practices. For example, over the past ten years, AIA has taken a variety of steps to encourage increased participation by minorities and women in the profession and in the affairs of AIA itself. In 1977, AIA became one of the

***"The strongest state registration acts confer on architects the exclusive right to design buildings of certain sizes and categories; the weakest merely determine who may use the title architect, this being the case in Texas and only 11 other states."***

first professional associations to provide for public interest representation on its board by creating the position of Public Director. The Institute and many of its components have strongly supported environmental protection, historic preservation, energy conservation, inner-city revitalization and other public interest measures. It is reasonable to assume that these and other such activities fairly represent the commitments of the 30,000 architects who compose AIA's membership.

#### **Looking Toward the '80s**

The term "consumer movement" is something of a misnomer, in that it implies a large group of active participants united around common political goals. In fact, consumerism is less a movement than a public state of mind that confers legitimacy on a network of advocates acting in the name of the public interest. These advocates do not march at the head of a long column of visible followers, but their success does depend on the extent to which they can convince political and institutional leaders that they represent the demands and discontents of a major segment of public opinion. Until recently, at any rate, few doubted that this was the case.

The public mood invoked by these advocates is hard to define, and even harder to explain in its full complexity. But it does not take a social psychologist to identify the strains of dissatisfaction that have run through our society during the last decade-and-a-half. One of these was a widespread feeling that the "quality of life" in America was declining. A clear manifestation of this sentiment was the environmentalist demand that action be taken to halt air and water pollution, the indiscriminate use of pesticides, oil spills, radiation and other abuses of our natural surroundings. An additional manifestation was the insistence that businesses be held accountable for shoddy goods and services, deceptive advertising, price gouging and indifference toward con-

sumer complaints.

Yet another evidence of discontent—and the one most relevant for this discussion—was the widespread loss of trust in and respect for authority. While some of this disillusionment would have occurred in any case, the Viet Nam war and the scandals of Watergate raised it to giant proportions. The perfect text for the time was the book *The Best and the Brightest* by David Halberstam. This exhaustive debunking of the brainy, credentialed "experts" of the '60s sounded a theme that was to persist, at least through the '70s. Not only did governmental leaders and bureaucrats fall victim to this tide of public skepticism, but almost anyone who claimed to speak with authority by virtue of specialized education, training or experience. In this culture grew the challenges to the professions which we have been examining.

What is the public mood of the '80s likely to be?

Many journalists and other social observers have voiced the opinion that Americans are growing steadily less sympathetic toward reformist crusades, assaults on authority, challenges to major institutions, wholesale resort to the courts and excessive government regulation. If this is in fact the case, it would seem to follow that the consumer movement will experience declining support. There are some indications that this is already happening. An intense industry lobbying campaign won strong support in Congress for a Congressional veto power over the regulatory actions of the Federal Trade Commission. The Ford Foundation has announced that it is ending its support of public interest law firms. And clearly there is a rising tide of support for deregulation generally.

Caution is advisable, however, in assessing the significance of this apparent shift in public attitudes. It is probably a reflection more of impatience with consumer demands viewed as extreme or egocentric than a desire to see the clock turned back. As evidenced by such ill-fated proposals as the mandatory wearing of seat belts, prohibition of smoking on airplanes and the banning of saccharin, there are limits on what Americans will support at any given time in the name of consumer protection.

Anyone trying to predict the fortunes of consumerism in the '80s should reflect on the degree to which it has been built into the cultural and institutional life of

the society. It is improbable that the large array of laws and regulations designed to protect consumers will be repealed. It is equally improbable that the government agencies charged with administering these measures will be dismantled. There is no reason to believe that safety recalls of defective cars and other products, which are now almost routine occurrences, will be discontinued. Consumer advisors in the White House, state capitols and city halls (and in newspapers and television offices, as well) seem to be here to stay. Government lawyers will continue to attack practices alleged to be in restraint of trade, and courts will continue to hear cases charging violations of consumer rights. In short, the basic elements of a consumer-oriented society appear to be firmly enough implanted to withstand transient shifts in public demand.

If this judgment is accurate, the prospect for the professions can be simply put: they must continue to adjust to pressures for a more open and competitive system of service delivery.

#### Architecture and Consumerism in the '80s

I hope I may be forgiven for switching to a more personal note in these concluding comments. In 1978 and 1979, it was my privilege as the first Public Director on the board of AIA to join with other board members, officers and staff of the Institute in wrestling with some of the issues discussed in this paper. On the strength of that learning experience, as well as some passing familiarity with the consumer movement, I offer the following general observations.

**The Profession.** Architecture is a poorly understood profession. Few laymen could give an acceptable explanation of what architects do—or, at any rate, what they do that clearly distinguishes them from engineers and other design practitioners. This is partly a problem of communication with the public, but it reflects also a certain lack of clarity within the profession itself. I have heard more than one thoughtful architect speak of the difficulty of getting agreement within the profession on the attributes and functions that are unique to the architect. Achieving broader consensus on this question is a necessary first step toward resolving the major issues facing the profession.

**Registration Laws.** Registration laws and practices will preoccupy architects and their state organizations in the years just ahead. Requirements for admission

**“Architecture is a poorly understood profession. Few laymen could give an acceptable explanation of what architects do—or, at any rate, what they do that clearly distinguishes them from engineers and other design practitioners.”**

to practice will probably have to be made less restrictive. As is already happening in California and Wisconsin and in NCARB, examinations will have to be revised and validated. Exclusive practice rights will have to be either justified or abandoned. There will be increasing demands for greater public representation on registration boards. There may also be insistence that registered architects periodically give evidence of their continuing competence.

**Practice.** New types of practice are ordinarily thought of as related to the economics of practice rather than consumerism. But they are, in fact, consumer-related when they come about because of changes in social conditions and client preferences, and thus are aimed at making the profession itself more competitive. The recent amendment of the AIA ethics to define acceptable terms under which an architect may participate in profits on labor and materials is a case-in-point. In the '80s, new social and economic circumstances are likely to require further changes in traditional concepts of practice.

**AIA Code of Ethics.** Reconsideration of the AIA Code of Ethics seems bound to continue. Various alternative means of coping with recurring charges of “anti-competitiveness” have been suggested. One is simply to defend the existing ethical rules to the last ditch; this, however, could be an expensive process, and one that would severely tax the time and patience of the profession’s leaders. At the opposite extreme is the alternative of repealing the Code and prescribing no ethical standards whatever; but this would eliminate the special commitment to ethical practice that is supposed to distinguish the professional from the tradesman. The most promising approach, in my view, is to start from a clearly drawn distinction between those ethical rules that can have no other purpose than to protect the client and the public, and those that are intended to

regulate the conduct of one architect toward another. It is only rules in the latter category that raise questions of anti-competitiveness; moreover, it is doubtful that they are actually ethical rules at all. For example, it is hard to see what ethical principle is violated by professional advertising on television, so long as it is not false or misleading. The same might be said about free sketches and design competitions. Practices may be unwise or unseemly without being unethical. Whether one accepts this view or not, the hard fact is that any rule that seeks to prevent a professional from soliciting clients by any honest means is unlikely to survive sustained attack. The wisest course in matters of professional etiquette may well be to rely on the individual architect’s good judgment and desire to be respected by fellow professionals.\*

#### What the Future Holds

The future of the architectural profession will not be ultimately dictated by the consumer movement, the courts or regulatory agencies. It will be determined finally by the quality that architects bring to the service of their clients and to those members of the public who pay attention to the structures and spaces that surround them. Although it must contend with lawsuits and regulations, the organized profession should give highest priority to assisting its practitioners in meeting the highest standards of excellence.

*\*Since this was written, the 1980 AIA Convention voted to dispense with enforcement of the Ethics and Standards.*



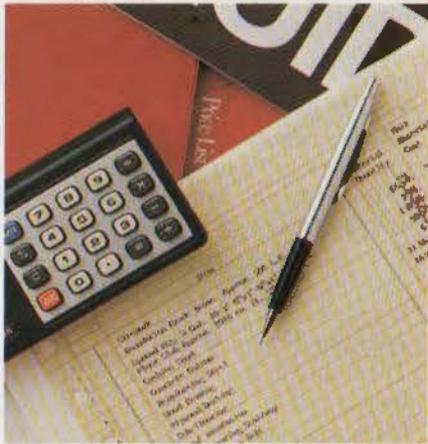
Wagner



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*Walter Wagner is editor of Architectural Record, New York, New York. Harold Fleming is president of the Potomac Institute in Washington, D.C., and in 1978-79 served as the first public member of the American Institute of Architects board of directors.*

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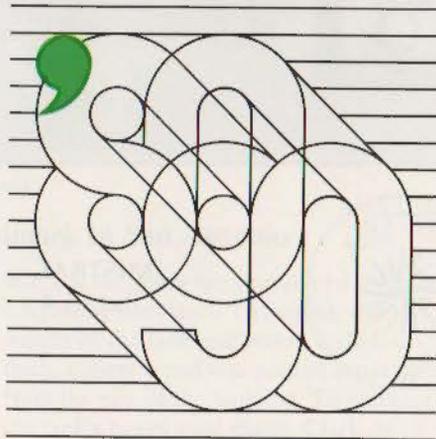
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The "Taj" at Randolph Air Force Base, San Antonio.

