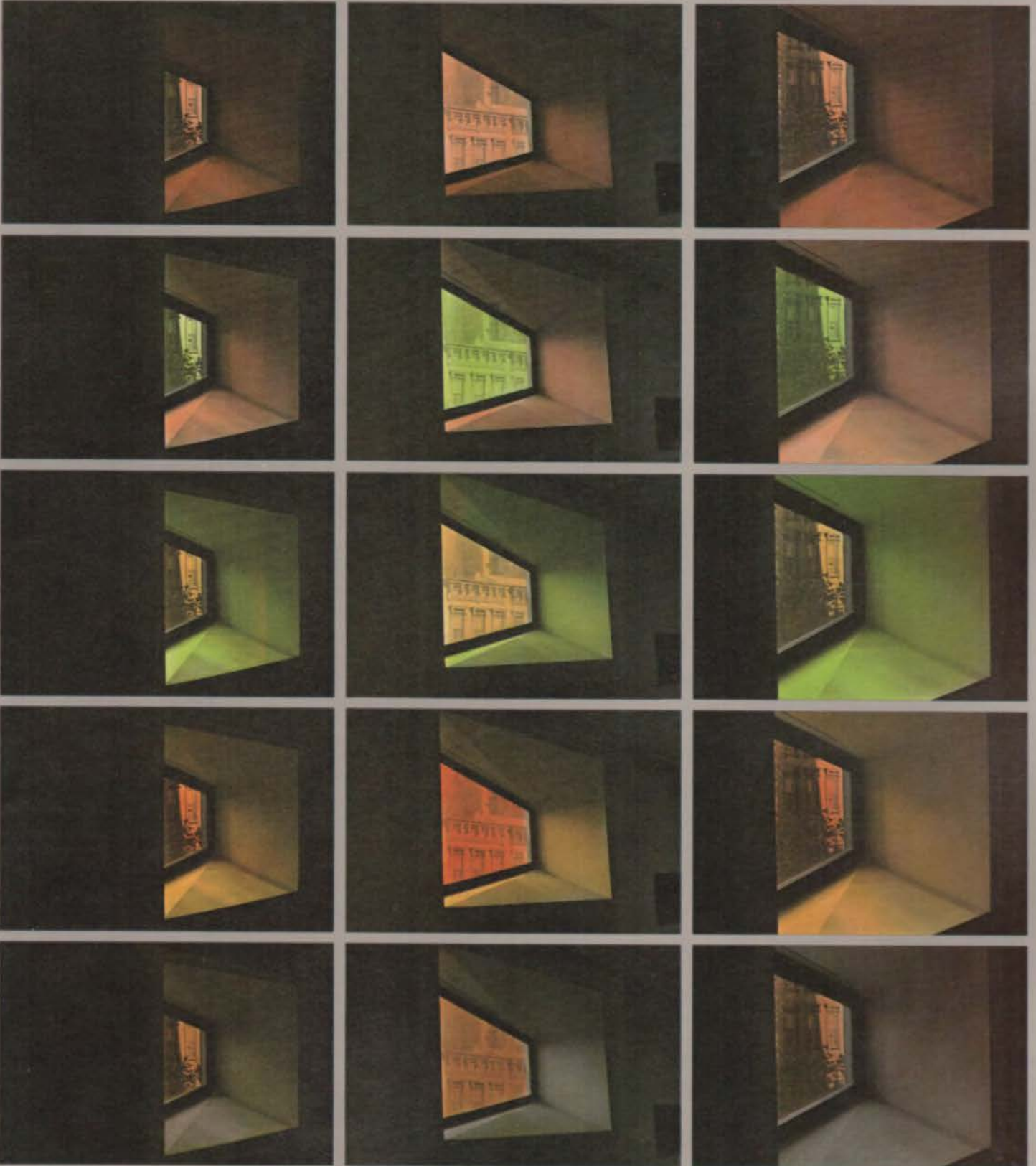


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Eleven Classic Chairs
A House to Remember
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Texas Architect

NO. 4 VOL. 27 JULY/AUGUST 1977



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 Houston artist Ur-
 sula Felmut, key-
 notes this special
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 ics for the cover and for certain inside
 sections were provided by the 3D/
 International Graphics Group, Frank
 Douglas, director, Warren Moeckel,
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Interior Architecture

Interior Architecture is a rapidly developing special architectural service which has come into its own during this decade; however, misconceptions and misrepresentations about it still abound. Most of the confusion about what interior architecture is or isn't originates within the interiors industry itself. Trade magazines and some designers inadvertently label as *interior architecture* everything from furniture vignettes to space planning. A direct parallel to this situation used to exist in the housing industry with respect to residential architecture versus designer or builder homes.

What designates a house as architecture? When does an interior design qualify as interior architecture? The answer is complicated; however, reference to some fundamentals of architecture simplifies the explanation. When an architect refers to any type of architecture, be it residential, monumental, commercial, or any other, including interior architecture, the same four primary elements are common to all. These are: shaping and organizing of *three-dimensional* space; use of materials; use of light; and last but not least—design style, the personal style of the architect, reflecting the client's taste and image.

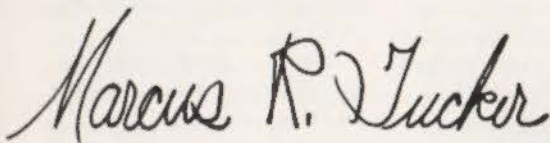
For further clarification of what correctly can be classified as architecture, I cite the dictionary definition of *architectonic*: "pertaining to an architect; having architectural qualities of design and order; ordered arrangement of the parts of a system; of, relating to, or according with the principles of architecture; system of structure; architectural."

Finally, the "title" law provides the ultimate explanation. In Texas, as in many states, only a licensed architect may legally use the terms *architect/architecture* when referring to his/her professional services or practices. The same principle applies to the usage of other professional terms such as *physician*: "one who is legally authorized to practice medicine."

Therefore, only when an interior design, as a total entity, meets all of the above basic requirements, is a complete design of the whole interior volume, and has implicit symbolic relationships with the building structure, can it unquestionably be called *interior architecture*.

As a special service for any building type interior architecture supports and completes the concept of *total architecture*. The result is a unified rhythm modulating all spaces into a singular architectural design statement.

I look forward to the day when the general public understands the differences between interior architecture and interior design/decoration to the same degree that it now distinguishes residential architecture from designer or builder homes.



Marcus R. Tucker



Marcus R. Tucker, AIA
Senior Vice President/Director, Interior
Architecture
3D/International Architects and Engi-
neers
Member National AIA Steering Committee
on Interior Architecture, 1977-80
Past Chairman TSA/IA Committee, 1976

INTERIOR ARCHITECTURE: AN OVERVIEW

By Larry Paul Fuller

The intriguing — if trivial — observation has been made that long before architecture there were interiors — natural recesses crudely modified and embellished by primitive inhabitants. The significance of interiors is more aptly established, however, in the realization — obvious, but often overlooked — that structures comprising the cityscape, those buildings we walk by and drive by and refer to as "architecture," are merely the outsides of insides. It is within the spaces enclosed by architecture that there is life, that "using" takes place. The interior of a building is its reality.

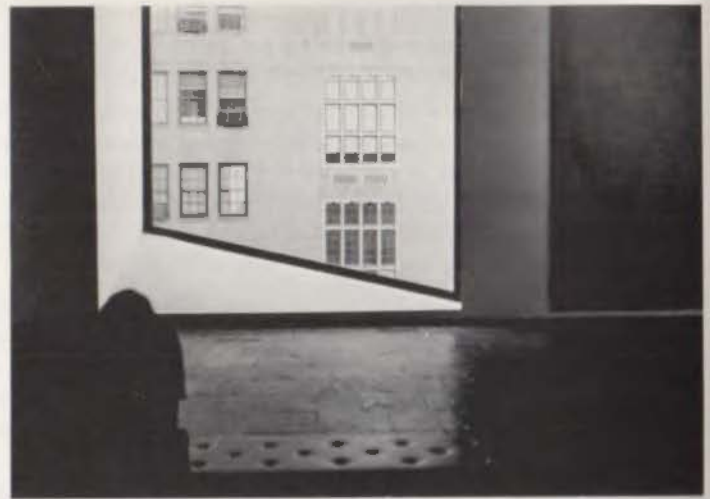
So it is that architects — to varying degrees — have legitimately concerned themselves with the interiors of their projects. The works of such prominent practitioners as Aalto, LeCorbusier, Wright and Saarinen lend credence to the philosophy that the three-dimensional form of a building should grow from a clear understanding of its intended use, and that interior design solutions — down to the smallest detail — are inherently part of the architect's responsibility. The unacceptable alternative, so the reasoning goes, is to entrust the very heart of the building to someone else who, working within a more limited scope of training and experience, is less capable of maintaining design sensitivity and integrity through finished interior

form and detail.

Many architectural firms still leave the completion of their projects to non-architect specialists who come in to place equipment, order furniture and specify interior finishes. But other firms for years have absorbed such interior design services as part of their design package, supporting the concept of total architecture. As part of a complete service offered by architects, however, interior design/decoration becomes a completely different matter — more complex, more sophisticated and expanded in scope to the extent that traditional terminology fails. Hence the development of the term "interior architecture," which encompasses such services as furnishings selection but extends far beyond that to mean the design of the whole interior volume with all its peripheral surfaces — the complete internal environment, symbolically related to and expressive of the whole structure. It includes programming, facilities planning, space planning, interior design, contract management, owner move-in logistics and graphic design — both three-dimensional and two-dimensional.

A New Specialty

In a sense, interior architecture is really nothing new, though architects who have practiced it



might not label it as such, might be unable or unwilling to distinguish it from other aspects of total design. But what is rather new, indeed currently underway, is the emergence of interior architecture as a highly refined specialty within the profession, still largely unrecognized by clients and architects alike. As such, it is affecting the structure of firms, the scope of their services — the entire design industry. But as the fledgling specialty emerges, the struggle for identity and recognition is a major challenge for those architects who have committed their careers to the advancement of interior architecture. To secure some sense of where the interiors movement is going, we talked with several Texas practitioners who are part of the force behind it.*

Mini-scale, Maxi-scale

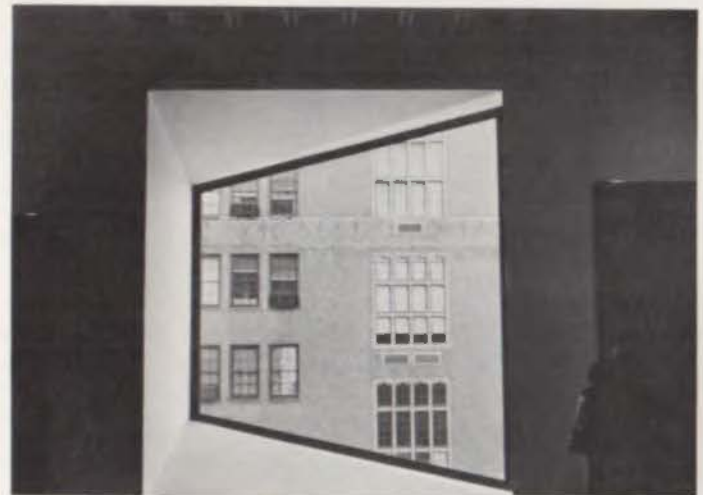
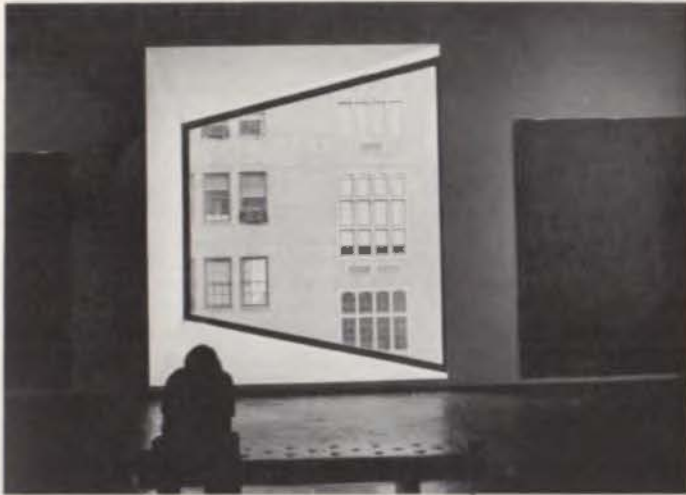
In outlining the dynamics of interior architecture's evolution as a specialty, Tom Hughes, of 3D/International in Houston, emphasized the role of project scale as a catalyst. He said that at the mini-scale architects could better afford to offer all-inclusive services for one basic fee, but "at the maxi-scale, as jobs became bigger and completion periods shorter, interiors specialization became essential to handle the work." Also, a separate identity was needed to formulate a

specific fee structure for services architects no longer could afford to "give away."

Ironically, though large project demands encouraged the development of separate interiors sections within firms, the sections — once established — were in a position to function independently and to undertake relatively small-scale jobs profitably. (Some interiors sections have even formed separate firms.)

*From Houston, where the push for organization and development has been strongest — Tom Hughes, Frank Douglas, Marc Tucker and Bob Young, all of 3D/International, and James Thomas, of S. I. Morris Associates; from Dallas — Alan Lauck, of Hellmuth, Obata & Kassabaum, and Joan Winter, of Interior Architecture Consultants; and from Austin — Xavier de la Garza, of Page, Southerland, Page.

Therefore, interior architects now find themselves involved in two kinds of work: (1) total design projects — where, ideally, they are included in the planning process from the very beginning, and the design is done from the inside out, acknowledging form as a response to function — and (2) the shaping of existing space, as in the case of lease space or renovation — where the design is done from the shell of the interior volume in, to the smallest detail.



Since the total number of building starts is decreasing, and since existing interiors demand continuing attention, the current trend in interior architecture (or IA, as it is called) is toward the latter type of work — the shaping of existing space.

Another result of IA's emerging separate identity is that more and more architectural firms without special interiors capabilities are associating with firms who do have IA sections in order to offer the client a more complete service. And this means of providing competent services is a valid alternative, most interior architects agree, to a firm's developing its own interiors capabilities. "It is ideal for a single firm to do both the shell and the interior of a building," says TSA Interior Architecture Committee Chairman Alan Lauck, of Hellmuth, Obata & Kassabaum in Dallas, "but only if the firm genuinely has the capability. Often it is better to associate with a firm that practices interior architecture on an everyday basis." The all-important consideration, says 3 D's director of interior architecture Marc Tucker, is that "architects would be better off working toward the completion of their building with other architects, who have gone on to specialize in the interiors discipline, rather than with non-architect members of the design profession who could not

be expected to approach the project with the same level of sensitivity or understanding of the totality involved. You must be able to understand something before you can complete it or expand upon it." A widely touted San Antonio design project, the United Services Automobile Association headquarters, is a good current example of effective collaboration. Benham-Blair & Associates of San Antonio was the general architect, while Neuhaus + Taylor (now part of 3D/International) was responsible for the interiors.

Big Business

Although belief in the need for more complete architectural services and more efficient delivery of those services certainly have been major factors in the development of the IA specialty, it would be naive to overlook the monetary incentive. After all, interiors are big business these days, and as an industry publication reported a couple of years ago, "architects have been casting envious eyes at the field." Interiors work is profitable if done efficiently. (Fees are determined in a number of ways, including percentage of furnishings cost, lump sum and direct compensation for time spent.) And it provides a continuing source of commissions in itself as well as valuable client contact which could lead to new

contracts for total structures. "One of the failures of simply doing a building for a client," says 3 D's Bob Young, "is that you don't have repeat business. But through interiors work you have continuing contact, and five years down the line when it is time for that next building, you are utmost in the client's mind."

Just how big the interiors market has become is difficult to ascertain, but an extensive industry-sponsored study fixes the market at 8.7 billion dollars for 1977 and projects a figure of 11.6 billion dollars by 1982. Of the current market value, it has been conservatively estimated that one half, or a value of 4.35 billion dollars, is being specified by design professionals. But, more significantly, the study indicates two thirds of that figure (2.9 billion dollars) is being specified by architects instead of interior designers. This conclusion supports the reality of what has been an apparent trend for several years: more client dependence on architects for interior design services, and less dependence on the interior design profession, which once dominated the market.

Despite these indications that interior architecture is coming into its own, IA specialists still are having to cope with certain frustrations deriving from their fledgling status. A major concern regards inadequacies in the education of those who would

join the field. "Interior architects are a rare breed," says Marc Tucker. "And those enjoying the most success today came up the hard way," first becoming accomplished in the basics of architecture and then pioneering the IA specialty by doing — through experience on the boards. "Now, as the specialty continues to develop, there is a great demand for talented, educated people in the field," says Alan Lauck. However, the curricula of architectural schools largely has not been adjusted to accommodate the needs of students who might wish to practice interior architecture.

"The architecture student needs to identify special career emphases while still in school," says Bob Young. "Now students are coming out as prototypes, unequipped to enter the world of specialization." Very few schools of architecture offer an interior design sequence as part of their curriculum, partly because of a lack of experienced instructors. "Most of the people who walk through our doors looking for interiors positions are totally unqualified," Lauck says. "They are interior design grads from home economics departments or fine arts schools and they simply do not have the proper background to talk an architectural language; they don't have the basic tools in order to develop proficiently." Bob

INTERIOR ARCHITECTURE: AN OVERVIEW

Young says the current preference is to "take a seasoned person and cultivate the interiors specialty rather than hire young graduates, train them heavily, and then find out in a couple of years they still don't have a gut feel for what a building is."

Joan Winter, who recently started her own firm — Interior Design Consultants — in Dallas, is an interior designer by training who supports the contention that an architectural background with emphasis on interiors is the best preparation for the practice of interior architecture. Even after eight years of experience working with architectural firms in the capacity of an interior designer, she is currently enrolled in an architecture degree program. "I needed the depth an architectural degree would give me," she said. "Working with architects has helped, but I wouldn't feel adequate with just the design degree." She adds that the Southwest as a whole "doesn't have many degree programs in which they are preparing their students for professional performance and particularly for work within an architectural framework. You're not dealing just with loose furnishings and materials, you're dealing with space. And if you don't understand such things as floorplans, confinements of the structural system, electrical systems and lighting, you simply can't be effective."

Misunderstood

Another frustration which invariably surfaces in speaking with interior architects is that they seem to feel misunderstood — not afforded the credibility or recognition due them — by fellow professionals or by clients. "It is incredible," says James Thomas, of S. I. Morris Associates in Houston, "that we still have fellow professionals who think that interior architecture is practiced by people whose basic talent is the ability to distinguish between net and wholesale and retail and to read a Knoll catalogue. We are not furniture pushers or interior decorators — although doing residential design, working on a commission and helping people with their house or apartment, is a legitimate and meaningful career. What we are talking about as interior architecture is miles from lamps and ash trays."

It is a requirement, Thomas says, for the interior architect to "keep track of 10,000 details at once — like the fact that the client wants two drawers to accommodate two different sets of legal pads." But, there is also a need to understand varied subjects such as office functions; psychological effects of space; durability, availability and effectiveness of all loose furnishings; and to deal with "literally every facet of architecture per se, and all the

people and processes involved from programming, to bids and specifications through design implementation." Xavier de la Garza, of Page Southerland Page in Austin, sums it all up as "a happy blending of disciplines." "What our fellow professionals should realize," adds Alan Lauck, "is that all we as interior architects can do is make their projects better and their clients happier and at the same time increase the dollar volume of their fee capability."

Misconceptions

Although clients are becoming "more sophisticated, more convinced of the need for competently designed interiors," says Marc Tucker, they still have misconceptions that pose problems for interior architects. One difficulty is that clients "seldom want to think about interiors at the beginning of a project," says Alan Lauck. "They are thinking in terms of the scale of the building itself and not of the scale of finishes and furniture." Although it is ideal to have the IA team involved from the very beginning, most contracts for interiors work are let separately after the initial design phase is complete or well underway. ("It's our own fault," de la Garza says. "We've been hesitant to push for an all-inclusive contract from the beginning for fear of jeopardizing

the overall commission. But the client has to face the problem eventually, and it would be better to start at the beginning.") The result, Lauck says, can be a situation in which "the general architect develops the program, positions the offices, doors and partitions, and develops contract drawings. The building goes into construction, the materials are all bought. Then someone says to bring in the interiors people. So the interior architect does a much more thorough equipment program, discovering half the spaces developed are either slightly too big or too little, electrical outlets are not quite right, the lighting is just a little off, and so on. A lot of time, money and frustration could have been saved." Or, in the case of the clients' opting for an assortment of individual consultants, says James Thomas, "you can end up with a wall that has a thermostat where the art consultant is putting the portrait of the company founder and where the graphics person is putting the name of the firm. The essential message here is that a turnkey installation makes good sense."

