

Jan./Feb. 1980  
Volume 30  
Number 1

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*Aalto's Gift*  
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*Hotel is a Hotel is a Hotel*

# Texas Architect





# PROFESSIONAL SCALE MODELS



**BEFORE**

**AFTER**

A year can make a big difference. The picture on the left was available for press releases and brochure production one year earlier than the actual building construction on the right. For that time period, this developer had not only uncanny photographs of this project, but also a beautifully detailed scale model display with which to attract potential tenants.

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# How to rejuvenate an old school, in one easy lesson.

**Before:**



**After:**



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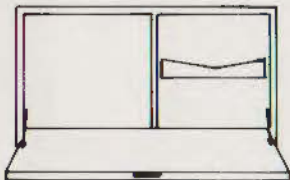




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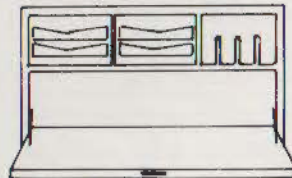
Shown are a few of the many components available to create a CADO wall system.



151 Bar cabinet with flap.



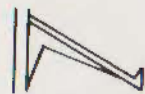
112 Cabinet with filing, tray, shelf.



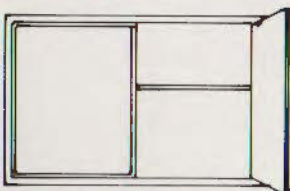
109 Desk with drop front.



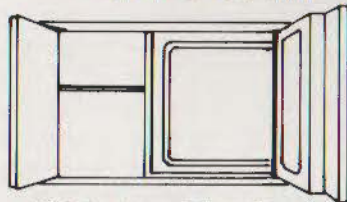
RS-204  
Fluorescent light  
To be used with  
30" track.



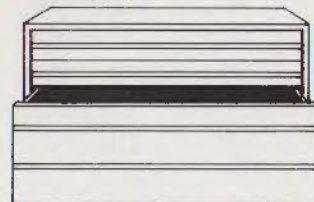
Magazine shelf.



124 Cabinet with doors.



134 Cabinet with optional refrigerator.



110-F Chest of drawers with file drawer for legal or letter size.



150 Record cabinet.



139 Cabinet with wooden framed glass doors.



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Atrium lobby of the Hyatt Regency Dallas at Reunion, designed by Welton Becket Associates of Los Angeles. Photo by Balthazar Korab.

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### Victorian Ingenuity 53

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**Coming Up:** *The March/April issue of Texas Architect will feature a lead article on energy and architecture, an update of the issue that won't go away, focusing on solar and earth-covered alternatives and the attending problems, hopes and technical realities.*

*Texas Architect* is the official publication of The Texas Society of Architects. TSA is the official organization of the Texas Region of the American Institute of Architects.

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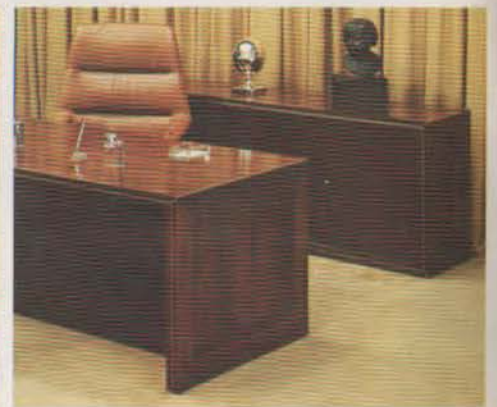
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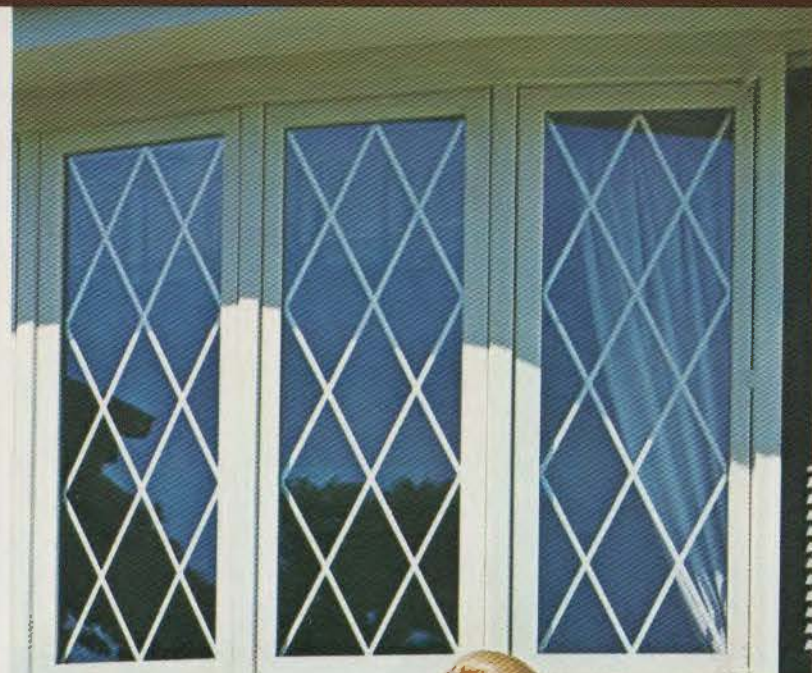
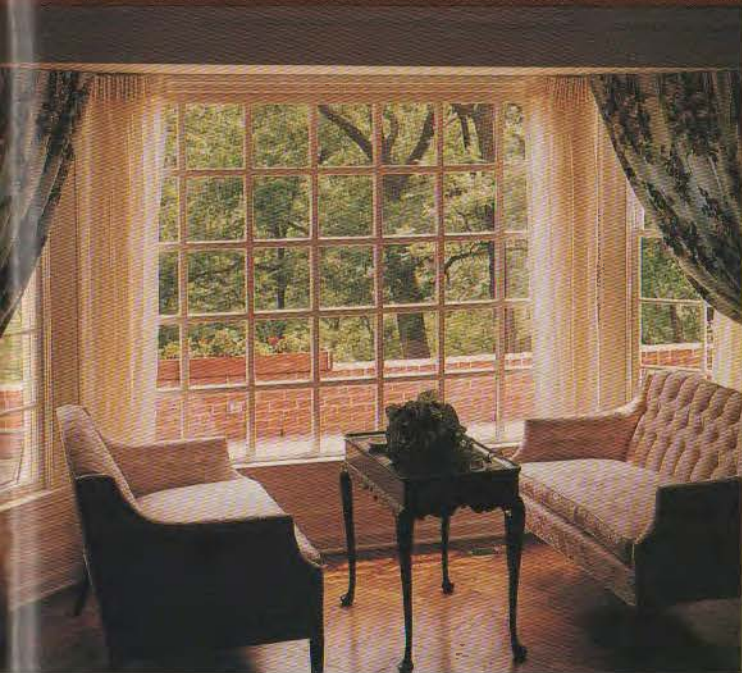
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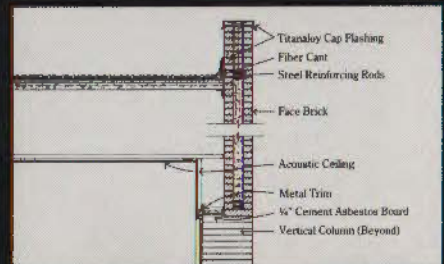
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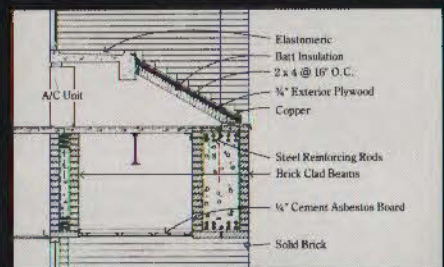


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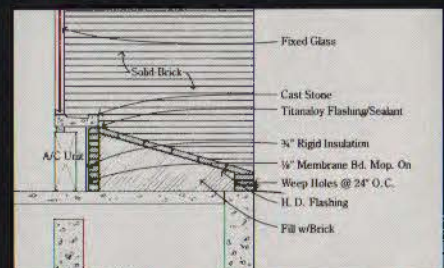
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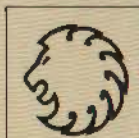
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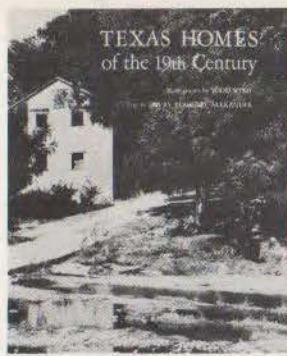
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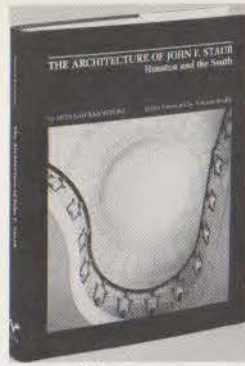
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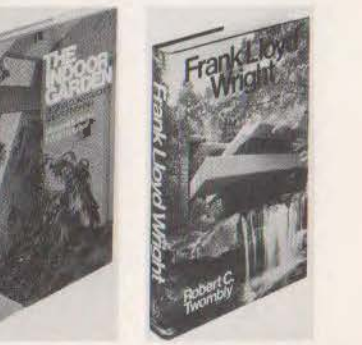
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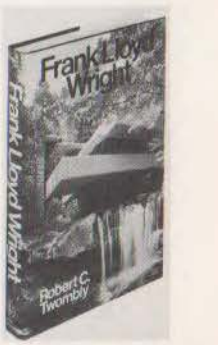
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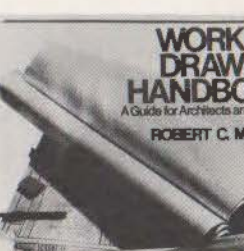
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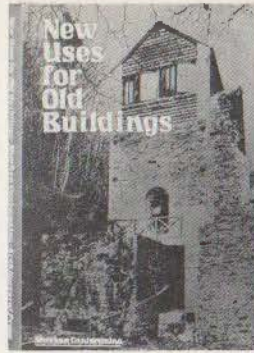
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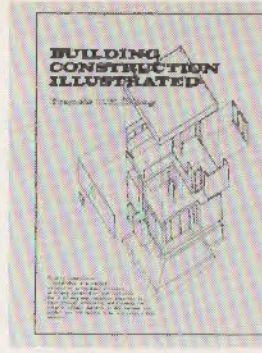
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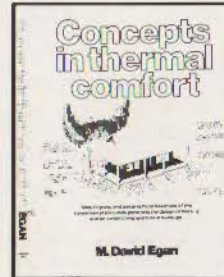
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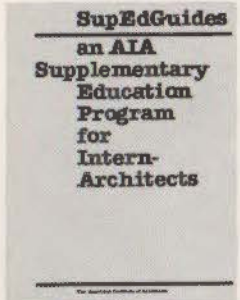
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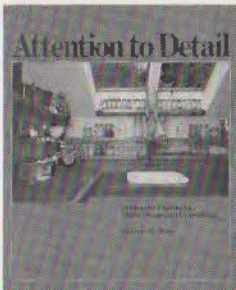
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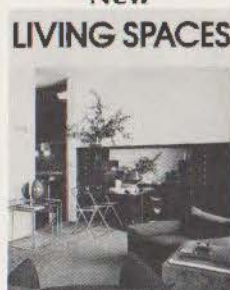
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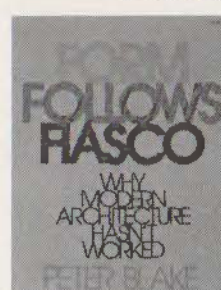
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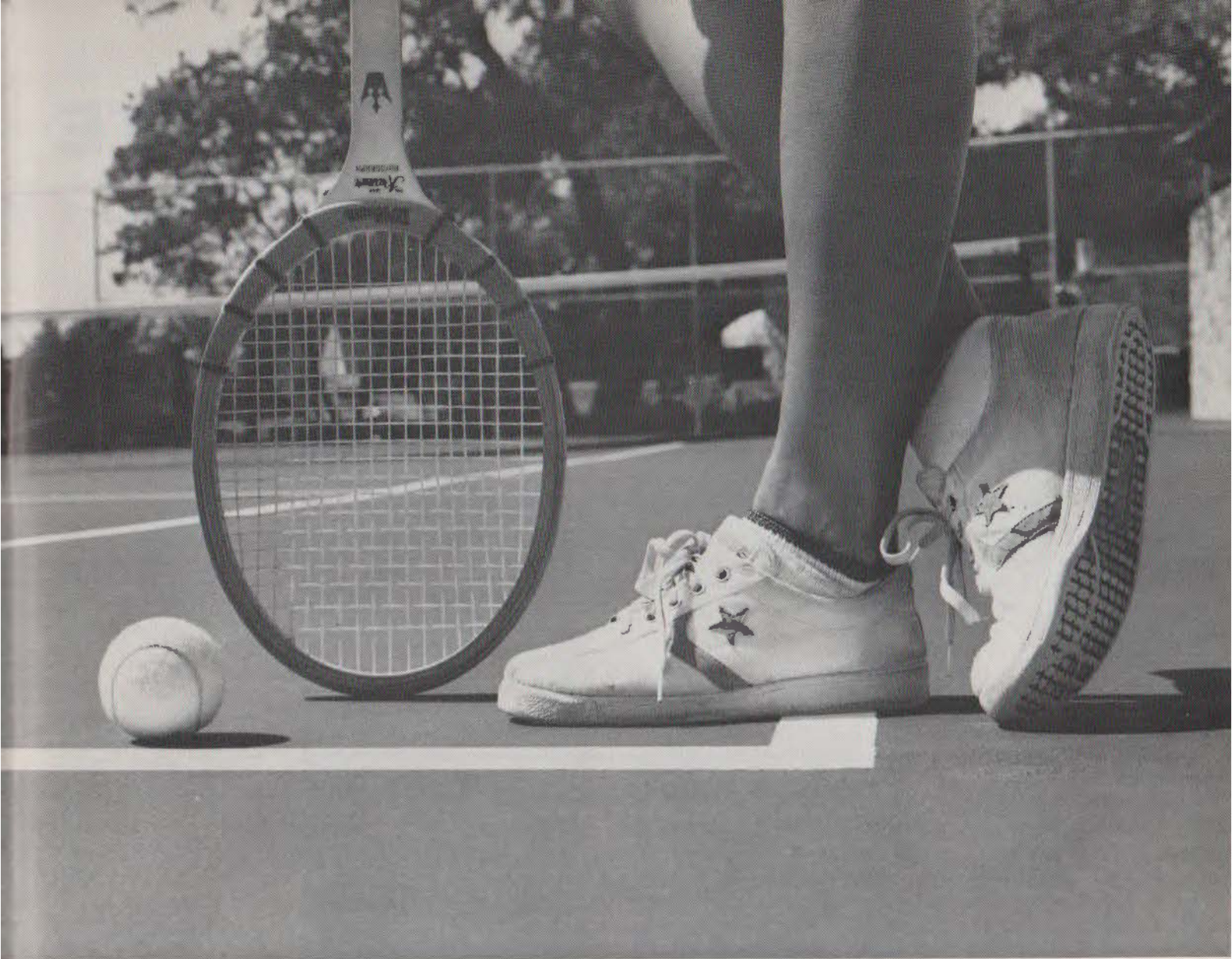
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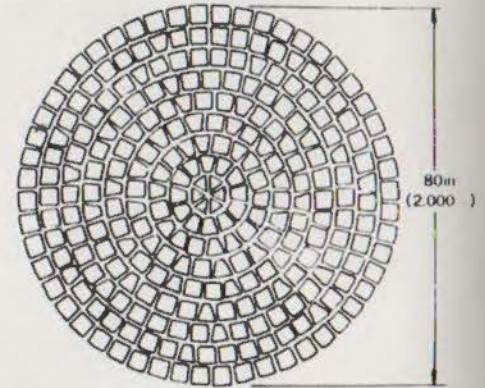




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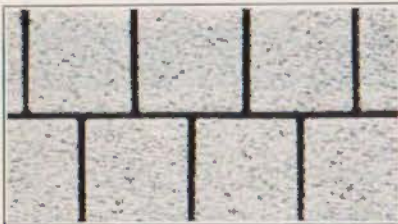
Colors are available in black, pearl grey, dusty rose, rust brown, moss green and natural white.

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### • Circle pattern

Materials used for the circle.  
Number of pieces may vary with design.

A-1010		192PCS.
B-1006		69PCS.
B-1000		6PCS.
TOTAL		267PCS.



### • KG-1515

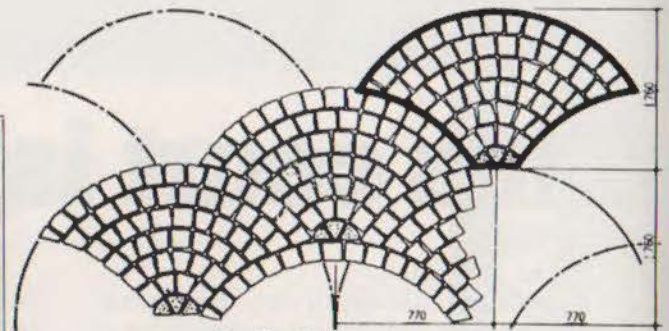
Tile Size: About 150×150×20 m/m  
(About 6.0"×6.0"×0.8")  
Ship wt. ctn. 44lbs./20pcs./covers 5.9sq. ft.

### • KG-1570 (For corner)

Tile size: About 150×150×70×20 m/m  
(About 6.0"×6.0"×2.7"×0.8")  
Ship wt. ctn. 57lbs/20pcs./covers 10.1ft.




### • SIZES

300×450 m/m	200×200 m/m	150×200 m/m	100×100 m/m
300×300 m/m	150×150 m/m	100×200 m/m	



### • Radial fan pattern



A-1010		32PCS.
B-1006		23PCS.
B-1000		3PCS.

• KG-1517 (Hexagonal Shape)  
Tile Size: About 150×170×20 m/m  
(About 6.0"×6.5"×0.8")  
Ship. wt. ctn. 60lbs./30pcs./covers 7.6sq. ft.

