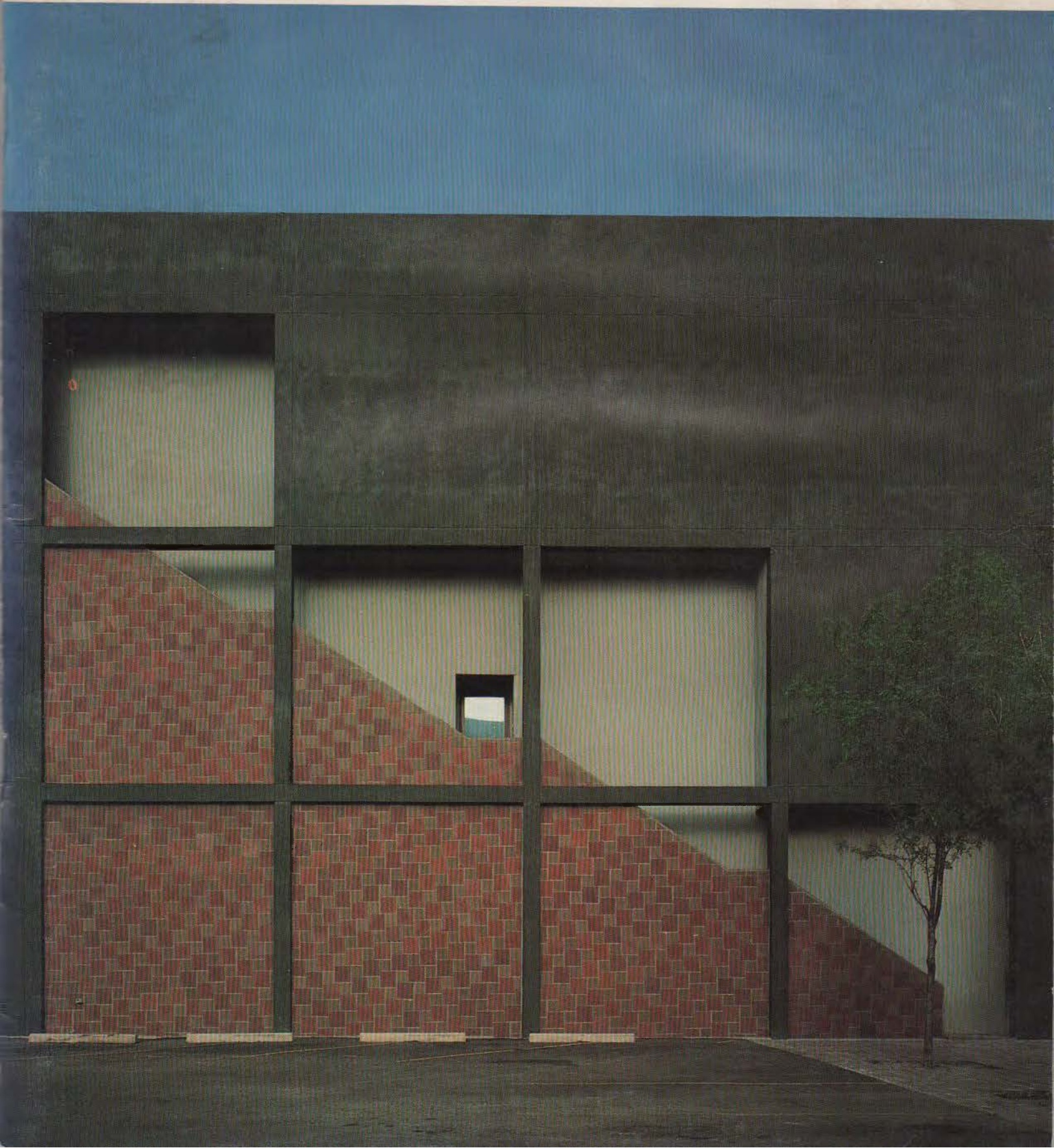


March/April 1981
Volume 31
Number 2
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Award Competitions and Other "C"s
TSA Design Awards
The Richardsonian Romanesque in Texas
Interiors: Form Vs. Function

Texas Architect



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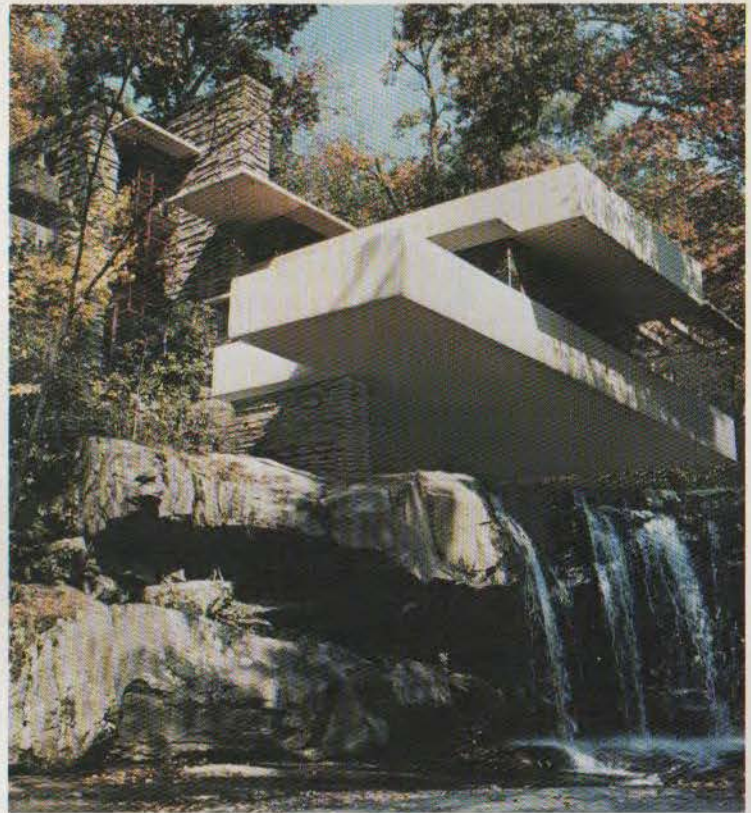
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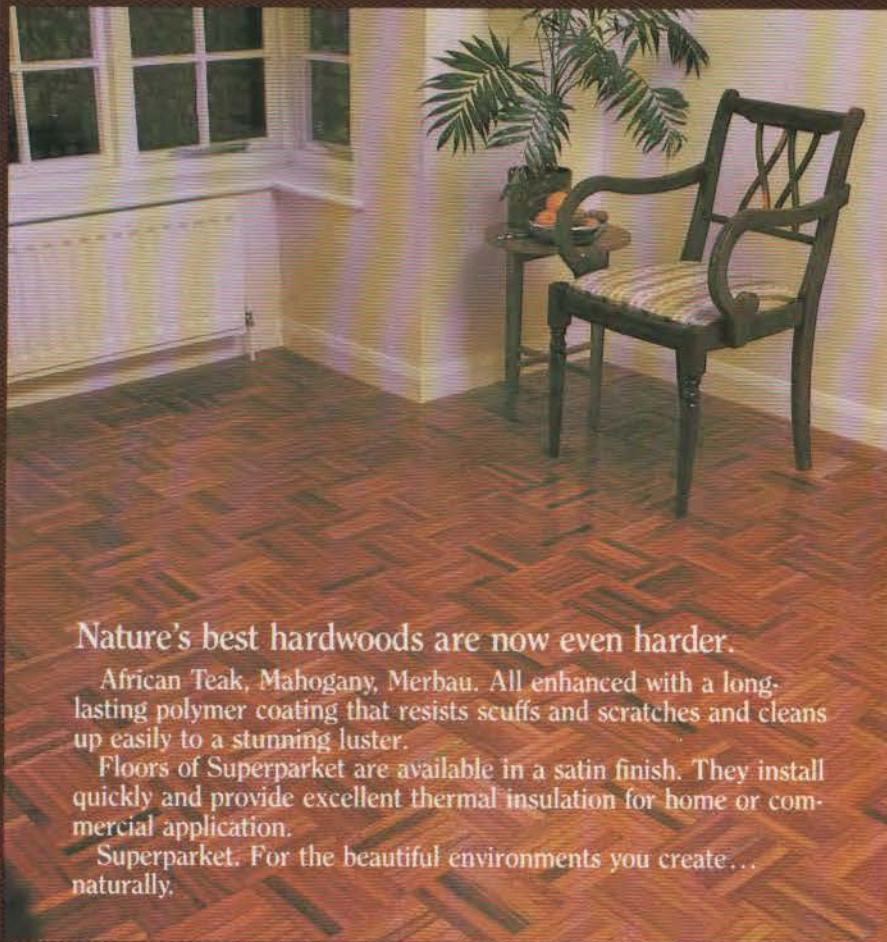
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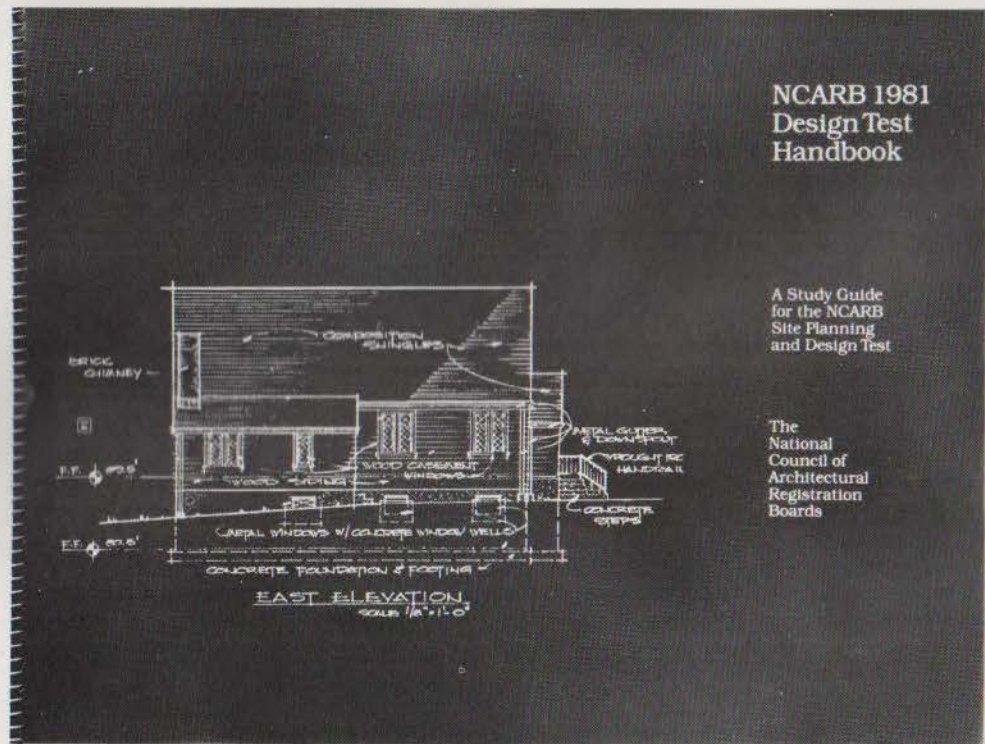
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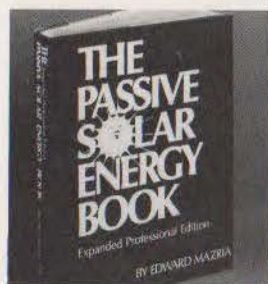
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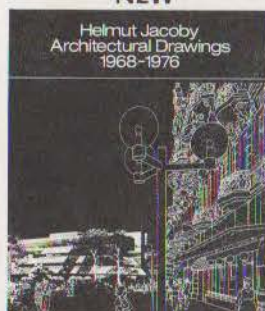
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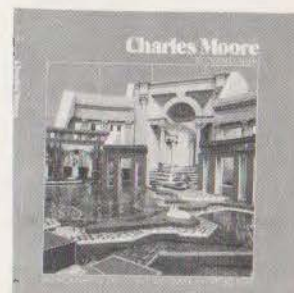
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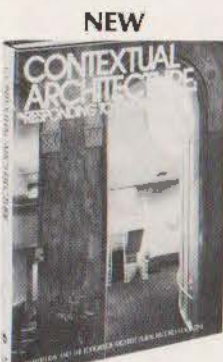
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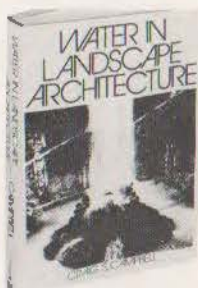
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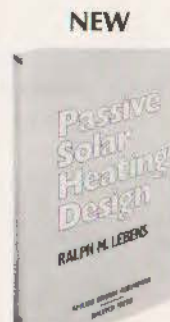
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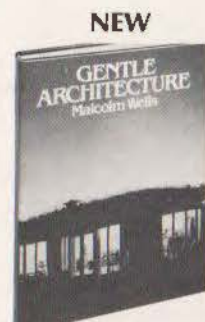
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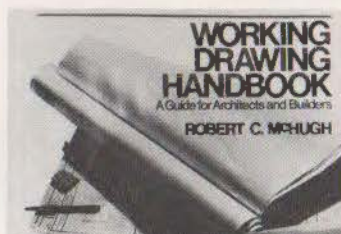
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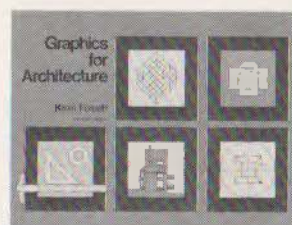
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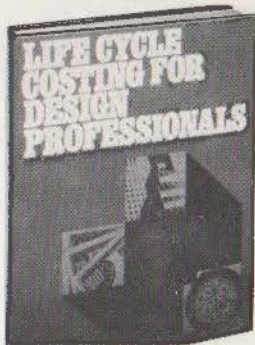
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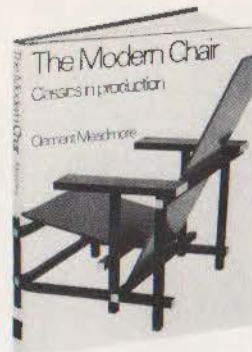


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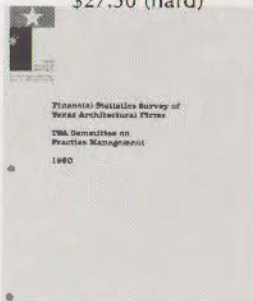
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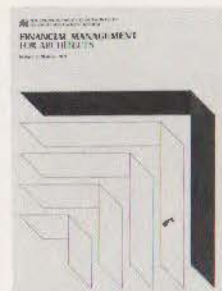
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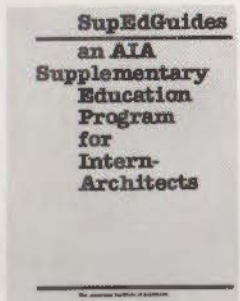
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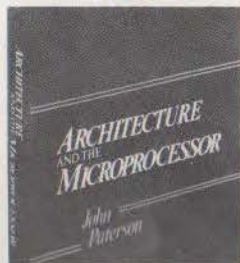


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Commercial signage along Westheimer Boulevard in Houston.