All frustrations aside, it appears that interior architecture is destined to overcome, to emerge completely as a credible specialty, to find its own place within a profession that clings tenaciously to tradition. For it is changing the practice of architecture, inside and out.

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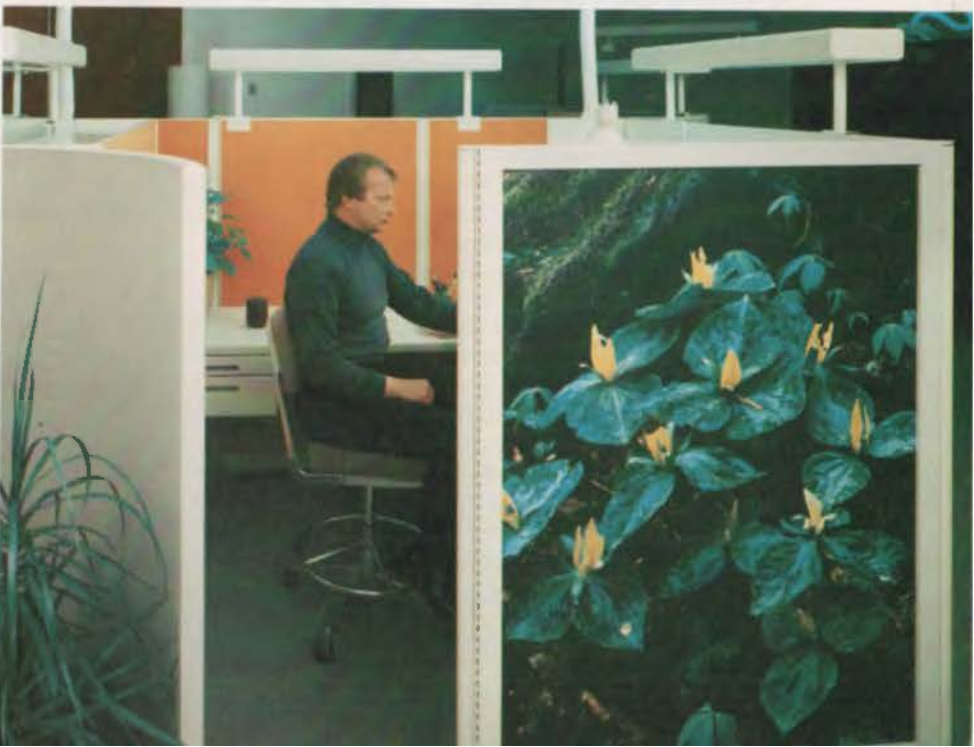
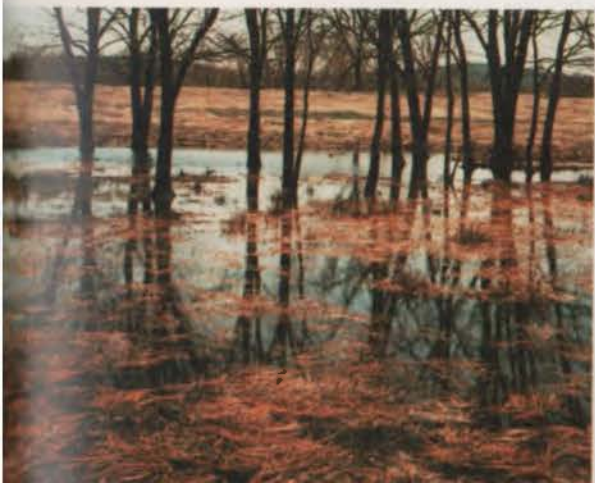
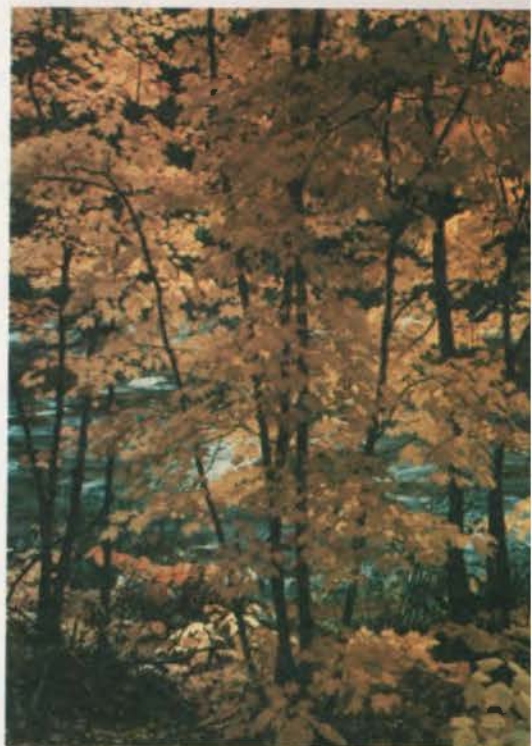
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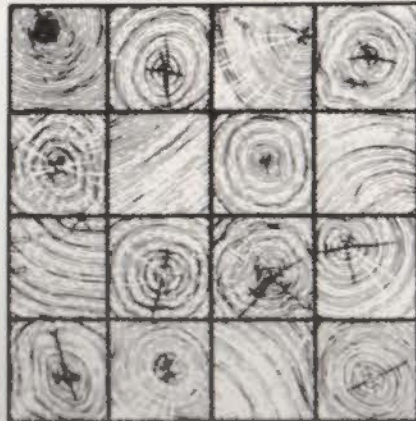
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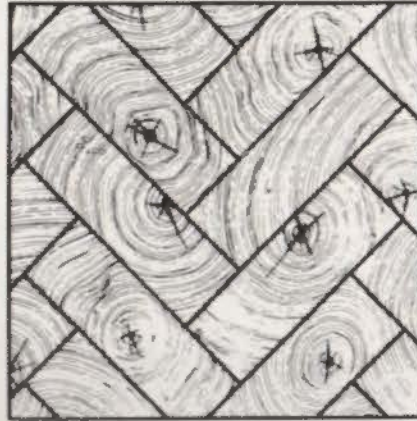


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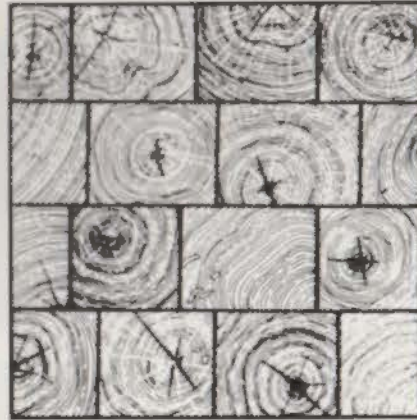
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up to 9"



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EIGHT WINNING PROJECTS: AN INSIDE LOOK

With buildings in every Texas town and city, and with interiors in every building, how could we single out exemplary projects to feature in this section of our special interiors issue? Well, the first step was to specify that the project be an award winner. Secondly, we recognized the fact that, although there are examples of good interiors throughout Texas, interior architecture as a specialty is most firmly established in Houston and Dallas — the only two TSA chapters which have active IA committees. So herein we present eight winning interiors, selected by interior architecture committees in Houston and Dallas as outstanding examples of their specialty.

But, as an aside, it is interesting to note that this year, for the first time, there is also a special committee on interior architecture within the national structure of the American Institute of Architects. And its formation is a textbook example of AIA grassroots achievement that began right here in Texas.

In 1972, a small group of Houston architects, representing three major architectural offices collaborating on the design of Houston's Hyatt Regency Hotel (JVIII Architects), started the effort with discussions about the professional interests of those within the architectural profession involved in space planning, interior architecture, and graphic design services. They formed a steering committee and wrote the Houston Chapter president asking

**Miller's
West Town
Department
Store**

**The World
Trade Center**

**Sixty Sixty
Place**

**Arlington
Children's
Clinic**

**Fidelity Union
Life Insurance
Company**

**Lehman
Brothers**

**The
Anchorage
Restaurant**

**First City
National Bank**

approval of their intention to form a special professional interest committee as an affiliate group under the chapter's aegis. Herb Paseur, then president of the Houston Chapter, sent word that the executive committee formally accepted the proposal for a new interior architecture committee as a part of the chapter and commended the group for its initiative.

The movement was continued in 1975 with the formation of interior architecture committees in the Dallas Chapter and in TSA at the statewide level.

Concurrently, the original group of Houston interior architecture practitioners encouraged the development of IA programs in AIA chapters nationwide. With the assistance of many TSA stalwarts, including its AIA regional directors and current AIA President Jack McGinty, the Institute approved for 1977 the establishment of the "Committee on Interior Architecture" as one of eight professional interest committees under Education and Professional Development.

Local, state and national IA committees continue to meet regularly to further the interests of interior architects. They are involved in such activities as honors programs, preparation of standard contract documents, and definitions of professional standards of practice. In addition, the committees function as stimuli and sources of communication about interiors for both the public and the profession — all toward making possible the level of interior architecture featured on the next eight pages.



An innovative concept, labeled "Store-Stage" by its designers, provides 100 percent flexibility for this 45,000-square-foot department store. A gridwork of steel structural members and aluminum baffles comprises the ceiling and supports fixtures. It conceals ducts, pipes, and beams used for air conditioning, sprinklers, telephones, and electricity. Arranged in a herringbone pattern, the grid is suspended from a "Unistrut" atop which are electrical busways. The baffles are painted white to reflect light; everything above the grid is flat black. An illusion of height is caused by the ceiling's texture and openness.

**Miller's
West Town
Department
Store**

**Dallas
Award Winner**

Location
Bristol, Virginia

Owner
Miller's
Department Stores

**Interior
Architects/
Architects**

Omniplan
Architects,
Harrell +
Hamilton
Eann Thut
Frank S. Kelly

Completely interchangeable display components, based on multiples of the grid, include hang rods, partitions, shelves, drawer units, and showcases. All components have a white laminate finish so that they can be used anywhere in the store. Flexible spotlights concealed in the baffles highlight merchandise. Areas of the store are planned about small specialty boutiques.

Transparent walls and space defining forms leave the boutiques visually open, yet closed, for tight security. Decor and signing are achieved primarily by the display of merchandise, which is the message and the excitement of the store.



The design concept of the Hall of Nations in the World Trade Center called for a tree-lined, sunlit room with the atmosphere of a town plaza. This was executed with a glass ceiling, a stately elevator tower at the "town" focal point, many flags, hanging baskets, lush planting beds, and a fountain in the square. Elegant railings, outdoor lamp poles, and a cobblestone floor add to the overall effect of Continental grandeur. The ulti-

The World Trade Center

Dallas Award Winner

Location
Dallas, Texas

Owner
Trammell Crow

Interior Architects/Architects
Beran & Shelmire,
Architects
Ed E. Beran
Overton Shelmire

mate vitality of the room is provided by facing the buyers' showrooms onto the courtyard. All six balconies afford views of showrooms across the courtyard and reveal the activity on all seven floors. The Sidewalk Cafe continues the overall feeling of the Hall of Nations. The World Trade Center Club blends Indian, Spanish Colonial, and Texas styles to reflect the beauty and hospitality characteristic of the Southwest.



This restaurant, lounge, and meeting facility was required to serve the guests of its 200-room Ramada Inn, tenants from the 250,000-square-foot office building next door, and passing motorists. Usage would vary from maximum matutinal to maximum nocturnal each day. The interior architect accommodates the disparate moods of the variety of customers with a high volume, multi-level, fluid space which can be transformed daily as usage demands. The building is

Sixty Sixty Place

**Dallas
Award Winner**

Location
Dallas, Texas

Owner
Sixty Sixty
Corporation

**Interior
Architects/
Architects**
Harwood K. Smith
& Partners, Inc.
Jack R. Yardley

just one story high, but delved levels create deceptive height, further emphasized by bronzed glass skylights. Exposed structural beams and vertical banners accentuate the tallness and draw the eye peacefully upward. The cocktail lounge is tucked under the mezzanine to give it an enclosed feeling within the mainstream of activity. Bare bulb incandescent lighting adds sparkle and richness to the warm wood interior.



The four pediatricians and dentist of this clinic wanted a building that would permit them to function independently, but with the advantages of group consultation and shared facilities. They also wished to convey their progressive professionalism to the community and to create a stimulating environment that would encourage children to want to come back. The design solution organizes the waiting areas for the

Arlington Children's Clinic

Dallas Award Winner

Location

Arlington, Texas

Owners

Theron Brooks, MD
Robert K. Portman, MD
Warren W. Boling, MD

Interior Architects/Architects

Pratt, Box,
Henderson &
Partners

Philip C. Henderson
Thomas O. Williams

five doctors around an open court. Each doctor's suite is a compact arrangement of private office, examination rooms, and nurses' stations. A private corridor connects the individual suites with the shared spaces. Bright colors, the shape of rooms, views of the court, and windows in the examination rooms create variety within the building. Murals in the waiting room depict imaginary animals for the children to adopt as friends and return to visit.



Consolidation of office space, flexibility, and bulk storage for large quantities of files and documents were design requirements of this insurance company headquarters. An open office space concept now houses employees in 30,000 square feet less space than their previous quarters, and includes additional space for lunch rooms, lounges, and conference rooms. Work stations are grouped ergonomically throughout the space. Accessible from several entry points, the bright, colorful, flexible five-foot-high cubicles can be arranged and rearranged to fit the

**Fidelity Union
Life Insurance
Company**

**Dallas
Award Winner**

Location
Dallas, Texas

Owner
Fidelity Union Life
Insurance Company

**Interior
Architects/
Architects**

The Oglesby
Group, Inc.
Enslie Oglesby
Terry Rodrian

specific job requirements of each employee. Desk space, shelving, and storage clip easily into the system. A vertical system utilizing hanging files, cabinets, and other components on upright panels provides vast storage capacity, maximizes available floor space, and results in economic space utilization. Utility cords are concealed in strategically located power umbilicals overhead. Texas spring landscape colors and photographs are used throughout to establish a warm, comfortable atmosphere for these urban offices.



Freedom from walls and linear shapes creates a fun, flowing environment that meets the technical and emotional requirements of a difficult project: to provide privacy for executives whose work demands the communication of an open space. The solution places the brokers in specially-designed work centers at right angles to each other atop an undulating platform, removed from the noise of the secretarial stations. Each broker's "cubicle" features acoustical dividers, a central access panel for working, pedestals with room for files, and 14 horizontal feet of work space. Brokers' chairs are standard

**Lehman
Brothers**

**Houston
Award Winner**

Location
Houston, Texas

Owner
Lehman Brothers
Inc.

**Interior
Architects/
Architects**
S. I. Morris
Associates
Sally Walsh
Eugene Aubry

Citroen car seats mounted on pedestals and rigged with tilting and swiveling options. Each secretary is positioned on the main floor in a curve of the platform so that she is close to her two bosses. To conceal desk clutter and further muffle sound, secretarial stations are wrapped with an opaque acrylic "surround" lined with acoustical padding. An ellipse separating the reception area from the salesmen contains two conference rooms. Muted colors are used throughout to soothe the tension of the business. Everything is brown, tan, or white in a stimulating mix of materials ranging from soft suedes to glossy metals.



Authentic naval antiques are combined with nautical materials to establish a warm, elegant atmosphere in this seafood restaurant. A portion of the dining room with a 10-foot ceiling is divided into intimate spaces by an enclosed service stand. The rest of the dining and lounge areas are exposed wood structure. The flooring is a combination of random-width oak planks and carpeting. Walls are finished with white vinyl, red and brown burlap, and diagonal teak siding. The siding, an extension of the exterior treatment, was obtained from the deck of a dis-

The Anchorage Restaurant

Houston Award Winner

Location
Houston, Texas

Owner
Brookhollow Inn Ltd.

Interior Architects / Architects
Ford & Heesch, Inc.
now
Theodore M. Heesch, Inc.
Mitsouko A. Burton
Ralph Miller

mantled ship — it is all solid teak — and is also used for table tops, booths, lounge seating, ottomans, and bar top. Lighting in the exposed structure areas is achieved by flood lighting oversized signal flags between the joists. The flags soften the transition between ceiling heights, reflect the light, and spell the name of the restaurant. Other dining areas have downlights centered on the tables and wall washers on the burlap covered walls. The signal flag concept is repeated in the stained glass panels of the light fixture designed for the bar.

Photo by Richard Payne



Exremely limited floor space and very large sections of exterior glass required the interior architects to concentrate the tellers along the one solid wall. Arrangement of a high density of desks in a staggered angular pattern gives personnel some degree of privacy and relieves congestion. Traffic and check-writing functions are organized through floor treatments, rather than barriers of any kind. Furniture and architecture

First City National Bank

Houston Award Winner

Location
Houston, Texas

Owner
First City National Bank of Houston

Interior Architects/Architects
Pierce, Goodwin, Alexander

become an integral structure in the check-writing counter which is hung from a column at a demarcated floor area. Operable double-tier draperies permit a high degree of control over view and glare. Clear-bulb lamps are the sparkle elements in an excellent lighting solution. Elegant materials and colors impart high contrast between predominant white marble, dark surfaces, and the clear light oak in the directionally laid floor inset.

NICHOLAS CLAYTON AWARDS EXCELLENCE IN DESIGN WITH MASONRY

Energy efficiency and bold geometric design characterize two striking examples of architectural achievement. The Houston Central Library and the Texaco Building were selected to receive Nicholas Clayton Awards of Excellence.

The awards are presented by the Masonry Institute of Houston-Galveston in recognition of outstanding architectural accomplishment utilizing masonry. These buildings were judged anonymously by AIA Fellows who are distinguished design architects from Chicago.

Both designs came from the firm of S. I. Morris Associates.

The Texaco Building benefits from masonry's cost-saving and insulating qualities. The use of brick combined with a responsive building design resulted in construction cost well within budget.

The Houston Central Library utilized granite to complement the strong geometric design. The granite's warm tones convey an invitation to enter.

The Masonry Institute congratulates the winners and thanks all those who participated in this first Nicholas Clayton Awards Program.



**Masonry Institute
Houston-Galveston**

Halbouty Center,
5100 Westheimer
Houston, Texas 77056
(713) 629-6024



Architect: S. I. Morris
Associates

Owner: City of Houston
Contractor: H. A. Loft, Inc.
Masonry Contractor: Cardinal
Masonry Company



Architect: S. I. Morris
Associates
Owner: Texaco, Inc. — Bellaire
Contractor: Turner Construc-
tion Co. of Texas
Masonry Contractor: Cardinal
Masonry Company



INTERIOR ARCHITECTURE: A CASE STUDY

Hyatt Regency Hotel Houston, Texas

This is the first Hyatt Regency Hotel to be totally designed by one group.

Early in the design process, JVIII interior architects agreed that interiors should be an extension of the building design — not something applied later.

JVIII was responsible for all interiors/graphics design, including typical guest rooms, public spaces, and architectural graphics. They monitored the landscape design, guided the program for all art acquisition, and even determined the design of all hotel uniforms.

Early design guidelines were established: "natural, warm materials," "clear fresh colors," "intimacy within large spaces," "dynamic light, both natural and man-made," "park-like" ambience, "easy elegance."

The rhythm of the building columns creates unity between the various interior spaces. These triangular brick forms march through the public areas modulating space, nesting seating, creating intimacy, yet recalling the oneness of the hotel. This is a natural expansion of the concept which places all public areas either within or around the open atrium. The guest never loses his sense of orientation. As he moves from space to space he is constantly in contact with the atrium, a live participant in a "see and be seen" vitality. Even the



gourmet restaurant projects into the atrium as a cantilevered, two-story greenhouse.

Light is the catalyst to the excitement. Sunlight slips in through two clear skylight strips that parallel balconies the full length of the atrium ceiling. On a clear day, fingers of sunlight play across balcony faces and the atrium floor.

The elevator shafts are lined with vertical rows of clear lamps to provide a kinetic show of expanding and contracting light loops as each cab moves, increasing the kaleidoscopic lobby activity.

An island of leather cushioned seating — soft cushions supported by solid teak wood decking — creates the "park-like" atmosphere in the atrium. Large living trees are surrounded by fresh potted flowers and other live plants. Beneath the trees, a plush green carpeted floor is recessed 18 inches below the atrium floor.

Whistler's Walk, a sidewalk cafe, is defined by pairs of columns along the street side and opens onto the atrium lobby. The carpeted floor is recessed to separate the area from circulation and reinforce its kinship to the park. Butcher block table tops, bright colors, and the airy art glass wall make for an inviting setting.

Next to the sidewalk cafe is a coffee shop set into a corner. The

INTERIOR ARCHITECTURE: A CASE STUDY

effect is one of a country porch, and rich, warm fabrics of yellows and oranges are used to stress the feeling of sunshine. Brightly colored fabrics are also suspended from the ceiling to form triangular grids throughout the coffee shop.