## The 'Taj Mahal,' U.S. Air Force Landmark in San Antonio

The centerpiece at the 50th anniversary open house May 18 at Randolph Air Force Base in San Antonio turns out not to have been an historic flying machine but an historic building, the 49-year-old "Taj Mahal," the distinctive "late-eclectic" monument still in use as base headquarters.

The "Taj" was designed in the late '20s by Brig Gen. Harold Clark (then an Army first lieutenant and architect-in-charge of the entire Randolph Field complex) and is the product of a somewhat unusual design concept. Separate funds had been made available for a water tower, a number of small administrative buildings and a War Department theater. Clark's idea was to combine all of these functions into one large facility, which resulted in the Taj Mahal being designed mainly to hide the water tower.

The structure originally was designed as a three-story Chinese pagoda-style building but later was modified to blend with the Spanish architectural flavor of San Antonio. The tower rises 170 feet above ground, and inside its octagonal walls is a 500,000-gallon water tank, capped by a dome. Four support pillars extend through the center of the building, forming a circular rotunda (named after Clark). The two-story main building consists of wings extending from each side of the rotunda and used as administrative offices. The rear wing of the Taj is a 784-seat theater.

No significant difficulties were encountered in designing the building it-

self, but the water tank presented some interesting problems. To support the weight of the tank and water, a six-foot-thick, concrete pad was poured separate from the rest of the building. To maintain the tank's heavy steel plates, Clark designed and built into the Taj removable precast concrete panels on the side walls.

Since its completion in October 1931, the building has been known to the thousands who have trained at Randolph as the architectural symbol of the "West Point of the Air." Today, the building houses the headquarters of the 12th Flying Training Wing, which is responsible for training the instructor pilots for all Air Training Command flight training bases. The Taj was designated an historic landmark in 1976.

## Austin Redevelopment Authority Invites Architects To Design Low-Cost Housing

The Austin Redevelopment Authority (ARA), the city's urban renewal agency, has invited proposals from Austin architects to design six low-cost passive solar houses in low-income East Austin, which eventually will form the core of a 50-unit residential complex.

The city program, for which FHA-insured mortgage money will be made available, seeks to market new homes with a maximum construction cost of \$30,000 (not including lot cost and design fees) and with maximum use of passive solar and other energy-efficient de-

sign concepts.

ARA Executive Director Tom Knickerbocker says that response from Austin architects has been encouraging so far. At presstime, some 20 proposals have been received.

Upon the sale of the first six houses, the architect chosen for the initial project will be offered the remaining 44 units to design.

## AIA Committee to Host BEPS Workshop In San Antonio Oct. 20

The national AIA Committee on Architecture for Commerce and Industry will hold a workshop on DOE's proposed Building Energy Performance Standards (BEPS) Oct. 20 at the Plaza Nacional Hotel in San Antonio.

The program, to be presented by Washington, D.C., architect and energy consultant Tom Vonier, will include case studies, a brief history and "hands-on, how-to" application of the standards.

Houston architect Mort Levy, vice chairman of the committee, says the workshop will be a "valuable introduction for Texas architects to why we are where we are on BEPS," the controversial energy standards on which AIA recently has taken a firm stand in favor of implementing as soon as possible.

Amendments now before Congress to the 1976 law creating BEPS, which called for phased application of the standards beginning Aug. 17, would delay their application for three more years.

For more information on the workshop, contact Mort Levy, Levy Associates Architects, 3333 Eastside, #100, Houston 77098. Telephone: (713) 528-2912.



Louvre audio-visual center by Roger Carrillo.

## San Antonio Intern Wins Second Place In International Competition

Roger T. Carrillo, a May graduate of Texas A&M with a master's degree in architecture and an intern now with the San Antonio firm Bradley/McChesney Architects, has received the second place

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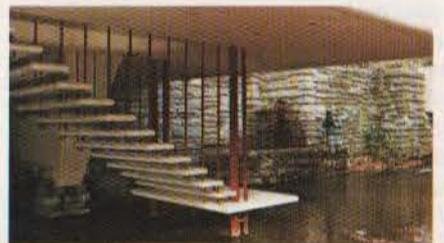
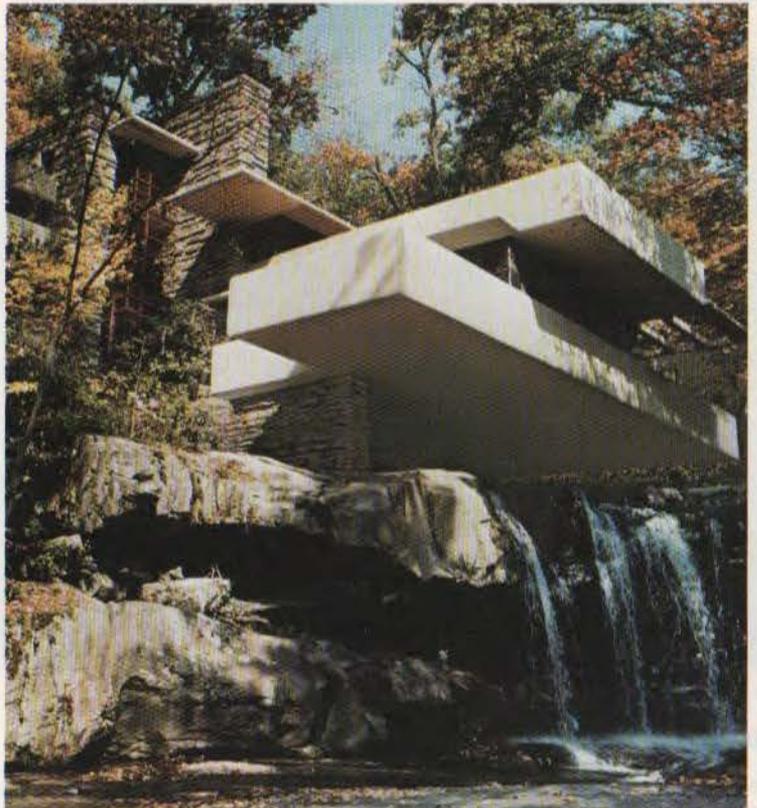
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*In the News, continued.*

award in the Eighth Annual William Van Alen Architectural Memorial Fellowship, 1980 International Competition. His award-winning entry was an audio-visual center for the Louvre Museum in Paris.

The competition, sponsored by the National Institute of Architectural Education, was judged by a 28-member international team of jurors who judged a total of 130 entries from around the world.

Carrillo will receive a two-month, expense paid travel and study tour in Europe.

**Projects in Progress**



*Allied Bank to dominate Houston skyline.*

**71-Story Allied Bank Plaza Now Underway In Downtown Houston**

Plans were announced in early June for construction of the 71-story Allied Bank Plaza in downtown Houston, now underway and scheduled for completion in 1983.

The \$200 million project, designed by Skidmore, Owings & Merrill in Houston and the Houston firm Lloyd Jones Brewer & Associates, is intended to represent the "state of the art" in high-rise design and energy efficiency.

Allied Bank Plaza will feature a semi-curved tower created by juxtaposing two quarter-cylinder shafts. The tower will be sheathed in blue-green reflective glass detailed with dark aluminum horizontal mullions and polished stainless steel vertical mullions. The emerald green base of the building, extending 40 feet above grade, will be topped by a stainless steel "collar," which is intended to serve as a transition to the glass wall above.

According to architects, the two million-square-foot building was designed to complement nearby downtown buildings, with its curved walls "reaching out to its neighbors" and its right-angled plane surfaces "permitting a constant interplay of

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sunlight."

For energy conservation, the curtain-wall will consist of tinted dual pane glass, and microprocessor systems will be used inside to control airconditioning and lighting.

A formal portal on Louisiana Street will serve as the main entrance to the bank plaza, with flanking granite stairways leading to the downtown tunnel system serving as the first street-level tunnel entry in the city.



Four Leaf Towers, Houston.

### Construction Begins On Highest-Rise Condos In Houston

Construction is now underway on the \$100 million Four Leaf Towers, two 40-story condominiums rising simultaneously on a 9.5-acre tract in the "Magic Circle" area of Houston's west side. Upon scheduled completion in 1982, the project, designed by Cesar Pelli & Associates of New Haven, Conn.—will be the city's largest high-rise residential condominium development and the tallest buildings outside the downtown area. Associate architects: Albert C. Martin & Associates, Houston.

Each tower will contain 200 condominiums, ranging in size from 1,000-square-foot one bedroom units to 2,600-square-foot three bedroom units. Park-like landscaping surrounding the twin towers will feature four tennis courts, a swimming pool and dressing areas. A subterranean level will provide parking for 700 cars.

