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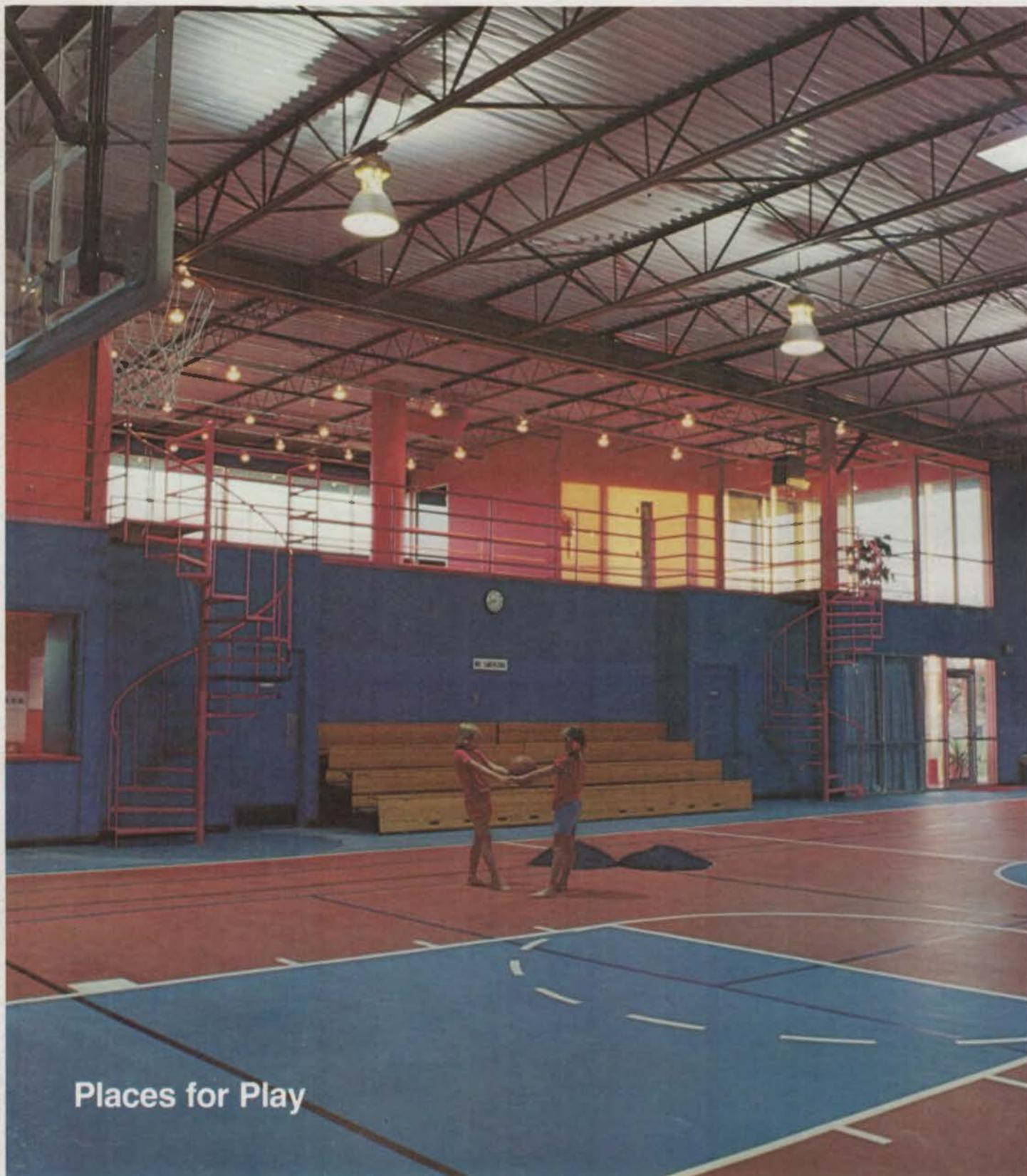
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# Texas Architect

NO. 4 VOL. 28 JULY/AUGUST 1978



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**Coming Up:** The September/October issue of Texas Architect will focus on educational facility design in Texas and will include reports on several award-winning projects across the state.

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The John and Willette Clark residence in Austin, Tex., was custom built by designer/ builder Ray Brown. Brown

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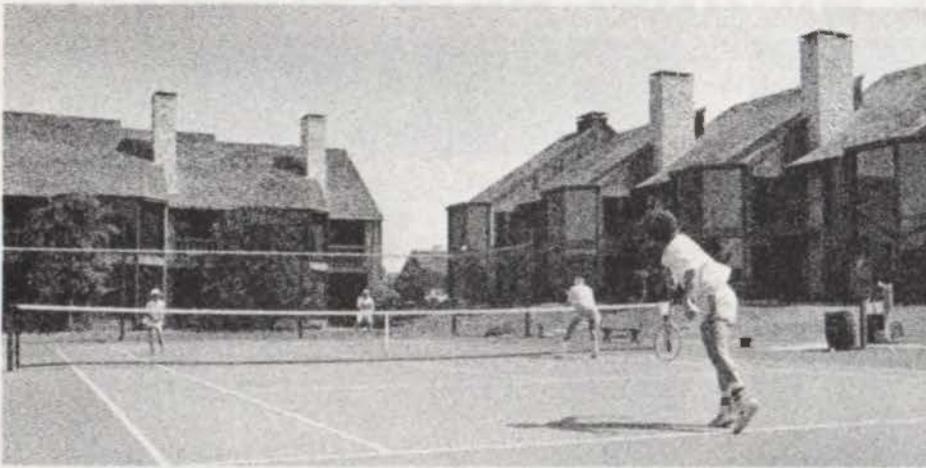


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# About this Issue



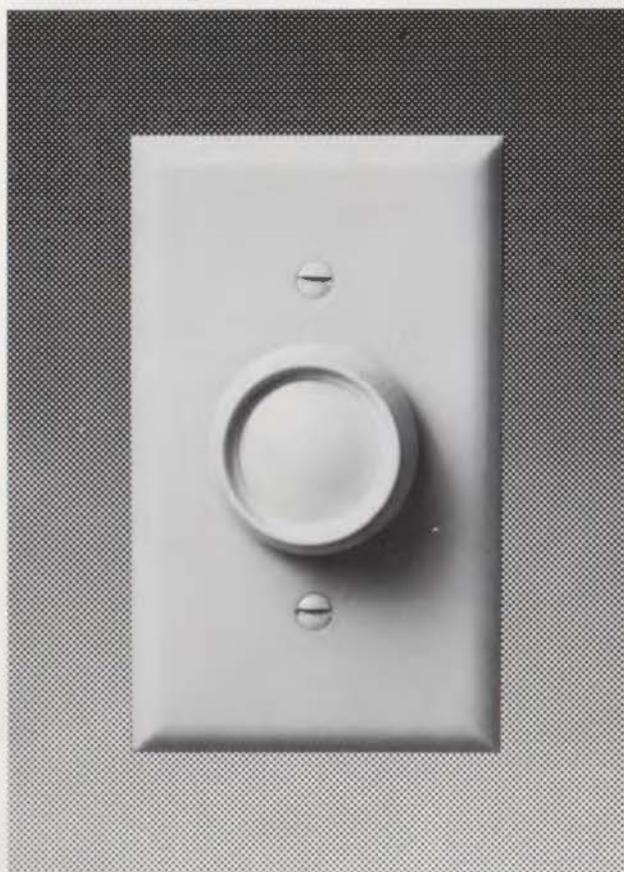
Summer, undeniably, is here. And whatever bit of jargon we might have seized upon as a label for this issue—places for play or places for people, places for fitness or places for fun—the time is right, it seems, for a discussion of architecture and recreation. But “recreation” is among those slippery terms which can mean almost anything, depending upon who is doing the defining; one person’s pleasure is another’s misery, and vice versa. And it is not even clear that recreation must involve active pleasure, originating as we have from a heritage affirming work as our lot and mere rest (re-creation) as our reward. Lacking even a precise definition, it becomes difficult to determine which architectural types should be classified as recreational, and certainly which of those should be included in the scope of one issue.

Michael McCullar, in conceptualizing his overview article beginning on page 13, was influenced by images of fun in the summer sun and the seasonal mass exodus to the great outdoors. Hence, we find him dealing with the architecture of parks, camps and resorts. But, recognizing America’s growing obsession with trimming down and shaping up, he also addresses the matter of how architecture has responded to and has been influenced by the physical fitness craze as an *everyday* phenomenon. Accordingly, he discusses the trend toward corporate athletic facilities, high-density “amenity packages,” and live-in resorts.

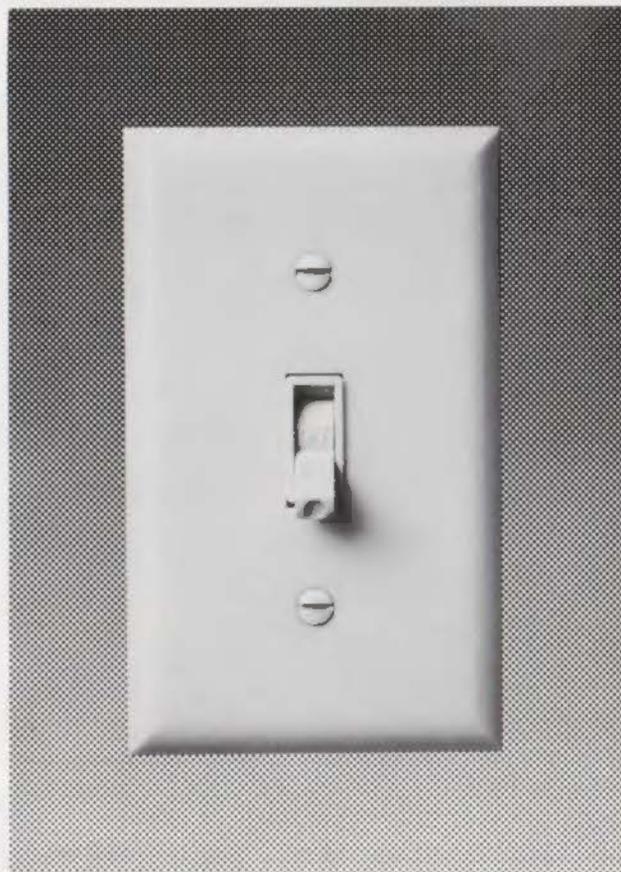
Next, in “Outdoor Design: Getting Back to Nature,” Houston architect (and landscape architect) Charles Tapley delves further into the specialty of camp and park facility design—for which he has achieved some renown. Following his article are reports on three award-winning projects: John Zemanek’s Three “H” Services Center in Houston, Jack Meek’s San Angelo Recreation Center, and Tapley’s Lake Livingston State Park. Left for another time, then, are such recreation and leisure facilities as restaurants, bars, clubs, hotels and motels, not to mention “superdomes” and even theaters and museums.

What we come to realize is that, aside from communion with nature in its most pristine state, virtually all forms of recreation are related to and facilitated by architecture. And though this is not to suggest that all forms of architecture should be classified as recreational, let us not overlook the reality that any designed space—by its very presence—has the potential to re-create us, to invigorate our spirits, to make us feel whole again.—LPF

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# Parks: Supply and Demand

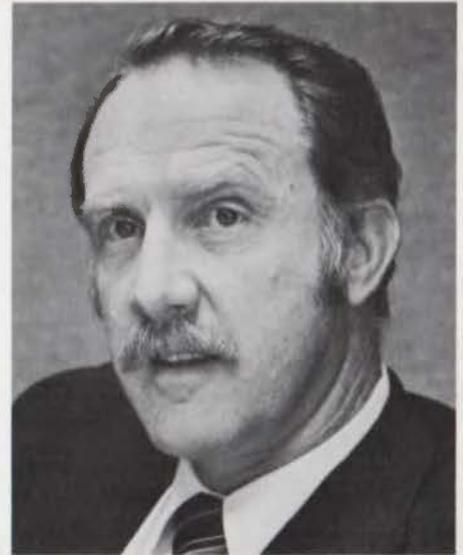
The outdoor recreation demands of a growing, mobile population of leisure-seeking Americans are continually pressing our available natural park, recreation and scenic lands. The effects of this hard use of natural areas have caused a re-evaluation of many traditional park planning and management concepts, generated increased government regulation and, in certain cases, have threatened sacrosanct rights of property ownership and control. Admissions to many of our most popular national parks, battered by seasonal hordes of tourists, may soon be by permit only. If this becomes fact, an American's right to see the wonders of Yellowstone may only be as good as his luck in the draw.

The National Park Service, in planning a site such as the Guadalupe Mountain National Park in West Texas, wrestles daily with the dilemma of interpreting a beautiful but fragile mountain environment for an outdoor-recreation-hungry public. On one side, the conservationists say close the park to all but the hardy hiker, backpacker and nature-lover, while the not-so-hardy masses (children, the aged, the infirm and probably you and me) clamor to drive our campers up McKittrick Canyon to the top of El Capitan. The park's development, at best, will compromise both sides.

The successful planning of "wilderness" parks in and near urban areas is, in my estimation, a study in frustration. Park planners seem unerringly to underestimate the intense onslaught of public use their "bit of wilderness" will have to bear. Such parks are generally well stocked with nature trails, scenic overlooks and unmanned interpretive exhibits, but are seldom provided with supporting recreation amenities or convenience facilities and seldom managed to prevent overuse and vandalism. Once opened to the public, the "wilderness jewel" is quickly "loved to death" by the masses.

The conflicts between the U.S. Government and Texas ranchers generated by the proposed inclusion of the Lower Rio Grande Canyons in the National Wild and Scenic River System and the intermittent canoeist/landowner feud along the Guadalupe River illustrate the most perplexing problem facing outdoor recreation today: how to utilize attractive water resources for public recreation while guaranteeing the rights of the private landowner along the shore. None of the solutions proposed to date (recreation corridors and sight easements, among others) seem to satisfy all concerned.

Patrick Horsbrugh, an ex-planning professor at The University of Texas at Austin, once described a hypothetical graduated-use park system that radiated out from urban centers to the most remote wilderness. His parks near urban cores were concrete-paved, vandalproof play lots teeming with activity and containing all the apparatus of public recreation. As the parks spread out from the cities, they became less used and more natural in character. Finally, in Horsbrugh's scheme, the most remote parks were wilderness preserves where trespassing human beings were shot on sight. This idea, as facetious as it sounds, may well be a true picture of the future, as world populations grow and natural resources become more precious.



A handwritten signature in dark ink that reads "Bob Coffee". The signature is written in a cursive, slightly slanted style.