Counter and table tops are also of butcher block. Matching wood stripping is used on the walls. Additional color is brought into play through the decorative tilework in a sunflower motif.

The Keeping Room, a specialty dining room with a menu heavy with beef, carries a Southwestern decor. Authentic Western artifacts, Indian and cavalry, as well as hand-made Mexican tile contribute to the Texas heritage atmosphere. Waitresses and waiters dressed as Indian maidens and cavalry soldiers reinforce this effect.

On the second public level is Hugo's Window Box — a gourmet restaurant visually linked to the courtyard area but shielded from atrium noises by faceted glass walls.

"Mini-parks" on the second and fourth floors are cantilevered over the atrium, with casual seating areas so visitors may sit and view the happenings around them from different vantage points. These parks have live vegetation seen as a "hanging garden" when viewed from below.

The garden theme has been stylized in the hotel's show lounge

with its sculptural trees of bright chrome. These "trees" have limbs tipped with lights that are dimmer controlled to create various moods.

The total effect of the lounge is one of sparkle and vivid colors, enhanced at three sides of the room by a hanging of bronze-colored chain mail which also serves to hide a baffled acoustical wall.

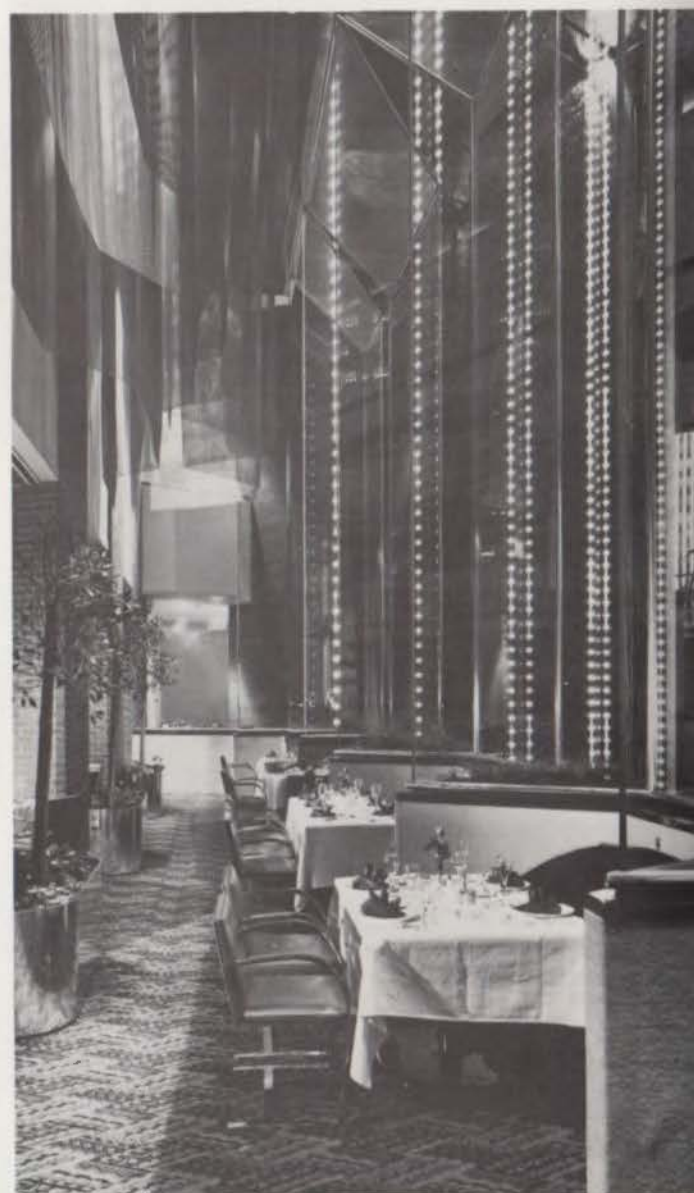
Each guest room has a bay window alcove with sofa seating to give guests the feeling of a small suite. Built-in fruitwood and Micarta window counters, sofas, and tables are a comfortable height for working, meal serving, and entertaining. Marble bathroom counters double as bars. A theme of vivid yellow and orange upholstery contrasts with rich dark carpet and light walls to give a fresh, contemporary feeling. Two major grand suites feature two-story-high living rooms, spiral stairways, and marble sunken bathtubs.

Topping off the hotel is a round, revolving restaurant, Hyatt Regency's trademark. Called "Spindletop," the restaurant circles every 45 minutes and reflects the influence of the oil industry in the carpeting, sculptural walls, and patterns. Subdued interior lighting and dark colors enhance the ambient outside view of downtown Houston.

Photos by Alexandre Georges



Whistler's Walk



Hugo's Window Box

Photo by Alexandre Georges



Typical guest room



Photo by Julius Shulman

Atrium seating

Atrium



Photo by Julius Shulman

**Hyatt Regency
Hotel**

Location:
Houston, Texas

Owners:
Houston National Company
PIC Realty Corporation

Joint Venture:
Interior Architects
JVIII
Koetter, Tharp & Cowell
Caudill Rowlett Scott
3D/Neuhaus + Taylor

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The Texas Society of Architects had long idealized the concept of an historic old house near downtown Austin as an appropriate permanent headquarters, an old house rich in Texas flavor which TSA could restore and refurbish as a lasting example of our architectural heritage. It would link the old Texas with the new, the prairie with the modern city, the rough-hewn buck-skinned settlers with the slick urban sophisticates of today. But last year, with greatly expanded services and staff, and with no immediate prospects for acquiring such a house, reality had to be faced—TSA needed to move.

A suitable space of 3,000 sq. ft. (the old offices contained 1,400) was acquired on the northwest corner of the 21st floor in the Austin National Bank Tower. A new highrise at Sixth Street and Congress, the steel and glass building is a project of Gerald Hines Interests designed by the Houston firm of S. I. Morris Associates, and is located a mere five blocks from the capitol. The idea for a permanent headquarters was not abandoned completely—just laid aside temporarily out of necessity. But it was intended that the new, temporary offices should, too, reflect Texas' heritage, and that most furniture and accessories should be transferable to an historic headquarters.

With such in mind, the San Antonio architectural firm of Ford, Powell & Carson, long noted for its achievements in historical preservation and for its regional approach to architecture, was selected to design the offices—a process which ranged from positioning walls to specifying ash trays. "There is a consensus among professionals that regional differences are real and meaningful and important to preserve," says Boone Powell, head of the design team which planned the offices. "We must be aware of what went before us, and what went before us is certainly different from Chicago or Minneapolis. We try to express that in our work, and that was in the challenge given to us."

As in the typical office design project in a multistory building,

INTERIOR ARCHITECTURE: A CASE STUDY

TSA Headquarters Austin



Photos by Richard Payne

the work would be an interiors job, but there would be a good deal of architecture too—"You can visualize an interior *decorating* job," says Powell, "where somebody comes in and says 'I bought this house' and all the rooms are there and the windows and doors are all they really want you to do is fill it up with furniture. Here we had a pretty good-sized space, 3,000 square feet without walls—that's as big as two houses. When you begin to put the walls in and begin

dealing with lighting and the various experiences of space, it's an architectural problem as well as an interiors problem." (O'Neil Ford has always insisted that interiors are an integral part of the design process in all the firm's work, not something to be handled separately or last.) What the design problem really consisted of, says Powell, was "Des, Donna, Larry, files and paper and lots of details. You've got to understand all those details very well, because things have to

work." There is the relationship of one worker to the other, what they need at their disposal—a typewriter, a bookshelf—their daily routine.

The plan developed out of a study of all the individual functions of TSA staff members, and also a desire for an atmosphere of openness, almost an open-plan with walls. Des Taylor was officially "the client" and provided major input for the program. Ford, Powell & Carson's interior designer Robin Black, ASID, interviewed the staff, collecting every bit of pertinent information. In brainstorming sessions over a conference table, the team developed a rough idea of the kinds of spaces which would be required—how many spaces, how big each space should be in relationship to the others, which spaces should go where. Eventually they refined the concept into this final scheme: a reception room opening off of the hallway outside the elevators, a large conference room to its left, six individual offices along the outside perimeter of the space, a small conference area, a wide corridor, a machine/kitchen area, and a workroom which would also be used to store AIA documents.

What the architects wanted to avoid was the typical narrow hallway with a bunch of cubicles branching off here and there—a "rabbit warren" effect, says Powell. They were looking for a breakthrough, a chance to "break out of the box," as Powell puts it, "to see and seize on the opportunity to do things that are architecturally significant and might—in this case I believe they do—increase the effectiveness of the space." In this instance they took into account the building's glass walls, the 21st floor location, the view of the hill country looking west. "In most office buildings," Powell says, "you come out of the elevator and go into a little waiting room but you don't see through to the outside—that's reserved for somebody on back higher up in the hierarchy. We felt that was a shame, so we seized the opportunity to take the reception room straight through to the outside—

**TSA
Headquarters**

Location:
Austin

Architects:
Ford, Powell & Carson
San Antonio



Executive Director's office



Functional corridor



which is not the normal pattern at all."

Hence one's breathtaking first impression upon approaching from the elevators is a vista—through swinging glass doors, double panel size—of downtown Austin and the green hills way beyond. Entering, one steps onto a floor constructed of old Texas pine from a demolished building. (Two" x 6" end-grain strips were laid by hand in a herringbone pattern, sanded, stained and sealed with urethane for durability.) It is a roomy, luxuriant space oriented toward an infinity of sky and the streets below. "This room had to set a great deal of the character for the whole office," says Powell. "We wanted to do something very special with it. And so it is a room to be filled with things that really touch all the aspects of what we're trying to say about the entire office. It has the old and the new; really it is a kind of marriage of all our concepts for the office."

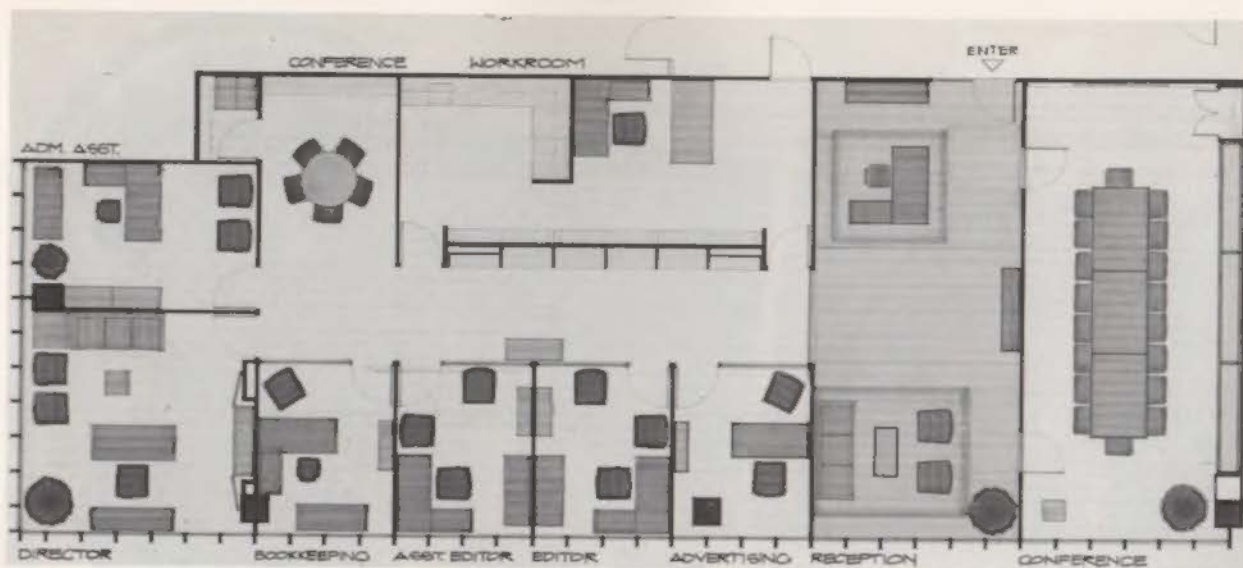
As throughout the suite, walls and floors are of similar hues—colors which reflect the earthtones, the landscape of the Southwest—so as to make the space more "sculptural," as though "hollowed out of one material," Powell says. "We're trying to say two things: One, that we're in Texas, but we're also trying to say, two, that it's contemporary. So it is not a sentimental journey through Texas. It does have several old pieces, and they are there only because they are beautiful and simple and direct and timeless. That's the essence, really, of good design—the timeless quality."

To the immediate right upon entering is a contemporary reception desk made of wood, as are all the desks in the offices. Along the left wall is an old Texas table, circa 1870, which was made in Carmine. Above the table hangs a colorful tapestry woven by artist/architect Bruce Duderstadt, originally from Poth, a dusty hamlet south of San Antonio. There is a lead planter handcrafted by O'Neil Ford's brother, Lynn, and, on the walls, work by Texas artist Mary Bonner. Regionalism is further suggested by indigenous plants and leather-covered chairs.

Opening to the left of the reception room is a large conference room, about 30' by 13', with doors at both ends so that, for large groups, the two spaces can function as one entertaining area. It, too, is a rectangular module open to the west for the view. Carpeting (laid in movable squares) and walls are very similar in color, as throughout the office. "It's just a good briefing room with lots of space," says Powell.

Branching off of the reception area to the right is a wide open, well-lit, functional corridor housing built-in lateral files and oak display cases for architectural books and pamphlets. "Here we capitalized on an opportunity to avoid making a hall simply a hall," Powell says. "In addition to providing for circulation, it serves as a large file room that everybody uses, and as an extension of the reception area."

Four virtually identical staff offices—arranged logically according to staff functions and daily



interaction—open into the corridor from the west. Each office is completely enclosed for sound control, but glass panels preserve the view from the corridor through to the outside and establish a feeling of openness. The offices are furnished with oak desks, book cases, credenzas and black leather Pollock swivel chairs. The chairs were used at the old TSA offices.

At the end of the corridor, Executive Director Des Taylor's office has a magnificent corner view to the capitol (from 21 stories up it looks majestically close) and the Austin skyline. It is furnished with a rosewood desk and credenza by Knoll (also used at the former offices); a huge antique Texas armoire, made in Bellville circa 1870; chrome-and-glass tables, large plants and a blue sofa.

Taylor's administrative assistant's office is adjacent to his own.

A small conference area is the result of "another opportunity to open out," says Powell, "to create a little conference room as an

ante-space to the hall and again, to make it more than it would be if it had walls around it." It is a square open space with a round table, storage cabinets and a closet.

On the other side of the wall forming the corridor are the machine/kitchen area and workroom—the only completely enclosed spaces in the office. They are efficient and roomy, furnished with ample cabinet, counter and shelf space. A door into the workroom from the outside hallway provides easy access for deliveries.

The offices still are not complete in every detail; a bulbless fixture here, a missing plant there. And TSA has formed an accessions committee to help implement one of the original concepts for the office—that it should be a showcase for art and sculpture of regional significance. But even now the space—to staff and visitors alike—is a delightful place to be, somehow earthy and elegant at once, unmistakably Texan. And besides all that, it works.

Editor's office



Small conference area



Acrylic picture frames—National Art Services, Houston; Ashtrays, chrome (conference room)—Geometrics, Cleveland, Ohio (Van Sant, Inc., Dallas); Ashtrays (chrome and plastic), in-and-out boxes, wastepaper cans—Paul Anderson Co., San Antonio; Ashtrays, crystal—Marshall Clegg Associates, San Antonio; Bookcases—Buckstaff, Oshkosh, Wisconsin (Ann Garner, Dallas); Cablnetwork—Advanced Wood Design, Austin; Carpet tiles—Interface Flooring Systems, La Grange, Georgia (Bill Hendricks, Dallas); Chairs, sofa, area rugs (reception area)—Zographos, New York; Fabric on sofa, Design Tex, Inc., New York (John Halderman, Houston); Chairs (conference room)—Thonet Industries, York, Pa. (Tim Gandre, Katy); Chairs, leather and chrome (Executive Director's office)—Knoll International, New York; Fabric on Executive Director's chair—Knoll International (Kelly Hardage, Houston); Chairs (secretarial), lateral files, credenzas—Steelcase, Inc., Grand Rapids, Mich. (Boyd Isaacs, Austin) (Clegg-Austin, Austin); Chrome table bases (conference room)—Howe, New York (Jess L. Musgrave, Dallas); Chrome tubular light fixtures—Habitat, New York (Roy Maxwell, Maxwell and Company, Houston); Chrome tubular tables (Executive Director's office)—Abstract Structures, New York (Scan,

Inc., Dallas); Coffee table (reception area)—Helikon, New York; Desks, credenzas—J. G. Furniture Co., Quakertown, Pa. (Van Sant, Inc., Dallas); Early Texas table (reception area); made in Carmine, Tx., 1870, and Armoire; made in Bellville, Tx., 1870—Fred Pottinger, Horse of a Different Color, San Antonio; Glass doors (entrance)—Biswanger Glass Co., Austin; Lead planter—Lynn Ford, San Antonio; Linen wall fabric—Design Tex Fabrics, New York (John Halderman, Houston); Lithographs, by artist Mary Bonner (lent by Chris Carson, Ford, Powell & Carson), San Antonio; Oak table tops (conference room)—Stein Architectural Products, Fredericksburg; Pine flooring—Paul DuBose, DuBose Carpets and Floors, San Antonio; Plants—Stan Hanson Landscape, Austin; Raku sculpture—by artist Dennis Smith (lent by Chris Carson, Ford, Powell & Carson, San Antonio); Sofa (Executive Director's office)—Hans Mangold, Special Design, San Antonio; Fabric on sofa, Maharam Fabric Corporation, Hauppauge, N.Y. (Linzie Connally, Houston); Tables (small conference room and work room)—Howe, New York (Jess L. Musgrave, Dallas); Wool wallhanging—Bruce Duderstadt, San Antonio.



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Some chairs fascinate us, excite us and turn us on. They dominate and evoke emotion. They intrigue, they depress. They accommodate, comfort and soothe. They have class, style and taste, not to mention being at once functional, fun to see and touch and use.

For many of the same reasons a building excites us, so does a chair. Both are highly personal expressions of mass, scale, form, space, proportion and materials. So similar are the design problems in creating chairs and buildings that the "modern" architects of the 1920s and 30s—who produced many of the classic chair designs in furnishing their interiors—hesitated even to make a distinction between the two forms of design.

Primarily, it was out of a need for furniture which would both symbolize and complement the open and airy qualities of their interiors that architects of the 20s and 30s first began experimenting with the chair. A successful chair design even came to symbolize professional competence and, for the practical considerations of time and cost (and the lack of architectural commissions), many of the new structural and technical concepts of the period were tested and proven on a chair.

Marcel Breuer once remarked that because of the similar design approach in both a chair and a building, modern furniture was promoted not by professional furniture designers but by architects. The German Pavillion, designed by Mies van der Rohe for the Barcelona Exposition, and considered one of the most important buildings of an era, has long since been dismantled. But the Barcelona chair, designed by Mies for the Pavillion, lives to mirror the simple elegance and perfection of the building for which the chair was designed. And although Charles Eames, an architect, considers himself first and foremost a furniture designer, there are more similarities than differences between the beautiful use of hardware in his chair designs and his use of mass produced materials in his famous California house.

It is from this perspective that we introduce a few of the classic chairs. For the most part, they were designed by architects, whose special talent it is to harmonize the conflicting demands of function, form, materials and space. What follows is an overview of favorites, including who designed them and for what reasons, what made them important, and why, after all these years, they still fascinate us, excite us and turn us on.

ELEVEN CLASSIC CHAIRS

By John Lash

THONET

Michael Thonet's bentwood process, perfected in Austria in the middle of the 19th Century, revolutionized the European furniture industry and foreshadowed the modern movement's axiom of "less is more" by nearly 100 years. The bentwood process enabled Thonet to design and construct chairs of an intricate, yet graceful and simple design in less time with less labor and fewer parts. For the first time, the price of a chair was brought within common reach and, since bentwood was impervious to moisture and heat of the tropics and ocean voyages, world markets were first established.

In 1876, Thonet introduced his classic **Vienna cafe chair**. This and earlier versions introduced in the 1850s are perfect examples of why Thonet chairs became so widely accepted: their applications were universal, their design simple and attractive; they were sturdy, yet lightweight; they could be shipped in pieces and assembled easily. The Vienna chair was the first chair of the people.

Thonet's **desk armchair**, introduced in 1870, was the simplest of Thonet's bentwood designs, having only six parts. It often is referred to as the "Le Corbusier" chair because of its selection by Corbusier for use in his famous Pavillion de L'Esprit Nouveau in 1925, and its wide use in the interior of many of his other projects. Corbusier himself said that he used the "humble Thonet chair" because it "possesses nobility".