### New Gregg County Jail Underway in Longview

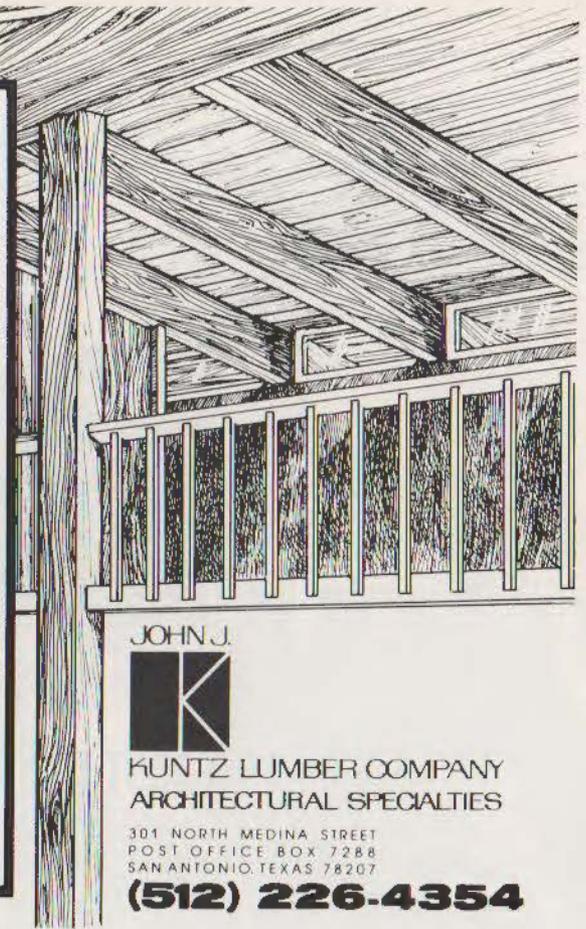
Scheduled for completion in 1982 is the new 200-inmate Gregg County Jail in Longview, designed by the Longview firm Allen, Buie and Associates.

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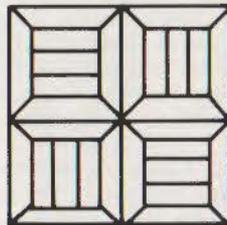


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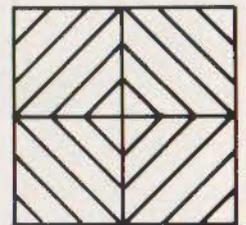
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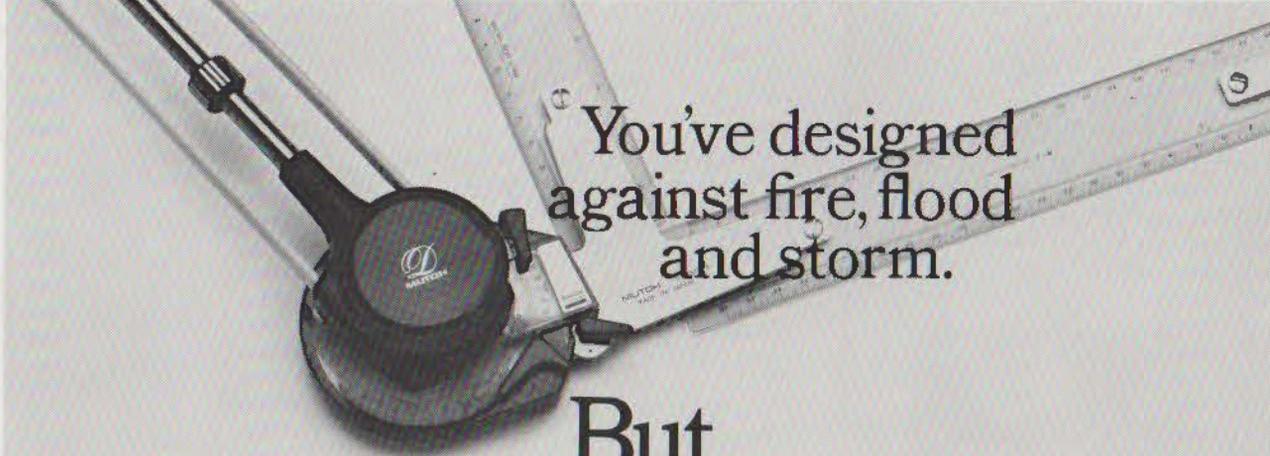
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functions of administration, trial and detention under one roof, thereby involving use by county employees and the public as well as the inmate population.

Due to the county's decision to build the new jail on the courthouse square, next to the existing courthouse and jail, circa 1932, architects were faced with a somewhat limited site. The solution involved a multi-level design theme, locating cells on the two uppermost levels of the new facility to isolate inmates from "cross-over" traffic by county employees and the public. The upper level location for the detention area also will allow the lower level office and courtroom areas to be linked to the existing courthouse.



Gregg County Jail, Longview.

In keeping with the state jail standards, 66 of the 200 units in the facility will be single-occupancy or separation cells (the standards require a minimum of 30 percent single cells.) The jail also will include 60 multiple-occupancy, 72 dormitory and two medical cells. Triangular dayrooms adjacent to diagonal security corridors will allow the jailer to see into all single cells from a singular vantage point. And the alignment of diagonal corridors will permit a long cross-view from one end of each corridor to the other, through a two-level, skylighted multi-purpose area.

Cell walls are being constructed of glazed tile to provide a light-reflective surface that can easily be cleaned and to avoid the total use of steel bar and grating. The tile also will provide better acoustical control.

### Texas A&M Plans Engineering Lab Center

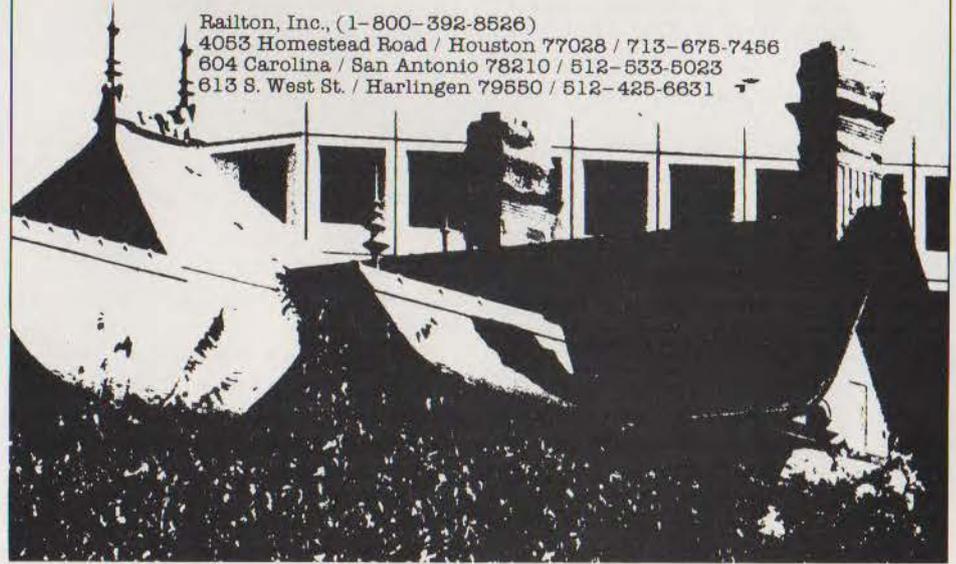
Texas A&M University's Board of Regents is planning to award a contract in September for construction of a \$16 million Engineering Laboratory Center in College Station, designed by the Houston firm Bernard Johnson Incorporated.

Numerous engineering and research activities now dispersed throughout the

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*A&M engineering lab, College Station.*

Texas A&M main campus will be consolidated in the new 178,000-square-foot facility, which will house the major research divisions of the Texas Engineering Experiment Station and the Center for Strategic Studies.

The heart of the complex is a three-story building with research laboratory space on the first level and offices on the second and third. All three levels will have corridor circulation around a core of conference rooms, stairs, restrooms and storage areas. Also included is a 15,000-square-foot wing which will contain the materials and structural testing labs. And an enclosed corridor will link two levels with the McNew Building, an existing campus laboratory.

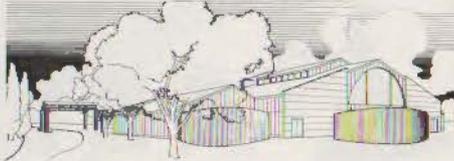
The center is designed for maximum interior flexibility to meet continually

changing research needs, featuring a modular laboratory system with movable walls and fixtures to allow easy adjustment of work space to conform to short-term research projects.

The laboratory center is scheduled for completion in 1982.

### **Catholic Church Planned For Houston Suburb**

Construction is scheduled to begin later this year on the St. Thomas Aquinas Catholic Church on a "salt grass prairie-



*St. Thomas Aquinas Church, Houston*

cum-cotton field" in a new southwest Houston suburb.