**Bob Coffee**  
Coffee and Crier, Architects and Planners, Austin  
Principal, Park Plan Associates, Austin

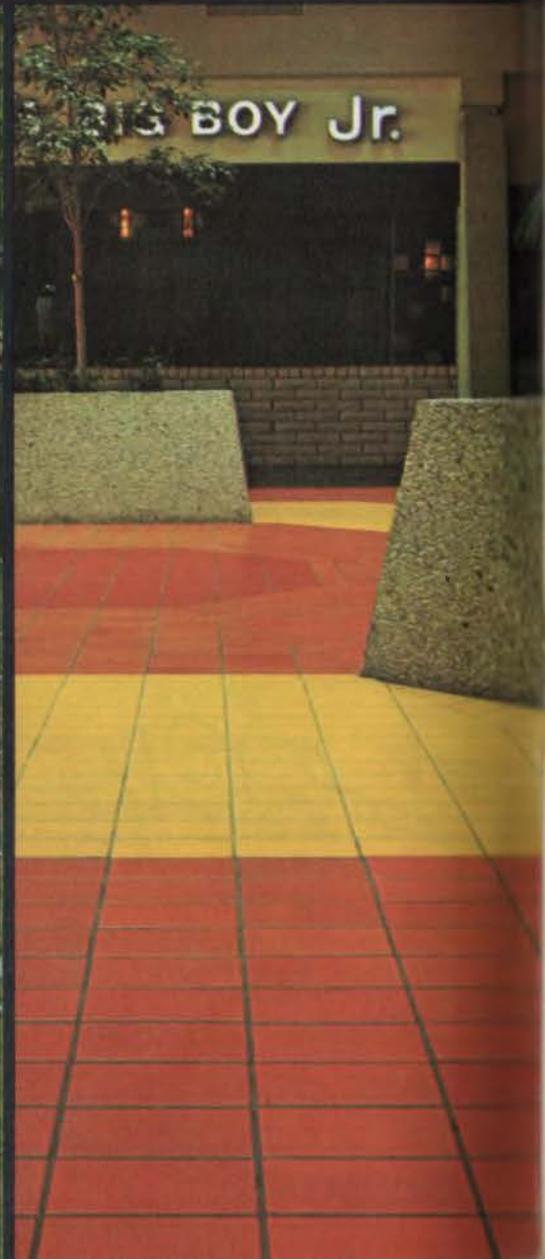


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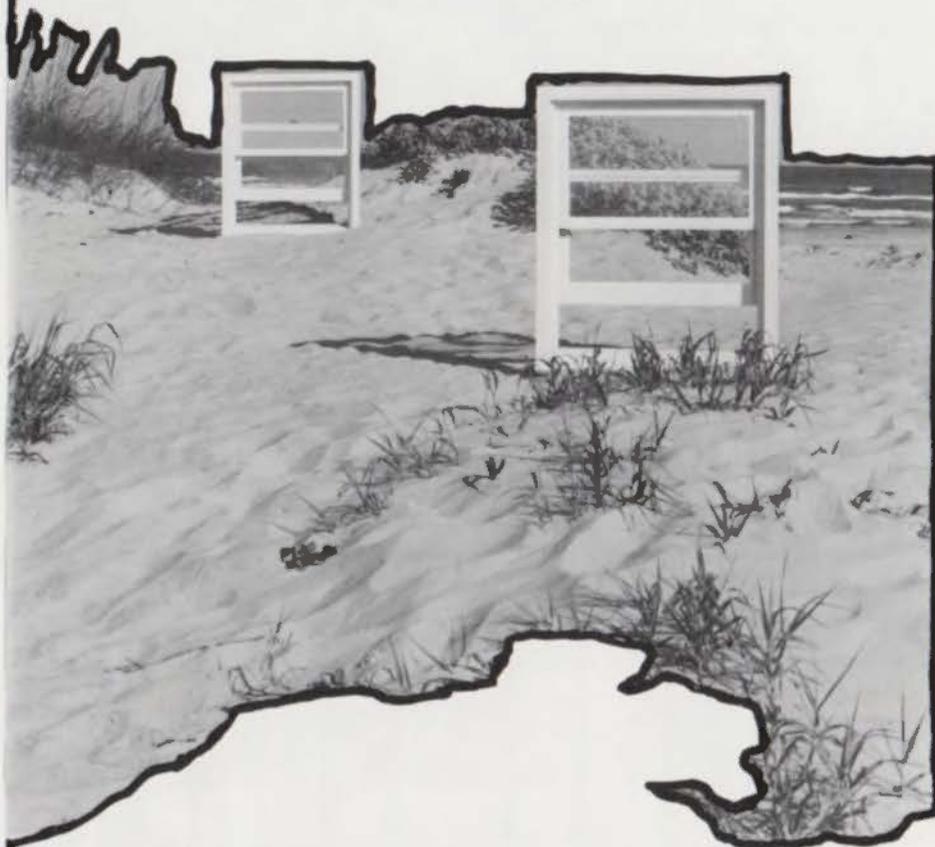
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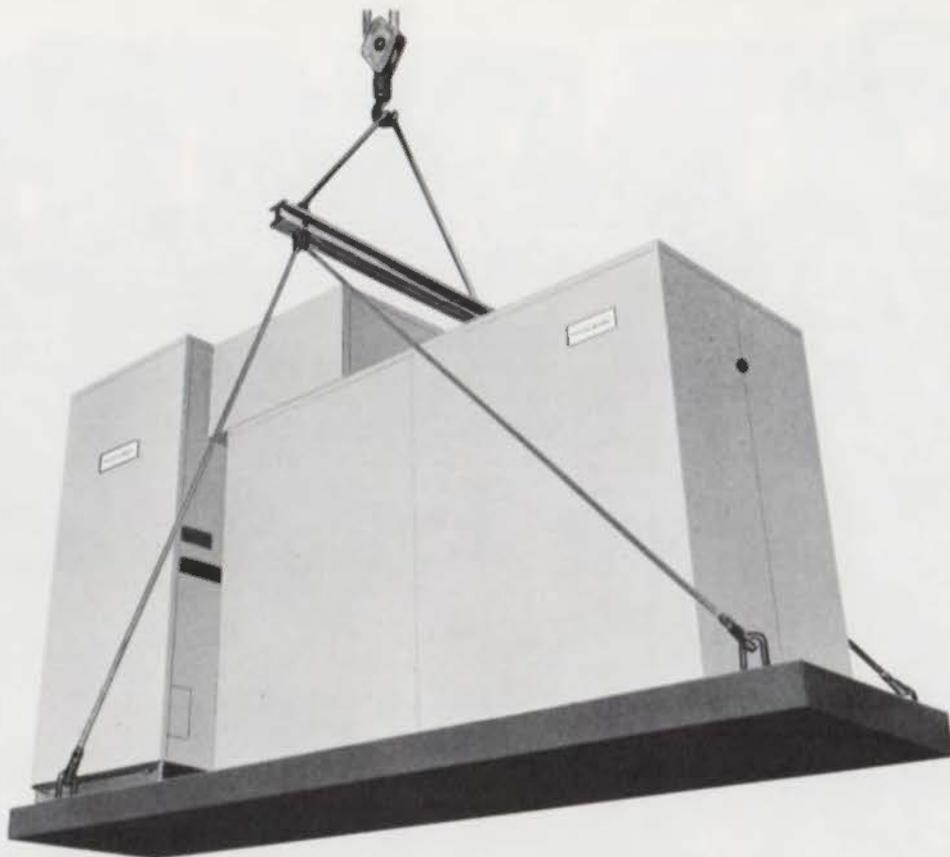
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# ARCHITECTURE AND RECREATION

## An Overview

By Michael McCullar



*Lakeway tennis courts and condos near Austin. Craycroft-Lacy and Partners, Dallas.*

Notwithstanding a lingering national propensity for T.V. and six-pack in the air-conditioned den, more and more Americans are getting up and out and with it, having their fun with fervor. In Texas, bountiful with natural recreational resources, the highways are deluged this time of year with outward bound funseekers in Winnebagoes, campers and stationwagons; landrovers laden with kayaks and canoes; pick-ups wagging bassboats, skiboats and sailboats. And back at home, whether house or condominium or apartment, at every economic level, people are jogging and swinging rackets and swimming laps, "working"

at having fun, and trying to preserve self—mind and body—with near-religious zeal.

Architecture, logically, is riding the swell of that burgeoning market. The recreational "amenity package" is becoming an important element in just about any category of design and development. A major feature of the Plaza of the Americas project in Dallas, for example, a \$100 million hotel and office tower complex designed by Harwood K. Smith & Partners of Dallas and scheduled to be completed in 1980, is an athletic club atop the parking garage, complete with tennis and racquetball courts,

swimming pool and jogging track. In Houston, the 127-acre residential and commercial Greenway Plaza complex ultimately will include a two-level, private athletic club designed by Lloyd Jones, Brewer and Associates of Houston which will have five acres of floor space, 10 tennis courts, five racquetball courts, a "men's grill," five corporate dining and meeting rooms and indoor and outdoor tracks.

And a growing number of townhouse and apartment projects are being designed around recreational facilities, which are often conceived and built even before the dwellings. "Since the first time



*LEFT: Concession building, Galveston Island State Park. Hoover + Hamilton + Associates, Texas City. RIGHT: Lakeway indoor tennis courts. Beran & Shelmire, Dallas. BELOW: Swimming pool at Horseshoe Bay near Marble Falls. The Architects Partnership, Dallas.*



a developer picked up on the idea of meeting the growing demand by including recreational amenities in a development," says Dallas architect Andy Nagurney of ANPH Architects and Planners, "they have almost become the main focus of the project. Not only will they serve as a drawing card for buyers, but if done right will exert staying power when the market expands."

And to do it right these days, Nagurney says, the amenities have to be more than the token concrete tennis court and kidney shaped pool. Standard recreational features in a townhouse project today might include well-lighted and surfaced tennis courts, "lap" pools (for real swimming and little else), jogging trails, racquetball courts, saunas—all laid out for convenient proximity to every back door. "The market is more educated and affluent and they know what's going on around them," Nagurney says. "They don't want just any old pool or just any old clubhouse. They want something that's representative of the development. They want it to be first class."

"First class" recreational architecture traditionally has been found in the private country club, usually in the form of a sprawling, monumental clubhouse overlooking acres of rolling fairways and landscaped grounds. While the clubhouse is still an architectural mainstay, the architectural focus on country club design has broadened to include indoor as well as outdoor courts, the golf course itself and the residential areas surrounding the club. Architect Jack Craycroft of the Dallas firm Craycroft-Lacy & Partners, designers of the Bent Tree Country Club in Dallas, says country club architecture is no longer exclusively an exercise in exclusive design.

"With Bent Tree we took a cotton field and made it hilly with dirt we dug out to form the lakes. Then we added a



clubhouse and handball courts and tennis courts. And then we became involved in the design of the golf course because it became a land-planning problem—figuring out not only how to lay out a championship golf course but how to arrange it in such a way that it created the maximum number of building sites along its periphery. It's more than just a social thing. The club is an athletic complex, and a focal point for a surrounding residential development."

There are hard-core recreation enthusiasts who cringe at that word, but there are degrees of "development," and it is difficult to see an imaginatively de-

signed interpretive center in a national park, for example, as a blight upon the land. When natural settings are organized and somewhat civilized for recreation—with screen shelters, cabins, nature trails, restrooms and relatively nice places to eat—total planning skills of the architect prove invaluable.

Reagan George of the Architect's Partnership in Dallas, specialists in camp facility and resort community design, says that camps are still being built without proper planning or respect for the camper or the environment. But growing environmental awareness is demanding a more thorough and sensitive approach to



LEFT: *Tres Vidas Apartments, Euless. Craycroft-Lacy & Partners.* RIGHT: *Girl Scout Camp Betty Perot dining hall, East Texas. The Architects Partnership.* BELOW: *Bent Tree clubhouse, Dallas. Craycroft-Lacy & Partners.* BOTTOM: *Headquarters building, Ft. Richardson State Park near Jacksboro. Coffee and Crier, Architects and Planners, Austin.*



camp and resort planning—sensitivity to the site and to the needs of the user and innovation in design, common considerations in any architectural effort.

Designing a girl scout camp near Dallas, George says, “involved selection of the camp site and total design of the master plan—everything from specific locations of buildings to the layout of roads and underground utilities to selecting dishes for the dining hall. We utilized onsite analysis by a civil engineer, a landscape architect and an ecologist from Baylor. The ecologist, for example, was most helpful in identifying those areas most sensitive to man-made facilities.

Rather than sprinkle the structures all over the site, we concentrated most of them in one area. Not only was it more efficient from the camper’s point of view, but it left more of the total site in a natural condition.”

Gently putting a “primitive” scout camp into a natural setting to facilitate hiking, canoeing, archery and the study of Indian lore is one thing. But wrapping a resort community—complete with air-conditioned “townhouses,” manicured lawns, tennis courts, golf course, clubhouse and marina—around a man-made lake in a natural setting is something else altogether. Die-hard environmentalists

often charge, in fact, that transplanting a subdivision from suburbia to the countryside not only is disturbing to the environment but is close to desecration. Reagan’s partner, David George, principal of their Dallas firm and student of Frank Lloyd Wright in the late ‘40s, doesn’t quite agree. One of the architects of the Horseshoe Bay resort community on the shores of Lake LBJ in the rugged hill country near Marble Falls, David believes that while there are certainly wilderness areas which should never be developed, there are also areas which should be, in a “nature-respecting way,” if for no other reason than to allow them to be appreciated by true *leisure*-seekers—those who appreciate raw nature the most through a well-placed picture window.

“Were we to go out and put architecture into all the wilderness,” David says, “then we would ruin the very thing we’re trying to protect. Certain areas should be so protected that you hardly let people in simply to walk through them—tramping through a wilderness can destroy a lot. But there are also areas that can be developed with care for the land so man can be put in touch with nature yet still have access to the comforts of home—the best of both worlds.”

Indeed, not everyone is able to backpack 10 miles a day and enjoy sleeping under the stars—even if they should—a fact of life that solitude-seeking wilderness backpackers rejoice and bemoan in the same breath. Recreation is in the senses of the doer. Winnebagoes and backpackers do not mix, nor do bird hunters and bird watchers. Thus, the challenge of service becomes most complicated for the planner, designer and administrator when recreation is democratic. Public parks, community recreation centers, national forests and seashores must offer the people a wide



LEFT: Carver Park pavilion, Texas City. Hoover + Hamilton + Associates. BE-LOW LEFT: San Angelo Neighborhood Recreation Center. Jack Meek, Architect, San Angelo.

tionally restrictive BOR definition of public "recreation" as essentially an outdoor activity, project guidelines for architects can be rigid. In designing Carver Park in Texas City, in part funded by BOR, Texas City architect Joe Hoover says the original concept of a multi-use community center complete with gymnasium and meeting rooms had to be scrapped early on since it didn't conform to BOR guidelines. "The only kind of meeting rooms BOR would allow," Hoover says, "were staff meeting rooms for people involved in administering outdoor recreation. We couldn't even have an outdoor stage."

Hoover says they reached a compromise with the BOR based on the realities of Texas City's landscape. The project needed architecture, if for no other reason than to provide some well-designed shade; the barren coastal site was well located for outdoor recreation, but recreators needed some periodic relief from the blazing gulfcoast sun if they were really going to enjoy an afternoon in the park. "We convinced them that since there were no big oak trees to picnic under, a large open shelter was an essential part of the park's design."

In spite of BOR's necessarily narrow guidelines, Hoover says, the bureau is very receptive to fresh and innovative design. And both Hoover and his partner, "Dub" Hamilton, see such freedom of color and materials as the main attraction of recreational design in the first place. Designing the facilities is as much fun for them, they say, as they hope the finished product will be for the users. "I think some of our most creative efforts have been on public recreational projects," Hamilton says. "When you are trying to create a fun atmosphere, it's easy to get into the mood yourself."

San Angelo architect Jack Meek agrees. In designing a neighborhood

recreation center in a low-income neighborhood in San Angelo (see page 24), Meek says he tried mainly to create a "real fun place, sort of a country club for the people." The project's tight budget and no-frill design restrictions gave him the opportunity to play, with simple color, form and space, some of the less costly elements of design. "I did it for less than \$20 a foot," Meek says. "And I had to fight and scrape and kick to get it done. But it was worth it."

The San Angelo Neighborhood Recreation Center was Meek's first recreational project since establishing his San Angelo practice in 1974. And he's looking for more like it, and hoping that more architects will become involved in that kind of modest, playful design, "making places like this neat. Too often the little drab recreation center ends up being a negative element in a neighborhood," Meek says, "an ugly metal building that only provides a place for recreation. I think they can and should do more than serve a basic function. They can be an image place, too."

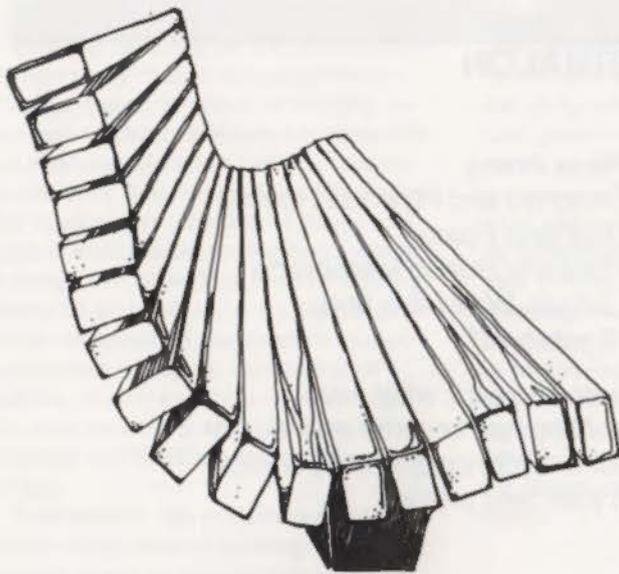
Whether enhancing a built environment or a natural one, or offering fitness or lazy fun, the recreational facility is becoming more pervasive as a sign of the '70s. When architects are not participating in the weekend recreational exodus themselves, or slamming a racquetball around four walls during the lunch hour, they are more and more likely to be creating facilities for fun—and having fun while doing it.

variety of outdoor recreation, close to home, kind to the environment, appealing to campers and hikers and the handicapped and families and fun-loving people of a multitude of shapes, interests, incomes and values. The idea in public recreation, simply, is to give everybody the opportunity to have a good time.

The primary federal agency charged with that awesome task is the Bureau of Outdoor Recreation (BOR), under the U.S. Department of the Interior. The bureau provides much of the funding for city, state and national parks and other outdoor recreational facilities, usually on a matching-fund basis. But due to a tradi-

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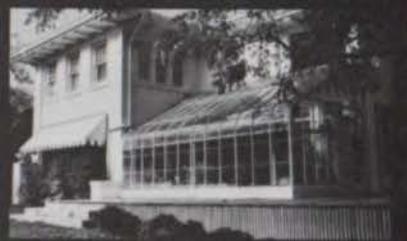
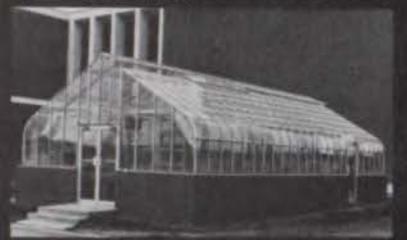
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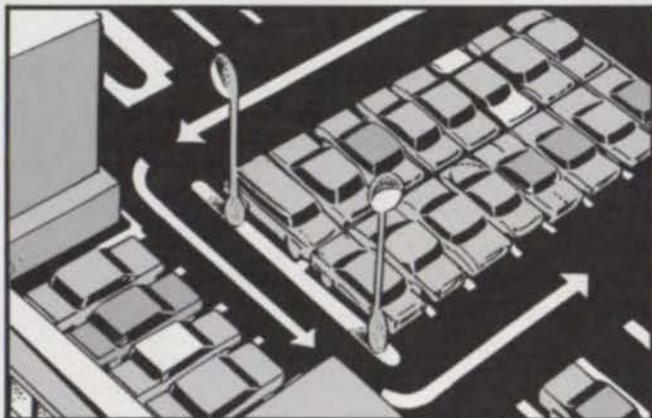


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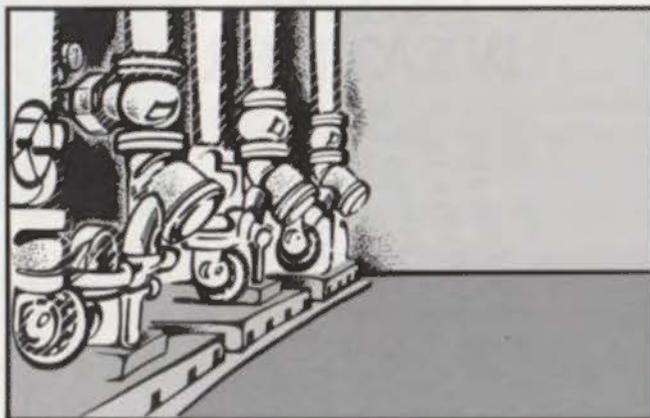
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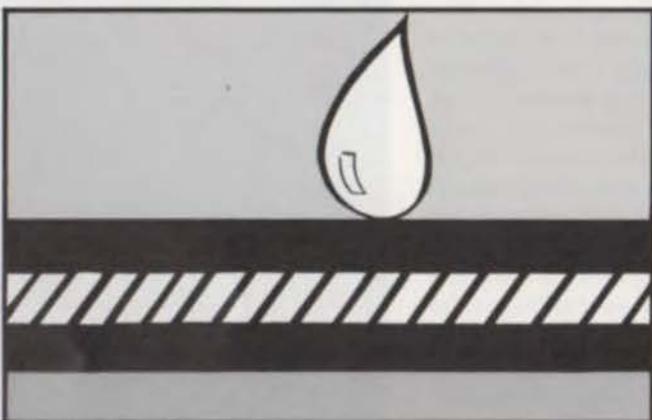
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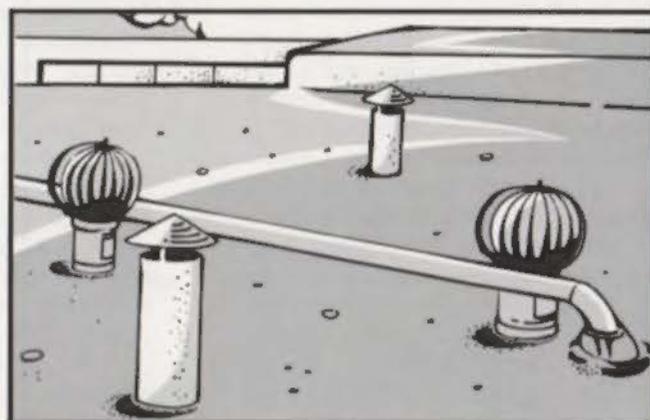
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Screen Shelter at Lake Livingston State Park.

