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House of Comfort
Residential Design Awards
Computers in Architecture

Texas Architect

Number 2, Volume 29, March/April 1979



In-Town Living



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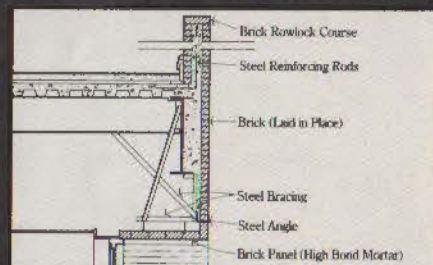
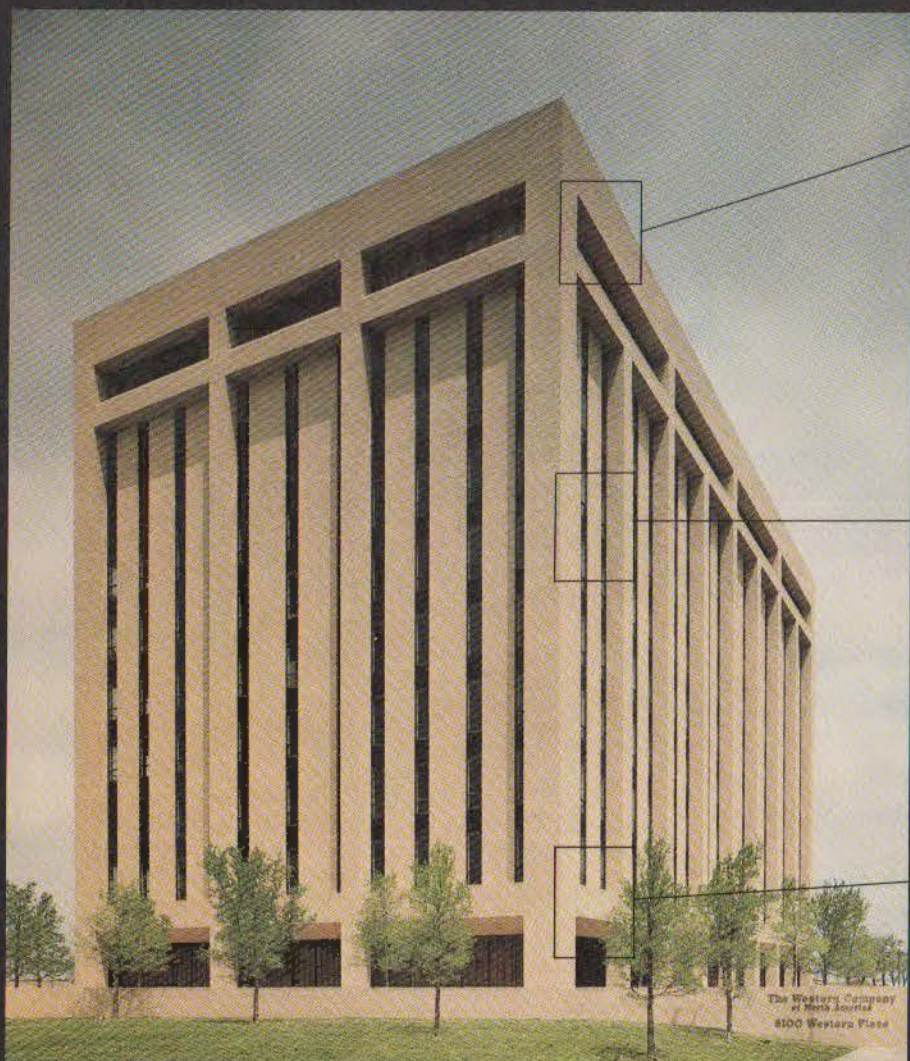
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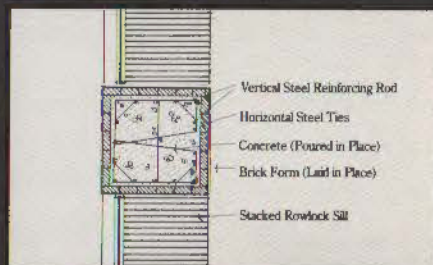
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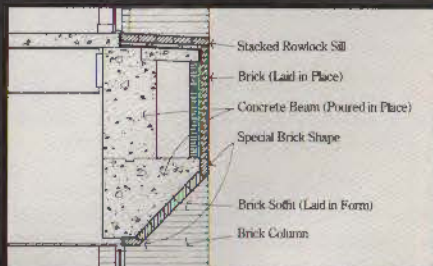
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Coming Up: *The May/June issue of Texas Architect will feature a broad look at the state of design in Texas—what it entails and how it pervades our lives.*

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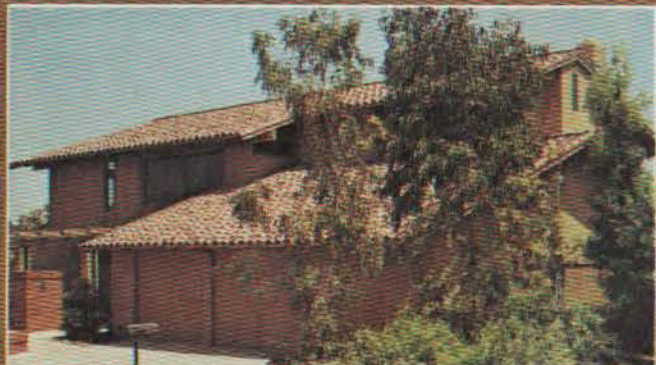


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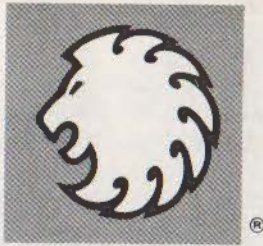
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In the News



Mission Concepcion.

Support Grows In Urging Carter to 'Thaw' Mission Park Funding

The Texas Society of Architects (TSA) has joined the chorus of assorted other supporters of the San Antonio National Historic Park plan somewhat startled in mid-November when President Carter halted implementation of that part of the National Parks and Recreation Act seven days after signing it into law.

The TSA Board of Directors approved a resolution in January urging Carter to implement the plan in response to his decision to freeze federal funding for the park until the missions cease being used as active parish churches and pass into secular ownership.

All four of the park-plan missions (see *Texas Architect*, Nov./Dec. 1978) are owned by the Catholic Archdiocese of San Antonio. And according to Archbishop Francis Furey of San Antonio, he was given assurance before the passage of the bill that the Church would retain ownership of the missions and continue to operate them as parishes under their new National Park designation.

During the campaign for the bill's passage, the Office of Management and Budget (OMB) voiced some concern that substantial federal funding for active churches, historically significant or not, would violate the constitutional separation of church and state. Park proponents thought, however, that they had successfully convinced the OMB of ample precedent for such an arrangement, citing Boston's Old North Church for one, which is operated and maintained through a cooperative agreement between the Church and the federal government.

They also pointed out that a mutually beneficial "treaty" has existed at San An-

tonio's Mission San José since the 1940s between the church, which maintains ownership of the church building, and the county, city, state and federal government in the operation of the mission as a state park, National Historic Landmark and Site, and active parish.

Responding to Furey's charge that the Church had been double-crossed, a spokesman for the Department of the Interior told the *San Antonio Express* that the department provides only "nominal" operating funds for other churches housed in historic structures, and the fact that a substantial sum—up to \$40 million—may be required to renovate the San Antonio missions and purchase the park land raises once again the lingering question of the separation of church and state.

The bill, passed in the closing session of the 95th Congress in mid-October, authorized \$10 million for the purchase of park land along a seven mile stretch of the San Antonio River and \$500,000 for renovating four missions lying on alternate sides of the proposed park corridor—Missions Concepcion, San José, San Juan and Espada. (The Alamo, San Antonio's first Spanish mission, already a thriving downtown tourist attraction, is owned by the State of Texas and preserved and protected by the Daughters of the Republic of Texas. It is not part of the missions park plan.)

Lecture Series On the 'Interior Landscape' To be Held in Houston

A series of lectures, together entitled the "Interior Landscape," will begin March 21 at the Houston Museum of Fine Arts' Brown Auditorium and continue until May 2, co-sponsored by TSA's Houston Chapter and the Rice Design Alliance (RDA).

The purpose of the lecture series, according to the RDA, is to acquaint the general public with the best of current interior design, "addressing both philosophies and products."

Conceived to present opposing as well as complimentary views on the state of the art, the series will feature nationally prominent architects, critics and interior designers, including: Martin Filler, associate editor of *Progressive Architecture*, speaking on the return in recent years of architects to interior design work (March 21); architectural historian Charles Jencks, the role of the non-design professional (March 28); interior designer John Sala-

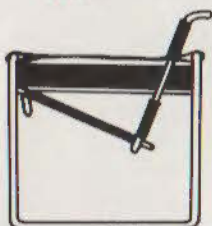
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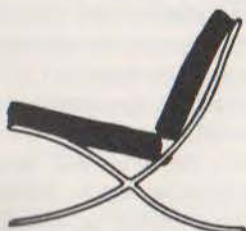
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dino, "Color, Texture and the Design Tradition" (April 4); architect and industrial designer Joseph D'Urso, "The Industrial Esthetic" (April 18); architect and architectural historian Robert A. M. Stern, "After the Plain Plane" (April 25); and architect Emilio Ambasz, "Strategies for Design/Tactics for Designers" (May 2).

All lectures will begin at 8 p.m.

Series tickets are \$10 for members of the TSA Houston Chapter, the Museum of Fine Arts and the RDA, \$15 for non-members. Admission to single lectures is \$2 for members, \$3 for non-members.

For more information, interested persons may contact the RDA, P.O. Box 1892, Houston 77001. Telephone: (713) 527-4876.



Ruth Fuller, Honorary AIA.

Ruth Fuller Named Honorary AIA Member

Ruth Fuller, executive director of the Houston Chapter AIA, was one of 12 persons elected this year to honorary AIA membership for "distinguished contributions made to the architectural profession or its allied arts and sciences."

She will receive her honorary membership at the 1979 AIA National Convention June 3-7 in Kansas City.

In her 13 years as executive director, Fuller has been largely responsible for increasing the Houston Chapter membership from 400 members in 1966 to a current roster of 1,000. During that time, she has also introduced an assortment of professional resources to the chapter membership: an architectural library, employee referral service, public relations and distribution of AIA documents. In

addition, she has made herself available as a consultant to various chapter members in need of assistance in office management and secretarial functions.

Her other contributions to the profession have included coordinating the annual Houston "Architectural Festival," recognized by AIA as one of the nation's best programs for promoting public awareness of architecture.

Houston Building Activity More than Doubles From '77 to '78, Dodge Reports

Total building contracts for 1978 in the standard metropolitan area of Houston reflect a 64 percent increase over 1977, McGraw Hill's F. W. Dodge Division reports.

According to George A. Christie, Dodge vice president and chief economist, 1978 contracts for both residential and non-residential construction in the Houston area—Brazoria, Fort Bend, Harris, Liberty, Montgomery and Waller Counties—totalled \$4,622,639,000 as opposed to \$2,819,263,000 for the previous year.

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

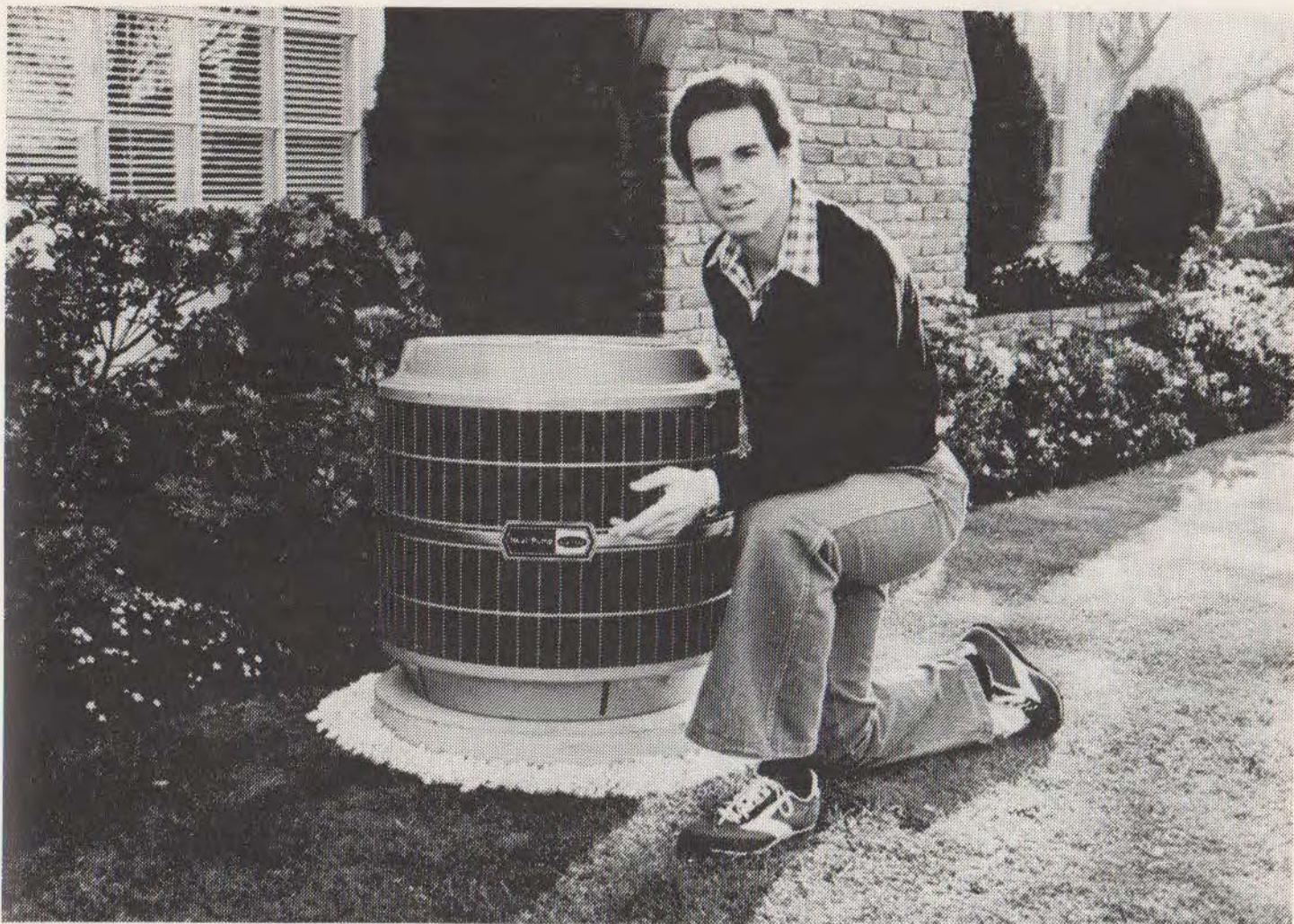
Kamrath to Donate Slides To National Gallery

Houston architect Karl Kamrath, FAIA, has complied with a request by officials of the National Gallery of Art in Washington, D.C., to donate his color-slide collection of the work of Frank Lloyd Wright for the gallery's permanent collection.

The slides will be housed in the new East Wing of the National Gallery, designed by I. M. Pei, once the slide viewing area in the new wing is completed.

Aware of Kamrath's extensive collection, taken over a period of about 25 years, noted architectural historian and critic Frederick Gutheim originally suggested that Kamrath make the donation. Kamrath met with gallery officials last November in Washington and agreed to donate the slides, which will be used as resource material for the study of Wright's architecture by Smithsonian scholars and other students of architecture.

In exchange, the gallery will furnish Kamrath duplicate slides for his personal collection.



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Fuller Named Editor Of Texas Architect

Larry Paul Fuller, Managing Editor of *Texas Architect* since 1973, has been promoted to Editor of the magazine, effective with this issue.

TSA Executive Vice-President Des Taylor, who formerly was listed in the "masthead" as Editor-in-Chief, attributes the change to the fact that "Fuller has been *de facto* editor of the magazine for several years now. It is time we recognize that by this official shift of responsibility."

Traditionally, the managing editor's job is to supervise all departments of the magazine, including advertising and personnel, while being responsible to the Editor. Higher on the masthead, the Editor oversees the entire operation while focusing special attention on editorial matters.

News of Schools

Italy and the U of H Form 'Joint Venture' In Architectural Education

Beginning in January with the arrival of one of Italy's leading architects as a visiting professor for the Spring semester, the University of Houston College of Architecture and the Italian government have embarked upon a cooperative "joint venture" in architectural education.

Over the next five years, visiting Italian scholar-architects will teach at the University of Houston for one or two semesters a year, with the Italian government paying their salaries and the College of Architecture matching funds to cover other expenses of the program.

Conceived as an opportunity for students to gain a clear understanding of Italian architecture past and present and its influences on other styles, the program may eventually expand into a U of H-sponsored institute in Italy for American and Italian students. In any event, College of Architecture Dean William Jenkins points out, "it's the first time the Italian government has ever entered into a cooperative agreement with another nation for the training of architects."

Dean Jenkins and Professor Rinaldo Petrini first proposed the program to the Italian ambassador in Washington, D.C., last summer. The plan was well-received

and promptly approved by the Italian parliament.

Why Houston? "It's well established name," explains Petrini, who came to U of H from the University of Florence a year ago. "Italians regard Houston as one of the major international cities. They recognize its prosperity and image as a metroplex where artistic and cultural growth have kept pace with booming business."

The first visiting professor from Italy, Dr. Italo Castore, is now conducting a graduate design studio and teaching a course in Italian Renaissance architecture and another on the history of architecture in Florence from Etruscan to modern times.

Income-Property Analysis Workshop Scheduled

The University of Texas at Austin School of Architecture, Division of Continuing Education, is sponsoring a workshop on income-property analysis to be held from 8 a.m. to 5 p.m. April 19-20 at the Joe C. Thompson Conference Center at UT-Austin.

Objective of the workshop is to present current techniques and concepts of basic financial feasibility analysis of income-property projects. Topics will include project financing, real estate syndicates, pro-forma real estate analysis and cash flow.

Fee for the workshop is \$350, which includes break refreshments, lunch and educational materials.

For more information, interested persons may contact Lynn Cooksey, Conference Coordinator, School of Architecture, Division of Continuing Education, Main Building 2500, Austin 78712. Telephone: (512) 471-3123.

TWU International Program To Feature O'Neil Ford As Visiting Professor

Noted San Antonio architect O'Neil Ford, FAIA, will teach four architectural courses this summer in Texas Woman's University's (TWU) 1979 International Program in Europe.

The University of London will serve as home base July 6-18 where Ford, Visiting Distinguished Professor in TWU's Department of Art, will host discussions and tours of England's 19th-century architectural highlights. The program also will include field studies in European architecture with a nine-day tour of

England and Scotland (July 19-28) and a three-day tour of Madrid and Segovia, Spain.

The four architectural courses, among 46 courses in 11 disciplines offered through the university's affiliation with the American Institute for Foreign Study, are open to male and female graduate students and female undergraduate students of TWU, as well as non-TWU students who may enroll on a "transient" basis.

Basic cost of the four week program is \$1,595, plus tuition, personal expenses and local bus and "tube" fares in London.

Students interested in the program, for which registration is now underway, should contact Dr. Donald E. Smith, Coordinator: International Programs, TWU Station Box 22995, Denton 76204. Telephone: (817) 382-8923. (Inquiries should refer to the courses by number: 19th Century British Architecture is "Art 4913-70" for undergraduates, "Art 5903-70" for graduates. Field Studies in European Architecture is 4913-71 for undergraduates and 5903-71 for graduates.)

Reservations are being accepted on a first-come, first-served basis.

Professor Receives Grant For Undersea-Design Workshop

An associate professor of architecture at The University of Texas at Austin has received a \$9,720 grant from the National Endowment for the Arts to conduct a workshop on building undersea structures.

Wolf Hilbertz, who also is a research scientist with UT's Marine Science Institute, will lead the "Building with the Ocean" workshop April 2-16 at St. Croix, Virgin Islands. Fifteen architects, scientists and students from across the country will participate in the program.

"The group will build an underwater observation facility and we will have theoretical, brainstorming sessions as well," Hilbertz says. "We will explore the electro-deposition of minerals, which are suspended in seawater, onto architectural forms. The process is similar to that by which coral is formed." (See *Texas Architect*, May/June 1976.)

To construct the underwater facility, a wire mesh structure will be lowered into the water and connected to an electrical source, in this case an array of solar cells. The electrolytic process causes an increased rate of mineralization to occur, with the metal form becoming encrusted

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with minerals, barnacles and other protective shells. After about four months, according to Hilbertz, the form will be a completely enclosed concrete-like structure. In fact, Hilbertz says the accreted material has a strength of 4,267 pounds per square inch, slightly more than the strength of commonly used concrete.

Hilbertz also points out that the process allows for a significant reduction in cost of construction because of the small amount of labor and materials used. Additional savings are achieved through the use of local energy sources—the sun or wind—and due to the fact that the structure is built “on site,” requiring no transportation of materials.

UT Adjunct Professor Wins Solar Design Award

An architecture faculty member at The University of Texas at Austin has won a design award in the 1978 Passive Solar Residential Design Competition and Demonstration.



Bovina solar home.

David F. Smith, an adjunct assistant professor of architecture and planning, was one of 145 winners selected from more than 700 entries in the national design competition for new homes. The contest was sponsored by the U.S. Department of Housing and Urban Development in cooperation with the U.S. Department of Energy and the Solar Energy Research Institute.

Smith's winning design was for a recently completed solar home in Bovina, which is expected to save 70 to 80 percent on utility bills over conventional construction of comparable size. The architect used adobe as the primary building material in the partially underground home, which was built by the owner. The owner/builder also made all the 30-pound adobe bricks, for the 14-inch thick walls, from soil on his property, mixed with sand, an asphalt emulsion and water.

Continued on page 73.

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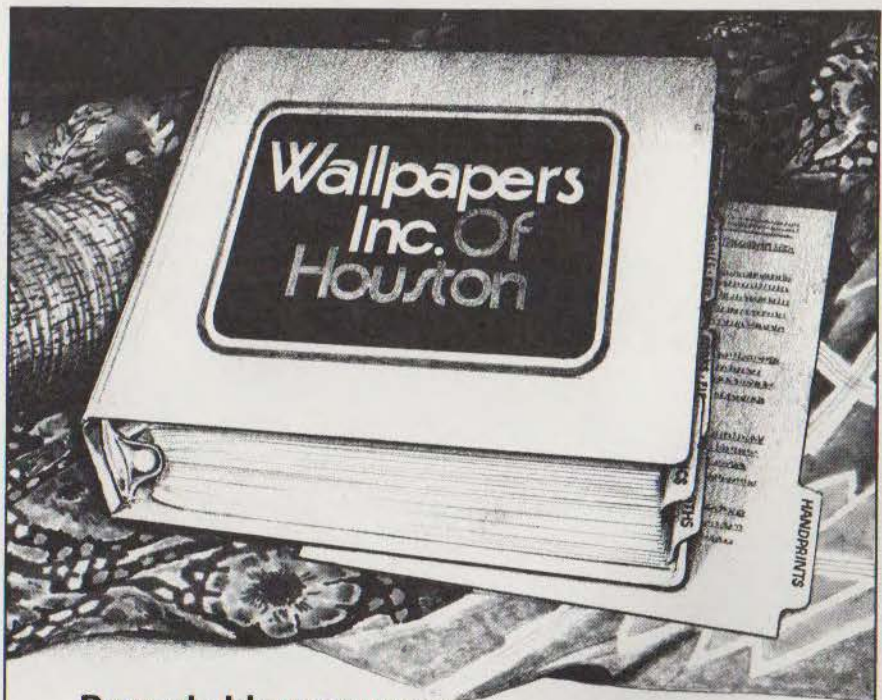


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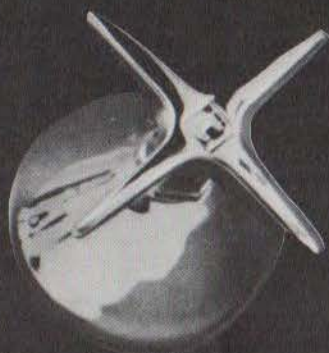
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About this Issue

We have stubbornly and somewhat indignantly asserted that, in Texas, "Home Sweet Home" should be taken to mean "House Sweet House"—the single-family detached type that sits on its own plot of ground. In the lingering spirit of the frontier, we have set out from our cities, claiming new territory, doggedly pursuing the idyllic ideal of our own vine-covered cottage on a tree-lined street. (Transformed somewhat by our newer-is-better philosophy, the prevalent symbol of that ideal emerged, sans vines and trees, as the suburban tract house with double or triple garage.) And we have held to the notion that, in the Lone Star land of plenty, this American dream is by no means impossible. But now we are waking up.