Since it will be a while before subdivisions and strip centers spread to engulf the church, according to project architects of the Houston firm Charles Tapley Associates, the primary design concern has been to establish a sense of place for the structure, "an identity on

the featureless landscape."

A formal court and cloister provide the core around which the project is organized. The first phase includes a large parish hall which will serve as the temporary sanctuary, offices, kitchen and classrooms during construction of the multi-phase project, which eventually will include a sanctuary seating 1,200, offices, classrooms and rectory. Principle facades will be two shades of brick in horizontal bands, with other exterior walls of pre-finished insulated metal panels.

Construction is scheduled for completion in late 1981.

### **Bon Ton Restaurant Soon to be Underway In Giddings**

Construction is scheduled to begin in August on a Bon Ton Restaurant on Highway 290 in Giddings, designed by the La Grange firm Cutright and Nestle-roth.

The 11,300-square-foot, "family-style" restaurant is designed to seat 300. The primary concept for interior atmosphere, according to architects, is natural daylighting. East and west clerestory walls



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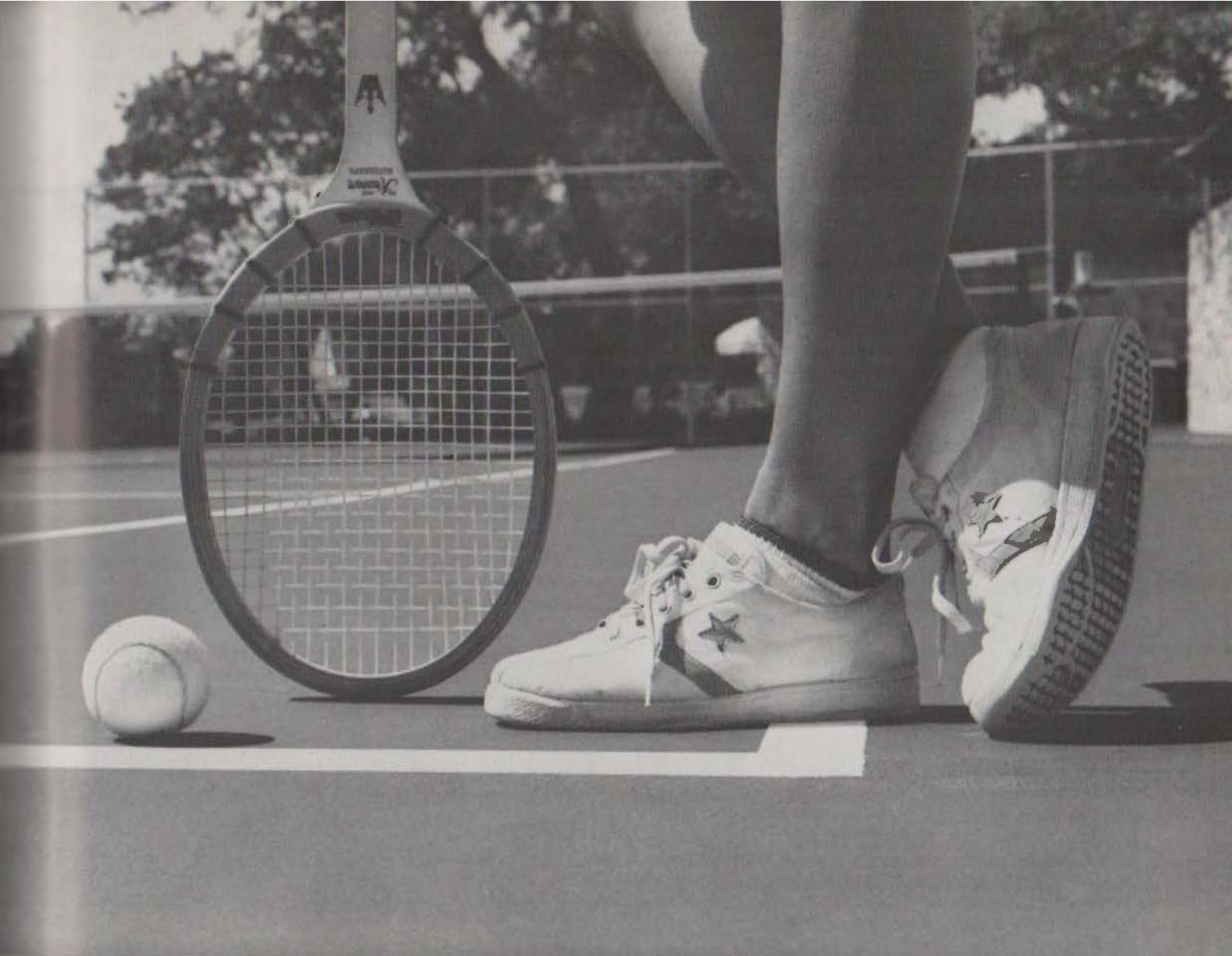
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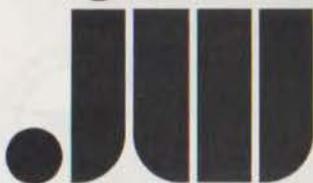


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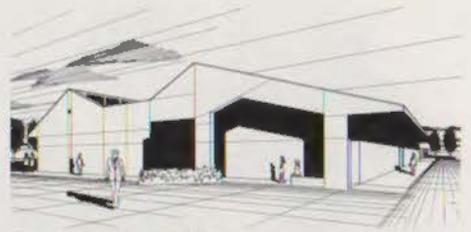


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*In the News, continued.*



*Bon Ton's in Giddings.*

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## Books

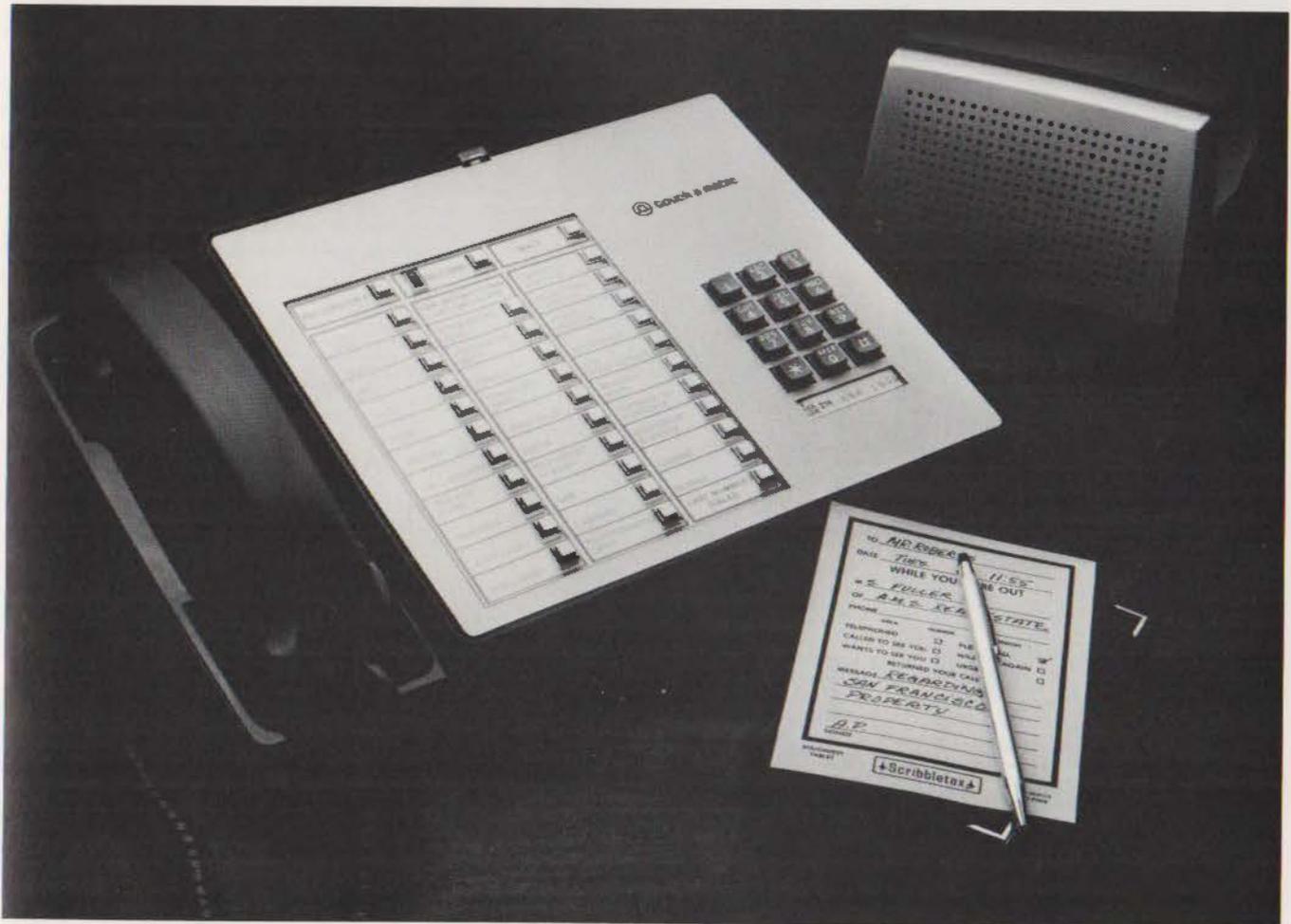
**Hoy to Renovate Townhouses and Brownstones**, William H. Edgerton. Van Nostrand Reinhold Company, New York, N.Y., 150 pages, \$14.95.