Photos by Gerald Moorhead



# Outdoor Design: Getting Back to Nature

By Charles Tapley

If architects are to be leaders in environmentally sensible and socially responsible building design—a pressing and essential responsibility of today's profession—they can demonstrate that leadership in no better way than in designing for outdoor recreation. No form of building design more closely associates structure with site potential. No other building type requires more design simplicity, discretion and subtlety, yet the range of design concerns is wide, encompassing basic issues of design that have their roots in the long history of architecture as a total design effort: composition, appropriate use of appropriate materials, orientation of building to site, and the web of interrelationships between project and community, buildings and buildings and buildings and service.

Traditionally, the profession has approached any kind of building/site design with the above as primary considerations. But today we are influenced by important new considerations in camp and park design, for example, that stretch us to understand more about the natural resources of a site so that the solutions we draw become more and more responsible to the

stewardship of these resources. While once architects—if involved at all in outdoor recreational design—gave little thought to the impact that the structure they designed would have upon the land, we are now studying the mechanics of the soil along with the mechanics of the structure, percolation, surface drainage, topography, erodibility, vegetation, energy conservation, adaptive orientation, solar, wind and sound, to name a few. Far from an elementary exercise in structural design, putting a building upon the land to complement, support and enhance an environment which must remain as natural as possible to work is not easy or mutually exclusive; it is an exacting science. Elements designed and made by man influence the site, and the site should influence the design and construction of the elements.

## So Why Do It?

Clearly, each item in such a gross-grain outline of considerations could comprise a chapter of possibilities for the architect to consider when dealing with client program, calendar and budget constraints. So why do it? Why research these aspects

and expand the design problems? Because the understanding of these basic issues can inform design, can remove it from the arbitrary while increasing the possibility that the environment you modify (buildings and site) will have an enduring merit.

In insuring that merit and the mutual benefits between building and natural site, structural style is an important concern. But the concern is not one of stylistic dominance in camp design, for example, because a building in a camp site is inherently supportive. It is there to facilitate an outdoor recreational program, not to be the center of attention or activity. Thus, while forms of general architectural style change rapidly with a pace that often becomes the stimulus itself, lessons learned from the age-old direct use of primitive building materials—log, earth, rock—continue to influence design for outdoor recreation and continue to work appropriately. Designing *in vivo* today is not far removed from the frontier settlement—natural and unrefined building materials from the land assembled to conform to the natural contour, color and vegetation of the site.

*BELOW: Cabins at Camp Allen. RIGHT: Camp Allen Conference Center interior.*



With the land, then, we are often dealing with natural elements that our frontier ancestors dealt with (through considerably more instinctive familiarity). We are technologically advanced today, but we cannot easily regain lost topsoil, 70-year-old trees or a dropped water table, or combat salt-water infringement. We can, however, shape building and site to avoid permanent resource depletion in such a way that is architecture, in the finest tradition of the trade.

#### Site as Resource

When the Episcopal Diocese of Texas built Camp Allen, for example, the program included a conference center and a variety of camping and recreational facilities on a rolling site generally covered with a mixture of mature (intermediate and canopy) vegetation. A relatively high index of plasticity, a sensitive plant-to-soil relationship and considerations for summer cooling led us to seek an alternative to the original recommendation that we clear-cut certain areas and stabilize the soils. Instead, we built the cabins as stilt structures mixed into undisturbed stands of dogwood and Texas haw. The natural

drainage was maintained and the client received the bonus of a ground-level "hobby space."

A combination of luck and diligent analysis caused us to see the benefit of reusing an abandoned clearing as the site of the conference center and parking lot. (In 1969, while designing the Christian Holiday House in Dickenson, we found an unused air strip a better site than the surrounding woods.) The attitude to use the site as a resource and key the solutions to it shaped the buildings and (in both cases) major stands of mature trees were saved while site and drainage problems and costs were minimized. As a result, structures and landscape seem to have a logical and intimate relationship.

Using the site as a resource was even more direct in designing the Lake Livingston State Park (see page 26). Pines taken from the road's right-of-way became a windfall for pole structures at the entrance "gates," a small children's playground and screen shelters located along the edge of the lake. While there is a certain amount of whimsy about these elements, there is an equal amount of logic; use of these materials was economi-

cal from the standpoint of cost and energy expended (as opposed to materials prepared and shipped) and they recall a mixture of historical traditions: the use of poles in the Indian culture and logs in that of early Texas settlers.

If a project is economical in every aspect of resource utilization, from energy (as it applies directly and indirectly to the project) to soils, water and vegetation, and still accomplishes the basic program, goals and budget, its architect will be working on a sound foundation from which the elements of design can grow to their highest degree and with the greatest confidence.

This was the goal set for improvements to Buffalo Bayou Park in downtown Houston, designed in 1971 as an American Revolution Bicentennial Project. The U.S. Army Corps of Engineers agreed with the plan that the concrete channel, already partially completed, did not have to be extended all the way with concrete. The new plan called for modified earth banks, re-vegetated with native plants and accessed by a variety of ramps and pedestrian walkways along what will become for Houston a major downtown open



*LEFT: Pine log play structure, Lake Livingston State Park. BELOW: Pool Pavilion, Kingwood.*



space. No buildings were designed for the waterway, but a flood-proof terrace, a variety of water displays and a point of focus will mark the site for its historical, visual and cultural importance. The downtown bayou will be transformed from a ditch to a recreational amenity from whose banks will rise stands of trees, a locus for the origin of a street planting scheme designed to transform Houston's barren north side into a pleasant pedestrian experience. Instead of development along a narrow river corridor, the character of the "water's-edge experience" will be extended into a wider community of private enterprises and streetscapes.

#### **The Future**

The potentials of recreational planning are far more varied, needless to say, than these few examples. And the future holds an even wider variety of demand, design and use of outdoor recreational space. So much has transpired in recent years to modify the old thinking that retarded the use of major open space for recreational planning that we are now looking at a major field of endeavor which is seeking architectural leadership. We might see

more projects such as Friendswood Development Company's "Kingwood" near Houston or "Birch Hill" in Vermont, where commercial, residential and recreational open spaces are integrated in such a way that unnecessary, inefficient and costly segregation of uses appears obsolete.

And in Houston's Cypress Creek Park project, a floodway is being utilized in a far-reaching scheme to preserve for the future metropolitan growth of Houston a park, and recreational and open-space resources of incalculable value. Such facilities as this offer their potential to educational institutions and organizations for the elderly as well as the young. Local arboretums, scout and civic clubs, junior and senior colleges, school districts, hospital districts and athletic organizations will use these parkways with greater benefit and regularity than ever before. Spaces will be planned and made intelligible for the sightless and physically handicapped. Educational programs, health programs, outdoor classes ranging from bicycle maintenance to cooking to urban forestry will involve citizens in outdoor activities that will fulfill the widest interpretation

of the word "recreation."

For the profession of architecture, the opportunity is in fulfilling the widest interpretation of the word "architecture." To meet the need for planned recreational spaces and facilities (which is the need for the whole project to be architecture) the quality of design cannot lie solely in a detail or a facade or even a building but in the whole of the modified environment, an environment which can be used and enjoyed because resources of the site have been utilized, perhaps to capacity, but without harm or waste.



*Charles Tapley is principal of Charles Tapley Associates in Houston. He holds bachelor's of art and bachelor's of science degrees in architecture from Rice University and is both a registered architect and landscape architect.*



# CENTER FOR SERVICE



**Editor's Note:** *The Three "H" Services Center in Houston, completed in 1975, was one of two projects by Texas architects cited in the American Institute of Architects' 1978 Honor Awards program. The community center was designed by Houston architect and associate professor of architecture John Zemanek as a class project involving students, former students and faculty of the University of Houston. Following is Zemanek's account of the project's evolution, from the recognition of a social need to the satisfaction of that need with a simple, direct and award-winning design.*

**By John Zemanek**

When oil was discovered in the late '20s in the small East Texas town of Humble near Houston, area residents—mostly black tenant farm families—were forced to move to make way for the oil rigs. They were resettled a few miles east of Humble, on land set aside for them under various agreements, in some cases allowing for ultimate ownership of the land. Over the years, however, land titles changed hands frequently and were not recorded with correct legal procedure. Thus, legal ownership of the land became obscured, and few investors would risk involvement in commercial enterprises in

the area. Except for five churches, the architectural landscape of the community, named Bordersville, came to consist of about 220 residences, mostly weathered shacks. When the City of Houston incorporated part of the community in the late '60s to make way for construction of the new Houston Intercontinental Airport, 180 Bordersville families were included in the annexation, and 40 were not. When city tax notice came, the new Houston residents inquired about the city services and utilities their tax dollars would entitle them to. None would be forthcoming, the city said, since only newly annexed communities of 200 or more families were eligible.

It was clear that the Bordersville community, for years little more than a rural slum, had little hope of improving its quality of life without help. Few houses had running water or indoor toilets, yet the community was now part of one of the fastest growing, economically vital urban centers in the country. To alleviate that economic and social paradox in this and other "poverty pockets" in the Houston area, a "Community Coordination Conference" was held in June, 1969, bringing together city officials, civic leaders, professionals and businessmen. Some 12 committees were formed to pinpoint and solve the water, sewer, health, housing and legal problems of these new

**Architect:** John Zemanek  
**Consulting Architect:** Alexander Macnab  
**Student Associate:** Larry Koehler  
**Structural Engineer:** E. George Cunningham  
**Construction Drawings:** Charles Keith Associates



External walkway



Houston "suburbs."

As chairman of the sub-committee on Physical Environment and Housing, I took students from my architectural design class at the University of Houston to Bordersville that September to see firsthand what a rural slum was like and to determine just what Bordersville lacked, in terms of its physical environment, that other communities of its kind did not. One possible solution, we found, would be some kind of "community service center," a communal hub for area residents which could offer such public services and facilities as day care, recreation, clinic, library, public showers, guest rooms, director's quarters, meeting hall and food service. The idea jelled. Plans and models were produced and submitted to the Houston mayor's office for approval. Meetings were held and revisions made. Finally, with the strong support of the mayor, the steering committee of the "poverty pocket program" voted to make the Three "H" Services Center a reality.

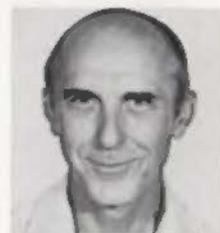
Students built a large scale model of the Center, then joined with representatives of the steering committee and the mayor's office and approached four private organizations for funding. By April, 1970, less than a year after the conference, the project had received grants totaling \$45,000. The Economic Development Administration of the U.S. Depart-

ment of Commerce contributed another \$196,000. When the project bogged down in a predictable land-title morass, the local public school agreed to sell five acres of school grounds to the Bordersville Neighborhood Council as a site for the center.

Construction of the \$255,000 project began in October, 1974, and was completed in August, 1975. Ten small buildings were grouped around a covered deck and raised court at one end of the five-acre site, with the higher end of the site left as an open space for athletic fields. Due to seasonal flooding, the buildings were raised on concrete piers, with floors three feet above grade. A bell tower was placed just inside the entrance to the compound with lights to illuminate the buildings and the parking lot.

"Those that use the buildings," AIA jurors said, "are at home in their surroundings, because they are totally familiar with the materials and construction methods used." Structural frames of the buildings consist of treated wood post and lintel, on a 12-foot by 12-foot grid. Asbestos sheet siding reduces insurance and maintenance costs. The roof is corrugated composition sheets. Only the doors are painted; interiors are of unpainted particle board. For security and economy, window openings are minimized.

The story of the Three "H" Services Center is a typically long and intricate one, fraught with the frustrations that characterize projects for the underprivileged. But it is a story of success, nonetheless. Since its completion in 1975, the Center has expanded its area of service to include Humble, Houston and Harris County as a whole—hence the name "Three-H Services Center." Harris County has funded the Center directorship, held now by one of three VISTA volunteers who worked to make the center operative shortly after its completion. Problems of funding persist, but the facilities are being used and cared for. "Almost oriental in its understatement . . . a direct response to a real need," the jury said, the Three "H" Services Center "is a project that is both architecturally and socially successful."



*John Zemanek, an associate professor of architecture at the University of Houston since 1962, has had a private practice in Houston since 1960. He received a*

*master of architecture from the University of Texas in 1947 and a master of city planning from Harvard in 1949.*

Honor Award  
Texas  
Architecture  
1977



*Upper-level deck.*

**Editor's Note:** *TSA's 1977 design awards competition yielded three First Honor Awards, five Honor Awards and eight Awards of Merit, projects which will be featured in Texas Architect throughout the year.*



*Window detail.*

*Architect Jack Meek*



# A Fun Place to Be

In an effort to expand public recreational services into several designated neighborhoods, the City of San Angelo commissioned San Angelo architect Jack Meek to design a prototype neighborhood recreational center which could accommodate a variety of activities, from basketball to arts and crafts. The facility also would serve as a neighborhood social hub, where the young and old could gather to sit and visit as well as recreate. Financed by revenue sharing funds, the center's total cost could not exceed \$200,000. If successful, the prototype design would be repeated three or four times in various target areas throughout the city.

Breaking the mold of traditionally bland public "gymnasium design," Meek combined bright color with efficient function to prove that the standard pre-fab metal building does not have to be ugly but can, in fact, be a surprisingly festive, exciting and fun place to be.

The two-level, 10,000-square-foot building is composed of a steel frame structural system with a metal panel skin for bright color and ease of maintenance. The colors—blue exterior, red and blue interior—were selected to provide a festive atmosphere for recreation and to make the center a bright spot in the community. In addition to the gymnasium, the center's facilities include five "multi-use rooms" with tables, chairs and ping pong tables, men's and women's dressing rooms, an equipment check-out room and an administrative office.

The prototype recreational center proved successful, with average daily attendance ranging from 200 to 300 com-



*Gym.*

munity residents, young and old alike. At first almost resentful of the center's presence due to a lengthy delay in opening after its completion, Meek says, community residents now accept it and use it wholeheartedly—the center even served recently as the site of a neighborhood wedding.

A second center, based on the prototype design but of a different color scheme, is now under construction in another San Angelo neighborhood.

**Architect:** Jack E. Meek, San Angelo  
**Contractor:** J. D. Burk Construction Co., San Angelo

*Ranger's residence.*



## At Peace With the Site



*Activity building.*



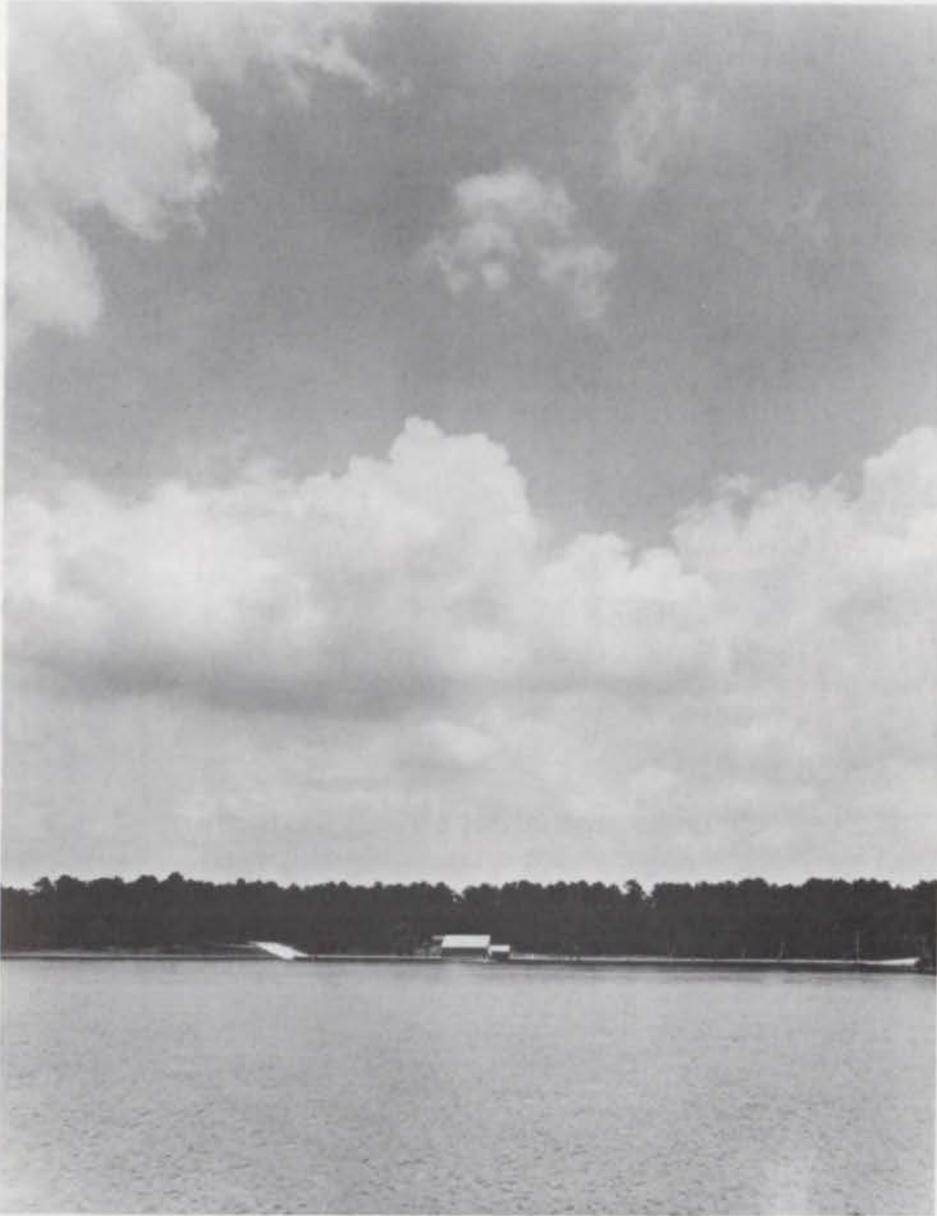
*Screen shelters.*

Eighty-three thousand-acre Lake Livingston, 70 miles north of Houston, is an important source of water recreation for Houston and area residents. To put even more of the lake's recreational potential to use, the Texas Parks and Wildlife Department acquired some 620 acres on the lake's east shore and engaged the Houston architectural firm Charles Tapley Associates to design a state park that would need little maintenance, would harmonize with the lake's East Texas piney-woods setting and would disturb the area's ecosystem as little as possible.