Groups Debate Billboard Bill In House Committee Hearing

Representatives of the outdoor sign industry, the Houston City Council, Billboards Limited and the Texas Society of Architects, among others, testified March 3 in Austin on the merits and flaws of a proposed bill that would require cities to compensate billboard owners and the owners of the land beneath if the signs were to be removed.

The bill, HB 1040, introduced by Rep. Charles Evans (D-Hurst), was debated before the House Intergovernmental Affairs Committee.

Jim Short, representing the Outdoor Advertisers Association of Texas, said that cities requiring the removal of outdoor signs were confiscating private property and that the owner's rights must be recognized and respected, as they are under the federal and Texas Highway Beautification Acts. Short also cited 18 states that had passed legislation with similar language.

Austin Attorney James Presnal, another proponent of the bill, called it "an

issue of fairness." It is a city's decision whether a sign comes down or not, he said, and if a city chooses not to compensate the sign owner, the sign should be allowed to stand for its lifetime.

When asked whether the bill would affect local sign control legislation, Presnal answered, "I hope it does," adding that such decision would be up to the courts.

Such a local ordinance is on the books in Lubbock and was tested all the way to the U.S. Supreme Court, which ruled that six and one half years is "reasonable time" for sign owners to recoup their losses or comply with the ordinance. The court was guided by the depreciation schedule of a Lubbock company showing all but a handful of the company's outdoor signs would be fully depreciated in a period of five to 10 years.

Testifying in opposition to the bill, Houston City Council member Eleanor Tinsley told the committee that the council had passed an ordinance opposing

HB 1040 the day before. Houston's chief city attorney Larry Shane added there was "absolutely no doubt" in his mind that the bill would affect Houston's sign control ordinance adopted last year.

Houston architect Ralph Anderson, FAIA, a member of Billboards Limited, urged the committee "not to undo what we have worked so hard to achieve." The group helped pioneer the Houston ordinance that put a moratorium on erecting off-premise signs and required existing signs to conform to size restrictions within six years. (See *Texas Architect*, May/June 1980.)

The final witness in opposition to the bill was TSA legislative counsel Gaylord Armstrong. He stated that, while architects are concerned about fair play, present regulations on sign control are reasonable and that TSA goes on record against HB 1040 because "architects are in the business of being concerned about the environment."

Bill proponent Short concluded discussion on the measure saying that the state legislature was the appropriate body to enact law and that, now and then, cities need to be "reigned in."

The committee referred the bill to an Intergovernmental Affairs subcommittee for further study.—Ray Chalmers

National Main Street Pilot Project Kicked Off in Hillsboro

Texas' role in the six-state pilot project for the National Main Street Program was ceremoniously assumed Feb. 17 in Hillsboro as local, state and national dignitaries unveiled an official historical marker on the downtown MKT railroad depot, now being restored.

Hillsboro is one of five Texas towns chosen for the year-long project, which involves developing effective strategies

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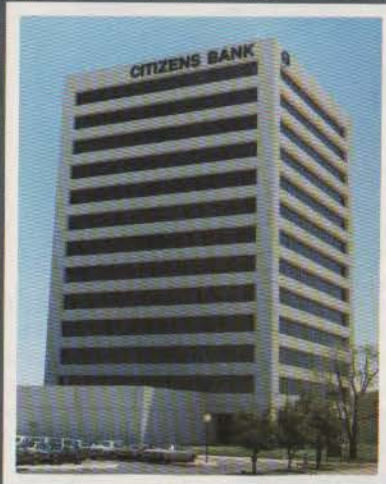
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In the News, continued.



MKT railroad depot, Hillsboro.

for the economic and architectural revitalization of small- to medium-size downtowns nationwide. These techniques might include a market analysis of the downtown retail mix, facade rehabilitation, converting second-floor space to apartments, improving small-business retailing, zoning and encouraging local reinvestment.

Other Texas towns participating in the pilot project, all selected for populations under 50,000 and representative geographic locations, are Eagle Pass, Plainview, Navasota and Seguin. Other states are Colorado, Georgia, Pennsylvania, Massachusetts and North Carolina.

Those present at the Hillsboro ceremonies included Texas First Lady Rita Clements; Truett Latimer, director of the Texas Historical Commission, which will administer the program on the state level; and Michael Ainslie, president of the National Trust for Historic Preservation in Washington, D.C., primary sponsor of the project. A National Main Street Center has been set up in Washington to coordinate the program and to train local project directors. The local director in Hillsboro is Paula Peters.

According to state project director Anice Reed, also present at the Hillsboro ceremonies, those involved in the pilot project are "talking down federal involvement," in light of President Reagan's proposed budget cuts. Reed says the "handwriting was on the wall" last year indicating that federal funding for the program may not be very reliable. Accordingly, sponsors are seeking funding mainly from private sources. Reed adds, in fact, that National Main Street is just the kind of local "self help program" that will become increasingly popular as federal programs become decreasingly available.

Following the opening ceremonies in Hillsboro, guests were taken on a tour of downtown Hillsboro and attended a reception at the city library, where a rendering was presented to City Councilman S. J. Vaughan, III, depicting a proposed rehabilitation of a downtown block on Hillsboro's courthouse square. Dignitaries then continued a "whirlwind tour" of the other Texas towns involved in the

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project, winding up in Seguin, where the ceremonial event was the removal of an eye-sore neon sign from an historic downtown building.

Houston Townhouse Cited in Annual P/A Awards Program

The McAshan House in Houston, designed by Val Glitsch of the Houston firm Wm. T. Cannady & Associates, was one of 31 projects cited in the 28th Annual P/A Awards Program, sponsored by *Progressive Architecture* magazine.

The Houston townhouse, now under construction, received a citation in the program's architectural design category. The national P/A competition seeks to recognize creative, yet-to-be-built work in three categories: urban design and planning, research and architectural design. The 31 winning projects this year were chosen from an all-time high of 1,049 entries from the United States and Canada.



Section of McAshan Home, Houston.

In response to program requirements for an in-town residence on a 30-foot by 50-foot lot with an emphasis on public spaces as well as an image of security, Glitsch zoned the three-level house vertically from public to private, with the transitions expressed on the outside by changes in texture, window treatment and materials. A first-floor concrete masonry base supports wood framing. Upper levels are clad in pine siding. "It is done very artfully and without pretension," one juror said. "It should be recognized because it really demonstrates that you don't have to do acrobatics to solve this kind of problem."

Jurors for the 1980 program were architect and planner Edmund Bacon, FAIA, Montreal; Colorado State Buildings Director Jacques Brownson, Denver; Galen Cranz, assistant professor of sociology in architecture, Berkeley, Calif.; architect Robert J. Frasca, FAIA, Portland, Ore.; architect Romaldo Giur-



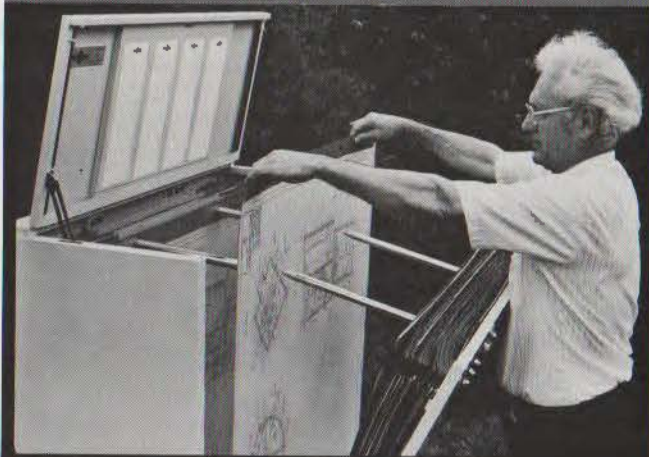
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gola, FAIA, New York; architect George E. Hartman, Jr., FAIA, Washington, D.C.; professor of architecture Ralph Knowles, Los Angeles; and architect Richard Stein, FAIA, New York.

Three Buildings Cited In HL&P's First Design Awards Program

A Houston-area office building, elementary school and college classroom building emerged as winners from 11 entries in Houston Lighting & Power Company's first Energy Conservation Design Awards Program. Awards were presented in cooperation with the Houston Chapter AIA.

Winning top honors in the program



Shell offices, Houston.



Hutsell Elementary, Katy.



UH classroom building, Clear Lake City.

were Shell Oil Company's exploration and production offices in Woodcreek Park by Caudill Rowlett Scott of Houston and the Hutsell Elementary School in the Katy Independent School District by the Houston firm McKittrick Richardson Wallace Architects. The Developmental Arts Building at the University of Houston Clear Lake City campus by Morris* Aubry Architects of Houston received an honorable mention.

The Shell office building was cited for its extensive use of natural light and of an automated system to control heating, cooling and ventilation. Hutsell Elementary was recognized for its use of sky-

lights, photo-electric cells to balance levels of natural and artificial light and awnings to minimize solar gain. The UH classroom building at Clear Lake City was noted for its use of more than 13,000 square feet of solar collectors.

Judges for the competition were engineer Jack M. Cobb, manager of HL&P's commercial research department; Cordell St. Cyr, an engineer with Exxon; and Houston architect John M. McGinty of the McGinty Partnership.

Construction Activity In Dallas and Houston Shows Year-End Increase

Total building contracts for 1980 in the standard metropolitan areas of Dallas and Houston indicate, respectfully, a nine and two percent increase over construction activity in 1979, McGraw-Hill's F. W. Dodge Division reports.

According to George A. Christie, Dodge vice president and chief economist, 1980 contracts for both residential and non-residential construction in the Dallas/Fort Worth metroplex (Collin, Dallas, Denton, Ellis, Hood, Johnson, Kaufman, Parker, Rockwall, Tarrant and Wise Counties) totalled \$3,348,264,000, up from a year-end total of \$3,085,458,000 in 1979.

And in the Houston metropolitan area (Brazoria, Fort Bend, Harris, Liberty, Montgomery and Waller Counties), residential and non-residential construction in 1980 totalled \$3,495,832,000, compared to \$3,416,522,000 in 1979.

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

Industry News

'CONDES '81' in Dallas: Perspective for the Eighties

"Perspective for the Eighties" is the theme of the professional seminars that will be part of "CONDES '81," the Dallas Market Center's contract/design show, March 26-28, at the Dallas Market Center.

Seminar speakers include *Progressive Architecture* editor John Morris Dixon, FAIA; editor-in-chief of *Interiors*, Bever-

Continued on page 65.



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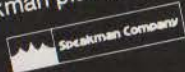
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About this Issue

This annual design awards issue was preceded by our previous annual awards issue a mere seven months ago and will be followed in November/December by yet another "annual" edition. But behind these contradictory labels there is a shred of logic. Prior to July/August of last year, our longstanding pattern for treatment of TSA's award-winning projects was to cover each one individually throughout the year following a given competition's culmination at the Society's year-end annual meeting. With July/August, however, we adopted the single-issue concept as an opportunity to present all of the winners at once (and occasionally even some non-winning entries) for purposes of comparison and for increased impact. The result is a kind of Texas architecture review, a design compendium from which observations about the work of Texas firms can be drawn. The seeming glut of "annual" awards issues derives from the fact that we are moving toward a new pattern which calls for coverage of the awards concurrent with their presentation. Accordingly, the 1981 competition, soon to be announced, will culminate with this year's annual meeting in Corpus Christi and will be covered in our November/December issue.

It has been said that the most predictable characteristic of design awards juries is their unpredictability. And, to be sure, each has its own biases, predilections and *modus operandi*. But, as a new program gets under way, prospective entrants might do well to heed the following basic caveats gleaned from the 1980 jury sessions:

- The best projects are those which spring from strong ideas. Routine applications, even when rendered impeccably, do not warrant the same recognition as original work. (More than once the jurors were heard to ask, "Does this transcend competence?")
- Straightforward design statements executed with assurance and a sense of discipline generally have more appeal than showy schemes which smack of trendy intellectualism. ("That's Venturi's window upside down," one juror quipped. "He swallowed *P/A* whole," another muttered. "Is that High-Tech or High-Trick?")
- At the same time, a building should be imbued with feeling. ("It doesn't move my heart," came the lament.)
- Proper siting and acknowledgement of energy considerations should constitute a given, along with a responsible attitude toward all resources. ("When success is achieved through an economy of means, it's a real event.")
- A good picture is worth a thousand words, and probably a few points with the jury; it is unwise to skimp on photography. And once you have a good batch of slides, be sure not to mislead the carousel. ("I wonder if this looks any better right-side-up," one juror grumbled. "Are we supposed to stand on our heads?")
- But words are important, too. If the submission fails to communicate the basic objectives and the context for design decisions, sound—even brilliant—processes may go unrecognized.
- Two final points about the use of words to describe your entry: It's OK to say it has rhythm, but spell it correctly. And please leave the "s" out of facade.