Author William H. Edgerton, New York real estate developer, broker, appraiser and veteran brownstone renovator (two in Manhattan), intends for the book to go beyond design-oriented books and shelter magazines in providing practical, step-by-step guidance on renovating rowhouses. Includes information on how to find and choose the "right" building, how to estimate purchase and renovation costs, how to finance the project, and how to work effectively with architects, contractors, real estate brokers and lawyers and what to expect in the way of professional fees.

**Improving Energy Efficiency in Buildings: A Management Guide**, Dennis Landsberg and Ronald Stewart. State University of New York Press, Albany, N.Y., 321 pages, \$29 clothbound, \$9.95 paper.

Also intended as a practical guide, in this case to reducing energy consumption in buildings, this book focuses on improving energy efficiency in buildings designed when the cost of construction, rather than the cost of operation, was the primary concern. Authors Dennis Landsberg, vice president for energy analysis of W. S. Fleming and Associates in New York, and Ronald Stewart, associate director of the Atmospheric Science Research Center at the State University of New York, provide information on such things as energy audits, factors that contribute to energy consumption (including mechanical systems and human work schedules), building system modification and payback.

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Paul hasn't just seen the Dallas skyline change, he's played a big role in changing it. REUNION joins First International Building, The World Trade Center, the Apparel Mart, 2001 Bryan Tower, the Convention Center and Southland Center as recent additions to burgeoning Dallas. Mosher Steel's name and reputation are built into every one of them and Paul Mitchell's the man who led the Mosher sales team.

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In the News, continued.

**Manual of Graphic Techniques for Architects, Graphic Designers, & Artists**, Tom Porter and Bob Greenstreet, illustrations by Sue Goodman. Charles Scribner's Sons, New York, N.Y., 128 pages, \$9.95.

Artist Tom Porter and architect Bob Greenstreet offer tips on techniques and tools for effective graphic presentation. Drawings and photos illustrate the intricacies of surface, line and tone; color media and methods; orthographic and perspective drawing; reprographic and simulation; and presentation and exhibition.

## News of Schools

### A&M Student Wins First Place in Health Facility Competition

David A. Lopez, a fourth-year student of architecture at Texas A&M University, was the first place winner in the Second Annual Health Care Student Design Competition sponsored by the Texas Hospital Association, the American Hospital Association and TSA's Committee



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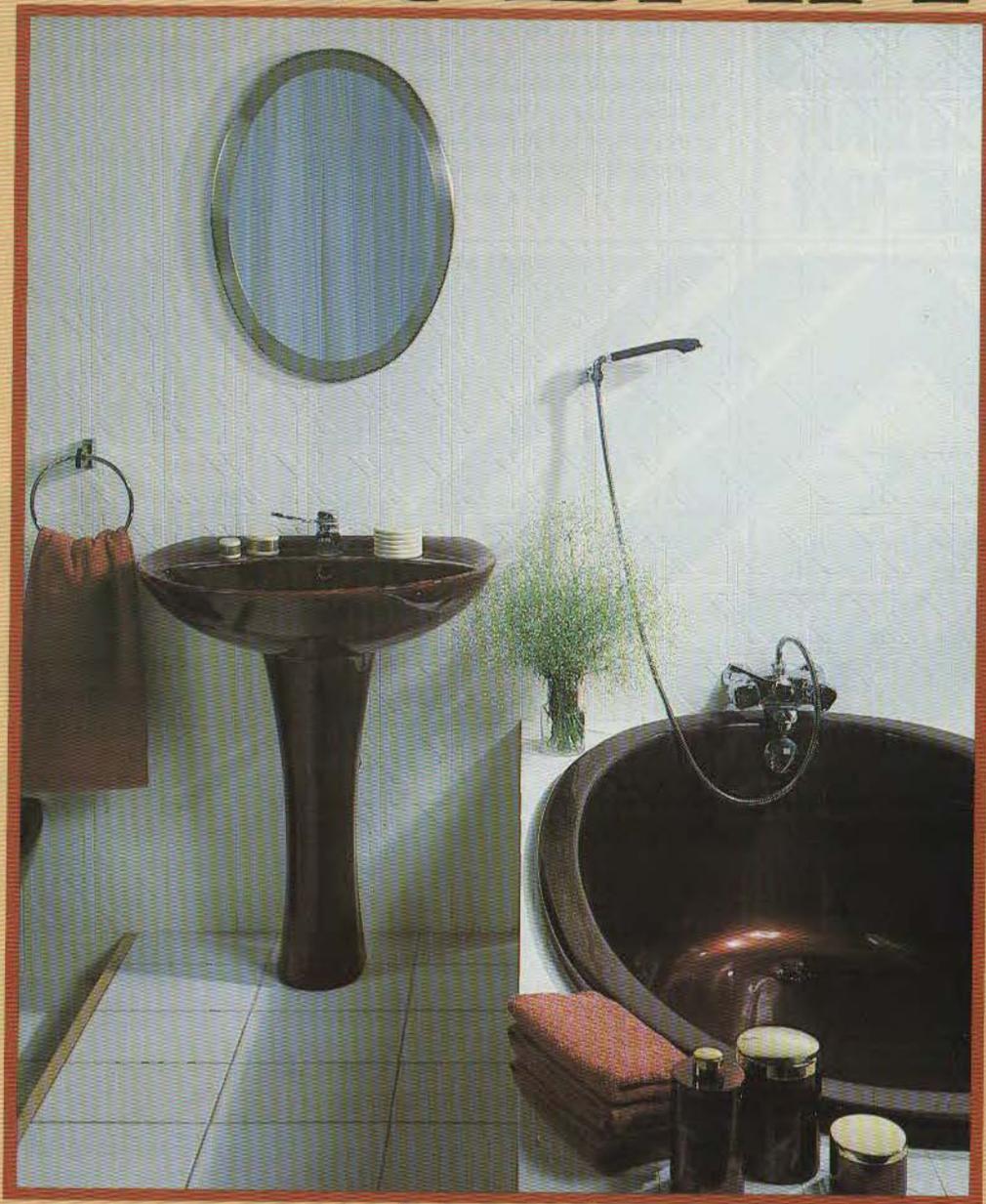
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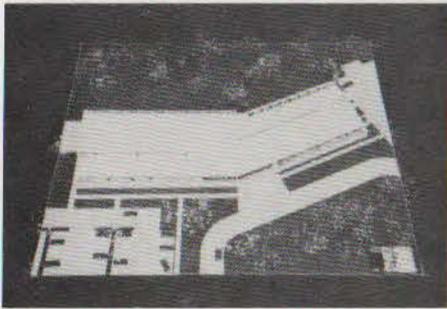
The bath shown is simple, yet elegant in the 6"x6" Blanc Cane pattern complemented by a floor of 8"x8" Atlantide in the Magnolia color. Contrasting color and fixtures join to create a bath c'est magnifique.

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Community health center by David Lopez.

on Architecture for Health.

Lopez received the first place award of \$500 for his design solution for a

community health center. The total of 37 entries were judged on the basis of site planning, comprehensive design, technology and presentation.

The \$300 second place award went to Texas A&M student Donald Eugene Jeffers and the \$200 third place prize was awarded to Anderson P. Smith, also a student of architecture at Texas A&M.

A special commendation went to Dean Strombom, a student of architecture at the University of Houston, and nine honorable mentions were awarded to four other students at the University of Houston, three at Texas A&M and two at

Texas Tech.

The 13 award-winning entries were displayed at the THA/AHA convention May 26-29 in Houston and also have been selected for exhibit at the national AHA/CHA convention in Canada later this year.

### U of H Associate Architecture Dean Furley to Retire



Edmund Furley, professor of architecture and associate dean of the College of Architecture at the University of Houston Central Campus, will take early retirement at the end of the summer session

in August after 35 years on the U of H architecture faculty. Furley plans to return to consulting and to devote time to water color painting.

Responsible for the design of three buildings which house the U of H College of Architecture, Furley won two design awards for his architecture classroom building: a TSA Honor Award and the Medal of Honor for architectural merit from TSA's Houston chapter.

Furley has taught most courses in design and graphics offered under the university's architecture curriculum and has served as an advisor on thesis projects, architecture design, senior design and "special problems." Prior to being named associate dean of the college of architecture, he served as an assistant to Dean William Jenkins.