To that end, architects gathered and analyzed data on the various natural systems of the site. The master plan took into consideration, among other things, soil types, hydrology, vegetation and wildlife. Where feasible, existing clearings and roadbeds were incorporated into the design. Unstable soil conditions at the edge of the lake required the installation of a bulkhead system to stop the loss of shoreline to erosion.

All structures were built of natural, low-maintenance materials—simple log and wood-frame construction. The natural tones and textures of these materials were seen to harmonize with the site, to fit the rural Texas building heritage of simple design and to respond to the semi-tropical climate of the area. Structures were mounted on poles above grade to avoid damaging the fragile environment around the buildings.

Park facilities include areas for primitive, equestrian and group-trailer camping, boat launches, an activity center with swimming pool, park store, headquarters building, screen shelters and ranger's residence.



Lakeshore setting.



Park store and boat launch.

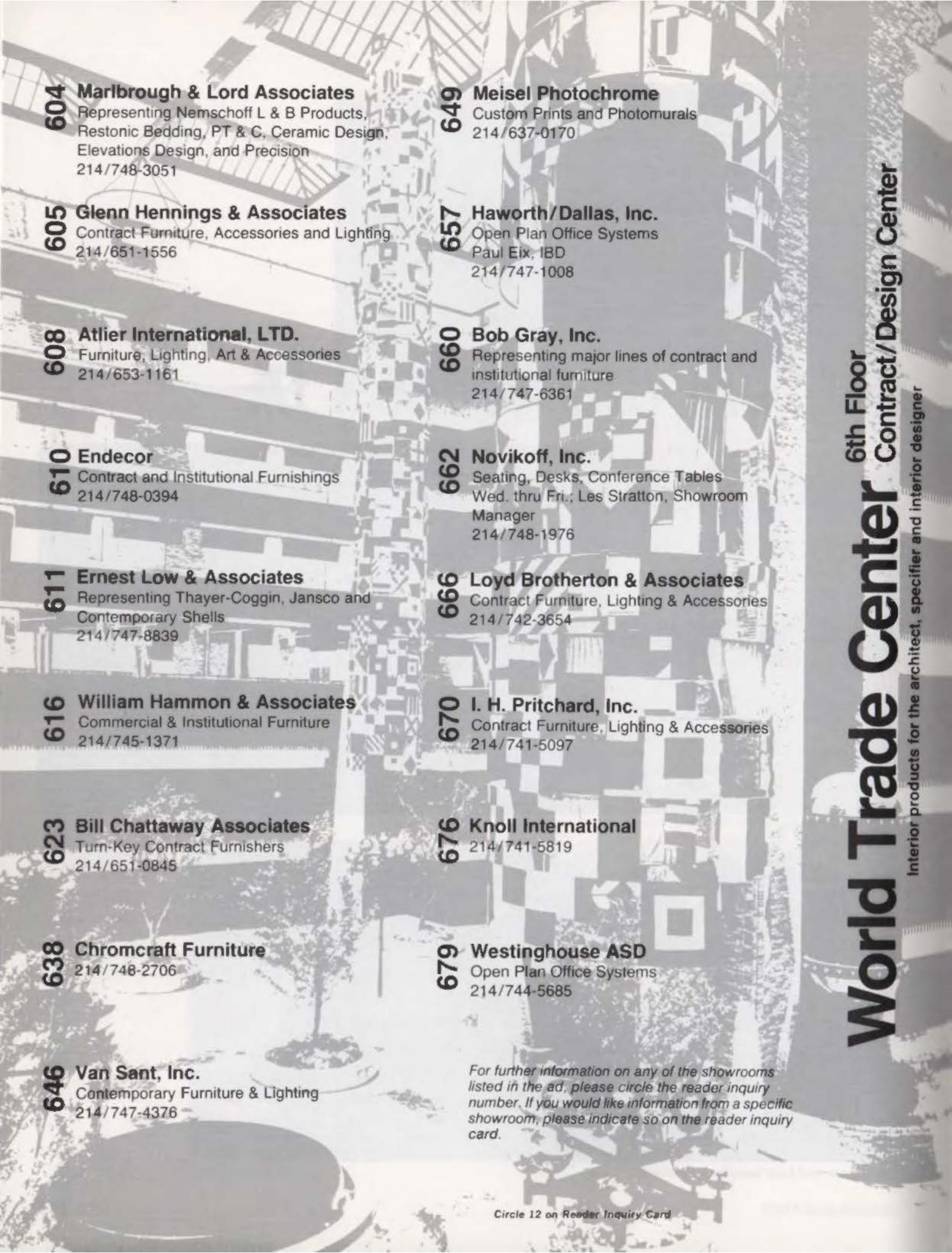
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Observation tower.

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**Project Architect:** Jerry Lunow  
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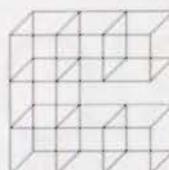
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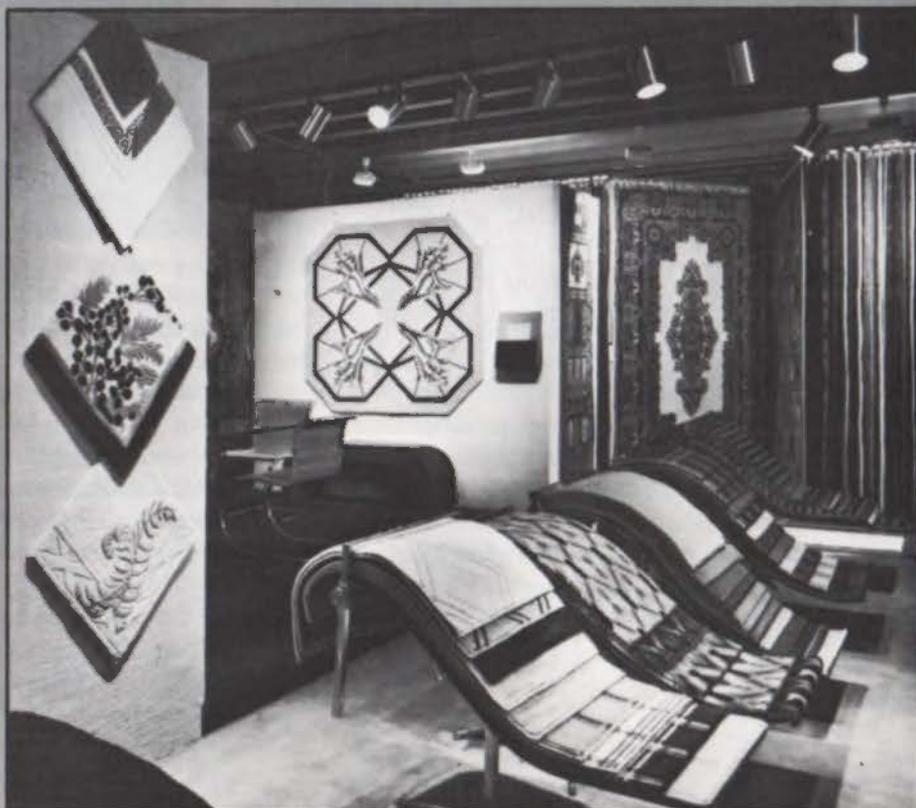
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# ELEVEN WINNING INTERIORS

Whether as a popular phenomenon captured in (and influenced by) the home-and-garden press, or as a sophisticated, rapidly emerging specialty within the architectural profession, interiors, these days, are "in." And, within architectural circles, nowhere is the interior architecture specialty more refined or firmly entrenched than in Houston, boom town of the South, where drawing boards are teeming with work of unprecedented scale. It was Houston interior architects who began a push several years ago which has resulted in committee formation and activity at the local, state and national levels. And one of the Houston IA committee's most successful projects has been its biennial interior architecture awards competition, the third of which we are covering here. This year's program attracted 56 entries and yielded these eleven winners in four categories: "Residential," "Institutional," "Commercial," and "Low-Budget." A fifth category, "International," attracted no entries, due perhaps to the secrecy which often enshrouds Near East projects, or the difficulty in acquiring photographs. Judging the entries were Olga Gueft, editorial director of *Interiors* magazine, and renowned New York designer Ward Bennett.

## RESIDENTIAL CATEGORY

### THE HOUSTON RESIDENCE OF MR. AND MRS. BLANTON RAY AND CHILDREN, BY PIERCE GOODWIN ALEXANDER, HOUSTON



In fulfilling their wish for an "out-looking" home in a suburban wooded area of Houston, the owners of this residence also have achieved their desire for an open plan which minimizes halls and closed spaces and maximizes large-volume, high-ceiling areas. The concept, which combines primary living and dining spaces into one 20-foot by 40-foot central room, results in a spectacular view to the woods at the rear of the house and separates children and adult wings for privacy and noise containment. The open concept prevails throughout and separation of space generally is achieved by partial enclosures, free-standing storage elements or, as in the central room, through use of area rugs. Cabinet and wall surfaces are white, contrasting sharply with chocolate brown floor pavers. Upholstery fabrics generally are subdued in color and complement the cane, glass and chrome of the table and chair elements. Recessed incandescent lighting is precisely positioned over all seating groups and switched for low or high intensity lighting as desired.

## INSTITUTIONAL CATEGORY

### FODREA COMMUNITY SCHOOL IN COLUMBUS, INDIANA, BY CAUDILL ROWLETT SCOTT, HOUSTON



Fodrea Community School was designed to provide year-round educational, avocational and recreational facilities for the entire community to fulfill a commitment to learning as a part of the daily life process, offering elementary education, adult education, child/adult recreation and community civic space. The organizing element of the design is an always-open community concourse. Within the split-level design, mezzanine learning areas relate to a media center, a Kiva, and the concourse. A Unistrut theatrical grid used over every space responds to the need for interior flexibility. The use of color was developed to reinforce a sense of openness, invitation and welcome. Bright red carpet is used throughout as a base for blocks and bands of color on counters, mechanical elements, screen walls and mobile modular storage and work units. Fabric banners and flags, suspended from the Unistrut grid, provide additional color and identity for class and special activity groupings.

### WAKE FOREST FINE ARTS CENTER IN WINSTON-SALEM, NORTH CAROLINA, BY CAUDILL ROWLETT SCOTT, HOUSTON



This project includes total interior design for a new structure to house the Visual Arts and Drama Departments of Wake Forest University. The program included a main theater, experimental theater, art gallery, art studios, lecture rooms, faculty offices, painting studios and a variety of related student use spaces. Color and material concepts included extensive use of carpet, colored concrete in all areas not receiving carpet, a continuous hardwood base in a transparent finish, painted walls, and natural finish doors. In general, synthetic materials were avoided to reflect the brick and wood character of the structure itself. Pictured above is an example of an instructor's office utilizing an inexpensive modular shelving system as a comfortable background for personalization by the instructor. A conference-type grouping facilitates student-faculty dialogue. Classrooms are also simply furnished, utilizing carpeted floors, stacking chairs and a custom podium designed to incorporate audio-visual controls and lighting.

## COMMERCIAL CATEGORY

### GREENWAY PLAZA SUMMIT SUITE AT SUMMIT ARENA IN HOUSTON, BY GOLEMON & ROLFE, HOUSTON



This shimmering suite in Houston's Summit is used to entertain friends and business associates of Greenway Plaza in dazzling style. Mirrors, polished stainless steel, multiple reflections of twinkling lights, and highly polished granite flooring make the 14-foot by 24-foot space seem boundless. Red neon tubing describes the perimeter; sparkling lights throughout the suite create a holiday flavor. In the interest of energy conservation, pairs of 15-watt bulbs are wired in series, reducing the energy load by 50 percent, and all are rheostat controlled, further reducing energy consumption. The room includes wet bar, rest room, curvi-linear seating, closed circuit TV and 10 spectator viewing chairs. The owner wanted a design with some "pizzazz," and the solution was to make the design an event in itself.

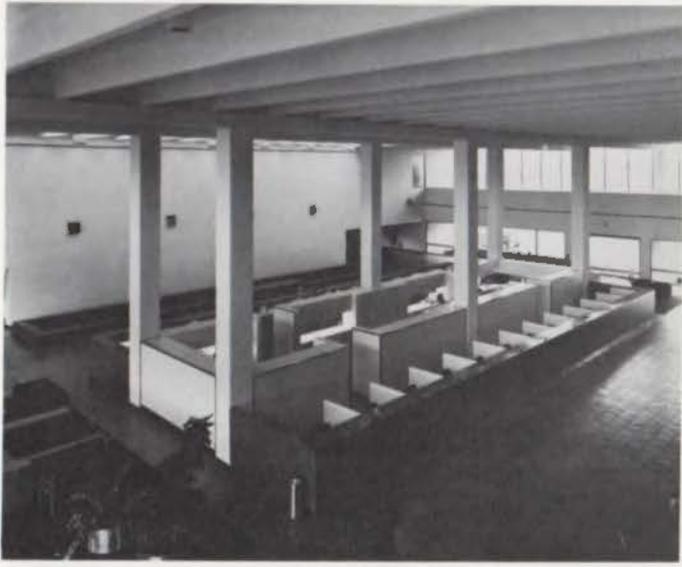
### KNOLL INTERNATIONAL SHOWROOM, HOUSTON, BY S.I. MORRIS ASSOCIATES, HOUSTON



The concept behind Knoll International's Houston showroom is the same as that so successfully espoused by the firm through its products . . . the equation of elan with simplicity. The entire space is a study in minimal neutrality, with warmth and interest achieved through the juxtaposition of textures. Color is restricted to the textile display, where its abundance is enhanced by being presented against total neutrality. A body of white sails masks the upper balcony and is punctuated by two sails in the brilliant blue which has been a trademark since the beginning of the firm. The furniture has been arranged in groups suggesting reasonable-sized room settings. In these "rooms," users can spread samples of fabrics in myriad colors and study their selected combinations without being distracted by the carpet, specified to approximate the minimal-cost synthetic carpeting so widely used today.

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 HARLINGEN, BY 3D/  
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**OFFICE OF HOUSTON  
 ATTORNEYS BRACEWELL &  
 PATTERSON AT PENNZOIL  
 PLACE, BY CAUDILL  
 ROWLETT SCOTT, HOUSTON**



Planning for this office of 80 attorneys and 70 staffpersons, occupying three floors of Pennzoil Place, generated concentric rings of functions—attorneys positioned in the outermost ring in enclosed offices, a second ring of open space for secretaries and traffic, and a glass-enclosed inner ring occupied by legal assistants and word processing stations. Natural light was maintained at the end of all corridors. Materials and colors throughout were developed to convey warmth and a certain restraint. Wood, historically the “lawyer’s material,” was used extensively as flooring and for furniture, in lieu of its more traditional application as wall paneling. Doors are of a medium-finish oak also utilized for custom designed secretarial desks and furnishings in associates’ offices. Rusts, burgundies and deep browns dominate the color scheme, recalling the tones of bookbindings. Custom-dyed carpet, slightly different in shade from floor to floor, was developed from the warmer tones in Pennzoil granite.

Interior architecture was developed simultaneously with all other aspects of the project in the creation of a new environment for this rapidly growing South Texas bank. The new two-story bank lobby and vault were space-planned between the existing building and the new office tower. Executive offices, customer services, operations facilities and tenant space are housed in the tower. The original quarters now contain installment loan and trust department operations. Interiors were designed in adherence to simplicity, moderate budget and conservative image. Warm colors and indigenous materials were selected to establish regional identity. A photographic art collection depicting the cultural, industrial and agricultural base of the region was selected—rather than abstract art—for its maximum appeal to South Texas customers.

**GALLERIA BANK IN HOUSTON, BY PIERCE GOODWIN ALEXANDER, HOUSTON**



Galleria Bank, in response to the growing needs of its affluent suburban residential and business community around Houston's "Magic Circle" complex, has been undergoing a continual expansion program since 1969. However, this growth has been limited to the availability of lease space in the thriving Galleria complex, whether adjacent to or above or below the original bank facility. The innovative solution to a difficult planning problem was to locate bank tellers in a retail space connecting the street level Post Oak Tower lobby with the Galleria Mall so that the space becomes something of a banking hall and pedestrian artery for shoppers, employees and bank customers. Tellers' counters in the banking hall are diagonally queued for unobstructed traffic through the relatively narrow space. Adjacent to the banking hall are loan officer and secretarial stations, pictured above, which afford both easy access and visual and acoustical separation from shoppers and office tower visitors and employees. The hardwood flooring continues into the banking hall where its angular pattern, in conjunction with the diagonal orientation of the tellers' counters, provides direction for bank customers entering from either the tower lobby or the mall. The illuminated 50-foot-long mirrored graphic reflects the bank's busy activities during the day while providing identification at night from blocks away.

**A RESERVATIONS FACILITY FOR TEXAS INTERNATIONAL AIRLINES IN HOUSTON, BY URBAN ARCHITECTURE, HOUSTON**



Texas International Airlines' reservations facility near Houston Intercontinental Airport houses the company's 175 reservations agents. The contemporary complex features three levels, with outward views throughout. A gallery located between the lower administration office level and the upper two reservation sections contributes to the building's greenhouse effect in its liberal use of glass and plants. Reservation training rooms are incorporated into the second level and agents are seated in the upper area. Due to the glare problem caused by light reflection, this seating area has no glass walls; skylights offer visual access to the outside. All elevation changes can be made by ramps instead of stairs.