Cafe Chair

BREUER

Marcel Breuer was the first modern architect to utilize tubular steel furnishings in interiors—a step which broke with the Arts and Crafts tradition of the Bauhaus (the highly influential German design school where much of what we consider modern design originated), whose cabinet workshop Breuer headed from 1925 to 1928. While riding his bicycle it occurred to Breuer that the tubular steel used in the handlebars could also be used to form the supporting frames for chairs and tables. Breuer furnished the Bauhaus buildings in 1926 with his tubular steel furniture. His famous **Wassily chair** was used to furnish the staff house of Wassily Kandinsky.

Breuer's first cantilevered resilient chair, named the **Cesca** after his daughter Francesca, has become one of the world's most popular and most often copied. Dutch architect Mart Stam is credited with the first cantilever chair design, though his was not constructed of resilient bent tubing. The idea for the chair was suggested by an upside-down U-shaped table (Laccio) seen while Breuer was giving him a tour of the Bauhaus facilities. Stam is said to have set the



Desk Armchair

table on its side and exclaimed, "That's going to be my next chair." Breuer's own more successful design was completed shortly after he left the Bauhaus in 1928.

In nearly all of his chair designs, Breuer was striving to integrate both the human non-structural elements and the principles of modern technology. Of his early tubular metal pieces, Breuer wrote: "I already had the concept of spanning the seat with fabric in tension as a substitute for thick upholstery. The combination of elasticity of members in tension would give comfort without bulkiness . . . Mass production and standardization had already made me interested in polished metal, in shiny and impeccable lines in space as new components for our interiors. I considered such polished and curved lines not only symbolic of our modern technology but actually technology itself."



Wassily



Cesca

MIES

The **MR chair** (side chair) designed by Mies van der Rohe, was one of a new generation of designs which altered the very concept of the chair by using continuous tubes of bent steel as a structural frame. While it wasn't the first chair of bent steel—that distinction belongs to Marcel Breuer's Wassily chair—the MR chair was the first to employ the cantilever principle by utilizing the resiliency of steel tubing. (Mies was the first to patent this process). The chair was first exhibited by Mies as part of the furnishings of his apartment project at the Weissenhoff Exhibition held in Stuttgart, Germany, in 1927.



MR



Brno

The **Brno chair**, like nearly all of Mies' furniture, was designed for a specific project—the Tugendhadt house in Brno, Czechoslovakia (1930). Manufactured in both tubular and flat bar steel, the chair grew out of Mies' desire to perfect and improve upon the MR chair's design and produce a practical and comfortable dining chair. One of the limitations of the MR chair was that it had a tendency to tip forward; the major modification in the Brno chair was a reduction of the sweeping "S" curve in the semicircular base.

The **Barcelona chair** is considered Mies' most beautiful and timeless piece of furniture. Of it has been written: "Its lyric, curving profile, its calm and generous proportions, its precise and impeccable detailing are without equal. It is a masterpiece of an epoch, the 'First Machine Age' of design . . ." The chair, along with a companion ottoman, was designed by Mies for the interior of the German Pavilion at the Barcelona International Exposition in 1929.



Barcelona

LE CORBUSIER

Le Corbusier's chairs have been called the "wittiest and sexiest chairs designed in modern times." The **chaise lounge** and **rocking chair** were both designed (in association with Charlotte Perriand) in 1928 for a house at the Ville d' Arvey. "The quality that distinguishes Corbu's designs," stated Peter Blake in his book on Le Corbusier, "was exactly the same that distinguished German functionalism from Corbu's rather special brand: while Breuer's chairs were entirely rational, technically impeccable, and, incidentally, very handsome, Corbu's were neither particularly rational, nor especially easy to manufacture. All they were, in fact, were ravishingly beautiful."



Rocking Chair



Chaise lounge

We would like to thank the following furniture manufacturers for their cooperation in supplying resource materials for this article: Knoll International; Thonet; Herman Miller, Inc.; Atelier Int.; and Stendig.

EAMES

In 1940 Charles Eames and Eero Saarinen entered the New York Museum of Modern Art's "Organic Design in Home Furnishings" furniture design competition. Their seating entries, which took first place in the competition, introduced a new structural innovation—two-dimensional molded plywood. From the molded plywood process emerged a more sculptural, much stronger, thinner and more resilient mass-produced wood furniture component. And the process led to the molded plywood chair and eventually the Eames lounge chair—two of Eames' most famous and successful chair designs.

The **molded plywood chair**, dubbed the "potato chip" by *Time* magazine, was first exhibited at the New York Museum of Modern Art in 1946. Eames' sparse design utilized not only two basic materials—molded plywood and metal—but also several items of hardware including a new wood-to-metal connecting technique developed during World War II. The use, rather than suppression, of mechanical details in this chair became a characteristic of Eames' chair design. This was the first of Eames' designs to be mass-produced and it brought him worldwide recognition.

The Eames lounge chair and ottoman, designed in 1956, is one of the few chairs of the 20th Century to introduce a distinctly new form for the overstuffed club chair. In fact the idea for the chair is said to have sprung from Eames' question to himself: "Whatever happened to the leather chair in the Elks Club?" The lounge chair consists of three plywood shells padded with leather (originally filled with down, latex foam and duck feathers) resting on a five-pronged base of aluminum. Though more expensive, luxurious and structurally complicated than any other Eames chair, the design of the lounge chair continues in the "light and casual" tradition established in his earlier work.

PHOTO CREDITS: cafe chair—Thonet Industries; desk arm chair—Stendig, Inc.; Wassily chair—Thonet Industries; Cesca chair—Knoll International; MR chair—Knoll International; Brno chair—The Museum of Modern Art; Barcelona chair—Knoll International; rocking chair—Atelier, International; chaise lounge—Atelier, International; molded plywood chair—The Museum of Modern Art; Eames lounge chair—Herman Miller, Inc.



Molded Plywood



Eames lounge



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1st

Lance Chair



1st

Kawakami Chair



2nd

Bonner Chair



2nd

Henninger Chair

CHAIR DESIGN IS BACK

A REPORT ON THE WINNERS OF THE INTERNATIONAL CHAIR DESIGN COMPETITION

Chair design is back—with the help of the San Diego Chapter of the AIA, sponsor of the first chair design competition held in the United States since the New York Museum of Modern Art's famous furniture design competitions of 1941 and 1946.

The four winners of the competition included two Texans—Mike Lance, a San Antonio architect and one of two first-place winners and Darcy Bonner, Jr., a Dallas designer and one of two second-place winners. The other two winners were: Motomi Kawakami, a Japanese designer sharing first place, and Ralph Henninger, an Arizona artist and designer sharing second place. Each first-place-winner received \$10,000 and each second-place winner received \$5,000, plus \$1,500 for each of the four for being

finalists.

The jurors said one of the most interesting aspects of the competition was the wide range of chair concepts represented in the submissions; over 600 chair designs were submitted. One entrant viewed the chair as an amusing toy and submitted a stuffed animal covered in fabric as an example of chair design. An Italian designer submitted a stone ("Obviously that is a valid concept of a chair.") Many interpreted the chair as a sculptural object. Others interpreted it strictly in terms of the human body and minimum support. One person sent in a piece of clothing, a vinyl-lined cape, which can either be worn as clothing or used as a ground covering. In all, only two chair designs were viewed by the jurors as capable of being produced and marketed.

First-place winner Mike Lance is a self-taught furniture designer. A principal in the San Antonio architectural firm of Lance, Larcade & Bechtol, Lance's past furniture design work includes the theater seating (in collaboration with Erik Ole Jorgenson) at the Ruth Taylor Theater in San Antonio and a saddle oak furniture group and patio tables for the Stockman's Restaurant, also located in San Antonio. Lance's winning chair design consists of a saddle leather sling-type seat and back on a chrome tubular frame. The chair is very versatile. Depending upon the choice of materials, it can function as a lounge chair (shown), an upright chair, a dining chair, a desk chair or even an outside chair. It folds completely flat to the thickness of the structural frame and when not in use can be hung

in the closet. Jurors praised the chair's elegant, sophisticated and very carefully worked out design. "Lightweight, but looks heavy. Very comfortable. Spare—no wasted forms or parts. Would look great in anyone's living room."

The other first-place winner, Motomi Kawakami, from Tokyo, Japan, is a designer of a wide range of objects including furniture, tableware, and electrical appliances. Kawakami's chair design folds and stacks, and employs a chrome tubular structural frame with a molded plastic seat, back rest and integral arms. The chair was described by jurors as an "extremely sophisticated design able to work on its own terms and possessing a distinct personality as a visual object. Elegant in appearance. Comfortable for long periods with an ingenious and beautiful folding mechanism."

Darcy Bonner's unique and unusual chair design was described by one juror as the first true innovation in seating since the 1940s. One of the two second-place winners, the chair is made of aluminum frames and nylon straps and incorporates a steel rod member that forms a triangle between calf and thigh. The chair is meant to be worn—strapped to the user's calves and thighs—and used whenever needed. The jurors thought the concept of a structural support that could be both worn as a piece of clothing or used as a chair to be "fantastic." However, it is difficult to walk with and it provides minimal comfort. A 1976 graduate of Tulane University, Bonner designed the chair while working for the Dallas architectural firm of Paul E. Pate and Associates. Since April he has been employed by Beran & Shelmire, Dallas.

The other second-place winner, Ralph Henninger, is a designer and custom furniture manufacturer living in Scottsdale, Arizona. His chair, constructed of oak, is designed for a number of uses (chair, backrest and table). Its legs fold in to make a backrest and fold out to make a chair. With the backrest folded down the chair becomes a table. And for storage it can be folded completely flat upon itself like interlocking fingers. Jurors praised not only the beautiful sculptural qualities of the chair, but also its versatility and quality of construction.

Jurors for the final judging included furniture designers Cini Boeri (Italy) and Warren Platner (U.S.); Sherman Emery, editor of *Interior Design* magazine; and Mildred Friedman, coordinator of design at the Walker Art Center in Minneapolis and editor of *Design Quarterly* magazine.



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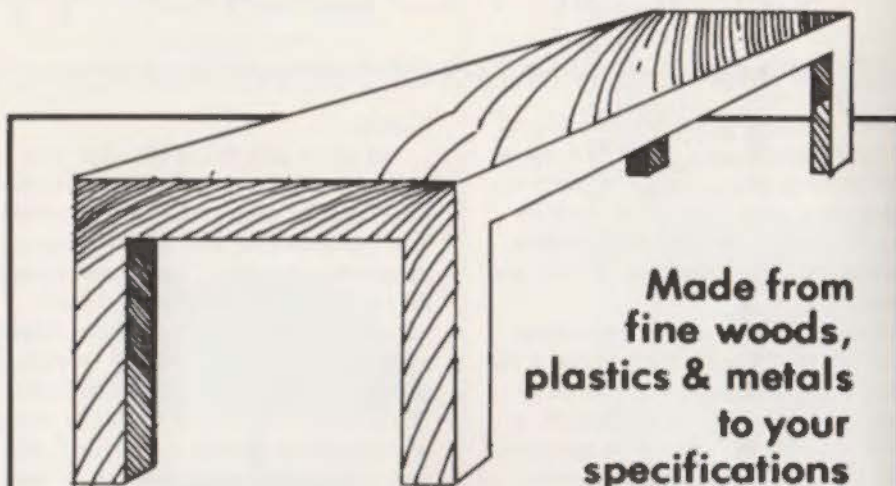
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A HOUSE TO REMEMBER

Photos by Rick Gardner



ABOVE: Living Room, winter version. Fireplace sets cozy mood. Furniture is simple, sparse, contemporary. BELOW: Living Room, summer version. Fireplace covered by painting.



By Steven McBrearty

Furnishing "A House To Remember" was like an interior architect's dream come true. It was like the fulfillment of one of those "What If?" games everybody engages in privately from time to time. For a team of Houston interior architects, it was a question of "What if we had a blank check for furnishing an entire house? Just go in and design at will, no questions asked, in whatever motif strikes our fancy." Well, that's more or less what did happen at #5 Courtland Place in Houston, a rambling, turn-of-the-century Victorian mansion. Some 25 of Houston's interior architects got a chance to go in and furnish (with materials on loan from various Houston stores and private collections) the stately white neo-classical residence, built in what was formerly a countryside suburb a block off Westheimer in Southwest Houston.

It all began a few months back when the Houston Urban Bunch (a volunteer coalition offering free professional design services to Houston individuals and groups who cannot afford them) hit upon the idea of "A House To Remember" as a fundraiser project and as an opportunity to showcase the talents of local interior architects. HUB negotiated an agreement whereby it could use the house, then in the process of being sold, for a public exhibit of interior design by architects. Working in conjunction with the interior architecture committee of TSA's Houston Chapter, HUB made citywide contacts for the donation or loan of goods and services to complete the design free-for-all. More than 100 boutiques, salons, department stores, and furnishings dealers cooperated with architects representing several Houston firms.

Since there was no revision committee, designers were on their own, with the only guidelines being these: No taking



out the air-conditioning units, no structural changes. All walls had to be white. The Houston IA committee coordinated design and HUB coordinated publicity for the display, which took place April 2 - May 1. During that month about 5,000 people viewed the house. What they saw was a chic and lavish juxtaposition of old and new, classic and contemporary—a dazzling display of just what can be done with an interior if one has the know-how and the money.

Altogether, 15 interior spaces, including the carriage house, were renovated, with furnishings conservatively valued at well over \$100,000, plus one item considered priceless—a chair made of steer horns and upholstered in Mohair velour, purchased in Victoria, Texas, about 1910, and now privately owned by Mr. and Mrs. Charles Lawrence of Houston. Almost all the furnishings and accessories, though, are items readily available in Houston, that being one of

the aims of the exhibit—to display interiors geared to the Houston lifestyle. All the rooms are imaginatively and artistically furnished, albeit at a great discrepancy in cost—the downstairs West Front Parlor, dubbed “The Million Dollar Room,” is worth maybe \$35,000 in merchandise, plus whatever figure you want to name for the horn chair, while the Upper Sun Room was fixed up for less than \$100 using scrap lumber, old cast iron and folding furniture one might snatch up in a garage sale.

It was a dreamworld experience for the interior architects, and a powerful design package representing a unique accumulation of talent. But the carriage turned back into a pumpkin, so to speak. The designers went back to facing the reality of limited budgets and style restrictions, and that grand assortment of furnishings has been returned. But captured herein are a few glimpses of some special spaces that made #5 Courtland Place a house to remember.



TOP, LEFT: #5 Courtland Place, exterior view. TOP, RIGHT: Entrance. Wood-paneled warmth. Juxtaposition of old and new—grandfather clock, cylindrical table, French doors, contemporary painting—sets theme for entire house. ABOVE: Upper Sun Room (\$100 Room). Furnishings one might pick up at a garage sale or a fleamarket—old cast iron and folding chairs, scrap lumber, hand-me-downs, posters, home-made things. LEFT: West Front Parlor (Million Dollar Room). Luxuriantly appointed hideaway for the gentleman of the house. Furnishings include antique Wooten desk, horn chair, leather lounge chair with ottoman.

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The Interior Architecture Package: A Guide for Clients

No two interior architecture service packages are identical in every detail. However, the following terms comprise the services a client might expect to receive in a complete interiors package.

Programming. Programming is problem and data seeking and identification aimed to provide a sound basis for effective design. It suggests solutions by defining the main issues and giving direction to the designer through the detailed accumulation of all information relevant to the planning process, both current and as projected for long-term growth. Programmatic concepts are developed to help solve the client's management problems as they relate to function and organization. In programming, the interior architect seeks to collect, record, organize, and analyze every idea and fact peculiar to the thorough development of a project.

Facilities Planning: The facilities planning effort evaluates available data and the existing physical plant to identify and summarize current potential, anticipated growth and new facility needs. The result is a phased master plan or program of timed steps, actions and end products geared to identify incremental growth patterns and achieve required physical plant housing needs, with associated equipment support.

Space Planning: The space planner assimilates all program data and translates it into functional space plans designed to house the elements involved, mainly people and equipment. To have those elements properly arranged assures the effective functioning of the organization, regardless of its nature. The space planning effort determines the type of building space which will be created by final design processes and results in recommended plan solutions which delineate approved partitions, doors, lighting, furnishings and basic physical plant requirements.

Interior Design: Interior design encompasses the selection of all interior architectural materials and equipment related to the task of the user, including accessories, artwork, lighting, interior landscaping, and any movable or permanent item within each building space or area. The interior

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space of a building must be related to its exterior. When unrelated, one or the other detracts from the whole. It is important that the interiors be sympathetic and integrated with the structure as a major and inseparable consideration. More simply, the tasteful design and implementation of a well conceived interior space provides a working and living environment that will offer endless benefits for the inhabitants, regardless of the type of rooms and their intended usage.

Contract Management: Contract management provides the client with an effective coordination of the purchase, manufacturing, delivery and installation phases of work required to complete the interior architecture and furnishings contracts. This service assures careful quality control of products and the timely follow-through of the installation processes to the satisfactory conclusion of the work, so that move-in plans are not compromised or delayed.

Owner Move-In Logistics: Experiences in the logistics of moving a client into a new building are applied to simplify the program and greatly increase the efficiency of the process through the careful planning and organization of a detailed move-in plan and manual of Owner-Team operations.

Graphic Design: For a total design package, the provision of all interior and exterior graphics throughout the project should be consistent and compatible with the intent of the architectural design. Graphic design services include every facet of architecturally related graphics and are organized to resolve the functional requirements of the client, while insuring aesthetic continuity throughout the building environment and the client's visual communications. Graphics services are broken down into two major categories: architectural or three-dimensional graphics and printed or two-dimensional graphics. The first category includes architectural signage, exhibit design and specialty graphics such as non-verbal, large-scale super-graphics and photo-murals. The second category includes corporate identity programs and promotional graphics.

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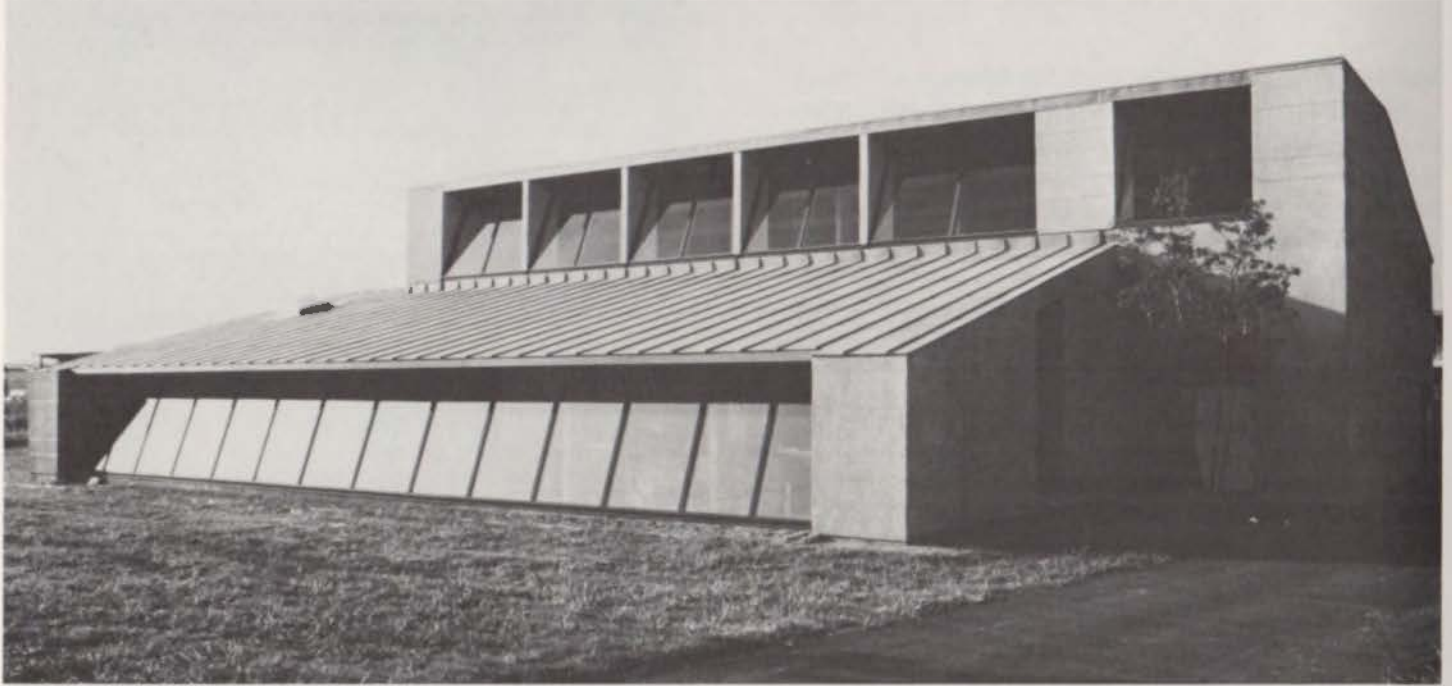
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Lawrence W. Wood, Project Architect

Photos by Craig D. Blackmon



The Texas Society of Architects' 1976 statewide design competition yielded 7 Awards of Honor and 8 Merit Awards for projects which are being featured in Texas Architect during 1977.