Aside from our design awards treatment in this issue, it seems altogether fitting to have included Jay C. Henry's treatise on—and, in a sense, tribute to—the work of H.H. Richardson as an influence on early Texas architecture. For during this current time of ambiguity and reappraisal within the realm of architecture, it is both refreshing and instructive to look back upon a style and approach to building that was almost universally admired and emulated—the Richardsonian Romanesque. As executed by the master himself, the style reflected inspiration from the past recast into original creation. His work was clearly organized, emphatically stated, bold in form and detail. And it was faithful to local traditions of building. These are principles which perhaps fall short of immutable truth. But, like those venerable buildings themselves, they seem to be imbued with a certain rightness and a power to endure.—Larry Paul Fuller





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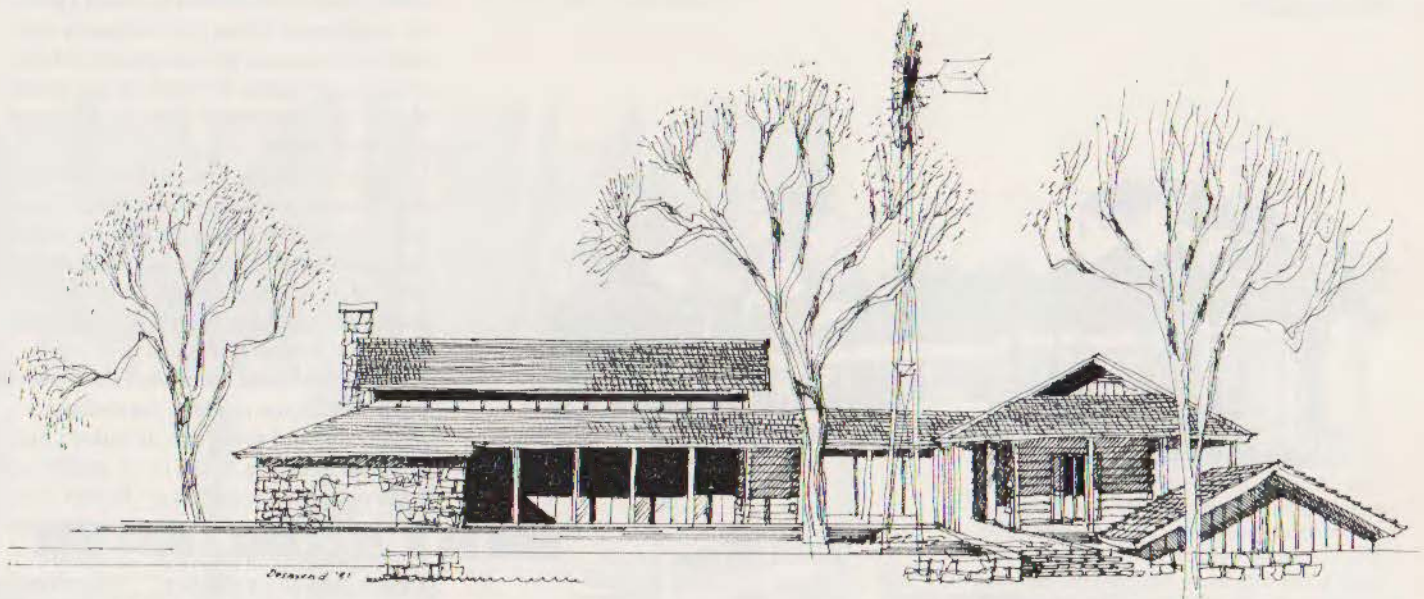
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Design Award Competitions

And Other "C"'s of Architecture

By John J. Desmond, FAIA



Lyndon B. Johnson State Park Visitors' Center, Stonewall, by Brooks, Barr, Graeber & White, Austin, 1970. This small building neatly uses indigenous Texas building materials in an unself-conscious, totally contemporary manner. A superb composition which bridges historic and contemporary Texas architecture.

Editor's note: John Desmond, FAIA, one of three jurors for the award-winning projects covered in this issue (see page 29) also served on our jury in 1970 and has observed Texas architecture through the years from the neighboring state of Louisiana. Here Desmond provides some of his thoughts on architecture, illustrated by his own drawings of and comments on a sampling of Texas work from the past decade or so.

There has been a span of 10 years since I was first asked to be a member of the Texas Society of Architects design awards jury, privileged to sit for hours with professionals whom I admire and to examine slides of architecture which at its best, I believe, measures up to the best in America. For this decade 1970-1980, the question arises: To what extent has a better architecture been produced and what important directions have been initiated?

To single out the work of Texas architects and measure it against the best of contemporary American architecture is a

somewhat paradoxical task since some of the nation's better-known architects have been called to Texas to build, while Texas architects have built some of the country's significant buildings outside the state. This paradox and its cross currents would be worth examining.

I believe in the original tenets of Modern architecture and their pursuit in an evolutionary manner—those principles as stated and pursued by American architects Sullivan, Wright, Kahn, Eero Saarinen and the immigrants Gropius, Mies, Pei, Venturi, Roche and others. To me it is a continuing story of strong, right, basic principles improved by each generation in an evolving enrichment of ideas and technical skills.

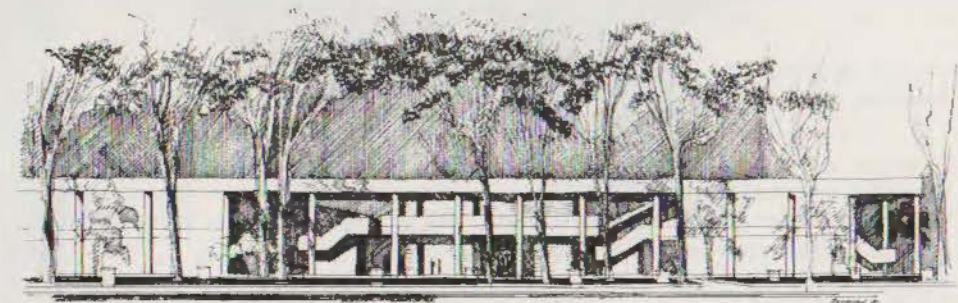
The annual design awards programs become a measuring device for this growth of skills and ideas—a search for true values expressed with ability and more, and for those buildings which illuminate valid

new directions. They are, of course, the more important because they are submitted by professionals who know their own work and are proud of it.

Years ago when I was a graduate student at M.I.T., the crosstown Dean at Harvard, Walter Gropius, came and gave us a fatherly, well-crafted talk on architecture. His theme was based on three "C"'s: conviction, consistency and one other which I have now forgotten. A perusal of his writings brings out others: courage, civilization, cities, culture, continuity and craftsmanship. All of the above were watchwords of the post-war architects and their decades. Their application led to an increasing mastery of the new building techniques in today's architecture—a mastery which we must realize is not automatically transmitted or continuous. It also led to a monotonous uniformity of cities and buildings throughout the world, as the more sensitive architects

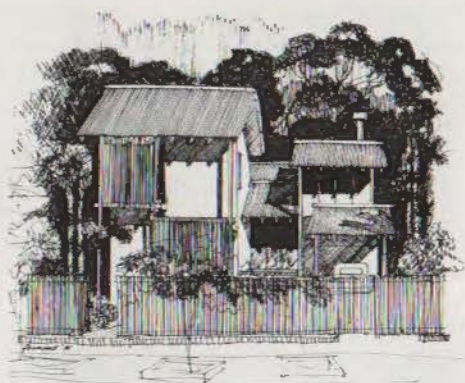
RIGHT: Harris County Family Law Center, Houston, by Wilson, Morris, Crain & Anderson, Houston, 1969. The organization of complex programs and their total synthesis in plan, section and bold structure. This equals the best of its type and relates the form to Texas climate by judiciously placing the glass walls behind protective overhangs.

BELOW: Tyler Museum of Art, Tyler, E. Davis Wilcox Associates, Tyler, 1971. This building grasps the cultural aspirations of a small east Texas city and forms them into a timeless composition which equals and precedes much later expressions of the time-movement sequence.



ABOVE: Brazosport Community College, Brazosport, by Caudill Rowlett Scott, Houston, 1972. Superbly organized complex of buildings with absolute structural and design control. The paths between buildings are all protected and expressed architecturally. One of a series of excellent community colleges.

RIGHT: Zemanek residence, Houston, by John Zemanek, 1972. This house built on a small urban lot treats the entire site as a unified design, creating meaningful and varied outdoor spaces all carefully integrated with the existing ecology. The house design itself creates exciting spaces out of the most modest materials. Every stick has its functional and aesthetic purpose.



and observers have noted.

Consequently, two new "C"s became a part of our architectural imperatives—context and conservation. Context: the relationship of a building to its immediate surroundings, rural or urban. The study of these too-often neglected relationships coincided with an increasing public awareness of ecology and of urban resources but of our man-made heritage and buildings, is known sometimes as historic preservation or adaptive reuse and is recognized now in a separate design award category. A large, increasingly strong public movement revolted against the sterile new urban environments and rightly demanded the enrichment of our cities by salvaging the work of our predecessors and weaving it into our processes of urban design.

Citizen participation, a strong pill for some designers, entered the design process. It is a demanding procedure requiring much unselfishness. The work of Halprin, Moore, Gregory and Lewis has shown its enriching and reinforcing influence in a democratic society.

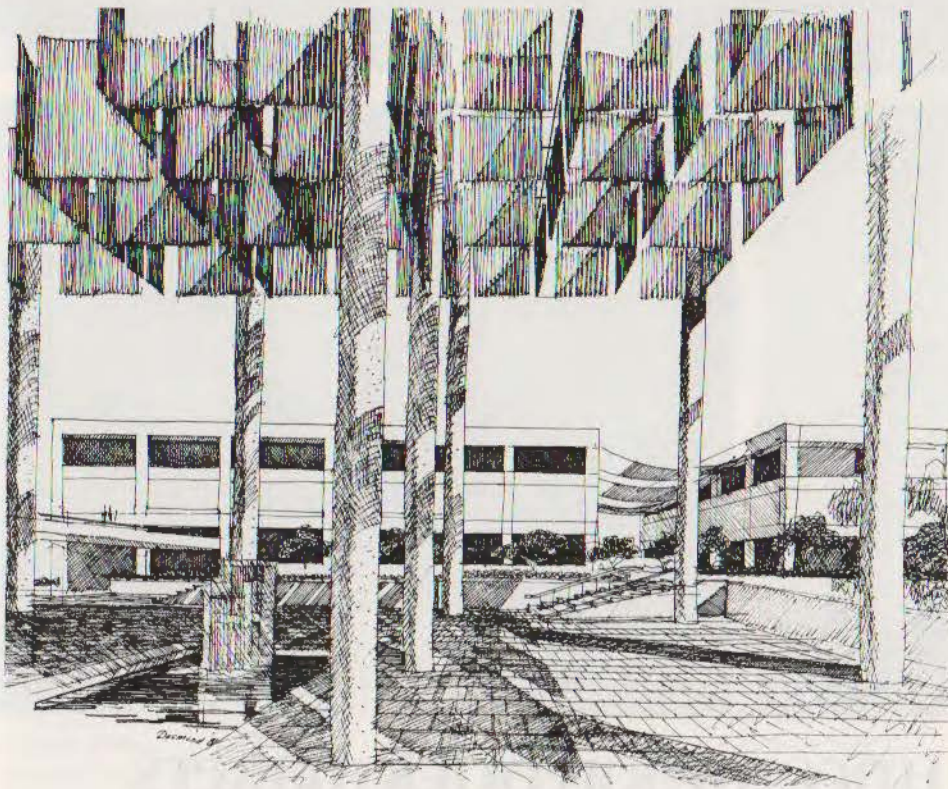
There were and are more efforts searching to enrich the modern vocabulary—some valid and some not, as today's publications attest. In 1966, in an erudite and incisive "gentle manifesto," Robert Venturi published his *Complexity and Contradiction in Architecture*. "I aim for vitality as well as validity." "It (architecture) must embody the difficult unity of inclusion rather than the easy unity of exclusion. More is not less." These newer "C"s demand not a reversal of the earlier precepts but a deeper knowledge, intuition and skill on the part of all architects in their application.

Now a realist of today whom I know has stated that the three "C"s clients, capital, and credit must be included herein and I'm sure many younger architects would have to agree, as I do.

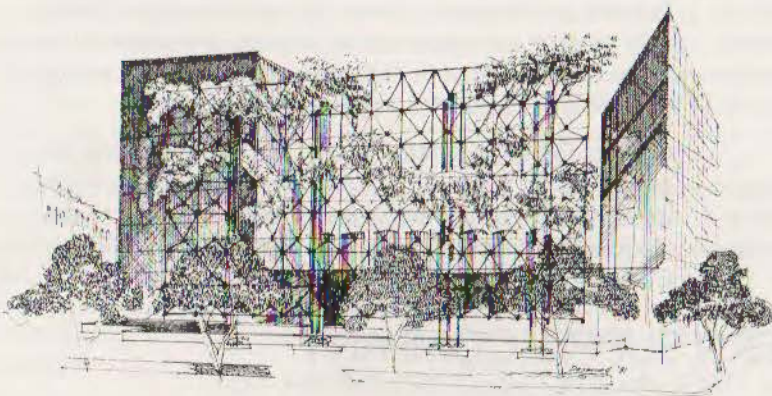
It has been said that architecture began when one prehistoric man (prompted perhaps by his God or his woman), put one stone on another with "care." This, it seems to me, is the overriding "C" which pervades the work of the designs selected herein. The depth, breadth and direction of an architect's care are what shine through in a design awards competition and in the final evaluation of the profession itself.



LEFT: Church of Reconciliation, San Antonio, by Ford, Powell & Carson, San Antonio, 1979. This small church accomplishes almost everything church architects have tried to do. A beautiful sequence of varied spaces culminating in the deftly handled sanctuary wherein a simple drum unites service and congregation.