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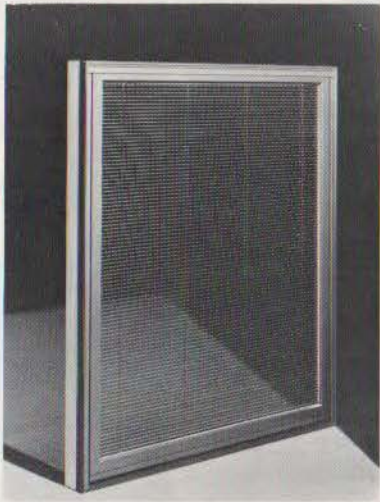
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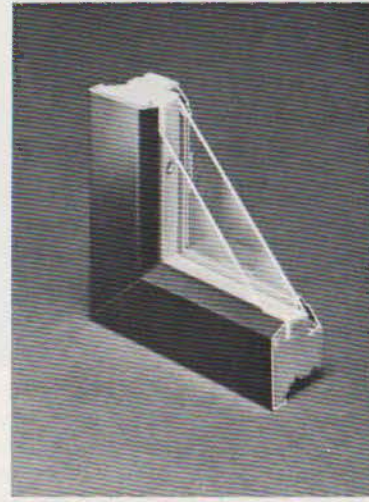


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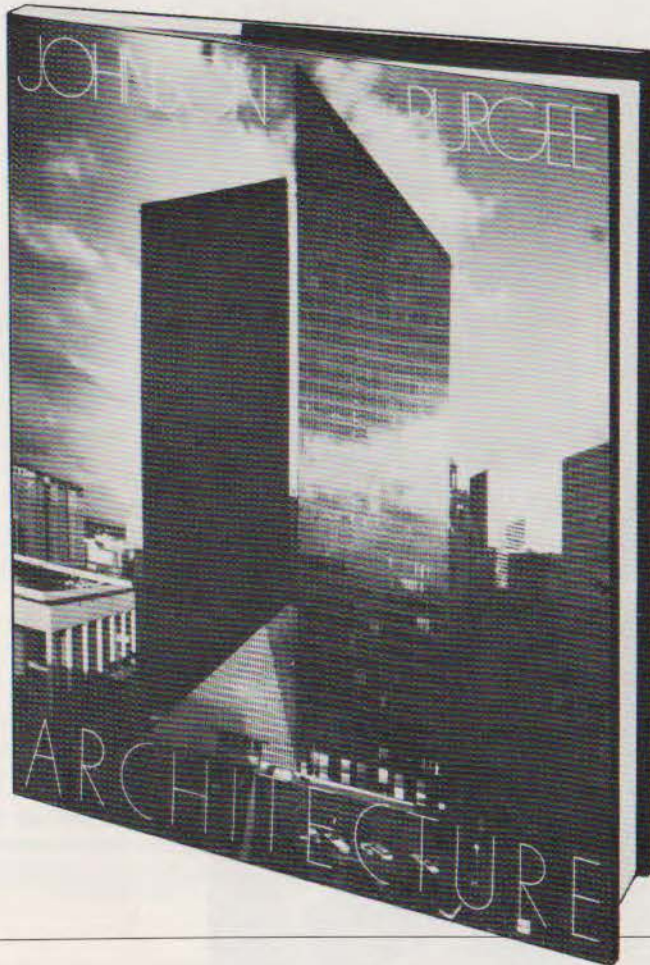
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# JOHNSON/BURGEE: ARCHITECTURE

TEXT BY NORY MILLER  
PHOTOGRAPHS BY  
RICHARD PAYNE



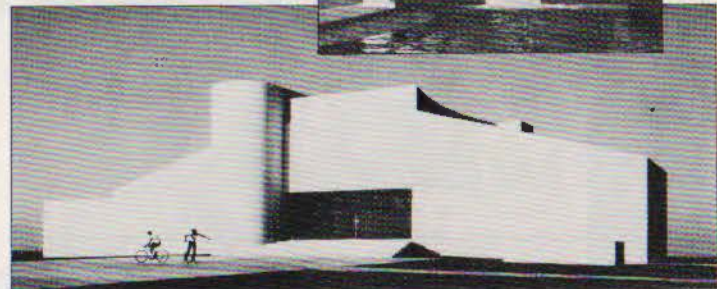
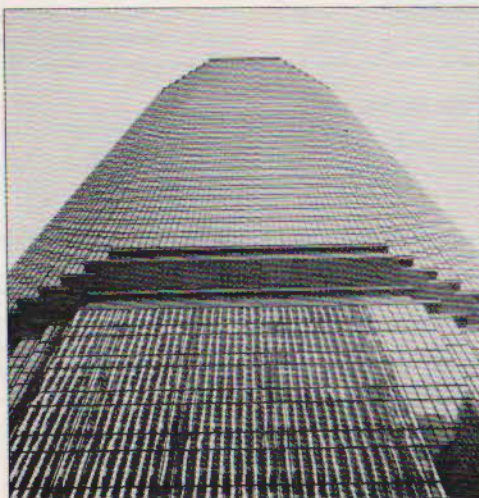
Philip Johnson and John Burgee met fifteen years ago during an interview for a commission they didn't get. Johnson was already a well-known architect, as well as a highly regarded architectural historian and curator. John Burgee was a partner with the large Chicago firm of C.F. Murphy Associates. They formed an unusual partnership, one in which both members not only design, but design together. The result has been the best work in either of their careers, the receipt of every award that is given to architects and some that aren't, and international attention of the highest order for more than a decade.

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"They have been standard-bearers without an army. There is no school of Johnson/BurgEE, nor followers in any direct sense of the word. But few of their buildings have not been the fulcrum of debate within the profession, the schools, and even the general public. They have challenged a number of prevailing notions about architecture and shown up others as contradictory. In doing so, they have questioned the core of modernist thought."

—From the Introduction by Nory Miller



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**To Order**  
**See Page 9 & 10**



# In the News

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

### Howard Barr, Austin Receives TSA Pitts Award



Austin architect Howard R. Barr, FAIA, received TSA's Llewelyn W. Pitts Award, considered the highest honor the Society can bestow upon one of its members,

in ceremonies Nov. 1 during TSA's 40th Annual Meeting in Houston.

The award was established in 1967 in memory of former TSA President Llewelyn W. "Skeet" Pitts of Beaumont and is presented for outstanding contributions to the profession of architecture.

Presenting the award to Barr during the President's Ball and Banquet at Two Houston Center, 1979 TSA President George Loving, FAIA, cited Barr's numerous accomplishments for both the profession and the public, emphasizing his leading role in establishing key state and federal legislation concerning the built environment.

Assisting in the presentation was Austin architect R. Max Brooks, FAIA, Barr's long-time friend, partner and the first recipient of the Pitts Award.

Barr began his architectural career in 1939, following his graduation from the University of Texas in 1934 and a period of apprenticeship. In 1950, with Brooks and another Austin architect, Hugo F. Kuehne, Barr founded the Austin firm Kuehne, Brooks & Barr, which later became Brooks, Barr, Graeber and White. The firm went on to produce numerous projects receiving state and national recognition, among them: First Federal Plaza, the Southwestern Bell Telephone Building and the LBJ Library (with the New York office of Skidmore, Owings & Merrill), all in Austin.



*Buford T.V. headquarters, Tyler.*

### Tyler Firm Receives Design Award From Forestry Association

The Tyler firm Sinclair & Wright Architects has received the Texas Forestry Association's 1979 Architect Award for the design of the Buford Television, Inc., corporate headquarters in Tyler (also a winner in TSA's Northeast Texas chapter design awards program for 1978).

Rejecting a more conventional design for the wooded hilltop site in south Tyler, Buford Television retained Sinclair & Wright to develop an innovative design concept which would preserve as much of the site as possible, create a focal point for the corporation and project some of the "glamour" associated with the television industry.

The structure is situated on the upper-most portion of the sloping site. Instead of a concrete foundation, which was part of the first design concept, the building rests on turned wooden poles, ranging from five to 60 feet in height and leaving the forest floor below the building undisturbed.

The building's exterior is finished with tongue-and-groove cedar siding, and all horizontal trim, beams and poles are stained to blend with surrounding trees. The roof consists of wood trusses topped with cedar shingles.

### Houston Building Activity Shows 30 Percent Decrease From 1978 to 1979

Total building contracts in the standard metropolitan area of Houston reflect a 30 percent decrease for the first 10 months of 1979 compared to the same 10-month period in 1978, McGraw-Hill's F.W. Dodge Division reports.

According to George A. Christie, Dodge vice president and chief economist, contracts from January to October 1979 for both residential and non-residential construction in the Houston area—Brazoria, Fort Bend, Harris, Liberty, Montgomery and Waller Counties—totaled \$2,980,565,000, down from a total of \$4,235,409,000 for the same period in 1978.

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

### Five School Projects Cited At TASA/TASB Convention



*Liestman Elementary, Alief.*

Five educational projects by five Texas architectural firms were cited for excellence at the 1979 joint annual convention of the Texas Associations of School Boards and School Administrators Oct. 13-14 in San Antonio.

A jury of school trustees and administrators selected the five projects from a total of 32 exhibited at the convention, all representing elementary, secondary,





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*Levelland High School, Levelland.*



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*Cypress-Fairbanks Offices, Harris County.*

collegiate, athletic and administrative facilities.

Cited for design excellence were: Liestman Elementary School, Alief, by the Houston firm MDRW; Levelland High School, Levelland, by the Lubbock firm BGR Architects-Engineers; Brookhaven College, Farmers Branch, by the Dallas firm Pratt, Box, Henderson & Partners; Fort Bend Athletic Facility, Fort Bend, by the Houston firm Cavitt McKnight Weymouth (also cited during the Association of School Business Officials' 65th Annual Meeting Oct. 16-18 in Denver); and Cypress-Fairbanks Administrative Offices, Harris County, by the Houston firm Spencer, Herolz, Durham.

Said TASB Executive Director Orbry D. Holden: "Citation of these projects for architectural excellence by members of the Texas Associations of School Boards and School Administrators indicates that the architects designed attractive, functional and cost-effective facilities that are an aid to the educational process."

## Two Texas Firms To Renovate and Expand Hospital Complex in Taiwan

Two Texas firms—Robert Douglass Associates of Houston and Page Southerland Page of Austin—have been commissioned to plan and design the renovation and expansion of the National Taiwan University Medical School and Hospital in Taipei, Taiwan.

Operating in joint venture as Douglass + PSP, with the aid of Taiwan architects, the firms will plan and design a project to include construction of a new 1,800-bed teaching hospital, and renovation of a present 1,000-bed teaching hospital. Estimated cost of the total 1.5 million-square-foot expansion project is \$120 million.

According to Robert Douglass, director of design, the planning and design portion of the project will be completed by the third quarter of 1980. Construction is scheduled to be completed in 1985.

The first building in the present medical center, a two-story Victorian structure built in 1912, has already been expanded to include five separate buildings which can accommodate 1,400 students and treat approximately one million patients annually.

Modern medical advancements have been such that the hospital decided it would be better to build an entirely new teaching hospital rather than attempt to convert the existing 68-year-old structure.

## Texans in San Francisco 'Embarrassed' by Plans To Demolish City Landmark

When the more than 75 Texans attending the annual meeting of the National Trust for Historic Preservation in San Francisco last October learned that Dallas-based Neiman-Marcus is planning to open a new store there, being a Texan proved to be more a source of embarrassment than one of pride, according to the Texas Heritage Council.

Texans at the conference "took much of the blame and complaints," the Council says, for plans to tear down San Francisco's historic City of Paris Building to make way for a new downtown Neiman-Marcus designed by Philip Johnson.

An injunction has been filed to forestall demolition of the landmark, and the



Heritage Council is urging members of heritage groups to write Neiman-Marcus in protest.

"If your members have a charge account with Neiman-Marcus," the Council adds, "they should put their charge number under their signature."

### Houston Firm to Restore Three New York City Hotels

The Houston-based architectural and interior design firm TMHI has been awarded three major hotel restoration projects in New York City, TMHI President Doyle Wayman has announced.

TMHI will be responsible for interior restoration of the 1,800-room New York Statler, the 1,100-room Taft Hotel and the 600-room Holiday Inn Coliseum.

The firm cites a recent surge in new construction as well as renovation of New York City hotels as a "healthy sign of New York City's economic recovery."

### Brodnax Appointed To Plumbing Examiners Board



Gov. Bill Clements has announced the appointment of Houston architect A. Carroll Brodnax to a six-year term on the State Board of Plumbing Examiners, replacing Wichita Falls architect Robert L. Winger, whose term has expired.

With the distinction of being the first student in the College of Architecture at the University of Houston, Brodnax received his bachelor's degree in architecture from there in 1950. From 1950 to 1952 he taught at U of H, then in 1953 founded the Houston firm Brodnax Phenix, which later became The BPA Partnership.

### Construction Costs Up 14.2 Percent In 12 Month Period

The cost of construction materials and labor in the "Mississippi River and West Central States" region, which includes Texas, increased by 14.2 percent between September 1978 and September 1979, according to the Cost Information Systems Division of McGraw-Hill.

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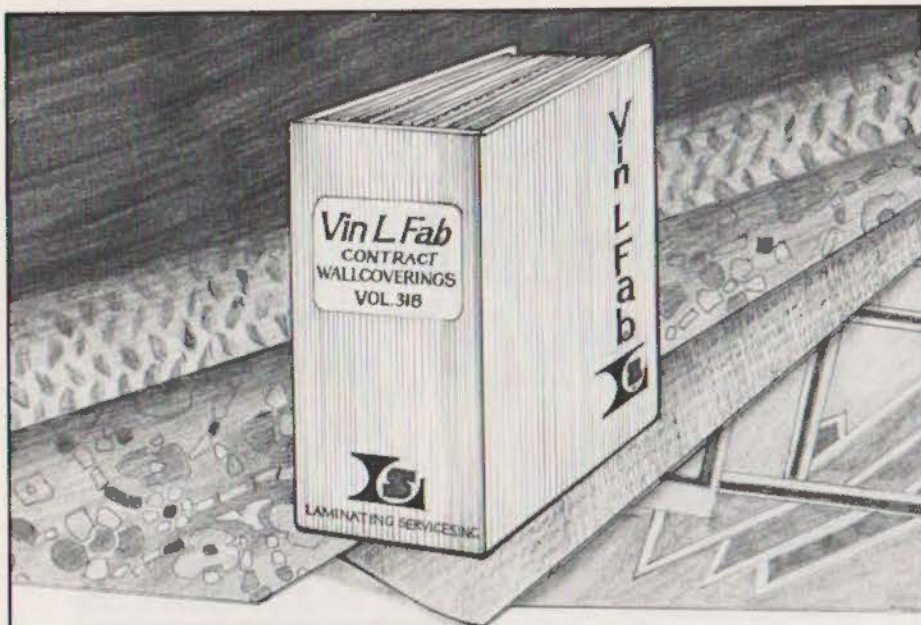
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The average increase across the nation was 13.8 percent, with the highest cost hikes in the Pacific Coast and Rocky Mountain states (15.3 percent) and the Southeastern and South Central states (15.2 percent). The smallest increase (10.5 percent) was posted in the New England states.

The information released is based on a semi-annual survey of building trade unions, contractors and materials suppliers in 182 cities in the continental United States. The latest survey revealed that building materials prices were up 16 percent and hourly wages of building trade craftsmen gained eight percent during the 12-month period.

## Austin Architect H.E. 'Bubi' Jessen Dies in Austin at Age 71



Austin architect H.E. "Bubi" Jessen, charter member of TSA and founding partner in the Austin firm Jessen Associates, Inc., died in Austin Dec. 17 at the age of 71.

An Austin native, Jessen was a 1928 graduate of the University of Texas at Austin School of Architecture, where he was a member of the Tau Beta Phi honorary engineering fraternity and recipient of AIA's Student Medal for academic achievement. Following graduation, Jessen served as an assistant instructor at UT's School of Architecture before going on to receive his Master of Architecture Degree from MIT in 1931.

Following World War II, during which he served in the U.S. Navy, attaining the rank of Lt. Commander, Jessen re-established the Austin partnership he had originally formed in 1938 with his late brother Wolf and the late Charles Millhouse. The firm was later expanded to include Austin architects A. E. Greeven, Herbert Crume, Fred Day, and S. L. Newman.

During his 50-year career, Jessen became known for his design of the rotunda floor in the state Capitol, the planning of a mural commemorating the Battle of Goliad and a host of private and public buildings throughout the state. In Austin, his firm's work includes the Texas Supreme Court Building, the Stephen F. Austin State Office Building,



Municipal Auditorium, The University of Texas System Administration Building, UT's Humanities Research Center (HRC) and some 20 other buildings on the UT-Austin campus.

In addition to practicing architecture, Jessen served as a member of the Texas Board of Architectural Examiners (TBAE) from 1951 to 1957, as TBAE president in 1956, as chairman of AIA's Regional Judiciary Committee and as a member of the Architectural Advisory Committee for the Texas State Building Commission.

Jessen also was well known as a prolific watercolorist and was accorded one-man shows at the HRC and the Bank of Austin Gallery in 1978 (see *Texas Architect*, July/August 1978).

He is survived by his wife, Janet, of Austin; a daughter, Mrs. Tom Balkom of New York City; sons Kindred and Mark of Austin; and one grandson.

## Projects in Progress



Continental Plaza, Fort Worth.

### 'Continental Plaza' Planned for Fort Worth

Construction is scheduled to begin soon on a new 40-story office tower in downtown Fort Worth, designed by the Dallas firm Jarvis Putty Jarvis.

The one-million-square-foot Continental Plaza, expected to be completed in 1982, will be located on a full city block bounded by Sixth, Commerce, Seventh and Main Streets. Pedestrian bridges crossing Commerce and Seventh Streets will link the building with adjacent parking facilities and to the new Hyatt

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In the News, continued.


Regency Fort Worth, a \$32 million restoration of Fort Worth's historic Hotel Texas now underway (see page 36).

The "firm's most successful attempt to 'break out of the box,'" according to architects, the building will sit diagonally on the site, with its main entrance facing the corner of Seventh and Main Streets, and will feature set-backs and step-outs across the front and rear facades, clad in emerald green reflective glass. Typical floors will feature either six or eight corner offices, instead of the standard four-corner arrangement.

A central rectangular core of elevators, stairs, restrooms and mechanical rooms will be flanked by two parallel corridors, which will serve offices along the two primary facades. This arrangement, architects say, permits space to be arranged in the normal pattern of rectangular offices. Large areas at the ends of these corridors will be suitable for large offices and conference rooms.


Energy conservation measures include orientation of the building on the site, the use of reflective and insulating glass, a variable-volume airconditioning system and a controlled lighting system.

*Continued on page 59.*



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# Aspiring to Excellence

As Texas enters the decade of the '80s, architects and our professional society face a crucial test. Even though Texas is already third largest and one of the most urban states, we are on the threshold of even more explosive urban development in the next 10 to 20 years. This growth and the related use of lands for their resources will apply great pressure on lands needed for agriculture, open space, and recreational uses. It will continue to strain the capacities of our cities to develop in a wise and balanced manner.

The question we must now ask is, "How will we respond to the challenge?" Should we not respond to both the opportunities implicit and the problems inherent as well?

Architects are among the few who are equipped to be environmental problem solvers. What we build, where we build, and how well, will have a major influence on the quality and economic vitality of Texas life for many more decades. As key members of the design professions, we will be looked to for leadership more than ever before. Unless we aspire to excellence—and achieve it in great measure—we will be unable to provide the design team leadership our state will need in the '80s.

Excellence is a difficult and elusive target to seek. It requires, first, that we define its elements. A major task force program this year will address the critical issue of preparing ourselves for the future. TEXAS TOMORROW: A Goals Program of the Texas Society of Architects, will take a year-long look at the issues and concerns which will shape the future of Texas architects and architecture. This examination will culminate in Dallas where it will provide the theme for TSA's 1980 annual meeting.

The goal of excellence also requires an evaluation and appreciation of our architectural heritage, a willingness to acknowledge our past as we design for the future. In programs spearheaded by new task forces, we will focus on the history of Texas architecture, and we will begin to insure the safety and usefulness of irreplaceable architectural records through a state archival project. And this year, for the first time, we will establish a Committee on Design—design in the context of Texas, both as a unique entity and as a region subject to worldwide influences.

In order to act effectively, TSA must be organizationally prepared. Despite our present strength, there are many things we can do to be stronger and more efficient. We have realigned TSA's commission structure to help provide more coherent relationships among the committees within each commission. We will implement the committee budgeting and organizational improvements begun by 1979 TSA President George Loving to provide greater continuity in committee work. And we will pursue continuity in other ways, including continuation of the excellent Town Meetings Program begun by TSA President Preston Bolton in 1978 as part of that year's theme, Texas: The Quality Life.

Finally, TSA can be no stronger than its 17 chapters across the state. With assistance from our excellent staff, I will continually seek to improve communication among our components in an effort to facilitate one overriding goal: a better, stronger and more effective Texas Society of Architects, for this new decade, and beyond.