**Award of Honor
Texas
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Richards Group Studios

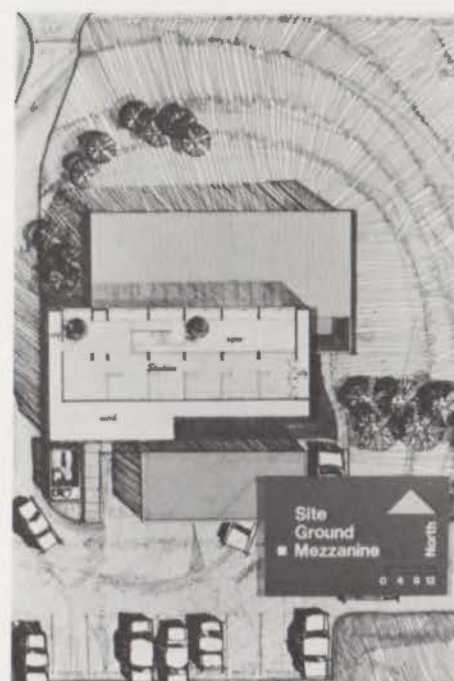
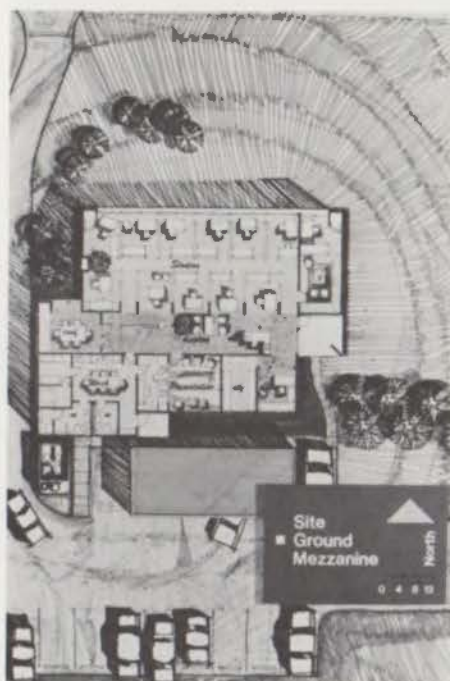
What the Dallas firm of Fisher and Spillman faced in the way of a design problem was this: create a small, low-cost workshop for 12 to 20 graphic and advertising artists, not to exceed 5,000 sq. ft. Individual studios were required for artists to work privately—but an atmosphere of openness was desired.

What the Richards Group got was an award-winning showcase for their colorful and graphic work, and delightful space in which to produce it. Large spaces are subdivided into twelve studio areas on the ground floor, oriented northward for natural light, and there is a capacity for eight studio spaces on the mezzanine. Light from windows into the upper level is "pulled" into the center of the building through a large open central space overlooked from the mezzanine. Support spaces include a large display area, reception room, book and file space, two conference rooms, projection room, workroom with kitchen, a photostat/storage room and toilets.

The structure is wood frame on concrete slab. Exterior finishes are adobe stucco with galvanized metal roof. Interior finishes are gypsum board, painted or coated with vinyl wall covering—these last being tackable display surfaces. Floor finishes are carpet or vinyl in support areas and wood parquet in studios. Energy conservation measures include using insulating exterior glass near human contact, enclosing mechanical equipment within insulated space, and obtaining illumination levels with indirect lighting from partitions and with task lighting in studios. Colors and finishes provide a warm, neutral background for display of design work, without visual conflicts or tension.

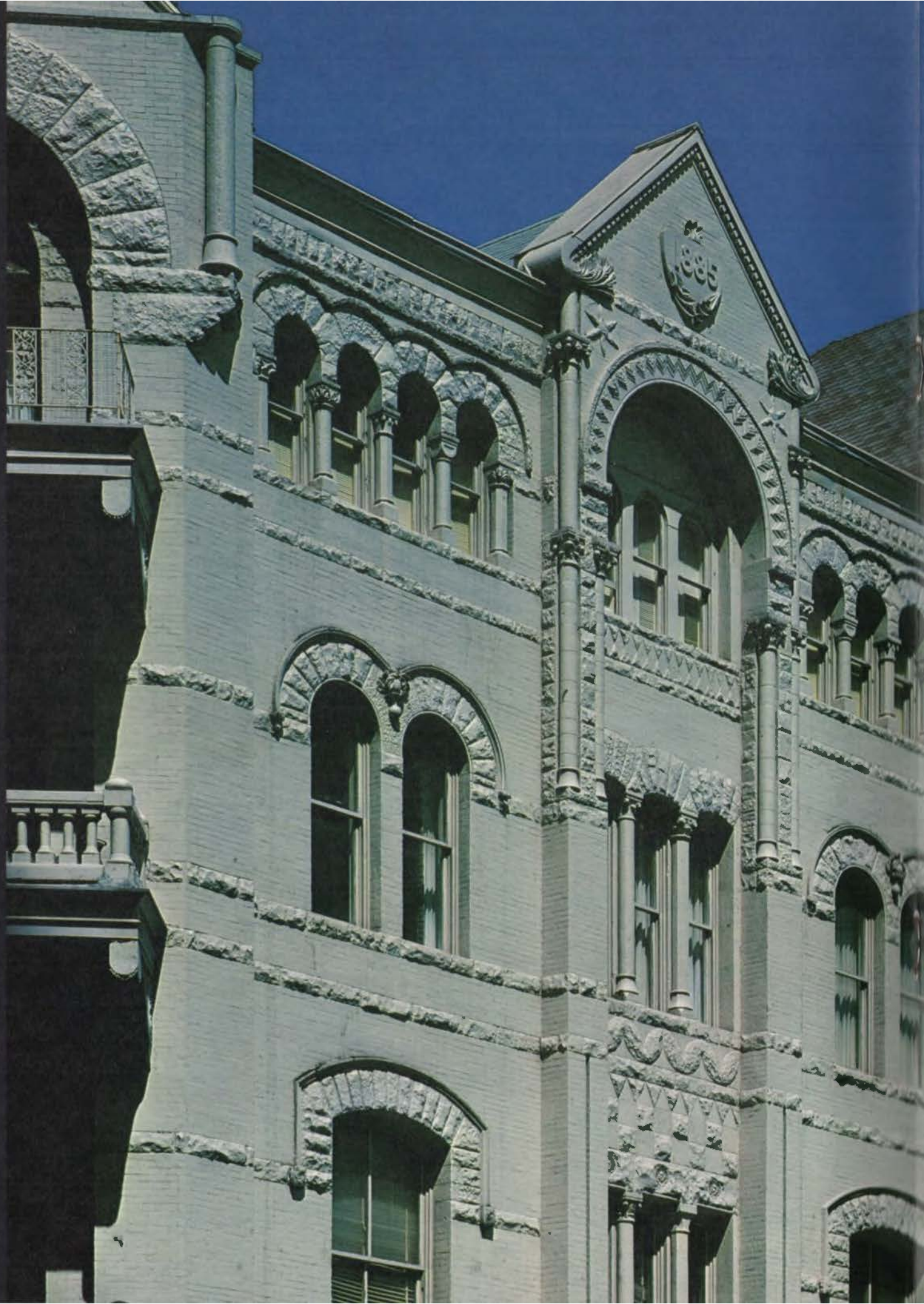
Architects: Fisher and Spillman Architects Incorporated, Dallas

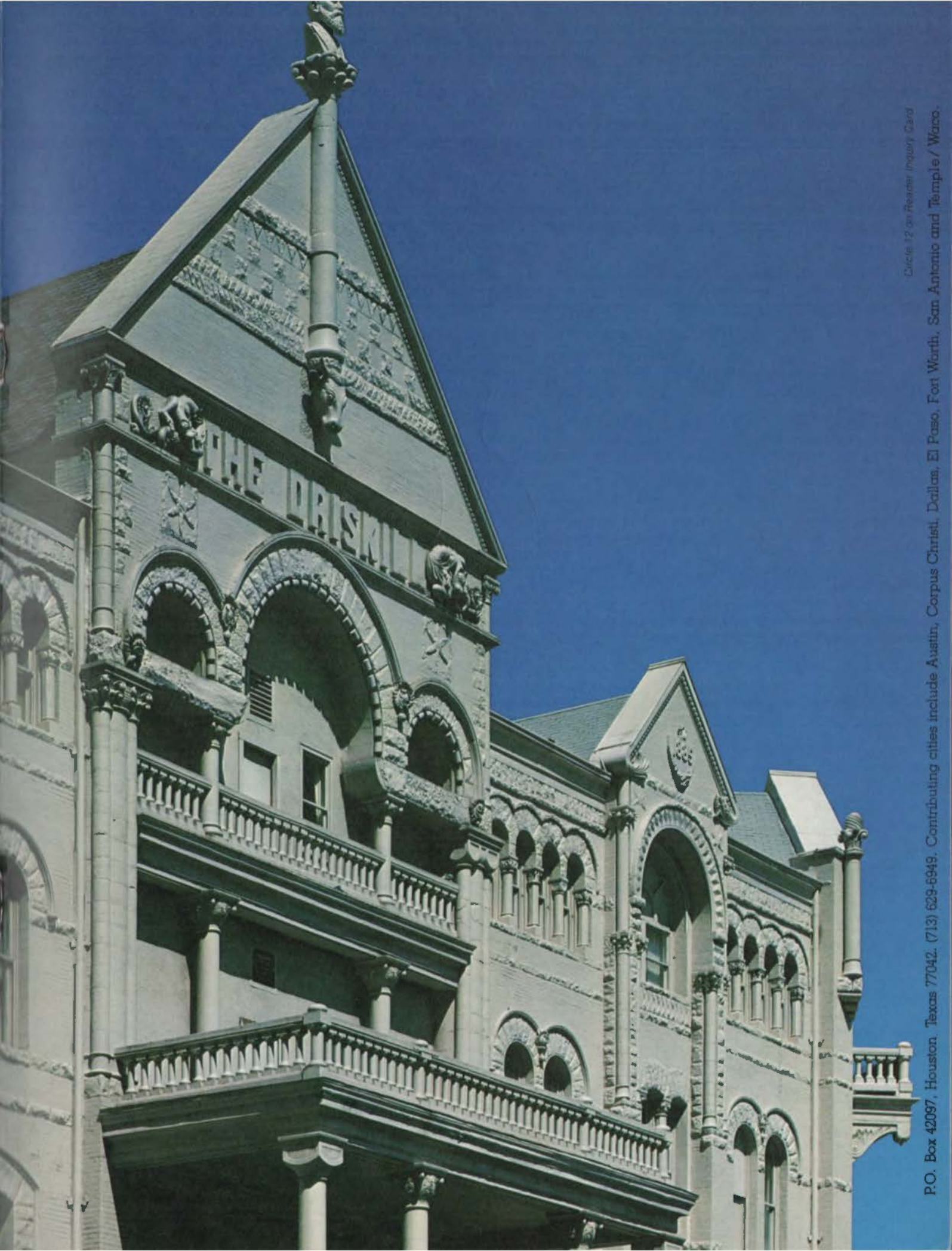
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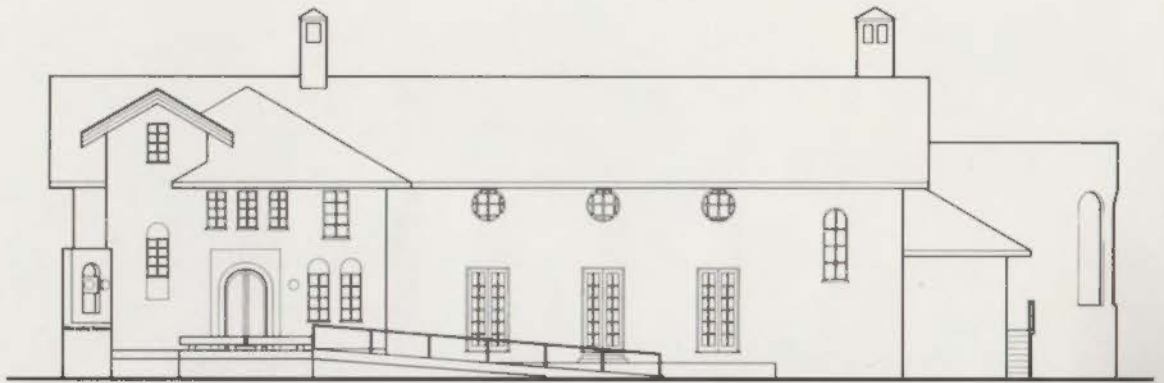
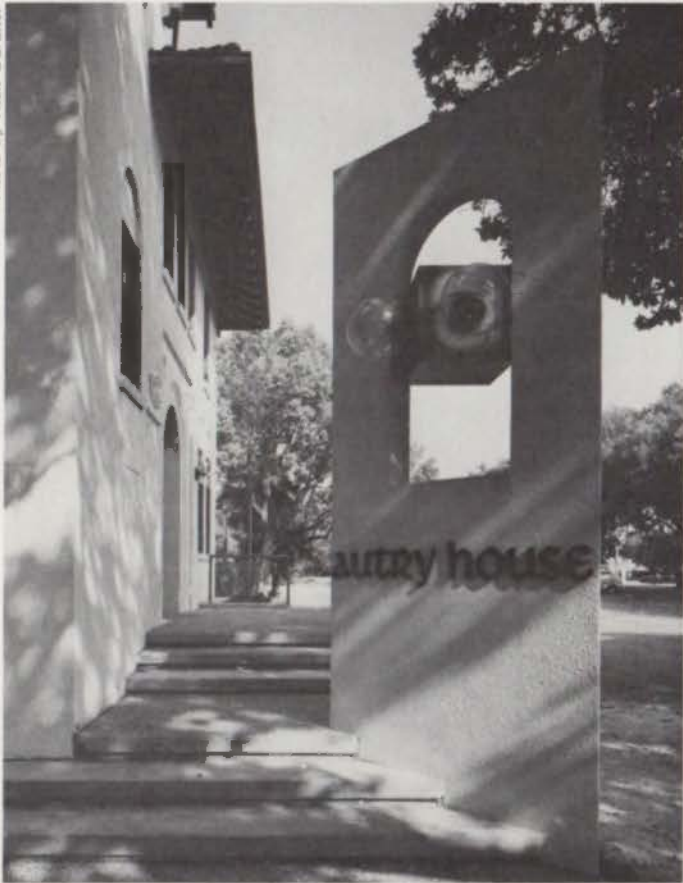


Photo by Rick Gardner



Lighted kiosk.



Photo by Rick Gardner



**Award of Honor
Texas
Architecture
1976**



ABOVE: Before and after views of entrance area. LEFT: Bill Merriman, Dan Holt, and Ray B. Bailey.

Autry House

Built adjacent to Rice University in 1921 and operated by the Episcopal Diocese of Texas, the Autry House has long been a popular gathering place, providing home-cooked meals, a chapel, meeting and recreation halls, personal counseling, lounging areas and theatrical entertainment for Rice students of any religious persuasion. Or, for that matter, for anybody who wanders in.

But after half a century of use the Autry House was looking old and weathered. Its original stucco exterior, styled in Italianate architecture with Renaissance detailing, was gloomy and discolored. The interior, largely sealed off from the sun, was dark and funereal, hardly a suitable environment for Autry House's many programs of community service.

And yet it had as a plus the charm of its styling and the local familiarity a building acquires year by year. It was a piece of heritage worthy of being preserved. So the challenge undertaken by the Houston firm of Bailey and Belanger (now Ray B. Bailey, Architects) was to create a new image and identity and better adapt the space to user needs, all without destroying that stately presence so difficult to duplicate in the present age.

Thus throughout the remodeling fastidious care was taken to harmonize the old with the new, to utilize symbolic touches—such as a prevailing color or texture—to link the present with the past. Where possible, old doors and trim were saved, refinished and re-used. Likewise, new trim and doors were specially milled to match the existing woodwork.

A new entry, with stairs, ramp, and lighted kiosk, was built to provide a strong visual image and identity for



Front exterior, before and after renovation.

Photo by Rick Gardner



traffic on Main Street while attracting pedestrian visitors to the new arched entry portico. (The traditional Autry House red was used on the light cube in the kiosk, and on the handrail and doors to further emphasize the entry and add sparkle to the building.) Inside, first-floor walls were rearranged to provide a conference room with a movable partition for flexibility. New restrooms were built. A small sub-kitchen was added for individual student use. The serving room was changed into a multi-purpose area by removing fixed steam tables and installing movable serving carts.

Linking of two isolated second-floor conference and office areas with additional office space above the kitchen created a more efficient plan while utilizing the existing round windows as overlooks to the Main Hall. The new plan

centers the large conference room on one of the two working fireplaces in the building. Ancient exposed heating and air-conditioning units were removed and new systems integrated into the decor without being obtrusive.

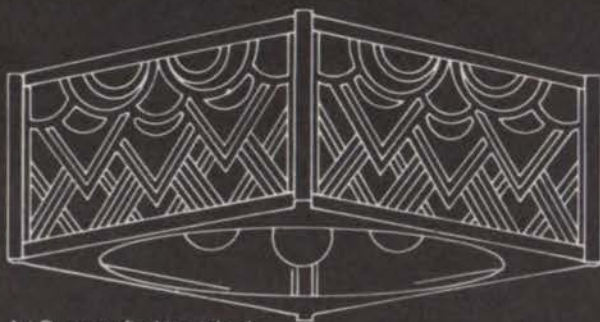
The "new" Autry House is a functional, contemporary facility whose traditional elements have been preserved and enhanced by renovation. It is now equipped to respond to the needs of today's student, to handle current program requirements and to continue operating long into the future. It has started all over again.

Architects: Bailey and Belanger, Houston (now Ray B. Bailey, Architects)
Project Architect: Ray B. Bailey
Structural Consultant: Luis Lemus, Jr., Consulting Engineers, Houston
General Contractor: Versi Craft, Inc., Houston

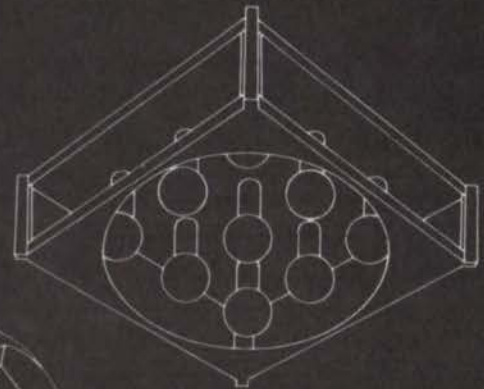
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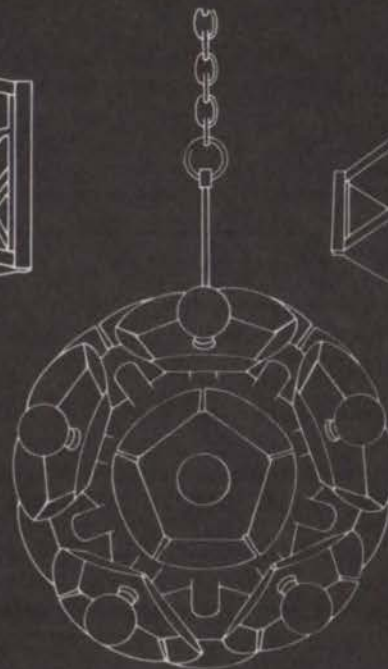
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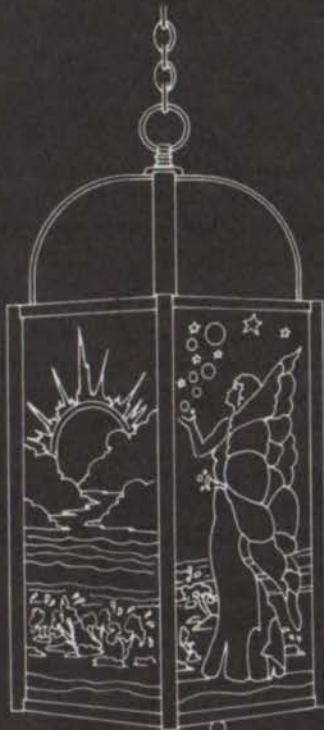
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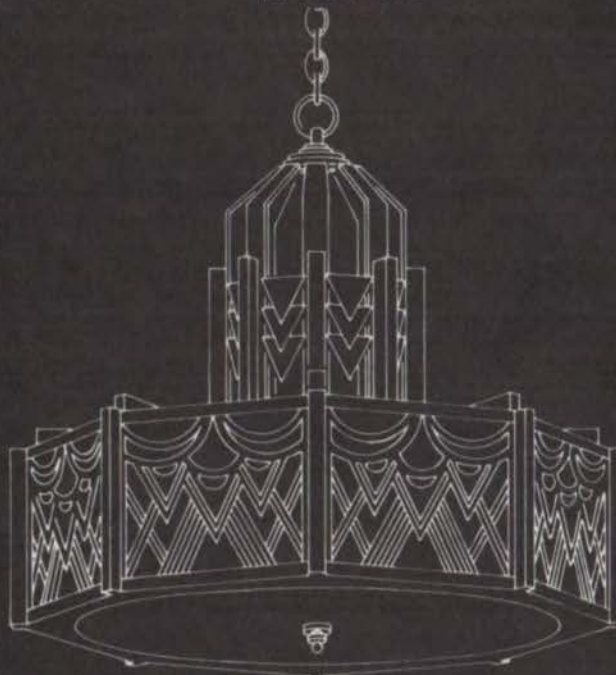
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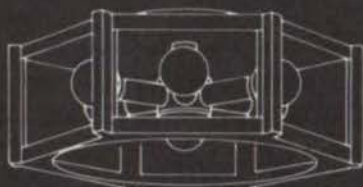
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Five Texas Architects Appointed To AIA Fellowship



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Five Texas architects were among 56 AIA members inducted into the Institute's College of Fellows June 5 during the AIA national convention in San Diego.