Reared in Houston, Furley was in the first graduating class of Lamar High School. He attended Texas A&M University and served as a pilot in the U.S. Army Air Corps during World War II. Following his discharge, he came to U of H as a teaching fellow, receiving his bachelor's degree in architecture in 1949 as the university's first graduate in architecture.

### Seven Students, One Faculty Member Honored at UT-Austin

Seven students and one faculty member were honored May 17 at the School of Architecture convocation during commencement exercises at The University of Texas at Austin.

Harold Box, FAIA, dean of architecture, presented the school's Teaching

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Excellence Award to Lance E. Tatum, associate professor.

The School of Architecture's Certificate of Achievement, awarded to the students with the highest scholastic averages, went to Terese Elaine Ferguson of Houston and Willis Cecil Winters, Jr., of Garland, both of whom graduated with a 3.78 grade point average. Ferguson and Winters also received the AIA Award for scholarship and professional promise from Allen McCree, president of the Austin Chapter AIA.

The Alpha Rho Chi Medal, awarded to the graduating senior who has shown

leadership, willing service to the school and promise of professional merit, was presented to James Tipton Housewright of Dallas.

The Robert Leon White Architectural Book Awards were given to Housewright, Winters, Lana Louise Linenschmidt of Greenville, Don Leland Moffitt of McAllen and Charles Anthony Winters of Sewanee, Tenn.

Dallas architect James Clutts, chairman of TSA's Intern Development Committee, delivered the alumnus address, and Dean Box presented the degree certificates.

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## News of Firms

The Houston firm **Caudill Rowlett Scott** has appointed five new members to the firm's board of directors: Robert W. Carington, James M. Hughes, Franklin D. Lawyer, FAIA, S. Jay Neyland and Joe B. Thomas. All are senior vice presidents and serve as project directors for the firm's domestic and international projects, with the exception of Lawyer, who serves as a design principal and leader of an architectural design group. CRS also has announced the appointment

of Edward J. Agostini as senior vice president and director of interior architecture. Agostini also will serve on the firm's board of directors.

Weldon W. Nash, Jr., a specifications writer with the Dallas firm **Jarvis, Putty, Jarvis, Inc.**, has been selected for advancement to Fellow of The Construction Specifications Institute, the highest honor CSI can bestow upon one of its members.

The El Paso firm **Fouts Gomez Moore, Inc.**, has added architect Morris Brown to the firm's architectural staff.

George W. Spence has joined the Houston office of **Gensler and Associ-**

**ates** as project manager for several of the firm's local projects.

**Lockwood, Andrews & Newnam, Inc.**, (LAN), has added the Denver firm Fentzen Engineering Corp. to the Houston-based LAN organization as an engineering subsidiary.

The Corpus Christi office of **SHWC, Inc.**, has added Raymond D. Gignac to the firm as director of construction administration.

The San Antonio firm **Ford, Powell & Carson** has appointed Roy A. F. Lowey-Ball, Carolyn S. Peterson and J. Frederick Williams to the position of firm principal and Lewis Fisher, James C. Heck, Gilson Riecken and Michael Riehm to firm associate.

Houston architect Dennis Felix, formerly director of signage and graphic design at CRS, has opened his own firm, **Dennis Felix Design Office**, to provide consulting in the areas of architectural signage, and graphic and industrial design. His new office is located at 4515 Briar Hollow Place, #209, Houston 77027.

Dallas-based **VPS, Inc.**, with service offices in Houston, has established operating offices in Memphis, Tenn.



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## Industry News



De Jori carves ceramic light fixture.

### Architectural Ceramics: Mightier than the Sword

When asked about the durability of her product, San Antonio artisan Charlene de Jori likes to point out that a common find in an archeological dig is fine, whole pieces of pottery, resting among swords, tools and other metal implements broken and scarred by the earth.

A native of San Antonio and a former art major at UT-Austin and Boston Uni-

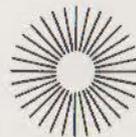
versity, De Jori developed a pottery hobby into a cottage industry in 1968 in her San Antonio garage, offering "just about everything" in the way of architectural ceramics: light fixtures, graphics, door pulls, tiles, planters, relief walls.

In time, however, De Jori found herself "so overbooked that it became almost a punishment" to fill the orders. "There was more demand than I could handle," she says.

De Jori's operation eventually outgrew her garage, so she set up shop on West Sunset Road near the San Antonio airport and named her enterprise Ceramic

Design. Former elementary school teacher Cheryl Schorp joined her in 1975. Since then, De Jori has become more specialized in her offerings, following the inclinations of demand and developed expertise. Now they offer mainly ceramic light fixtures and graphics for the architectural market statewide, in a fairly wide range of color and form.

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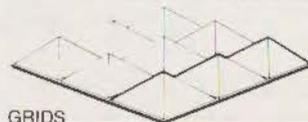
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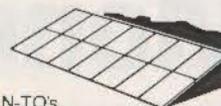
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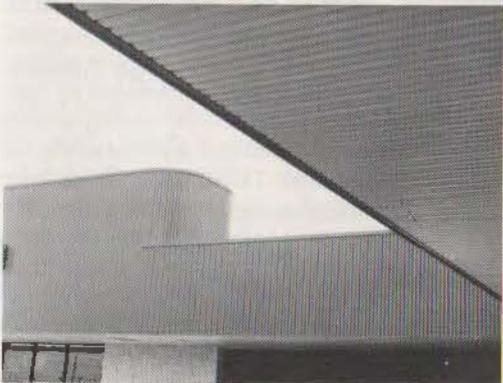
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to De Jori and Schorp, consists of casting the clay, banding it, coating it with three coats of glaze, carving, piercing, drying, sanding and firing the pieces at 1,850 degrees F. De Jori says it takes two days to make from eight to 50 fixtures, "depending upon the complexity of design."

Architectural lettering is still hand cut and comes in four high-fired, unglazed earth tones: buff, ochre, sienna and umber. Available is "any typeface that the process allows," De Jori says.

Ceramic Design, 342 W. Sunset Road, San Antonio 78209. Telephone: (512) 824-5572.



"The Comet" by Codep International.

Now available from **M.L. Boren**, Houston furnishings distributor, is a 52-inch ceiling fan with chrome and lucite body, manufactured by Codep International, Inc., Houston. "The Comet" weighs 29 pounds, and features wall-mounted speed control (fan speeds range

from 90 to 220 rpm) and low energy usage—"less wattage than a 75 watt light bulb," according to Codep. M.L. Boren, 5120 Woodway, Suite 210, Houston 77056. Telephone: (713) 877-8821.

**Lifetile Corporation**, San Antonio, has introduced a "Rustic Shake" series of roof tiles, available in five woodtones and designed for re-roofing and new construction and to resist "wear, fire, rot and vermin." Lifetile Corporation, P.O. Box 21516, San Antonio 78221. Telephone: (512) 626-2771.

**American Tile Supply** in Dallas is now a distributor for Metropolitan Ceramics, Inc., Cleveland, Ohio, offering floor, wall and decorative tile for residential and commercial installation as well as bath accessories and fixtures and materials and tools for tile setting. American Tile Supply, 2839 Merrell Road, Dallas 75229. Telephone: (214) 243-2377.



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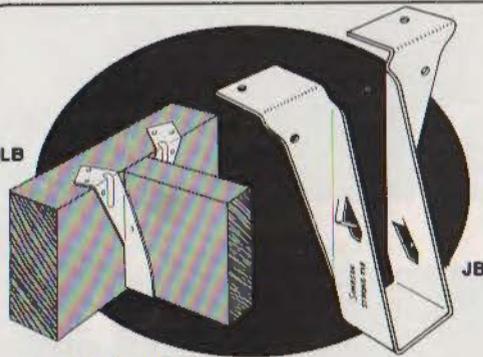
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In the News, continued.

pany, 1316 E. Grayson St., P.O. Box 8066, San Antonio 78208. Telephone: (512) 226-5379.

**Jerry Jones**, manager of the package products division and director of advertising and public relations for Barrett Industries in San Antonio, has been named chairman of the marketing committee of the National Concrete Masonry Association.



"Echelon" chair by Vecta.

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"Lario" chair by Brayton.