*Boone Powell  
President  
Texas Society of Architects*



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In your kitchen, for example, your gas range has an instant-on blue flame to heat your food quickly and evenly. A fast-recovery gas water heater gives you all the hot water you need when you need it. And gas heating provides gentle, controlled heat for efficient institutional use.

New, energy-efficient gas appliances can help you save. And sound conservation practices with all forms of energy can increase your savings even more.

Remember: when you save electricity, you save gas. So, if you're planning on new appliances or equipment, specify gas. The more gas appliances you use, the more gas you save, the more money you save on your energy costs.

**Entex**  
**Lone Star Gas**  
**Pioneer Natural Gas**  
**Southern Union Gas**



# About this Issue

Ed Stewart



Hyatt Regency Houston, JVIII Architects

Since the very first tremors of growth in 17th-century America, certain of our buildings have been called upon to fill an ever-present need for temporary shelter. The New England tavern with rooms for rent had as its counterpart the stagecoach inn on the highroads leading west. Later, in the auto age, evolved the Ma-and-Pa “tourist court,” the Holiday Inn, the Motel Six. But America’s first *real* hotel was Boston’s Tremont, which opened with flourishes in 1829. Isaiah Rogers’ design—of classical style, with high ceilings, marble floors and opulent French furnishings—imbued “hotel” with meaning for decades to come.

In the 1950s, architect Morris Lapidus ushered in the so-called Miami Beach period with his “architecture of the gorgeous.” Florida hotels such as the Eden Roc, the Fontainebleu and the Sans Souci helped fulfill the fantasies of the Depression-era generation, whose clearest notions of elegance and luxury were derived from the movies. And as we enter the ‘80s, the lodging industry still is reeling from the impact of the atrium hotel—a genre revived by John Portman with the Hyatt Regency Atlanta in 1967, the first of a spectacular series.

This latest development in the history of the hotel—the breathtaking atrium embellished with plants and waterfalls and dazzle—is perhaps less breathtaking than it once was, now a rather predictable trademark of today’s large hotel. And some atrium lobbies are acknowledged to be somewhat formidable and dehumanizing—even surreal. Consequently, there seems to be a new interest in what have become fashionable alternatives—the small luxury hotel or the out-of-the-way inn. But the atrium hotel still emerges as a valid response to the requirements for a *convention* facility, a setting in which a large group can experience a pervasive sense of unity and excitement. (One might be compelled to seek out a Licksillet Inn for quaint charm and character, but not for a Shriners’ convention.)

What might appear next is difficult to predict. But even as we present the following examples of Texas hotels, we are poised to observe new—perhaps dramatic—future developments in the evolution of this building type as architects respond to the increasingly specialized needs of today’s hoteliers. Certainly, there is room for progress. As one prominent architect recently observed, “We still haven’t even solved the problem of the dirty linen cart that clutters up virtually every hotel corridor in America, every single day.”—Larry Paul Fuller



# The Hotel

## Checking it Out in Texas

By Larry Paul Fuller

*To ascertain new directions in Texas hotel design, and to explore how good hotels are made, we talked with four architects\* who have been intensely involved with this building type. The resulting article which follows is a prelude to our pictorial treatment of eight Texas hotels.*

The least we might ask of a novel named *Hotel* is to tell us what we should ask of a hotel. And, on the last page of his book, Arthur Hailey tells us: "To welcome the traveler, to sustain him, provide him with rest, and speed him on." Indeed, that is the least we should ask—if we can find a room at all. But increasingly, in Texas and across the nation, the no-vacancy signs are hanging out; would-be guests are finding, to their dismay, there's no more room at the inn.

Observers cite several factors to explain the shortage: low-cost air fares that are spurring travel, an influx of foreign visitors capitalizing on the devaluing of the dollar, and more and larger conventions. In addition, there is a certain irony at work—the same Sun Belt business boom that is creating such a demand for hotel space in Texas cities also is creating a demand for office space. And, generally speaking, hotels are not built by their operators but by developers, who from an investment standpoint are inclined to find a speculative office building a more attractive option.

Houston architect Bill Modrall, of Koetter Tharp Cowell & Bartlett, explains that, "With an office building, you can lease out the space for five and 10 years at a time, whereas with a hotel, you empty it every day and have to release it every night. The office building is easier to do, it usually yields a higher level of profitability for the developer, and it behaves better—has a more predictable performance."

Modrall's assessment is particularly applicable in the case of the large (800 to 1,000 room) hotels major cities need desperately to attract national-scale conventions. "The problem," he says, "is that—no matter how apparent the need—when you reach the point of considering a hotel of that scale, there are very few lending institutions in the country willing to place that kind of money into one basket. Instead of one 1,000-room hotel, they generally would prefer to invest in two 500-room facilities in two different cities."

### Specialization

But the marketplace still is exerting its influence, and Texas' demand for hotel space has been so acute that small-to-medium hotels are opening up virtually every day, and more are in the works (see pages 36 and 37). One trend emerging with these new hotels is the tendency to specialize, to isolate a particular need and create a facility to tap it. Careful calculation of demand provides the reassurance investors insist upon these days before letting go of their capital. On the coast, for example, we find resort hotels being planned in anticipation of more in-state vacationing due to the fuel shortage. Cropping up around Houston and Dallas airports are "destination hotels," which enable executives from around the country to fly in for a corporate meeting or seminar and fly back home the same day.

A relatively new concept is the "transition hotel"—such as Houston's Guest Quarters, which calls itself "the hotel with no rooms"—comprised exclusively of suites to accommodate extended business trips or to provide transitional lodging for some of the thousands of executives who relocate to Houston each year. Another "natural" is the hotel which attaches itself to and capitalizes on a regional shopping mall, prime examples

being the Galleria Plaza and the Houston Oaks—at either end of the Galleria—which reportedly enjoy 95 percent occupancy rates.

And it seems that every major office complex is installing its own hotel as part of an amenity package. The Houston firm Lloyd Jones Brewer & Associates, for example, is designing its second hotel for Greenway Plaza—this one adjacent to condominiums whose residents are expected to utilize the hotel's food services—and has under construction the Meridien, a "luxury" hotel to serve Allen Center and downtown Houston. Principal Ben Brewer predicts this trend will continue with "more hotels, some including condominiums, stacked on top of office buildings and retail commercial complexes."

### Corporate Hotels

By far the majority of Texas' new hotels, however specialized, fall within the general category of the "corporate hotel." The most common format is embodied in the chain-operated facilities found lining the freeways of all major cities, existing primarily for the benefit of the corporate traveler, but relying in part on small meetings and some restaurant and bar traffic from local suburbanites. Barry Whitehead, of Golemon & Rolfe in Houston, predicts that this is the hotel type that may be in trouble first as the market becomes more saturated. "Investors have been going crazy trying to get these hotels thrown up to meet the incredible demand in this market," he says. "But, in the future, not only will service be a factor, but the architecture will have to be better too, because the competition will be fierce."

Whitehead says the typical client attitude that produces the small corporate hotel is, "We're not interested in trend-setting architecture for this market; we just want the thing to work. We want



something that's safe, something that's middle-of-the-road enough in its design not to offend anybody." But he believes the developer who is willing to transcend that attitude, to go for "that something more," will be better off in the long run as levels of taste rise and competition sharpens.

#### Trends

Other hotel trends to watch for include:

- More attention to energy conservation. Ben Brewer points out that for a "hungry user" such as a hotel, through-the-wall heating and cooling units for each room "make a lot of sense." Bill Modrall predicts an increase in the use of room keys which must be used to activate an individual airconditioning unit and which deactivate it when removed for departure from the room.
- Continued renovation of old facilities to help beat the cost of new construction.
- More U.S. hotels by foreign investors who, Brewer observes, "seem more content with a slower rate of return than U.S. developers." At the same time, U.S. architectural firms are expected to continue receiving commissions for foreign projects, particularly in the Middle East.
- Smaller guestrooms, with less furniture to accommodate shorter stays, and an emphasis on vertical pieces to economize on space; but more interesting geometry and fenestration, less rectilinear form.
- More careful design of double-function spaces (exhibition halls that double as parking garages, rather than vice-versa) and use of more innovative construction techniques, such as prefabrication.

- More tasteful, contemporary interiors to appeal to a new generation of young executives and professionals; fewer bad ice buckets, less corporate kitsch.

#### The Atrium

But what about the future of that singular mark of the seventies in hotel design—the atrium lobby? When John Portman revived the atrium idea (precedents include Denver's 19th-century Brown Palace and San Francisco's Palace Hotel of 1875, and Portman is known to have admired Dallas' Trade Mart Court by Harwell Hamilton Harris), he provided an alternative to what Modrall refers to as "pompous, over-stuffed lobbies for pompous, over-stuffed people." These grand atrium spaces, intended partly to serve as the public plaza

missing from so many American cities, transformed palaces for the idle rich into places with a sense of occasion, hotels that offered something more than acceptable overnight accommodations. And they were largely responsible for the startling success of the Hyatt Corporation, which began as a relatively small-time operator of West Coast motels. But will atria continue to be a trademark of major new hotels? Are they becoming too expensive to build and operate. Is the novelty finally wearing off?

Former Portman associate Tom Hughes, of 3D/International in Houston, maintains the concept was applied to hotels not so much as a novelty but as a logical response to the functional and economic needs of the large convention-oriented hotel. "The idea was that physically putting people together in one big, exciting space would provide a sense of community," Hughes says. "It would be an atmosphere that would encourage informal communication, which is perhaps even more important than the formal communication provided in convention sessions." Hughes says economic needs are served, not only because the atrium space *attracts* large groups, but because—with an array of restaurant and bar options on full display—it *keeps* them there.

#### More Expensive

As for the extra expense of an atrium, hotel architects seem to agree that it is actually less than commonly thought, if certain factors are taken into consideration. Modrall points out that the efficiency of air-handling systems has been improved and that with open corridors, there is the added benefit of being able to borrow light and airconditioning from the big public space. It is also important, in attempting to justify the alleged extravagance of an atrium hotel, to view it not as one large building with a hollowed out center but as a group of individual buildings forming a courtyard—a "trapped space"—which has simply been roofed over to protect it from the elements. The result is a less expensive finish on the facades facing the courtyard, which would otherwise require weatherproof surfaces.

Even in cases where expense is not a factor, however, some hoteliers are seeing the huge atrium lobby as an idea whose time has come and gone. Some large hotels will have small atria, others none at all. Brewer says many clients now are coming out against the atrium at the very outset, "preferring to

buy a better quality of chair, a better quality of linen—perhaps some silk wall-covering—rather than putting their money into what they refer to as 'architectural gymnastics.' They are seeking to disassociate themselves from the image of the fast-paced convention hotel."

#### A Good Hotel

Whatever the size, and whatever the concept, all *good* hotels have certain characteristics in common. Whitehead points out the reality that the architecture *per se* is not the most important element. "If the bed was hard, and if the eggs were cold in the morning, how nice the building was makes very little difference." Similarly, there are basic functional needs the building must meet; the operation has to *work*. And the guest's orientation process should not be a burden. "There should be an easily recognized point of arrival," Brewer says. "Guests will ask themselves, 'Where is the registration desk? Where are the restrooms? Where can I find a cool, quiet bar?' And they shouldn't have to look too hard."

On a subtler level, the *good* hotel will have a certain spirit, a kind of unity that is carried from outside to inside and from public space to guestroom. "It doesn't make any sense at all," Hughes says, "for someone to just come in and decorate a space without a thorough understanding of the architecture and a total marriage to it. Not only will it be like putting a suit of clothes on the wrong person, but the electrical, mechanical and structural complications that arise will cost the client a lot of money."

An even less tangible—but crucial—element one should find is an allurements derived from "that something extra," that touch of whimsy which, like spice, is appropriate only in moderation. One might call it "ambiance," another "flair" or "pizazz." Brewer likes to call it, "a little romance."

*©Houston architects Ben Brewer, of Lloyd Jones Brewer & Associates; Bill Modrall, of Koetter Tharp Cowell & Bartlett; and Tom Hughes, of 3D/International; have had a broad range of hotel experience including major projects for the Hyatt Corporation and other international hoteliers. Barry Whitehead, of Golemon & Rolfe Architects in Houston, has designed several small-to-medium corporate hotels for such chains as Hilton Inn and Marriott.*





South approach by reflecting pool.

### Hyatt Regency Dallas at Reunion

This shimmering thousand-room Hyatt Regency and its adjacent 50-story tower comprise a striking addition to the Dallas skyline and constitute the focal point of Reunion. The 50-acre parcel on the southwest edge of Dallas' central business district also includes the restored Dallas Union Station, a 10-acre park, a new road system, and the city-owned Reunion Arena, an 18,500-seat special events center now approaching completion.

The 30-story hotel is constructed of a steel frame sheathed by a silver reflective glass curtain wall. Its design is based on a system of 12 interrelated rectangular blocks of varying heights containing guest rooms. The blocks are planned in a modified "Y" configuration and are staggered both horizontally and vertically. At the ends of the guest room elements, semi-circular, faceted shafts enclosing the stairwells extend up the face of the building (although the stairwells themselves are not rounded).

The arms of the "Y" contain an 18-story atrium space filled with natural light entering from skylights above and through a 60-foot-high wall of glass at the south end of the atrium.

Balconies that serve as single-loaded corridors fronting the guest rooms surround the atrium on three sides from the third to the 18th floors. On the fourth side, above the wall of glass, double-height steel box trusses form structural bridges, composed of guest rooms, whose





balconies connect all four sides of the atrium at the seventh and eighth and again at the 11th and 12th floors.

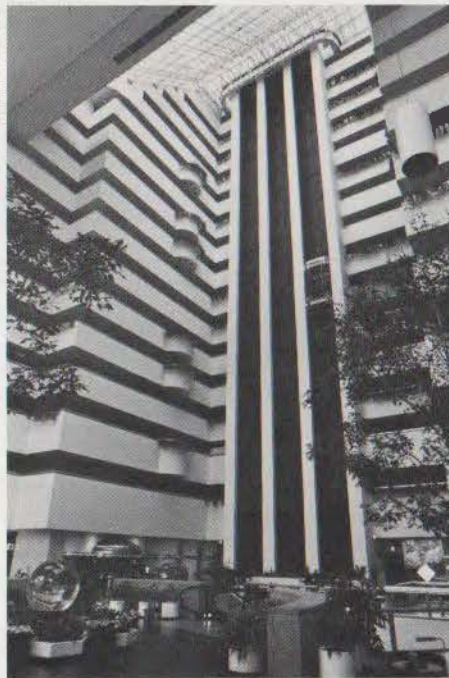
Guests enter at ground level under a red canopy stretched over a steel pipe space frame which introduces the larger-scale structural frame defining the wall of the atrium. In addition to the reception area, the ground level contains a two-story grand ballroom, several banquet rooms, the main kitchen and administrative offices. Escalators transport guests up past a semicircular waterfall to a slightly raised circular plaza at the atrium level, around which food and beverage functions are situated.

Glass elevators rise along the north wall, emerging from the atrium at the 19th floor and continuing upward along the exterior face of the building in glass-enclosed shafts.

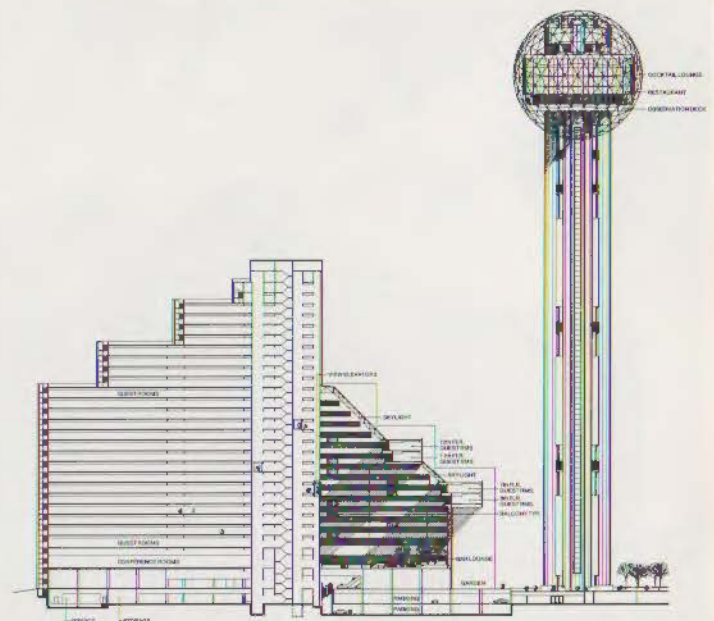
Reunion tower, constructed of four concrete shafts, sports an open-frame geodesic sphere of tubular aluminum illuminated by 260 computer-operated bulbs; the sphere encircles a three-level top-house containing a revolving cocktail lounge, a revolving restaurant and a public observation deck.

*Master Plan, Architecture & Structural Engineering—Welton Becket Associates, Los Angeles; Client—Woodbine Development Corporation; Contractor—Henry C. Beck; Mechanical/Electrical Engineering—Herman Blum Consulting Engineers; Interior Design—Howard Hirsch & Associates, Beverly Hills, Ca.; Landscape Architecture—Myrick/Newman/Dahlberg.*

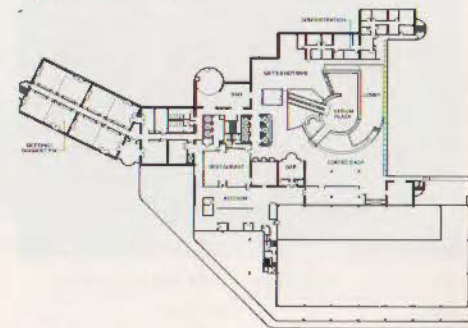
Albert Porter



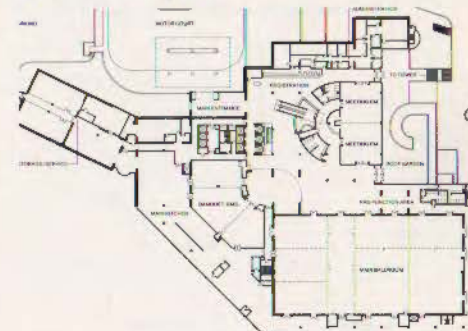
Albert Porter



Typical floor plan.



Atrium level plan.



First floor plan.





Atrium I. Sculpture by Mike Cunningham.

## Loews Anatole, Dallas

Situated across Stemmons Freeway from the Dallas Market Center, the 900-room Anatole provides a somewhat startling contrast to the array of shiny glass buildings found along many Dallas thoroughfares. The reddish brick structure—intended to be “the premiere brick job in the country”—has a base punctuated by a series of recessed flat arches, some of which incorporate brick sculpture. The building mass, essentially comprised of two interconnected boxes penetrated by uniform grids of windows, is roofed by a trio of six-story truncated glass pyramids.

Hollowed out of the two main building forms are two connected atria, each as large as a village square. Atrium I, topped by one pyramid, measures 130 feet by 130 feet and is surrounded by 14 floors of guest rooms. “Galatea,” a 15-foot-tall lucite sculpture surrounded by a sunken seating area, marks the center of the space. Atrium II, topped by twin pyramids, measures 240 feet by 130 feet and has 10 floors of guest rooms. Focal points in this space include five batiks from Ceylon (ranging in length from 88 to 136 feet), a 66-foot high kiosk and a 10-story brick clock tower which conceals a fire stair. Glass elevators connect the two atria.

Four restaurants and a discotheque are situated at various perimeter loca-

tions. The lower floors also contain some 100,000 square feet of exhibit and meeting space, including a 1,000-seat auditorium in a conference center which adjoins the mass containing Atrium I.