## LOW BUDGET CATEGORY

### CORPORATE HEADQUARTERS FOR HARBERT CONSTRUCTION COMPANY IN BIRMINGHAM, ALABAMA, BY 3D/INTERNATIONAL, HOUSTON



A modified open office design provides growth flexibility and unobstructed visibility of the wooded site of this international construction firm's corporate headquarters. Subtle tones and colors ensure that the rustic setting is not overpowered. Extensive landscaping throughout and an atrium running the length of the building surround employees with lush greenery. Rich materials, including custom woodwork of natural oak, burgundy-colored lacquered panels, and flame-cut carnelian granite, are used to convey the desired ambience. Work stations are grouped in dispersed clusters to achieve semi-privacy. Acoustical control is attained by grouping or removing noisy equipment functions and through extensive use of sound-absorbent materials. Key punch operators, instead of being tucked away in interior cubby holes, occupy a perimeter wall with views of both the woods and the interior atrium. Executive offices were designed to reflect the character and personality of each occupant.

### HYATT REGENCY MEMPHIS AT RIDGEWAY IN MEMPHIS, TENNESSEE, BY ISD INCORPORATED, SPACE PLANNING AND DESIGN CONSULTANTS, HOUSTON



The 400-room Hyatt Regency Memphis at Ridgeway is designed for a dual clientele—commercial/convention and local or regional guests. The hotel provides accommodations for large or small meetings, sophisticated audio-visual rooms for special presentations, pre-function and reception areas and the Grand Ball Room for entertaining large groups. For private entertainment or dining, the hotel offers a variety of restaurants and guest rooms and suites are designed with secondary living areas—a table and chairs set off by the focal umbrella element—for in-room entertaining. To accommodate the owner's low budget, inexpensive, easily-maintained elements were utilized to create a cohesive design statement reflecting the architecture of the building. The cylinder, a form seen first in the guest tower, is repeated throughout the hotel interiors, in entrance spaces, in furniture design and umbrellas and banners. The contrast of outdoor and indoor spaces is highlighted by varied ceiling heights and sky-lights, as the hotel guests move freely between open, garden-like settings and warm, intimate spaces. The dramatic textures of rough concrete and mirror silver glass are juxtaposed on both the exterior and interior of the buildings. The color red becomes an almost architectural element which ties many different interior spaces together.

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"We do not need a rebirth of imaginative vision so much as we need a rebirth of common sense." This was Percival Goodman's response to the theme of the Fourth International Congress on Religion, the Arts, Architecture, and the Environment, held in the San Antonio Convention Center May 26-31.

Professor Goodman, noted synagogue architect and co-author of *Communitas*, was one of the principle speakers on Architecture Day. In an eloquent address which in spirit contrasted sharply with a relatively esoteric lecture by New York architect Michael Graves, Goodman called for a responsible architecture. His pleas for "Economy" and "Ecology" echoed the thesis of his recent book, *The Double E*, and were reminiscent of the planetary perspective R. Buckminster Fuller has been promoting for several decades.

According to Goodman, professor emeritus of Columbia University, architecture, of all the arts, shows the greatest cultural lag. Seventies architecture, he said, is still functioning within the consumer mentality of the early Twentieth Century. He commented that what he sees as the failure of contemporary architects to learn how to build for a post-industrial society justifies "a twenty-year moratorium on major building in New York City." He broadened his indictment to include the professional schools, which he said have yet to reflect the current post-industrial age.

Quoting in support of his views such diverse sources as Saint Thomas More, Aldous Huxley, William Morris, John Ruskin, and Neil Armstrong ("Earth is an oasis of light and space which must be protected from its population."), Goodman stressed that our need is not for grand utopian schemes, but for an architecture of smallness, simplicity, and frugality. One of his societal models, for example, is the small family factory or cottage industry.

He challenged architects and planners to synthesize random efforts and to affirm these working assumptions: 1) that we live on a common planet and that we must cooperate with each other in order to assume a full and peaceful life for all of us; 2) that a situation in which one half of the world's population is wealthy and the other half is poor is ultimately unworkable; and 3) that altruism is not merely preferable but mandatory for the survival of the human race.

Also delivering major speeches and showing slides of their work were Felix

# RELIGIOUS ARCHITECTURE AND THE REBIRTH OF IMAGINATIVE VISION:

## A REPORT ON THE FOURTH INTERNATIONAL CONGRESS ON RELIGION, THE ARTS, ARCHITECTURE AND THE ENVIRONMENT

BY MARK L. SMITH

Candela, the designer-builder of parabolic shell structures such as the Sports Palace for the Mexican Olympics; Chilian architect Jorge Gomez Ramos, who discussed his modular housing designs for the Third World; and William Conklin of the New York firm of Conklin and Rossant, whose futuristic and yet naturalistic Myriad Gardens project in Oklahoma City, an unusually ambitious urban revitalization effort, is now under construction. Paolo Soleri, whose seminar session had to be moved to the banquet hall to accommodate the crowd, presented his new project at Arcosanti, the Teilhard de Chardin Ecumenical Cloister.

This team of architectural heavyweights was unleashed on an audience of about 500 church officials, clergymen, artists, teachers, architects and environmentalists. The three previous assemblages of this kind were convened in New York-Montreal, Brussels and Jerusalem. Those attending this fourth Congress were treated to a cross-section of San Antonio's rich

cultural heritage, moving from the downtown Convention Center at one end of the famed River Walk to the Mission Concepcion site for a festival of performing arts, and on to the campus of Trinity University, which is graced by the architecture of O'Neil Ford, one of the Congress' honored guests.

The Monday Architecture Day was one of four set aside for specific subjects, the other three being Religion (Saturday), The Arts (Sunday), and the Environment (Tuesday). This incredibly broad scope of interests was packed into a format consisting of major speeches delivered in plenary sessions, and of informal seminar sessions offered throughout four of the five days.

The Congress was opened by artist and civil rights leader Coretta Scott King, who shared some optimistic thoughts about the nonviolent method of change. Other luminary speakers were Miguel Leon-Portilla, the eminent anthropologist of Mexican culture; Joseph Gutmann, an American rabbi and professor famous for his research on the Dura-Europas Synagogue; Howard Moody, pastor of the Judson Memorial Church in Greenwich Village, and lately a supporter of Amerindian causes; Vine Deloria, Jr., one of the nation's most respected Indian leaders; John Dillenberger, prominent scholar in the fields of art history and art-theology; Stewart Udall, former Secretary of the Interior; and Livingston Biddle, Jr., chairman of the National Endowment for the Arts.

Periodically, performances by some of the country's most unique artists highlighted the Congress. Classical guitarist Ron Bradford began the opening session on Friday afternoon. Saturday night in the Convention Center Theatre, the Paul/Winter Consort performed intriguing compositions which incorporated recorded wolf howls and whale songs (which were, believe it or not, hauntingly melodic). The Consort was followed immediately by the Eric Hawkins Dance Troupe and orchestra. Hawkins and his choreography have been seminal in the development of modern dance in America.

Sunday's ecumenical worship service was blessed with the music of soprano Barbara Conrad and with the liturgical dance of Robert Yohn. The visual arts were represented by a collection of Southwestern art, some of which, like that of Fritz Scholder, provided a fresh view of the American Indian.

Some of the most insightful comments about religious architecture were con-



St. Peter's Lutheran, Stubbins



First Unitarian, Kahn



St. Peter's Lutheran, interior



I.I.T. Chapel, Mies



Unity Temple, Wright



Notre Dame de Haut, Corbusier

a nearby boiler-house which at least possesses a smokestack-steeple! The Twentieth Century Church cannot afford the symbolism of the Bauhausian Box, he said, anymore than it can afford the economics of a neo-Gothic cathedral.

Goldberger discussed some other important modern churches in a more positive tone, such as Frank Lloyd Wright's Unity Temple in Oak Park, Ill., and Le Corbusier's Notre Dame de Haut at Ronchamp.

The critic's loudest praises, however, were reserved for Louis I. Kahn's First Unitarian Church in Rochester, New York. The fenestration of its massive red-brick exterior barely hints at the magnificently radiant interior, the glory of which, Goldberger pointed out, is created not by Kahn's sometimes lavish materials (raw cinder block and raw concrete predominate), nor by any traditional Christian symbols. Instead, one senses the sacredness of this special place because of the architect's subtle yet sublime use of *light*. Kahn is unmatched in his mastery of this key element, and in the Rochester church, Goldberger feels, Kahn has combined it with sensitive massing and proportioning to create a masterpiece. Louis Kahn provides a model, Goldberger would argue, for those who wish to avoid both the "foolishly pretentious" and the "depressingly ordinary" in religious architecture.

Although the Fourth International Congress was punctuated with probing speeches like Percival Goodman's and Paul Goldberger's, its greatest successes undoubtedly will grow out of the private dialogues stimulated by the event. This diverse group of people, though now redistributed across the earth, is united by a common vision and inspired, if for only a brief time, to cooperate in ventures which will rekindle man's spirit.

tained in an address delivered at the architecture awards luncheon of the Interfaith Forum on Religion, Art, and Architecture. Paul Goldberger, architecture critic for the *New York Times*, aimed stinging words at modern religious architecture in America: "Most church architecture is either foolishly pretentious or depressingly ordinary." Few modern churches, Goldberger pointed out, appear in histories of modern architecture. Church buildings, once the queens of architecture, now defer to secular structures the power to lift men's spirits.

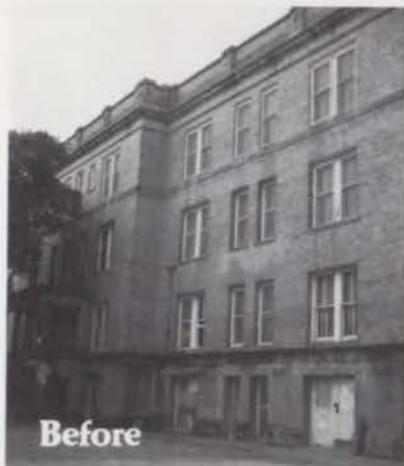
The influential young critic examined Hugh Stubbins' new home for the Saint Peter's Lutheran Church in New York City and questioned the symbolism of it

—an eighty-five foot granite "tent"—humbly nestled at the foot of Citicorp's nine-hundred foot stainless steel tower of secularism. He had kinder words for the interior, judging that it is neither too harsh nor too lush, but that it appropriately reflects a spirit of *questing*. Though the church's interior is somewhat stark, Goldberger prefers this kind of solution to the simplistic *answers* offered by most contemporary religious structures. "The final form should help the searchers continue their search."

Moving on to Mies van der Rohe's I.I.T. chapel in Chicago, Goldberger saw the master going too far in his puristic attempt to universalize the International Style. This neuter structure looks much less like a chapel, Goldberger said, than



Mark L. Smith is Assistant to the Dean for Student Affairs in the College of Fine Arts at UT-Austin. He has taught drawing and history in the UT-Austin School of Architecture, and in the fall will assume the chairmanship of the Department of Art at Southwestern University in Georgetown.



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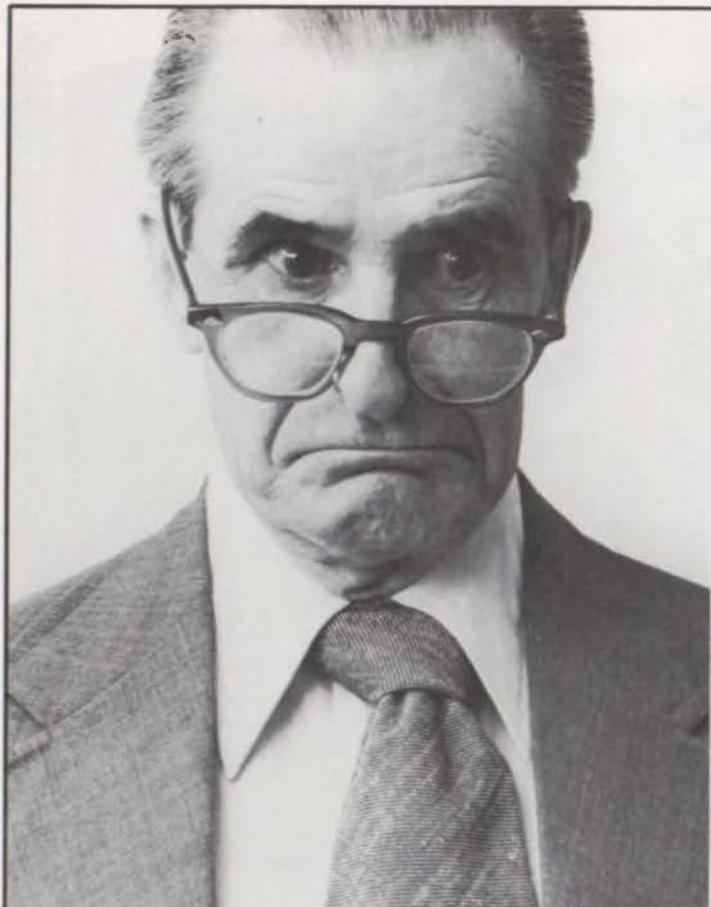
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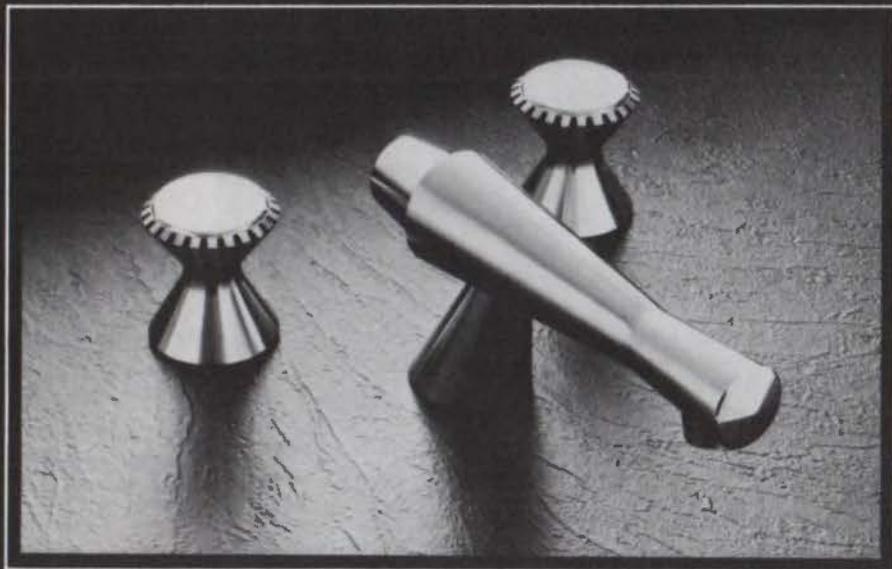
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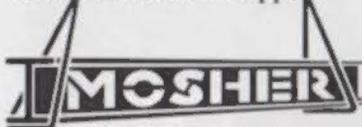
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## MEETING OF THE MINDS

AN ARCHITECT TAKES NOTE OF A RECENT CONVENTION OF ARCHITECTURAL HISTORIANS

**Editor's Note:** Texas Architect asked Denton architect Tom Miller, of Mount-Miller Architects, to report on the annual meeting he attended of the Society of Architectural Historians (SAH), April 5-10 in San Antonio. Following is his account of the highlights.

By Tom Polk Miller

When a practicing architect first attends a meeting of the Society of Architectural Historians, he is likely to be struck most of all by the difference between the kinds of talks he hears there and those he is used to hearing at AIA conventions.

The latter tend to be (roughly speaking) variations on the theme "How to Stay Alive, Though an Architect." Depending on the experience, imagination and expressiveness of the speaker, they may vary from dull to illuminating and exciting, the emphasis being essentially on architectural principles or procedures. Talks at SAH meetings, however, are "papers," the fruit of scholarly research into some aspect of the history of architecture or a related field, usually documented by a large number of slides. And SAH papers offer a range of interest similar to AIA talks, from dull to exciting, the emphasis here being on presenting a coherently organized set of facts about some product of the architect's craft or art.

The SAH's 1978 meeting in San Antonio began with a reception at the Witte Museum, featuring an O'Neil Ford exhibit. There were parties at Mission San José and at the Institute of Texan Cultures. And there were 54 papers, grouped in such categories as Preservation of Historic Architecture in Texas, French and American Architecture in the Nineteenth Century, Architecture and Sculpture in America, Renaissance Architecture, and

Decorative Arts. The papers informed those present about, among other things, Texas courthouses, a French Renaissance house by H. H. Richardson, the history of American gasoline station design, ducal power in Fifteenth-Century Venice and Nineteenth-Century panoramic wall-paper.

There was also a meeting of the Committee on Architectural Preservation, preceded by Wheaton Holden's evocative film, "The House at Lobster Cove." This meeting was largely concerned with getting things done: educating bankers and insurers in the importance of making financing and insurance available for preservation projects; teaching architectural history in a way that will prepare students for work in preservation; persuading government agencies to follow the Carter administration's recommendation that they help save historic buildings by donating them for public adaptive use.

Especially interesting to an architect was the meeting of the Committee for the Preservation of Architectural Records (CPAR). This organization is aggressively concerned with salvaging architectural documents of all kinds—drawings, renderings, blueprints, photographs, specifications, contracts, change orders, diaries. Up to now most such records have languished in closets or attics until they found their way to the trash heap or incinerator. CPAR's immediate aim is to locate and insure the preservation of documents for the most obviously important buildings. It hopes eventually to see the establishment of local record repositories everywhere. A member of the Cleveland AIA chapter reported that a chapter committee is formulating guidelines to help architects determine which of their own documents are most important to preserve. Ideally, local committees will be established to evaluate for this purpose the work of local architects, who may be unable to evaluate their own work objectively. CPAR is eager to hear from anyone interested in record preservation. Interested persons may contact Catha Rambusch, CPAR Executive Director, 15 Gramerey Park South, New York, N.Y. 10003, for more information.

The next meeting of SAH will be in Savannah, Ga., April 4-8, 1979. Membership, beginning at \$25 (students \$15), is available at Room 716, 1700 Walnut Street, Philadelphia, Penn. 19103. The address of the Texas Chapter is Box 12473, Capitol Station, Austin 78711.