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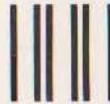
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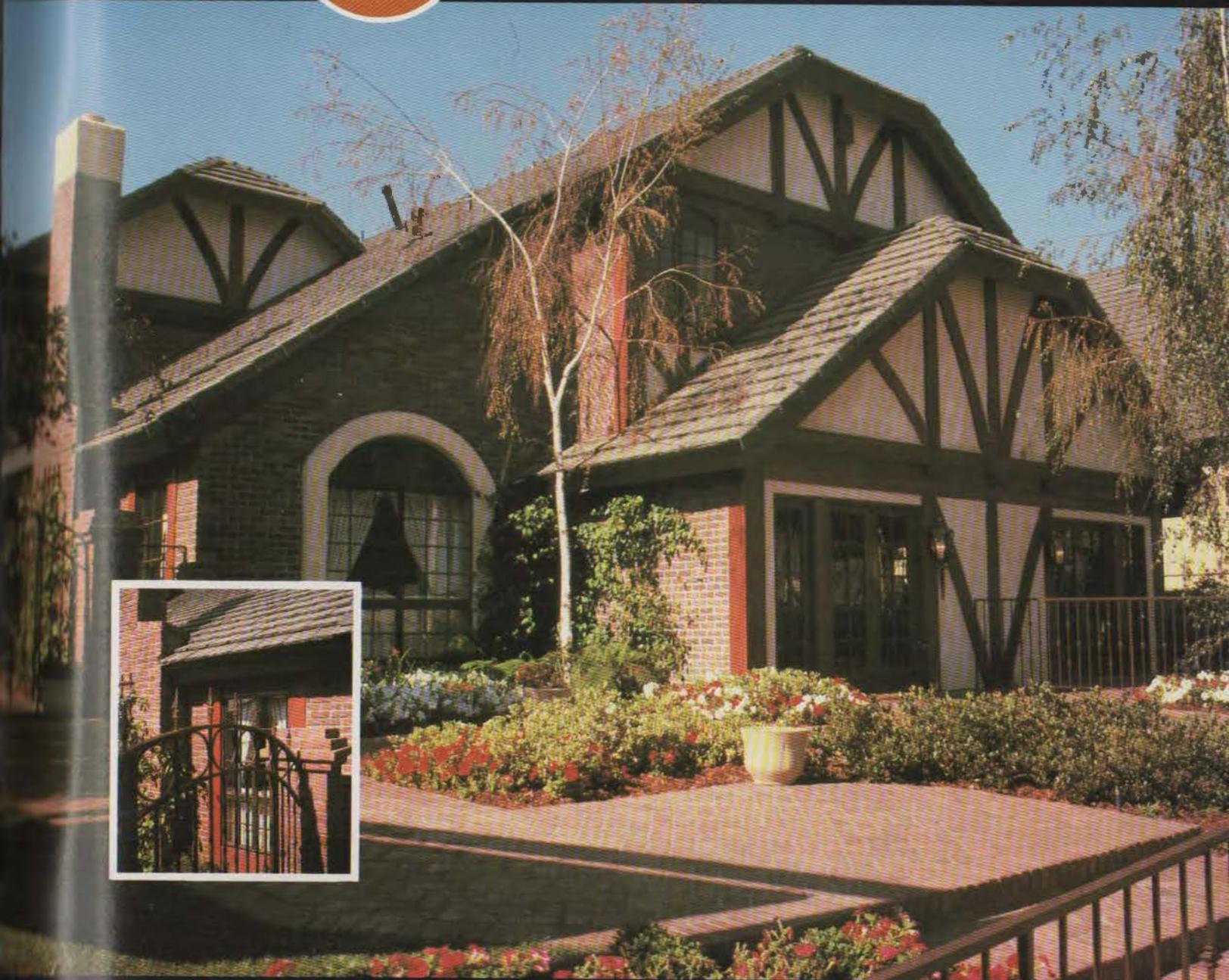


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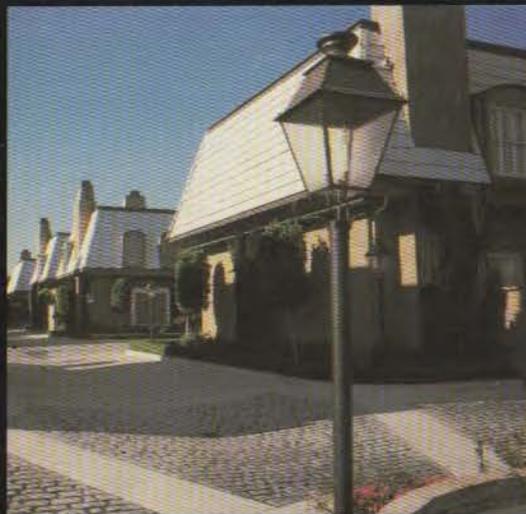
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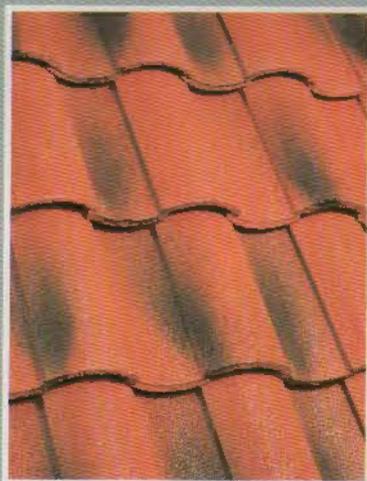
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# For Every Queen Anne Front ...



## *Humor by Braden*

This month, the editor, I'm sure, has finally handed me the black bean—the epitome of tough assignments. I have been asked to critique design awards programs, and all their ancillary features. This bears a basic similarity to being asked to promote a rock concert at Forest Lawn. The only thing that keeps any architect going is the firmly rooted belief that, not only is there life after death, but it will begin with a great design awards banquet in the sky, honoring his worldly works. Otherwise, why would anyone put up with the endless construction problems, tasteless clients, niggardly budgets, building code myopia, unthinking bureaucratic hassling, liability hazards and midnight hours bent over a drafting board that make up the great bulk of our professional lives?

Design awards are where architects live, for heavens sake! I know what I'm talking about; after all, I am an architect too (though I know some of you are beginning to wonder). Why should I be the one asked to gore the sacred ox? I recognize that I am the one who publicly asked I.M. Pei at the dedication of the award-winning Dallas City Hall if he had any fears that the building might "tump" over. That really wasn't too bad because I.M. didn't know what "tump" meant. He doesn't speak no "Texan." And it is true that at Philip Johnson's AIA Gold Medal Award Banquet I told the audience I thought Philip's inspiration for the Thanksgiving Square Chapel form had been received down at the Dairy Queen. I know that was okay, because Philip just laughed and laughed, like everybody else—but he has never spoken to me since. It didn't matter anyway, because by that time he was into newer inspirational stuff like Chippendale chiffoniers.

In all probability, I have MC'd more design award banquets than any architect

alive (I also MC barnitzvahs, political rallies and grass fires) and am intimately familiar with the whole process. Design awards programs bring out all sorts of human emotions: elation, dejection, rampant egomania, sour grapes and hard feelings—to name a few.

Architects seem to forget that every trade has its equivalent of the design award; it is one of our few American rituals. I recently brightened the dais of the Texas Laundry & Dry Cleaners Association Convention, and some guy got an award for the Whitest Wash.

If you plan to be a winner, it is a good idea to evaluate your chances, prior to entering, by carefully examining the professional work of the jurors. Put a post-modernist on the jury and you have a problem. Put two of them on there and you have some weird winners! Weld Coxe, the architectural marketing genius, has recently recognized this fact by publishing two source books on the subject. Buy them and you will receive "tips from awards jurors, editors, and the practical experience of co-publishers in getting published and submitting award winning entries." There goes the neighborhood, gang; our mistique is gone! Method acting has been replaced by design award winning by the numbers. Unfortunately, it will work.

I once MC'd a Regional AIA design awards banquet in South Carolina where nobody won! You see, in South Carolina they still push a little Southern Colonial eclecticism in their design, and they made the basic mistake of inviting three prominent New York architects as jurors. The jury chairman was Gordon Bunshaft, then Chief of Design for SOM's New York office. Gordon is not exactly known for his Southern Colonial eclecticism. In fact, his work in general is so monumental you could get the idea Gordon grew up in a cemetery. The result of this fiasco: the

jury made no awards.

It is difficult to MC a design awards banquet which has no design awards, especially when you have to be the one to tell an audience of 500 architects that Gordon Bunshaft didn't approve of their work. To say the least, people get a little surly under such circumstances. Even my brilliant *bon mot* to the effect that Gordon was not with us tonight, but he did leave the shaft, brought only a slight smile to their lips.

Jury awards often are hard to evaluate. I know of one case in which the city widened a street and a guy had to cut the end off his building and paint it. Yes, he got a design award for it. And I know of one building that got a design award for historic preservation because some architect had the windows washed. As Dave Gardner says, "It all depends on how you look at it and study it."

Probably the most important factor (and there are tons of books on this subject) in producing a winner is the PHOTOGRAPHY. Mark my words, you will never encounter an award winner shot with a Polaroid. It probably has never occurred to you until now that Bo Derek was just your old average 7.5 until John's camera made her a 10. Some architectural photographers are so good they could take a picture of the men's room in the Midland Bus Depot and win a design award.

As always, there are alternative formats that we could try. Year after year our design awards system has functioned around the same basic set of rules. It is now time, as they say in the funky tinsel world of show biz, for an exciting change of pace. Nancy Friday probably would be disappointed to know that my fantasies are built around things like a next year's design awards program, constructed along the following lines:

1. All entries must previously have

won a design award, either chapter, state or national.