A geometry problem arose in creating the twin-pyramid roof for Atrium II, since the space is not quite twice as large as Atrium I and was therefore too short for two full pyramids. The solution was to create a kind of saddle between the two peaks in which to merge the shortened slopes.

Instead of extending the windows to the ends of each facade—where corner suites are located—the architects “pulled the baths out to the corners” so as to enhance the exterior composition through vertical expanses of brick which wrap around the edges of the building from one elevation to the next.

Commissioned sculpture, paintings, tapestries, rugs and the use of lavish materials and artifacts were all part of an attempt, says architect Overton Shelmire, “to avoid current-day fads and bedazzling glitz that lose their impact in a short time. We aimed rather to give the Anatole a timeless look of beauty and good taste.”

*Architects—Beran & Shelmire; Developer—Trammell Crow; Interior Design—Trisha Wilson & Associates; Mechanical-Electrical-Plumbing—Brady, Lohrman & Pendleton; Structural—Nagler Engineers; Contractor—Austin Commercial, Inc.*



Richard Payne



*Saddle connects peaks over Atrium II.*

Richard Payne

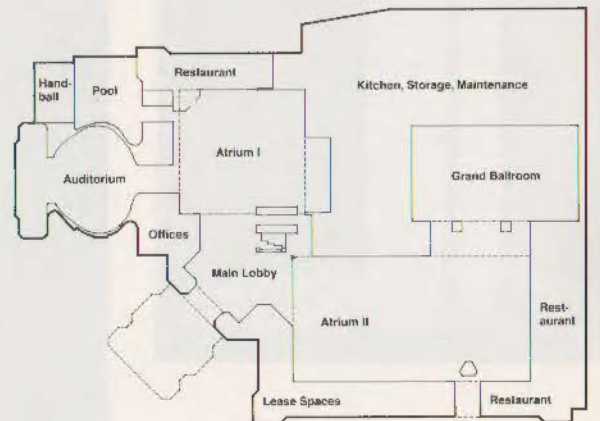


*Atrium II.*

Balthazar Korab



*Stemmons auditorium in Conference Center.*





## The Grand, Houston

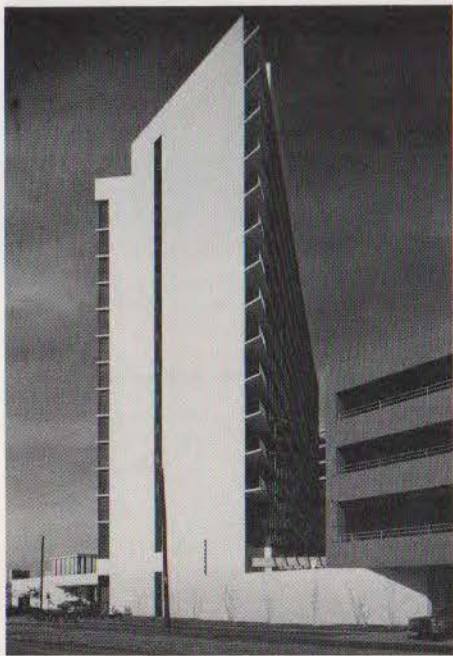
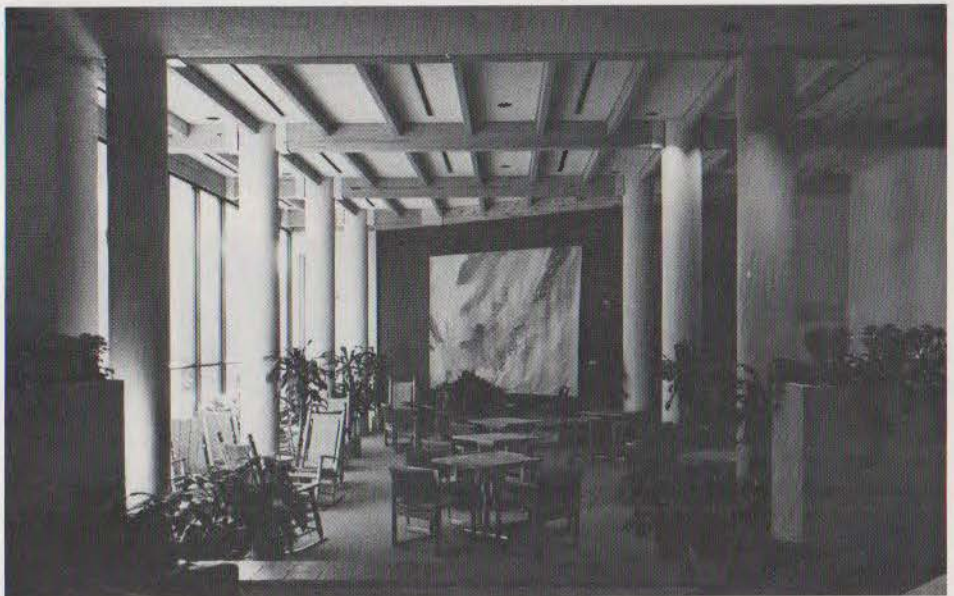
Located at the intersection of Westheimer and the West Loop, the 14-story, 318-room Grand offers moderately priced lodging in a dynamic area of the city—near the Galleria shopping complex and the surrounding heavy concentration of office buildings.

The hotel tower, finished on the exterior with white painted brick and a dark bronze curtainwall, adjoins a five-level parking garage and a single-story wing containing ballroom, meeting space and restaurant. The modified trapezoidal shape of the tower yields two acute-angle corners, resulting in corner suites with non-rectilinear configurations. The free-way facade is divided at its center by a vertical composition formed by glass-walled extensions of the elevator lobby on each guest room floor.

Interior public spaces have painted brick walls combined with wood and fabric wallcoverings. Furnishings carry out a contemporary Southwestern theme and include "carefully selected" pieces of art.

*Architects—Lloyd Jones Brewer & Associates; Owner—Proparco Equities; Operator—Hotel Management, Inc.; Interior Design—Mitsouko A. Burton Associates; Structural Engineers—Ellisor & Tanner; Contractor—Pence Construction Co.*

Photos by Richard Payne







*Historic structures adapted for reuse.*



## Four Seasons Plaza Nacional, San Antonio

This 250-room inner city hotel is situated two blocks from the Riverwalk on a four-and-a-half-acre urban renewal tract awarded to the developers by the San Antonio Development Agency. Although other hotels have followed, the opening of the Plaza Nacional marked the first relief since 1968 for San Antonio's critical shortage of first-class sleeping rooms.

The concept called for a "garden hotel" of character and scale compatible with the simple structures comprising the adjacent La Villita Historic District west of the Hemisfair site. To conform to a somewhat residential scale, yet still provide enough lodging capacity to make the project viable, a six-story structure holding half of the rooms was joined by two wings—providing the remaining rooms—which stair-step down to five stories and four stories. Courtyard trellises, covered walkways and a single-story wing of shops and meeting facilities complete the scale transition. In addition, three small historic structures previously existing on the site were adapted for reuse as a part of the hotel complex.

Recalling the indigenous shed buildings of La Villita, the hotel design consists of simple building forms covered by sloping, standing-seam metal roofs. Balconies not only provide a measure of early Texas character but afford sun control and an opportunity for guests to enjoy mild weather and views of the courtyard or city. For speed of erection, the Plaza Nacional was constructed of pre-cast concrete with a stucco finish.

*Architects—Ford Powell & Carson; Financial Developers—Joe and Marianna Frost; Interiors—FPC Interiors; Mechanical-Electrical—K.M.Ng & Associates; Structural—Feigen Span & Pinnell; Contractor—Bartlett Cocke, Jr.*



## The Guest Quarters, Houston

Billed as "the hotel with no rooms," the Guest Quarters is the sixth in a national chain of hotels intended to fill a gap in the lodging industry by offering each guest a suite rather than a room. The 16-story, 210-suite facility, located in the thriving City Post Oak, attracts relocating families, or businessmen on extended visits, by offering home-like accommodations—living/dining area, bedroom, bath, and kitchen complete with major appliances and utensils. Guests also have the use of swimming pool, lounge and meeting room facilities. The hotel is constructed of pre-cast concrete and bronze glass.

*Architects—S.I. Morris Associates; Developer—Gerald D. Hines Interests and Guest Quarters, Inc. (Norfolk, Virginia); Interiors—George M. Kaufman, Guest Quarters, Inc.; Mechanical-Electrical—Cook & Holle, Inc.; Structural—Walter P. Moore & Associates; Landscape Architects—Winslow/Moore; Contractor—Harvey Construction Co.*

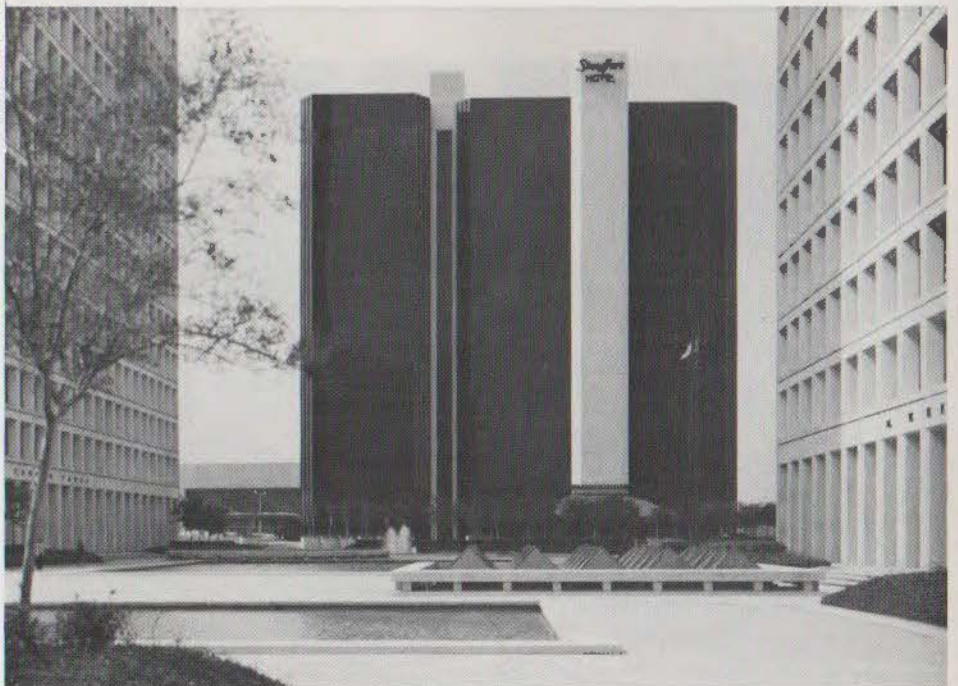


## Stouffer's Greenway Plaza, Houston

Reflecting a widespread urban trend, this 400-room facility was erected specifically to serve the huge mixed-use development of which it is a part. The hotel completed the formal plaza composition as the first non-office tower among six high-rise buildings. It has all-weather connections to over two million square feet of office space, a subterranean retail concourse and The Summit sports arena.

*Architects—Lloyd Jones Brewer & Associates; Owner—Century Development Corporation; Interiors—Stouffer's Hotels, Cleveland, Ohio; Mechanical-Electrical—I. A. Naman & Associates; Structural—Ellisor & Tanner; Contractor—Miner-Dederick Construction Corporation.*

Richard Payne







## Riverwalk Marriott, San Antonio

One of a new wave of hotels now under construction or planned for San Antonio, the 30-story, 500-room Marriott occupies a small site—forcing a vertical composition—on the Riverwalk extension between Market and Commerce. Public spaces are oriented toward landscaped terraces preserved along the river. The poured-in-place concrete structure includes a 10,000-square-foot ballroom and ample meeting space, several multi-level interior spaces, and an indoor-outdoor pool under a sloping glass atrium at the fifth level.

*Architects—Golemon & Rolfe, Houston; Developer—Mariner Interests, Houston; Interiors—Jeff Howard Associates, Coral Gables, Florida; Mechanical-Electrical—M.T.F. Mechanical Contractors, San Antonio; Structural—Colaco Engineers, Houston; Contractor—W. S. Bellows, Houston.*



## LBJ Hilton, Dallas

This suburban Hilton, comprising 14 stories and 300 rooms, was inserted into an already highly developed area both to attract the travelling executive and to tap local potential for food, beverage and meeting business. The commercial space has been “pulled into the lead corner for easy identity and public access,” while the front desk is situated to function quietly and separately. The sawtooth facade, of brick and film-coated glass, provides an angular alcove in each room and is oriented for maximum sun control. Individual heating/cooling units—specified for economy—extend through the solid walls of the facade, fulfilling an additional role as a design element which provides texture and scale.

*Architects—Golemon & Rolfe, Houston; Developer—Mariner Interests, Houston; Interiors—Jeff Howard Associates, Coral Gables, Florida; Mechanical-Electrical—Sam T. Wallace, Inc., Dallas; Structural—Colaco Engineers, Houston; Contractor—W. S. Bellows, Houston.*

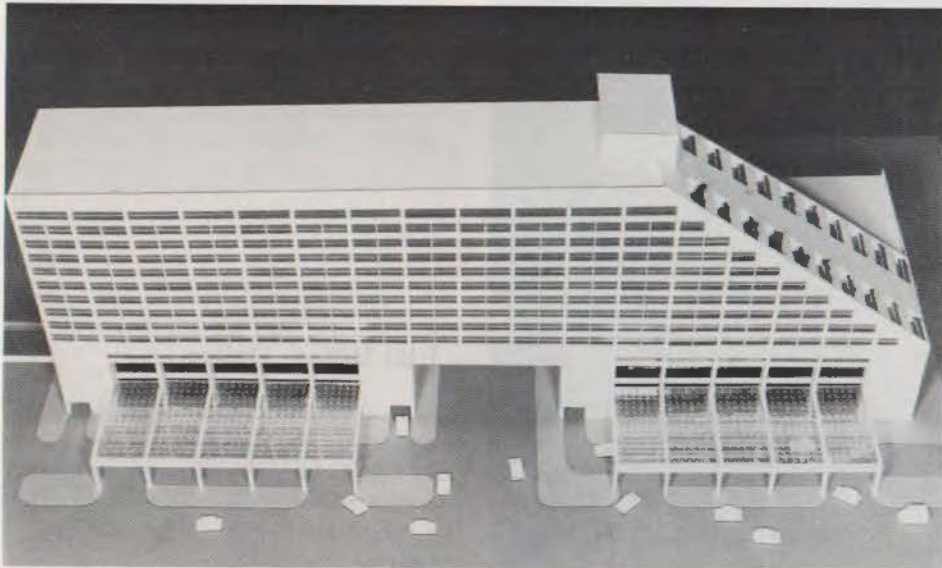


# Hotels in the Works



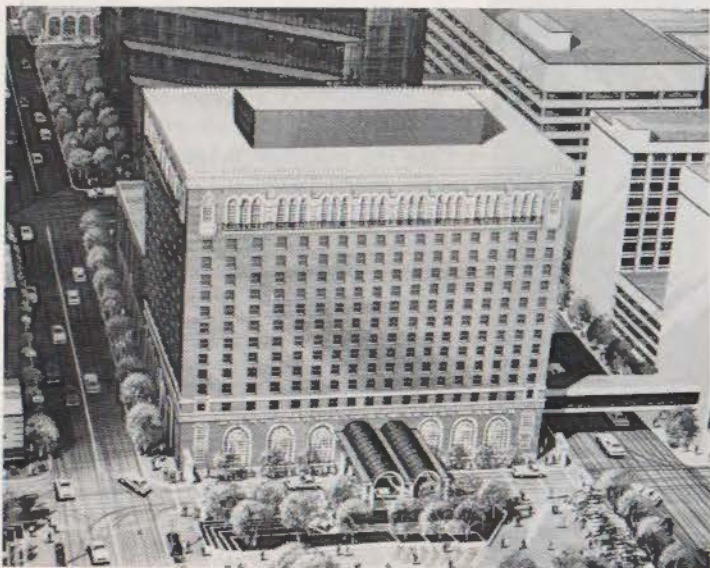
## Hyatt Regency, Austin

Construction is scheduled to begin in April on a 16-story Hyatt Regency Hotel on the south shores of Town Lake near downtown Austin. The \$30 million project, designed by Py-Vavra, Architects, of Milwaukee, Wisc., will include 453 guest rooms, a revolving rooftop restaurant and lounge, an atrium, meeting and banquet rooms, a 1,000-seat ballroom, a multi-level landscaped terrace overlooking the lake, and an elevated boardwalk along the shoreline serving as a continuation of the Town Lake hike-and-bike trail. According to developers, the new Austin Hyatt is designed to be sensitive to the Town Lake environment and to "create the 'Austin Look'" by using "as many natural materials as possible in construction and landscaping," and to afford views of the lake from each guestroom and a downtown vista from the north side of the building. The project is scheduled to be completed in November 1981.



## Tandy Center, Fort Worth

The 14-level, 508-room Tandy Center Hotel, designed by the Houston firm 3D/International and scheduled for completion in mid-1981, will cover a three-block area at the north end of Fort Worth's central business district. The building will cross over Houston Street, allowing traffic to move under an 18-foot-high opening. Atop this "overpass" will be a linear mall which will afford views of the downtown area as well as provide access to a 1,000-seat ballroom. The hotel's trapezoidal shape is designed to provide a counterpoint to the existing Tandy Center office and retail complex to the west, and its sloping east end is intended to scale the building down to relate it to street-level activity.



## Hyatt Regency, Fort Worth

Renovation is now underway on Fort Worth's historic Hotel Texas, a \$32 million project scheduled for completion in the spring of 1981 as the new 530-room Hyatt Regency Fort Worth. The Dallas firm Jarvis Putty Jarvis has redesigned the 59-year-old structure (listed on the National Register of Historic Places) to blend a "futuristic" interior with a distinctively historic exterior. The principal element of the new design is a six-story atrium lobby which will feature a 26-foot waterfall, a skylight and a three-story platform for dining and entertainment. On the exterior, arched windows and ornamentation will be retained at the street level and at the building's crest, while windows from the third to the thirteenth floors will be replaced by tempered glass. The entrance level will house guest registration facilities, coffee shop, cocktail and entertainment lounge and a specialty restaurant accessible from Main Street. The second level will feature an informal cocktail lounge, the grand ballroom and a prefunction area. Pedestrian walkways will link the hotel to an "Executive Wing," where a pool and health club will be located, and to Continental Plaza, a 40-story office building now under construction just north of the hotel.



## **Inn on the Park, Houston**

Plans were announced last September for a new 11-story, 383-room hotel in Houston's Riverway complex. The \$32 million Inn on the Park, designed by the Houston firm S.I. Morris Associates and scheduled for completion in early 1981, will be curved in form so that the building's convex side will follow the curving perimeter of nearby Buffalo Bayou and Memorial Park, while its concave side partially encircles a swimming pool and adjoining lake. The entrance will lead to a split-level lobby where 18-foot-high glass walls will provide views of the surrounding Riverway terrain. Recreational facilities will include a health club, outside jogging track and four tennis courts.



## **Hotel Meridien, Houston**

Upon scheduled completion in March 1980, the Hotel Meridien will complete downtown Houston's Allen Center "superblock," a mixed-use development of office buildings each of separate architectural identity but all physically linked and integrated as a whole into a common landscaped setting. Designed by the Houston firm Lloyd Jones Brewer & Associates, architects for the Allen Center complex, the hotel will feature a trapezoidal floor plan and a curtain wall composed of a combination of silver-reflective and bronze-tinted glass to contrast with and complement the predominantly rectangular, precast character of Allen Center's two completed office buildings (One and Two Allen Center). A 19-floor tower will contain the hotel's 363 rooms and suites and will afford views of nearby Sam Houston Park as well as the central business district. The tower will be connected to One Allen Center by a two-story structure which will contain the hotel's lobby, reception area, restaurants, boutiques and cocktail lounges on the first level and meeting rooms and a ballroom on the second level.