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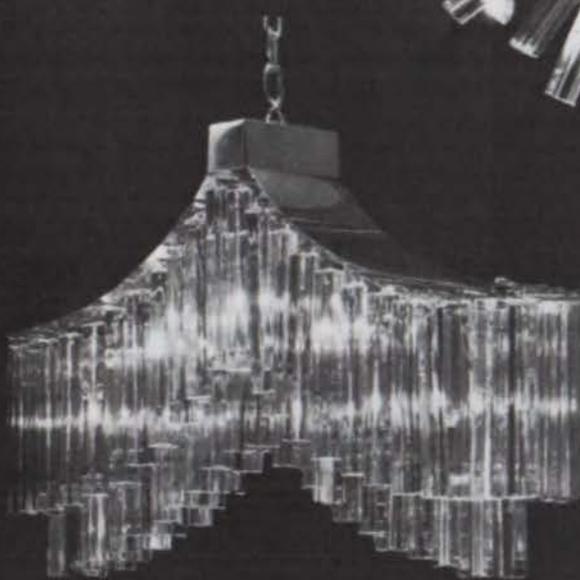
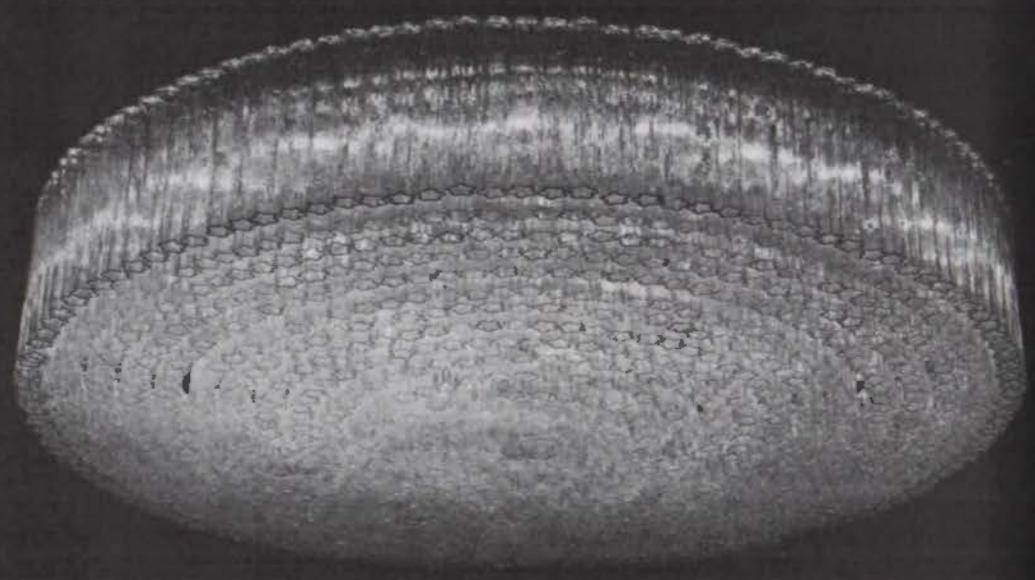
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# TSA Town Meetings



**AUSTIN UPTURN:** A Symposium on Revitalizing and Restoring the Heart of the City," the third in TSA's year-long series of "town meetings" on TEXAS—THE QUALITY LIFE, was held May 8-9 at Austin's Municipal Auditorium. Texas Architect editorial consultant H. Joe Brown of Austin provided the following report on the Austin session. Scheduled for the fall are town meetings in Abilene, Amarillo, Beaumont, Corpus Christi, Dallas, Houston and Lubbock.

Sponsored in conjunction with the City of Austin and the Construction Specifications Institute, the Austin Chapter's town meeting—AUSTIN UPTURN—attracted an enthusiastic public audience. Some 600 participants in the symposium shared their concern and support for the viability of a revitalized central city.

The first day's program focused on what other cities have done and how they did it. Four of this nation's most acclaimed "movers and shakers" in successful urban revitalization made illustrated presentations. Architect/planner Edmund N. Bacon, FAIA, FAIP, who fathered Philadelphia's downtown revival, gave the keynote address. Bacon, vice president of the internationally active development firm MONDEV U.S.A. and author of *Design of Cities*, warned against insensitive planning and design and emphasized that downtown revitalization cannot go forward on a project-by-project basis but must involve the interrelation of whole areas at numerous levels.

Investment banker Lee Adler II, president of the Savannah (Ga.) Landmark Rehabilitation Project, Inc., and trustee of the National Trust for Historic Preservation, demonstrated the practicability of making preservation profitable



Bacon



Adler



Voorhees



Holmes

through private and public partnership. He showed that buildings in low-income areas can be rehabilitated and kept elementally important to the architectural, financial and social fabric of the city.

Engineer and urban transportation expert Alan M. Voorhees, AIP, Dean of the College of Architecture, Art and Urban Sciences at University of Illinois Circle Campus in Chicago, dealt with transportation in and to the central city. He demonstrated the success of other cities in keeping cars and people separated within the urban core.

Portland, Oregon's Director of Downtown Development Robert J. Holmes reviewed how combined initiative on the part of the city, citizens' groups and investors led to successful downtown revitalization. He said Portland—which like Austin has a downtown fronting on water, a core area of numerous vintage buildings and a population of about 375,000—attributes much of its downtown success to the establishment of a

LEFT: Austin's Municipal Auditorium. BELOW (left to right): TSA Executive Director Des Taylor, President Preston Bolton and wife Pauline, Liz Carpenter and Austin Mayor Carole McClellan.



Carpenter



Doggett

development commission charged with attracting new business to the core and providing impetus for restoration efforts. Holmes said Austin has the potential to enjoy a success similar to that of Portland, where businesses which once vacated downtown are now returning to serve the needs of increasing numbers who live downtown or visit there to enjoy its rich offerings.

The second day of the symposium included a summary of Austin's current revitalization plans and commitments by Mayor Carole Keeton McClellan, Councilmen Lee Cooke and Jimmy Snell and Mayor Pro-Tem Ron Mullen, assisted by City Manager Dan Davidson and city department heads. A panel of Austin civic leaders, chaired by Liz Carpenter, reviewed the impact of citizens' group efforts on the quality of life in the center city. The afternoon included an address by State Senator Lloyd Doggett of Austin, followed by workshop sessions on a variety of revitalization-related topics.

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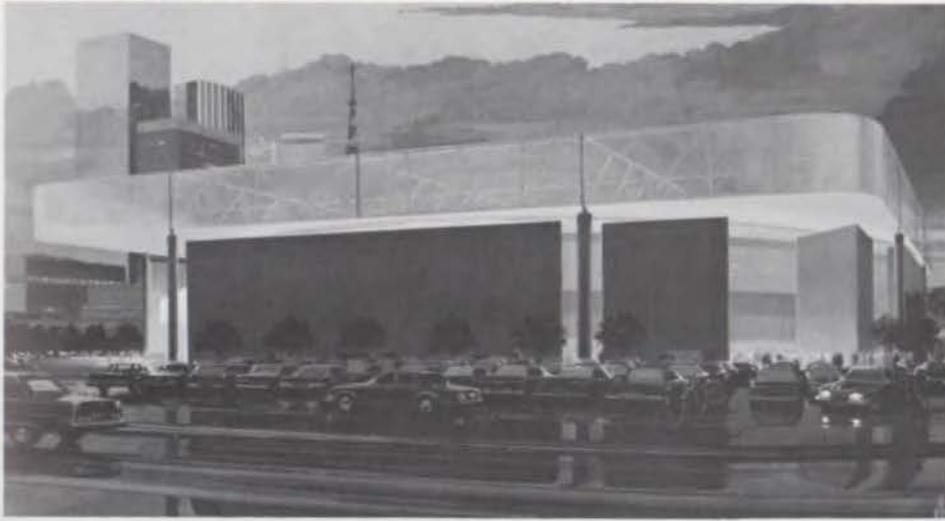
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# Projects in Progress



## Special Events Center Now Under Construction

Construction is now underway on a \$21,400,000 special events center in Dallas, designed by **Harwood K. Smith & Partners** of Dallas to house a wide range of "special events," from professional and amateur sports to conventions and concerts.

Upon scheduled completion in December 1979, the 15,000,000-cubic-foot structure will contain approximately 250,000 square feet of floor space with 16,500 fixed seats and the capacity to seat up to 19,000 persons.

Brick perimeter walls above street level will stand 42 feet high, separated from a steel roof frame by a five-foot band of color-accented masonry. A 20-foot-deep

steel truss roof frame will span 420 feet and will be borne by eight 6-foot-diameter concrete columns standing free of the seating structure. The four-acre roof will be trimmed by a 20-foot-high backlit-glass fascia of ¼-inch bronze-tone glass supported by a concealed aluminum frame.

The 20,000-square-foot mezzanine between the concourse and basement levels will house administrative functions of the center. Professional hockey and basketball offices, lockers and dressing rooms will be located on the lower level, adjacent to the arena floor. The lower level service perimeter also will contain dressing rooms, a press lounge, storage vendor's offices, a commissary and maintenance and mechanical facilities.

Almost one half of the center's total height is below grade to minimize thermal transfer, to maximize energy conservation and to facilitate pedestrian traffic flow.

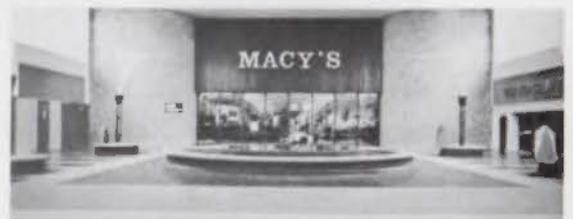
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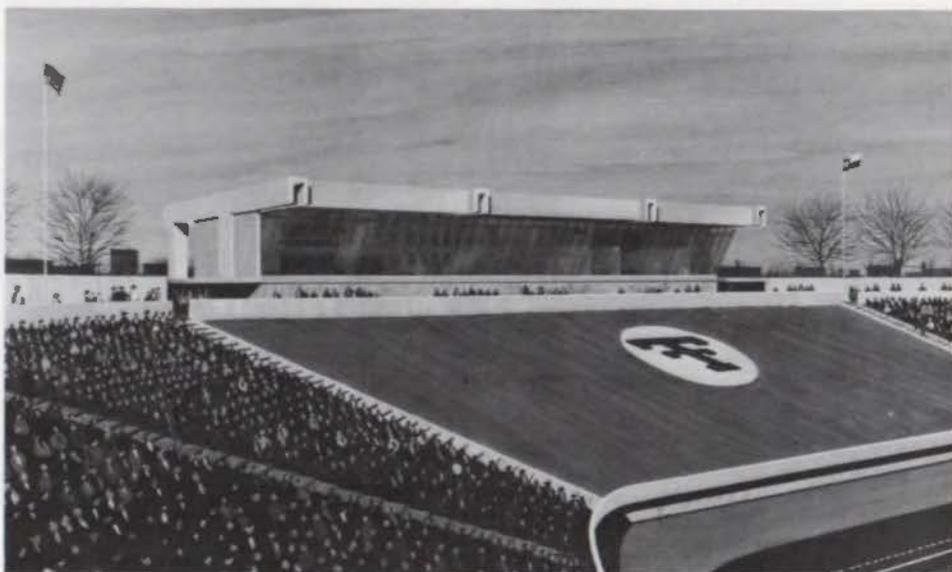


## Addition Underway For Texas Tech Stadium

Scheduled for completion in November 1978 is a 11,002-square-foot ticket office and letterman's lounge addition to Texas Tech University's Jones Stadium in Lubbock.

Architects of the Lubbock firm **Brasher-Goyette-Rapier** have designed the facility to provide optimum viewing toward the playing field for visitors and office staff alike, to reflect the character of the existing stadium (while making a unique design statement all its own) and to provide an entry focal point for the north end of campus.

In addition to the letterman's lounge



and ticket office, the building will house athletic directors' offices and display space for trophies, awards and works of art.

The structure will be elevated above the concourse and projected by cantilever toward the playing field for optimum viewing, with the entire stadium side of

the lounge in glass. Cast-in-place concrete will be used to echo the construction of the existing stadium with split-face block and anodized aluminum to provide the contrasting accent.

The lounge's design includes provisions for a future seating deck on the second level.

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## New Headquarters Planned For Wildlife Refuge

The Austin firm **Coffee & Crier, Architects & Planners**, is now working with the U.S. Fish & Wildlife Service on the design of a new headquarters complex for the 800-acre Attwater Prairie Chicken National Wildlife Refuge near Eagle Lake.

The \$850,000 complex will include a visitor/interpretive center with museum and theater, offices, residences for refuge personnel and a vehicle service compound.

The 4,050-square-foot visitor/interpretive center will house the museum, offices and public information and convenience facilities. Architects have designed the building with a "dog run" separating the public visitor/interpretive area from refuge offices. The building scale is kept low and partially buried in the surrounding earth to blend it closely with the natural terrain of the site. The center will be completely heated and cooled by a flat plate solar collector system concealed by a bank of earth. The maintenance building and residences will use similar solar heating systems without airconditioning.

The visitor/interpretive center is designed to acquaint refuge visitors with the natural history of the endangered Attwater prairie chicken and its coastal prairie habitat through a series of audiovisual and museum displays. The program also will include tours of a portion of the refuge on self-guiding nature trails.

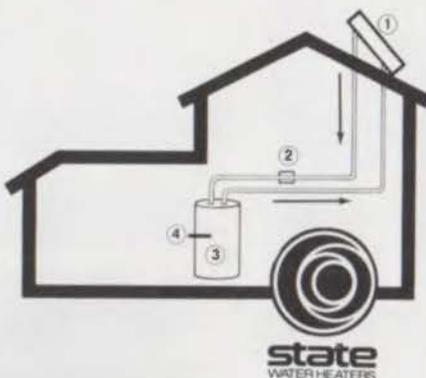
Construction of the new headquarters complex is scheduled to begin in early fall and to be completed in late 1979.

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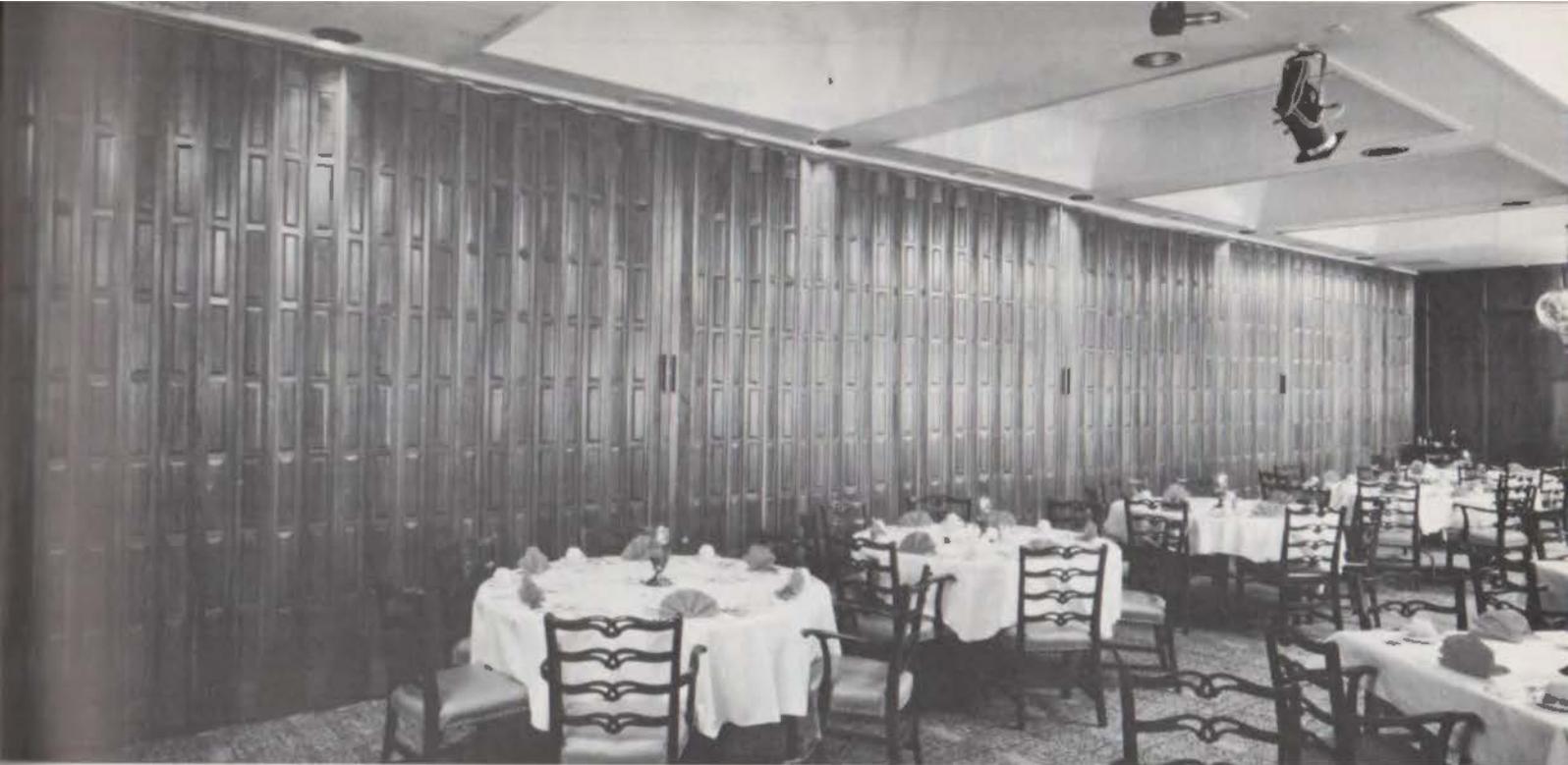
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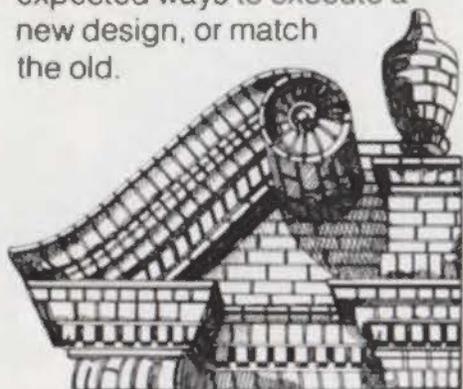


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# In the News



Houston Central Library building.