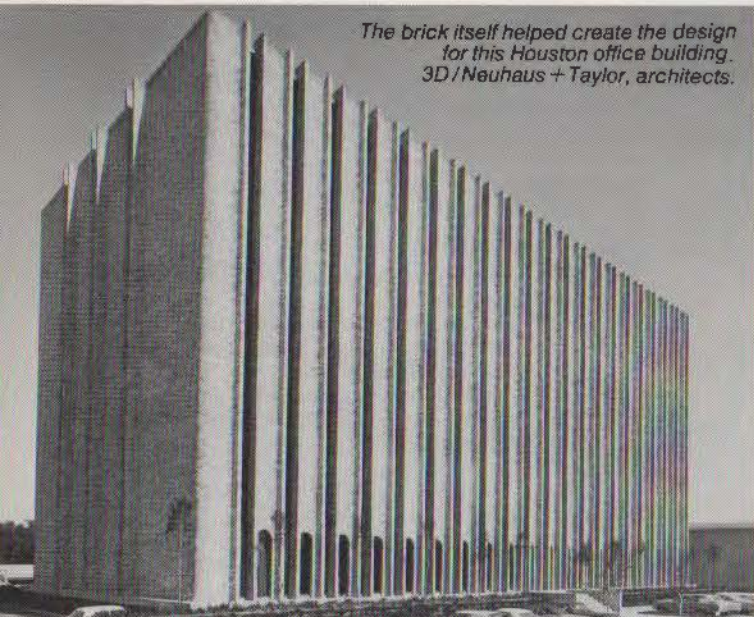


LEFT: New Campus, UT-San Antonio, by Ford, Powell & Carson, San Antonio, and Bartlett Cocke & Associates, San Antonio, 1978. This campus is brilliantly organized horizontally and vertically and its construction and fenestration ordered and clarified in the best traditions of modern architecture. In addition, with sensitivity to site and Texas climate, the special places between buildings as pictured herein lighten and humanize the campus. BELOW LEFT: 37X-ESS Electronic Switching Facility, Columbus, Indiana, by Caudill Rowlett Scott, Houston, 1978. The integration of industry, ecology and urban design with complete technical mastery and wonderful juxtapositions point a way to brilliant future forms and urban spaces.

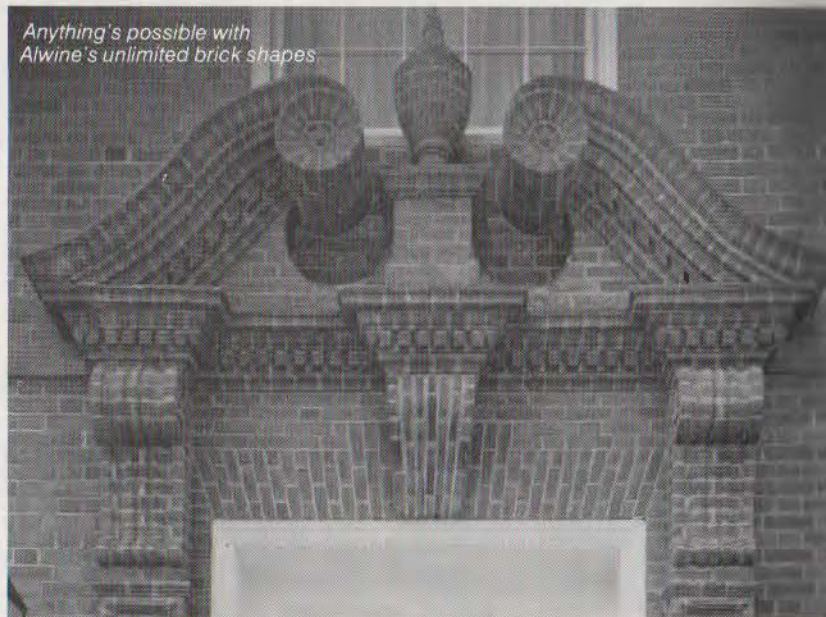




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TSA DESIGN AWARDS

Eighteen Winning Projects by 16 Texas Architectural Firms

On the next 18 pages, following brief profiles of the three jurors, are the 18 winning projects in the Texas Society of Architects 1980 Design Awards Program. Jurors met Aug. 15-16, 1980, at the TSA office in Austin to select the winning projects from a field of 271 entries, which were submitted into three categories: adaptive reuse, interiors and general design. Design awards, all equal in value, were presented during TSA's 41st Annual Meeting Nov. 6-8 in Dallas to representatives from 16 winning firms based in Houston, Dallas, San Antonio, Austin and Fort Worth.

Fred Bassetti, FAIA **Bassetti/Norton/Metler/ Rothschild, Seattle, Wash.**

Since founding his original Seattle firm Fred Bassetti & Company/Architects in 1962, Bassetti's work for clients in both the public and private sector has included a wide range of building types. He was partner-in-charge of, among other distinctive projects in Washington state, the Seattle Federal Office Building; award-winning dormitories at Western Washington State College in Bellingham and Central Washington State College in Ellensburg; the Children's Zoo, Reptile House, Pancho Theater and Farmyard Village at Woodland Park in Seattle; and the Bachelor Enlisted Quarters at the U.S. Navy's Trident submarine base in Bangor. His firm also recently designed the new U.S. Embassy in Lisbon, Portugal. Bassetti received a bachelor's degree in architecture from the University of Washington in 1942 and a master's degree in architecture from Harvard in 1946. He is a member of the Seattle Design Commission and the Seattle Pacific Science Center Foundation.



Jurors judging (left to right): Fred Bassetti, John Desmond and Theodore Mushow.

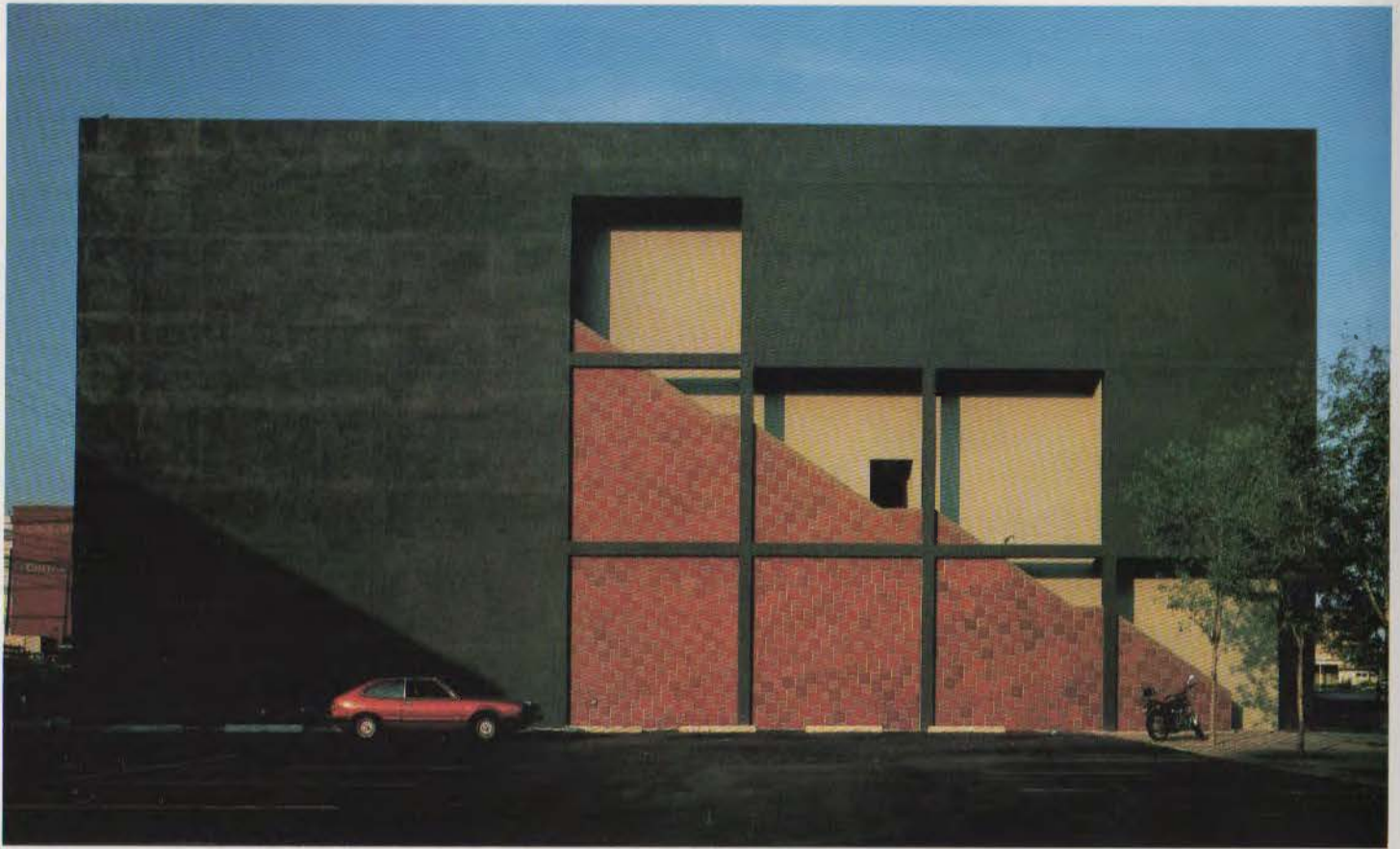
John J. Desmond, FAIA **Desmond & Associates** **Baton Rouge, La.**

Desmond established his first practice, Desmond & Davis, in Hammon, La., in 1954 following a two-year stint with the Tennessee Valley Authority's architectural design division. His firm, now based in Baton Rouge, has produced some 30 design award-winning buildings in the years since, including the Louisiana State Library. Desmond also has gained recognition for his detailed pen and ink drawings, which have been exhibited in galleries in New York, Washington, D.C., and Louisiana State University in Baton Rouge (see page 25). He received his bachelor's degree in architecture from Tulane University in New Orleans in 1943. Following war service as a U.S. Navy engineering officer, he attended graduate school at MIT, receiving a master's degree in architecture from there in 1948. He was named an outstanding alumnus of Tulane's School of Architecture in 1974. Desmond also is a frequent contributor to the *AIA Journal* and served on AIA's Honor Awards Jury in 1975 and TSA's Design Awards Jury in 1970.

Theodore J. Mushow **I. M. Pei & Partners** **New York City**

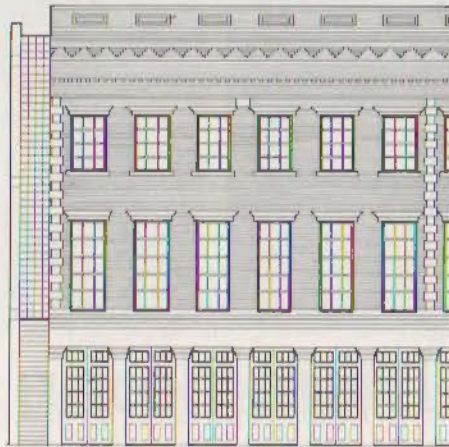
Mushow, an associate partner with I. M. Pei & Partners in New York, has been with the firm since 1961. Since then he has been involved in the design of several notable Pei projects, including the Dallas City Hall as senior designer and the John F. Kennedy Library in Columbia Point, Mass., and Indiana University's Fine Arts, Academic and Museum Building in Bloomington as architect-in-charge. He also was architect-in-charge of the Mobil Exploration and Production Research Laboratory in Farmers Branch near Dallas, now under construction. The Yonkers, N.Y., native served in the U.S. Army Signal Corps in Korea from 1950 to 1952 and attended the University of Cincinnati following his discharge, receiving a bachelor's degree in architecture from there in 1958. He attended MIT on a Whitney Fellowship, receiving a master's degree in architecture from there in 1959. He also was a Fellow at the American Academy in Rome from 1959 to 1961.

ADAPTIVE REUSE: *Hendley Building, Galveston*



West side showing plaster-finished buttress system and clay tiles.

The 122-year-old Hendley Building is the oldest commercial building on The Strand in Galveston and one of the city's finest examples of commercial Victorian construction, framed in heavy timber with load-bearing brick walls and granite columns and quoins on the facade. Well aware of its significance, the Galveston Historical Foundation bought the western fourth of the structure in 1968 to save it from the wrecking ball. In 1977 the GHF commissioned the Houston firm Taft Architects to adapt the building for use as permanent GHF headquarters. The problem for architects was to provide modern-day services—HVAC, plumbing, electricity, storage, restrooms and secondary exit stairs—without substantially modifying vintage interior spaces. Yet another problem was a badly deteriorating west wall. Solving both at once, Taft Architects designed a five-foot-thick grid of tensioned steel buttresses to support the entire wall as well as neatly house new mechanical systems and a stairway, thus preserving the essential character of the building's interior. The buttress system is sheathed in cement plaster painted dark green and clay tile the color of two adjacent brick buildings, the Hendley on the east and the ice house to the north.