## **Stouffer's Plaza, San Antonio**

Due to begin construction "sometime in 1980," according to developers, is the proposed Stouffer's San Antonio Plaza Hotel designed by the Houston firm Koetter Tharp Cowell & Bartlett and to be located on the River Walk in downtown San Antonio. A three-story structure will contain the main lobby, 8,000 square feet of retail shopping space and three specialty restaurants, all covered with glass roof and walls to provide an atrium skylight effect. The main structure also will house a 20,000-square-foot ballroom, on top of which will be an outdoor swimming pool, two tennis courts and a lounge. Topping all this off will be a 15-story tower containing the hotel's 700 guest rooms, 28 of which will feature landscaped terraces overlooking the river.







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*FACING PAGE: Empty Galvez parking lot in 1979 contrasts sharply with bustle on the seawall (ABOVE) during the hotel's heyday, circa 1917. TOP: "Gentlemen's Buffet and Grille," 1911. RIGHT: 1911 loggia overlooking the Gulf.*

Courtesy Rosenberg Library, Galveston



Courtesy Rosenberg Library, Galveston





# The Hotel Galvez

## *Gulf Coast Landmark in Transition*

By Michael McCullar

Ed Stewart



Not since 1898 when a fire of unknown origin razed The Beach Hotel, a dazzling 200-room Victorian resort hostelry designed by Nicholas Clayton, had Galveston seen anything quite like it. "Good enough for everybody and not too good for anybody," boasted promotional brochures for the new 250-room Hotel Galvez, designed by the St. Louis firm Mauran and Russell and completed in 1911. The Galvez offered something for everyone as it attracted tourists to Galveston's "superb beaches and mild sea breezes" by first attracting tourists to itself. Wicker roller chairs carried guests back and forth along Seawall Boulevard. Dining rooms and suites in theme decor—from ancient navigation to Louis XVI—furnished an atmosphere of period wonderment, while a candy shop, drug store, soda fountain, barber shop and "Gentlemen's Buffet and Grille"

catered to more practical needs. And the hotel's "Scientific Kitchen," according to a contemporary newspaper account, featured such technological wizardry as an "electronically controlled machine" for removing the "natural clothing of potatoes" and an "apparatus of complex design" for washing dishes, not to mention banquet grills which stretched "down the long room in an interminable line."

Completion of the million-dollar project, financed by a consortium of local businessmen and enthusiastic citizens, also marked the city's reemergence as a first-class resort community following the devastating hurricane of 1900. Picking up the pieces in its aftermath, surviving residents envisioned a new resort hotel daringly fronting the seawall as a sign of reassurance to themselves and the rest of the country that Galveston was recovering very nicely, thank you.

Sea breezes were tonically mild once again, the beaches still superb.

Six decades of boom and bust followed for Galveston and its premier hotel, which was to track the city's tourist industry as it peaked and slowly declined. The Spindletop gusher near Beaumont in 1901 marked the beginning of the end of Galveston's 19th-century reign as the state's commercial center. Completion of the Houston ship channel in 1917 made it certain: Houston was to thrive on Texas' new oil industry while Galveston's prosperity was to depend upon visitors on its beaches. After its heyday of the 1920s and '30s, during which the Galvez played host to throngs of visiting dignitaries, local socialites and vacationing families year 'round, the hotel's hatches were battered by World War II when the U.S. Coast Guard enlisted it in defense of the strategic Gulf Coast. The postwar



Ed Stewart



Main lobby, circa 1979, before renovation.

Courtesy Rosenberg Library, Galveston



Main lobby, 1911.

Ed Stewart



Grecian Room, 1979.

Ed Stewart



North facade in 1979.

gambling era on Galveston Island brought a tourism revival of sorts, but when the state effectively put a lid on gambling in the mid-'50s, the Galveston economy began to deteriorate once again, and along with it the countenance and popularity of the Hotel Galvez.

Finally, in 1978, the Galvez closed its doors and was placed on the National Register of Historic Places, its last claim to fame until Houston heart surgeon Dr. Denton Cooley formed a partnership with Archie Bennet, Jr., chairman of Houston-based Mariner Interests, and announced plans last summer to restore the venerable Gulf Coast landmark to a "well-deserved new dignity."

Renovation is now well underway on the \$10 million project, under the architectural guidance of John Kirksey Associates of Houston. Scheduled for completion in the spring of 1980, the new "Galvez Marriott Inn" essentially will be a "new hotel in an old shell," according to project architects. Although the initial concept was to take the existing structure, from the basement to the seventh floor penthouse, and renovate it as is, says project manager Mike Meyers, it soon became apparent that such an approach would not be worth the effort.

"For three months we climbed all over the hotel," Meyers says, "the interior, the exterior, out on the balconies and the window ledges. And as anybody who's ever seen the Galvez knows, once you get inside and past the first floor, there's nothing of any real architectural significance anymore. We found 183



rooms and 178 room types, and an incredible collection of various elements—none of which were very nice. All the pizzazz and architectural character of the building—the special moldings and cornices and column capitals—were on the first floor. The upper-floor guest rooms had been renovated three or four times over the years. Walls had been changed, bathrooms added, tiles and fixtures didn't match. Sometimes that sort of thing has a magical ring to it. But in this case it was just tacky."

Meyers says the most logical and cost-effective approach to renovating the Galvez was to gut the interior from the second floor on up—tearing everything down to exterior walls, columns, stairs and elevators—and start from scratch. The 11-room penthouse on the seventh floor will be redivided into four separate guest rooms, while floors two through six will contain the remaining 223 rooms, all standard in format, furnishings and decor according to Marriott specifications. (The new Galvez will be managed by Mariner Corporation under franchise agreement with the Marriott chain.)

The vintage first floor lobby, ballroom, banquet rooms, dining rooms and meeting rooms will remain basically intact, as will the exterior. Workers are now cleaning, patching and repairing the stucco facade. Substantial alterations outside involve mainly the rearrangement of the site plan and the addition and relocation of amenities: the two-story Galvez Motel will be demolished to make way for parking spaces on the east side of the hotel; the main entrance will be relocated to the *porte cochere* on the north side (the original main entrance); and the southern entrance will become an indoor-outdoor swimming pool and covered terrace overlooking the Gulf. Plans also call for a sauna, gift shop, lobby bar, boardwalk arcade and additional parking spaces along Seawall Boulevard.

Commenting on the Galvez renovation, Mariner Corporation President Thomas Lattin said the project is particularly exciting because of the hotel's "historical role on the Texas Gulf Coast, and because of what it can represent to the economic growth of the Galveston area." Strategically, Galveston indeed offers a close and convenient vacation spot for Houstonites tethered by the gas crunch to a 50-mile radius of Houston. And the rebirth of the Galvez, along with the renovation of the Moody Convention Center across the street, may set

Ed Stewart



Loggia overlooking the Gulf, circa 1979.

the stage for yet another revival of tourism and conventioning in Galveston, which may long ago have lost the lead as Texas' commercial epicenter, but not 32 miles of the state's finest sun, sand and surf.

*Architects: John Kirksey Associates, Houston*  
*Project Architect: Juan Romero*  
*Interior Designers: Jeffrey Howard & Associates, Coral Gables, Fla.*  
*Structural Engineering: Colaco Engineers, Houston*  
*Mechanical, Electrical, Plumbing: Raynaud Engineers, Houston*  
*General Contractor: Eaves Construction Company, Houston*

Ed Stewart



Northside porte cochere.



Rendering of the final product, circa mid-1980.



## Concern for Humanity

By Martin Price



The author submitted the following article in conjunction with the announcement that a major exhibit on the works of Alvar Aalto will be on display in the Fine Arts Building of the University of Texas at Arlington January 22—February 12. (Open for viewing 9 to 4 Monday—Friday and Sundays 1 to 4.) Hosted by the UTA University Art Gallery and the School of Architecture and Environmental Design, the exhibit consists of about 90 photo panels of Aalto's designs from 1924 to 1975, along with a selection of original sketches, drawings, and paintings, and an assortment of his models, sculpture and furniture pieces, lighting fixtures and ceramic tiles. Designed by Kaarlo Leppanen under the auspices of the Museum of Finnish Architecture and sponsored by the Ministry of Education, the exhibit has been on display in Europe and, most recently, at Chicago's Museum of Science and Industry.

Coinciding with the exhibition will be a symposium on Aalto Wednesday evening January 30. Participants will include: FRIAR EDMUND SMITH, of the Mt. Angel Abbey in Oregon, whose library Aalto designed; O'NEIL FORD, FAIA, of San Antonio, who has called Aalto the greatest architect of the 20th century; EDGAR KAUFMANN, JR., of New York, who commissioned Aalto to design the boardroom for the Institute of International Education in New York; KAARLO LEPPANEN, of Helsinki, a former associate of Aalto and designer of the Aalto exhibit; JAMES PRATT, FAIA, of Dallas, who—as did Aalto—calls upon nature for his design inspiration; and GORAN SCHILDT, of Helsinki, author and personal friend of Aalto.



Alvar Aalto

When I first met Alvar Aalto in 1975, I experienced an overwhelming feeling of admiration in his presence. His life's work flashed before me and, after a moment of silence, I said, "Thank you Mr. Aalto for your concern for humanity." He looked older than his years, but his eyes acknowledged my remark with a youthful sparkle.

I was quite pleased that perhaps in a short phrase I had summed up his life's effort. For Alvar Aalto was most involved with solving problems for people and less with form causes. He was never satisfied just to solve problems functionally and rationally from a technical point of view, extending rationality into the area of human physical and psychological needs. Aalto used to describe tubular steel chairs as being technically rational because they were light in weight and could be mass produced easily. But he felt they were not rational from the human point of view because they conducted heat and cold too well, their shiny chromium surfaces reflected light too brightly, and they were not acoustically suitable for a room.

Aalto stated that the purpose of architecture, ". . . is still to bring the material world into harmony with human life." There now is a spirit beginning throughout much of the world which may enable us to return this balance. We have passed through the Industrial Revolution and the Artistic Revolution, Cubism. This was a period where abstraction—whether in music, poetry, painting, sculpture, or architecture—was based on very mental, intellectual, unemotional, mechanical processes. During this era, a greater gap existed between artist and audience; people in general lost touch with the arts. The startling realization that the scientific endeavor has been creating a "fall-out," or more problems than it has been solving, has created an atmosphere for a

return to a more natural way. With this more natural way, and with the return to an awareness of and concern for the natural environment, we can again have a closer harmony between creative people and their audience. This will result in a more populist movement and a less elitist one.

Unfortunately, we have movements around us—especially in the northeast, always a center for more esoterica—such as the reconstituted Corbuists and the bad-is-beautiful Popists. But the northeast, with its dense population centers and resulting inhuman cities, has been so removed from the natural way that artists have had to retreat to an artificial way, a more esoteric pseudo-intellectual way. With the decline of that area, perhaps we will stop looking there for inspiration, stop perpetuating an inferiority complex about that area, return to the real world, and regain self-confidence.

The atmosphere now seems right for what Alvar Aalto has been providing for over forty years. There is nothing mystical about what he has accomplished; he has done it with very few words. (Perhaps the smaller the idea the more words needed to present it.) Unlike the work of the pseudo-intellectuals, Alvar Aalto's work can be appreciated least through words, plans, drawings, and even photographs. These techniques work better for more formal, intellectual objects. His works, for people, must actually be experienced to gather in the subtleties and the nuances that were designed for people. No "pretty plans" syndrome or "axonometric object-making" with the work of Alvar Aalto.

He and other Finnish artists never lost sight of man in relation to nature. They were a people stubborn enough and distant enough not to have let science and technics erase their "insight," their common sense for a more natural way. Jean





"... the water and how it juxtaposes to the land in an undulating relationship ... inspire Alvar Aalto ..." TOP ROW: The Finnish landscape; two views of glass vases from Savoy Restaurant, 1937 (still being manufactured today). MIDDLE ROW: Floating logs; Student dormitory, Baker House, M.I.T. 1947-48 (Photo by Martin Price). BOTTOM ROW: Finnish Pavilion, New York World Fair, 1939 (Photo by Ezra Stoller); detail of sculpture from the boardroom, Institute of International Education, New York, 1964-65; ceiling construction, council chamber, Saynatsalo Town Hall, 1950-52.





"Wainscoatings of curved glazed tiles, inviting touch, often cover columns and walls." Entrance hall (above) and stair hall (below), University of Jyväskylä, 1952-57.

Heikki Havas



"His stairs are like continuous flowing waterfalls."

Sibelius created a musical literature in which the forests and lakes were inspirations easily understood by his audience. Joonas Kokkonen, Finland's leading composer, continues a music firmly anchored in tonality but incorporating techniques of a more abstract nature. However, in Kokkonen's music, the "beast has been tamed." He observes a mood throughout the musical world for a return to a more romantic foundation, a victory for the sentimental versus the mental.

With Alvar Aalto, as with Sibelius, there is little tendency toward a style based on an artificial whim of the moment that has built-in obsolescence, since nature is the inspiration. With the use of natural materials, textures and natural light, and the soft undulating lines and rhythms of nature as inspiration, his works are more comfortable because they are not severe exercises in abstract geometry. People are more comfortable with less severe elitist abstractions. Human emotions and imperfections are certainly a part of all of us, even if the "mentalists" would deny it. Alvar Aalto's works attempt to deal with the emotions of people; his results are beautifully romantic, lyrical, and poetic.

His buildings are always harmoniously sited, like a grafting to the urban or rural fabric, and become a harmonious composition between man-made and natural forms. But it is the magnificently crafted interiors that unfold to express how successfully he has made man comfortable. If one can walk into a building and say it is *comfortable*, that is the greatest satisfaction that a person or the architect can get out of it. How many architects have denied this psychological need of humanity?

Alvar Aalto continued a Finnish tradition that was established by Eliel Saarinen. The rhythm of the forest, the textures of the trees, the granite rocks that help to form the Finnish landscape, the water and how it is juxtaposed to the land in an undulating relationship, the snow and ice—all have joined to inspire Alvar Aalto and form the notes from which he has composed his architectural symphonies. His spaces are paths flowing through his buildings—both horizontally and vertically—for a natural human routing. He never started with a modular system or grid, but rather used dreamlike sketches for creative invention. Then the systems follow, rather than his following the systems. He was always therefore the



Ingerro



Martin Price



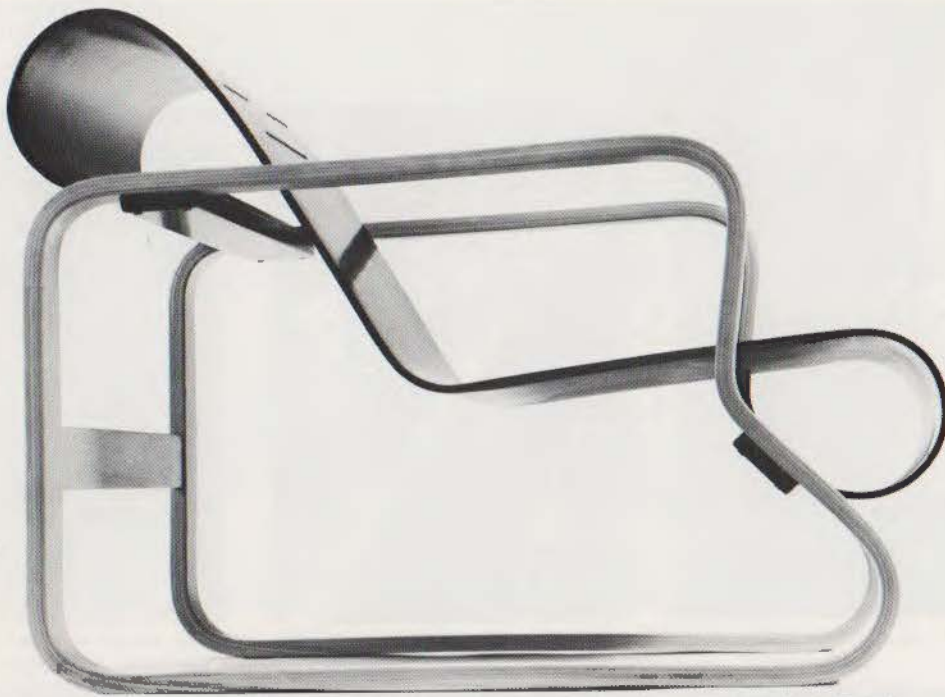
LEFT: "His roofs that reach for light unfold like plant forms." MIDDLE: "... magnificently crafted interiors that unfold to express how successfully he has made man comfortable." RIGHT: "... one door pull over another to provide the right amount of pushing and pulling leverage."

Martin Price

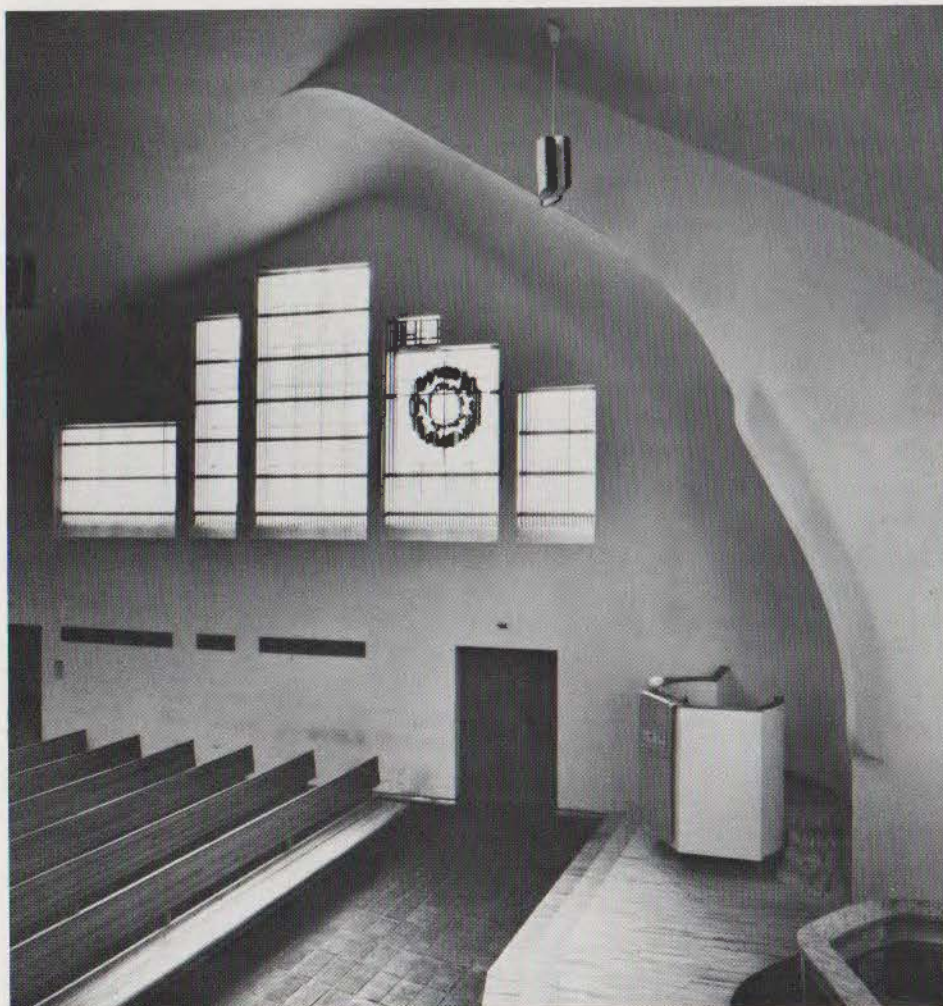


"... his results are beautifully romantic, lyrical, and poetic." Main building, University of Technology, Otaniemi, 1955-64 (also photos above, except for door pull, which is a similar detail from another project).