2. All photography must be executed (I mean that literally) by the staff photographer, who would be some kid recruited from a West Texas High School yearbook staff and who has never been further than 20 miles from the city limits. He will be furnished a 25-year-old Argus C-3 camera and sent out to skulk down the alleys behind the design-award-winning entries and photograph their back-sides, their roof leaks, their slab cracks, their bad details, their peeling veneers, etc., etc. (I can see you losers from years past are beginning to enjoy this already.) The photographer will be instructed to photograph only in a bad light or on cloudy days when there are absolutely no strong shadows cast. What we will discover, beloved, is a simple adage: "for every Queen Anne Front there is a Mary Anne Behind" (no chauvinism intended!).

3. The photographer will select the ten worst slides of each entrant and forward them to a jury consisting of a janitor, one of those operating "engineer" types who knows everything about pipes and valves and stuff (but nothing about anything else), a banker, a real estate agent, a rabid environmentalist, and a lawyer who specializes in professional liability suits. The jury shall select winners in any quantity and in any category they desire. Their only instructions will be that the jury comments will "tell it like it is."

4. The design awards program will be held in the evening instead of at lunch. In that way it can be preceded by a two-hour cocktail party wherein the audience consumes great quantities of fire-water, and other poisonous libations. This will assure ribald and raucous behavior throughout the program.

5. The photographs will be shown on two screens, one presenting the original design award presentation of the entrant, the other being the work of the staff photographer. Both the original and the current jury comments will be read aloud by anyone who is able.

6. At the conclusion of the program, there will be no certificates, plaques, or statuaries presented. Instead, the entire black-tie audience will simply stand up, turn around, and moon the Jury.

*Dave Braden is a partner in the Dallas firm Dahl/Braden/Chapman, Inc.*

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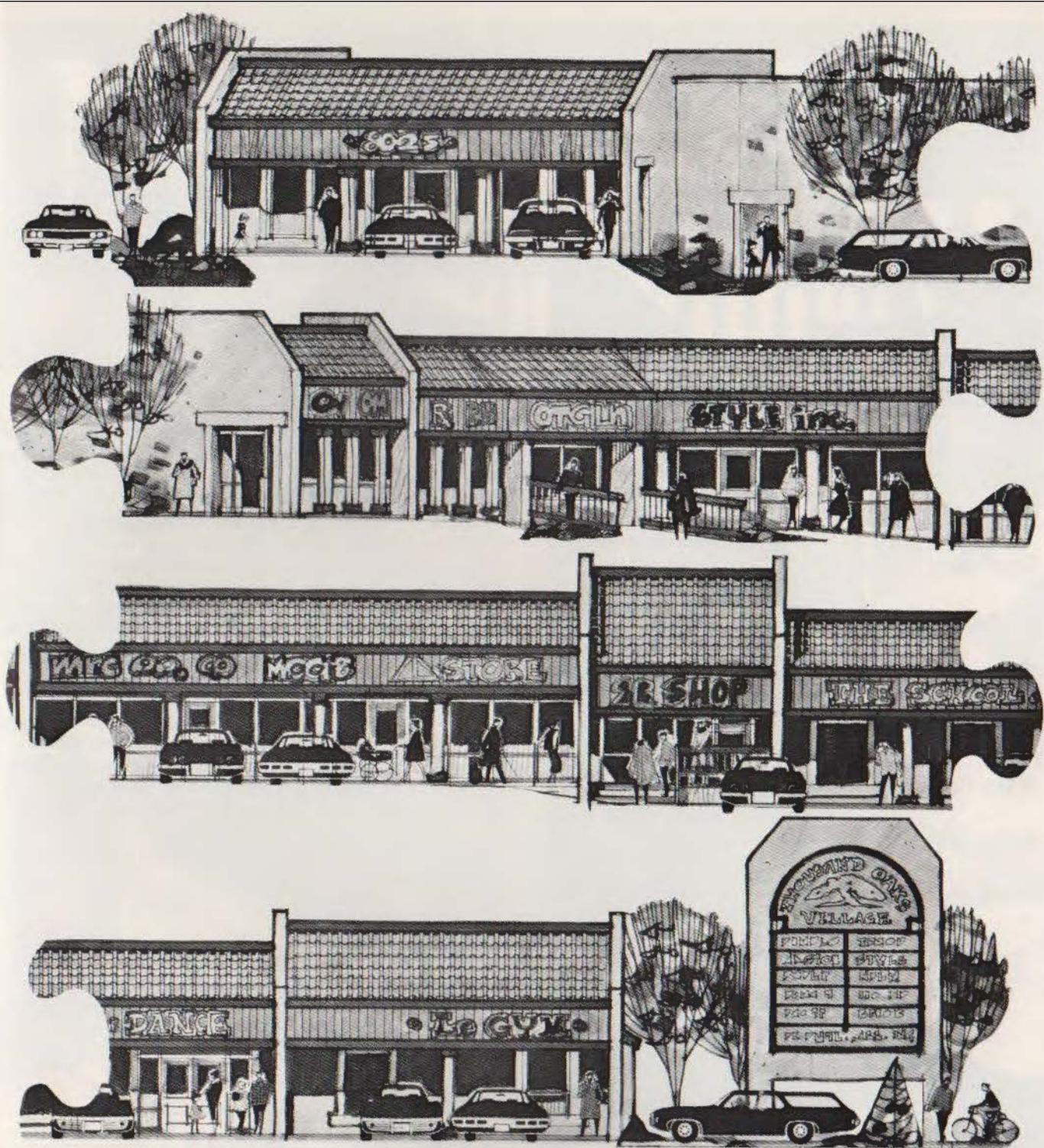
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# Letters

**Editor:** It is doubly unfortunate that a printer's error in the May/June issue of *Texas Architect* omitted one section from our copy while including another twice. Not only did we miss out on something that might have been of relevance to architecture, but we had to endure twice the grotesque warmed-over Art Deco cartoons that Michael Graves and his cohorts pass off as design. Whatever was meant to appear on the missing pages would have been infinitely more worthy of publication.

Lee Chandler Young  
 Lee Chandler Young Architect  
 Dallas

**Editor:** On the cover of the May/June issue of *Texas Architect*, you carried a picture of a friend of mine. Enclosed please find funds to cover the cost of mailing me an additional issue since I won't give mine up and I can deliver the extra copy to my friend for his files. Peter C. Papademetriou did an excellent job in outlining the history of prison architecture, and I was pleased to see the work of some of our architects (Page Southerland Page, Geren Associates, and Bernard Johnson, Inc.) included in the illustrations. I also have more than a passing interest in the article by Michael McCullar and Philip L. Scott, Jr., "The Texas Jailhouse." I only wish that all citizens who avail themselves of our services were able to get the same message Mr. McCullar got in one night in the San Diego City Jail.

In the last several years, I have had to re-evaluate my assessment of architects as a group. In recent years, I have been pleased to find them increasingly more responsive to the unique requirements of corrections and infinitely more creative in the use of materials in their design efforts. It has been my observation that correctional administrators over the nation are more acutely aware of the impact a good architect can have in the total program area.

W. J. Estelle, Jr.  
 Director, Texas Department of Corrections  
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# NOTHING... That's Something!



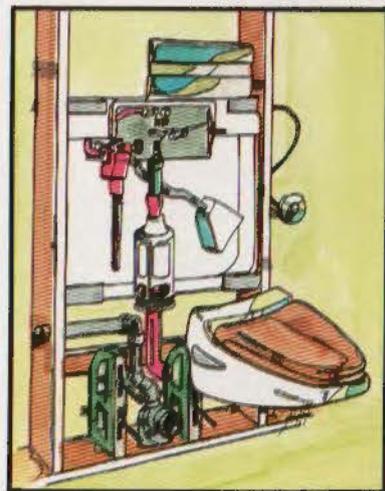
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**UNION GUNBOAT BOMBARDS HENDLEY BUILDING...  
BUT IT DIDN'T BUDGE A BRICK.**

**1863**

After a three-month siege of Galveston by Union naval and land forces, a Confederate brigade under the command of Major General John B. Magruder attacked Yankee troops garrisoned in and around the Hendley Building.

The attack came shortly before dawn of New Year's Day.

Within several hours the Confederates recaptured the building, vital to both sides as a lookout point. A Union gunboat, possibly the *Oswaco* located off pier 18, immediately opened fire on the Hendley Building in an



effort to destroy it or disperse the Confederate troops. After a brief but fierce bombardment, the *Oswaco's* guns and those of the remaining Federal squadron were silenced by a Confederate naval fleet.

The Battle of Galveston was over. When the smoke cleared . . . the Hendley Building still stood, almost every brick intact.

Today the Hendley Building still bears cannonball scars from the battle. It remains a Galveston landmark built of masonry.

To find out all the facts about masonry's durability, its sound and fire control capabilities and its lasting beauty, call or write the Masonry Institute of Houston-Galveston.



A landmark should be built to withstand more than time.

**Masonry Institute  
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