To be sure, the single-family house still is with us. But new attitudes toward it are emerging as products of our times.

For one, an apparent increase in design consciousness—due largely to the widespread proliferation of shelter magazines—seems to be causing a broader appreciation of custom-designed houses, as opposed to perhaps even larger and more ostentatious builder homes. Of those who want and can afford a house, growing numbers seem willing to pay a premium for custom design, and architect-designed houses are becoming more widely sought after as symbols of status. (In this issue, we present several custom houses as examples of good residential design.) But of course the offsetting reality is that the dream of home ownership is becoming impossible for another rapidly growing segment of the population which is being priced out of the market for *any* kind of house due to tight money and escalating costs. One result has been a boom in the development of high-density rental property.

Another result of rising costs has been the willingness on the part of many homeowners, in search of a better dwelling place, to settle on remodeling rather than building anew. (And several award-winning additions are featured herein.) But let us not too hastily conclude that economy is always the primary motivation for a decision to renovate; it might relate, as well, to the "urban consciousness" associate editor Michael McCullar describes in his lead article, "In-Town Living."

The simple truth is that, though the "great white flight" has by no means reversed itself, a growing disenchantment with American suburbia now can be discerned. Some of the disillusionment derives from the soaring (boring) cost of commuting and the realization that suburbia has not fulfilled its promise as a care-free, crime-free haven. These factors have made our inner-city neighborhoods worth reconsidering on the basis of practicality alone.

And, notwithstanding our sentimental images of home and hearth, more and more members of today's society seem to be asking, "Who needs a house, anyway?" The trend in Texas, as across the nation, is toward two-income families and smaller family units (fewer children, more singles). The resulting fast-paced lifestyles are more susceptible to the advantages of low-maintenance, high-density, in-town dwellings, whether in the form of a condominium, an apartment, or a renovated loft space. The impact for architects will be more demand for high-quality, high-density developments.

All of this seems to indicate that the Texas city is slowly returning to favor as a place to live. It means that, just as in Europe and in our oldest American cities, Texans are learning to appreciate the inherent diversity of the urban fabric, enriched by the patina of age which so subtly engages our senses. It means we are coming to recognize the city's importance as part of our past. And it means, perhaps, that after all these years, Texas is growing up.—LPP



Photo by Rob Muir, Houston Home & Garden

Architect David Graeber's bordello-turned-townhouse, flanked by apartments, on Austin's Sixth Street.



Photo by Bill Kennedy

IN-TOWN LIVING

A trickle of a trend in Texas as elsewhere—encouraging to many, unsettling to a few—that may mark a slow-down of the suburban drain on urban vitality.

By Michael McCullar

"It's a nice place to visit," generations of suburbanites have said of the American downtown, "but I wouldn't want to live there." That attitude, fuel for a century of suburban flight, may be changing. Rising concern over the energy crisis, a new affinity for old architecture and a growing movement to save our cities all have given form to a new urban consciousness—and enhanced the prospect that the American city might be a nice place to live in, too.

Indeed, more and more urban planners, architects, developers and city officials

are promoting the idea of in-town living as a key remedy to America's urban malaise. Although most attention has been focused on older cities of the north-east, urban centers in the sunbelt have developed symptoms of downtown deterioration of their own. From a distance, it is difficult to conceive of downtown Dallas and Houston—two of the biggest and fastest growing (ever outward) cities in the nation—as crumbling from within, but a strapping young skyline does not a city make. There is growing agreement with architectural philosopher Lewis Mumford's observation: "What has

passed for a fresh image of the city turns out to be two forms of anti-city: a multiplication of standard, de-individualized high-rise structures, and a complementary but opposite image of urban scatter and romantic seclusion, often called suburban." This split personality of the American city indeed is something to contend with. And although it may be a bit too early to reverse a still vigorous suburban migration in newly urbanized Texas, alternatives are at least being sought—and found—to gas-guzzling commuting and the barren monotony of the bedroom community.

On Old Pecan Street: The Urban Pioneer

After 6 p.m. on a given workday, shoot a cannon eastward down Austin's Old Pecan (Sixth) Street, from where it intersects with Congress Avenue near the heart of downtown, and you will hit somebody. No sidewalks are rolled up on Sixth Street at the workday's end. "Undeveloped" in the last 10 years or so into one of the most (some say *the* most) diverse and colorful urban strips in the state, Sixth Street exhibits a texture and vitality that won't quit. Pool halls, cheap bars, expensive bars, fine restaurants, bistros, stage theaters, peep shows, drug stores—all blend in raucous harmony in service to a tri-ethnic patronage. Austin writer Joe Nick Patoski calls it, "in marked contrast to shopping centers and bank plazas, places for people." Distraught over plans to tear down "Catman" Palton's Sixth Street shoe-shine parlor to make way for a parking garage, noted Philadelphia architect and urban planner Edmund Bacon, in town for the "Austin Upturn" Symposium last May, emphasized Sixth Street's importance as being critical to Austin's downtown vitality.

Trailblazing

Most of the credit for Sixth Street's rebirth—after a slow decline as Austin's 19th Century "Main Street"—goes to Austin architect and planner David Graeber, who bought an old (circa 1882) warehouse/saloon in the 400 block of Sixth Street in 1967 and turned it into a townhouse. He was the first "urban pioneer" to blaze a new trail down Sixth Street, at a time when it was still very much in decline—little more than condemned buildings, flop houses and cheap bars. And many thought he was crazy, even indigenous Sixth Street residents.

"I was out front working on the facade one day," Graeber says, "and a guy walking by on the sidewalk stopped and said, 'Man, if I had that kind of money I sure wouldn't live here.' I think I was considered a bit eccentric. It's so ingrained in American society—even in the lower income groups—to move out of this kind of place when you've got the chance. But moving back has been probably one of the most important things I've ever done in my life."

Graeber and Sixth Street townhouse.



It was indeed a far cry from Northwest Hills, where Graeber and his wife had lived previously in the traditional suburban norm. But Graeber was convinced that he could live as comfortably and more conveniently on Sixth Street than he could in the suburbs. He had done some traveling, he says, and was aware of how people lived in Mexico City, Paris and London, "where it doesn't matter if there's a bar next door or who walks up and down the street."

It wasn't the easiest move to finance, however. Mortgage bankers thought he was crazy, too. He says the only reason he was able to get a mortgage on the townhouse was because of friends in banking circles who admired his gumption, if not his taste in neighborhoods. But the more Graeber cleaned and scraped the facade of his old saloon (condemned by the city in 1956) the more people realized that there were some fine old buildings beneath the grime, peeling plaster and paint and postwar commercial-schlock facades. And once he settled in, the idea of Sixth Street's being a high crime area largely proved to be a myth. "People saw that those old buildings could be fixed up and reused, so they started coming in with their own ideas—and they saw that no one was getting stabbed or killed or robbed in the process. They also found that perhaps there was more freedom down on Sixth Street than anywhere else."

To maintain that sense of freedom, Graeber says, newcomers came to the area with the unspoken intention to complement rather than supplant what was

already there. In the beginning, however, there was a good deal of pressure from the city to do otherwise. As resident architect and planner, Graeber was encouraged to "do a plan" for Sixth Street. And at that time, he says, "everybody's idea of a plan was to clean up all the facades, clear out the 'undesirable element,' plant saplings along the sidewalk, put up nice Helvetica signage and bring in the 'good people'—turn Sixth Street into a Disneyland."

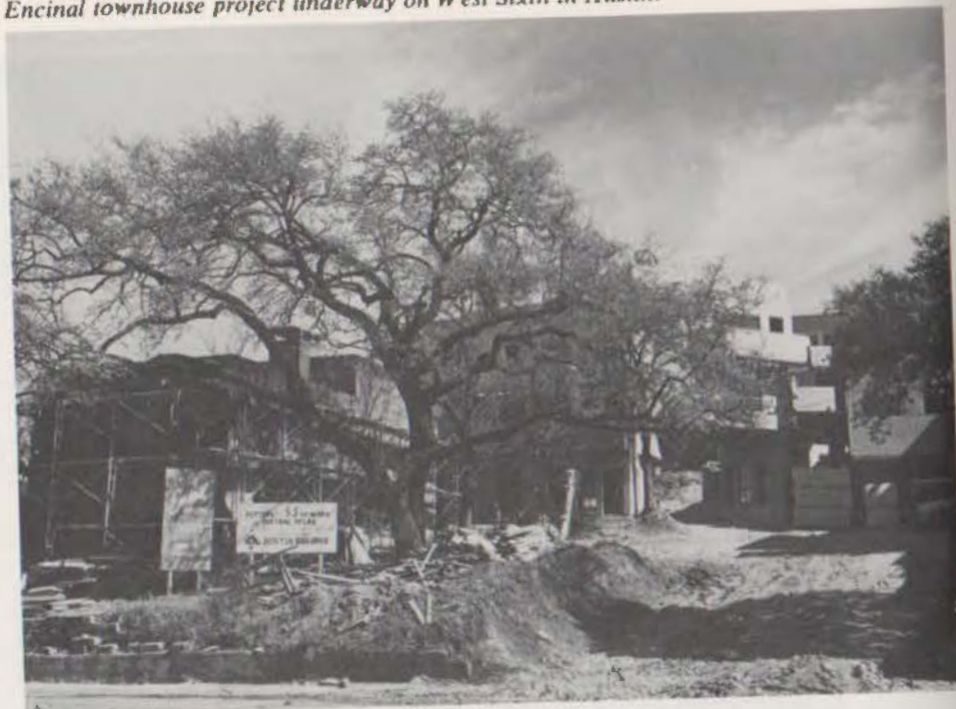
Nothing could have been further from Graeber's mind, although he admits that he wasn't sure exactly how he envisioned Sixth Street's development in the long run. Partly because he was lazy, he says, partly because he was wrapped up in his own career, and partly because he's a "live-and-let-live person," Graeber discouraged such attempts to define and segregate what is "undesirable" and what is "good." His idea, if there was one, was to sit back and watch Sixth Street spark and pop, like a seaport or border town, places he thinks are inherently more exciting than most "inland" cities. "Just because a guy's different," Graeber says, "doesn't mean he's dangerous. And it makes for variety. That's what Sixth Street has now. It just kind of grew up in its own way."

Adaptive Reuse

Graeber's idea of adaptive reuse of his Sixth Street brothel-turned-townhouse is in keeping with his general aversion to "Disneyland reconstruction." First of all, the structure wasn't a house to begin with, he points out, so that precluded interior "restoration." Besides, he says, "I believe in adaptive reuse, and modern lifestyles require different types of living space than they did 100 years ago." So he completely revamped the interior, creating what he calls an "avant-garde contemporary space," with a skylighted central living area two stories high and an angled stairway leading to bedrooms on an original second floor, which was retained on each side of the living room. The interior gives little hint of its former function. "It's nothing in London to go into a house that is 300 or 400 years old with an interior that is as modern as tomorrow," Graeber says. "They recognize it over there—the fact that people just can't live in museums."

Others have followed Graeber's trail. Three years after he bought and rehabilitated his old saloon, former Austin city council member Dr. Emma Lou Linn bought the old St. Charles Hotel on Sixth

Encinal townhouse project underway on West Sixth in Austin.



Street and converted it into three levels of apartments, one in which to live. There are apartments on both sides of Graeber's townhouse now, more up the street and, just west of downtown, construction is now underway on a 22-unit townhouse complex called "Encinal" (Spanish for live-oak grove). Developer David Barnstone, president of Mid-Town Development Corporation, says that 18 of the 22 units, designed by his brother, Houston architect Howard Barnstone, FAIA, and ranging in price from \$35,000 to \$87,000, have already been sold, and he hasn't spent a dollar on advertising.

A Drop in the Bucket

There is a nascent market in Austin for in-town living, and city planners agree that attracting people back into the downtown area to live is a major strategy for central city revitalization. But it will be a long while before the tables turn. City studies show that from 1970 to 1976 there was a 28.5 percent decline in the number of residents in central Austin (roughly an area bounded on the north by Martin Luther King Blvd., the east by I-35, the south by Town Lake and to the west by Lamar). There was a 42 percent decrease in the number of families and a 20 percent decline in the number of housing units. Central city property values jumped 105 percent in the same period, but that was due largely to new construction—office towers, drive-in banks, libraries—which replaced the "housing units" and city schools that had accommodated downtown Austin dwellers for generations.

And as encouraging as the revival of Sixth Street is, most everyone agrees that it is still primarily an entertainment strip, or a neighborhood for the adventurous and childless. Building stock is sturdy and plentiful in the downtown area—two- and three-story historic structures with income-producing retail on the sidewalk level and second and third floors that have been vacant for years. And so are incentives to put them to use. (The Tax Reform Act of 1976, for one, which provides for a five-year accelerated depreciation on costs of rehabilitating and converting historic structures into income-producing properties.) But few incentives are presently provided by the city. Mixed-use zoning and the formation of a joint public-private central city economic development corporation are part of city plans, but retail and residential redevelopment downtown still is primarily

a private effort, and often a complicated gamble.

Nevertheless, the ice has been broken—thanks to Graeber, many say—and the trend toward in-town living in Austin is developing, albeit feebly. Although at this point it is still primarily for people who can afford it, Graeber is convinced that once settled in, the downtown dweller has a better deal economically than would be feasible now in the suburbs. Graeber uses about \$2 of gas a week, he says, commuting to his office four blocks away. Fire insurance is less because of the close proximity of the firehouse. And his old saloon, with thick limestone walls, buildings on both sides and few windows, is well insulated from summer sun and winter cold, cutting down on utility costs.

Aside from practical economic concerns, however, Graeber believes there is a deeper social consideration at work here that cannot be denied.

"I think man is very basically an urban creature, that we need to live in diverse colonies of people because we need each other. And the city offers so much, it's almost unfair to take advantage of its benefits then run away to live outside of it. When you do that, I think, ultimately you haven't ended up with anything."

New People In Old Neighborhoods

When Robert S. Munger opened Dallas' first planned and deed-restricted subdivision in 1905, he wanted it to exude a certain air of exclusion. Three entrance gates marked "Munger Place" dotted the southwestern boundary (Fitzhugh Avenue) of the 140-acre development just east of downtown, planned and laid out to house Dallas' early social elite. To insure the area's distinction from the eclectic neighborhoods surrounding it, deed restrictions required a certain uniform style, orientation and dimension for the structures, although variations in size, cost, porches and roof lines were allowed. The result was a predominant and consistent "Prairie Style" motif with a subtle yet rich variation in detail. Munger Place was a neat neighborhood with just enough diversity to make it snap.

Over the years, however, as Dallas grew by leaps and bounds the city leaped and bounded over East Dallas, and Munger Place evolved from exclusive subdivision to deteriorating inner-city neighborhood. During the housing shortage years of the '40s, much of the area was zoned multi-family. And in the '50s, when Central Expressway went in and divided East Dallas from downtown, most upper-income suburban growth went north, leaving Munger Place and its sur-



Photo by Doug Tomlinson

rounding East Dallas neighborhoods in the dust of the suburban exodus.

In the early '70s, however, East Dallas took an encouraging turn for the better, and it's been on the upswing ever since. The Swiss Avenue area within the original boundaries of Munger Place, distinguished by its array of early 20th Century mansions-turned-apartment houses, became the city's first historic district in 1973, largely through the efforts of the Historic Preservation League and the Lakewood Bank and Trust Company. The idea, backed by the city and the National Trust for Historic Preservation, was to revitalize the old neighborhood by encouraging owner-occupancy and restoration of the houses, and to devise an effective response to urban "red-lining" in East Dallas (denial of mortgages and home improvement loans because property is too old or in an unstable neighborhood). It worked. Swiss Avenue prospered, and in 1976 attention was focused on nearby Lower Munger Place. A special zoning district was created to promote single-family use in the neighborhood, and the Federal National Mortgage Association ("Faonie Mae") eventually joined with Lakewood Bank and Trust as a secondary mortgage lender for the project. Munger Place too has been a success. By 1978 the neighborhood had an owner-occupancy rate of 50 percent, as opposed to a 70 percent absentee ownership when the revitalization effort began.

A 1978 city study shows the break-

down to be 220 property owners in Lower Munger Place, with 126 living in the neighborhood. City planners estimate that 37 percent of those property owners are newcomers, having owned their property four years or less, while 63 percent are long-term owners, having owned their property more than four years—some over 30 or 40 years. The study also shows that almost all of the restoration work is being done by new residents, which leads planners to believe that in the full course of the neighborhood's revitalization, more and more property owners will be newcomers to the area.

Demographics of the Trickle

And who are these "newcomers"? Since the summer of 1978, Dr. Ronald Claunch, associate professor of political science at Stephen F. Austin State University in Nacogdoches, has been studying the new residents in Munger Place, who along with the Historic Preservation League and Lakewood Bank and Trust have evidently done most to "bring back" the neighborhood. Based on surveys of and interviews with 80 percent of Munger Place residents who had moved into the area in the past five years, Claunch has found that most are in their '20s and '30s, childless couples or single, and generally well educated. Two thirds of the newcomers have college degrees and over two thirds of the families have annual incomes of over \$20,000. (Typically, their households have two incomes, whether married couple or two single

roommates.)

Occupationally, nearly half are in what Claunch terms "creative works" (musicians, writers, architects, artists, interior designers) or teaching (particularly on the university and college level). Doctors, attorneys, accountants and engineers make up the next largest group, along with a good many home builders and realtors.

Claunch also found that most had moved from other in-town Dallas neighborhoods—Oak Cliff and Oak Lawn, among others. Only two in 10 came from surrounding suburbs (Plano, Arlington, Carrollton, Garland, Irving, Farmers Branch and Richardson). And generally, those who moved from another city outside the metroplex lived in inner-city neighborhoods in those cities as well.

They were drawn to Munger Place for a variety of reasons. Chief among them, early on, was the low cost of housing stock, as well as the venerable architectural character of the neighborhood. Claunch says respondents to his survey also expressed an interest in restoring their own homes and "doing their own thing," a particularly alluring possibility due to the abundance of floor space in the typical Munger Place house (2,000 to 3,500 square feet, room for art studios, darkrooms) and the ethnically diverse, open and free atmosphere of the neighborhood. (Interestingly, most respondents didn't consider proximity to work to be the most significant reason for the move.)

Gentrification

Claunch says there is evidence, however, that later arrivals have been less concerned about doing their own thing in an atmosphere of freedom and social diversity and more concerned about crime and hiring a good contractor to do the restoration work. Also, prices in the last five years have soared, to such an extent that earlier arrivals probably wouldn't be able to afford moving into Munger Place today.

Such is one equivocal benefit of neighborhood revitalization. As new shutters, shingles and the quality of life go up, so go the prices. Claunch says, in fact, that restoration in the Swiss Avenue Historic District has been so successful that "only a few can afford to live in the area anymore." And rehabilitation of Munger Place has met with similar success—but, Claunch adds, at the expense of some tenants who have been forced to relocate.

It is the new urban phenomenon of "gentrification" that emerges most often

as the “issue” in in-town neighborhood revitalization—middle- and upper-middle income “urban pioneers” buying up and restoring delapidated inner-city housing, and displacing their former residents in the process. While tenants, transient and otherwise, don’t own the property—and often don’t take very good care of it—they still feel a certain attachment, of course, an insecure sense of eminent domain. As inner city neighborhoods go from low-rent to showcase, city officials, preservationists and mortgage bankers applaud the transformation. Social workers, the poor and the elderly often do not.

Katherine Slick, president of the Dallas Historic Preservation League, says the league has invested a lot of money and volunteer time helping to relocate persons displaced from their rental homes in Munger Place and other East Dallas neighborhoods. And they’ve been successful in most cases. But they haven’t been able to control the “spin-off effects” in Dallas’ lively free market of real estate, or to weigh the balance of long-range cost and benefit.

“You have displacement in any kind of market place,” Slick says. “It’s just a matter of where the displacement is initiated and what your limits are. Successful neighborhood revitalization in Munger Place has encouraged property owners in other neighborhoods to sell their rundown, multi-family tenements for rehabilitation and single-family use. Did we initiate that displacement in Munger Place, or is that just natural displacement of the marketplace? Probably any developer or property owner you talk to will tell you he’s got a natural right to displace anybody he wants to. And who’s to say which is better—restoring an old home for a single family or letting it deteriorate until it’s not fit for anyone to live in?”

Dallas’ strategy for residential revitalization downtown has been to provide incentive for *private* effort, from home-repair loan programs for owner-occupants to its “Area-Wide Redevelopment Program,” which provides financial incentives for developers to invest in underutilized land within two miles of the heart of the Central Business District (CBD). The redevelopment plan must be approved by the city, which in turn will facilitate the project by making necessary revisions in zoning and building codes and by providing city utilities, street systems and other public services in the project area. Most important, the city will buy



Photo by Doug Tomlinson

back the land from the developer if the project goes bust.

So far, the only developer to take the city up on its offer is Fox and Jacobs, Inc., a suburban Dallas home builder which has acquired some 60 acres three blocks from the downtown Republic Bank on which to begin building a subdivision of single-family detached homes, each on a 45 by 80 foot lot, ranging in price from \$60,000 to \$80,000. Although ground has been broken on the project, called “Bryan Place,” with the first houses scheduled to be completed this summer, acquisition of a planned total of 80-acres has been a painstaking process. Resistance has come from various property owners in the redevelopment area who simply didn’t want to sell, as well as from the activist Bois d’ Arc neighborhood alliance, which charges that the city’s redevelopment program is little more than a form of urban “clear-cutting,” and thus a violation of the state’s urban renewal law (which requires that urban renewal projects be approved by public referendum).

‘Bricks and Mortar Don’t Breathe’

Like Dallas—but even more so—Houston is big and booming, and its growth is marked by an ever-widening suburban periphery as well as its ever-rising downtown skyline. Side effects of its rapid urbanization, certainly not unique to Houston, have included deterioration of inner-city neighborhoods, traffic congestion and a residential marketplace in a constant state of flux. Taken together, however, those effects of urbanization may point to a potential demand for in-town living in Houston as the city becomes more cosmopolitan and as commuting becomes more of a hassle than it’s worth.

Already there is a small group of downtown dwellers introducing Houston to the So-Ho loft. In a recent feature report on downtown living, *Houston Chronical* staff writer Pat Reed found three

LEFT: Fox-Jacobs site in Dallas. BELOW: Houston's Rice Hotel and Lovett Square.



urban trailblazers who think the time has come for a residential renaissance in downtown Houston: artist William Steen, who converted an old storefront on Congress Avenue into home and studio; architect J. J. Killough III, who bought the old Masonic Temple at Clay and Fannin and converted it into studio and apartment space; and Houston's counterpart to Austin's David Graeber—bar owner Bill Berry, who has lived for 13 years in a second-floor apartment near his Market Square bar. The article cited a study by Houston's Rice Center for Design and Research which found that the number of people living downtown (an area bounded by I-10 to the north, I-45 to the west and south and Eastex freeway to the east) actually increased between 1970 and 1975, by two percent. Not much, conceded Rice Center vice president Carl Sharpe, but no other city in the study showed even a slight increase in downtown dwellers.

Still, there is a net decline in population in in-town residential areas within the 610 Loop, according to Rice Center's Charles Savino, in spite of a trickle of urban pioneers into Montrose, the Heights and other old neighborhoods in the lengthening shadows of downtown that have become fashionable in recent years. There is such a thing as an urban pioneer in Houston, Savino says, but now he's got to be able to afford the expedition. "And for every old house that is rehabilitated for single-family use in the inner city, 10 are still being built in su-



burbia."