*"... the soft undulating lines and rhythms of nature, as inspiration . . ." Armchair, Paimio Sanatorium, 1932.*



*"... ceilings are shaped to provide good acoustical conditions." Vuoksenniska Church, Imatra, 1958.*

master and not the servant, and his disciplined freedom succeeded over schematic dogmatism.

Aalto's interiors are comfortable because they are carefully scaled, to people. Surfaces become details, not bland but rich in texture—from natural materials, from rhythms of lines, or from variations and highlights from natural light. These textures result in ornament which satisfies people's emotions, and his decorations are organically related to materials and functions. He considered people's needs when he rounded the corners of his glass coffee table to prevent the edges from becoming dangerous weapons, and the shape continues the aesthetic of fluid forms. Since people's heights vary, he has often placed one door pull over another to provide the right amount of pushing and pulling leverage.

And Alvar Aalto's interiors are touchable. Even leather is used for handrails or door pull coverings for the warmth and richness of touch. Wainscoatings of curved glazed tiles, inviting touch, often cover columns and walls.

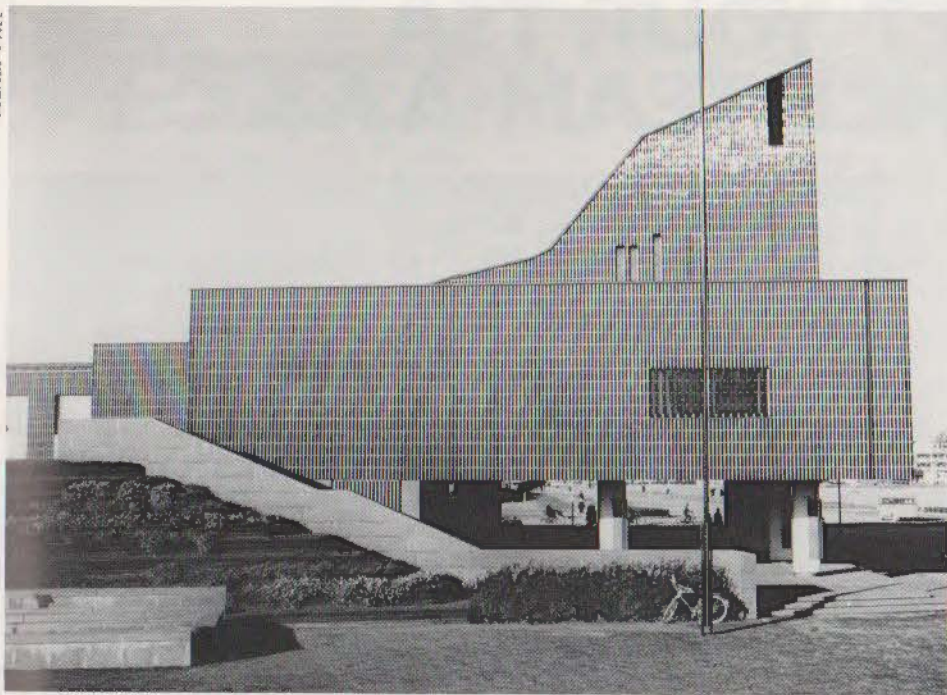
Lighting fixtures not only provide a light source, but light themselves (thus reducing the contrast between an otherwise dark fixture and the light it produces) and they provide a richness of detail and ornament. Walls and ceilings are shaped to provide good acoustical conditions. A softening of geometry with continuous undulating lines like those found in nature avoids the boxlike spaces that people simply do not like. His roofs that reach for light unfold like plant forms. His stairs are like continuous flowing waterfalls, but they also appear to extend an invitation to rise, reinforcing a more natural path upward. His spaces are not static but are moving experiences asking the eye to pan the rich lyrical play of light, color, and texture.

Those of us with human feelings have been crying out for architects to provide the warming up of all that coolness which has passed for modern. We have been waiting too long for the full understanding and appreciation of that sensuous but disciplined poetry which was Aalto's gift to humanity.



*Martin Price is a Fort Worth architect and associate professor at the University of Texas at Arlington.*





LEFT: "His buildings are always harmoniously cited . . ." Seinajoki Town Hall, 1963-65 (both photos). RIGHT: ". . . highlights from natural light."



"His spaces are not static but are moving experiences asking the eye to pan the rich lyrical play of light, color, and texture." Library, Mount Angel Benedictine College, Oregon, 1965-70.



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# Victorian Ingenuity

## Two 19th Century Commercial Buildings

By David G. Woodcock

For the last three summers architecture students at Texas A&M University have been recording 19th-century buildings in Hearne and Calvert as part of an historic preservation program. These studies revealed two examples of a commercial building type that demonstrates both the ingenuity of the Victorian builder in responding to climate and lighting needs and the wealth and prosperity of the Brazos Valley at the end of the 19th century.

The rich agricultural land of the Brazos Valley was settled by pioneers under the leadership of Sterling Clack Robertson in the early 1830s. Granted to the Nashville Company of Tennessee by the Mexican Government, the lands were later absorbed into the Stephen F. Austin Grant. After Independence in 1836 and Statehood in 1845, a portion of the original Nashville Company tract was designated as Robertson County. During the political stability which followed after 1850, the area became a major cotton producer, and cotton planters, led by Robert Calvert, began negotiations for a railroad to transport their product to the Gulf Coast. The Houston and Texas Central Railroad had begun construction northward from Houston by 1855 and, after the interruption of the Civil War, reached Hearne in early 1868 and Calvert some months later. The railroad brought a rapid increase of population to both cities. By the 1890s, their descriptions include references to high-quality commercial establishments of all kinds, fraternal meeting places, opera houses, hotels and churches, as well as the ubiquitous saloon which was an early arrival in the boom towns of the period. All of these establishments naturally were matched by fine houses in the adjacent residential areas—from the simple cottage style to the elegance and grandeur of the High Victorian mansion.

Photos by David Woodcock



*Cotton Blossom Antique Shop, Calvert.*



*Smith-Welch Library, Hearne.*

The building type under review here is basically a typical structure in a standard Victorian commercial block. Widths, controlled by the availability of floor joists to span between masonry party walls, varied from 22 to 28 feet. The lots often were more than 100 feet deep, with access to a rear service alley in the center of a gridiron city block. The problems of this configuration for a retail operation in the central Texas climate are obvious—the difficulty of achieving any kind of cross ventilation to counter high temperature and humidity,

and the need to introduce natural light into the central part of the sales area.

### 610 Main Street, Calvert

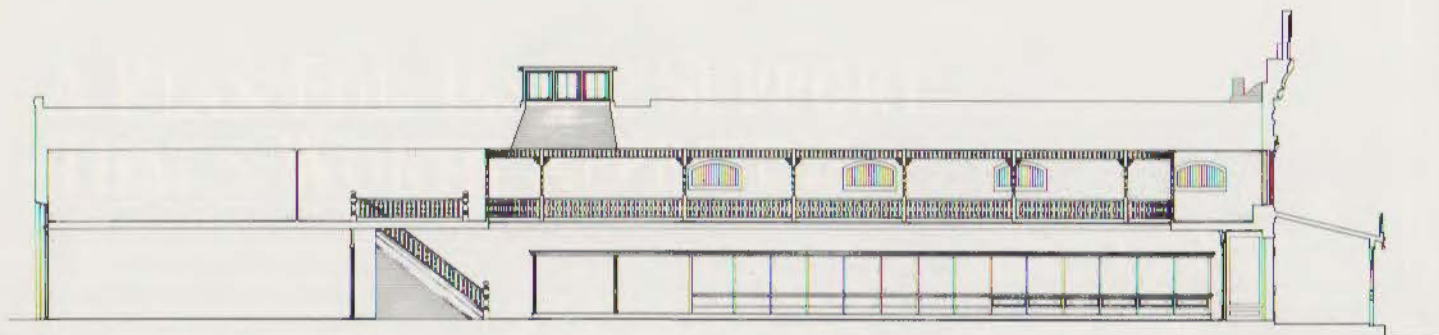
As part of the research in 1977, the building at 610 Main Street in Calvert, now the Cotton Blossom Antique Shop, immediately became a focus of interest. Located on the east side of the street, the building stretches all the way back to Railroad Street and has a major service entrance directly adjacent to the railroad. The Main Street facade is undated, but the cast-iron front at street level was manufactured in St. Louis by Mesker Brothers, Front Builders, and bears a patent date of 1887. The two-story facade is in brick, probably of local origin, and has an ornate belt course above the second-floor windows. These windows are embellished by cast-iron hood moldings, the outer two in a flat pattern with a decorative fleur-de-lis centerpiece, the inner pair sharing a pedimented molding. The whole facade is crowned by a cast-iron parapet designed in three parts and embellished with bold classical decoration. The center section is surmounted by a full pediment.

The wood-framed canopy in front of the building displays similarly ornate Victorian detailing but is in fact a 1972 replacement of an earlier metal-post canopy which was demolished during a truck accident.

Cast-iron columns in the facade at first-floor level frame two display windows which flank a recessed double door with vertical glass panels. The door is surmounted by a horizontal light above the transom. The facade currently is painted in a Wedgwood blue, with the trim and decorative appointments in white.

Impressive though this facade is, the real impact of the building is felt as one passes from the sidewalk into the store itself. The main sales floor, 23 feet wide





TOP: Long section of Cotton Blossom.  
 ABOVE: Interior. Note skylight above gallery area in rear. RIGHT: Gallery level. Openings on the right originally provided additional light.



and 95 feet deep, is totally uninterrupted by structural supports, yet the two-story space is punctuated by a long gallery projecting some six and a half feet from the side walls and running over 75 feet down the length of the building, terminating at each end with a semi-circular section. The gallery is enclosed by an ornate balustrade and an upper decorative element with turned spindles matching lower balusters. The two elements are connected by a series of wooden columns, also elegantly turned and linked to the upper component by decorative brackets.

At the center of the building there is a skylight, approximately eight feet by twelve feet, which is deeply recessed into a panelled opening, providing for the play of indirect light within the building.

The date of this elegant, and structurally ingenious, interior is not certain. Deed records for the lot go back to 1869, and it has been in the hands of many prominent Calvert families. Throughout most of its history, the building served as a dry goods store. Recollections of local residents confirm that it was a high class establishment which attracted customers from Dallas and Houston, who came by train to purchase merchandise imported from Europe through New York.

Fine milliners were employed to make custom-designed hats for the female customers. The milliners worked on the second floor gallery, while the fabrics, laces and trimmings were displayed on the floor below. The business office was in the rear portion of the upper floor and was connected to the sales floor by a wire-and-basket system. The sales clerk placed the purchase slip and cash in the basket, which was then swung to the bookkeeping office, thus keeping cash out of the lower part of the store.

Whatever the actual date—and 1890



seems a likely speculation—there is no doubt that this building represents a very elegant solution to the problem of maximizing space and comfort in this type of building. Only by careful investigation, and an uncomfortable entry to the very low-pitched roof space, is it possible to verify that the gallery is in fact hung from a series of trusses. A three-fourths-inch metal rod passes through the wooden columns joining the balustrade to the ceiling. The lower end of the rod passes through the edge plate of the gallery and terminates, presumably with a metal plate secured by means of a threaded connection and concealed by a circular wooden boss. The upper end is similarly connected through a wood truss centered on each set of rods.

This system allows the sales space to be effectively 19 feet high and to receive light from the skylight deep in the center of the building. Light and ventilation were increased by a series of side windows at the gallery level. These were later blocked by the development of an adjacent two-story building, but they are clearly visible on the inside and appear in early photographs of Main Street.

#### Building on Fourth Street, Hearne

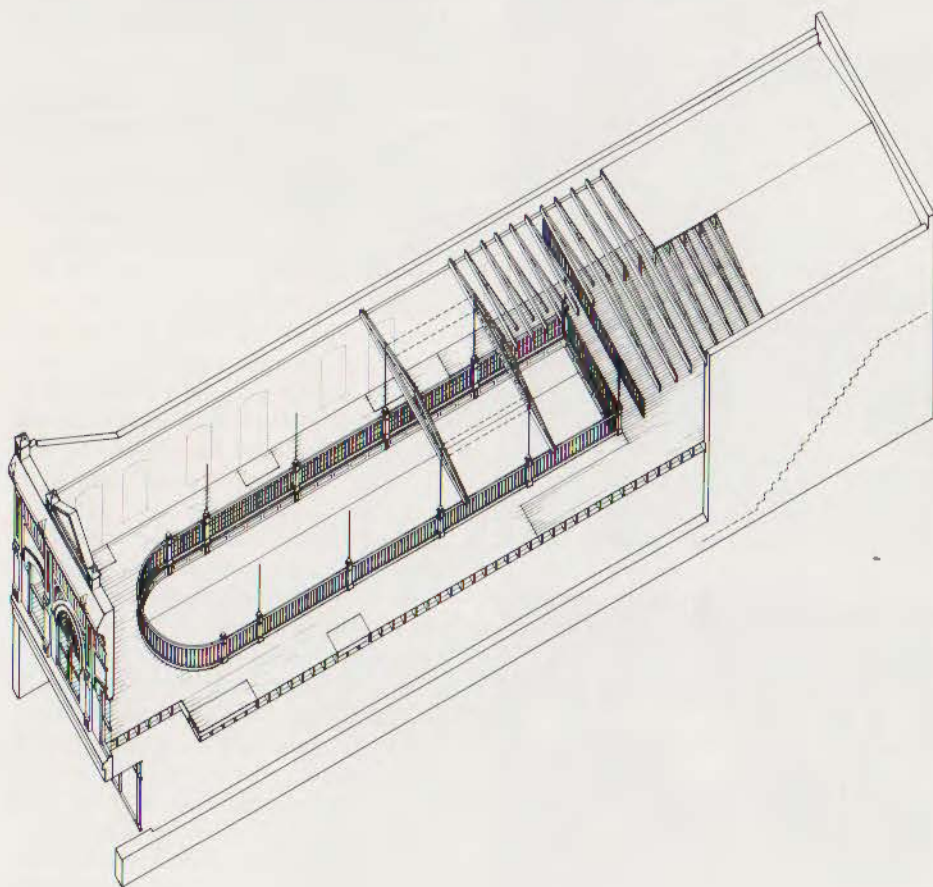
While the Houston and Texas Central Railroad reached Hearne before it reached Calvert, the north end of the city did not develop until after 1871 with the arrival of the second railroad. The junction of the new International and Great Northern with the earlier tracks caused the commercial center of Hearne to be reestablished several blocks north of the first business district.

The two-story structure now occupying Lot 15 on Fourth Street was built on the site of an earlier commercial structure in 1892, the date appearing with the name of the developer, J. M. Bailey, on the pressed metal pediment. Now occupied by the Smith-Welch Memorial Library and owned by the City of Hearne, this is one of the most ornate of the extant downtown buildings. The builder was a merchant in Hearne, but he sold the building in 1896 to a Mr. Sam Lipsitz who operated a dry goods store there, a use which continued under several ownerships until the late 1930s.

Constructed on an inner-city block, the building is 25 feet 10 inches wide and 107 feet 4 inches long. The front is on Fourth Street and the rear has a double door onto a service alley. Unlike the Calvert store with its heavy brick and cast-iron front, the upper part of the



*LEFT: One of the wooden trusses which carry the gallery level of the Calvert Cotton Blossom. Note metal straps on truss, original electrical supply, and hanging rod in lower right-hand corner. BELOW: Axonometric of Smith-Welch Library in Hearne.*



front facade is in pressed metal on a wood frame. The details are less precise than those at Calvert, but there is a characteristic Victorian robustness about the pseudo-classical elements.

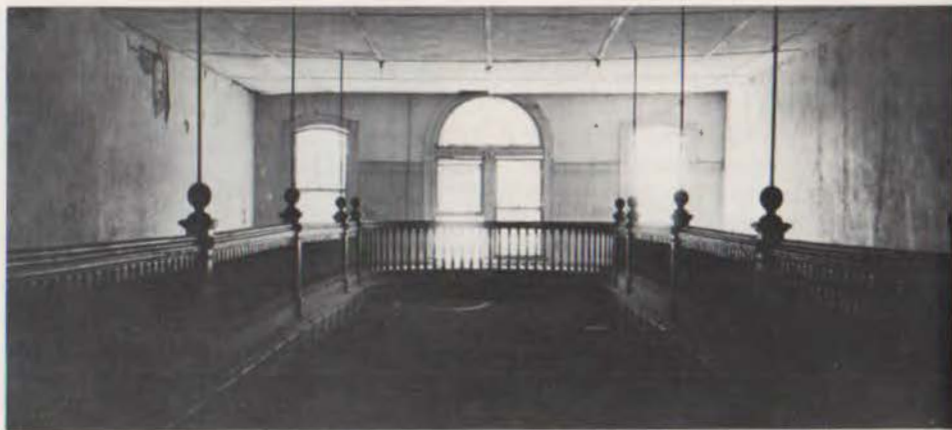
The conversion to the library in 1971 included removal of the original shop front and canopy, but local residents recall wood-framed windows with a central, recessed double door. These were replaced by aluminum-framed windows with a single central door, a modification unfortunately typical of the lack of appreciation for the finer qualities of this

building that has been evident in the physical changes made over the last 30 years.

The lower floor now has a cheap board ceiling, and only by penetrating to the storeroom at the back of the library is one aware of a fine staircase in the rear left-hand corner of the building (interestingly the same location as the staircase in 610 Main Street, Calvert). Once on the second level, another gal-leried second floor is revealed, making it clear that this is the same store illus-trated in J. W. Baker's *History of Rob-*



*RIGHT: Gallery level in Hearne library.  
BELOW: Detail of balustrade around gallery level. Note heavy metal grille over original skylight area. BOTTOM: Interior of the Davison & Smith Dry Goods Store, now the Hearne library, date unknown.*



ertson County as the Davison & Smith Dry Goods Store.

The gallery details are not so elegant as in the previous example. The three-fourths-inch metal rods are exposed and there is no upper decorative band. The rods run straight through the ceiling into paired two-by-eight ceiling joists and two-by-four roof rafters, the latter again with the typical low pitch common to commercial buildings of this period. Sometime before 1954, the deteriorated condition of the building, combined with the apparent absence of any kind of structural response in the roof construction to the loads imparted by the gallery, necessitated the addition of two-and-a-half-inch steel pipe columns on the first floor to support the edges of the gallery. The flat ceiling inserted on the first floor was supported on two-by-fours wedged into the gallery opening and the subsequent abandonment of the upper floor has encouraged neglect and decay.

Oral descriptions of a skylight and the evidence of the photograph in Baker's book were confirmed by examination of a metal grate in the second-floor ceiling. Behind this massive security grille, whose weight is pulling the ceiling joists away from the rafters, there is clear evidence of a boarded recess which was originally surmounted by vertical windows on four sides and covered with a simple pitched roof. Careful examination of the floors at the upper level, and of the sidewalls from outside, reveals that this building also gained additional light and ventilation through use of openings on the upper floor, although these now have been closed.

#### **Conclusion**

J. W. Baker's *History of Robertson County* shows old photographs of two buildings of this type, both in Hearne. Oral history gathered in Hearne and

Calvert suggests that as many as five existed in the two cities at the turn of the century. It is noteworthy that the two examples discussed here have much in common—dates of construction, plan form, interior spatial arrangement, three-part facade treatment, and use as dry goods stores for most of their existence.