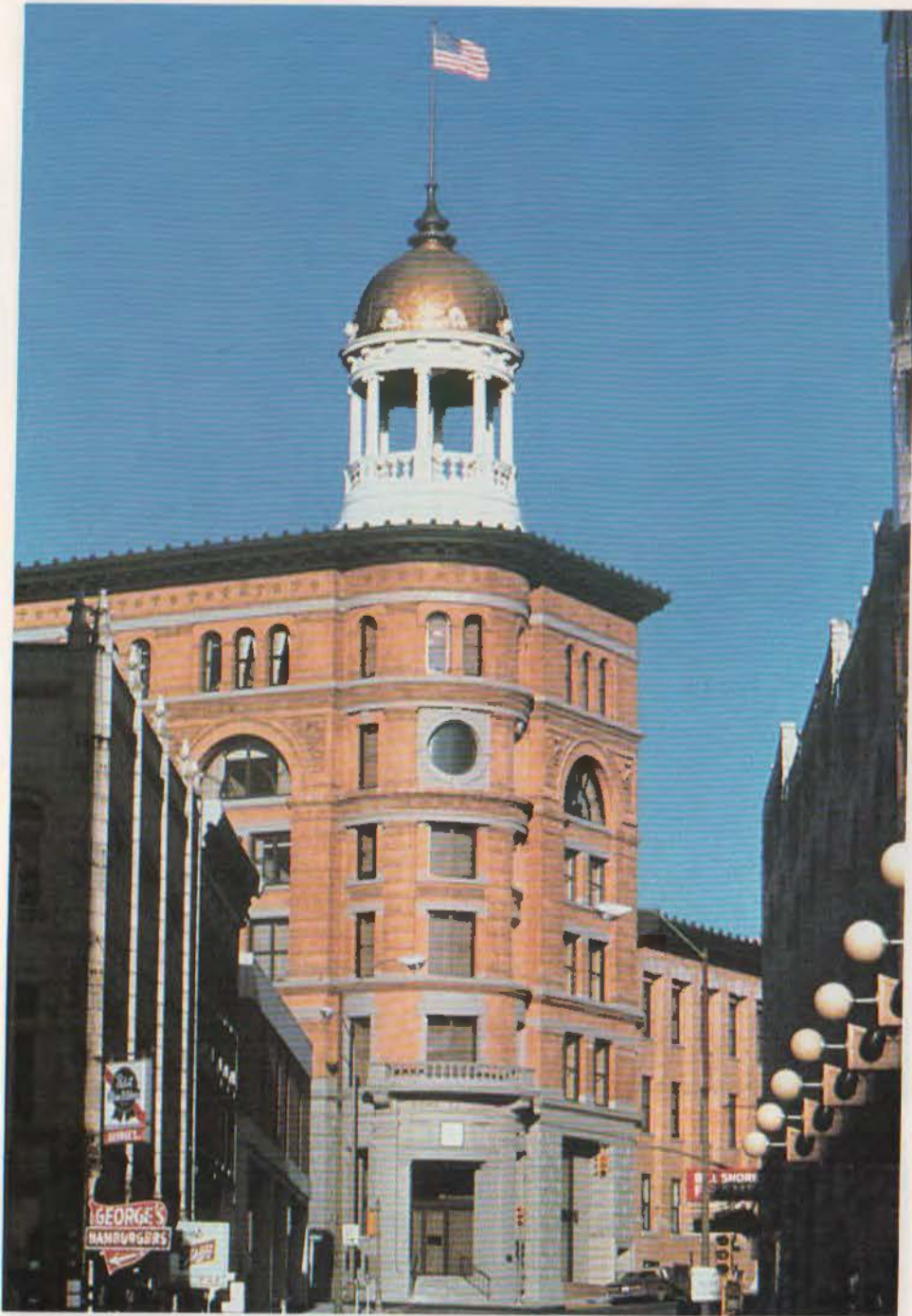


South elevation and east-west section.

Architects: Taft Architects, Houston
Project Assistant: Scott Waugh
Support Team: Jeffrey Averill, Marc Boucher, J. E. McManus, Jr., Joyce Rosner and Kevin Kennon
Engineers: George Cunningham Associates, Houston (structural) and Arthur Rice Associates, Houston (mechanical)
Contractor: Trenham Construction, Houston



Dome Building, Chattanooga, Tenn.



This stately city landmark, originally designed by the New York firm D'Lemos and Cordes, has been a prominent feature of the Chattanooga skyline since its completion in 1891. (Its original owner was newspaper magnate Adolph Ochs, founder of the *New York Times*, who built the Dome Building to house his *Chattanooga Times*.) Over the years, however, the effects of urban air and several "modernization" attempts dulled its luster somewhat. To restore it, as well as provide up-to-date office and retail space, The Pierce-Lacey Partnership of Dallas completely gutted the interior, adding new lobbies, corridors, service cores, mechanical and electrical systems and detailing to match that on the exterior, which was thoroughly cleaned. The ground floor was restored to its original 20-foot height by removing a mezzanine added since the building's completion. Ground floor glass also was recessed to its original position and detailing on lower floors was reconstructed. The bell tower and part of the exterior walls of a demolished church behind the Dome Building were restored to provide screened parking for the new offices, thereby "creating an environment," said jurors, and preserving the "vertical punctuations that cities need so much."

Architects: The Pierce-Lacey Partnership (now The Pierce Partnership), Dallas
Consultants: Earle Smith and Associates, Chattanooga (consulting architects); Bennett & Pless, Chattanooga (structural); George Campbell Associates, Chattanooga (mechanical and electrical)
General Contractor: Raines Brothers Construction Company, Chattanooga
Owner: North American Royalties



Kirby Building, Dallas

The Kirby Building in Dallas, designed by the St. Louis firm Barnett, Haynes & Barnett and built in 1913, is a striking example of the neo-gothic skyscraper style of the early 1900s. Like the Dome Building in Chattanooga, however, the building lost a good deal of its architectural pizzazz over the years, mainly to a series of clumsy renovations. Fortunately, many of the vintage materials removed during various remodellings were saved. In restoring public areas of the building, architects of The Pierce Partnership in Dallas reinstalled many of the original light fixtures and much of the old marble and millwork. "Every city should have one of these," one juror remarked. "The upper levels enjoy a brightness of character which is very evident. The colors are superb."

Architects: The Pierce Partnership, Inc., Dallas
Consultants: Hadji & Associates, Dallas (mechanical and electrical)
General Contractor: Julian P. Barry, General Contractors, Dallas
Owner: United National Bank Building Associates, Dallas

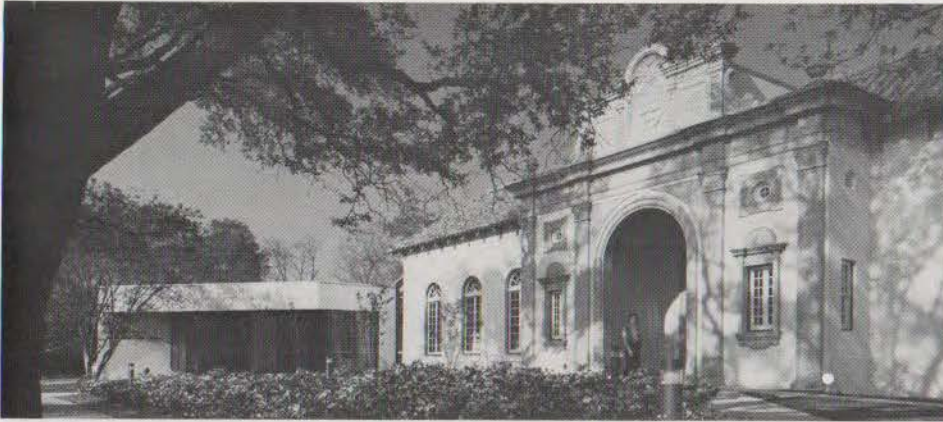


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Heights Branch Library, Houston

Photographs by Richard Payne

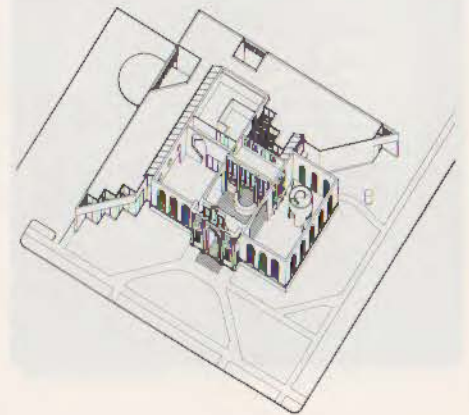


Arched portal, looking into lobby.



The Heights Branch Library, designed by Houston architect W. A. Dowdy, was built in 1926 in the heart of one of Houston's oldest in-town neighborhoods. By 1975, the library had become the most heavily used branch library in the city. It also had the distinction of being the smallest. To remedy that, as well as provide a focal point for the neighborhood's residential renaissance, the city commissioned the Houston firm Ray B. Bailey Architects to provide expanded reading rooms, staff work areas and a community meeting room as well as to restore and preserve the architectural quality of the original building. An addition was wrapped around two back sides of the Italian Renaissance structure to provide a low-profiled backdrop and additional library space. Architects wanted to contrast the heavy, load-bearing, handcrafted texture of the original with a lightweight, "crystalline" addition. Extensive use of glass in the adult reading room "merchandises" library activities to nearby Heights Boulevard. Renovation of the original involved restoring several features lost during a 1952 remodeling, including plaster and wood ceilings, a skylight over the entry lobby and an arched entry into the adult reading room. This union of old and new reminds *Houston Chronicle* Fine Arts Editor Ann Holmes of a "classy dame with a sharp-looking, courteous young lover."

Architects: Ray B. Bailey Architects, Inc., Houston
Engineers: Luis Lemus, Jr., Consulting Engineers, Houston (structural); and McDaniel Engineers, Houston (mechanical)
Contractor: Volume Builders, Inc., Houston
Owner: City of Houston

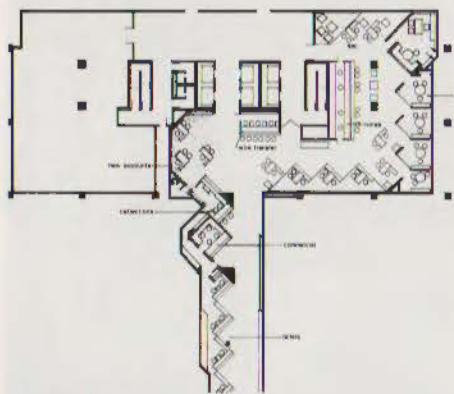
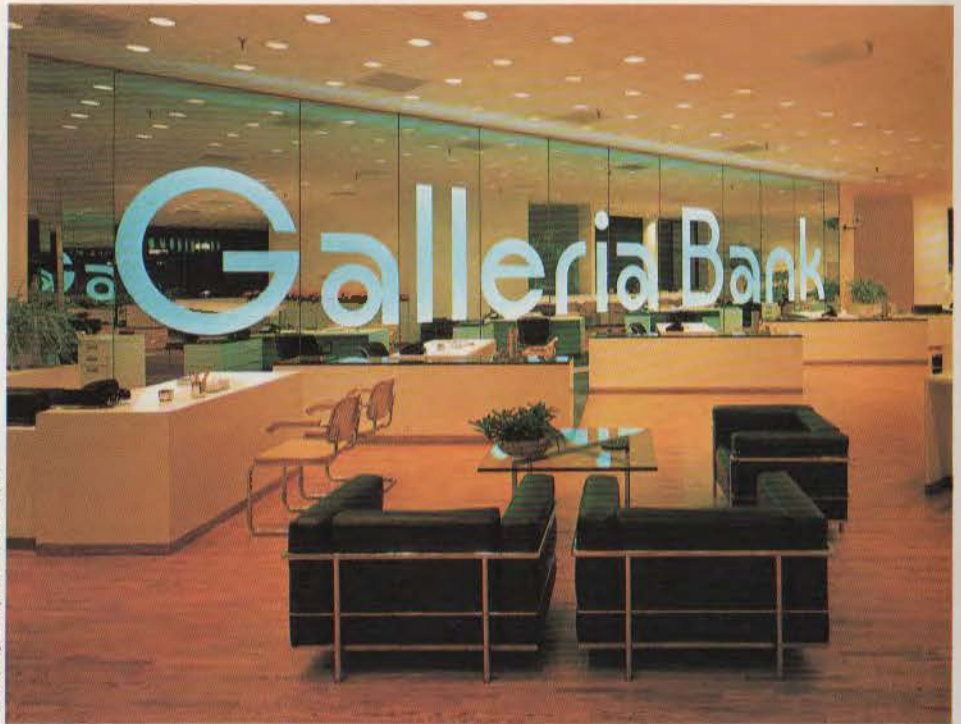


INTERIORS: Galleria Bank, Houston

Program requirements for the Galleria Bank were to provide a high degree of visibility and accessibility, allow for separation of function, and project an appropriate "banking image," all within a limited lease space in Houston's dazzling Galleria shopping mall. Architects of the Houston firm Pierce, Goodwin, Alexander placed the bank's "main banking hall" at grade, linking it with street-level parking, the mall's second level, and the lobby of an adjacent office tower. Shoppers enter the teller area directly from the mall. To direct pedestrian flow, teller counters are oriented diagonally, along with the pattern of the hardwood floor. Loan offices and secretarial stations are adjacent to the main service area, executive offices one level above and vault and credit and accounting departments one level below. Green marble teller counters, blond hardwood floors, mirrored wall panels, mylar graphics, green carpeting and woven aluminum and linen sculpture are intended to express a "sophisticated professional attitude." "A nice job," jurors said, "and quite fresh."

Architects: Pierce, Goodwin, Alexander, Houston
General Contractor: Harvey Construction Company, Houston
Owner: Texas American Bancshares, Inc.

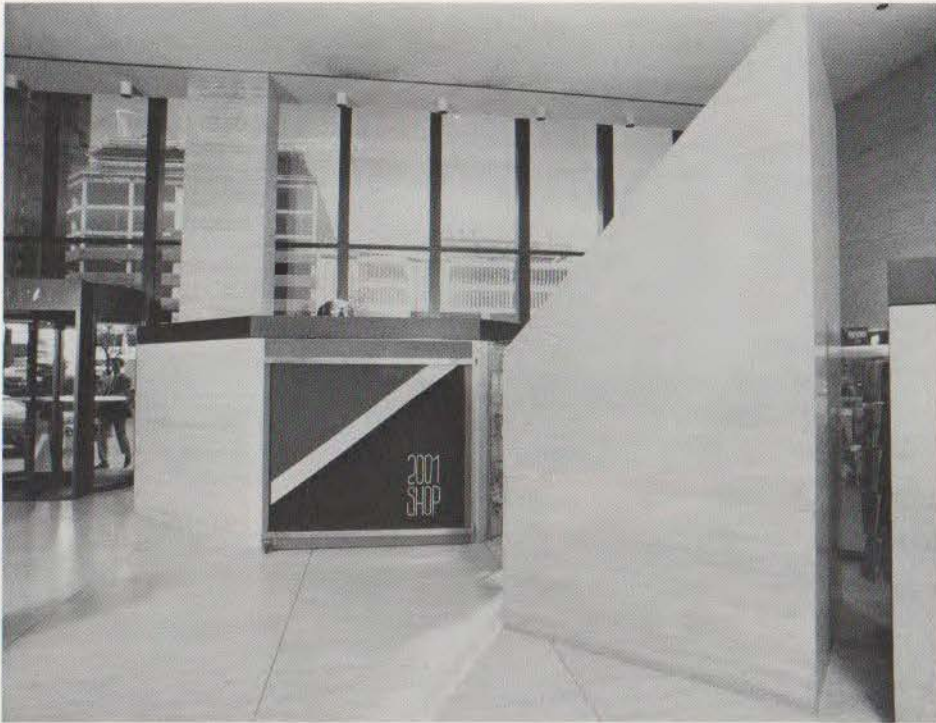
Photographs by Richard Payne



Second-floor plan.