Among the earliest champions of neighborhood revitalization in the inner city is the Houston Urban Bunch (HUB), formed in 1970 by the Houston Chapter of the American Institute of Architects and members of the American Institute of Planners and Volunteers in Service to America as a non-profit "community design center." Composed of architects, planners, engineers, graphic designers, craftsmen and students, the volunteer group coordinates and implements what it calls a "city gardening" effort; as Houston booms and spreads, HUB has focused attention on overlooked neighborhoods within the inner city that may not be sharing in the profits of the city's new economic bounty. "A plant blooms best," HUB volunteers like to say, "when its roots are given equal

attention—even though one's hands are apt to get dirty."

HUB projects have ranged from site planning and housing renovation to rehabilitating entire neighborhoods. Total value of 113 HUB projects between 1973 and 1977, including donated labor, materials and professional time, is estimated to have been more than \$500,000.

A Feasible Option

While HUB gets its hands dirty in inner-city neighborhoods, others are computing and projecting just what role those neighborhoods might have in Houston's mega-future. Among five growth-option scenarios envisioned by the Rice Center in a 1978 study for the city was "Inner City Growth," outlining possible city approaches and policies to encourage population growth within Loop 610. These would include providing major transportation services; improvement of parks, fire and police protection; rehabilitating neighborhoods; and providing housing subsidies in low income areas. Although the study also recommended improving the quality of inner-city schools—a major impediment to the repopulation of any inner city—it suggested that the inadequacies of the Houston Independent School District were more "perceived" than "actual." (To remedy that the report suggested, among other things, that the Houston ISD embark upon "an effective public relations program.") Careful to emphasize that options outlined were neither endorsed nor recommended, the study went on to say that the Inner City Growth option was not the most likely future pattern, since it would require the most radical shift of public policies. "The city would have to concentrate its efforts on the inner city at the expense of the suburban areas."

The report did say, however, that the option was *feasible*, however drastic, since the city is currently involved in economic revitalization within the Loop with its newly formed Urban Policy Task Force, and the federal government is promoting and encouraging such efforts with community development grants and funding from HUD and other agencies. "The 'Inner City Scenario' would require a massive governmental effort," the report concludes, "but it could become reality."

Visions of Houston's future as a nice place in which to live include a few residential projects now becoming reality within the heart of its thriving CBD. Construction is nearing completion on a

36-unit condominium project called Lovett Square on a city block adjacent to downtown. Houston architect William T. Cannady won a 1978 design award from *Progressive Architecture* magazine for the project, which the magazine saw as an innovation in that it "brings a medium density cluster concept to a city that predominantly had low density housing." According to Cannady, the project represents a residential twist in a city that "needs to attract housing development in the inner city and begin establishing an urban atmosphere of quality living. It offers an alternative to existing high-rise housing, which has not been very successful in the Houston CBD."

No one knows exactly why residential high-rises haven't been all that successful in downtown Houston, but at least one Houston developer is determined to do something about it. Portfolio Management, which specializes in converting 1950s-vintage highrise apartments in inner city areas into condominiums, ventured into Houston's CBD last year and announced plans to convert the 66-year-old Rice Hotel into a 338-unit apartment complex. It tested the market with a survey of downtown workers and found that 60 percent of respondents who were apartment dwellers would indeed be interested.

"The increasing influx of people into Houston keeps the residential market in a state of flux," says Portfolio project manager George Lanier, "but a good portion of those newcomers are from New York City and many are young singles or childless couples, and they're beginning to stabilize a market for downtown living. Add to that the increasing traffic congestion on the freeways, which has almost reached the saturation point, and it's becoming a safer bet every day that if you provide a residential facility in the CBD more and more people who work downtown are going to opt for that over a garden apartment or ranch house in Conroe." With the Rice project still on the drawing board, Portfolio hasn't rented any apartments yet, but Lanier says there's a long waiting list. "The market is there and it's standing in line."

The Rice project will include apartments ranging from \$227-per-month efficiencies to \$3,145-per-month corporate penthouses, with 20 percent of the units equipped for the elderly (handrails in the bathrooms and other modifications). A thousand square feet of basement will be converted to "neighborhood" commercial space—grocery store,

The old six-story Paseo hotel on the River Walk in San Antonio, soon to be the Lasoya.



drug store, beauty parlor—and parking will be provided by an existing parking garage a block away.

An unusual feature of the \$17 million residential project, Lanier says, aside from the fact that it's right in the middle of downtown, is the fact that it is being financed for the most part by HUD—\$12.5 million in mortgage insurance and "tandem funds." (The project qualifies for the latter due to its accommodations for the elderly.)

The developer thinks the Rice project will be good for Houston. As Portfolio president Lance Funston says, "If the CBD is to be preserved as a viable component of the Houston community, it must have permanent residents—bricks and mortar don't breathe." The building is a historical landmark in Houston, and Portfolio is intent upon "striking a balance between active and efficient function and salvaging the architectural dignity of the original structure." (Charged with that task is the Houston architectural firm The McGinty Partnership.) And the developer says the project will represent a 100 percent increase in the number of residential units in Houston's CBD.

"It's a project that most people wouldn't have touched with a ten-foot pole a couple of years ago," Lanier says. "But the market's here now and so are the incentives. And if we're successful, you're going to see developers falling all over themselves following suit. It's a gamble—but a well-calculated gamble."

The River Walk As Neighborhood

San Antonio has the River Walk. Whatever urban ills or attributes San Antonio may have in common with other cities in the Sun Belt, a meandering bend in the San Antonio River right in the heart of downtown makes San Antonio's CBD sparkle in the night like no other. Conceived in the late '20s by architect Robert H. H. Hugman as both a solution to periodic flooding and a way to beautify and revitalize the downtown area, San Antonio's Paseo del Rio has been uniquely successful on both counts in its development over the years. With its sidewalk cafes, strolling mariachis, river barges, paddle boats, restaurants and bars, the River Walk has become one of the state's major tourist attractions, and a unique urban amenity known nationwide.

In recent years, however, city planners, officials, businessmen and others have come to believe that the River Walk needs to be more than just a tourist attraction to maximize its benefit to the city. "It has to be a neighborhood, too," says San Antonio architect Chris Carson, "with people living there, people from *San Antonio* eating in those restaurants."

To see if a sufficient number of San Antonians agreed with that theory, CENTRO 21, a private-sector task force ap-

pointed by the city council, conducted a survey of downtown workers, church congregations and residents throughout the city and found that 22 percent of respondents expressed a strong interest in living within a mile of downtown.

The survey, indicating more demand than many had thought it would, only reaffirmed CENTRO 21's commitment to residential revitalization downtown. In 1976, the task force had selected some 40 un-used or under-used buildings downtown which showed profitable potential as residential space. Of those 40, three buildings along the River Walk—the Casino Building, the old Palms Hotel and the old Paseo del Rio Hotel—were considered to offer perhaps the most desirable residential location. Then, on somewhat of an experimental basis, CENTRO 21 offered low-cost 3 percent loans (from \$1.5 million in community development block grant funds) to owners and developers to convert the top floors of the buildings to residential use—apartments or condominiums—while leaving the more commercially viable first floors of retail space unencumbered by the lien.

Underway

All three rehabilitation projects are nearing completion. Closest to it (scheduled for mid-April) is the old Paseo del Rio Hotel, soon to be "The Lasoya," an 8-unit condominium complex on the upper four floors with a restaurant and bookstore on the bottom two. Like the others, as well as the new "Left Bank" condominium project going up on the river near the old Ursuline Academy, the Lasoya is not intended to be or being promoted as "low-cost inner city housing," says architect Carson, part owner. "The idea at first is to attract middle- and upper-middle income people to the downtown area to live, people who can afford to stimulate the economy," Carson says. Once a secure residential enclave is established downtown, then demand will grow for the neighborhood necessities downtown has lacked for years—grocery stores, schools, parking. Then the suburban family will be more inclined to follow suit.

And although presently aimed at an upper-income market, Carson adds, River Walk residential projects are not displacing any downtown poor, since most of the buildings are old commercial structures that have been abandoned—or have been little more than transient flophouses—for years.

San Antonio trailblazer Maggie Cousins.



Photo courtesy Express News Corp.

Bought seven years ago by Carson and a group of other San Antonio businessmen, the old Paseo sat on little more than its first floor retail potential until CENTRO 21's proposition. Built in 1851 as a dry goods store, the building was converted into a small hotel in 1911 and flourished as such until the '40s. By the time Carson and partners bought it, the hotel had deteriorated into a downtown flophouse. Carson says they knew the lower levels could be used as retail space, but they weren't sure what to do with the rest of it—although apartment use was a strong possibility. And they didn't want to do anything until they could integrate all six floors in the same rehabilitation project. When CENTRO 21 came along with its offer and survey findings, Carson says, residential use seemed the most logical and lucrative. In the meantime, the city also has provided a low-interest loan for restoring the building's facade, in keeping with the historic flavor of downtown.

Ultimately, the Lasoya, along with other residential projects downtown, will have access to public parking facilities in the proposed Hyatt Regency Hotel, as well as a city parking garage planned for the downtown area.

San Antonio has other in-town residential foci—notably the King William area, like Dallas' Swiss Avenue an architecturally rich and ethnically diverse neighborhood near downtown, designated a historic district in 1968. The city also is embarking upon a \$7 million re-

habilitation, funded by HUD, of Victoria Courts, a public housing project adjacent to HemisFair Plaza. But the vitality of the River Walk, and CENTRO 21's intent to keep some of that vitality in the family, has made it the primary drawing card for a residential return to downtown San Antonio.

And as on Austin's Sixth Street and near Houston's Market Square, a stalwart band of trailblazers is already there. One of the first, retired magazine editor Maggie Cousins, 74, a transplanted Texan who lived and worked in New York City for nearly 40 years, says she could think of no better place to live after she retired than downtown San Antonio. Home for the last five years has been an apartment on the third floor of the old Riverside Building on East Commerce, above a river-level restaurant and disco and a second floor coin shop, piano bar and ice cream parlor. She doesn't have a car, so she walks to a small convenience store in the basement of H. L. Green's variety store to stock up on incidentals, and takes a city bus to El Mercado to buy meat, fruit and vegetables.

"I have always lived in downtown apartments," she says, "except for my Texas childhood in the country. And that's something Texas people need to learn how to do. They're not accustomed to thinking of a downtown apartment as a home—a condominium on the coast, maybe, but not an apartment downtown. I think a woman my age is better off living in one, anyway, living where she can walk just about anywhere she needs to go. And not only is downtown convenient, it's always inhabited. A lot of young people come down at night, so there's always life on the river, always something going on. Downtown San Antonio is never dead."

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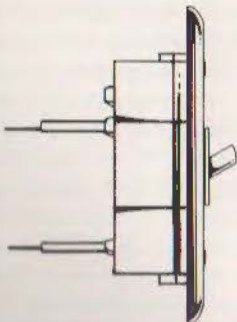
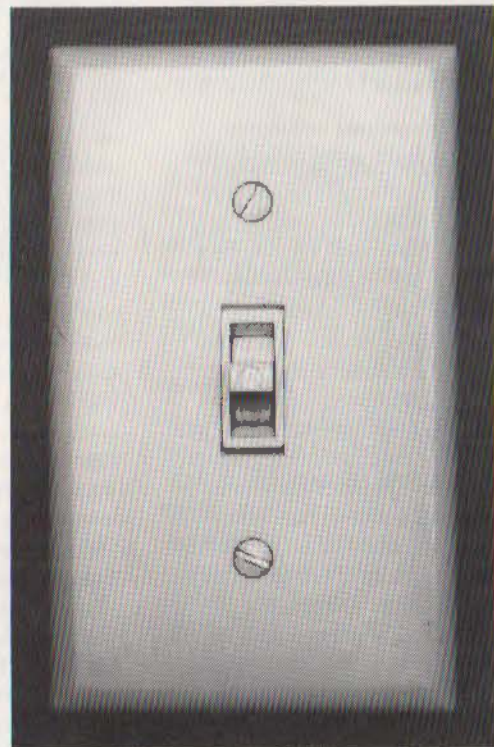
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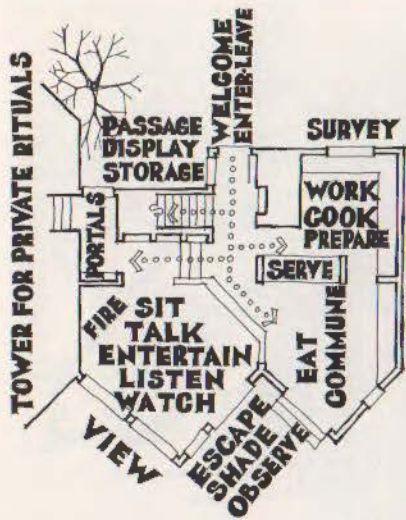
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BY TOM SHEFELMAN



HOUSE OF WORDS

A house cannot be designed for a client without an exchange of words, and the better the words are, the better the house will be. When clients employ architects, they usually have more particular, more ambitious and more strongly felt aspirations for *their* place than do those who buy through real estate agents or tract house salespersons. Between client and architect, there has to be considerably more dialogue and a more articulate one.

Clients usually are not starting from scratch. They are starting with a hodge-podge of associations, memories—perhaps a few actual pictures—hang-ups and dreams. They probably already have a piece of property, already a collection of furniture, machines and “things.”

The architect's role is not just to give clients *things*; it is to give them an *order* of things. Nor is the role, really, to provide dreams; it is to clarify and to translate dreams into the tangibles of a real-world environment. And the architect must bring them into reality through a communication process involving many other people on different wavelengths. Since architects are operating in a society founded upon the principle that “In the beginning there was the Word,” they must take with a grain of salt that AIA gold medal recipient who is credited with the Institute's shortest acceptance speech: “Architects should draw, not talk.”

That is still a popular notion, however, of what architects do. Hiring under that assumption, the client is lucky to find an architect who can also help find or create the right words to draw. Yes, words to *draw!* The design process is indeed a slowly developing, increasingly enriched cycle of words—pictures—words—pictures. The process requires skillful evolution of associative, picture-making, concept-forming and organization-building words.

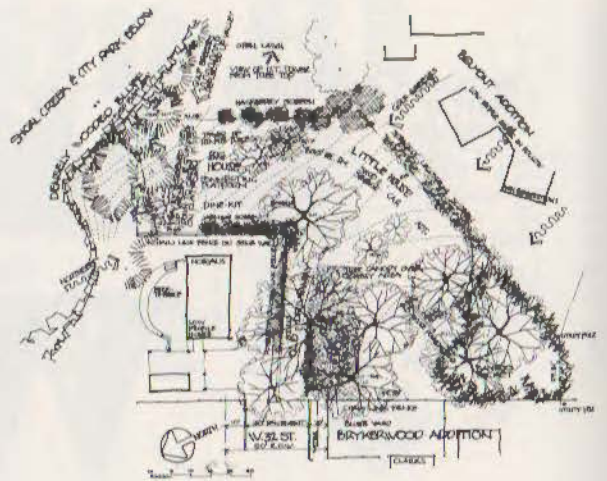
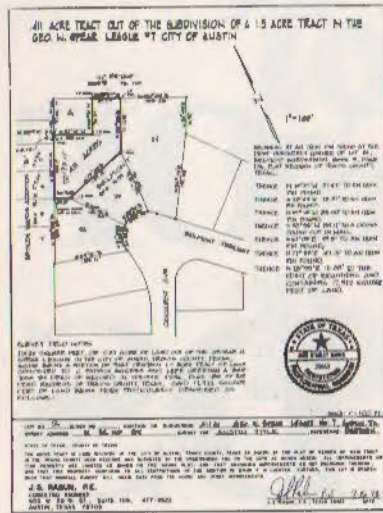
Those words are best that evolve from the client's world. Therefore, the architect must be a good listener. And to be a good listener, the architect needs more than ears. He needs perception—perception of human beings, human history, psychology and culture—in order to understand the sources of the client's words. He must understand in what way they

are the client's own words, or words of his culture, or even of a sub-culture the client wants to be a part of or to escape from.

The success of this process is even more critical when resources are limited. When we can't have everything, we must make choices. And we enjoy—feel good about—our choices by celebrating them. Architecture, then, is doing its best for us when it clarifies and helps us celebrate the choices we have made. There are many types of choices: how we have chosen to live, what we have chosen to be or become, how we have chosen to relate to others and to the environment around us. What we architects need to remember, however, is that architecture is not the whole celebration by itself. Architecture is the *theater*, the *place* of the celebration. See the importance of the right words?

This “place of celebration” feeling occurs in the best of churches and temples, palaces (and Hyatt Regencies), shopping centers and corporate offices, and public squares and playgrounds. And it occurs in the best of houses. As for houses, be they ever so humble, many architects have begun their careers pining to design them, and some have attained their fame through house design. Why? Because even the very word “house” symbolizes both the most commonly shared and the most individualized needs and dreams of civilized humanity. At its best the house, like the theater, can provide a sense of substance for our fantasies. Have you ever noticed how many of these fantasies are actually fulfillments, often through elaborate ritual, of basic biological, psychological and social needs? The house at its best sets the stage for and enhances these rituals. In doing so, perhaps it helps us feel elevated above the beasts while still enjoying their pleasures.

When we architects think of house design in this light, it can begin to seem like a kind of sacred duty—certainly one of the best opportunities to exercise our skills to the fullest. And we can gain a fuller understanding of this role, and the importance of being articulate about it, when at least once in our life we let the client “be us” and our families. We



then discover our own potential for making a celebration of the homesteading process in a way not possible through the tract house/ready financing route.

Like natural compared to anesthetized child birth, it is not easy, nor is it for everyone. But it is a powerful experience that leaves us more alive and more aware of ourselves and others, of our environment and its interaction with us as people.

The opportunity for such an experience to happen to any household may begin or end with its first communication with an architect. The value of the words used at this critical point can be matched only by the importance of the architect's translating skills. If my own skills in matching words and pictures have increased, I owe a special debt to *Place of Houses*, by Moore, Allen and Lyndon. For me it is a perceptive and skillfully conceptualized treatise on what a house "wants to be" and, deep down, what we want it to be.

In the turbulent sixties, we saw an intensified interaction of many disciplines attempting to deal responsively with occupied human environment. If nothing else, experiencing the sixties altered and expanded the architect's vocabulary, and we saw a vigorous re-examining of our values. The vocabulary—partly new, partly with new interpretations—coming from this interaction and re-examination is given a convincing order and application in this book. I have found it enormously exciting to see the influence of this enriched vocabulary upon both the design and the evaluation of the house I built for and with my own family.

Between client and architect, as among our family, the first words used often will be in stereotypes. They are code words a culture adopts to convey quickly a complex set of meanings. Stereotypes make financing and advertising easier, too. When stereotypes are translated into floor plans, people think they know what they are getting. However, very few know what they are *not* getting.

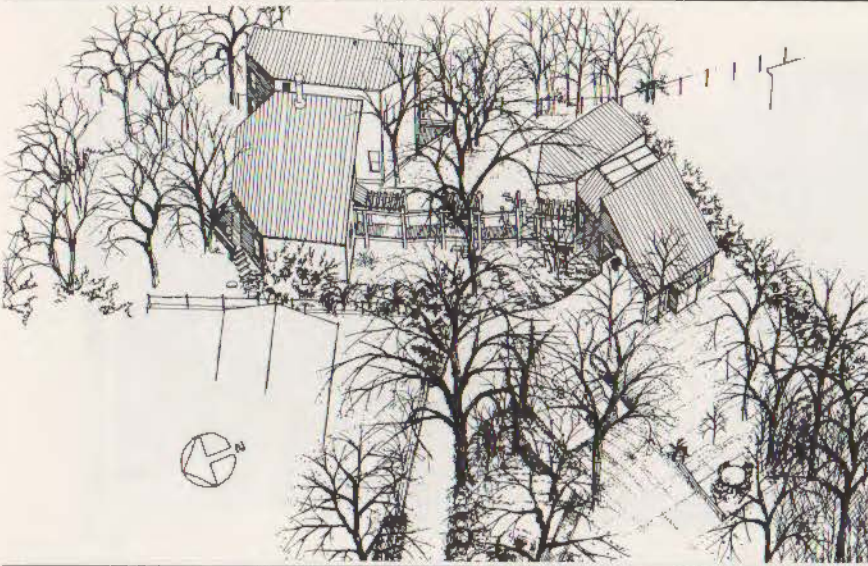
Operating by and living in stereotypes is a convenient and unthreatening—if somewhat anesthetized—way to exist.

Fortunately for architects, not everyone wants that type of existence. Those of us who don't must go back to the basic words we use for places and things. And we would do well to clarify first the difference between "house" and "home." Each of the two words has complex meanings and associations and often are used interchangeably. Even the *World Book Encyclopedia Dictionary* calls home "one's own house or dwelling place." It quotes Robert Frost's "Home is the place where, when you have to go there, they have to take you in." To a lot of people, though, "in" means into a "house." Later, the same dictionary tries to clarify a difference: "home refers to any place that is the center of one's family affections; house refers only to a building."

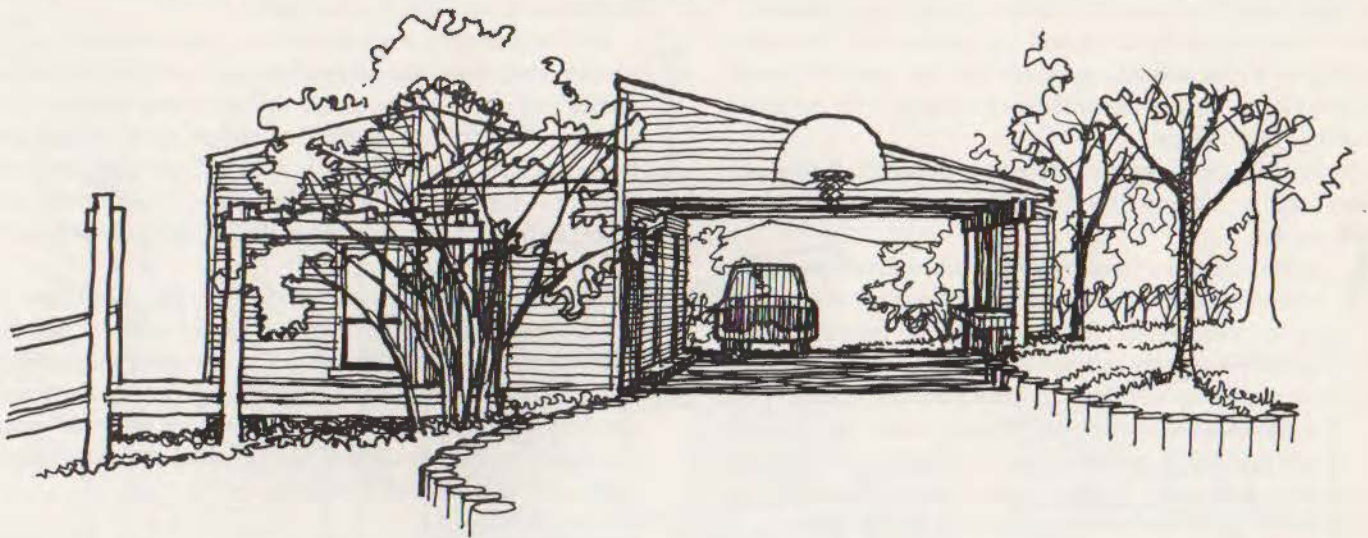
Charles Moore was justified in using the term "house" instead of "home," since it can be assumed that there must have been "house" before the word "architect" [archi(chief)-tektor(builder)] could exist. However, my theme is still that unless "house" means a very special kind of place to someone, an architect can't help much anyway.

The prevailing house image in our culture (and implied in *Place of Houses*) still is one that occupies its own parcel of land. Though we can legally take possession of that parcel merely by changing or adding to names on a deed and plat, I believe we romanticize building a house as the real consummation of the act of taking possession. We know the act varies at this point from the basic accomplishments of site selection, clearing, layout and building to fulfillment of much more complex social and aesthetic goals in which the aid of an architect becomes apparent.

My own family's first, deceptively simple-looking dinner table sketch represented some basic accord and some very complex resolutions of conflicts over different family members' perception of the site, both "as is" and as adapted to their images and needs. The word "house" at this stage had a very personal, not yet functional meaning. I had visualized a continuous and meandering urban house. But the family's composite Big House-Little House sketch was revealing a different concept: a kind of rural complex of



Point of arrival



buildings, a family compound harking back to the past and to some pleasant family associations both in East Texas and the Texas Hill Country.