At a time when the internal atrium is being developed to monumental proportions, enthusiasm over a two-story space may seem out of place. Nevertheless, the skill of these Victorian builders in developing a space which so effectively addressed the multiple issues of light, ventilation, and functional efficiency must arouse more than passing admiration.

*David Woodcock is a professor of architecture at Texas A&M University, where he teaches design and historic preservation, and serves as a Texas Architect contributing editor. He wishes to thank Mrs. Pauline Burnitt, the owner of the Cotton Blossom, Calvert; the City of Hearne and the City Librarian, Mrs. Caroline Cortemelia; and the student researchers: Cathy Swanteson, Luis Juaregui and Robert Trabanino (Calvert study) and Susan Ada, Lee Brennan, Bill Burger, Don Jeffers, Sandra McIlwain and Alan Sneed (Hearne study). Additional thanks are due to Sandra McIlwain and Alice Macfarlane for their assistance with illustrations, and to the Robertson County Historical Commission for its continuing support of these studies.*



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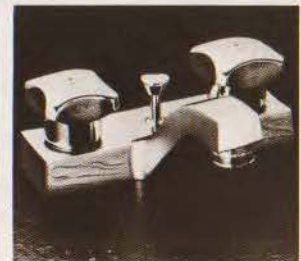
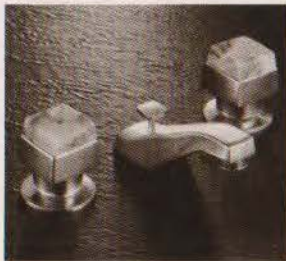
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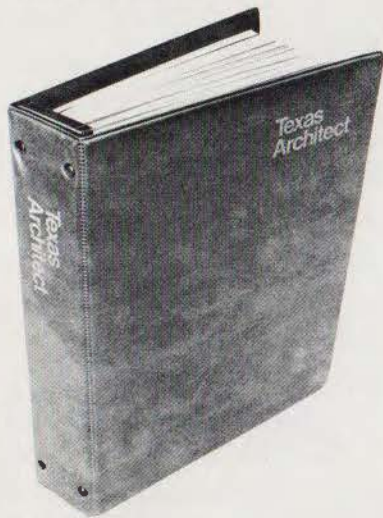




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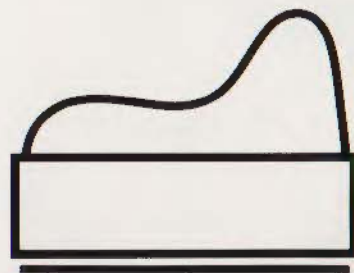
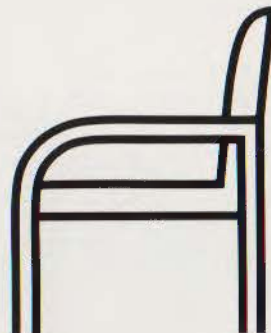
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## New Exxon Headquarters Going Up in Houston

Scheduled for completion in late 1980 in Houston is a new 250,000-square-foot headquarters facility for Exxon Chemical USA, designed by the Houston firm Pierce Goodwin Alexander.

Located on a heavily wooded 35-acre site bordered by I-10 and the 15300 block of Memorial Drive, the facility will consist of two five-story, crescent-shaped buildings connected by three multi-level concourses and arranged so that the longer of the two buildings overlooks a tree-lined, man-made lake.



Exxon Chemical headquarters, Houston.

According to Exxon Chemical President Ray Nesbitt, the company is trying to maintain the favorable environment offered by the wooded site by preserving as many of the existing trees as possible.

The crescent-shaped geometry of the buildings, according to architects, is designed to maximize views of a landscaped interior atrium, the lake and the site, as well as to conserve energy. Other energy-saving features include double-glaze tinted glass with insulating gaskets, an "economizer" on the air-conditioning system, and shade provided by existing trees on the site and by a covered parking lot on the top level of the building.

Parking space is located on the first and fifth floors so that building users will have to travel no more than two floors to their offices.

The facility, to accommodate some 600 Exxon employees, will include a full-service cafeteria, a limited-service medical facility and jogging trails.

## TDC Hospital Underway in Galveston

A \$31 million hospital for the Texas Department of Corrections (TDC), designed for medical education as well as inmate health care, is now underway at the University of Texas Medical Branch in Galveston.



TDC hospital, Galveston.

The 212,000-square-foot hospital, designed in joint venture by Bernard Johnson Incorporated of Houston and Jessen Associates Incorporated of Austin, will feature a radiology suite, pharmacy, clinical lab, treatment-examination rooms and a physical therapy area. A 235-foot-long pedestrian bridge will link the new facility with the existing John Sealy Hospital, which will provide access to the medical personnel and diagnostic facilities in Sealy and avoid duplication of ancillary services.

Medical students will be permitted to observe and study the treatment administered to the inmates, who will be transported to the hospital from 17 TDC prison components.

Rooms will be glassed in around a central core, similar to an intensive care unit, to allow for better patient observation and security. The eight-story structure was designed with shell floors for expansion, initially containing 144 beds with the flexibility to add 72 more.

The Texas Legislature appropriated \$40 million for the entire project, which will include a guard-housing facility. The hospital is scheduled to be completed in early 1982.



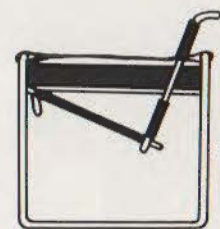
The Quorum, Dallas.

## Construction Begins On 'The Quorum' in Dallas

Scheduled for completion in May is the phase I infrastructure of The Quorum, a \$250 million multi-use "business environment" in the Prestonwood area of north Dallas, master-planned by the Dallas office of Helmut, Obatta and Kassabaum (HOK).

Phase I of the project is a 72-acre tract southwest of the intersection of Dallas Parkway and Belt Line Road. Ground

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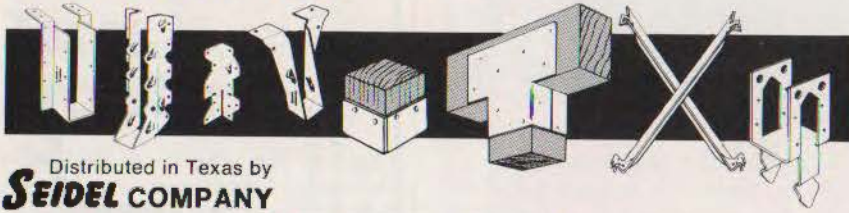
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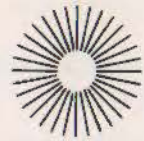
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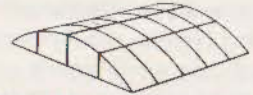
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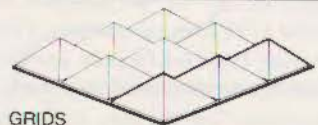
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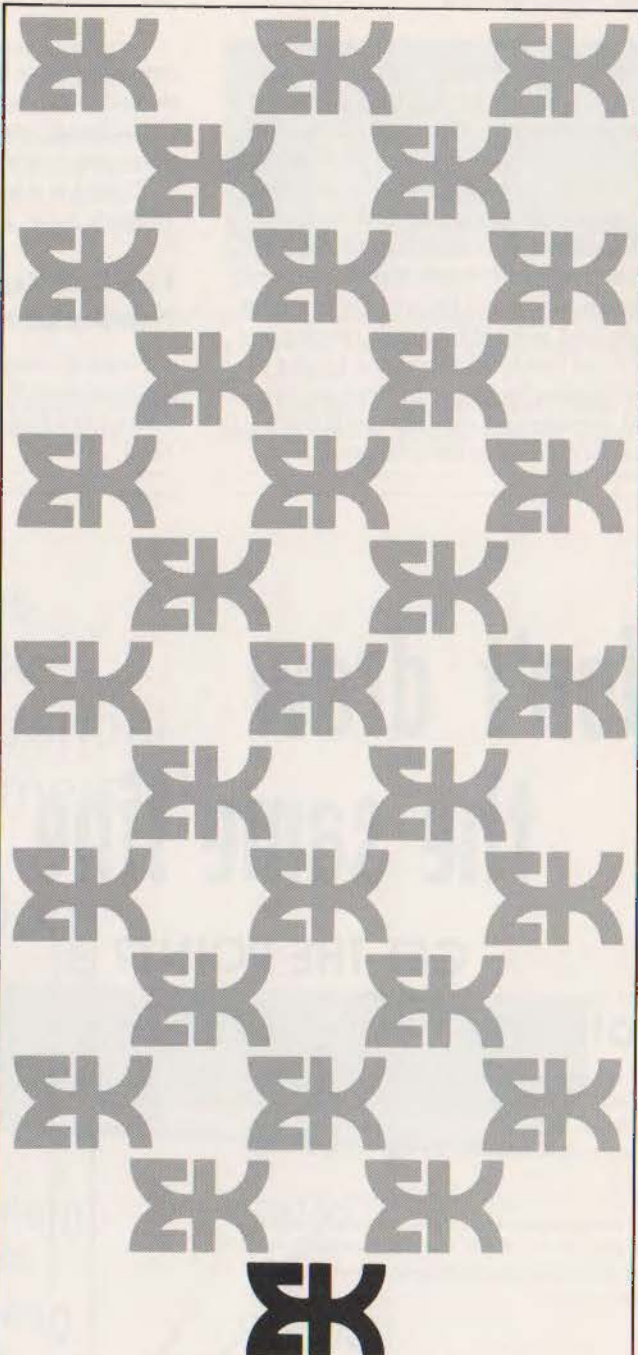
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was broken last September for streets, utilities, landscaping and lighting on the first phase parcel, which ultimately will include a 550-room hotel and a 90,000-square-foot shopping center, in addition to several mid-rise office buildings.

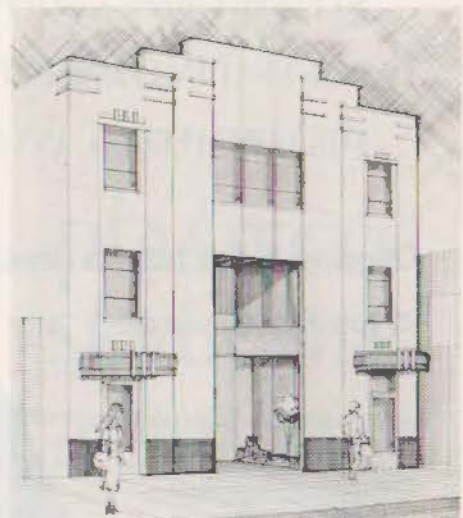
The master plan calls for the total 167-acre complex (including the adjacent Quorum North and Quorum West) to be subdivided into eight parcels ranging in size from two to 15 acres, and for the development to adhere to strict architectural, signage and environmental guidelines. According to owners, protective

covenants have been established to insure that all structures are compatible in exterior design, materials, size, placement, usage and landscaping.

Phase I is scheduled for completion in 1980.

### Fire Hall Renovation Nearing Completion in Austin

Nearing completion in Austin is the renovation of Washington Fire Hall No. 1, the city's first fire station, built in 1868.



Washington Fire Hall No. 1, Austin.

Architects of the Austin firm Architectural Consortium are converting the three-story, 8,400-square-foot structure, located across the street from Austin's historic Driskill Hotel, into downtown office space. In the process, architects say, the prime concern is to maintain an architectural compatibility with nearby historic landmarks.

The building's facade will be retained, including canopies and a stucco veneer. The renovated interior will feature a two-story atrium and an enclosed mezzanine on the second level overlooking the entry court.

The project is scheduled to be completed in the spring of 1980.

### News of Schools

#### Workshops Scheduled At UT-Austin

The University of Texas at Austin School of Architecture, Division of Continuing Education, has announced the following professional development workshops scheduled for January and February at the Joe C. Thompson Conference Center:

- Urban Design and Strategic Policy, Jan. 18, will examine "contemporary issues of urban design and development strategies for the Central City." Fee: \$100. (All fees include break refreshments, lunch and educational materials.)
- Practice Management, Feb. 1, will explore "alternatives and develop skills in the use of professionals' time and energies in professional practice." Fee: \$65.
- Income Property Analysis, Feb. 8-9, will "present current techniques and con-

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cepts of basic analysis of the financial feasibility of income-property projects." Fee: \$350.

• Passive Solar Energy Conservation, Feb. 15-16, will deal with the management performance report on existing passive solar systems, energy conscious design principles and passive solar economics. Fee: \$50.

• Masterspec, Feb. 20, will acquaint participants with specification systemization. Fee: \$50.

For more information on upcoming UT workshops, contact Lynn Cooksey, Continuing Education Coordinator, School of Architecture and Division of Continuing Education, Main Building 2500, The University of Texas at Austin, Austin 78712. Telephone: (512) 471-3123.

### **Brown Appointed Professional Affairs Director At UT School of Architecture**



Austin architect and *Texas Architect* Editorial Consultant Hyder Joe Brown, Jr., has been appointed director of professional affairs at The University of Texas at Austin

School of Architecture.

Brown's duties will include advising students on career matters, assisting with job placement, developing projects for the school, such as raising funds for academic Chairs in Architecture, and serving as liaison between the school and professional organizations. In addition, he will assist in preparing the school for the 1980 spring visit of the National Architectural Accreditation Board.

After receiving his bachelor of architecture degree from UT in 1951, Brown served six years as consultant in school architecture for the Texas Education Agency, practiced in California until 1967, then returned to Austin and worked with the firms Brooks, Barr, Graeber and White and Day & Newman. From 1969 to 1978, he was senior associate and director of programming and development with the Austin firm Jessen Associates, Inc. He established his own firm in 1978.

Long active in professional organizations, Brown currently serves on TSA's Committee on Environmental Resources and Urban Planning and Editorial Policy

Committee and is a past president of TSA's Austin chapter. On the national level, he currently serves as a member of AIA's National Judicial Committee. He also was named a panelist last year for the American Arbitration Association, headquartered in New York City.

### **UT Regents Approve Architecture School Expansion At UT-Austin**

The University of Texas System Board of Regents has approved preliminary

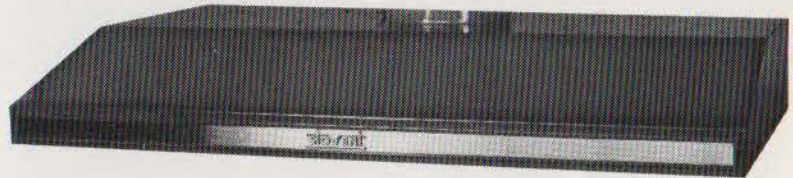


*UT-Austin Architecture School Expansion.*

plans for long-range development of facilities for the School of Architecture at UT-Austin.

While approving preliminary plans for the \$14 million project, Regents autho-

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## Books

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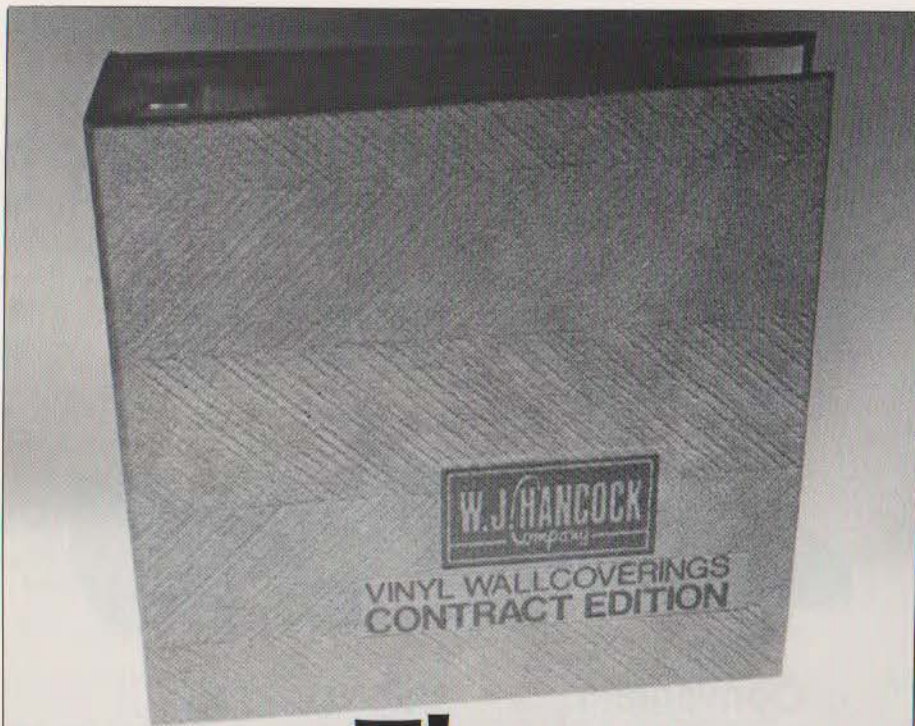
**Johnson/Burgee: Architecture.** Text by Nory Miller, photographs by Richard Payne, Random House, New York, 118 pages, \$35.

As explained in the introduction by Nory Miller, assistant editor of the *AIA Journal*, and illustrated throughout by Houston architectural photographer Richard Payne, the work of Philip Johnson and John Burgee as the New York architectural firm Johnson/Burgee has

represented the best in either of their individual careers, won them "every award that is given to architects and some that aren't," and stimulated international attention—favorable and otherwise—for more than a decade. Featuring 18 of their completed projects (along with three in progress), the book profiles most of what the firm has done since 1972, including the art Museum of South Texas in Corpus Christi, the Fort Worth Water Garden, Pennzoil Place and Post Oak Central I and II in Houston, and Thanks-Giving Square in Dallas.

**Twentieth Century Limited: Industrial Design in America, 1925-1939.** Jeffrey L. Meikle. Temple University Press, Philadelphia, 249 pages, \$17.50.

The author, an assistant professor of English and American Studies at The University of Texas at Austin, explores the beginnings of the industrial design profession in America, the pervasive effect "streamlining" had on American society, and the wide variety of products themselves, from pencil sharpeners and electric fans to automobiles and city skyscrapers. Meikle also describes how leading industrial designers like Raymond Loewy, Norman Bel Geddes, Walter Darwin Teague and Henry Dreyfus considered their designs a way to make the world "modern, efficient, well-organized, sweet, clean and beautiful."



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## News of Firms

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**Henningson, Durham & Richardson** (HDR) has announced the relocation of its Dallas office to 12700 Hillcrest Road, Suite 125, Dallas 75230. Telephone: (214) 980-0001.

The Fort Worth firm **Cauble-Hoskins Architects** has announced the relocation of its offices to 600 Eighth Ave., Fort Worth 76104. Telephone: (817) 336-6008.

**Omni Consultants, Inc.**, Houston, has announced the addition of architect Chun Chuen Kwan to the firm.

**Paul Mayeux Architects, Inc.**, Houston, has announced the relocation of its offices to 3D/International Tower, 1900 West Loop South, Suite 920, Houston 77027. Telephone: (713) 627-8650.

The Houston firm **TMHI** has announced the addition of Robert Rich to its architectural staff and Julie Sleeper to the firm's interior design staff.

Georgetown architect David L. Voelter



has announced the formation of his firm **David L. Voelter, Architect**, 109½ E. Eighth St., Georgetown 78626. Telephone: (512) 863-9255.

The Dallas firm **Wheeler-Stefoniak, Inc., Architects and Planners**, has announced the appointments of Ray Garrison, John Sholeen and Guy Wigington to vice president and Glen H. Campbell to director of marketing.