## Houston Library Receives Honor Award

The new Houston Central Library Building, designed by S. I. Morris Associates, Houston, was one of three projects nationwide to receive a first honor award in the 1978 Library Buildings Award program, sponsored jointly by the American Institute of Architects (AIA) and the American Library Association (ALA).

The three honor awards and eight awards of merit were presented June 27 at the ALA national conference in Chicago.

The new Houston library building is connected to an adjacent older library building through a basement beneath a large outdoor plaza. The new granite and glass building includes special systems for book retrieval and return, and book storage which is expandable to two million volumes. (See *Texas Architect*, Sept./Oct., 1977.)

The design awards are given every other year by ALA's library administration division and the AIA to encourage excellence in the design and planning of libraries. The program singles out distinction in all types of library buildings, including public, school and state.

## Records Preservation Group Forming

Encouraged by a national organization called the "Committee for the Preservation of Architectural Records," a Texas group met in Austin in March to discuss the formation of a state organization along those lines.

Comprised primarily of architects, architectural historians and archivists, the group would serve as an architectural record "clearing house," aiding in the formation of a statewide network of information and setting criterion for the selection of material.

Persons interested in the program can contact David B. Gracy II, Texas State Archives, Box 12927, Austin 78711.

## New Energy Journal Cites UT-Austin Research

The October, 1977, issue of the new quarterly international research journal, *Energy and Buildings*, features six articles dealing with research done by faculty and graduate students at The University of Texas at Austin's School of Architecture.

Article topics include an introduction to the "Numerical Simulation Laboratory" at UT-Austin, lighting as a factor in optimizing the energy performance of buildings, a computer analysis of the energy performance standards of solar walls, and a comparison of thermal requirements of buildings.

The UT-Austin energy-building research team is led by Dr. Francisco Arumi, a physicist who has worked with architects at UT-Austin on energy problems for the last six years. He also is a member of the journal's editorial board.

The magazine, published in Switzerland, addresses problems in the efficient use of energy in the built environment by publishing research papers, reviews of

specialized topics, technical notes, abstracts of relevant papers published elsewhere and reviews of books and reports.

## Austin Home to Be Restored for Use as Branch Bank

One of the oldest homes in Austin, the 125-year-old Aynesworth-Wright House, has been relocated for restoration and use as a branch office by the Franklin Savings Association in Austin.



Aynesworth-Wright House

The house was moved in early May from the intersection of Airport Boulevard and Interstate 35 to the intersection of U.S. 183 and Duval Road where the

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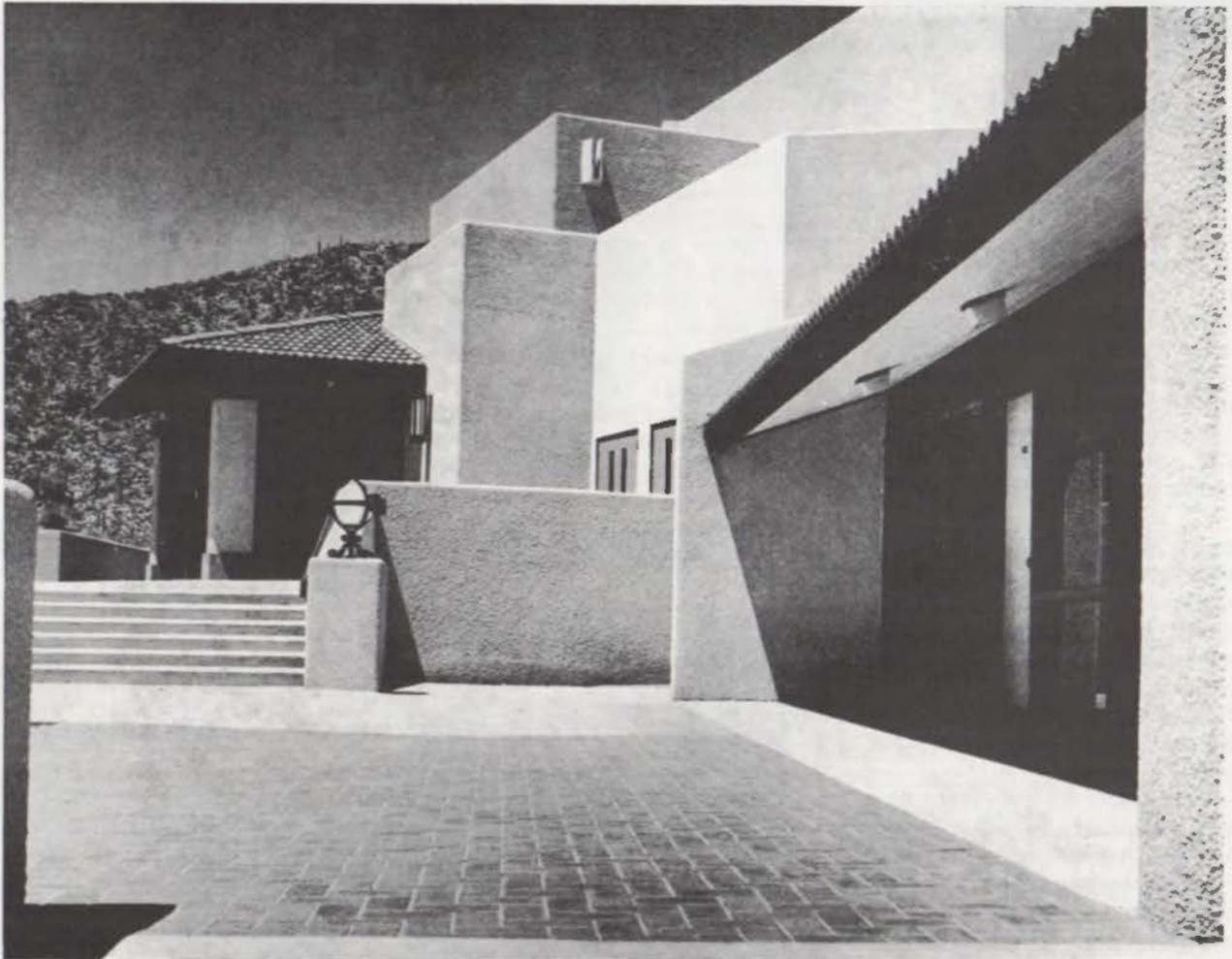
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restoration will be completed over the next six months.

Project architect John Klein, of Bell, Klein & Hoffman, restoration architects of Austin, says plans are to restore the main wing of the house as authentically as possible. Another wing will be added to provide sufficient office space.

The house typifies the early Texas "dog-run" style, with pitched roof running parallel to the front of the house, extending to cover a long front porch. The plan was popular for log cabins, log houses and simple frame houses in early 19th century Texas pioneer-settlement architecture.

Franklin Savings previously restored the Walter Tips House in south Austin and the Radkey House in west Austin. Bell, Klein & Hoffman also were involved in the previous Franklin restoration projects.

**Building Re-use Seminar Planned**

A two-day seminar entitled "Effective Management of Costs, Codes and Design in Building Re-use," sponsored by *Architectural Record* magazine, will be held in San Francisco August 7-8, New York September 11-12 and Chicago October 23-24.

The seminar will focus on, among other things, building evaluation procedures, the investment picture for building re-use, marketing re-use projects, cost control, design procedures, construction administration and codes and regulations.

The seminar also will feature lectures by three architects prominent in the field of adaptive re-use: Herbert McLaughlin, a partner in the San Francisco firm Kaplan/McLaughlin Architects and Planners; George M. Notter, Jr., a principal of Anderson Notter Finegold, Inc., Boston; and Roger P. Lang, vice president for Preservation, Restoration and Adaptive Use Services at the Boston firm Perry, Dean, Stahl & Rogers, Inc., Architects.

Those who successfully complete the seminar will be awarded 1.4 Continuing Education Units (CEU's), established according to guidelines of the National Task Force on the Continuing Education Unit.

Registration fee for the seminar is \$395 per person. Interested persons may register by contacting Charles Hamlin at *Architectural Record*, 1221 Avenue of the Americas, New York, N.Y. 10020. Telephone: (212) 997-3088.

**News of Schools**

**UT-Austin**—The University of Texas Board of Regents voted in June to change the name of the Architecture Building on the UT-Austin campus to Goldsmith Hall in honor of the late Goldwin ("Goldy") Goldsmith, architect, educator and long-time faculty member and chairman of UT's Department of Architecture.

The vote marked the end of a successful petition by ex-students and interested professionals to persuade university officials to name the building after Goldsmith, who chaired the Department of Architecture from 1928 to 1935 (when the School of Architecture was a department under the College of Engineering)



*Goldwin Goldsmith*

and was instrumental in gaining national accreditation for the department. Goldsmith also was influential in the construction of the building itself in 1933.

Goldsmith served on the UT architecture faculty from 1928 until his retirement in 1955. He also was president of the Association of Collegiate Schools of Architecture, a Fellow of the American Institute of Architects and a founding member of the Texas Society of Architects. He died in 1962.

**Rice**—William T. Cannady, principal of the Houston firm William T. Cannady & Associates, Inc., has been promoted to professor of architecture at the Rice University School of Architecture.

Cannady received his bachelor's degree in architecture from the University of California in Berkeley in 1961, his master's in architecture from Harvard University's Graduate School of Design in 1962 and did post-graduate research at the Bartlett School of Architecture at the University of London in 1970.

He has been a member of the Rice faculty since 1964.

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## 3D/I Group Ranked Second

The Interior Architecture/Graphics division of 3D/International in Houston has been ranked second among 75 interior design firms nationwide in number of projects, project costs and size of professional staff in a survey conducted by *Interior Design* magazine.

3D/I's interior project costs for the surveyed period (1976) were \$50 million, with 47 professional staff members, compared to \$51 million with 158 staffers for the firm ranked first: Sapher, Lerner, Schindler, Environetics, Inc., of New York City.

*Interior Design* conducted the survey to determine the dollar-volume leaders among interior design firms across the country. Results of the study, based on a mail and telephone survey, were announced in the January 1978 issue of the magazine.

The magazine hopes the survey will establish a solid statistical base of information for the field and intends to update and expand the list annually.

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## Building Rehabilitation Workshop Slated

The Texas Historical Commission, in cooperation with the Office of Archeology and Historic Preservation, Heritage Conservation and Recreation Service, U.S. Department of Interior, will hold a one-day workshop on building rehabilitation September 14 in Austin.

The aim of the workshop is to familiarize participants with the specialized field of building rehabilitation and to bring them up to date on the most advanced rehabilitation techniques currently in use.

Designed primarily for architects and members of related professions, the workshop also will be open to owners of, or contractors on, historic structures undergoing rehabilitation or scheduled for rehabilitation.

The workshop will begin at 10 a.m. at Austin's Marriott Hotel. A pre-registration fee of \$10 includes lunch at the hotel and an informal reception after the conference at the Carrington-Covert House. The Pre-registration fee must be received by September 11. Cancellations will not be accepted after September 12.

Interested persons may obtain more information by contacting the National Register Department, Texas Historical Commission, P. O. Box 12276, Austin 78711. Telephone: (512) 475-3094.

## Mansbendel Exhibit Coming to Austin

"Peter Mansbendel: A Swiss Woodcarver in Texas," an exhibit highlighting the works of the immigrant artisan, will open July 28 at Austin's Laguna Gloria Art Museum and continue through the month of August. (See *Texas Architect*, Jan./Feb., 1978)

Brought to Austin through a grant from the American Bank in Austin, the show was organized by the University of Texas at San Antonio's Institute of Texan Cultures. It is cosponsored by Laguna Gloria and the Texas Fine Arts Commission.

Included in the exhibit are some of Mansbendel's most unusual designs, together with some of his better known pieces: fireplace mantels, animal figures, furniture, plaques and panels, doors, screens and candlesticks, theater masks, book covers and humidors.

Mansbendel was born and trained in Switzerland but did some of his most celebrated work after his immigration to

Austin, where he lived from 1911 to 1940, the year of his death.

The exhibit will be open to the public beginning July 29, Tuesday through Saturday from 10 a.m. to 5 p.m., Thursdays until 9 p.m. and Sundays from 1 to 5 p.m.

## News of Firms

**Koetter Tharp Cowell & Bartlett, Architects & Planners, Inc.**, has announced the opening of new offices at 2200 West Loop South, Houston 77027. Telephone: (713) 622-5440.

Wiener, Hill, Morgan & O'Neal, Architects & Planners, with offices in Lufkin and Shreveport, La., has announced a change in the firm's name to **Interface, Architects & Planners, Wiener Hill Morgan O'Neal & Sutton**.

Architect **Tom Hatch** has announced the opening of his new office in Austin's Littlefield Building, 104 East 6th St., Suite 426, Austin 78701. Telephone: (512) 474-7333.

J. Roy White, Noel J. Dolce and Alan R. Barr have announced their association in the formation of the firm **White, Dolce & Barr, Architects & Planners**,

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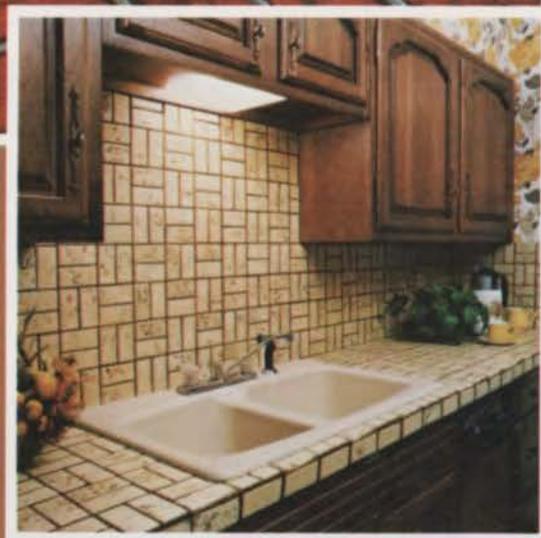
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**Inc.**, with offices at 210 Jefferson Square, Austin 78731. Telephone: (512) 458-2281.

Dale E. Selzer Associates, Inc., Architects and Planning Consultants of Dallas, has announced a change in the firm's name to **Selzer Associates, Inc./Selzer, Volk, Sayers, Borne.**

**George R. Lopez Associates, Architects, Planners, Consultants**, of Houston, has announced the employment of Edgar E. Farrera, former state architect and assistant chief of the Texas Program for the Prevention of Architectural Barriers. As senior associate, Farrera will direct the firm's barrier-free design services.

**Spencer Herholz Durham, Inc., Architects**, has announced the opening of new offices at 8303 Southwest Freeway, Suite 120, Houston 77074. Telephone: (713) 777-4535.

Richard P. Hollington has been named an associate of the Houston firm **Denny, Ray & Wines.**

**WSM Architects, Wilson Stoeltje Martin**, has announced the opening of new offices at 2222 North Loop West, Austin 78756. Telephone: (512) 452-0271.

The **Pierce, Lacey Partnership**, Dallas, has announced a change in the firm's

name to the **Pierce Partnership, Inc.**, and the relocation of its offices to 740 One Cumberland Hill, 1901 North Akard, Dallas 75201. Telephone: (214) 748-8407.

**Thompson/Parkey Associates, Inc., Architects and Planners**, Dallas, has announced the promotions of Larry Good to associate principal and Jim Flajnik to associate.

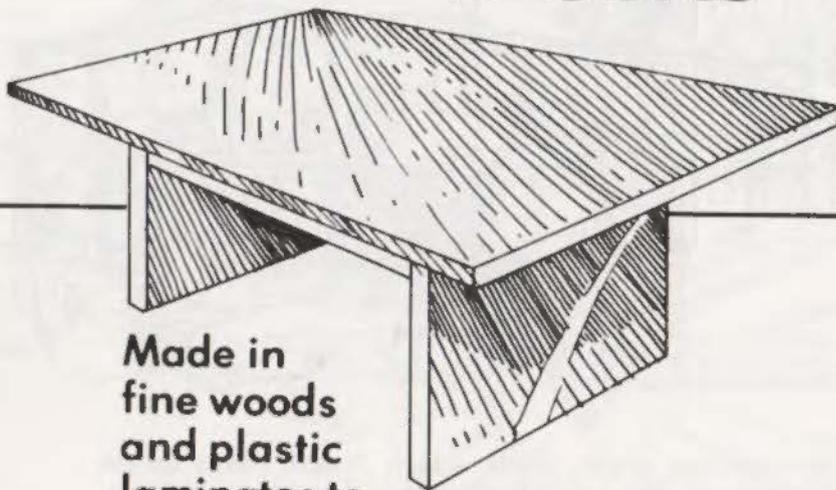
**Resource Planning & Development of College Station** has announced the appointment of Leonard Alan Schwartzberg as vice president and senior administrative officer.

**Gensler and Associates, Architects**, Houston, has announced the appointment of Yee Leung as vice president.

**Lovett Sellars McSpedden Gober, Architects Planners**, San Angelo, has announced the opening of a new office at 700 Loop 820 N.E., Suite 201, One Park Place, P. O. Box 18278, Fort Worth 76118. Telephone: (817) 589-2942.

Daniel R. Gutierrez and John E. Joiner have been named senior associates and S. Madeline Chu and Gary P. Langlais have been named associates in the Houston firm **Cavitt McKnight Weymouth.**

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**SHWC, Inc.**, with offices in Houston, Dallas, Corpus Christi, Brownsville and Harlingen, has announced the promotion of James L. Brown to vice president and associate office manager of the firm's Houston office.

**Corgan Associates, Inc.**, Dallas, has announced the appointment of Brent E. Byers and Bryce A. Weigand as vice presidents of the firm.

**Fouts Langford Gomez Moore, Inc.**, El Paso, has announced the addition of Robert Anderson to its staff as an interior architectural design specialist.

## Solar Energy Reminder

The National Solar Heating and Cooling Information Center, established by the U.S. Department of Housing and Urban Development and the U.S. Department of Energy, has issued a reminder that anyone interested in solar energy applications should contact the center at P.O. Box 1607, Rockville, Md., 10850, or call toll free (800) 523-2929.