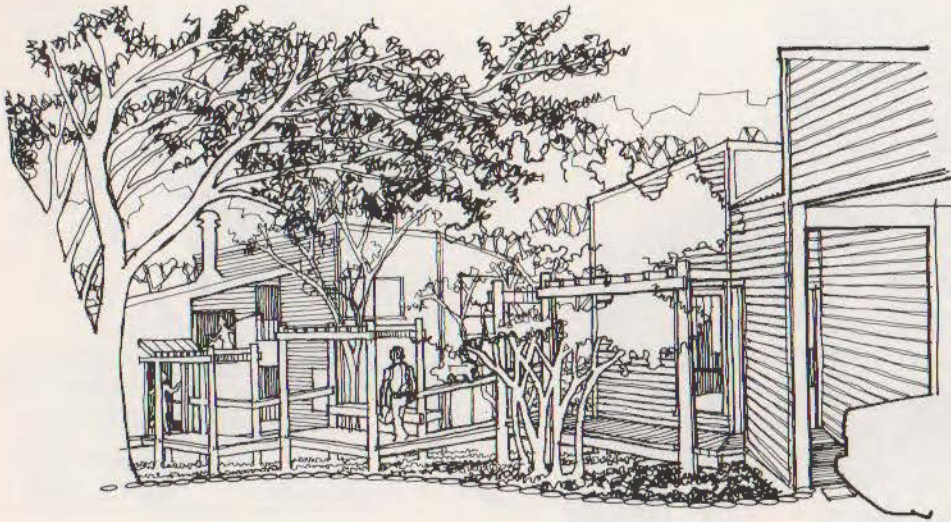
During this first session, the *House at Pooh Corner* mapping technique neatly divided the piece of paper—as the site and its context—through simple and spontaneous words to which each person attached personal associations. At this stage, the site was no longer just *legally* ours. It was *spiritually* ours.

My traditional role as architect then could begin. The little sketch needed to be expanded, particularized and made measureable. So the overlay of the engineer's survey began with my own on-site observations added in "Architectese," the specific language needed to transform dreams into realities, taking the form the landscape architect Simonds called a "horizontal file." The word—picture—word cycle continued to evolve and, through it all, the original and spontaneous concept of the rural family compound held

its own. The initial image in this case proved very compatible with our unique needs of site, family and economics.

In *Place of Houses*, the authors analyze the way in which houses are fit into their context using four concepts: *merging*, *enfronting*, *surrounding*, *claiming*. My sketches accompanying this article suggest that *merging*—blurring the distinction between site and building—is dominant. Though this could be true for any small, fragmented house on a densely wooded site, our choice of naturally weathering materials intensifies the effect.

Enfronting—establishing a sense of arrival—occurs as a visitor reaches the end of the drive and knows it is time to stop. The Little House consisting of recreation room, workshop, carport and storage elements stands its guard out from the Big House. Visitors must disembark, enter a short passageway, walk a wooden bridge and let themselves be *surrounded* by the complex and surveyed by unseen eyes before reaching the Big House.



The Big House, in turn, *claims* the woods and the bluff on the other side. Once inside, various vantage points allow a visitor to overlook the creek and city park below. In claiming this view, the undulating facade and the penetrations of the Big House further the process of merging with the dense branches and foliage.

None of us were aware of these four concepts during our Pooh mapping session. But they now help us understand what we did.

A certain freedom from attachment to stereotype room names made it easier for us to plan our interior spaces.

The word stereotypes “living room” and “family room” were useless. Our early concept was that the wooden bridge would terminate as an open canopied platform where “They have to take you in,” positioned between where we sleep or do our private things and where we eat and feed our guests. Facing the realities of climate, we did have to enclose it from the weather. Also, the expense of double glazing made us stingier with openings than we had first intended. But the result creates another kind of drama. Once visitors are allowed to penetrate the Big House from the bridge, they emerge on stage to be surveyed by us from several platforms above or below them. No wonder we began to think of this central space as a *theater* . . . a theater for interaction among ourselves as well as between ourselves and outside visitors.

This space, then, is a connecting space between more specialized rooms of the Big House and a major transition between inside and outside. It is essentially a space of movements and pathways, both horizontally and vertically, with eddies. It is the Big Room of the Big House.

The private spaces on stage right are concentrated in a 2-story “wooden tower” connected to the big room through color-coded portals. These portals, the stairs up or down to them, and storage niches for items collected along the way, are concentrated into one large piece of furniture. At left, a proscenium-like opening frames the dining room, raised in stage-like fashion above the big room. This well could be the subconscious response of a family in which the

breaking of bread together is an important ritual and eating on the run is severely frowned upon.

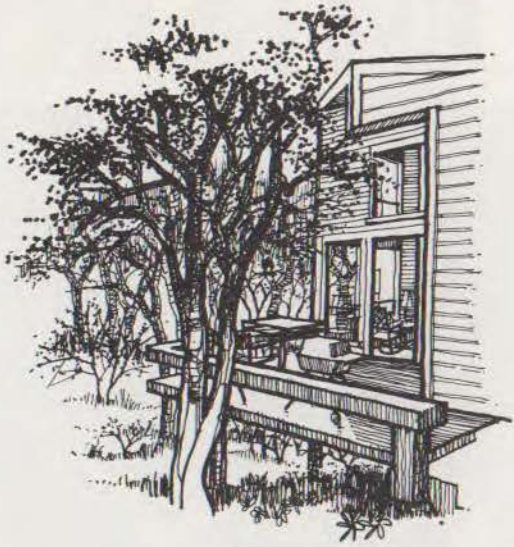
So it was that the evolution of our house required our casting aside some stereotyped images, symbols and room names and our thinking as the authors wrote in *Place of Houses*: “Rooms are unspecified spaces, empty stages for human action, where we perform the rituals and improvisations of living. They provide generalized opportunities for things to happen and they allow us to do and be what we will. . . .”

For us, this way of thinking was more fun. But it also provoked more pressure for thoughtful and creative communication that would directly relate key environmental elements to our human needs, habits, dreams and rituals. The resulting physical embodiment of precise images works so well as our dwelling place because it is more than an assortment of rooms. Ours is a house of words.



Tom Shefelman studied at the University of Texas at Austin and at Harvard University and for 14 years taught design and graphics at UT-Austin's School of Architecture. Currently he is a partner in the Austin firm of Shefelman and Nix, where he enjoys house design as well as a broad range of other projects.

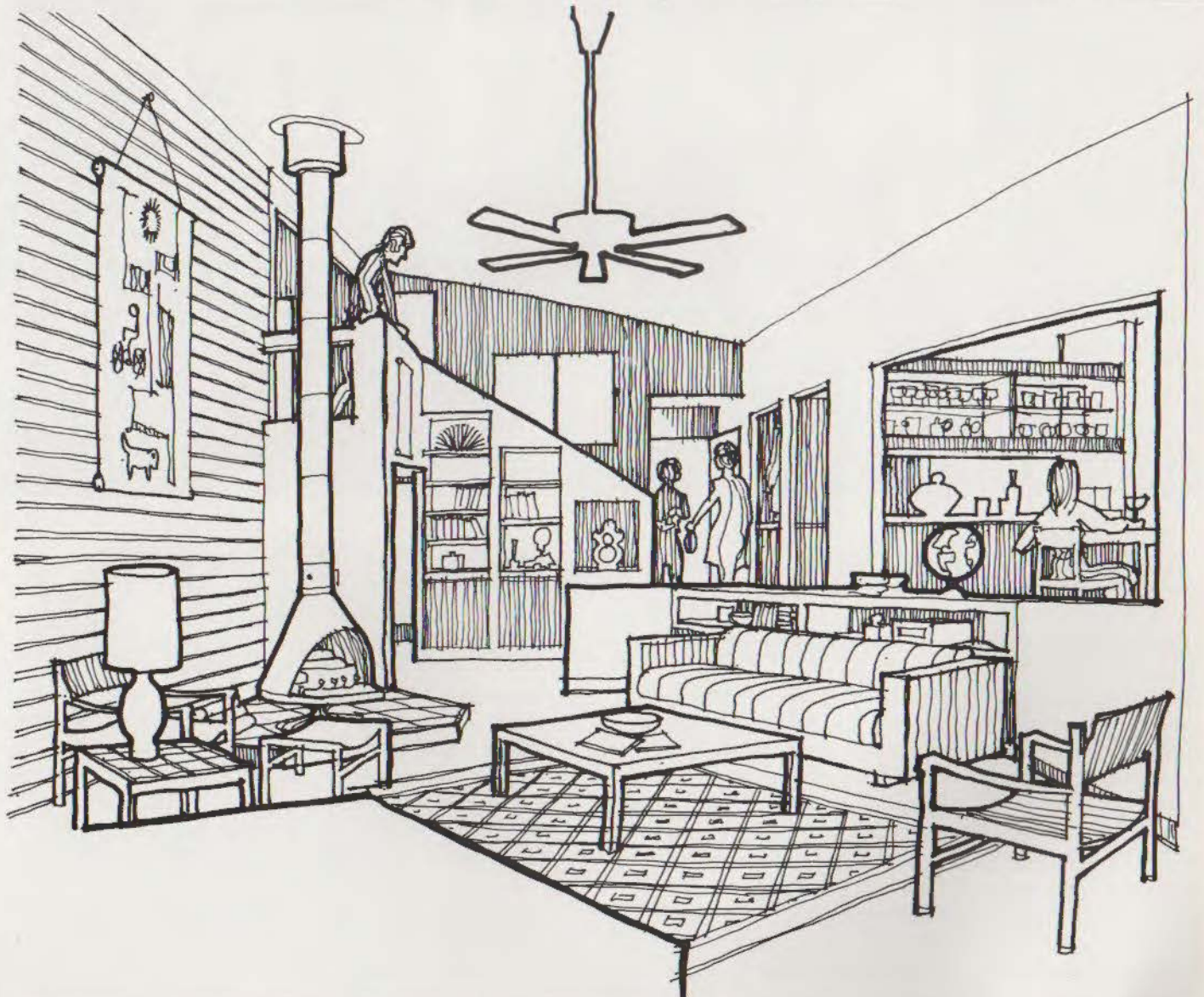
Observation deck



View from creek



The Big Room



HOUSE OF COMFORT



PHOTOGRAPHY BY BILL KENNEDY

Comfort, Texas—some 45 miles northwest of San Antonio—is a genial sort of place, a Hill Country town where folks still speak on the street, where the pace is slow and easy, the mood relaxed. Life is *comfortable* there.

This casual ambience, complemented by early-Texas architectural charm, made Comfort the ideal setting for the weekend hideaway of San Antonio architect William E. Parrish and his wife, Joanna. In 1973, enamored of its basic simplicity and convinced of its potential, the Parrishes purchased the Otto Brinkmann cottage at 701 High Street and began the process of restoring and reconstructing its original charm and character. The current results of their ongoing efforts have been captured in this portfolio by Austin photographer Bill Kennedy.

The original cottage—consisting of two rooms and a second-floor sleeping loft—was constructed in 1860 by the German-born Brinkmann, who used it initially as a residence for himself and his twin brothers and, after he married, sold it to his mother-in-law. (Brinkmann, an expert carpenter and cabinet maker, built many houses in Comfort and the surrounding region, including the Altgelt residence on King William Street in San Antonio.) A one-story rear addition, with chimney, and a front porch were added in 1899.

In continuous use since 1860, the cottage has endured many modifications imposed by residents who have utilized it variously as home, boarding house, doctor's office, editor's office and studio for both an artist and a photographer.





The Parrishes, however, have succeeded in undoing many of the well-intended "improvements," exposing natural finishes where appropriate and revealing much of the expert craftsmanship now impossible to duplicate.

The exterior wood siding added in 1899 will remain to preserve the integrity of the original structure and its addition, except for the front porch wall, where the original stone and numbered "fachwerk" timbers have been exposed to High Street. Interior walls and ceiling also have been exposed and reconditioned, dramatically punctuated by cypress beams and timbers reduced to their rich honey color.

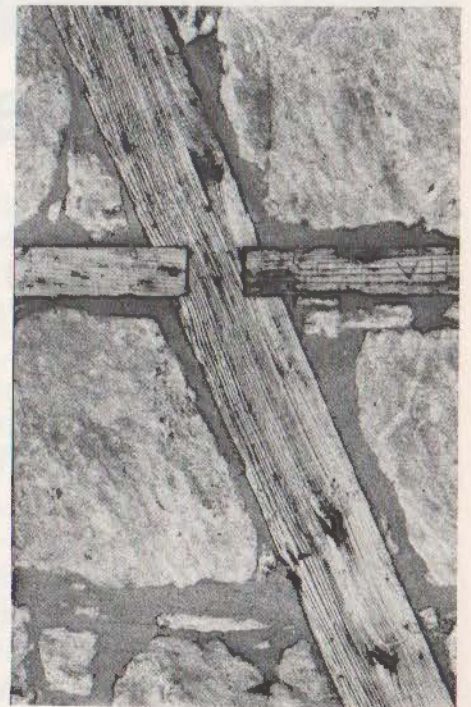
A new standing seam metal roof has been installed, and a stone floor (to match the chimney) has replaced a rotted wood floor in the addition, which now serves as a small

kitchen and bath. Future plans include construction of an outside stair to service the sleeping loft and installation of a "swept yard," complete with grape arbor and favorite plants of the 1860s.

Its structure revived and its character restored, the proud little house was designated a Historic Landmark in 1976 and in December 1977 was entered in the National Register of Historic Places. It is an easy-to-like house of pleasing proportions in a peaceful setting, an ideal weekend retreat; the Parrishes feel it deserves all of the meticulous work they have put into it. And as for local residents, the cottage is a long-familiar landmark and a source of community pride—indeed, a favorite house of Comfort.—LPF



FACING PAGE: East side and rear. LEFT: Kitchen, with glimpse of new stone floor. BELOW LEFT: West room of original structure. BELOW: Detail of exposed "fachwerk," a medieval construction method used in early Texas by German craftsmen. A frame of heavy timbers with diagonal bracing members was filled with stone and mortar to form walls.



SEVEN WINNING PROJECTS

Houston Residential Design Awards

Following are the seven winning projects in the Fourth Annual Houston Residential Design Awards program, co-sponsored by TSA's Houston Chapter and *Houston Home & Garden* magazine. The winners were chosen from a total of 32 entries, all limited to residences completed within the last four years, located within a 100 mile radius of Houston and designed by architects registered in Texas.

Limits on the residential building type were few. Submissions sought were single-family dwellings, townhouse projects, vacation homes, innovations in residential land use or remodels of existing houses involving structural changes or additions. The winners of the competition—one new residence, two town-

house projects, three remodeling jobs and one weekend retreat—provide a “good sampling of the state of the art in the Houston area,” according to the Houston Chapter office. Jurors for the competition were Austin architects L. M. Holder and Sinclair Black, and San Antonio architect O'Neil Ford, FAIA.

Award certificates were presented to architects, owners and contractors during the Houston Chapter meeting January 16, and a public exhibition of the projects, consisting of models, photographs, plans and other descriptive materials, was held from February 3 through March 2 at the H. T. Otherstuff art gallery in Houston.

1.

Photo by Geoff Winingham

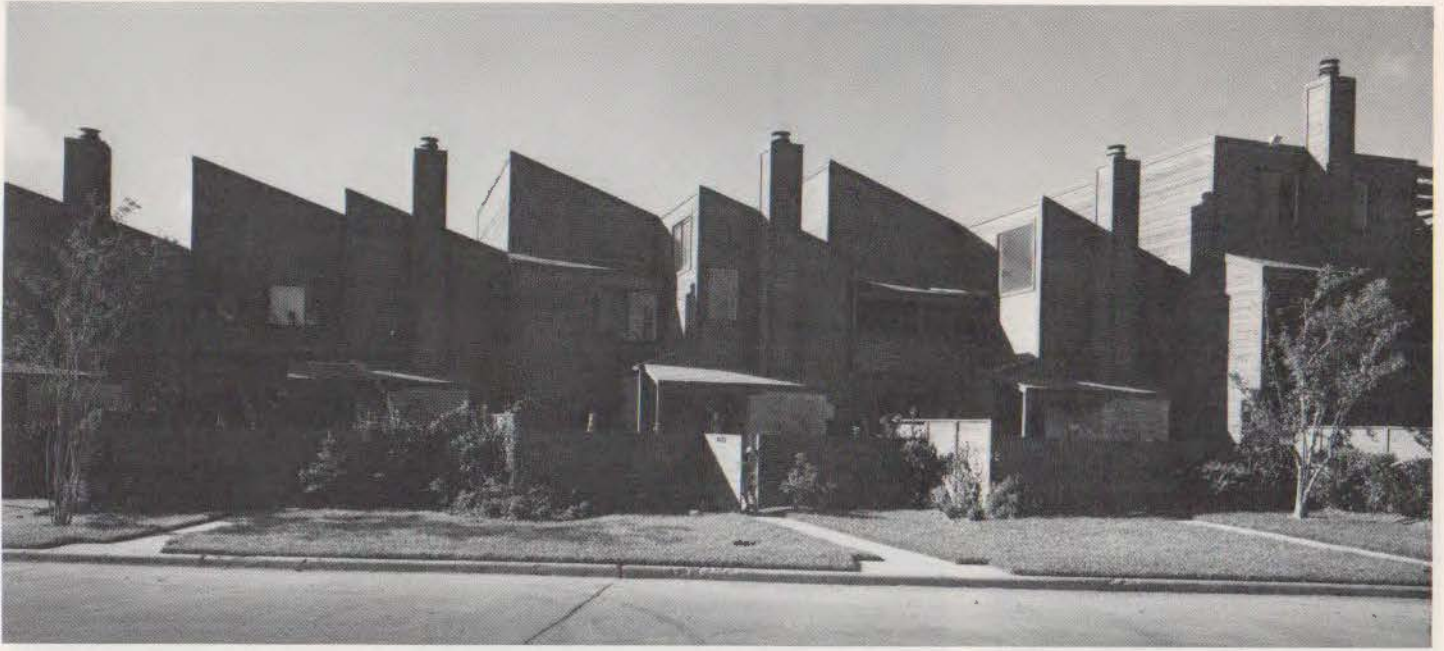


Photo by Geoff Winingham

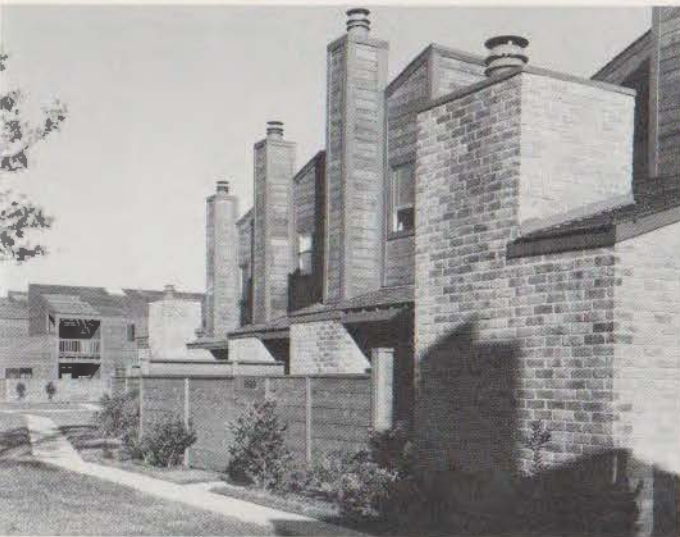
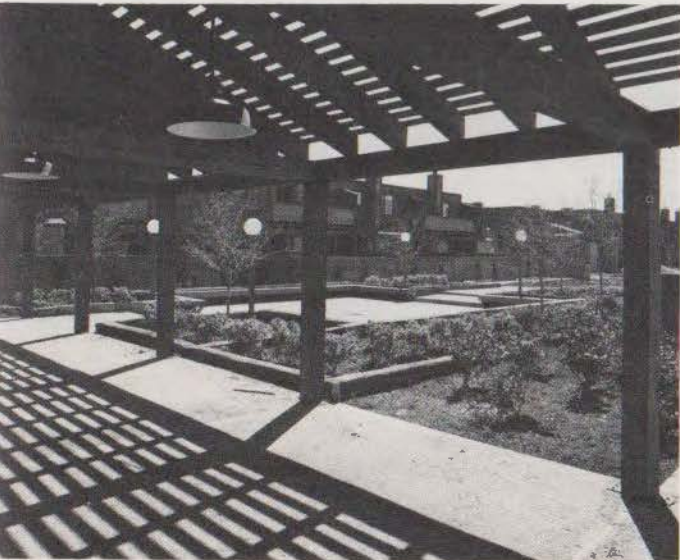


Photo by Rick Gardner



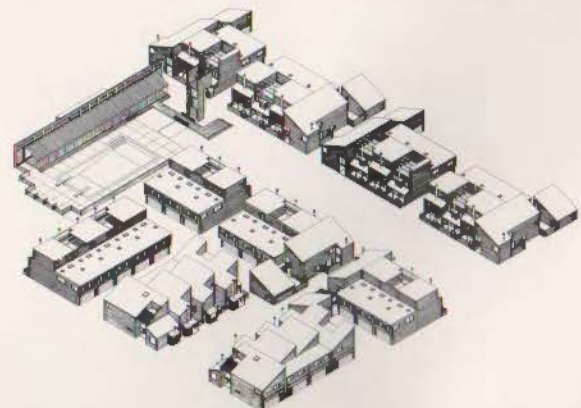
Walker's Mark

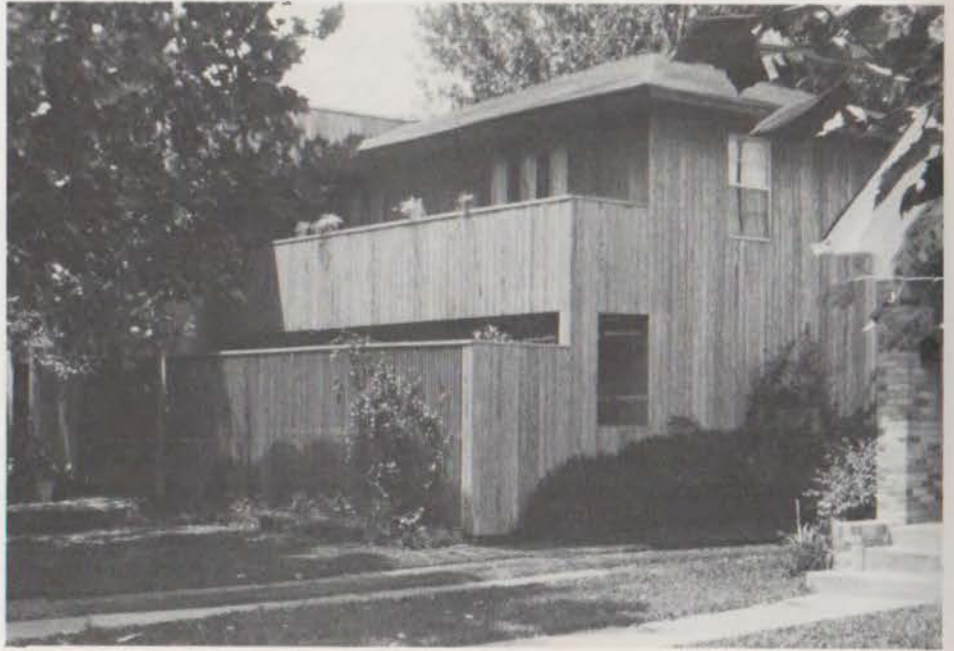
To steer away from the standard "green finger" solution in suburban townhouse design—a segregation of open green areas from the mainstream of the complex—William T. Cannady & Associates of Houston related open space to each dwelling unit in the Walker's Mark townhouse project on its private as well as public-thoroughfare side. The intent, architects say, was to provide a "public-private interface with a social function."

Housing design in the 190-unit complex is an attempt to return to the style of houses built by German settlers in Texas in the mid-19th century, a style chosen because of its response to climate and its "honest expression of wood construction." Detailing and scale-giving elements, such as overhangs, louvered shades and balconies, are taken from historic examples, and also serve to shade the dwellings from western and southern sun.