Fellowship is a lifetime honor bestowed for outstanding contributions to the architectural profession. Aside from the Gold Medal—which may be presented each year to one architect from any part of the world—Fellowship is the highest honor the Institute bestows. All AIA Fellows may use the initials FAIA after their names, symbolizing the high esteem in which they are held by the profession.

With the following brief sketches of their achievements and careers, Texas Architect recognizes and pays tribute to these TSA members who over the years have accomplished so much for themselves and their profession and for those who have beheld their work.

Lavone D. Andrews Lavone D. Andrews, Architect Houston

Lavone Dickensheets Andrews was born in Beaumont but received her early education at boarding schools in San Francisco and Los Angeles; in 1934 she graduated from Rice University with the Bachelor of Science Degree in Architecture. From 1934 to 1937 she was employed by four different Houston architects. In 1937 she opened her own office, practicing mainly residential architecture.

From 1941 to 1951 she was chief architect and assistant maintenance engineer for Anderson Clayton & Company, at that time the largest cotton exporting company in the world. She designed oil refineries, food preparation facilities and munitions plants and prepared plans for part of the remodeling of the Houston Cotton Exchange Building. In 1948 she was among ten women selected by

Architectural Record as outstanding women in architecture. In 1951 she reopened her own office in Houston, where she has worked since then.

Her professional accomplishments are many. She has made a lasting contribution to the heritage of architecture through historical preservation, completely restoring Knappogue Castle in County Clare, Ireland into a medieval monumental structure visited by over 300,000 people annually. Andrews was made a member of The Royal Institute of Architects in Ireland and received Ireland's most prestigious National Preservation Award, The An Taise 25th Anniversary Award for "The Best Architectural Restoration of an Historic Irish Building." She is a member of the YWCA World Service Council and belongs to several clubs in Houston. She has been mentioned in "Who's Who in America" since 1950, and has traveled extensively through the United States and Europe.

Eugene E. Aubry
S. I. Morris Associates
Houston

Galveston native Eugene E. Aubry, a partner in the Houston-based architectural firm of S. I. Morris Associates, obtained his professional education at the University of Houston where he qualified for the B.S. Degree in Architecture in 1959 and the Bachelor of Architecture in 1960. He went to work for architect Howard Barnstone, eventually becoming a partner, before joining S. I. Morris Associates in 1970, where he is partner in charge of design and has designed residential, commercial, institutional and medical projects. Many of his designs have received local, state and national recognition.

The Houston Central Library received a 1976 TSA Honor Award, an Honor Award from the TSA's Houston Chapter, and the Nicholas Clayton Award given by the Houston/Galveston Masonry Institute for outstanding architecture in buildings using masonry. The Texaco Bellaire Office Building also was a Clayton Award winner and received a chapter award. Some other examples of buildings designed by Aubry include: Rice Art Museum, Gulf Oil Building, Prudential Building, Baker Winter Office Tower, KPRC TV station, Crooker Center at The University of St. Thomas, and the Rothko Chapel at St. Thomas. The Rothko Chapel, designed in collaboration with late American abstract ex-

pressionist painter Mark Rothko while Aubry was practicing with Howard Barnstone, has been especially renowned by both architects and non-architects alike and merited a TSA Honor Award in 1974.

Aubry is a Friend of the University of St. Thomas, is on the President's Committee at the University of St. Thomas, is president of the PTO at River Oaks Elementary, and is a member of the Second Tuesday political organization in Houston. He says his "main and all-absorbing interest" is raising cattle on his ranch near Sealy.

John S. Chase
John S. Chase, Architect
Houston

John Saunders Chase has been breaking new ground all of his life. He was the first black to enter the graduate school of the University of Texas and the first to graduate with a master's degree in architecture. He was the first of his race to be admitted to the Houston Chapter/AIA and to become a registered architect in the state of Texas. And now he is Texas' first black to be named a Fellow of the American Institute of Architects.

Born in Annapolis, Maryland, Chase attended Hampton Institute, Hampton, Virginia, receiving the Bachelor of Science Degree in 1948 before going on to UT. The firm of John S. Chase was established in Houston in July, 1954, and in July, 1960, Chase was accepted into the AIA, licensed to practice in Texas and Alabama. Now the firm has a branch office in Washington, D.C., and Chase serves as consulting architect to the Board of Regents of Texas Southern University. He has designed many of the major buildings on campus, including the School of Education and School of Law, and has drafted a master plan for development at the university.

Chase has won a variety of awards and plaques for his professional contributions including a resolution in 1974 from the city of his birth, Annapolis, for his accomplishments in the field of architecture. He is also quite active in community and professional activities. He has served on numerous boards and committees. In 1975 he was president of the National Organization of Minority Architects. He is a member of the General Services Administration's Architect/Engineer Selection Committee and the Urban Planning and Design Committee of AIA and is president of the Board of Directors

of Riverside General Hospital. He is a member of the Houston Mass Transportation Committee, Houston Chamber of Commerce; of the Houston Area Urban League and of the Board of Directors of the Houston Citizens Chamber of Commerce. He is vice-president of operations and extension of the Sam Houston Area Council of the Boy Scouts of America and a member of the Houston Chapter of the American Heart Association.

His architectural accomplishments also are many. An abbreviated listing of his projects includes: Tuskegee Institute Administration Building, Tuskegee, Alabama; Eliza Johnson Center for the Aging, Houston; Washington Technical Institute, Washington, D.C.; University of Houston Child Care Center, Houston; Texas Southern University Student Center Building, Houston; Fourth Missionary Village Apartment Complex, Houston; Greater Barbours Chapel, Texas City; and the St. Paul AME Church, Dallas.

George W. Shupee
University of Texas at Arlington
Arlington

George W. Shupee grew up in San Antonio "within a stone's throw of Mission Conception," this and other such examples of the Spanish/Mexican architectural heritage of the Southwest serving as an early artistic inspiration to him. In San Antonio he attended a commercial art school and worked in theater art studios before enrolling in The University of Texas School of Architecture, from which he received his Bachelor of Architecture degree in 1940. While a student at UT-Austin he worked as a draftsman in the office of Charles Page and Son on the construction of the Chemistry and Petroleum Engineering Buildings on campus.

Upon graduation, Shupee went to work in the office of Walter Cocke, Waco, where he did the production drawings of the Gothic-influenced Catholic Church of the Assumption. In September, 1941, he was appointed assistant professor of engineering in the North Texas Agriculture College, a junior college in the Texas A&M System, where he first taught engineering graphics, descriptive geometry, spherical trigonometry, industrial chemistry and physics. In 1945 he was appointed full professor and in 1948 he initiated an architecture program within the College of Engineering. Later the institution received four-year status as Arlington State College (now UT-

Arlington), and Shupee was named Chairman of the Architecture Department in the School of Liberal Arts. Shupee currently teaches in the School of Architecture and Environmental Design, which now offers 4-year degrees with options in architecture, building systems, city and regional planning, environmental studies, interior design, urban design, and landscape development.

Throughout his 34 years of teaching, Shupee has devoted his summers and holidays to professional practice with firms that work primarily on schools, and occasionally churches, hospitals and commercial buildings. For the last 16 years he has practiced with Fred Buford & Associates, Dallas, helping in the design of numerous educational facilities. Thus he can bring to the classroom the social, economic and practical awareness that makes for a productive student-teacher exchange.

**Robert Reinheimer Jr.
Reinheimer, Crumpton and
Associates
Texarkana**

Robert Reinheimer Jr., president of

Reinheimer, Crumpton and Associates of Texarkana, was graduated from Tarleton State University and began his professional practice in 1944. He has been busy both in designing buildings and in serving the architectural profession ever since.

He was instrumental in establishing the Northeast Texas Chapter of TSA. Of this chapter he has been vice president, president and director; he has also been director and vice president of TSA. In addition, Reinheimer has served on TSA's Committee on Insurance and Sureties, the Committee on Office Procedures, the Governmental Affairs Committee, and as chairman of both the Resolutions Committee and the Professional Development Program Committee.

Reinheimer's practice is general; he designs public buildings of most kinds, schools, churches, banks, office buildings, and hospitals, with residential work occasionally. The bulk of his work is within a fifty mile radius of the "Twin-Cities," about evenly divided between Texas and Arkansas. A smattering of his significant projects over the years includes the Howard Johnson Motor Lodge (now a Master Hosts Inn) in Texarkana, Ark.,

which won a TSA Northeast Texas Design Award in 1966; the Ross Peirot Boy Scout Service Center in Texarkana, Texas, a Northeast Chapter winner in 1970; the YWCA Building in Texarkana, Texas, which won a Northeast Texas Chapter award in 1972; a renovation project in which an old bank and office building was converted into Smith's Department Store in Texarkana, a 1972 Northeast Texas Chapter winner; and the 1976 development of Hobo Jungle Park, a 40-acre city-owned parcel in Texarkana, Ark., formerly a weed-infested railroad yard and camping ground for hoboes now developed into a city park with ball diamonds, tennis courts, and eventually hike and bike trails.

Reinheimer is active in community affairs, serving as chairman of Texarkana's Building Code Board of Appeals and on the Zoning Ordinance Board of Adjustment. He is past president of the Texarkana Jaycees and is currently active in the Texarkana Chamber of Commerce, the Rotary Club, and the Walnut Street Church of Christ. Reinheimer's hobbies include golf, fishing and stamp collecting.



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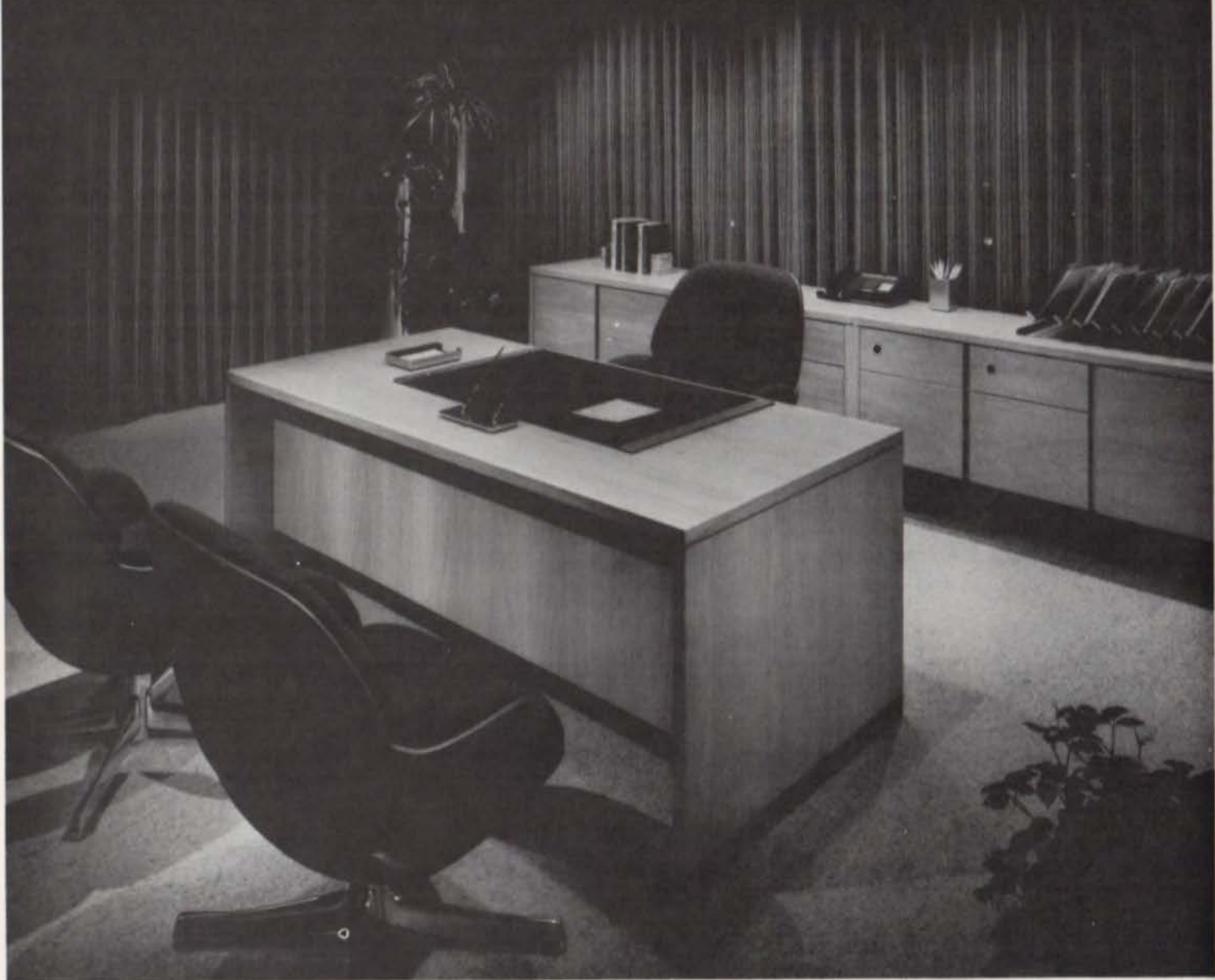
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Projects in Progress



Houston Postal Station To Be Solar-Cooled

The new Memorial Park, Houston, postal station, slated for completion in June 1978, will be one of the first major commercial buildings in the Southwest to use solar energy primarily for air conditioning—as well as hot water and space heating applications. By modifying a standard absorption air conditioning system, architects Clovis Heimsath Associates, Houston, have designed a solar system which is to provide approximately 80 percent of the building's cooling needs

and virtually all required space heating and hot water. And because of careful cost control in the basic building structure, and the use of only readily available off-the-shelf components in the solar mechanical system, the facility will be constructed without federal subsidy and within the Postal Service's normal budget for this type of building.

All parts of the 28,773 sq. ft. facility—projected cost, \$1.1 million—are designed to contribute to the efficiency of the air conditioning system. Roof-mounted solar collectors store the sun's

heat and enhance the clean utilitarian lines of the building. Walls and roof are heavily insulated using construction materials similar to those in refrigerated buildings. High intensity light is used throughout to minimize internal heat buildup. Glass is also minimized and located on the north to reduce heat gain.

The facility will include customer service and mail processing areas, parking lot, and landscaping in a simple, elegant, utilitarian building which maintains the outstanding quality of architecture in this growing area of West Houston.

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San Angelo to Have New Convention Center

By the summer of 1978, the City of San Angelo will have a sparkling new convention center, a 36,000 sq. ft. facility on a 12-acre site beside the historic Corcho River near old Ft. Concho. Designed by the San Angelo firm of Lovett Sellars McSpadden Gober, the \$2 million project—financed on a revenue sharing plan without additional taxes by the city—will be finished in cement plaster and bronze reflective glass. Landscaping will include earth berms, with terracing and trees on the sides and front. The sound system will be among the most sophisticated the industry can provide, including a time-delay acoustical set-up in the large assembly areas which should eliminate most audio problems inherent to big spaces. Even those in the farthest nooks and crannies will be able to hear well.

Space for 1,100 people in banquet-style seating, and 1,300 in assembly-type, has



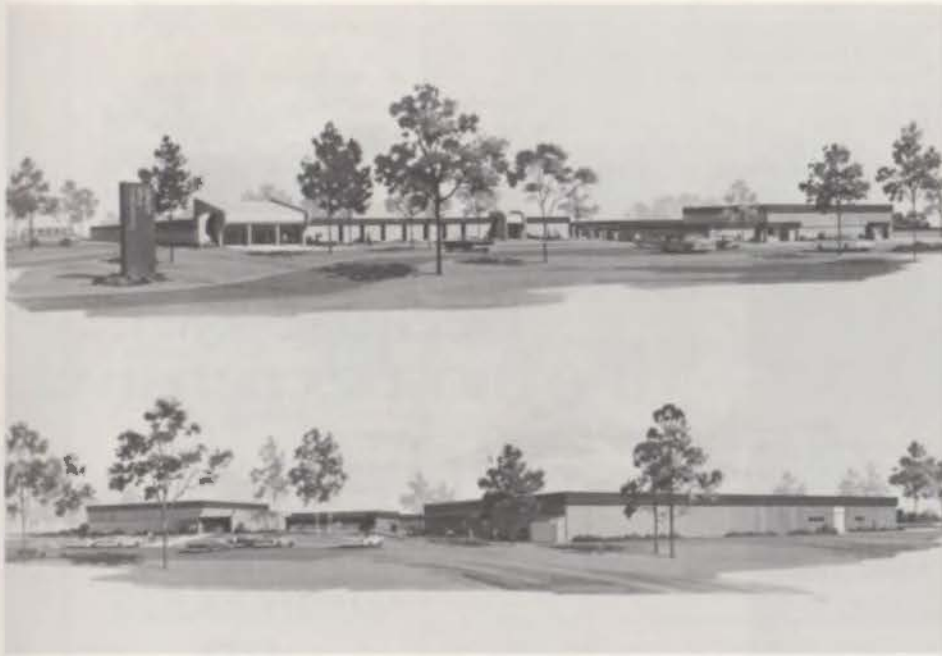
been provided; smaller meeting rooms will accommodate an additional 250. There will be a lofted mezzanine reception area and a terrace overlooking the river. A porte-cochere at the front will accommodate arriving and departing con-

ventioners. An adjacent parking lot will hold 150 cars, while across the street, a botanical garden is being developed by the city, further enhancing the structure. Terry Gober is partner in charge on the project.

An interior view of a modern office space. The most prominent feature is a large, stylized "Steelcase" logo on the wall. In the foreground, there is a lounge area with a dark leather sofa and a white coffee table. To the right, there is a reception desk and a desk area with a chair. The ceiling has recessed lighting and track lighting. The overall aesthetic is clean and professional.

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Henderson High to Overcome Budget Restriction

The 65-acre site for the new Henderson High School was hilly, too sloping for a large single building to be constructed

on it inexpensively—and like most school districts, Henderson Independent didn't have any money to squander on an expensive solution. They needed the least expensive construction possible. So what the Lufkin architectural firm of Kent-

Marsellos-Scott has come up with in the way of a design fits the Henderson School Board's needs from the standpoint of both cost and aesthetics: Four one-story buildings joined by covered walks and service roads into a neat, landscaped campus dotted with trees. To keep expenditures at a minimum, simple construction techniques will be utilized, and individual rooftop air conditioning units for each classroom will be installed. The structural systems are brick veneered, steel frame and pre-engineered metal building components.

There is an academic and science building, containing an administration suite, five science laboratories, a library, teachers' workroom and thirty classrooms; a Vocational Education Building which houses four shops, band and chorus rooms and sixteen classrooms; a gymnasium and field house. Also planned are practice fields for band and physical education and parking facilities. And the site is master planned for a future stadium and track, athletic gymnasium, an auditorium, and additional vocational education and academic classrooms. Anticipated completion date of the \$3.5 million project is November 1978.



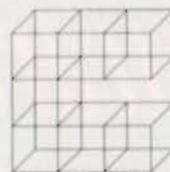
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In the News



Air Force Design

Lawrence D. White and Associates, Architects, Fort Worth, has been awarded the Air Force Outstanding Design Award of 1976 for its design of the Fort Worth National Bank facility at Carswell Air Force Base in Fort Worth.

The 6,236 sq. ft. facility is constructed of pre-cast architectural concrete utilizing exposed aggregate non-load-bearing panels and a structural steel frame. The buff-colored exterior provides a harmonious blend with the earth-tone finish inside. There is a drive-through teller station for motor banking and a large parking area for those who wish to bank inside. The facility was constructed by the bank at no cost to the Air Force.