Houston architect **Dennis W. Rainoshek** has announced the opening of offices at the Hermann Professional Building, 6410 Fannin, Suite 238, Houston 77030. Telephone: (713) 790-0084.

Firm members have announced the formation of the new Austin firm **Architectural Consortium**, 3701 Guadalupe, #105, Austin 78705. Telephone: (512) 458-8169. Firm principal is Kenneth S. Ballew; partners are Bob Damron, Molly Farrel, Paul Hise and J. Patrick Roeder.

The Dallas firm **Leon Miller, Architect**, has announced the relocation of its offices to 14200 Midway Road, Suite 115, Dallas 75234. Telephone: (214) 239-9169.

Austin architect **David McCandless, Jr.**, has announced that he has rejoined the acoustical consulting firm Joiner Pelton Rose to work in the firm's new Austin office at 512 E. Riverside, Suite 105, Austin 78704. Telephone: (512) 447-7844.

**Title, Luther, Loving Architects**, Abilene, has announced the associateships of the following persons on its staff: Jack Harkins, project architect; Wayne Huff, project architect; Larry Janousek, project architect; and Les Price, project coordinator.

The Houston firm **CM Inc., Constructors/Managers**, has announced the promotions of William J. Beal, Edward A. McManus, Mark Reinmiller and Donald B. Russell to senior managers. Reinmiller also has been named operations manager and Russell has been named business development director for the firm's new California regional office in Los Angeles.

**Pierce Goodwin Alexander**, Houston, has announced that Steven Peters has been named a partner and that Michael Managan, Joe R. Milton, Charles M. Ogg and Jay D. Tonahill have been named associates in the firm.

The Fort Worth firm **Kirk, Voich and Gist** has announced that Lynwood "Woody" Jekel has rejoined the firm as a project architect.

**WZMH. Habib, Inc., Architects**, has announced the relocation of its head-

quarters from Boston to 1901 N. Akard, Suite 730, Dallas 75201. Telephone: (214) 747-3445.

El Paso architect John Carson has announced the formation of the firm **Carson Consultants, Inc.**, 6420 Escondido, Suite C, El Paso 79912. Telephone: (915) 584-1104.

El Paso architect **James A. Wofford** has announced his recent employment with the El Paso firm Foster, Henry, Henry and Thorpe, Inc., 414 Executive Center Blvd., Suite 7, El Paso 79902. Telephone: (915) 544-2891.

The Houston firm **Caudill Rowlett Scott** has announced the appointments of two firm members to its board of directors, two vice presidents and eight new associates. New board members are Joseph W. Griffin and Truitt B. Garrison; new vice presidents: John E. Kettleman and Donald R. Chambers; and new associates: Bernard A. Ciulla, Jeffrey J. Conroy, John N. Cryer, James H. Kennedy, J. David McCoy, Steven A. Parrshall, Carlton J. Roberts and Thomas B. Zacharczyk.

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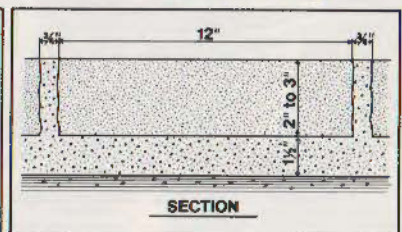
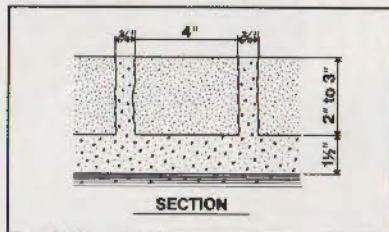
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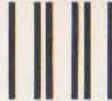
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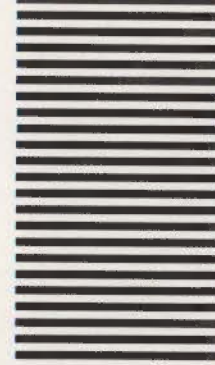


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## Industry News

### 'CONDES 80' in Dallas: A New Decade of Design

Heralding a "new decade of design," the Dallas Contract/Design Show, "CONDES 80," to be held Jan. 16-18 at the Dallas Market Center in conjunction with the Dallas Winter Homefurnishings Market, features a variety of new contract furnishings introduced to the Southwest for the first time.

In addition to professional seminars and programs on lighting, marketing and assorted other contract/design topics, the show offers a look at new products ranging from office furniture to power systems to desk-top accessories. Following is a sampling of those products, most of which are being shown in showrooms on the sixth floor of the Trade Center, representing the latest in contract furnishings and providing architects and interior designers a hint of things to come.

- Six new chairs by Novikoff, designed by Wes Byrd, are featured in its sixth floor showroom: high- and low-back executive "positive" chairs, an ex-



*Low-back pull-up chair, Novikoff.*

ecutive "task" chair, executive assistant chair and two heights of pull-up chairs, all comprising a new series "derived from the growing demand for greater comfort and luxury in office seating."

- Atelier International, Ltd., in its sixth floor showroom, introduces five new models in its "Le Corbusier Collection," all reproduced by AI under license from Cassina of Italy. The circa-1929 designs by Corbusier, in collaboration with Charlotte Perriand, include two- and



*Le Corbusier Collection, AI.*

three-set sofas which never before have been manufactured.

- From Hoover Universal's Omni Furniture Division, featured in the Marlborough-Lord showroom, comes "Omni-station," a knock-down furniture system designed for use with CRT display terminals, teleprinters, digital retrievers, word processors and related electronic equipment.



*Omni-station, Hoover Universal.*

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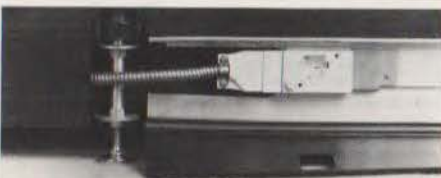




*Paul Cadovius coffee tables, Cado.*

• Cado/Royal Systems, Inc., in its new Oaklawn Plaza showroom, premieres to the Southwest a new "international" selection of fall furnishings, including a Paul Cadovius coffee table and free-stacking system from Denmark, a hand-cut end table from Colombia, wool rugs from Greece and Belgium and a seating ensemble from the United States. Also featured is a new Cado cabinet system.

• New from Westinghouse ASD, in its sixth floor showroom, is the "Westinghouse Power and Communication System" for the open plan office, featuring



*Power system outlet, Westinghouse.*

outlets "only where they're needed," infeed components, two circuits per panel, symmetrical panels, fold-down raceway plates and "plug-in flexibility."

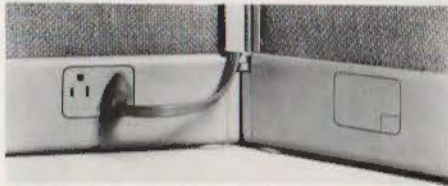
• From Herman Miller, Inc., through its sixth floor showroom, comes the new "C-Forms" modular wood furniture system, designed by Don Chadwick in response to the need for freestanding wood furniture that can meet requirements of



*C-Forms furniture system, Herman Miller.*

the open plan as well as the private office space. Also new from Herman Miller is the "Acton Office Energy Distribution System" designed to provide energy distribution and wire management in the modern automated office.

• Hayworth Inc., in the Hayworth Showroom, introduces its "Tricircuit Era-1" powered panel system for open-plan interiors, integrating three 20-amp electrical circuits within compartmentalized base raceways "to meet virtually any open office power requirement."



*Tricircuit Era-1, Hayworth.*

• Featured by Habitat in the Van Sant showroom, among other things, is a fluorescent lighting system, designed by Paul Mayén, made of seamless aluminum tubing and finished in polished chrome



*Fluorescent lighting, Habitat.*

(also available in polished brass, "satin" bronze and high-gloss red, yellow or white). The system can be pendant- or wall-mounted.

• In its recently opened showroom on the sixth floor, Davis Furniture Industries is showing for the first time anywhere its "Exec Chair" series, a system of executive, clerical and secretarial seating scaled for open plan, private office and conference areas.



*Exec Chair series, Davis Furniture.*

• In the new Bob Gray Showroom, Probbler is presenting a new series of chairs and open plan office installations, featuring the "Aspen Chair," the "Houston Chair" and the "Dallas Chair," along with the "Advent III" open office system.



*Advent III open office, Probbler.*

• From Curtis Products Ltd., comes a new chair series called "Cosmos/800," in the Marlborough-Lord showroom, designed to be lightweight and compact, and dimensioned for systems furnishings.



*Cosmos/800, Curtis Products.*

• Desk and office accessories from Peter Pepper Products in the sixth floor Glenn Hennings showroom include file trays, calendars, pen sets, book ends, waste baskets, wall clocks and magazine racks, all in oak or walnut.



*Desk top accessories, Peter Pepper.*

• And examples of more than a dozen lines of Canadian contract office and institutional furniture are featured in suite 629 on the sixth floor, presented by the Canadian Department of Industry, Trade and Commerce.



# INSPIRATIONS

Eljer's new Gallery Collection of luxury bathroom fixtures and fittings combines crisp, contemporary styling with distinctively appealing colors to inspire new dimensions in bathroom design. With graceful, classically simple contours, The Gallery Collection complements and enhances virtually any decor.

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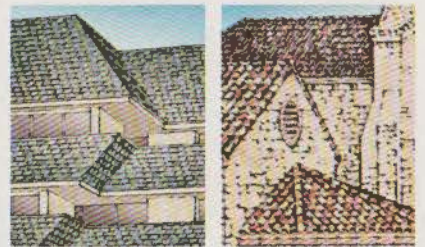
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## EARTH SHELTERED HOUSING CONFERENCE & EXHIBITION April 9, 10, 11, 1980 The Leamington Hotel, Minneapolis, Minnesota

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Entry fee: nominal. Winners to be announced and all designs displayed at the conference; selected designs to be published in **ARCHITECTURE MINNESOTA**, the official conference program.

For details and site plan contact Underground Space Center.

<b>Registration Fee:</b>	\$95.00 — before April 8th	\$125.00 — at door	\$ 45.00 — daily rate
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For further information, call or write: Underground Space Center, 11 Mines and Metallurgy, 221 Church Street, S.E., Department of Civil and Mineral Engineering, U of M, Mpls., MN 55455, (612) 376-1200

We invite any exhibit that relates particularly to earth-sheltered housing. If you provide design, landscaping or structural engineering services; build earth-sheltered homes; or manufacture and distribute waterproofing systems, insulation products, alternative energy systems, and building materials used especially in earth-sheltered construction, etc., please write for an exhibition prospectus to:

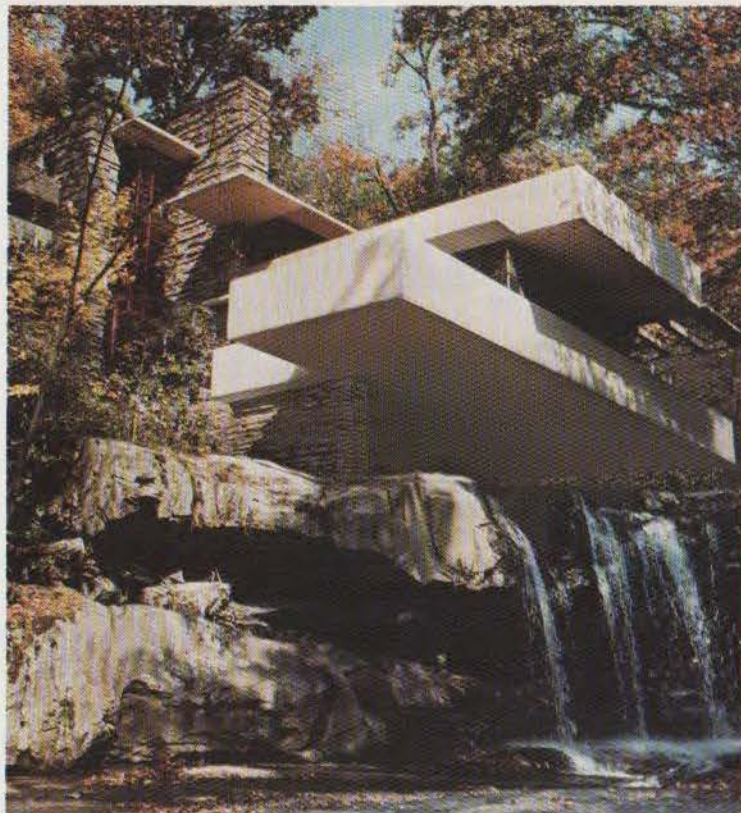
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# Hotel is a Hotel is a Hotel



## Humor by Braden

This issue of *Texas Architect* is about hotels and the design thereof. I call this to your attention because I know that on receiving the magazine, the vast majority of *TA* readers immediately flip back behind the Reader Inquiry Cards and the Eljer Plumbing fixture ad to this column to see what could possibly be humorous about today's world.

After 15 years as a "lecturer" on the rubber chicken circuit it is difficult for me to see any humor at all in hotels. In all probability, I have personally suffered every indignity and vicarious thrill the hotel industry can offer. I have been quartered in rooms so small that when you closed the door the knob got in bed with you. I have stayed in resort hotels so large that by the time you got to your room you owed two days rent. One room in New Mexico had a great view—on a clear day you could see the dresser.

I have dined at so many hotel banquet tables that I now suffer lymph lung, from the table cloths in those places; but at least I'm a charter member of Chicken Kiev's Anonymous. I know everything about the frailties of two pipe air conditioning systems, and PA systems that fade into oblivion like the standard issue counterfeit whipped cream on the chocolate mousse. To date, my experience tells me only that a hotel is a hotel is a hotel.

When it comes down to the nitty gritty, I probably know more about hotels than any architect in America, dead or alive. If John Portman had my knowledge, God only knows what he could come up with in the design of his next Regency Ayatollah. After all, a hotel needs to be more than a residence with a hole in it. Atriums are okay, but how about that \$85 a night—and they are calling you a guest! As in public education, hotel design today obviously needs to get back to basics.

Prior to beginning schematic design, the fledgling hotel architect must research and become thoroughly familiar with the necessary ingredients, clichés, and motifs which are apparently standard requirements in all hotels today. Among other things, they include proper accommodation for the following individuals:

- A desk clerk whose primary mission in life is to be unable to locate your reservation. He never heard of you, and obviously enjoys your discomfort, because *he* feels bad too.
  - A bellman who insists on carrying your 15-cent newspaper for a 75-cent tip.
  - A wake-up telephone operator who is a sadist.
  - A manager who is never there.
  - A Gideon Bible opened to a passage which places you in mortal fear of sinning during your stay.
  - A maid, with a highly developed sense of intrusion, who has been extensively trained to pass-key your door while you are standing there naked.
  - A room service clerk who can speak only through an interpreter.
  - An engineer who can't fix *anything*.
- The hotel must also provide physical facilities for:
- A 14th floor that is really the 13th floor.
  - Four bars of soap so small they are totally useless.
  - Plastic drinking glasses that leak when you drink out of them.
  - A television set that doesn't "hold" vertically.
  - A bathroom tile which has been inscribed and fired with those immortal words of Conrad Hilton: "Please place curtain inside tub before showering."
  - A toilet seat that has been certified sanitized for your "convenience and protection." (How do you guess they do that?)



• Light fixtures which can accommodate only 25-watt bulbs. It is rare for a "guest" to stay in a hotel long enough to go completely blind, and this saves tons of energy for America (and management).

• Closets equipped with hookless clothes hangers—a device equaled in its ingenuity only by the dry ballpoint pen in your desk drawer. A quick check of Interpol indicates that no one has ever stolen a hookless clothes hanger or a dry ballpoint.

• Exhaust and/or circulating fans which possess sufficient audible characteristics to make sleep impossible. Bathroom fans should always be linked with the light so the guest listens to it whether he wants to or not.

Once the above program requirements have been achieved in your plan, simply wrap them around an atrium of not less than 22 stories and voila!—you have a hotel. The only big decision left is where to put the revolving bar.

The finer nuances of hotel knowledge can probably be accrued only after considerable experience in the field. It took me years to understand that the medicine cabinet and the toilet should always be placed in such a location as to insure that opening the medicine cabinet door automatically knocks the guest's electric razor into the toilet.

But it goes without saying that there are great hotels in this world which have achieved commendable success without following any of the criteria listed above. Having put myself on a plane with Duncan Hines and the Mobil Travel Guide, I pray that you and your great good friend experience the following in your lifetime:

• New York City: Algonquin Hotel—a country inn in the heart of Manhattan.

• San Francisco: Stanford Court—brand new, old traditional of the first water.

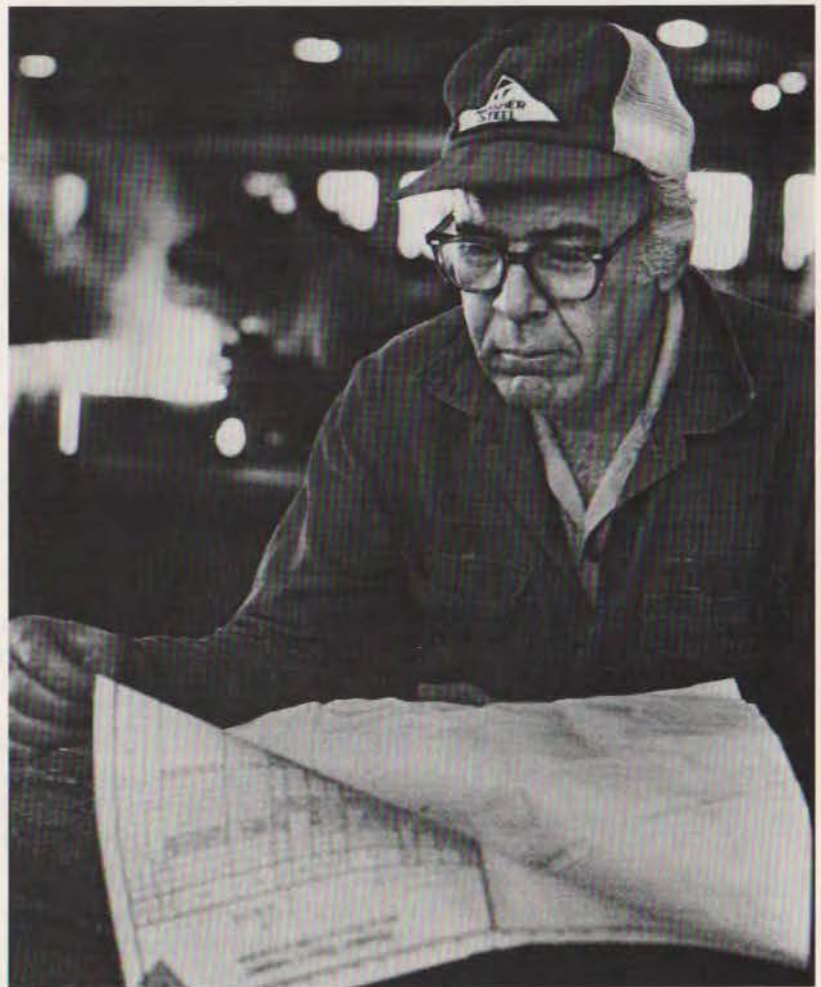
• Georgia: the Cloister at Sea Island—an American experience.

• Cernobbio Italy: Villa d'Este—have your heart checked for achievable stress levels before looking out the window.

• Mackinac Island Michigan: The Grand Hotel—the last of the great railroad resorts.

I also recommend the George V in Paris. I never stay there, but rich architects do.

*Braden is a Dallas architect and a Texas Architect contributing editor.*



## BIG MAN IN STRUCTURAL STEEL

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The Federal Penitentiary, Alcatraz Island, California: originally constructed of brick masonry; completed 1909; evacuated 1963.

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