The Walker's Mark complex, on a 22-acre site, includes a swimming pool, bath house and a 40-foot tower which accommodates a community T.V. antenna, and from which a waterfall flows into the swimming pool.

Owner: GreenMark, Incorporated. **Architect:** William T. Cannady & Associates. **Builder:** GreenMark Construction.





Barnum Residence

Architect and owner Daniel B. Barnum of Houston wanted to expand and renovate his three-bedroom, one-and-a-half bath house, built in the late '40s, to modernize the structure, provide more space for a growing family and to replace deteriorated wiring and plumbing.

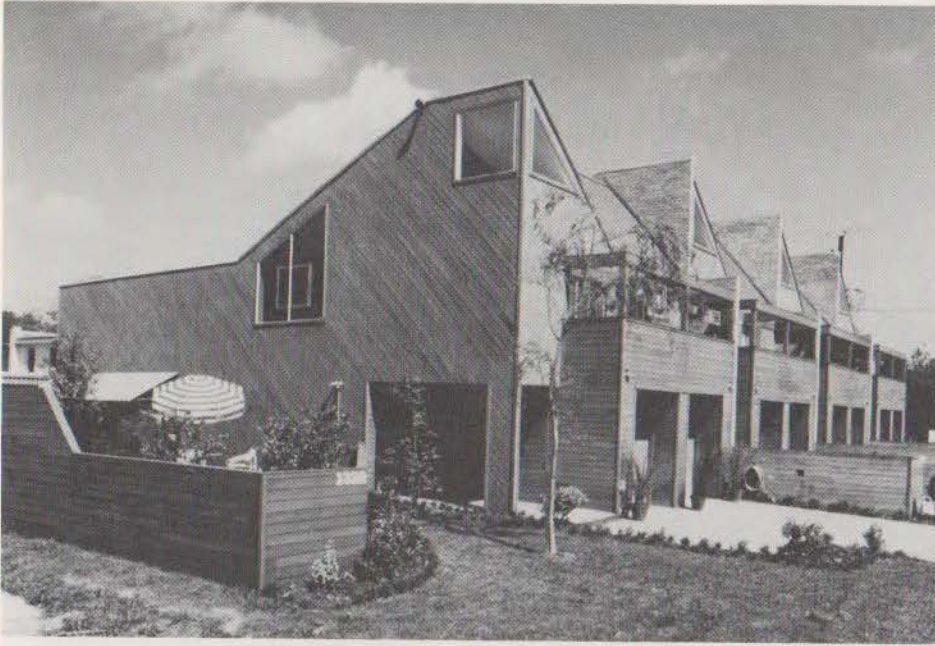
Well-placed on an oversized lot, the house could easily accommodate expansion to its front and side. So Barnum added a new living room in the 16 feet of side yard, allowing it to open to the backyard yet tie in easily to the new dining room (formerly the living area), stairs and a hall.

On the exterior, original asbestos siding was replaced with vertical boards of treated yellow pine. The addition was visually tied to the existing house with a balcony off the bedrooms and the screen wall of the patio. (The balcony also serves to block summer sun from south-facing window walls.) Decks, also of treated yellow pine, were added to the front as an entranceway and to the rear as an extension of the living room.

Owner: Daniel B. Barnum. **Architect:** Daniel B. Barnum. **Builder:** W. J. Brady Construction Co.



3.



Potomac Street

The Potomac Street Townhouse project, a development of four 2-story townhouse units designed by the Houston firm Richard Fitzgerald & Associates, represents an attempt to create maximum spaciousness within an economical volume.

Each of the 2,158-square-foot units, identical in plan except for different wall treatments required for the end units, is organized around a stair designed to lead the visitor immediately into the heart of the townhouse upon entering, allowing his view to extend the length of the unit and enhancing the sense of expansiveness. Matching diagonals of the stair and wood siding are intended to reinforce that feeling of spaciousness by leading the eye into the two-story volume.

On the first floor, the living room and seating areas flow into each other, with the stair helping to define the living area. Upstairs, each of the three bedrooms opens onto a deck, while a private patio brings sunlight into the master bathroom. Free-standing frames on the decks are intended to provide a sense of enclosure as well as a place to hang plants.

Architect: *Richard Fitzgerald & Associates.* **Builder:** *B.M.D. Construction Co.*





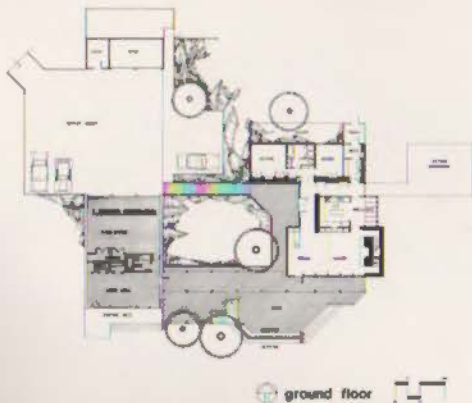
Collins Farm

Houston architect Charles Ligon began with an existing structure on the Collins farm in Brazoria County and an itemized list of project criteria. The program called for designing another house as a weekend retreat for a family with two children, a structure which would be "softer" in architectural character than the original house. The new structure was then to be connected to the existing one by an "entertainment deck" and covered walkway. In addition, the design should allow for future expansion, and none of the site's 100-year-old live oaks were to be removed in the process.

Ligon fit the complex within the existing grove of trees, to be "airy, rhythmic and well rooted," with all living areas surrounded by shade. Building materials, such as cedar and limestone, were selected primarily because their appearance would be enhanced by weathering and aging in the local environment.

The overall plan focuses on the entertainment area, which is oriented to a nearby private lake. Rock fireplaces and walls serve to terminate the overall composition of the complex.

Owner: Mr. and Mrs. Jim Perdue. **Architect:** Charles W. Ligon. **Builder:** Jim Perdue (owner).



5.

Photo by Jim Olive



Photo by Jim Olive



Photo by Timothy Street-Porter

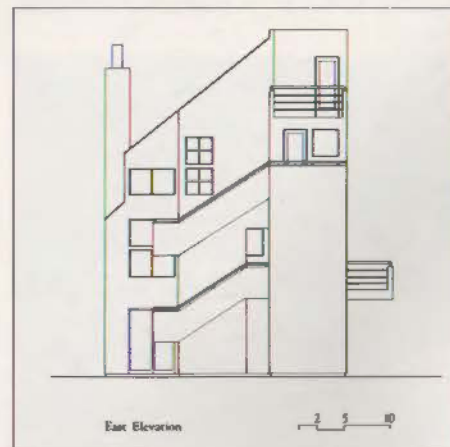
Estes House

Taft Architects of Houston was charged with designing a new house in an old inner-city neighborhood of Houston (Montrose), on the back third of a single, tree-covered lot (an existing frame house at the front of the lot was to remain as the owner's office). The program included a separate and smaller living area for the owner's teenage son.

The three-story, stucco house is layered vertically, with the son's sleeping and entertaining areas on the ground floor, main living and dining on the second floor and studio and sleeping areas on the third. A fourth-level roof deck overlooks downtown Houston.

In both plan and section, the configuration of the house is an echelon. In plan, the stepping adapts the design to the large trees on the west and south sides of the site; in section, the echelon steps from the interior stair on the northwest down to the open courtyard on the southeast corner of the site, allowing for natural ventilation by summer breezes from the southeast.

Owner: Rita Z. Estes. **Architect:** Taft Architects.





Kirkland Residence

The project, by the Houston firm John Perry Associates, involved renovating and expanding a two-story house for two married doctors, in part by adding a new master bath on the second level and converting the existing first-level bedroom beneath it into a garden room and study.

The bath space was expanded by use of mirrors at both ends and sides to suggest a "layering to infinity" in all directions. The ground-level space was expanded visually with sliding glass doors, which open it to a new greenhouse, deck and patio in back.

Skylights, windows and sliding doors were used in the kitchen to capture the north light and to allow access, both visual and physical, to the courtyard, deck and greenhouse addition.

Owner: Drs. John and Rebecca Kirkland. **Architect:** John Perry Associates. **Builder:** M. Gene Hopkins.



7.



Tract House

New owners of the 1950 tract house felt that the living areas were too small, with no flow between rooms, and that the back of the house looked like a motel.

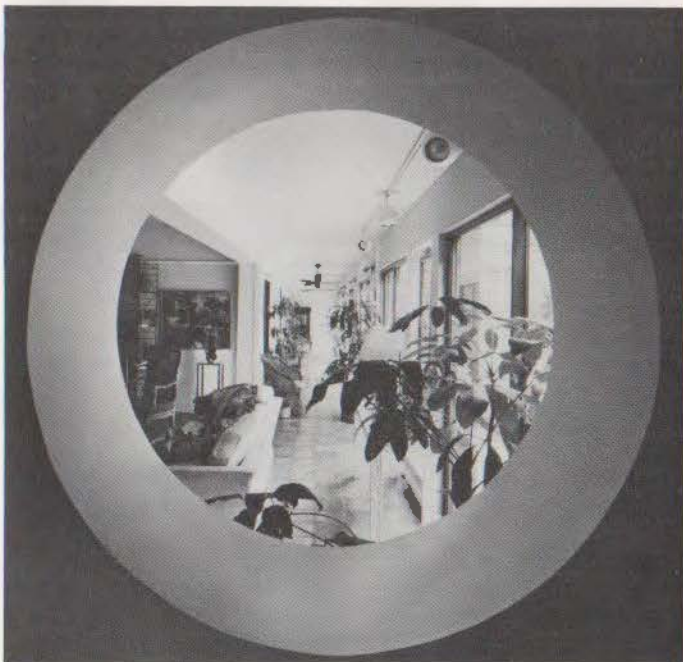
To remedy that, John Perry Associates turned the living room into a dining room and expanded the former den (now the living room) by 5 feet, creating a gallery that runs across the back of the house to a space that will be the future master bedroom.

The 5-foot veranda provides space for displaying family artwork as well as a transition to a new deck and trellis area surrounding the pool. The trellis provides a solar screen which also helps break up the motel look and bring scale to the house.

The cramped kitchen was remodeled and expanded by removing a wall which separated it from a breakfast area.

Mexican tile floors are used throughout the public areas of the house in an attempt to "unify and instill character into these spaces."

Owner: Mr. and Mrs. Ben Calderoni. **Architect:** John Perry Associates. **Builder:** M. Gene Hopkins.



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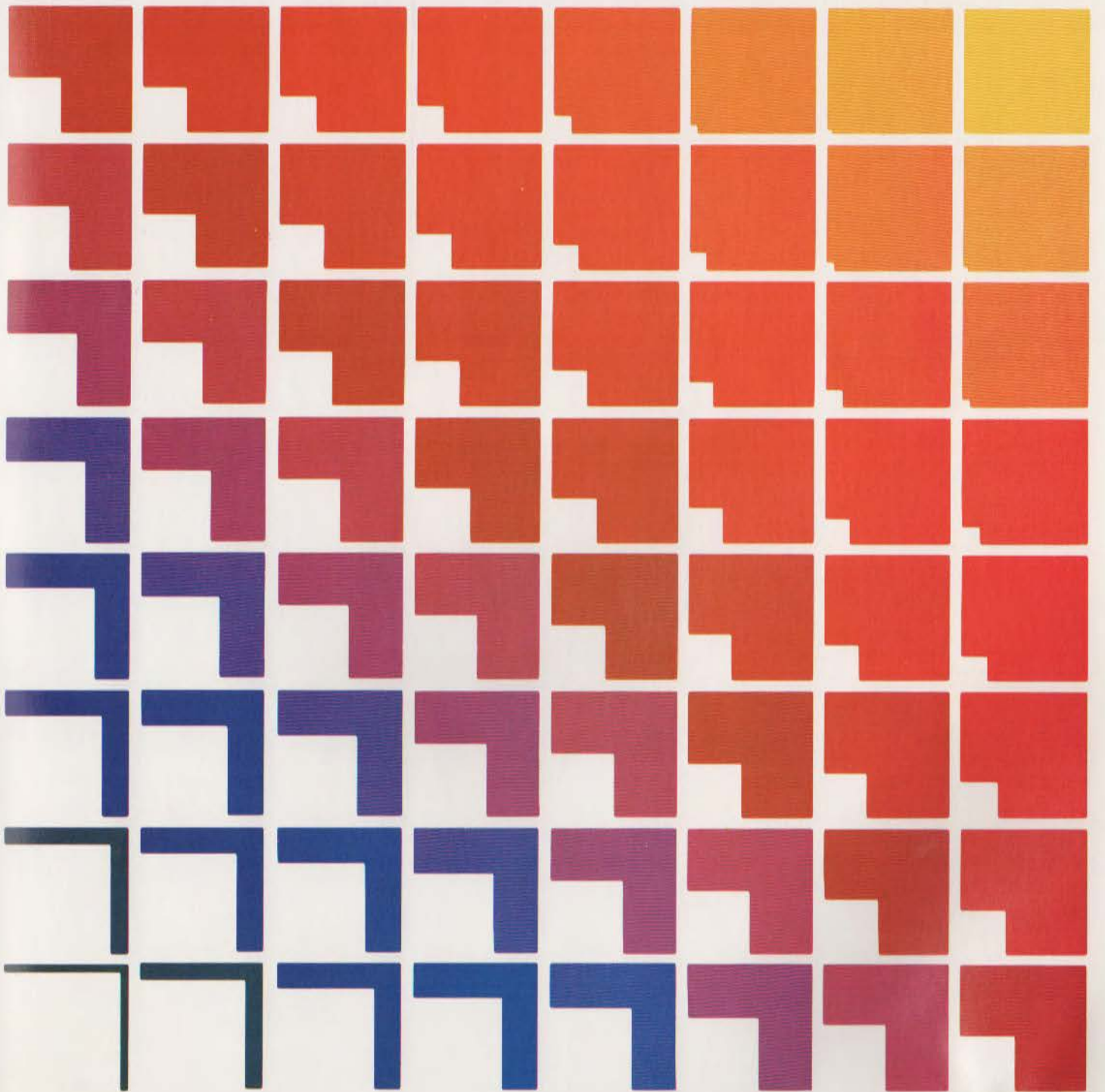
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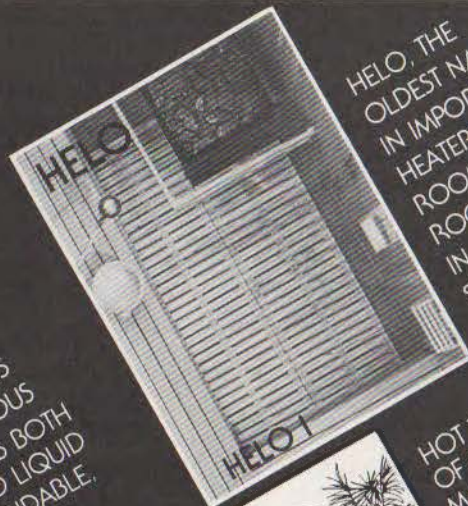


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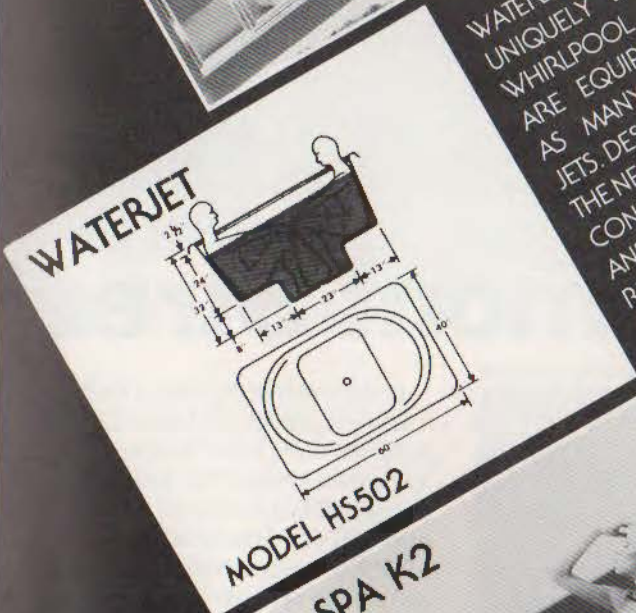


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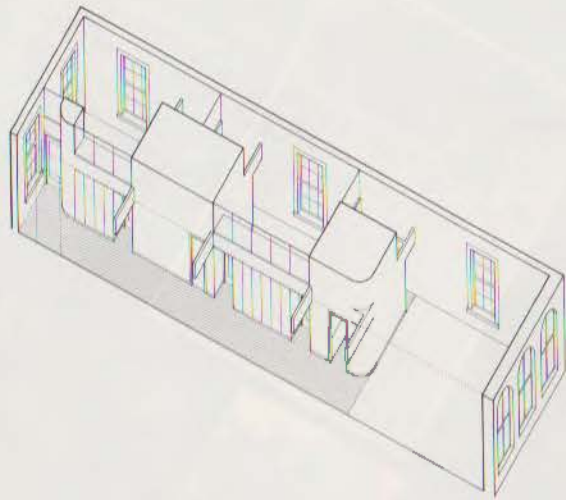
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BELOW: Taft Architects (left to right) John Casbarian, Bob Timme, Danny Samuels. ABOVE: Cutaway, typical apartment. RIGHT: Atrium.



Photo by Louisa Pontius



Photo by Rob Muir, Houston Home & Garden

213-15 Tremont Street



Photo by Taft Architects

In the wake of the "Moro Castle" fire which swept through the Strand district in Galveston in 1869, Tremont Street was a smouldering ruin. Rice, Baulard & Co., which had conducted a lucrative paint and oil business on Tremont since 1856, decided to rebuild, and in 1870 moved into two new joined and adjacent buildings at 213 and 215 Tremont to resume its thriving enterprise.

The Tremont address went through yet another transformation more than a century later, in 1977, when the Houston firm Taft Architects began adapting the old three-story Victorian commercial warehouse for retail and residential reuse. In the process, architects wanted to preserve as much of the building's original character as possible, while providing for its new specialty-shop, town-flat role on The Strand.

The program called for three street-level shops, four luxury apartments on the second floor and two studio apartments on the third. To preserve the orig-

Photo by Rob Muir, Houston Home & Garden



Design Award Texas Architecture 1978

Editor's Note: *Taft's Tremont project is one of 10 co-equal winners in TSA's 1978 Design Awards competition, chosen from some 140 projects submitted by 57 firms statewide. The winning projects will be featured in Texas Architect throughout 1979.*



Photo by Taft Architects

inal loft character and spaciousness in the apartments, 13-foot ceilings and 10-foot windows were retained and original brick walls were exposed. Core areas contain kitchen, bathroom, closets and air-handling equipment and are vertically stacked to full ceiling height, while all other walls are held down to 8 feet to emphasize spatial continuity.

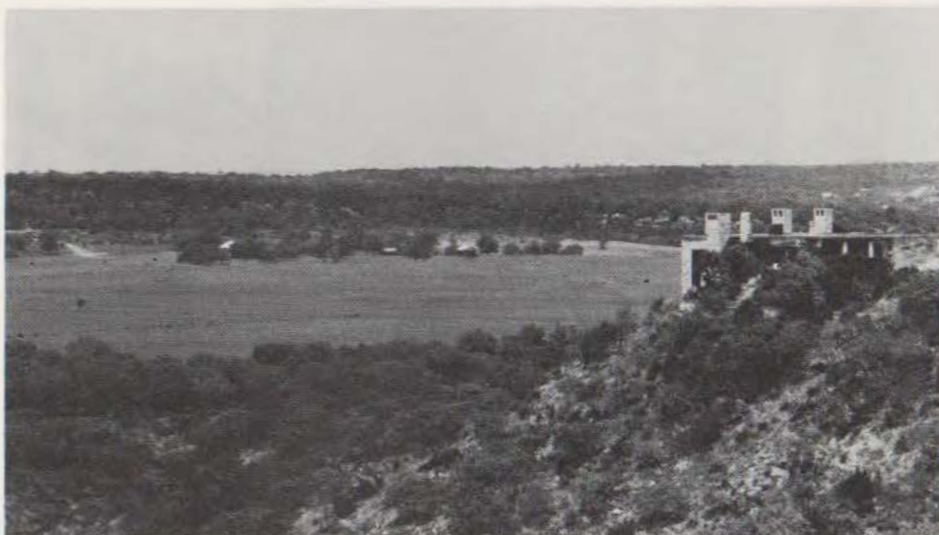
A three-story, skylit atrium, naturally ventilated and enclosed by standard greenhouse sections, opens off a landscaped alley and provides access, vertical circulation and natural light to the apartments. Balconies on the upper levels allow for views of the atrium and the entranceway.

Outside, the building's original cast-iron facade was virtually reconstructed to restore it to its original appearance.

Architects: *Taft Architects, Houston*
General Contractor: *Lasseter Company, Houston*

Photo by Taft Architects





Baird Country House



The idea of owning and living year-round on a ranch in the Texas Hill Country south of Marble Falls drew Dr. and Mrs. R.W. Baird from a Houston medical practice and Buffalo Bayou town-house to a 500-acre spread along the Colorado River, where the contour of the land was ideal for a hilltop hideaway offering a fresh view of the surrounding landscape at every turn.

The Bairds wanted their new country house sited primarily to take advantage of these vistas (as well as prevailing breezes and angles of the sun) and to be designed to harmonize with the semi-arid Hill Country terrain.

San Antonio architects Larry O'Neill and Andrew Perez responded to program criteria by siting the house just below the crest of a steep hill that slopes sharply to the river 300 feet below. The river makes a 90 degree bend just below the site, and the axes created by views both up and down the river were used to orient the design of the house.

The river axes, along with the sun and breezes, also determined placement of the rooms. The master bedroom, greenhouse and breakfast room are located on the sunrise side, with a view downstream, while the guest house and dining room have views upstream and of the sunset. The living room provides views in both directions.

A flat roof connecting the main house with a guest house was designed to disturb the visual integrity of the hill as little as possible. From its undisturbed



**Design Award
Texas
Architecture
1978**



crest, the hill spills through the space between the house and guest quarters, providing an upper swimming pool terrace and a lower viewing terrace adjacent to the living room.

In leaving the site as pristine as possible, architects paved and refined only the pool area and terraces. And the choice of indigenous building materials was intended to blur the line between natural and built: native limestone, the traditional Hill Country building material, was used for paving and exterior and interior walls; ceilings are made of western red cedar and floors of saltillo tile.

O'Neill and Perez designed for energy conservation by protecting western exposures with a terrace roof. In addition, they knew that the Central Texas latitude would enable the winter sun to penetrate the southern windows, warming interior stone walls and tile floors which are naturally heat-keeping. The thick stone walls also provide good insulation, and six fireplaces strategically placed afford enough heat for most of a Hill Country winter.

Architects: *Larry O'Neill & Andrew Perez, San Antonio*

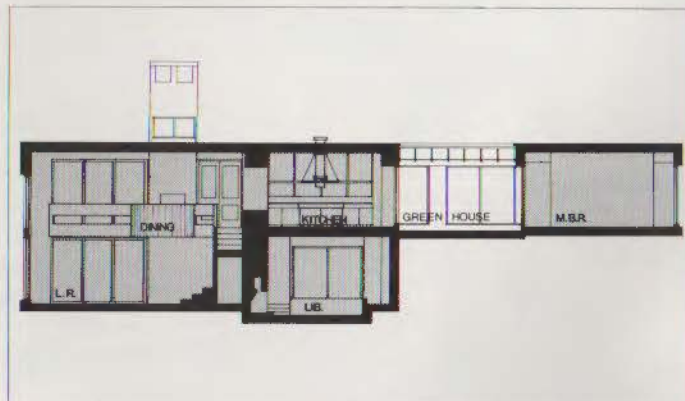
Structural Engineering: *Williams & Schneider, San Antonio*

Mechanical and Electrical: *K.M. Ng & Associates, San Antonio*

Landscaping and Pool: *Boyd & Heierick, Dallas*

Interiors: *Mrs. R.W. Baird*

Contractor: *Dwight Dow, Austin*





Stephen Pyle Residence



When UT-Austin Professor of Architecture Sinclair Black first saw the small 1,200-square-foot rent house on a tree-lined street in west Austin, he knew it had potential. Originally built in 1932 in the eclectic suburban vernacular of the day, the house was a “perfect fake early-Texas farmhouse image” for the then-developing Austin suburb, complete with south-facing porch. He was intrigued by its simplicity, and by the fact that its site—a 90-foot by 175-foot lot bathed in the shadows of elm and post oak—was large enough to accommodate expansion of the house and then some.