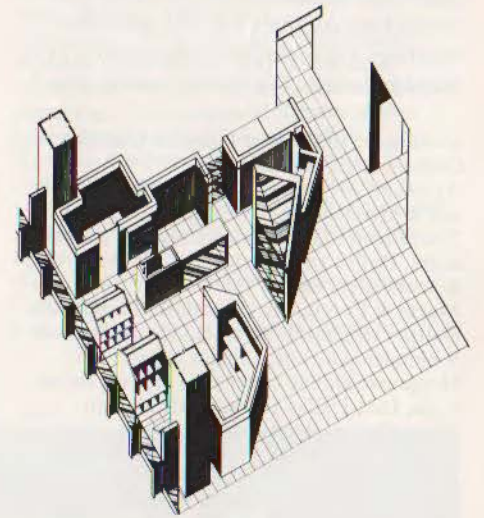


Third-floor plan.



This "mini-convenience store" in the lobby of 2001 Bryan Tower in downtown Dallas, for the convenience of Bryan Tower office workers, was designed by the Dallas firm JPJ Architects to blend into the lobby as a kind of "minimal sculpture." Seven-foot-high partitions of travertine, aluminum and glass—materials of which the lobby is made—minimize views of merchandise clutter. The face of the shop runs diagonally across the lobby in response to circulation patterns, an angular theme repeated in the form of the display case at the entry to the shop. A handmade tapestry with the shop's logo is used as a "gate" when the shop is closed at night, as a sign during the day. "As a commercial venture," according to architects, "the Shop is a notable success." Judges thought the tapestry gate "clever," the space a "sophisticated interior."

Architects: JPJ Architects, Dallas
General Contractor: Coerver Industries, Dallas
Owner: Trammell Crow Company, Dallas



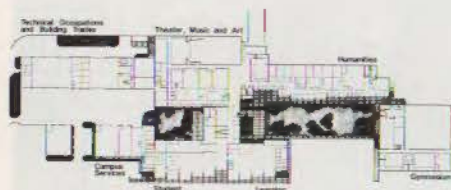
GENERAL DESIGN: *North Lake College, Irving*

Creating an energy-efficient building complex while disturbing the nature of the site as little as possible were primary considerations in the design of North Lake College in Irving. Architects of the Dallas firm EDI/Cape Hopkins Clement Guthrie, in association with Daniel, Mann, Johnson & Mendenhall of Los Angeles, designed the 250,000-square-foot facility to emphasize the horizontal lines and undulations of the 276-acre site, which is bisected by a wooded, flood-prone valley. The campus features a series of terraced building elements set into the high ground to the west, paralleling the contours of the site and overlooking the valley and rolling hills to the east. Roofs of the lower levels serve as garden terraces for the upper, with stepped-back planters on the west side and overhanging planters on the east providing a thermal and acoustical buffer. The planters also provide a gradual transition from building to landscape. Inside, bright colors contrast with earth-tone brick to create a "warm environment" for students and faculty. Judges praised the complex for "the way the buildings are organized conceptually to provide variety. It's a good, strong idea."

Architects: EDI/Cape Hopkins Clement Guthrie, Inc., Dallas
Associate Architects: Daniel, Mann, Johnson & Mendenhall, Los Angeles, Calif.
Consultants: James Crisp Consulting Engineers, Dallas (mechanical); C. R. McCreary & Associates, Dallas (electrical); Biar, Mayes & Forest, Inc., Consulting Engineers, Dallas (structural); Daniel, Mann, Johnson & Mendenhall, Los Angeles (civil); Ann Musgrave, Dallas (interiors); Joiner Pelton Rose, Inc., Dallas (acoustics); H. Dan Heyn, Dallas (landscaping)
General Contractor: Henry C. Beck Company, Dallas
Owner: Dallas County Community College District



Library.



Lower-level plan.



Albert Porter

St. John Vianney Parish Activity Center, Houston

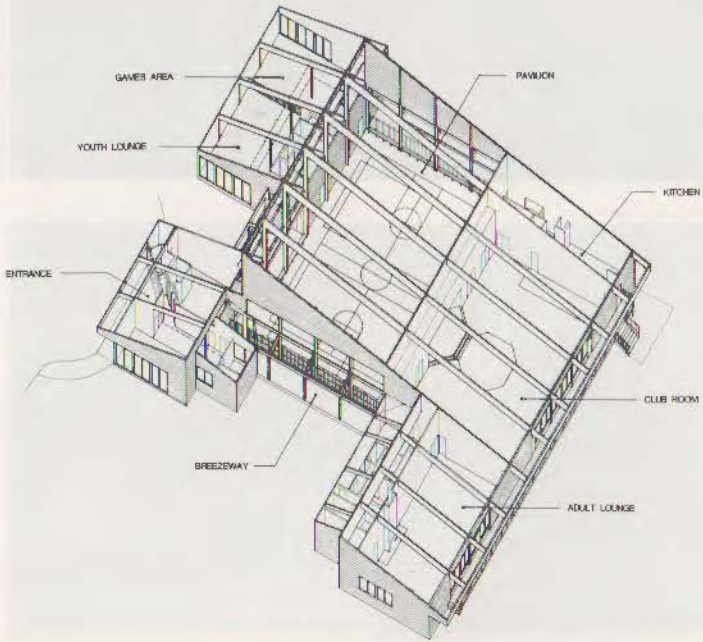


The St. John Vianney Parish Activity Center in Houston was designed by the Bellaire (Houston) firm Rapp Fash Sundin to take maximum passive-solar advantage of its site and microclimate. To avoid costly airconditioning of a closed gymnasium, the facility consists of three building elements—administration and adult and youth activity areas—surrounding an open-air pavilion, all on a single slab, under one roof and clad in cedar siding. Translucent fiberglass sunscreens on the east, west and south sides of the pavilion allow for natural daylighting and summer ventilation, with trees strategically retained on the wooded site also helping to shade the building from direct sunlight in summer. The sloping roof is oriented to deflect winter winds. The building's energy use is further reduced by the use of time clocks and photo-electric cells which control lighting and airconditioning levels. Judges lauded the building for the way it is "tucked into the existing trees."

Architects: Rapp Fash Sundin/Incorporated, Bellaire (Houston)
Consultants: H. L. Gaddy & Associates, Houston (structural); Ray S. Burns & Associates, Houston (mechanical/electrical/plumbing); Mulhauser/McCleary Associates, Houston (food service); Bolt Beranek & Newman, Inc., Houston (acoustics); Steve Clark & Associates, Houston (trees). John Watson Landscaping Illuminatioa, Houston (landscaping lighting)
General Contractor: Fretz Construction Company, Houston
Owner: Diocese of Galveston-Houston



Don Rapp

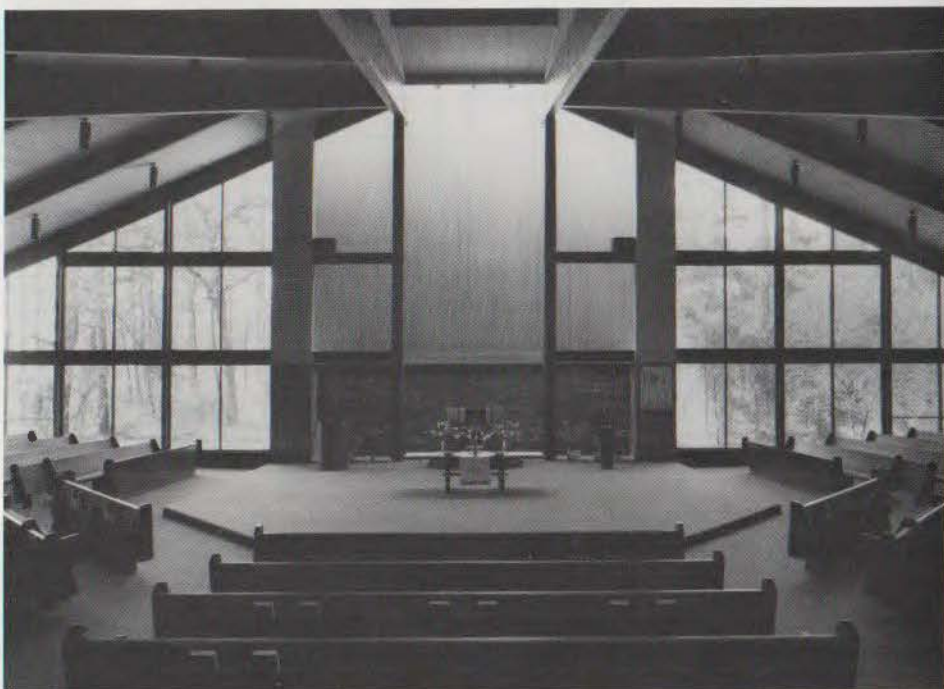


Maurice Miller

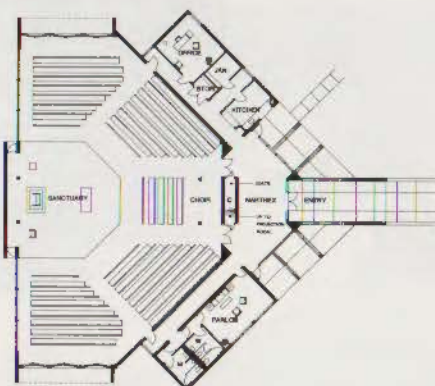
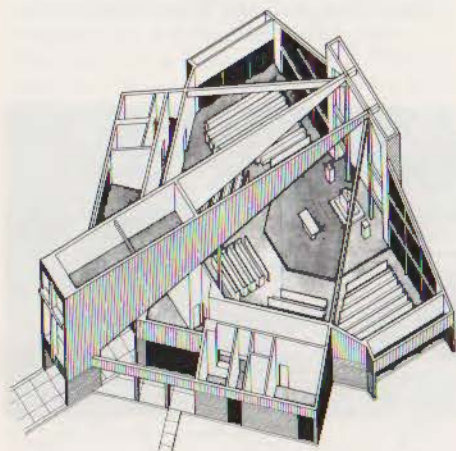
Kinsmen American Lutheran Church, Houston

The sanctuary of the Kinsmen American Lutheran Church is the first phase in a master plan by the Bellaire (Houston) firm Rapp Fash Sundin that also includes plans for administration, educational, fellowship and recreational facilities, all on a heavily wooded six-acre site in the Champions area of Houston. Located on the northern edge of the site, surrounded by pinetrees, the sanctuary is designed to provide an "isolated place for meditation" when services are not in progress. When they are, the nave can accommodate 450 persons, seated in pews on a gradually sloping floor for better viewing. To "open up" the sanctuary to its natural setting and incorporate the site into the worship service, the northwest wall on each side of the altar is glass. Facilities include a projection room with controls for audio/visual presentations, office, kitchen, parlor, restrooms and storage area. Entry to the sanctuary is from the south. Eventually the entry will be linked to other buildings in the complex by a covered walkway. Judges cited the building for "generating a relationship with its environment."

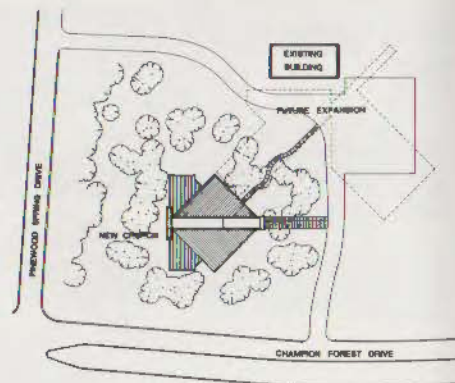
Photographs by Maurice Miller



Architects: Rapp Fash Sundin/Incorporated, Bellaire (Houston)
Consultants: Walter P. Moore & Associates, Inc., Houston (structural); Joe E. Lee & Associates, Houston (mechanical/electrical/plumbing); Joiner, Pelton, Rose, Inc., Houston (acoustics)
General Contractor: B. D. & B., Inc., Houston



Floor plan.

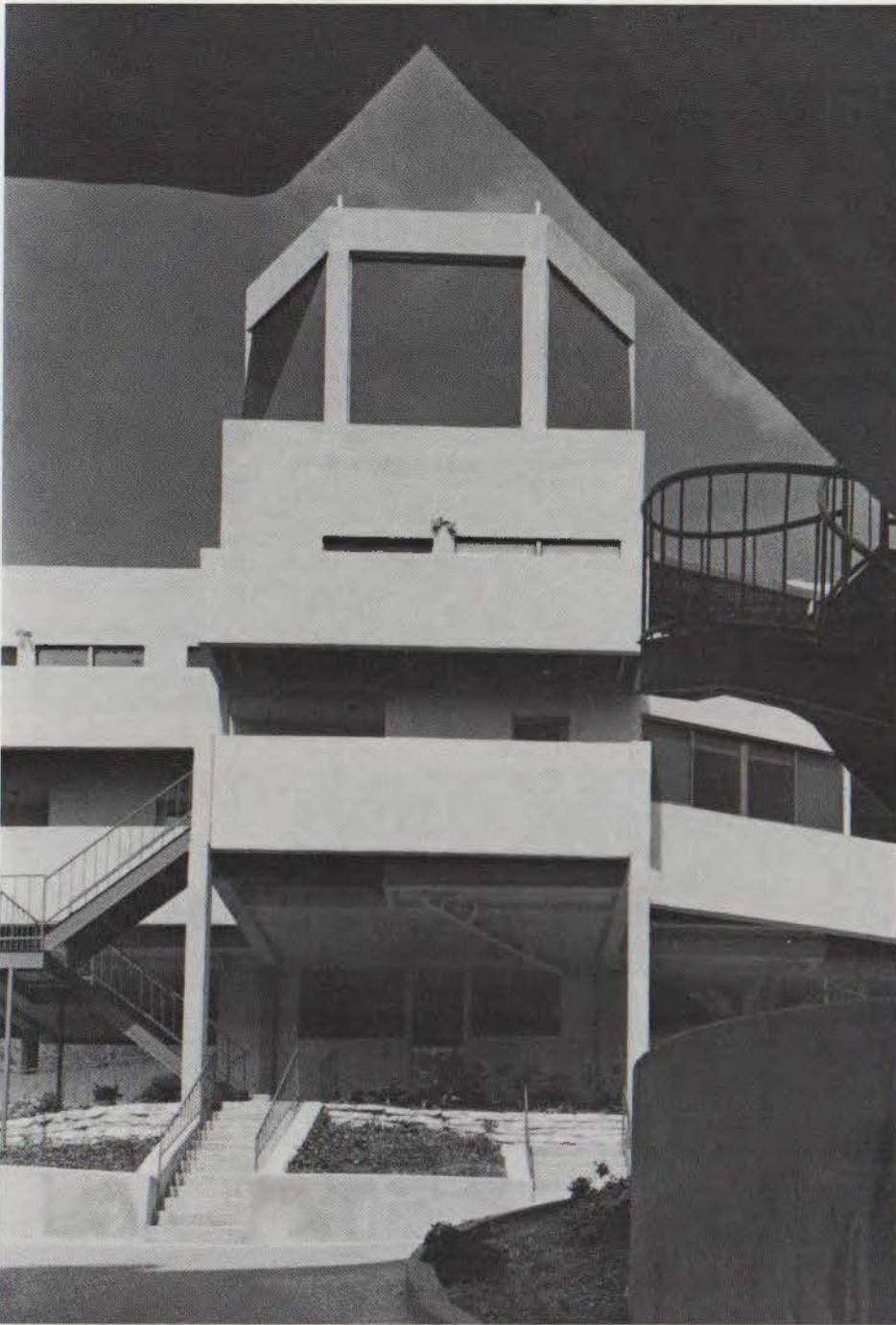


Site plan.