The center provides a wide range of information on solar energy, including lists of interested or experienced building professionals, existing solar installations,

manufacturers and distributors of equipment, sources of federal and private funding, and information on solar legislation, sales and marketing.

## Austin Firm Receives National Housing Award

Leon Chandler & Associates of Austin recently received an Award of Merit for the remodeling of the Charles Collum residence in Dallas in the 1978 "Homes for Better Living Awards Program," a national housing competition sponsored jointly by the American Institute of Architects and the McGraw-Hill publication, *Housing*.



*Charles Collum residence.*

Leon Chandler and his partner, Gordon Clark, received the award at the AIA national convention recently held in Dallas.

The Charles Collum house began as a two-story box. Two more floors were added, and the house was transformed into a fine example of Victorian gingerbread. The house contains stained glass from Kansas City, beveled glass from Cleveland, hand-carved paneling from a New York mansion, and cupolas and ironwork from other mansions throughout the country.

## Industry News

**Triple E Insulators** of Irving has been named a Texas dealer for Grumman Sunstream Solar Energy Systems.

The **Consulting Engineers Council of Texas** has announced the employment of Gary W. Calfee as assistant director of the statewide organization. Calfee will serve the council's 150 member firms from the council's headquarters office in Austin.

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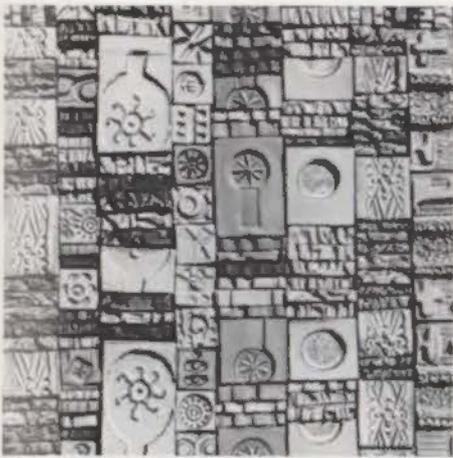
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The consulting structural engineering firms John A. Martin & Associates of Los Angeles and Martin & Cagley of Washington, D.C., have announced the opening of a joint affiliate office in Houston. The new Houston office, **Martin, Cagley & Huff**, will be managed by new partner C. Kern Huff, P.E., former executive vice president of Ellisor Engineers, Inc., Houston.

**Sam Terr Associates**, a custom ceramic tile designing and manufacturing firm, has announced its relocation to 626 West 34th St., Austin 78705. Telephone: (512) 452-7125.



Sam Terr ceramic tiles.

**Bill Chattaway and Associates**, Turn-key Contract Furnishers of Dallas, has announced several additions made to its World Trade Center showroom, including a new line of acrylic paintings by Somerset Studios in Los Angeles; a line of wicker and rattan furniture and accessories by Wicker Bazaar, San Diego; and a group of brass lamps by Cleveland Lamp Co.

## Edward Fields Showroom Opens in Houston

New York custom rug, carpet and wall-hanging manufacturer Edward Fields has opened his 10th showroom in the United States at the Decorative Center in Houston.

The manufacturer's showroom opened for business June 1, says showroom manager Bob Long, after the Dallas showroom and representatives could no longer meet the growing demands of the Houston market.

As in any other Fields showroom, Long says, rugs, carpets and wallhangings are ordered and designed according to client specifications and cost is determined on a project-by-project basis. "Any size, any

shape, any design, any color," Long says.

Also part of the new showroom staff is resident artist Larry Van Paris, formally of the Dallas showroom.

## Austin Revitalization: Winners and Losers

As a local businessman restores two historic buildings on Austin's colorful 6th Street for commercial and residential reuse, plans are being made to demolish another building across the street which lost a short-lived reprieve July 5

when Austin's Planning Commission voted to deny it historic landmark status.

The Commission rejected arguments by preservationists and tenants of Austin's Bremond Building that destruction of the building to make way for a parking garage would endanger other historic buildings which contribute to the multifaceted ambience of 6th Street, a downtown area slowly coming to life again with restaurants, theaters and shops blending with a rich and established assortment of taverns, shoe-shine parlors, old-clothing stores and peep shows.

Developers say the 500-space parking

# don't draw the same line twice

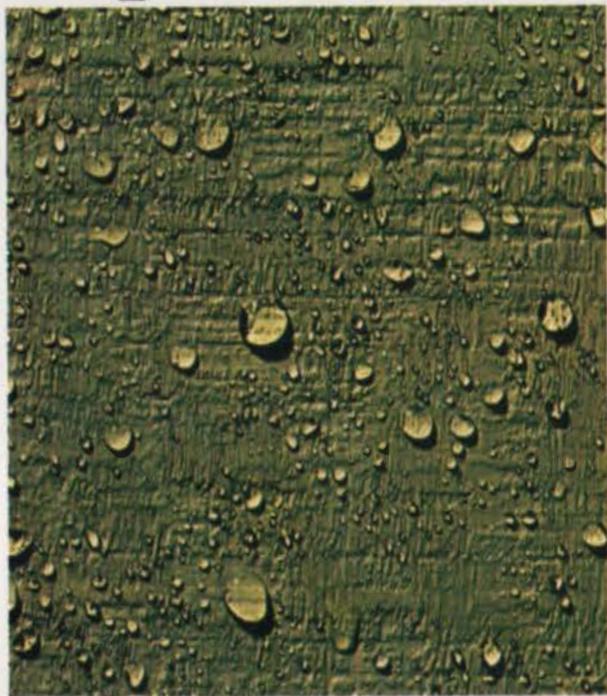
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*Bremond Building.*

garage planned for the site is essential to support active use of the Littlefield Building, now being restored, and the Driskill Hotel, both directly across the street from the Bremond Building. Commission members heard arguments that ques-

tioned the architectural significance of the building and charges that the existing building is not the original structure, thought by preservationists to have been built in the mid-1800s and to be the oldest commercial establishment in Austin.

Ultimately, the building's fate will be determined by vote of the Austin City Council.

Meanwhile, across from the Bremond Building on the northeast corner of 6th and Brazos, Austin businessman Wesley Embry and architect Eugene Wukasch are restoring the Hannig and Jacoby Buildings, both thought to have been built in the 1870s. Embry plans to turn



*Hannig-Jacoby Building restoration.*

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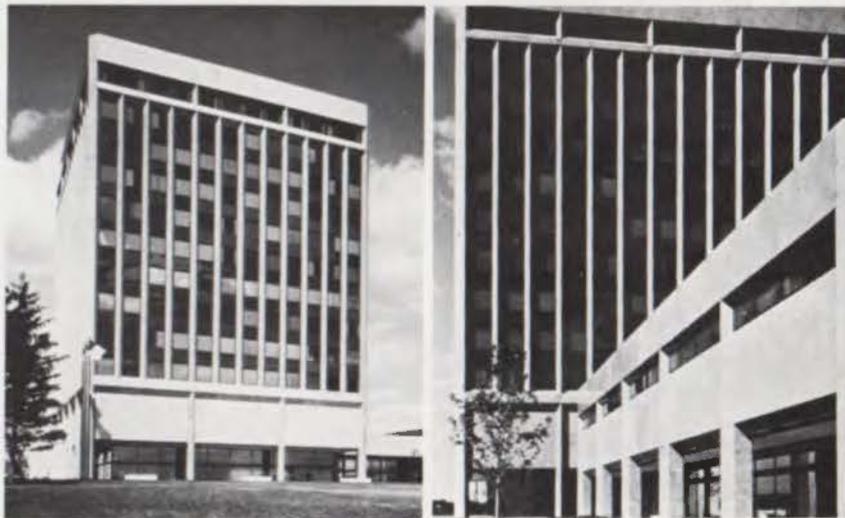
the first two floors of the Hannig Building into a "full-line" bakery, and the third floor into apartments. The Jacoby Building next door will contain, among other things, shops along the Brazos Street side, a typing service, a barber shop and a small-loan business.

Embry, who holds a long-term lease on the buildings, says the two structures hold a key position on 6th Street, and when restored and functional will help anchor the west end of downtown 6th Street restoration, "hopefully influencing others farther east down 6th Street to do the same."

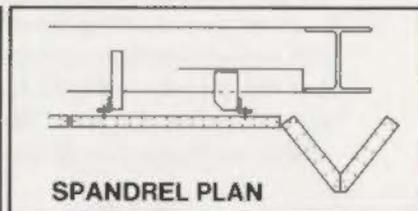
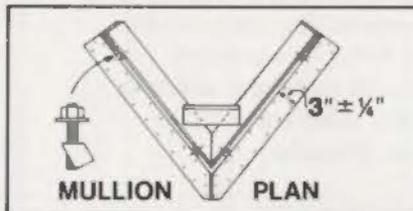
Right now, funding of the project is pretty much a private effort. But the Austin Heritage Society says it is keenly interested in the Hannig Building, and a Heritage Society grant could be forthcoming once Embry's project plans and proposals are submitted and approved. As far as city funding is concerned, Betty Baker of the city planning department says a city economic development task force spawned by Austin's recent downtown revitalization symposium has yet to set any funding guidelines for such a project, "and any such guidelines could be a long-time coming."

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## Theater Architect To be Honored

Ninety-one-year-old architect Harvey C. Allen, only recently retired and now living in Austin after a long career in Lamesa, will be cited for his accomplishments as a theater designer by the Theater Historical Society of America at its July 15-17 conclave at the Gunter Hotel in San Antonio.

Allen's career, which includes the design of some 80 theaters in Texas and the Southwest as well as a variety of other building types, spans the entire his-



Harvey C. Allen

tory of motion picture theater architecture. When Thomas Lamb was designing the Regent in New York and B. Marcus Pretica was electrifying Seattle with his Colosseum, the young architect was establishing his practice in West Texas. Bearing architectural license number 80, Allen opened an office in Lamesa in 1923 from which he practiced until his retirement last year, except for a three-year stay in Nevada. Most of his work has been for Frontier, Blankenship and Noret Theaters.

A spokesman for the Theater Historical Society said, "It is not only his longevity, his architectural prowess, his adaptability and versatility which single out Harvey C. Allen for recognition, but his merit as a human being."

## Jessen's Art Displayed in Austin

Watercolor paintings by Austin architect Harold E. ("Bubi") Jessen recently received two public exhibitions in Austin: a late spring showing held at the Bank of Austin and one ending July 9 at the prestigious Michener Gallery at



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Harold E. ("Bubi") Jessen



"Salzburg Church," 1966.

UT-Austin's Harry Ransom Center.

*Austin American-Statesman* columnist Mary McIntyre wrote of the exhibits: "Undertaken with both seriousness and pleasure, Jessen's paintings show a development in expressive content . . . In this exhibition are watercolors which show a combined interest in structure and the expression of emotion."

Jessen is known for his design of the rotunda floor in the state Capitol, the planning of a mural commemorating the Battle of Goliad and a proliferation of private and public buildings throughout the state during the past 50 years.

In 1938, Jessen, his late brother Wolf Jessen and Charles Millhouse established a partnership for the practice of architecture which was predecessor of Jessen Associates, Inc., Architects and Planners of Austin. He holds a bachelor's degree in architecture from UT-Austin and a master's degree in architecture from M.I.T. He is a past president of the Texas Board of Architectural Examiners and a founding member of TSA.

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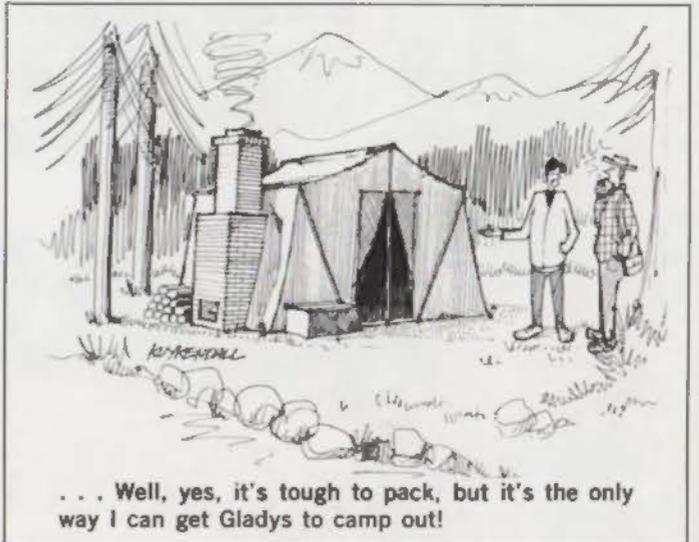
# Letters

**Editor:** I just want to say how much I enjoyed reading the May/June issue of *Texas Architect*. It is great that visitors to the Dallas AIA convention had a chance to take one home with them. Lots of wit, imagination and good editing went into it. Of course, I particularly liked the article on O'Neil Ford. You really captured him in a better way than any other thing that's been written. It was nice the way you harnessed his rambling style by breaking it down into loosely fitting subjects. A great job!

Frank D. Welch  
Frank Welch Associates  
Midland

**Editor:** I just wanted to drop you a note to tell you how much I enjoyed your May/June issue. "In Search of a Texas Architecture" gave me the most complete survey course I've had to date on the "bigger and better" architecture around our state.

Cornelia L. Sanders  
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construction period, earlier occupancy, and reduced interest costs.

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For more information, contact Gregg Borchelt at (713) 629-6949 or write P. O. Box 42097, Houston, Texas 77042, and let us help you structure your next deal with masonry.



Contributing cities include Austin, Corpus Christi, Dallas, El Paso, Fort Worth, San Antonio and Temple/Waco.

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## Stanley Structures: Providing a Better Way

### Project

La Mansion del Norte  
San Antonio, Texas

### Developer

River Hotel Corporation  
San Antonio, Texas

### Architect & Structural Engineer

Harwood K. Smith & Partners  
Dallas, Texas

### General Contractor

Henry C. Beck

When architects Harwood K. Smith & Partners began designing La Mansion del Norte Hotel in San Antonio, Project Architect Ernie Hanchey was impressed by the low cost of using architectural precast and prestressed concrete. "Because of inflation, you have to evaluate every structure in terms of the time it is begun and when it will be completed. We found that precast was the most economical way to go," he said.

The 306 room hotel has a lot of traditional shapes, including columns, which made it ideal for precast concrete. "We were able to get the profile we wanted without wasting a great deal of time trying to imitate a column with plaster or other material in the field."

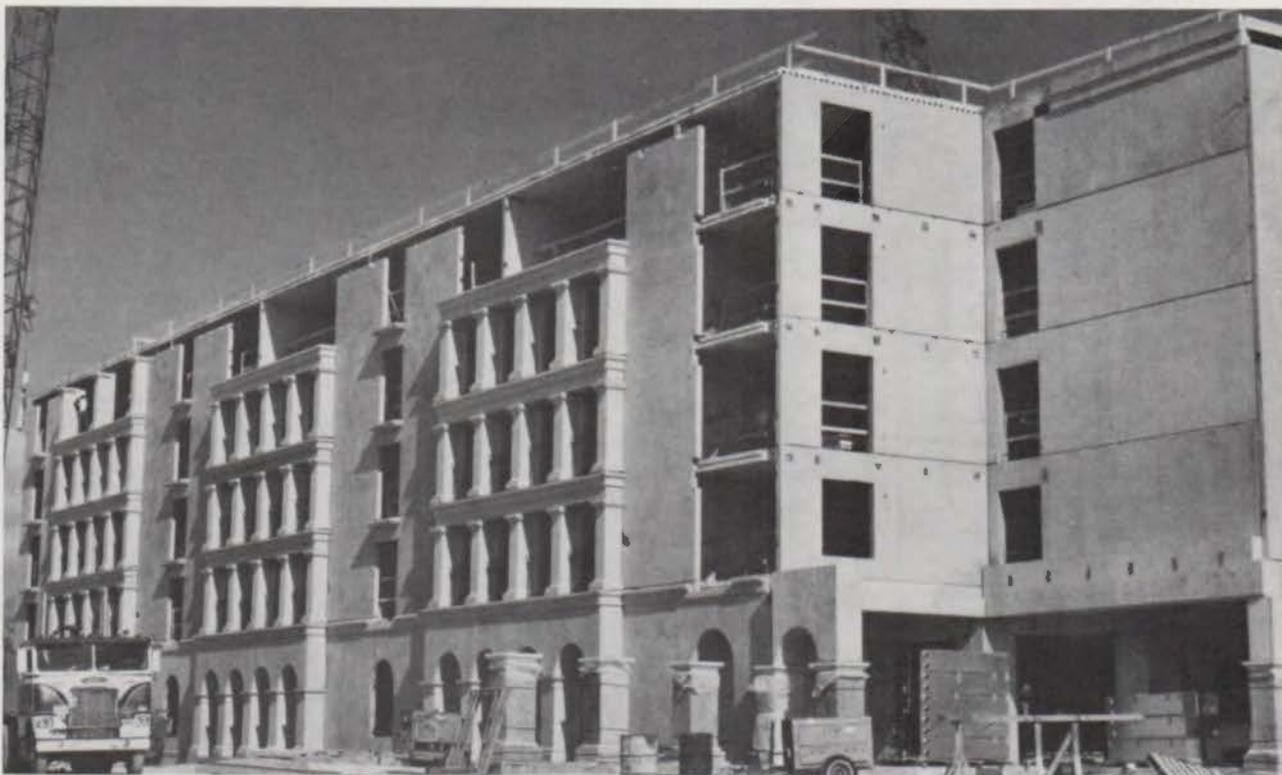
The controlled manufacturing conditions of precast concrete assure uniformity of dimension, color and texture. "As far as I'm concerned," said Hanchey, "the

quality of the finish was a major factor for my recommendation."

With its inherent production, finish and erection characteristics, precast concrete was chosen as the material and system best suited to the economic and construction time constraints of La Mansion del Norte Hotel.

Stanley Structures has the engineering and production capabilities to complement your construction team. We can provide an array of structural and architectural components made of precast and prestressed concrete.

When time and cost are of the essence and strength and beauty are not to be sacrificed, call us. Stanley Structures' know-how and experience will provide you with a better way.



 **Stanley  
Structures**

7503 S. Zarzamora  
San Antonio, Texas 78221  
(512) 924-4471

Damson Oil Building  
260 North Belt East  
Houston, Texas 77060  
(713) 448-8495