Black’s idea was to enlarge and remodel the house for his own single-family residential use (he lived in it for two years, then sold it to present owner Stephen Pyle). In the process, he wanted to maintain that pseudo early-Texas image by developing a vocabulary of form and materials consistent with the original, yet having a “will of its own.”

The project was not intended to be a restoration or replication, the architect emphasizes, but a respectful and sympathetic *adaptation*. Original interior scale was enlarged in part by cutting 4x8-foot openings in existing walls for more efficient circulation, and the interior texture of wood floors and ceilings was carried through in the 1,200 square feet of



**Design Award
Texas
Architecture
1978**



Architect Sinclair Black.

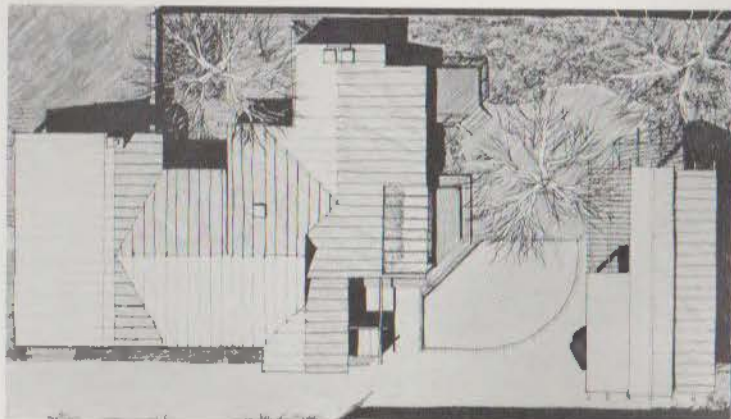
additions. Also, two skylights were strategically placed to open up and air out the dark, closed center of the original house, a characteristic drawback of earlier residential design.

A "baffle device," punctuating the west gable on the addition, serves as a "metaphor in form" of the existing chimney on the same end of the original structure, while reflecting morning sun into a nearby skylight and shading the skylight from the sun in the afternoon.

Black enlarged the kitchen and formed a breakfast room by raising part of the main gable on the original structure. A rhythmic, geometric "family of gabled forms" was created by intersecting new and modified gables in a common roof of all-new "V-crimped" standing-seam tin, replacing shingles on the original structure and incorporated into the design of the additions and a detached pavillion behind the house.

The pavillion, designed and built after the house was completed, is a light-weight steel carport with a skylight running the length of its tin roof and trussed and post-tensioned to minimize wind vibration.

Architect: *Sinclair Black, Austin*
Contractor: *Hill Country Design and Construction, Austin*



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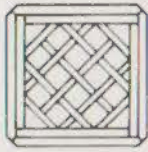
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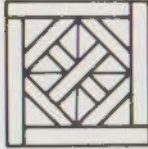
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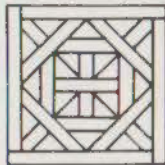
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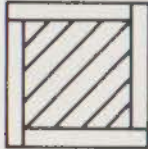
FONTAINEBLEAU $\frac{3}{4}$ "x39"x39"
or $\frac{3}{4}$ "x42"x42" with pickets (as shown)
10.56 or 12.25 SF/Sec.
Plain Oak
Quartered Oak or Ash
Walnut or Cherry



BRITTANY $\frac{3}{4}$ "x28"x28"
5.44 SF/Sec.
Plain Oak
Quartered Oak or Ash
Walnut or Cherry



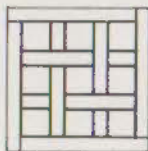
BORDEAUX $\frac{3}{4}$ "x36"x36"
9 SF/Sec.
Plain Oak
Quartered Oak or Ash
Walnut or Cherry



LOUVRE $\frac{3}{4}$ "x23"x23"
3.67 SF/Sec.
Plain Oak
Quartered Oak or Ash
Walnut or Cherry



MONTICELLO $\frac{3}{4}$ "x10"x10"
.694 SF/Sec.
Plain Oak
Quartered Oak or Ash
Plain Walnut or Cherry
Burl Walnut



AMERICAN MARIE ANTOINETTE
 $\frac{3}{4}$ "x30"x30"
6.25 SF/Sec.
Plain Oak
Quartered Oak or Ash
Walnut or Cherry
(Also available unassembled for continuous pattern.)



EUROPEAN MARIE ANTOINETTE
 $\frac{3}{4}$ "x9"x9" slat centers
w/ $2\frac{1}{4}$ "x $20\frac{1}{4}$ " bands
.88 SF/Sec.
Plain Oak
Quartered Oak
Ash, Walnut, Cherry



FEATURE STRIP $\frac{3}{4}$ "x3"xRL
Bundled as ordered
Plain Oak
Quartered Oak or Ash
Walnut or Cherry



PLANK $\frac{3}{4}$ "xRWxRL
Bundled as ordered
 $2\frac{3}{4}$ lb/SF
Plain White Oak, Yellow Pine
(3"-5")
Plain Red Oak
(3"-7")
Quartered Oak or Ash
(3"-6")
Walnut or Cherry
(3"-6")



MITERED HERRINGBONE
Tropical Mitered Herringbone
 $\frac{1}{4}$ "x $15\frac{1}{8}$ "x $15\frac{1}{8}$ "
37 SF/ctn, 37 lb/ctn
Tropical Oak
Tropical Walnut or Cherry



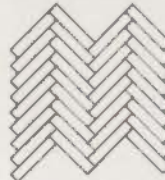
$\frac{3}{4}$ " **T/G Mitered Herringbone**
 $\frac{3}{4}$ "x $2\frac{1}{4}$ "x $6\frac{3}{4}$ "-18", $2\frac{3}{4}$ lb/SF
Plain Oak
Quartered Oak
Ash, Walnut, Cherry



Teak Herringbone $\frac{3}{8}$ "x1.714"x12" (T&G)
40 SF/ctn, 60 lb/ctn
Teak



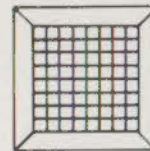
$\frac{3}{4}$ " **T/G Herringbone** $\frac{3}{4}$ "x $2\frac{1}{4}$ "x $6\frac{3}{4}$ "-18"
 $2\frac{3}{4}$ lb/SF, Cartoned as ordered
Plain Oak
Quartered Oak
Ash, Walnut, Cherry



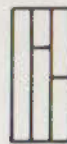
Tropical Herringbone $\frac{1}{4}$ "x $14\frac{1}{8}$ "x $16\frac{3}{4}$ "
34 SF/ctn, 34 lb/ctn
Tropical Oak
Tropical Walnut or Cherry



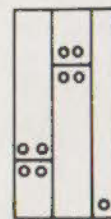
DOMINO $\frac{1}{4}$ "x $18\frac{7}{8}$ "x $18\frac{7}{8}$ "
67 SF/ctn, 67 lb/ctn
Tropical Oak
Tropical Walnut or Cherry
Tropical Mixed Species



FRANKFORT $5/16$ "x12"x12"
25 SF/ctn, 32 lb/ctn
Teak Prefinished Natural
Teak Unfinished Square Edge



STRIP $\frac{3}{4}$ "x $2\frac{1}{4}$ "xRL
Bundled as ordered
 $2\frac{3}{4}$ lb/SF
Plain Oak
Quartered Oak
Maple



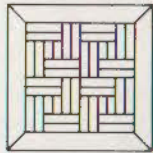
PLANK w/PLUGS $\frac{3}{4}$ "xRWxRL
Bundled as ordered
 $2\frac{3}{4}$ lb/SF
Quartered Oak or Ash
(3"-6")
Walnut or Cherry
(3"-6")
Vinyl Laminated Plank with or without plugs $1/10$ "x4"-6"-8"x48"
24 SF/Ctn, 15 lb/ctn
Oak, Walnut, Cherry

INSTALLATION & MAINTENANCE ACCESSORIES ● WOOD FLOOR DESIGN

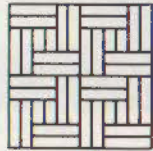


HADDON HALL
Tropical Haddon Hall
 ¼" x 15½" x 15½", 43 SF/ctn, 43 lb/ctn

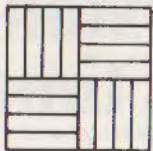
Tropical Oak
 Tropical Walnut or Cherry



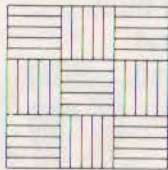
BLUEGRASS 5/16" x 16" x 16"
 44.44 SF/ctn, 55 lb/ctn
 Teak Prefinished Natural
 Teak Unfinished Square Edge



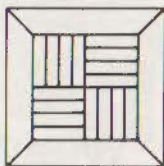
Teak Haddon Hall
 ¼" x 12" x 12", 25 SF/ctn, 23 lb/ctn
 Teak Prefinished Natural
 Teak Unfinished Square Edge



¾" T/G Fingerblock
 ¾" x 6¾" x 6¾" up to 18" x 18"
 2¾ lb/SF, Cartoned as ordered
 Plain Oak
 Quartered Oak
 Ash, Walnut, Cherry



Tropical Fingerblock ¼" x 18½" x 18½"
 67 SF/ctn, 67 lb/ctn
 Tropical Oak
 Tropical Walnut or Cherry



LOUISVILLE 5/16" x 12" x 12"
 25 SF/ctn, 32 lb/ctn
 Teak Prefinished Natural
 Teak Unfinished Square Edge



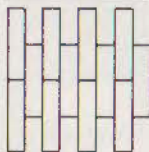
5/16" Fingerblock Prefinished
 5/16" x 6-11/32" x 6-11/32" (T&G)
 50 SF/ctn, 60 lb/ctn
 Prefinished Oak or Ash:
 Natural or Dark



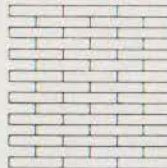
Tropical Straightline ¼" x 18½" x 18½"
 67 lb/ctn, 67 SF/ctn
 Tropical Oak
 Tropical Walnut or Cherry



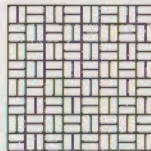
¾" T/G Straightline 2¾ lb/SF
 ¾" x 2¼" x 6¾" - 18", Cartoned as ordered
 Plain Oak
 Quartered Oak
 Ash, Walnut, Cherry



¾" T/G Ashlar ¾" x 2¼" x 6¾" - 18"
 2¾ lb/SF, Cartoned as ordered
 Plain Oak
 Quartered Oak
 Ash, Walnut, Cherry



ASHLAR
Tropical Ashlar
 ¼" x 18½" x 18½"
 59 SF/ctn, 59 lb/ctn
 Tropical Oak
 Tropical Walnut or Cherry



AZTEC ½" x 18½" x 18½"
 32 SF/ctn, 64 lb/ctn
 Tropical Oak
 Tropical Walnut or Cherry



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 Cartoned as ordered, 2.3 lb/SF
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 Cartoned as ordered, 2.3 lb/SF
 Mesquite



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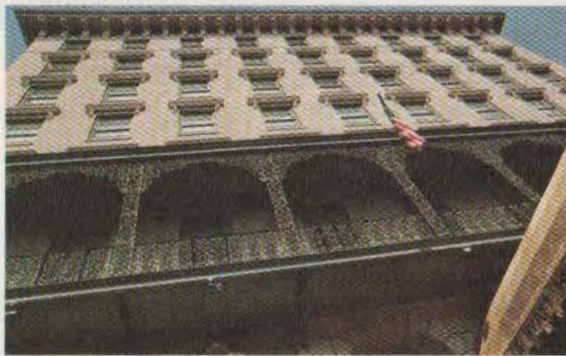
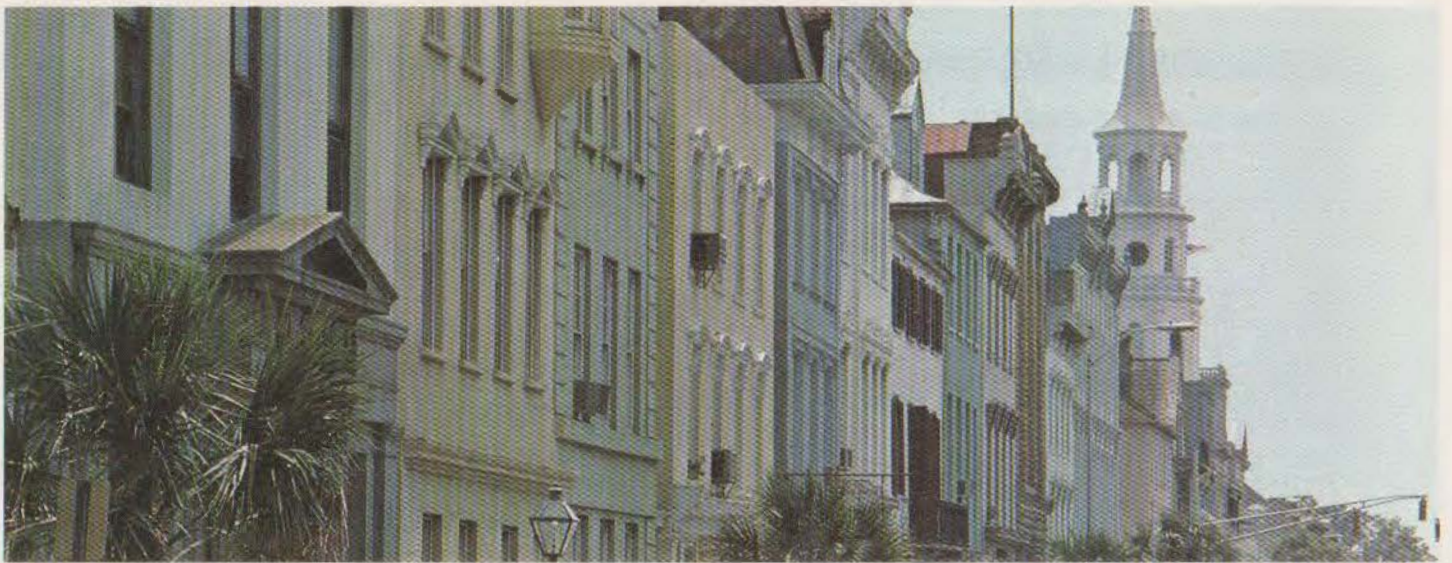
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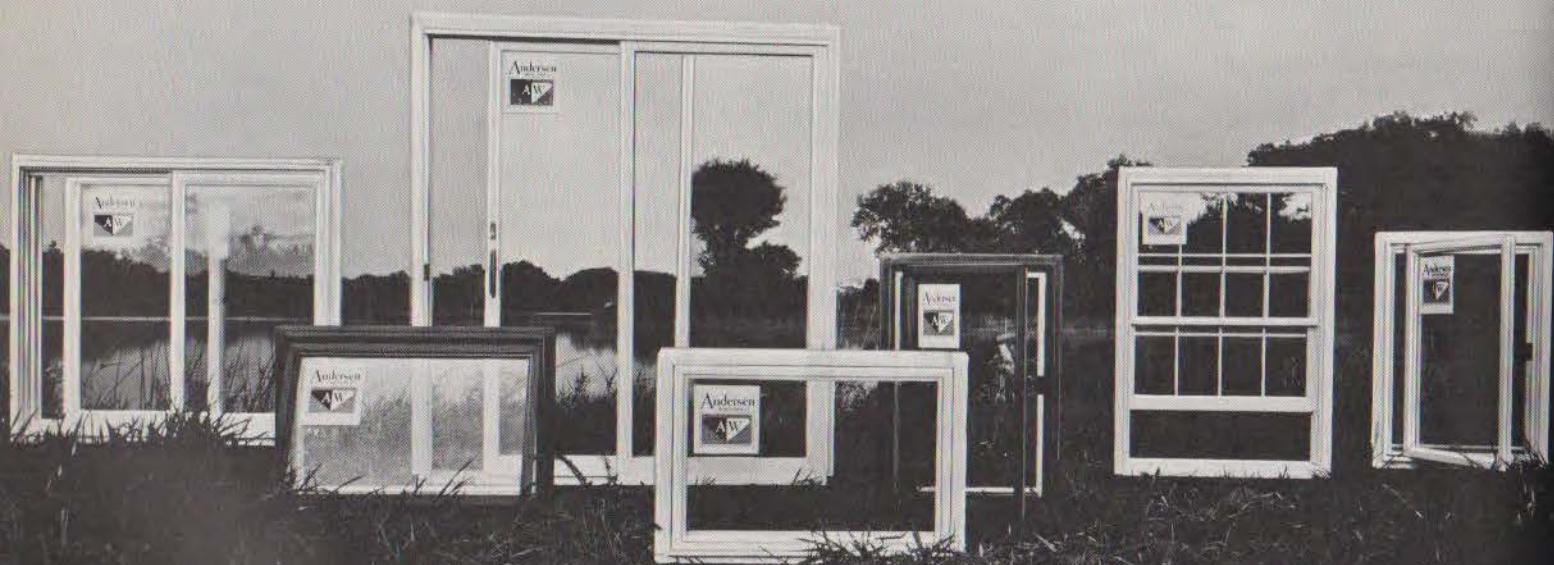
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THE MICROCOMPUTER IN ARCHITECTURAL PRACTICE



By Ken Rehler

The advent of low-cost microcomputers is creating changes in many areas of business, and architecture is no exception. In fact, the microcomputer is likely to be the single piece of equipment that will make the greatest impact on the way architects do business during the next few years.

Microcomputers now can be successfully used by firms as small as five or six people, to the benefit of both architect and client. And the cost of the necessary computer hardware and software is well within reach for most firms. Computers which formerly cost several million dollars, requiring a large room full of equipment and having only 16K capacity, have been replaced by microcomputers no larger than a standard typewriter costing as little as \$4,000 with as much as 64K capacity.

Through the use of application software programs, the architect can provide more accurate cost estimates and cost control throughout a project, thus helping to avoid cost overruns and keeping the project within the client's budget. Feasibility studies for income properties also can be provided. This analysis can be vital for developers and helps the client obtain permanent and interim construction financing more easily.

One of the most significant contributions which can be made by the computer is the production of building specifications and construction documents accurately and efficiently. The computer can be used for typing all plan notes, general notes, room finish schedules, door schedules, hardware schedules and practically everything that formerly required considerable hand lettering. The resulting

documents are easier to understand, can be more specifically worded, and are produced at a fraction of the cost in time required by traditional techniques.

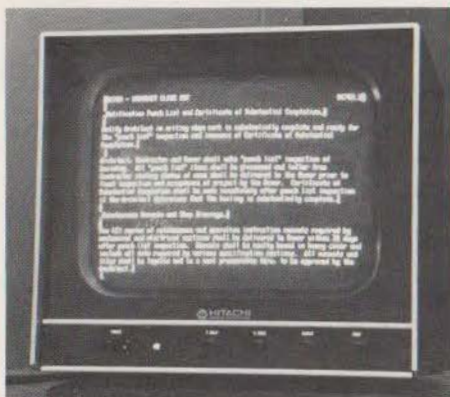
Once put on the computer, master specifications can be recalled, edited, easily corrected and then typed "error-free" with the push of a button. The computer's flexibility makes it easy to revise and update master specifications as well as to generate new specifications.

Contractors have told us that by using these computer-produced documents they can bid projects more accurately and easily and there are fewer misunderstandings and errors during construction. Not only have we been able to produce these improved plans and specifications more efficiently, at a cost saving, but higher staff morale has resulted from a reduction in the drudgery of time-consuming hand lettering, original typing and pasting up of specifications.

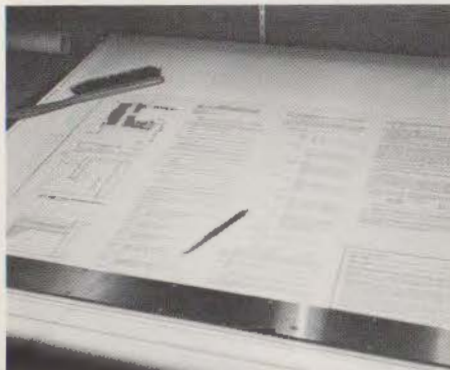
Another benefit of the computer is that construction scheduling can be more accurately maintained and updated, providing better opportunity for projects to be built and occupied on time. The computer also enables the architect to schedule internal office production so as to meet deadlines for various design phases. Accounting of man-hours and cost can be updated at any time to assist in producing projects within fee limitations. Adherence to time and dollar deadlines aids both architect and client.

The word processing software for a microcomputer can be used for the efficient production of all construction administration forms such as change orders, field orders, applications and certificates for payment and construction checklists. The application and certificate for pay-

“The microcomputer is likely to be the single piece of equipment that will make the greatest impact on the way architects do business during the next few years.”



CRT viewing screen.



Specifications production.



Keyboard.

ment, for example, traditionally takes several hours of editing, adjusting and typing. With a computer, the typist can simply insert the proper information, either by dollars or percentage of work completed, for each line item, and the computer will calculate and print out the entire two or three page form automatically. The building contractor, as well as the architect, benefits from this use.

In fact, word processing uses alone will justify the cost of a microcomputer. There was a tendency in our office which I think is very common: a letter was dictated, drafted, changed, retyped and often changed again. This entire procedure can be done on a computer in much less time, requiring less proof reading, with the final version being automatically typed "error-free." In addition, form letters can be stored in the computer memory so that only the name and other variable information need be inserted. We use this process frequently for proposals, letter agreements and promotional letters.

The efficiency and accuracy the computer affords in all these areas becomes an important "sales tool" for the architect. Not only is the client provided with the advantages previously discussed, but the architect's overall image is enhanced because the in-house computer conveys a businesslike and efficient approach to doing work.

Internally, the computer can be used for general bookkeeping and accounting functions, such as calculating and printing payroll checks, keeping the general ledger, computing and typing invoices, etc. The savings in the cost of personnel time or outside services can actually cover the entire investment required to obtain the computer. In addition, the in-

formation necessary for effective office management is available on a daily basis or whenever up-to-date information is needed.

In the past, because of the expense, computers were centrally located and individual access to them was provided by remote terminals. Now the self-contained microcomputers can be located conveniently within offices, providing better security of records, instant retrieval and print-out information and custom programming to serve the unique requirements of the individual computer owner.

For most architectural firms, the larger minicomputers are still too expensive. Computer drafting is also out of reach for all but the largest of firms, but this will change quickly. Within the next couple of years, the cost of computer drafters and the software support will be reduced to a point that those firms already using computers will easily be able to add this function without excessive cost.

Most firms should be able to consider a microcomputer now, however. Even if a firm is large enough to afford a larger system, it might still find a group of microcomputers a much better answer. This option provides more flexibility in operation, avoids the problem of downtime resulting from servicing a central unit and eliminates sharing a single printer.

The size of a firm determines the amount of time it will take to pay back the initial investment. The cost includes hardware, software and operation costs. For most architectural firms (four to 40 employees), the cost of hardware (computer, disc storage, keyboard, CRT and printer) should be from \$7,000 to \$10,-

“The architect’s overall image is also enhanced because the in-house computer conveys a businesslike and efficient approach to doing work.”

000. The software necessary to operate the equipment should range from \$1,000 to \$4,000 initially. This would include the software necessary for word processing, all accounting functions and mailing lists.

As a firm discovers more uses for a computer within its particular operation, custom software can be written. This custom programming can cost from a few hundred dollars to several thousand, depending on the complexity.

Proper shopping is essential. Without it, you could end up with an \$18,000 piece of hardware which will not perform the functions you need. Of the 80 to 100 systems now on the market, only about 10 to 15 really fit the architectural office.

In general, look for a system that has the capability of doing efficient word processing and all accounting work and that can be easily programmed for custom software using a high level *basic* language. The *printer* should be a “daisy wheel” letter quality type, allowing for the use of carbon ribbons. Line printers and electronic printers cannot produce the quality of type necessary for use by architects. They should be avoided unless used as an additional printer.