Encinal Condominiums, Austin

The program for the Encinal Condominiums by the Houston firm Howard Barnstone, F.A.I.A. Architects, called for designing a speculative condo complex on a wooded, hillside site on West Sixth Street near downtown Austin. Developer Robert Barnstone, brother of the architect, knew the project would be a gamble when he purchased the property in 1977. Would anyone buy a condominium practically a stone's throw from the Austin CBD? Yes, as it turned out. All 22 units were sold before construction was completed in the fall of 1979, which allowed buyers to customize the original plans of their individual units with the help of associate architect Alan Nutt of Nutt, Wolters and Associates in Austin. The first problem in designing the complex as a whole was blending it into the grove of live oaks on the site ("encinal" is Spanish for oak grove), the second problem to fit in a sufficient number of parking spaces. The result: an irregular configuration of 22 living units, each designed to be markedly unique, tied together by a meandering driveway. Parking spaces are tucked discretely into the hillside in five places. The entrance off Sixth Street is formed by two "arms" of the complex inviting entry into a shady interior courtyard. Primary building materials are wood frame and sand-colored stucco. The living units possess a "wild charm of their own," according to judges. "These are some of the best living spaces we've seen."

Architects: Howard Barnstone, F.A.I.A. Architects, Inc., Houston; Alan Nutt, AIA, associate architect
Consultants: Luis Lemus, Consulting Engineers, Houston
Landscape Architects: Gordon's Landscaping of Austin
General Contractor: Sloan Construction, Austin



Photographs by Robert Ross



Schlumberger-Doll Research Center, Ridgefield, Conn.

The Schlumberger-Doll Research Center project in Ridgefield, Conn., also a winner in the Connecticut Society of Architect's 1980 design awards program, involved the expansion and renovation of three existing buildings and the construction of a new building to house engineering offices and a computer center. The program also called for "visually unifying" the complex, as well as harmonizing it with Philip Johnson's first commercial project, one of the three original buildings, completed in 1952. Architects of the Houston firm Howard Barnstone, F.A.I.A. Architects, enveloped the existing buildings with a sloping glass "tent," which added 20,000 square feet of new laboratory and office space. All windows are operable for summertime ventilation. The double-glazing also enhances the facility's energy conservation by retaining heating in winter and allowing natural daylighting for interior illumination year-round. The Philip Johnson structure remained unchanged, though it is now approached via underground tunnel.

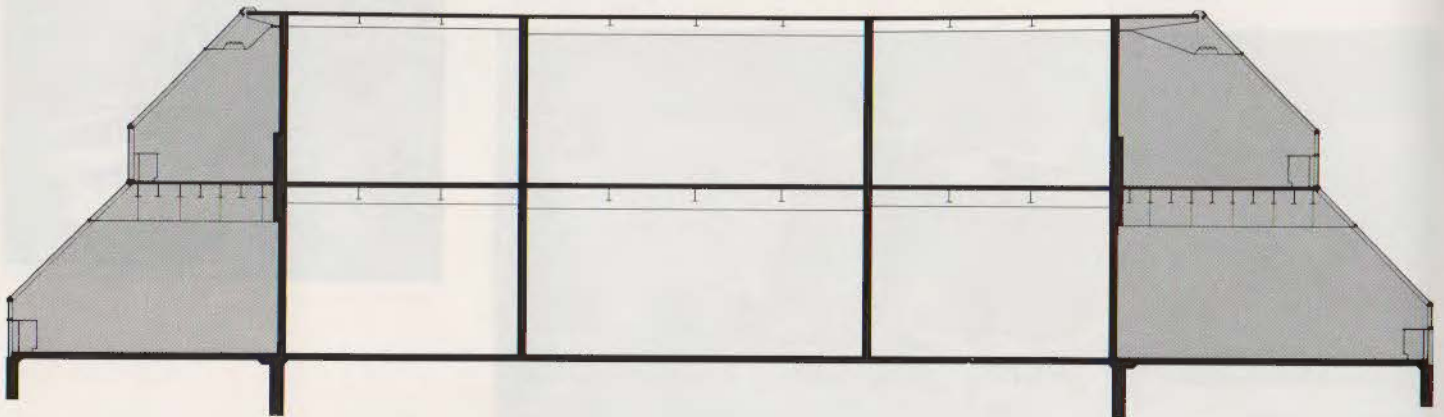
Architects: Howard Barnstone, F.A.I.A. Architects, Inc., Houston
Consultants: Sanford O. Hess & Associates, Greenwich, Conn.
Landscape Architects: Zion & Breen Associates, Inc., Imlaystown, N.J.
General Contractor: Morganti, Inc., Greenwich, Conn.



Site plan showing existing buildings (A-D) and new construction (E).

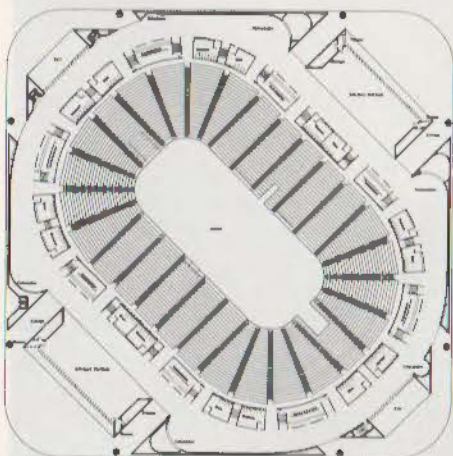


Before.



Section showing additions to existing buildings (shaded areas).

Photographs by Robt. Cook



Concourse-level plan.

Architects: Harwood K. Smith & Partners, Inc., Dallas
Consultants: Purdy & McGuire, Inc., Dallas (mechanical and electrical); Myrick, Newman, Dahlberg & Partners, Inc., Dallas (landscaping); Claude Engle, Washington, D.C., (lighting); Variable Acoustics, Fort Worth (acoustics)
General Contractor: Henry C. Beck Company, Dallas
Owner: City of Dallas

With eight six-foot-diameter concrete columns around the building perimeter supporting the largest space-truss system in the world, according to the City, the Reunion Arena in Dallas allows unobstructed views of the arena floor from every seat in the house. No spectator in the 292,100-square-foot coliseum sits behind a beam. Designed by the Dallas firm Harwood K. Smith & Partners to accommodate a wide variety of indoor events, from concerts to rodeos, the facility features an arena floor that can be rapidly converted from one arrangement to another. Fifteen hundred seats are mounted on floor-level telescoping sections that can be extended and withdrawn electronically, enlarging the floor area from 17,500 square feet to 30,000. The arena's 25-foot-high basement level includes dressing rooms and media facilities. All the arena's administrative offices are on the mezzanine level. The concourse level provides access to floor-level seating, concession areas and spectator restrooms, with the top level consisting of the upper tier of seats. A 20-foot-wide backlighting glass fascia, accented by red piping, encircles the building's four-acre roof, revealing the steel truss roof frame inside and serving as the "largest marquee in town." The Reunion Arena has "exceptional clarity," jurors said, as well as "vitality, consistency and spirit. It implies a pleasurable event."

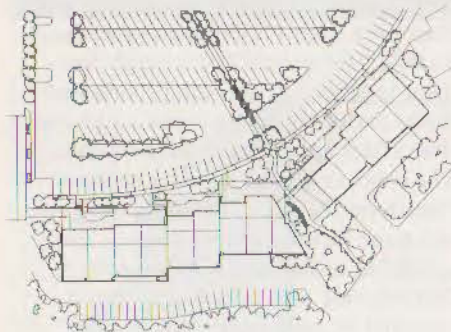
Grogan's Mill Village Center, The Woodlands

The expansion of the Grogan's Mill Village Center in The Woodlands, just north of Houston, by the Houston firm Albert C. Martin and Associates, consists of two one-story steel frame structures clad in rough cedar siding with low and expansive wood-shingled roofs. The program called for integrating these additions with the existing Village Center complex and hike-and-bike and nature trails on a partially undeveloped 3.4-acre site. Angular canvas-covered awnings shade outdoor eating areas which lie between the two new buildings and are connected to a terraced pedestrian walkway. Judges especially liked the project's "pedestrian orientation and its soft, relaxed quality—the very Texas lean-to, shade-the-environment, make-the-walkway-pleasant effectiveness."

Architects: Albert C. Martin & Associates, Houston
Consultants: Gaddy and Paul, Inc., Houston (structural); William C. Parker & Associates, Houston (civil); and Fred Holste and Associates, Houston (mechanical/electrical/plumbing)
Landscaping: Fred Buxton and Associates, Houston
General Contractor: Mission Construction Company, Houston
Owner: The Woodlands Commercial Development Corporation



Photographs by Rick Gardner



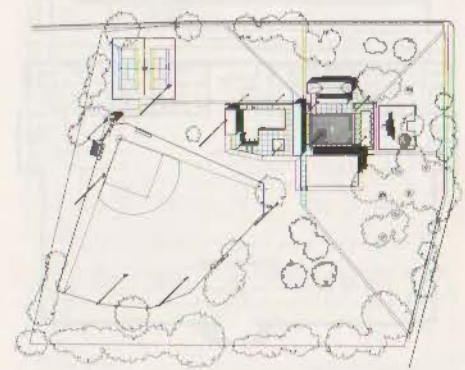
Site plan.



Eastwood Park, Houston

Expanding upon one of the oldest city parks in Houston, architects of the Houston firm Wm. T. Cannady & Associates oriented the Eastwood Park additions to an existing community hall, unifying all spaces with an arcade of columns, trusses and trees around a central plaza. This plaza also serves to heighten the multi-use aspects of the facility, according to architects, by "multiplying the identities" of the structures surrounding it. The basketball pavilion, for example, serves additionally as a shelter for community festivals, a podium for public assemblies and as a backdrop for outdoor performances, with two large-scale columns framing the stage-like opening. As area residents requested, the project incorporates through-site circulation, with the plaza located at the crossroads of existing footpaths which connect two nearby high schools and residential areas in this primarily Mexican-American neighborhood. The six-acre site also includes a competition-size swimming pool, bathhouse, "tot-lot," softball field and tennis courts. Judges described the park as "modest and direct" and applauded the definition of play areas in the inner-city environment.

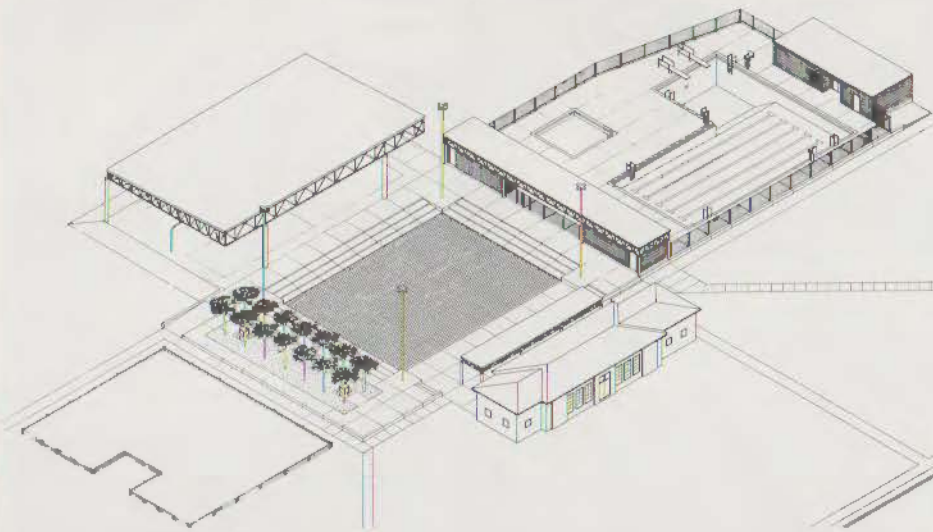
Architects: Wm. T. Cannady & Associates, Inc., Houston
Consultants: Nat Krahl & Associates, Houston (structural); Ralph J. Speich & Associates, Houston (mechanical/electrical/plumbing); and J. W. Zunker & Associates, Houston (civil)
General Contractor: Meyerson Construction Company, Houston
Owner: City of Houston



Site plan.