HUD Grant

The AIA Research Corporation (AIA/RC) has received a \$780,000 contract from the Department of Housing and Urban Development (HUD) to study energy performance in buildings constructed within the past five years and to develop classification systems based on variables of use, climate and construction. The results will be used by HUD to develop energy consumption performance standards for new buildings under the mandate of Title III of the Federal Energy Conservation and Production Act, and will provide a basis for further inquiry into performance standards for corresponding classifications of new construction. The less than five-year-old building sample was selected to indicate energy consumption in structures representing current design and construction techniques.

The AIA/RC will be responsible for the management of the contract. Major subcontractors for the five-month project include The Ehrenkrantz Group, New York, N.Y.; Syska & Hennessy, New York, N.Y.; and the NAHB Research

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Foundation, Inc., Rockville, Md. Technical input and advice will also be provided by representatives of the AIA; the American Society of Heating, Refrigerating and Airconditioning Engineers; the American Consulting Engineers Council; the National Society of Professional Engineers/Professional Engineers in Private Practice; and the Illuminating Engineering Society.

AIA Exec. Resigns

William Slayton, AIA executive vice-president since December, 1969, announced at the AIA national convention in San Diego June 3 that he was resigning his post effective at the end of this year.

Regarding Slayton's resignation, AIA President Jack McGinty, Houston, expressed appreciation for his guiding the AIA "from adolescence to adulthood." Slayton expressed pride in the accomplishments of the Institute during his term as executive vice president. A search committee has been organized to locate suitable applicants for Slayton's successor

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William Slayton

and will report its recommendations to the AIA board.

Slayton has had an unusually varied career as a professional planner, developer and administrator. Before being appointed executive vice president of AIA, he was executive vice president and then president of Urban America Inc., which later merged with the Urban Coalition. From 1961 to 1966 he was commissioner

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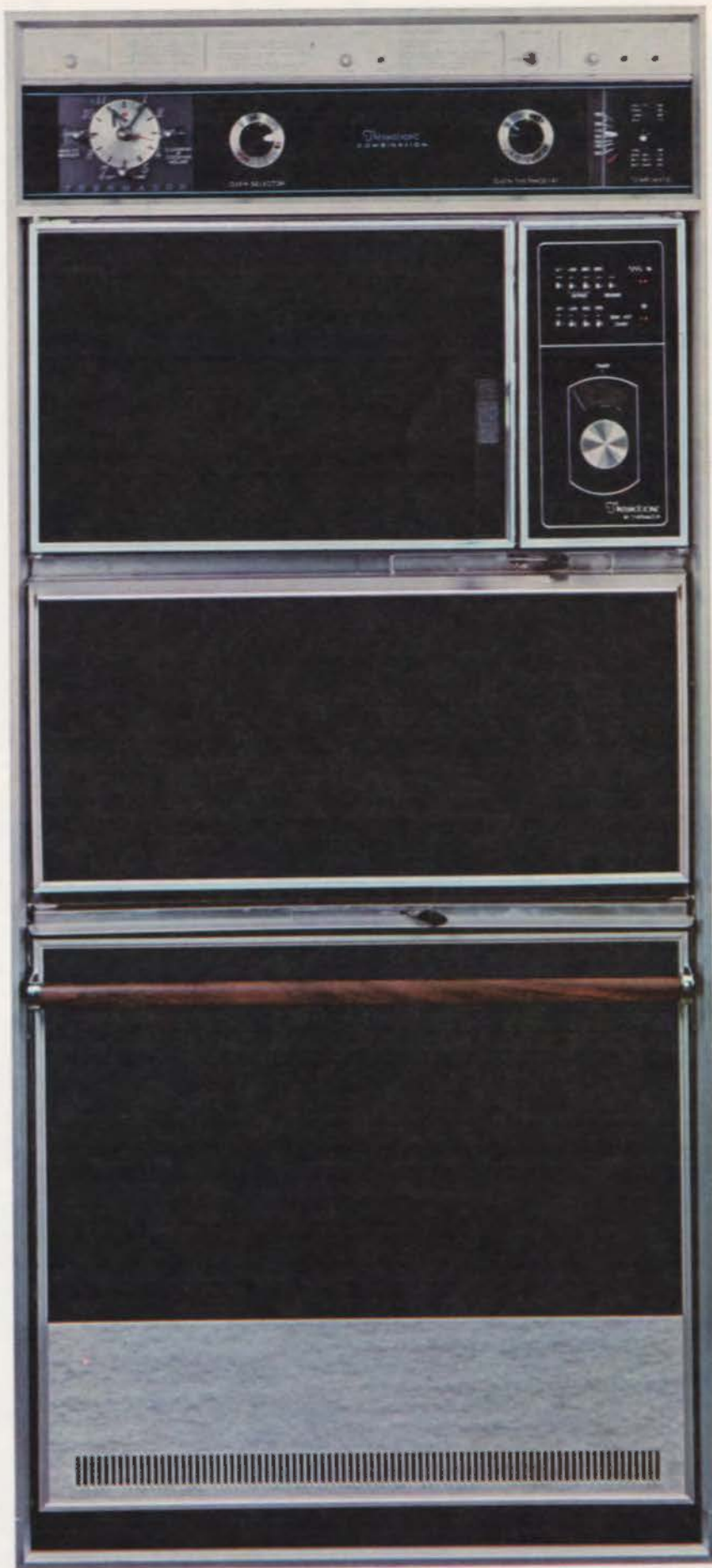


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of the Federal Urban Renewal Administration, appointed by President John Kennedy and serving under the administrations of both Kennedy and Johnson. Earlier he had served as redevelopment director of the National Association for Housing and Redevelopment Officials, vice president for planning and redevelopment for Webb and Knapp Inc., and planning partner of the architectural firm of I. M. Pei and Partners.

A graduate of the University of Chicago with an A.B. in municipal government and an M.A. in public administration, Slayton began his career as political secretary to then-Alderman Paul H. Douglas. Later he became a planning analyst for the Milwaukee Planning Commission and served as special assistant to the Mayor and City Council of Milwaukee. Following military service in World War II, he became Assistant Director of the Urban Redevelopment Study at the University of Chicago.

Slayton has written extensively in the fields of urban renewal and redevelopment and has been honored with the Gold Medal Medallion of the British Royal Institute of Chartered Surveyors.



National Award

Robert E. Griffin of William R. Jenkins Architects, Houston, was presented an Award of Merit in the 1977 Homes for Better Living Program at the AIA convention in San Diego June 5-8, for his design of the David and Diana Hull residence in Houston. (The Hull residence also won a 1976 TSA Merit Award and was featured in the May/June issue of *TA*.)

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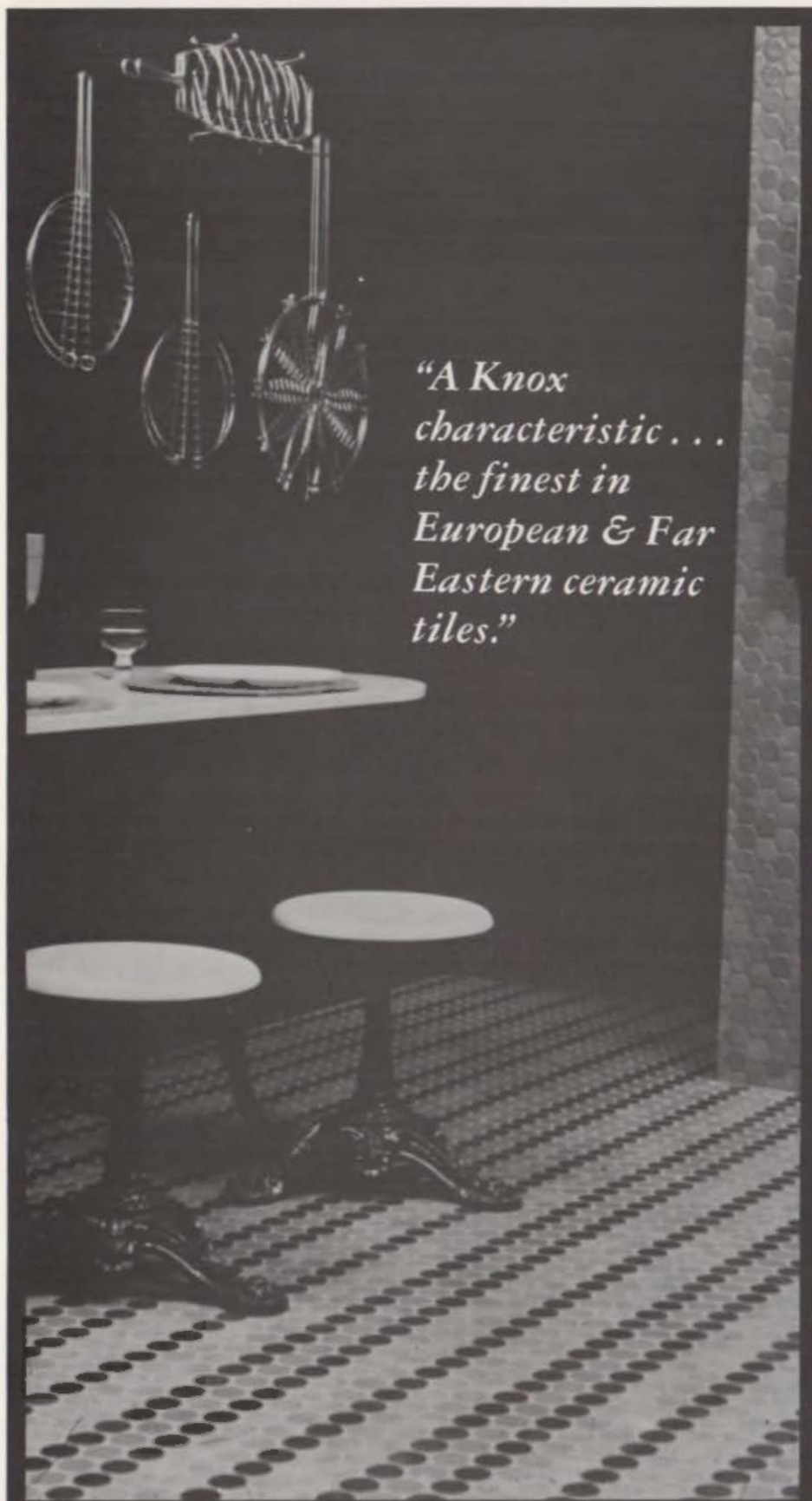
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housing by encouraging greater collaboration between architects and builders. It is sponsored by the AIA in cooperation with *House & Home*, McGraw-Hill's business publication for the housing and light construction industry. Seventeen architect-designed homes and multifamily housing projects received awards this year.

Women in Architecture

Houston's Rice Design Alliance has arranged for the widely acclaimed exhibit "Women in American Architecture" to be on display at the Houston Central Library November 1-22.

Comprised of photographic and text panels, the show includes a history of domestic environments designed by women who were either architects or non-professionally trained designers; buildings by important women architects from the late 19th Century to the present; and environmental projects of an architectural scale by women in the arts.

Assembly of the exhibition entailed over two years of research in historical archives, libraries, universities, private collections, and personal interviews, under the auspices of the Architectural League of New York upon the establishment of its Archive of Women in Architecture in 1973. In conjunction with the show, a public symposium will be held Saturday, Nov. 19, coinciding with the national conference of the National Commission on the Observance of International Women's Year, November 18-21.

Preservation Citation

Franklin Savings Association of Austin received one of only 11 national awards May 10 from the National Trust for Historical Preservation in Washington, D.C., for its preservation and renovation of the century-old Walter Tips House. Receiving the President's Award in Washington was Charles A. Betts, president of Franklin Savings.

Built by a master craftsman, the former residence of community and state leaders was purchased in 1974 by Lamar Savings and Loan of Austin as part of a proposed downtown redevelopment program. Lamar's plans included clearing the site on which the Tips House was situated. But Stanley Adams, Lamar's President, agreed to stay destruction of the house if someone would move and restore it. The Austin Heritage Society became interested and served as liaison. Through the Society's concern and ef-

forts, Franklin Savings accepted the house. In a dramatic midnight convoy through Austin, (See *Texas Architect*, July/August, 1975) Franklin Savings moved the house, painstakingly restored it and converted it into a branch office in South Austin, retaining its period decor both with original furnishings and selected period acquisitions. The old dining room is the center of customer operations.

Galveston Tour

A record number of visitors—2,037 over two days—attended the Third Annual Historic Homes Tour presented by the Galveston Historical Foundation May 14 and 15.

Each day, six different structures, ranging from 19th Century commercial buildings on The Strand to Victorian and Greek Revival frame houses to the gardens of the 1856 and 1885 John Hutchings residence were open to the public. A yearly fundraiser for the Galveston Historical Foundation, the tour attempts to exhibit the diversity among Galveston edifices by displaying examples of interior treatments and different architectural styles, and also to encourage the recycling of older houses to reduce the housing shortage on the island.

About 750 volunteers played some role in producing the event. Seven thousand dollars in profits will go into operating programs and \$3,000 toward the restoration of the Samuel May Williams House.

Historical St. Joseph's Church in Galveston now is open for tours from 11 a.m. to 5 p.m. on Saturdays July through August. Admission: Adults \$1.00, children 12 and under free. For group tours, special arrangements may be made through the Galveston Historical Foundation, P.O. Box 302, Galveston 77553, Telephone (713) 765-7834.

St. Joseph's is located at 2201 Avenue K, one block south of the 2200 block of Broadway.

Photo Exhibit

"Dallas From the Ground Up," a photographic presentation tracing Big D architecturally through four stages—from the frontier settlement struggling for survival to the modern, hustling present—is on display through September 10 at Ranner School in Old City Park, 1717 Gano Street, Dallas.

Organized by Mrs. Anne Courtin for the Dallas Museum of Fine Arts, the

exhibit looks at Dallas in terms of how it adapted to natural features (Trinity River); how its architecture responded to the climate (Prairie School); how external pressures and influences changed its appearance (the Chicago School and Fair of 1893); and how technological advances altered the texture of the area (the railroad, new structural systems and building materials). Old City Park, where the exhibit is housed, is itself a fine example of many of the architectural styles displayed in the presentation.

Admission is free.

Interiors Award

Theodore M. Heesch, Inc., Architects and Interior Designers, Houston, were selected as award winners in *Institutions/VF* magazine's 23rd annual Interior Design Awards Program for their work on 'elan, in Houston. Award winners will receive editorial coverage in the magazine's August 1 issue and individual coverage in subsequent issues. *Institutions/VF* is published in Chicago. The Heesch firm was one of six winners out of a field of 80 entries.

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Appointments

R. Stanley Bair, Fellow of The Construction Specifications Institute and head of the Houston architectural firm of R. S. Bair Associates, took office July 1 as President of the Institute. A member of CSI since 1957, Bair served the Dallas CSI chapter as president, vice president, director, and delegate to 13 Institute conventions and region conferences, and served as director of the Houston CSI chapter and as chairman of its Education Committee. He organized and taught the first specification writing course at the University of Houston. He was Region 9 Director from 1970-73 and a member of the Institute Long-Range Planning Committee. He has also served as chairman of the nationwide CSI Education Committee and of the Jury of Fellows. He was named Fellow in 1972 and received the President's Plaque in 1973.

Mace Tungate, Jr., FAIA, Houston, has begun the second year of a two-year term as treasurer of the National Council of Architectural Registration Boards (NCARB), following the organization's 56th annual meeting in June at Palm Beach, Florida.

Tungate has also served the past year as state coordinator for Texas in a three-state pilot program to improve opportuni-



Mace Tungate

ties for intern-architects to gain professional experience.

He has been a principal since 1947 in the Houston-based architectural firm of Calhoun, Jackson, Tungate & Dill.

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Austin architect **Phil L. Bible** was named assistant commissioner for the Texas Department of Mental Health and Mental Retardation June 24; he will have direct responsibilities over the department's design and construction, plant maintenance, purchasing and supply and food services and nutrition sections. He will begin the new position immediately.

Bible has been the department's chief of design and construction since 1969 when the section was created by the Texas legislature. During his tenure the section

has been responsible for a construction program exceeding \$105.8 million.

Included were construction of two new state schools for the mentally retarded—one at Fort Worth and one at Brenham—a human development center at El Paso and completion of campus buildings at Corpus Christi, Lubbock and Richmond.

In 1959, Bible joined the State Building Commission as executive assistant director. During his service with that agency, he supervised an extensive renovation program at the state capitol, in-

cluding redesign of the second floor housing the governor's executive offices, the Senate and House chambers and the capitol press corps. He left the commission in 1969 to become chief of the department's design and construction section.

News of Firms

C. David Kelley has recently rejoined the Interior Architecture Division of **Pierce Goodwin Alexander** as an associate of the Houston firm. Kelley had served as director of interior design at PGA for eight years before joining 3D/International in 1974 as senior associate and overall senior designer of the interior architecture staff.

Ronald Wayne Dennis has joined the Austin firm of **O'Connell, Probst & Zelman, Inc.**

The Dallas firm of **Bogard/O'Brien/Haldeman/Miller, Architects and Planning Consultants**, has announced the following appointments: Ronald A. Bogard as chairman of the board; John E. O'Brien as president and chief executive officer; Edward B. Haldeman, Jr., as executive vice-president and treasurer; Kenneth A. Miller as executive vice-president and secretary; and Sylvia S. Verheyden as vice-president of operations. Also, the firm has relocated to 12700 Park Central Place, Suite 420, Dallas 75251.

Alexander Brailas and William T. Steely have announced the formation of a new firm for the practice of architecture and related services: **Steely and Brailas Architects, Inc.**, 6610 Harwin Dr., Suite 120, Houston 77036. Telephone: (713) 780-1763.

Jose Garcia De Lara and Joe Lee Stubblefield are now a partnership, **Stubblefield/De Lara Architects & Planners**, 120 Anastacia, San Antonio 78212. Telephone: (512) 735-5361.

The Houston firm of **Knight Osborn Associates** has relocated to 6750 West Loop South, Suite 810, Houston/Bellaire 77401. Telephone: (713) 661-2484.

3D/International (3D/I) an international project management/architectural/engineering/planning firm, has appointed Richard W. Jennings senior vice president and director of 3D/I's Austin office. Jennings will assume all management and administrative duties of the Austin office (formerly 3D/Brooks Barr Graeber White) and will serve as principal in

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charge of major domestic and international projects. Jennings was formerly director of the 3D/I Dallas office. He succeeds Howard R. Barr, FAIA, who has announced his plans to retire.

Ann M. Turley, formerly of **McKittrick, Drennan, Richardson & Wallace**, Houston, is now a consultant in architectural acoustics for a new firm, Bolt Beranek & Newman Inc., 50 Moulton St., Cambridge, Mass. 02138. Telephone: (617) 491-1850, Ext. 218.

McDonnell-Kuykendall, Houston, has relocated to 8560 Katy Freeway, Suite 164, Houston 77024. Telephone: (713) 464-1146.

The Austin-based firm of **Jessen Associates, Inc.**, Architects and Planners, has named Fred W. Day as president and S. Leo Newman as senior vice-president and secretary-treasurer reports Herbert C. Crume, newly elected chairman of the board of directors and chief executive officer. New vice-presidents are: G. D. "Pete" Sigrest and V. Raymond Smith. G. R. Klingman, Hyder Joe Brown, David Voelter and John Carlson were promoted to senior associates. Founders of Jessen Associates, Inc. were Harold E. Jessen and the late Wolf E. Jessen, who began their practice in 1938.

News of Schools

Texas Tech—For the past 18 months a team of Texas Tech architecture students has been working on a planning model for a city in the underpopulated eastern region of Peru, the basin for the headwaters of the Amazon. (In Peru the western coastline is densely populated while the trans-Andean East is sparsely settled, leading to problems in economics, transportation, food production and industrial efficiency.) The proposed city would sustain growth to 200,000 people, with its economy based initially on agriculture.

Performed under the direction of Architecture professors William A. Stewart and A. Dudley Thompson, the project is an extension of a concept developed by Tech architecture students several years ago and labeled by them "Aspirionics"—"the joyful and creative joining of aspirations, the inherent spirit of life."