The *CRT* viewing screen should have an 80-character width display. The 64-character display will not work for specifications, charts, schedules and similar work.

The *storage system* should be a minimum of dual 8-inch floppy discs (not small diskettes) to allow for adequate storage for specifications and accounting software. The CPU (Central Processing Unit) should use a standard 100-bus system with an 8080 or preferably Z-80 4-Megahertz processor. Using any other

systems will severely limit the software available for use.

Despite all of the benefits to be had by purchasing a microcomputer, there are two major problems to consider. First, the cost of computer hardware is reducing at a rapid rate and the systems are being refined and improved almost daily. Without question, the computer purchased could be replaced at a later date with one which would be more efficient and less costly. Fortunately, however, only the actual computer is affected by this cost reduction. Most of the peripheral units, such as the printer and CRT, are maintaining their price or increasing with inflation. Therefore, the overall costs of all hardware equipment purchased will not drop drastically as in the case of calculators.

The second problem can become a major obstacle. The availability of “application software” lags far behind the hardware, since hardware can be designed and manufactured much more rapidly than software can be developed. The production of reliable software can require several man years and presently software is “under development” throughout the United States. New and better software will be marketed in the next several months, but it will need to be put in operation and “debugged” over a period of time before it is completely reliable. In reality, we are probably a year or two away from the day when a computer can be purchased along with the necessary software, turned on and immediately put into operation as a complete and reliable system. It therefore becomes imperative in planning the purchase of a computer that arrangements also be made for obtaining the expertise of a good pro-

grammer (of which there is a shortage) to install the system, debug the software and alter packaged software to meet specific requirements.

Usually, the architect does not have the expertise to do this programming in-house, nor can he afford a full-time programmer. This expertise needs to come from outside consultants on an hourly or fixed fee basis or be provided by the company selling the computer system. The safest way to buy computer hardware is to first find the required application software, then purchase the hardware and software together to insure their compatibility. Most software operates only on specific hardware and is not interchangeable from one system to another without considerable expense.

The enthusiastic response of architects who are using the microcomputer clearly indicates that it soon will become as common in the office as the electric typewriter, and even more difficult to do without.



Ken Rehler is president of the San Antonio firm Rehler, Vaughn, Beaty & Koone. He received his Bachelor of Architecture degree from The University of Texas at Austin in 1966 and established his San Antonio firm in 1971, one of the first firms in the area to make use of the microcomputer in its operation. For three years he was an instructor in the School of Architecture, Evening Division, of San Antonio College, teaching both architectural design and freehand drawing.

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Projects in Progress

New Bank Building Planned for Austin

Capital National Bank in Austin has announced plans for a new 16-story bank and office building to rise from a full city-block site, two blocks west of the bank's present downtown location.

The project, designed by the Dallas firm **Harwood K. Smith & Partners**, will include the 350,000-square-foot bank and office building, a seven-level, 630-car parking garage (connected to the main bank building by a pedestrian tunnel) and eight additional motor bank lanes.

The brick-clad, reinforced concrete bank building will feature a "crossed-parallelogram" design, with one three-story parallelogram structure running diagonally beneath the 15-story parallelogram-shaped office tower, which rests on one floor of utility space with its front facade facing east.

The building itself will occupy only about 60 percent of its site. The project is designed to allow for a 15,000-square-foot landscaped pedestrian plaza along Lavaca street to the east and another landscaped area along Guadalupe to the west. Due to the site's proximity to Aus-



tin's historic Bremond Block just across Guadalupe, bank officials say, the positioning and landscaping of the plaza space will play a key role in setting a consistent scale and compatible sidewalk environment for a somewhat unique part of the downtown area.

Other future plans include a private

club for tenants (Capital National will occupy only the first seven floors of the building) and possibly a health club with locker room facilities.

Construction of the \$25 million project will begin soon, bank officials say, with an estimated completion date sometime in the first quarter of 1981.



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New IBM Building Going Up in Houston

Now under construction on a 6.2-acre wooded site in Houston's Riverway development is a new 17-story office building for International Business Machines (IBM) designed by the Houston Firm

Caudill Rowlett Scott to respond to the natural environment of its site and to the ever-growing need for energy conservation.

The 408,000-square-foot tower is a right-angle isosceles triangle in form, with its long face oriented to the north to minimize energy consumption. With a

curtainwall of dual-glaze reflective glass, the building's exterior is designed to reflect the vegetation of the site—stands of mature liveoak and pine—as well as to lighten the structure's "visual weight."

The building is raised (in part on pillars) with the first-floor lobby and the second floor cafeteria deeply recessed, providing for a shaded and sheltered entranceway. Inside, the 200-seat cafeteria is situated to provide views of the wooded site, the fourth and fifth floors are exclusively designed for computer use, and office floors are designed on the basis of four-foot modules to provide for column-free working space.

Of primary importance in conserving energy in the building's interior, the air-distribution system features dual and "in-flight-adjustable" fans; main air-handling units are designed to be shut down at night; and lighting is computer controlled. In addition, each floor will have separate air-handling units and controls, and windows will be operable for natural ventilation in the event of an electrical "brown out."

Completion date for the project is estimated to be in July 1980.

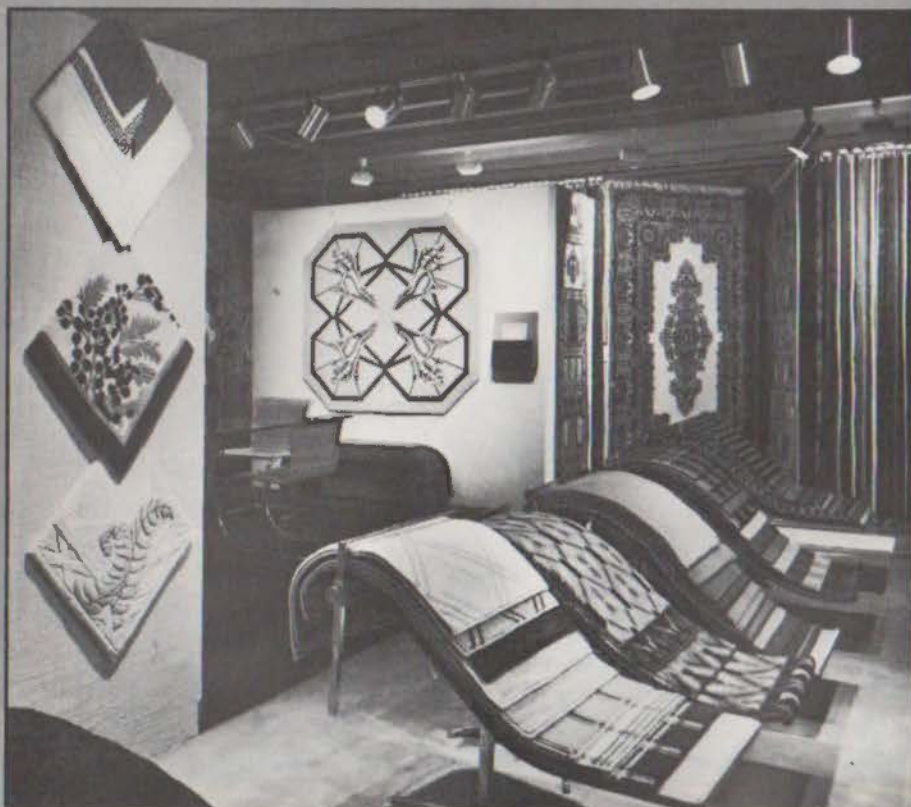
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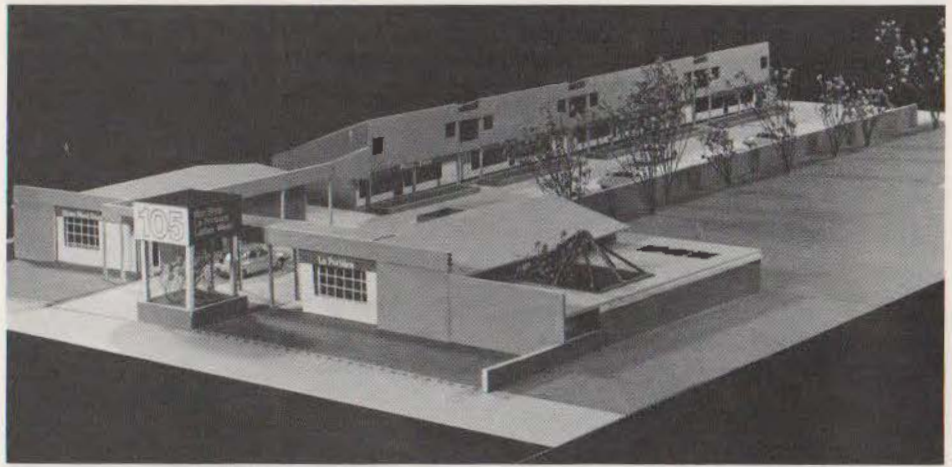


Longview Specialty Center On the Drawing Board

On the drawing board of Dallas architect **Todd Hamilton** is a small specialty shopping center for Longview, an expansion from two small, prefabricated metal buildings to a linear arcade of shops designed to avoid the "strip look" and to functionally and visually link the old with the new.

With the success of a restaurant and shops housed in the original pre-fab buildings, owners wanted to enlarge the complex within the site restraints of limited street frontage. Hamilton began by remodeling the two original buildings, linking them with a gateway frontispiece and extending a colonnade of shops from one of the buildings the length of the site. This continuous covered walkway would protect customers from the weather and shade display windows from the sun as well as permit individual businesses to present a larger, collective facade to the public—reminiscent of Old-Western storefronts.

To avoid the specialty center strip look—to which the narrow dimensions of the site were particularly conducive—



Hamilton laid out the various elements of the complex as visually distinct activities. The drive separates the arcade from the parking spaces, which in turn are bounded by landscaping. In addition, elements of old East Texas buildings—antique doors, light fixtures, columns—were incorporated into the design, not to make the complex look like a "period" shopping center, Hamilton emphasizes, but to add a subtle touch of authenticity to a merger of old and modern form.

The complex's steel-frame structural

system is intended to allow greater flexibility of use as shops change in size or commercial function. And balconies in each are designed for use as support or additional retail space.

The project, still in the design and development stage, will contain 12,000 square feet of retail space and approximately 4,000 square feet of remodeled metal shell upon completion. Phase II eventually will terminate the parallel organization of the center with a small community arts and crafts center.



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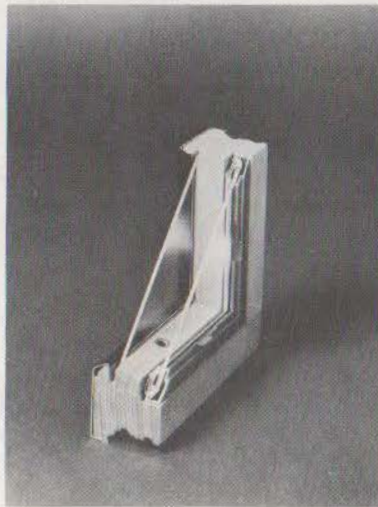
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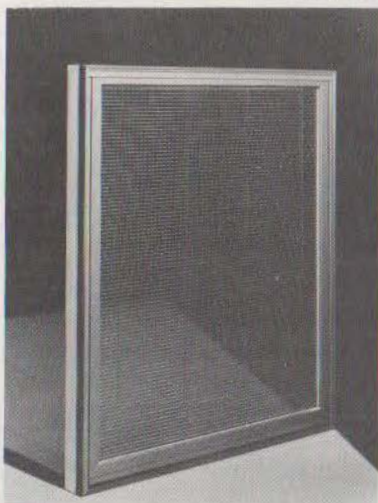
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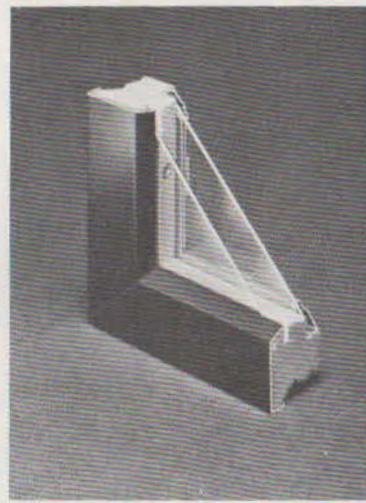


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Continued from page 15.

"About half of the 3,000-square-foot house is underground," Smith says. "The remaining half has approximately 10 inches of soil covering the roof. In the Panhandle, heating is the primary problem, not cooling, so that was kept in mind with the passive-solar design."

Noting that the mass of materials in the structure can absorb and store heat or cold, Smith explains that the house has a stabilizing effect on temperature, a quality that a small frame house does not have.

The only back-up heating devices in the house are a heat circulating fireplace and a wood-burning stove. Electricity is used for lights, cooking, heating water and two small bathroom heaters.

The house is cooled by three basic methods: a design which includes cross-ventilation, ceiling fans which provide air movement and an earth-air heat exchanger.

"The air exchanger consists of an 18-inch diameter pipe, buried about seven feet underground along the north wall of the house," Smith says. "Air is drawn into the pipe from outside and cooled by the stable temperature of the earth, which is about 62 degrees at that depth. The pipe is connected to a fan which distributes the cooled air throughout the house. The hottest air, which collects in the raised portion of the building, is vented to the outside."

Other passive-solar features in the house include glass windows and doors on the south side, clay tile floors to absorb heat, the underground portion of the house located on the north and northwest sides, and double-pane windows to reduce heat loss.

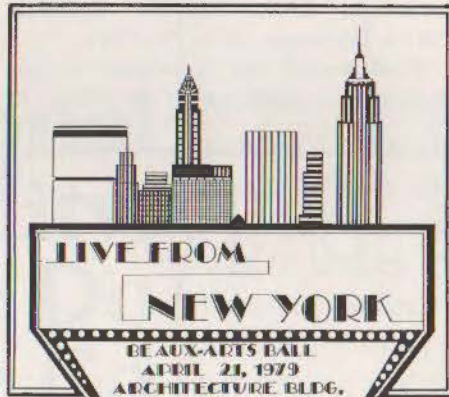
In Brief . . .

Graduate student of architecture **Steven Deardorff** of Wichita, Kans., has been named the first recipient of the \$1,000 3D/International Scholarship at Texas A&M University. The scholarship is to be awarded annually by the Houston-based firm to an architecture graduate student at Texas A&M who has taken electives in business-related subjects.

Ed B. Wallace has been appointed assistant dean of the UT-Austin School of Architecture. Wallace, who joined the UT faculty as an assistant professor in the fall of 1978, previously has taught at the Massachusetts Institute of Technology and at UT-Arlington, in addition to

having worked with private architectural firms in Cambridge, Mass., Fort Worth and Austin.

Dr. Alan Black, assistant professor of community and regional planning at UT-Austin, has been appointed to the editorial advisory board of the *Journal of the American Planning Association*, the leading scholarly journal in the city planning field.



UT-Austin students of architecture have extended a special invitation to architects and members of the art community to attend the School of Architecture's 1979 "Beaux Arts Ball" at 9 p.m. April 21 at Goldsmith Hall.

"New York City" is the theme for the annual gala, which students say promises "everything from an art-deco night club to punk rock and bagels."

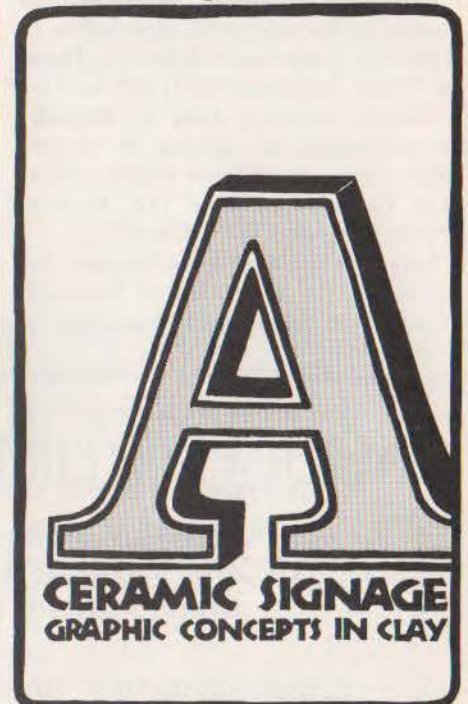
Tickets are \$8 (\$5 for students), proceeds from which will go toward expanding library volumes or architecture scholarships.

Interested persons may obtain more information by writing: Beaux Arts Ball, UT School of Architecture, Austin 78705.

News of Firms

The Houston firm **Lockwood, Andrews & Newnam, Inc., (LAN)** has announced the establishment of a Brownsville division in new offices at 153 East Price Road, Brownsville 78520. Telephone: (512) 546-5515. LAN also has branch offices in Austin, Dallas, Corpus Christi and Victoria. In addition, the firm has announced the appointment of architect **A. William Modrall, Jr.**, as manager of its architectural division. Modrall will be responsible for the supervision and

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management of all of the division's project and business activities.

Earthman Architects, Houston, has announced the relocation of its office to 6700 West Loop South, Suite 450, Houston 77401. Telephone: (512) 667-4453.

Houston architect **John C. Reynolds** has announced the opening of his new office for the practice of architecture at 3333 Eastside St., Suite 141, Houston 77098. Telephone: (713) 524-8221.

Levy & Vane Architects, Houston, has announced the promotion of Edwin S. Broadwell to the position of associate in

the firm. He has been with Levy & Vane since 1976.

The Houston firm **Lloyd, Jones, Brewer & Associates** has announced the promotion of Bob Fillpot to firm principal and vice president. Fillpot has been with the firm since 1967.

Lubbock architects Tom Mills and Tom Davis have announced the formation of their partnership **Mills • Davis • Architects**, 2506 48th St., Lubbock 79413. Telephone: (512) 795-9911.

Ward Bogard and Associates has announced the relocation of its offices to

235 Livestock Exchange Building, 131 East Exchange Ave., Fort Worth 76106. Telephone: (817) 626-5504.

Pierce Goodwin Alexander, Houston, has announced the appointment of Steven Reigle to associate in the firm.

The Houston firm **Golemon & Rolfe, Architects**, has announced the promotion of two firm members to senior associate and five to associate. New senior associates are J. D. F. Boggs and Ed Gonzalez; new associates—Charles H. Rosenbaum, George E. Newman, Ronald D. Lyle, Dai-Wei Tan and Tom Robson.

Charles R. Sikes, formerly executive vice president and director of the Houston firm 3D/International, has announced the formation of the firm **Charles R. Sikes & Associates**, 410 Coldwell Banker Building, 2500 West Loop South, Houston 77027. Telephone: (713) 871-8844.

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Books

The Complete Guide to Mechanics' and Materialmen's Lien Law of Texas. Sterling Steves, J.D., Hulme Publishing, Fort Worth, \$35.

Described by its publisher as the definitive work on Texas Lien Laws, the book, organized in a how-to and when-to fashion, explains the rights of a contractor, subcontractor, supplier, or anyone connected with the construction industry or real estate business. It spells out the provisions of and provides the timetables for complying with the Texas Lien Laws, complete with full explanations. Prepared in loose leaf form, the book contains all of the forms—reproducible and written in nonlegalese—necessary for filing lien notices and claims.

The author, an attorney in practice since 1954, is a graduate of the University of Texas Law School with extensive experience in construction litigation.

Preparing Design Office Brochures: A Handbook. David Travers, Arts & Architecture Press, Santa Monica, Calif., 125 pages, \$9.95.

The book (actually a handbook, as the title implies), is written primarily for the owner-manager of design firms as a guide through the myriad steps of professional brochure planning, preparation and production. It is divided into four major sections: the planning process (function,

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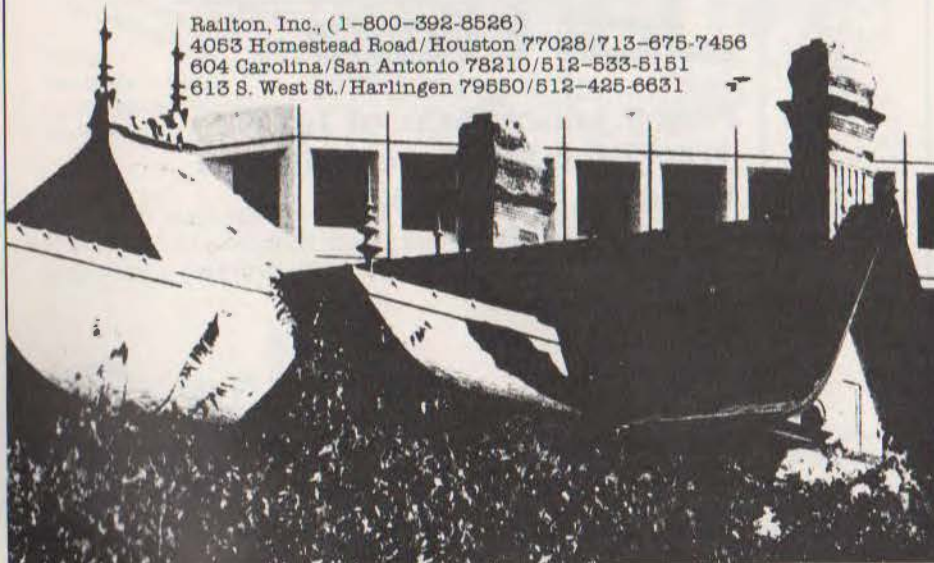
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preparation of the program, budget and production schedule); content (selection of projects, photography, drawings and copy); design (appropriate size, number of pages, binding, use of color and paper); and production (typesetting, layout, paste-up, alterations and printing). The book is illustrated with numerous examples of brochures (both good and bad) from large and small architectural, engineering and planning firms. A large number of the country's largest client-developers are also quoted on what they expect to see in brochures and how they use them in the consultant selection process.

David Travers is former editor and publisher of *Arts & Architecture*, and for seven years was director of corporate planning and a vice-president of Gruen Associates.

Industry News

Hand-Crafted Brick: Quality Vs. Quantity

Periodic brick shortages in Texas over recent years of rapid urban development have spawned a variety of measures to maximize brick production and supply, from building new factories to revamping kilns for more efficient firing to increasing imports of Mexican brick. But



Hand-molded Nordmeyer brick.

at least one Texas brick producer has simplified his production process and shifted emphasis from quantity to quality to meet a growing architectural demand for "regional" hand-craftsmanship.

In mid-February, Valley brick producer Rudy Nordmeyer and his son, Rudy Jr., began producing hand-molded brick from their renovated brick plant in Rio Grande City. In the standard "extruded" brick business for 40 years, Nordmeyer has seen the market fluctuate enough to convince him that the most sustained and profitable demand to

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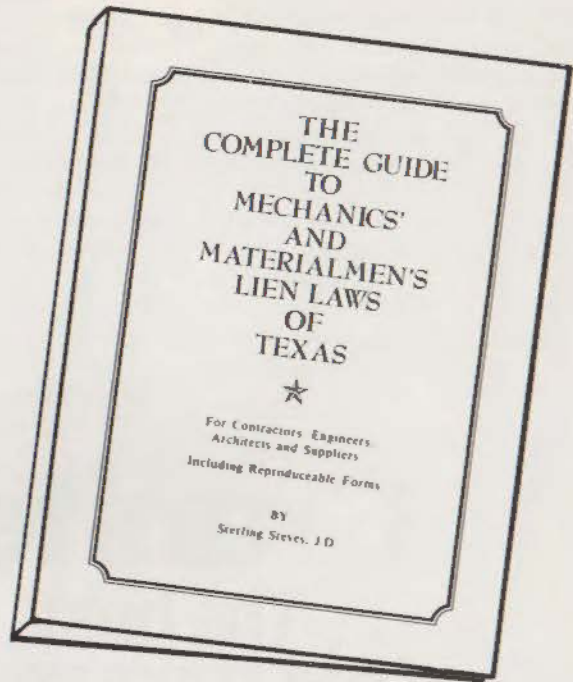
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About The Author

Sterling W. Steves is a member of the Fort Worth Tarrant County Bar Association. He has been in the general civil practice of the law since 1954 and has been extensively involved in construction litigation for many years.

This deep involvement in construction litigation and the confusion which he saw among lawyers and laymen regarding the nature of the Texas Mechanics' and Materialmen's lien laws led him to write this book

Mr. Steves is a graduate of the University of Texas with a Bachelor of Arts degree, as well as a Doctorate of Jurisprudence. He is a member of the State Bar of Texas and the Supreme Court of the United States.



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satisfy is the consistent desire for quality in workmanship. To that end, Nordmeyer "cleaned out" his entire plant site, modernized the kilns to burn hotter and faster, trained 10 women to hand-mold the brick, and directed his sales effort strictly to architects.

"Our feeling is this," Nordmeyer says. "If we can handcraft the brick on a small-production level with wide distribution, we should be able to get a fair price, it should be a profitable venture, and it should perform a service for the industry."

Nordmeyer says he tried something like this before, six or seven years ago, but instead of producing the finished product in Rio Grande City he only processed the ingredients there, then shipped them down to Mexico to be made into bricks. But quality control was hard to maintain under that arrangement, so he scrapped the idea. Now, he says, "this is our first shot at doing it in the United States," and to his knowledge the only handmade-brick business in Texas.

The idea now, simply, is to use an age-old traditional technique with quality

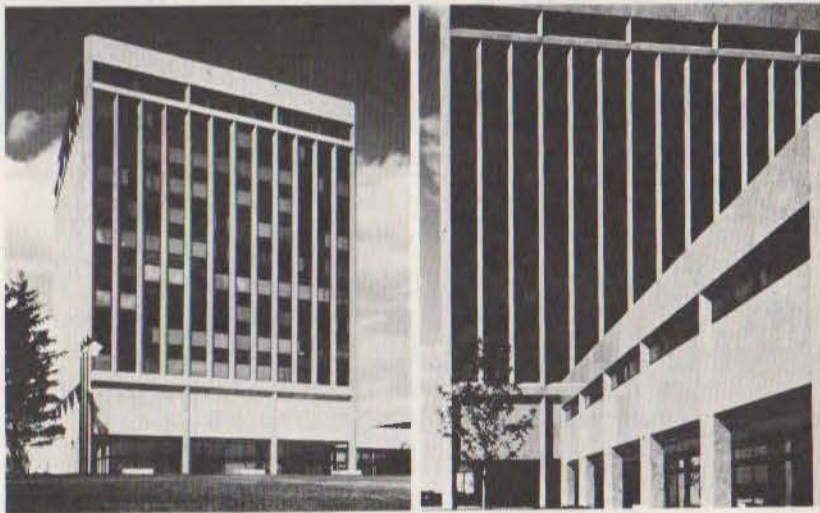
ingredients and modern firing to produce a rough, irregular brick with all the texture and flavor of old-style brick but with none of its weaknesses. Eighty five to 90 percent of the brick's body is composed of a "volcanic material," Nordmeyer explains, with the rest consisting of the standard "plastic" clay—all native materials from Starr County. A brown color is achieved by adding a mineral coloring (manganese) during the firing process, which is brought to 1,900 degrees Fahrenheit to insure proper coloration and durability.

Nordmeyer says his Rio Grande City Plant can produce 25,000 bricks a day, 20 days a month. It's not as fast or as cheap as machined mass production, he says, but he claims the final product is just as durable, can withstand severe weather and is more unique in appearance. The bricks are sand-finished, with slightly rounded corners, all roughly the same size, color and weight (three and a half pounds), but each one, he says, "is just a little bit different."

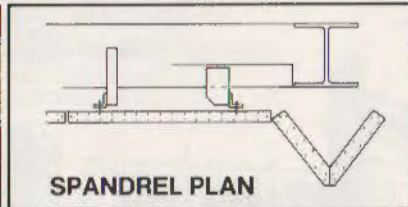
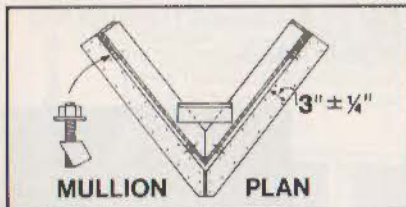
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Novikoff Introduces New 'Open Plan' System

Furniture design firm Novikoff, Inc., Ft. Worth, has introduced a new open-plan office system designed to remedy a broad range of problems and frustrations inherent in many existing systems, according to Novikoff designer Wes Byrd.

"Executive Modular Offices," Byrd says, is the result of two years of research into problems commonly encountered by open-plan specifiers, installers and users. In response to their needs, he says, major features of the new system include a simplified parts list and ordering procedure, standard integral electrical and communication components, greater flexibility of standard parts, "suggestive individualization" of work stations and ease of assembly and disassembly.

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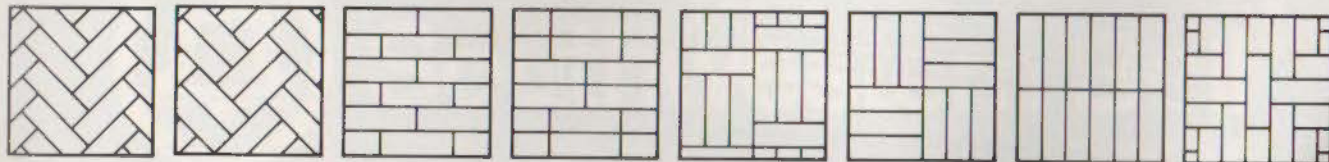
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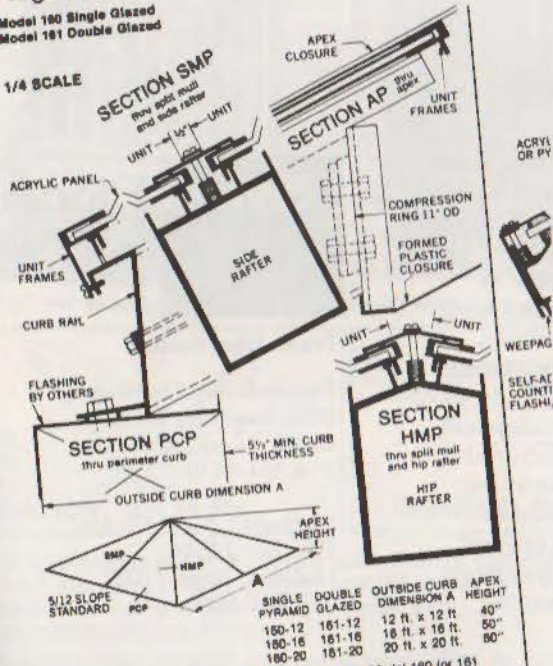
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tried not to ignore the look of fine furniture in the new design, which features sculptured drawer pulls, concealed hardware and "simple but substantial" details and scale.

Novikoff, Inc., P.O. Box 3500, 2100 E. Richmond, Ft. Worth 76105. Telephone: (817) 535-0826.

International Conference On Brick Masonry Slated

The Brick Institute of America has announced the upcoming fifth Interna-

tional Brick Masonry Conference, scheduled for October 5-10 at the Hyatt Regency in Washington, D.C.

The objective of the conference, the fifth in a series which began with the first international conference in 1967 in Austin, is to provide a forum for brick masonry specialists from the world over to present their views on the present and future of brick masonry. Previous conferences have been held in Keel, United Kingdom, 1970; Essen, West Germany, 1973; and Bruges, Belgium, 1976.

For more information, interested per-

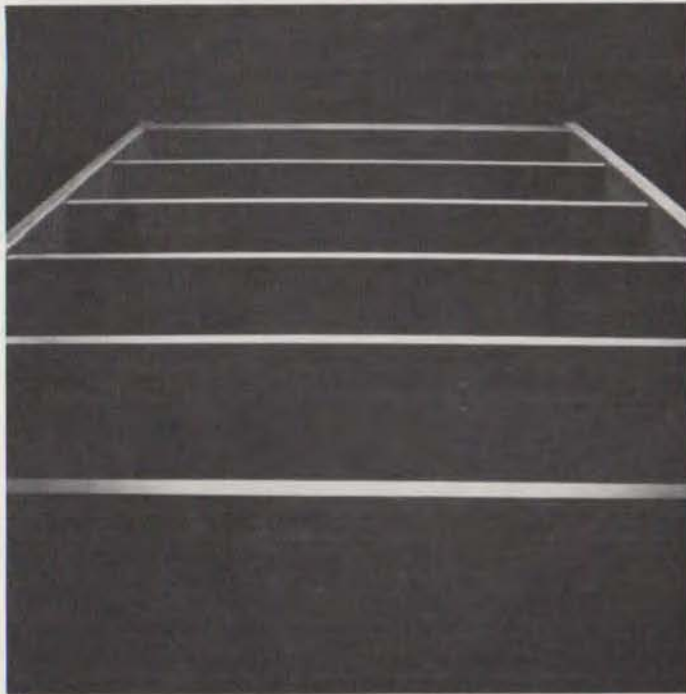
sons may contact: Conference Organizers, VIBMaC, Brick Institute of America, 1750 Old Meadow Road, McLean, Va. 22102.

In Brief . . .

Acme Brick Company, headquartered in Ft. Worth, has announced the following appointments of personnel statewide: Roger Christensen as district manager in San Antonio; Dian Doak as assistant manager of consumer products, Fort Worth; Jim Duckworth as district manager in Amarillo; Bob Marks as North Texas regional sales manager, Dallas; and R. D. Rankin as residential sales manager for the Houston district.

Reff Corporation, a Toronto-based furniture manufacturer, has announced the opening of a showroom in Houston's Greenway Plaza area. The firm, which

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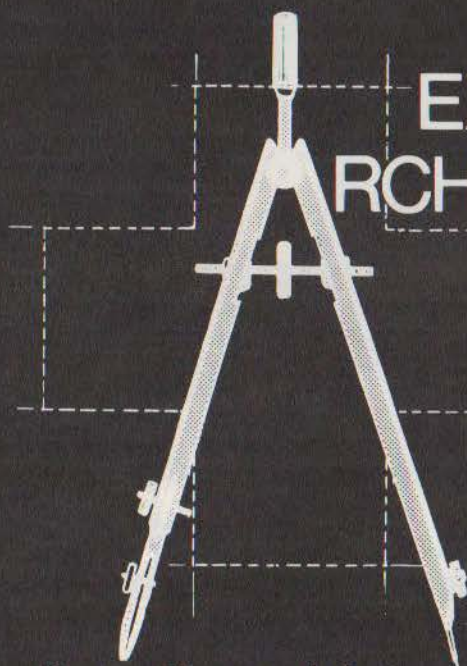
Reff "Environment 3000."

specializes in furniture for both commercial and residential environments, also plans to build a manufacturing facility in Dallas "in the near future." Manager of the new Houston showroom is Rosa Kendall Sinnot. Reff Corporation, 3210 Eastside, Houston 77098. Telephone: (713) 522-7820.

CM Inc., Constructors/Managers, Houston, has announced the appointments of Robert Finley, Robert Katona, John Loyd, Gus Akselrod and Dan Stewart as vice presidents of the firm.

Cooper Architectural Signs, Canoga Park, Calif., has announced the introduction of a "new look" in illuminated exit signs, all units "U/L" approved and conforming to OSHA requirements. Complete specifications are available on request. Cooper Architectural Signs, The Graphic Systems Company, 7931 Deering Ave., Canoga Park, Calif. 91304. Telephone: (213) 883-0470.

Silverthorne Corporation, a company specializing in office environment design, was established recently in Dallas, with showroom and offices at 14330 Midway Road, Suite 211, Dallas 75234.



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Appointments

Brown Appointed To Austin 'Wild Basin' Board of Directors

Austin architect Hyder Joseph Brown has been appointed to the board of directors of the newly incorporated Committee for Wild Basin Wilderness Park in Austin.

Chairman of the group's building committee, Brown will coordinate plans to build an interpretive center for the park, which is finally becoming a reality after a successful four-year fundraising effort to buy some 250 acres of wilderness just west of Austin. (See *Texas Architect*, May/June 1977.)

The Wild Basin Committee began as a volunteer group in 1974 to raise \$175,000 required to receive matching funds from the U.S. Bureau of Outdoor Recreation for purchase of the park land. The funds are now being transferred to the county, which will make the actual purchase of the property and maintain and operate the park.

Also on the Wild Basin building committee is Austin architect George Villalva. Austin architect Chartier Newton, president of Environmental Conservancy for Austin and Central Texas, Inc., parent organization for the Wild Basin group, serves as an advisor for the committee.

In Brief . . .

Austin architect **Jay Barnes, FAIA**, has been appointed chairman of the board of the AIA Research Corporation, a non-profit group established by AIA in 1972 to conduct research in architecturally related areas. Barnes is a partner in the Austin firm Barnes/Landes/Goodman/Youngblood.

H. Davis Mayfield III, vice president and director of business development of 3D/International in Houston, has been appointed to the Federal Agencies Committee of the American Institute of Architects (AIA).

Morton L. Levy, Jr., principal in the Houston firm Levy & Vane, Architects, has been appointed to serve on the Texas Association of Builders' (TAB) Commercial/Industrial/Institutional Committee for 1979.

March/April 1979

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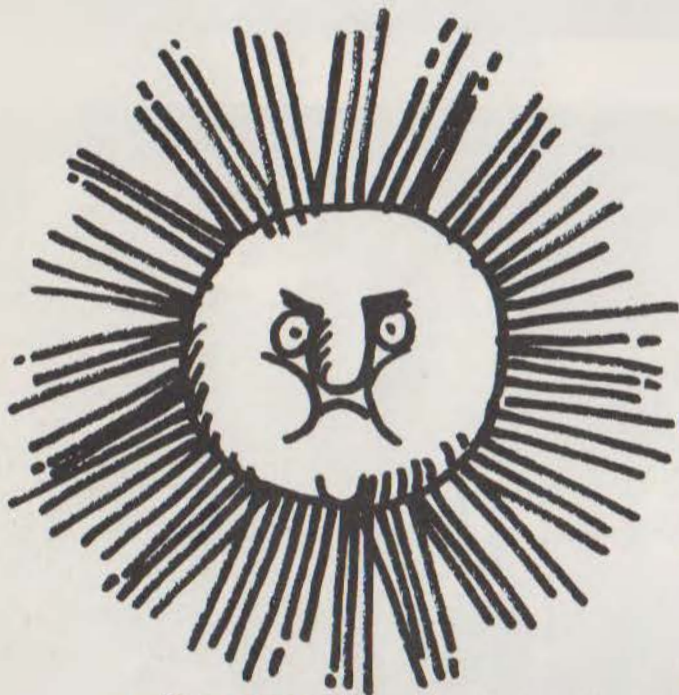
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Letters

Editor: I appreciate the excellence of the presentation of my work in the January/February issue of *Texas Architect*, and I'm certain the others did, too! It made us look good!

As senior member of the "club," I shall take the liberty to offer a comment to Rick Gardner regarding his admonishment of photographers "to stay home if it's raining" (page 22). Note my rainswept scene in El Paso (page 34) and the added dimension of the building's reflection—one of the architects' most favored statements.

And enclosed, perhaps of value to other photographers and architects, is a photograph of the Cathedral of the Risen Christ in Nebraska (designed by Leo Daly Associates). The Church sent a double-spread of the photograph in a folio to the Pope following the cathedral's dedication, feeling that it was a statement of the structure that conveyed a spiritual quality.



Cathedral of the Risen Christ.

My travel-lecture material which I present to architecture students includes scores of rain scenes, so perhaps Rick would do well to get wet occasionally. The saturation of color in rain is fantastic!

Julius Shulman
Los Angeles

Mr. Gardner replies: *I guess rules are made to be broken and "nuggets of wisdom" are to be ignored. How did you get it to rain in El Paso?*

Editor: I enjoyed your "Architectural Photography" issue (Jan./Feb. '79) so much that I thought your readers might appreciate a few tips from an amateur.

- Offer one of the kids a reward to watch the person-to-person want ads for a PC lens. Camera nuts are always trading equipment and that's how I acquired my PC-Nikon 1:3.5 mm lens for \$150.

- Try 5247 color film which has 36 exposures with ASA 100 for \$1.70. For interior shots without a flash, you can order the film forced-processed at ASA 200 or 400. This film returns both slides and internegatives and a new role of film for \$5.25. I order my film and processing from RGB, P.O. Box 38903, Hollywood, Calif. 90038.

- While 8x10 color prints are a problem from 35 mm negatives, 5x7 color prints are excellent and they can be double-

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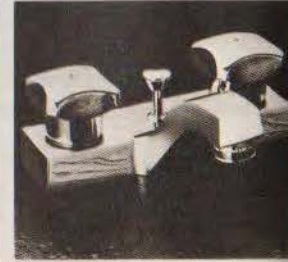
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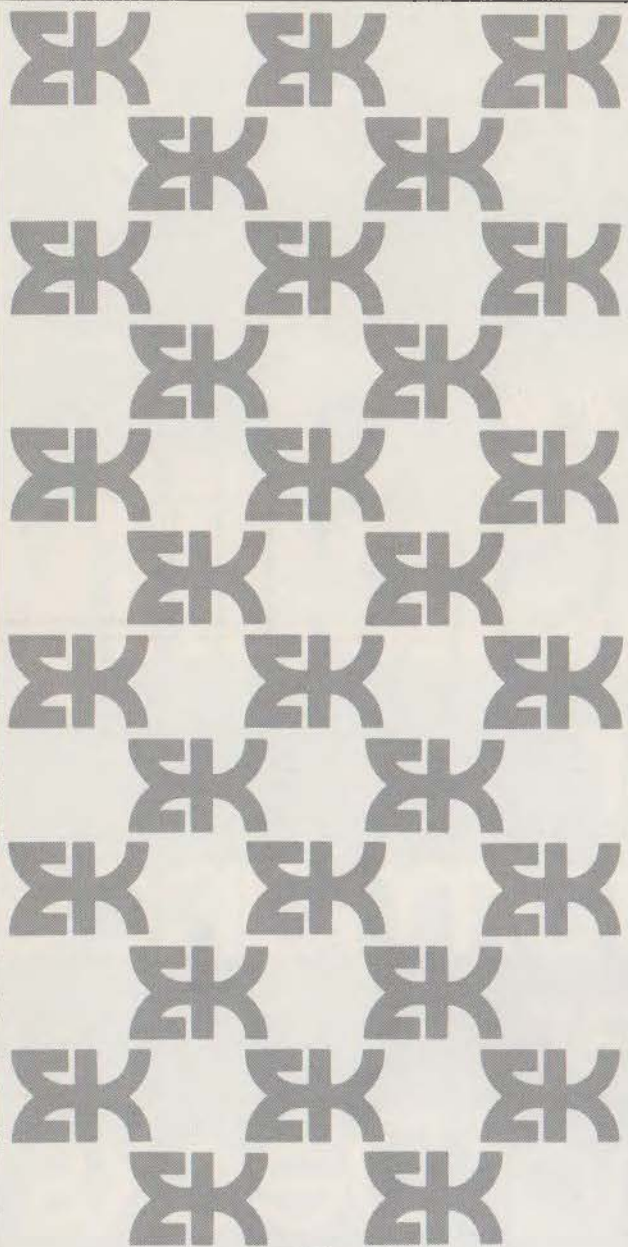


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Keep up the good work!

Conrad G. Walton
DCW Associated Architects & Engineers
Houston

Editor: This is just a short note to congratulate you and your staff on the terrific January/February issue of *Texas Architect*. Your coverage of the subject of architectural photography is not only comprehensive but of a quality consistent with the excellence of the photography exhibited.

Frank Douglas
3D/International
Houston

Editor: I want to express my sincere appreciation to *Texas Architect* for the article in the January/February issue ("Profile: J. Roy White), with particular thanks to editorial consultant Hyder Joe Brown for initially suggesting me as "profile material."

My thanks also to author Larry Paul Fuller. In spite of certain misgivings about interviews in general, I did enjoy our talks. There were a few little arguments here and there but, happily, he won them all. Larry did a rather sensitive and understanding bit of writing, and I am very pleased.

I hope that this "Profile" series will continue for a long time. There are so many lights much brighter than mine that should be shining through the pages of *Texas Architect*.

J. Roy White
White, Dolce & Barr
Austin



IT'S ALL VERY SIMPLE...WHEN WE MADE THIS LAST REVISION, THAT REVISED THE PRIOR REVISION TO REFLECT CHANGES TO THE ORIGINAL REVISED REVISION, AND THAT, OF COURSE, MEANT THAT THE LAST REVISION WAS MERELY A REVISED VERSION OF THE FIRST REVISED REVISION.....

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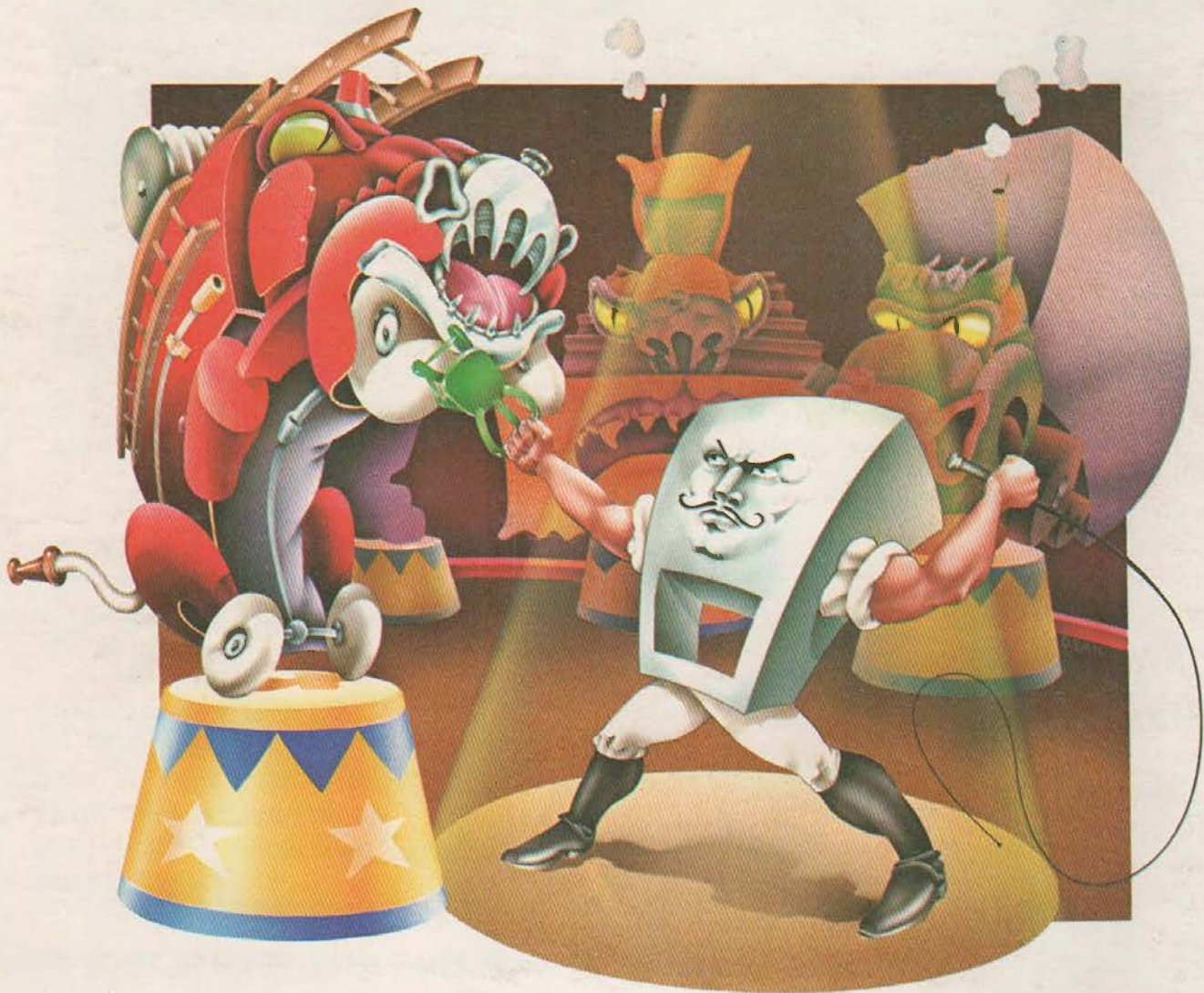


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