UT Austin—David Braden, FAIA, president of the Dallas architectural and planning firm Dahl/Braden/Jones/Chapman, Inc. presented the convocation address at the University of Texas at Austin School of Architecture Commencement May 21. Hal Box, FAIA, Dean of the

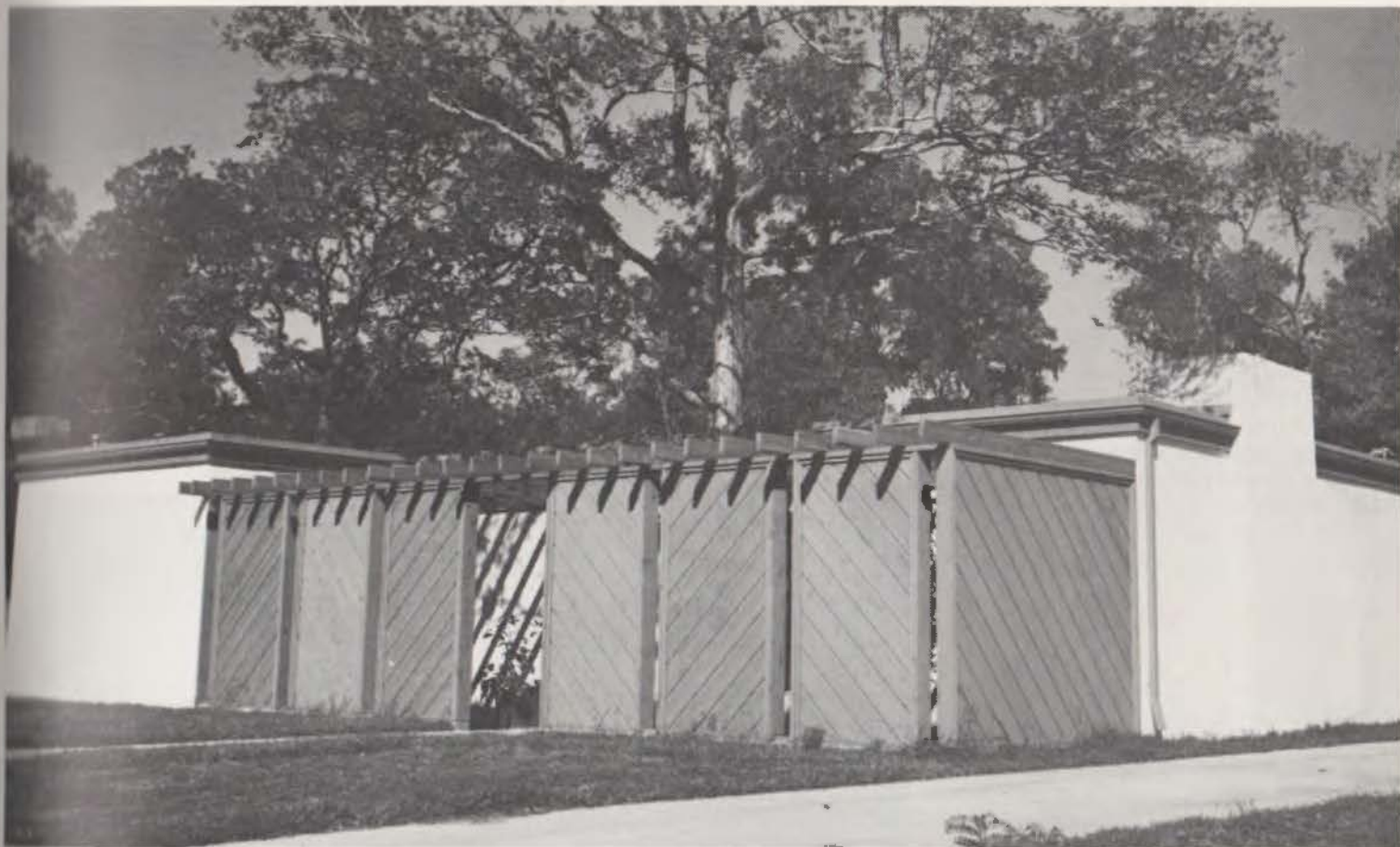
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The house was designed by Houston architect Joe Brooks and built by builder Bob Morton for Terry and Susannah Gardner in Columbia Lakes near Houston. Combined gas and electric bills for the 2001 square foot house normally run \$35-\$40 a month. The maximum bill occurred in January when the worst Texas winter in memory drove the total up to \$60.

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Industry News

Wylain, Inc., has moved to new corporate offices at 17250 Dallas Parkway, Dallas 75248. Telephone: (214) 387-9001.

Stanley Structures, a prestressed and precast concrete manufacturer in San Antonio, has changed its name from the Wolco Corporation. Sr. Vice president-operations William D. Loper, Sr., announced. "The name change was decided

upon to more accurately reflect the nature of who we are and what we do," Loper said.

C. Scott Holcomb has been elected president of **Monarch Tile Manufacturing, Inc.**, of San Angelo. He succeeds Edward McNamara, who will continue with the company as senior consultant. Holcomb was formerly vice president-finance and treasurer for Monarch Tile, which distributes nationwide and has manufacturing facilities in San Angelo, Marshall and Florence, Alabama.

The Extrusion Products Sales group of **Howmet Aluminum** moved into a new 11,500 sq. ft. distribution center in Pine Forest Business Park, 425 Blueberry, Houston, June 1. The facility will serve metropolitan Houston on a customer transport basis. It will offer three families of products: store front systems, sliding glass doors and commercial entrance doors.

Wallpapers, Inc., Houston, has moved into a new showroom at 6110 Richmond Avenue 77057. Telephone: (713) 781-5510. The showroom, to be used by both wholesale and retail customers, will enable Wallpapers, Inc., to present a greater variety of wallcoverings, fabrics and carpets. Plans are now underway for Wallpapers, Inc., of Dallas and Tulsa, Okla., to open similar showrooms.

Schools Cited

Three Houston firms were awarded Special Citations by the National School Boards Association for the excellence of their entries in the second annual Exhibition of School Architecture. 14 firms were so honored nationwide. The Houston firms are Engberg, Simmons, Cavitt, McKnight, Weymouth; McKittrick, Drennan, Richardson, Wallace; and Wilson/Crain/Anderson/Reynolds.

Each award-winning entry was displayed at the Exhibit of School Architecture, held in conjunction with NSBA's annual convention in Houston, March 26-29.

All registered architects and landscape artists are eligible to submit entries for the 1978 competition for projects completed since Jan. 1, 1975, or under contract for construction by Sept. 1, 1977.

Entry blanks may be obtained from Barbara A. Palan, Exhibits Manager, National School Boards Association, 1055 Thomas Jefferson Street NW, Washington, D.C. 20007.

Thanks-Giving Square

About 400 spectators gathered in downtown Dallas Monday, May 9, as a 300-voice choir, brass band, and business, civic and religious leaders formally opened Thanks-Giving Square, a one-acre park nestled into the heart of the business district. A spiral chapel housing a series of stained-glass windows ascending to the top is the focal point of the park bounded by Pacific, Ervay and Bryan Streets.

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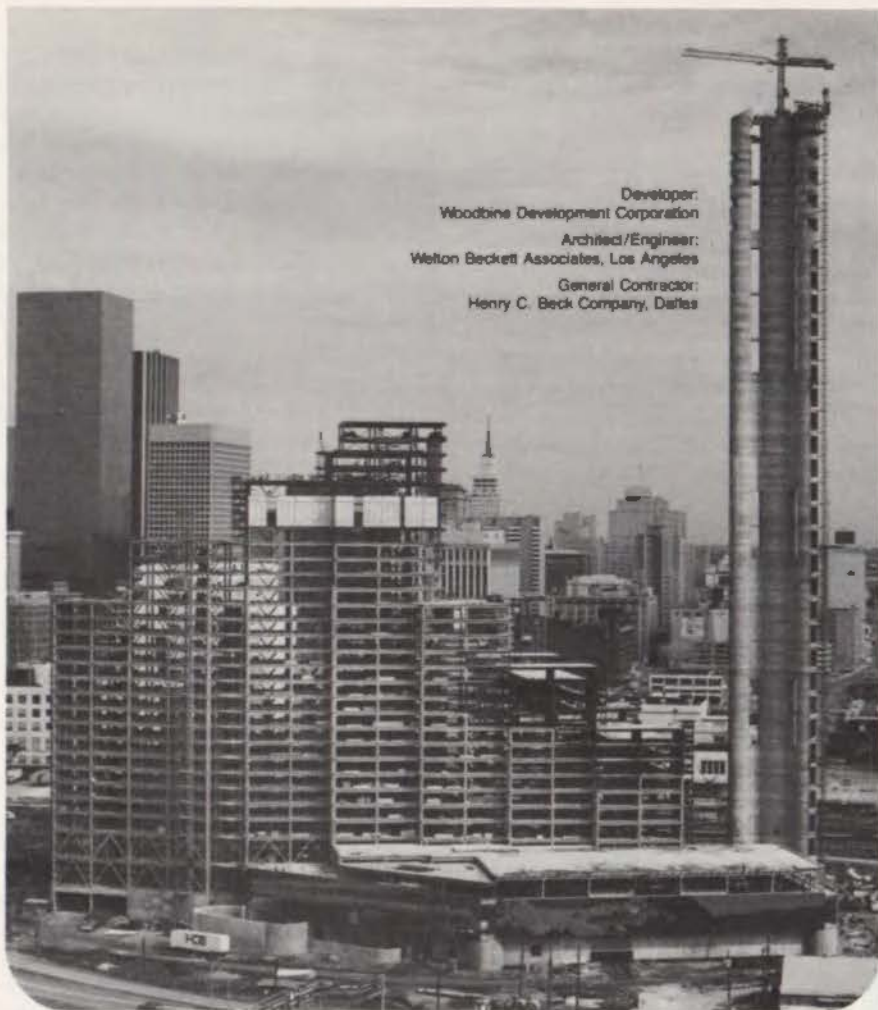
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Gifts to Ford

Architect Gershon Canaan, honorary German consul of the Dallas-Fort Worth Metroplex, recently presented former president Gerald Ford two patriotic post-al cancels which he designed. Issued in 1975 and 1976 by the Postal Authority on the occasion of "German Day in Texas," they depict the Liberty Bell and the American Eagle respectively.

Canaan has been honorary consul of the "Federal Republic of Germany" organization for 15 years.

Deaths

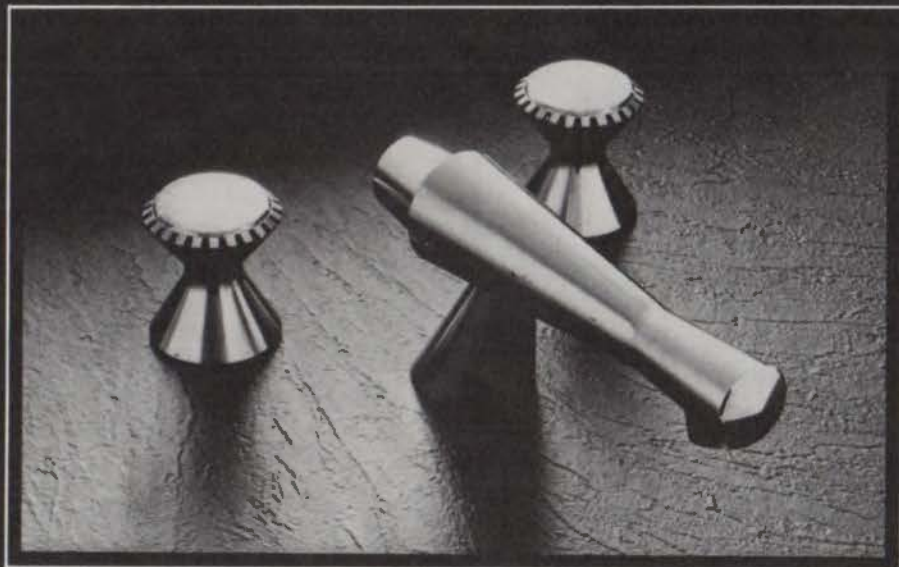
Bertram C. Hill, TSA Emeritus, Dallas architect who helped design the Hotel Adolphus and Dallas City Hall, died May 29 at the age of 96 in a Dallas nursing home. Born in England, Hill moved to the United States in 1910 and worked in New York, Boston and St. Louis before settling in Dallas in 1919. He retired in 1965 but continued to work as a consultant. Hill also designed many homes in the Swiss Avenue and Lakewood sections of Dallas.

Austin architect **Wolf E. Jessen**, 62, died Tuesday, May 31, in Austin. A founder of Jessen Associates, Inc., Architects and Planners, Jessen also was first flutist with the Austin symphony from its beginning in the 1930s and served on the Texas Fine Arts Commission and the Architecture Foundation Board of the University of Texas at Austin School of Architecture. He was responsible for the



design of many UT campus buildings, including the Academic Center and Undergraduate Library. Jessen was a charter member of TSA and served as Austin Chapter president in 1949. He is survived by his wife, Janet, and brothers, Austin architect H. E. "Bubi" Jessen, TSA Emeritus, and Werner Jessen of Dallas.

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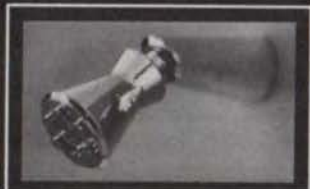
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As such, it is also invaluable to educators and practitioners who need to stay abreast of evolving testing processes as well as innovative solutions to various building types. The subject of the 1976 Professional Exam was an Infirmary and Health Care Center in a large correctional facility complex. An extensive bibliography on this building type was included in the 1976 edition of the *Handbook*. The subject matter for the 1977 Professional Exam deals with facilities for a state's judicial and historical/heritage functional needs.

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Prepared by NCARB, this *Handbook* is published jointly by NCARB and Architectural Record Books.



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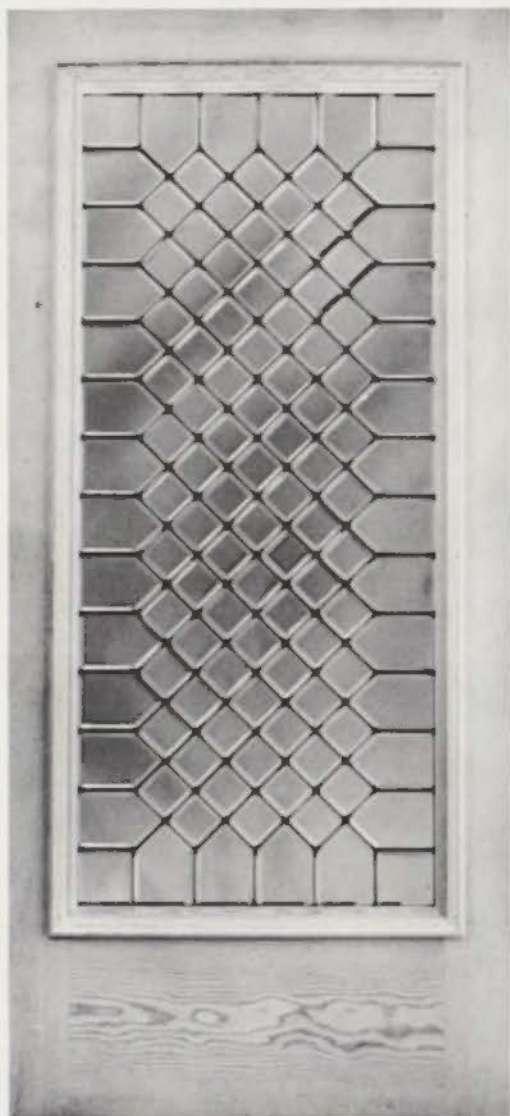
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Letters

Editor: We would like to take this opportunity to pat you on the back and say "thanks" for making possible the fine publication that *Texas Architect* is. As 1976 graduates of Texas A&M College of Architecture and Environmental Design, we enjoyed each and every issue we could get our hands on for the past four years, whether they were begged, borrowed, or stolen.

Now being out of a "school environment," it is much harder to find loose copies of a *TA* just lying around, waiting to be read and enjoyed. That's why we are enclosing our money for our own subscription.

TA makes us proud to be in this profession, proud to be Texans, and proud to be future 'Texas architects.'

Jim Douglas
Firmin Lucas
Douglas Brothers Constructors, Inc.
Pampa

Editor: Thanks for your excellent issue of *Texas Architect*, May-June, 1977. You have our continued support for your efforts in behalf of our profession.

Terry M. Gober
Lovett Sellars McSpedden Gober
San Angelo

Editor: In the most recent issue of *Texas Architect*, I would like to bring to your attention an error in the story entitled, "Living Room."

On page 27, the interior consultant credited for the living room of the Richard Mayor home designed by John Perry Associates was "Bruce-Monicle, Co." The firm's name is actually Evans-Monical, Incorporated. Although the error is somewhat understandable as Bruce Monical is a partner in the firm, we felt the correct name and spelling should be brought to the attention of your writers and readers.

The "House Sweet House" edition of your publication was an exceptional one! I'm sure we are not alone in our praises of it.

Bob Morton
Evans-Monical, Inc.
Houston

Editor: Thank you for the internship on *Texas Architect* magazine this past semester. The internship has been extremely valuable for me. It has given me knowledge and experiences which I could not obtain in the classroom and has greatly increased my awareness of what goes into putting together a magazine.

I also want to thank the Texas Society of Architects for providing me with a salary while I was learning.

Patricia Ann Conner
Tyler

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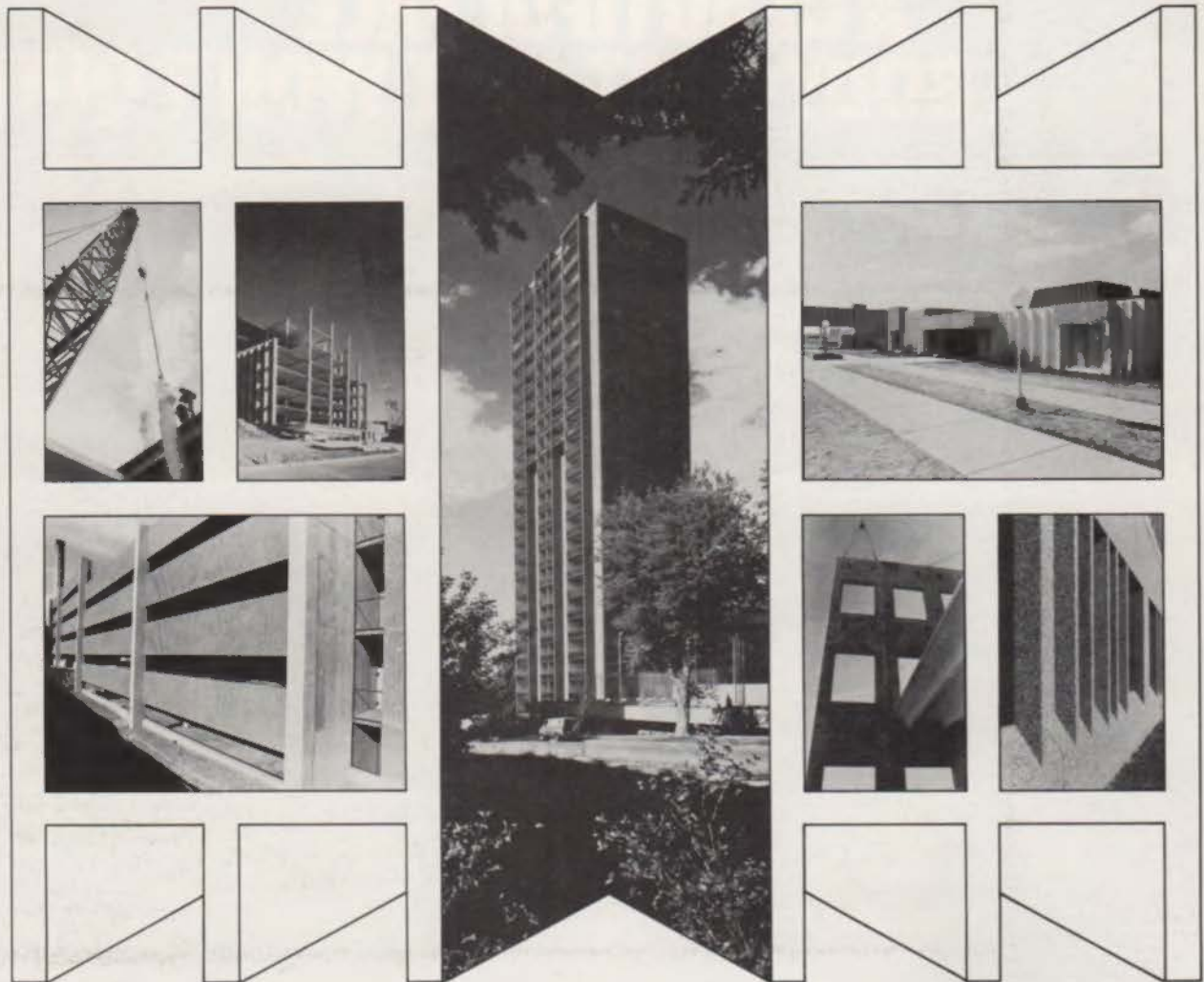


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