Photographs by Paul Hester



Student Recreation Center, Lubbock

This three-level, 125,446-square-foot student recreation center at Texas Tech University in Lubbock is designed by the Dallas firm JPJ Architects to be "compact and open." The site is a 40-acre tract on the edge of campus already being used in part for student recreation, with lighted playing fields, tennis courts and a year-round swimming pool. The new center, completing this campus recreational area, has three entrances at grade level, one of which is connected by an enclosed walkway to the existing swimming pool. A truss system over the multi-purpose "high-ball" courts on the south end of the building rises above second and third level observation overlooks in the center of the building to "open up" this central foyer. Glassed-in multi-purpose rooms and handball courts allow viewing of activity to the north, and clerestories in the sloping roof forms provide natural daylighting. Bright colors, carpeting and planting also are intended to create an interior atmosphere quite unlike the typical sweaty gym. "The building provides a very nice transition from inside to outside," judges said. "The directness and simplicity succeed quite well."

Architects: JPJ Architects, Dallas
Consultants: Datum Structures, Inc., Dallas (structural); Purdy-McGuire, Inc., Dallas (mechanical and electrical)
General Contractor: Herman Bennett Company, Brownwood
Owner: Texas Tech University Board of Regents

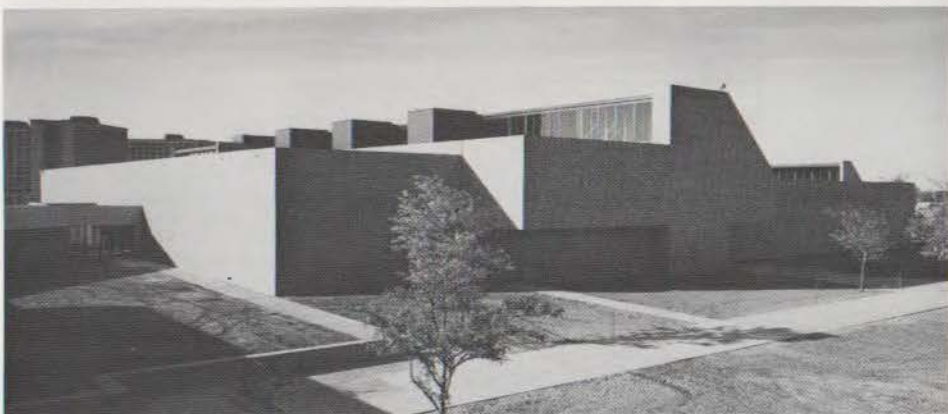


First-floor plan.

Photographs by Richard Payne



Trusses rising above second and third level overlooks.



U. S. Postal Service Facility, San Antonio



Automated mail processing equipment.

The Marmon Mok Partnership and Phelps, Simmons, Garza, both San Antonio firms, were charged with designing a regional mail-handling plant, branch post office and vehicle maintenance facility on a 24-acre industrial site near the San Antonio airport. And it had to be built fast, due to the Post Office's desire to move into the building as quickly as possible since existing facilities were growing ever more obsolete. Working closely with mechanization engineers of the Washington, D.C. firm I. G. Associates, architects specified a steel-frame, metal-panel wall system for speed of construction as well as harmony with the automated mail processing machinery to be housed within it. To give further character to the 300,000-square-foot facility, architects designed rounded corners, high interior masses—including look-out galleries—and sun screens to shield windowed administrative offices on the west side of the building from harsh sunlight.

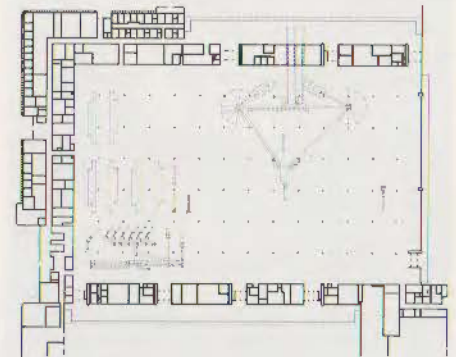
Architects: The Marmon Mok Partnership, San Antonio, and Phelps, Simmons, Garza, San Antonio

Engineers: W. E. Simpson & Co., San Antonio (structural); Silber & Associates, San Antonio (electrical); I. G. Associates, Washington, D.C. (mechanization)

Landscape Architects: Marmon, Mok & Green, Inc., San Antonio

Contractor: Huber, Hunt & Nichols, Inc., Indianapolis, Ind.

Owner: U.S. Postal Service



Floor plan.

Architects' Office Building, Fort Worth

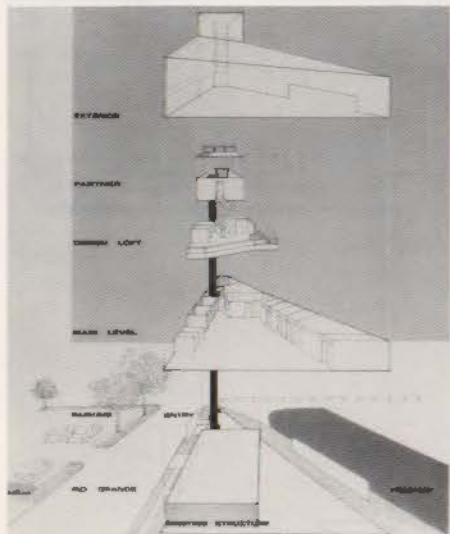
This office building for and by the Fort Worth firm Kirk, Voich and Gist, located on the southwestern periphery of the Fort Worth CBD next to a major freeway, envelops an existing one-story brick structure still used as a dentist's office. Sloping, exposed steel roof trusses form the ribs for a "hyperbolic paraboloid" roof, with three sides of the building made of precast concrete wall panels and one side of glass. The south wall, fronting the freeway, includes an extra baffle wall as a sound barrier. The north wall of clear glass varies in height from 15 to 30 feet in its 73-foot length and provides a panoramic view of downtown Fort Worth as well as natural daylighting. Main level production areas (the floor above the existing structure) are buffered from public spaces by partners' and business offices. The third level contains a partner's office and a design loft overlooking the production area. Designed to make a "bold statement" to motorists passing by on the freeway, as well as provide a creative working environment, the building sits at a somewhat precarious point in Fort Worth's freeway expansion plan. When construction began on the \$300,000 project in August 1979, in fact, architects knew that the building may not be long for this world. In any event, one juror called the building "absolutely sensational," applauding the feeling of freedom it expressed and saying that he wouldn't mind at all *living* in it.

Architects: Kirk, Voich and Gist, Fort Worth
General Contractor: Mid-United Contractors, Inc., Fort Worth
Owner: Kirk, Voich and Gist, Fort Worth

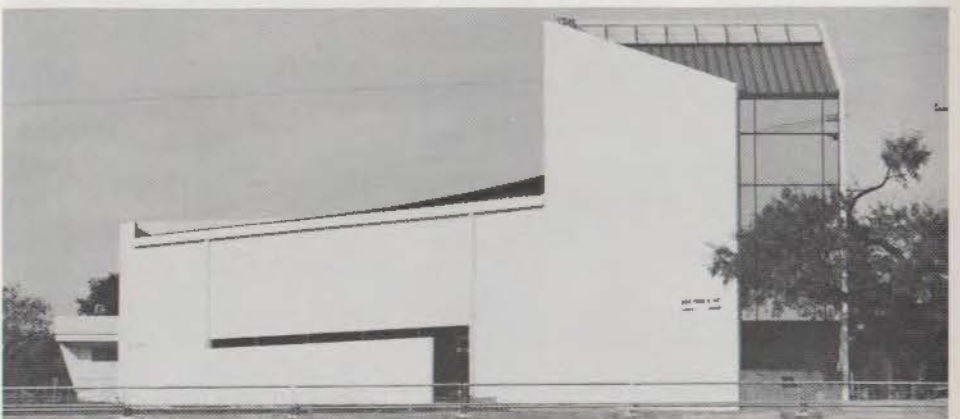
Photographs by W. D. Smith, Inc.



Main level production area. *BELOW:* South side fronting freeway.



Schematic.



Weekend/Vacation Retreat, Austin

This weekend/vacation retreat near Lake Travis in the rolling Hill Country outside Austin is designed by UT-Austin architecture professor Roland Gommel Roessner, FAIA, as a "binuclear living environment." The house is divided into two living units, each an "independent collection of spaces adequate to accommodate one family," according to Roessner. The units are connected by a clerestory spine extending the full length of the structure and allowing natural daylight to enter interior spaces. To conform to its Hill Country setting, the house is built into a 30-degree slope and elevated on telephone-pole columns above a flood plain overlooking a spring-fed creek, rolling meadow and distant hills. Framing is rough hewn timber, siding cedar and the roof metal, with beams, columns and rafters exposed inside. "A handsome house with vitality and strength of character," judges called it. "It respects the site."

Architects: Roland Gommel Roessner, FAIA, and Roland G. Roessner, Jr., associate

Landscape Architects: Planned Environments, Inc., Austin

Contractor: C. T. Schneider Construction Co., Austin

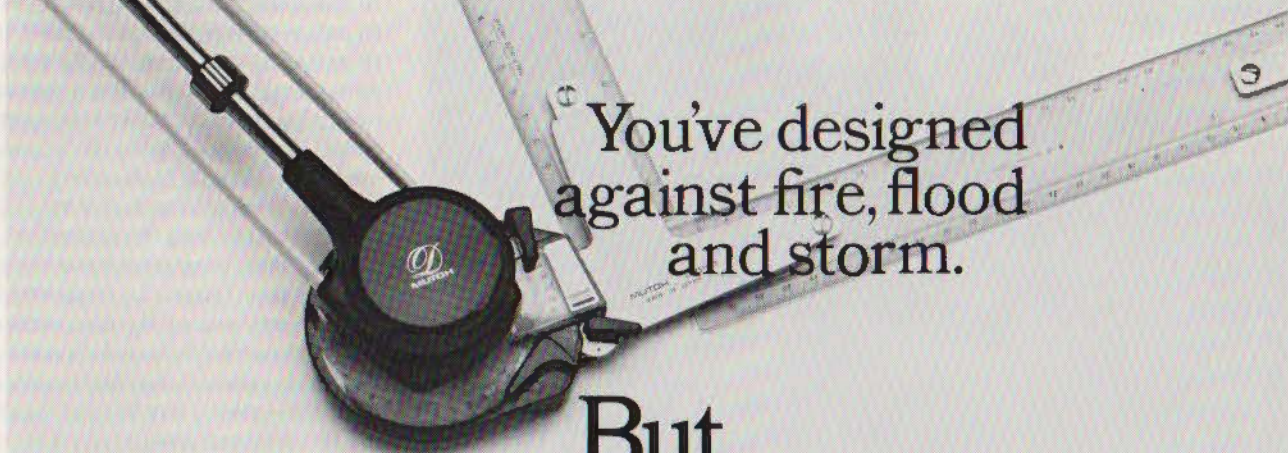
Owner: Dr. and Mrs. George Kozmetsky



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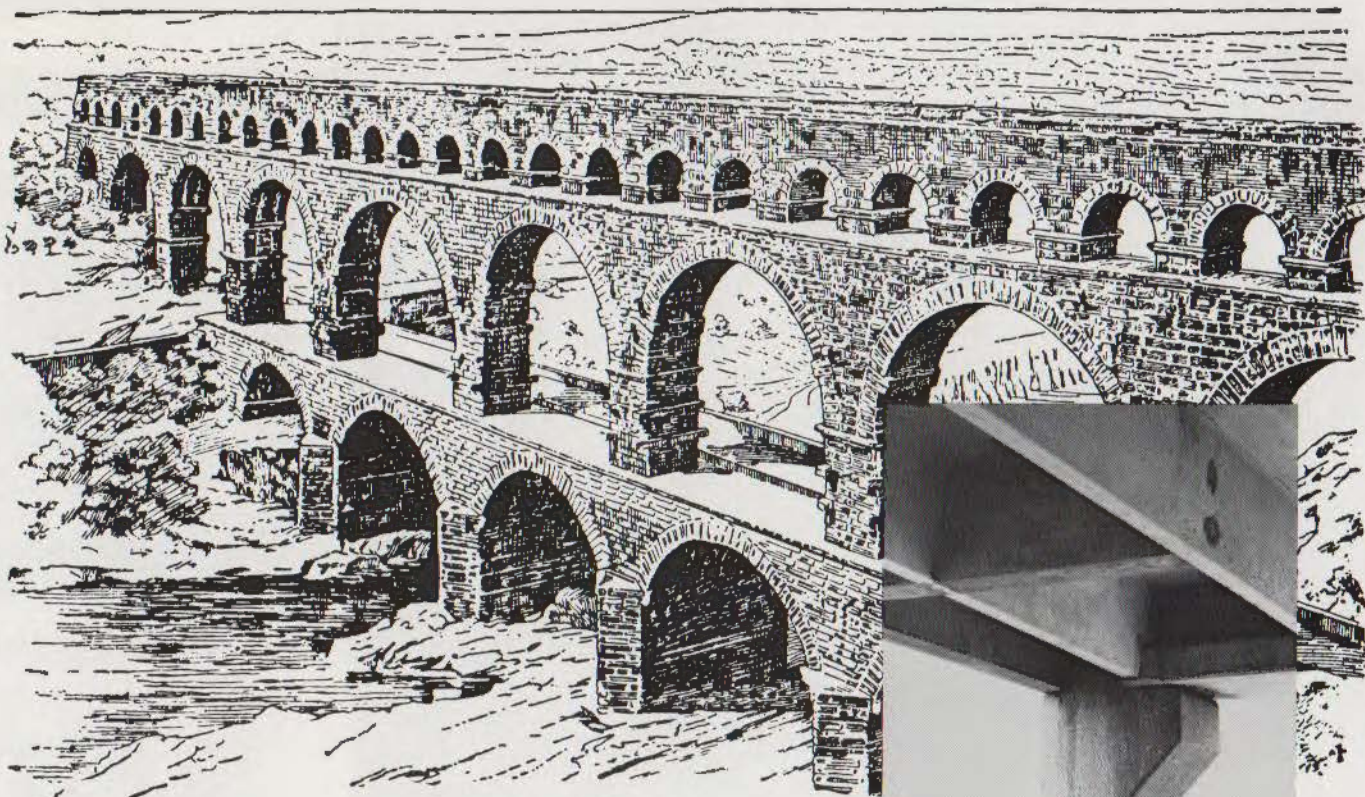
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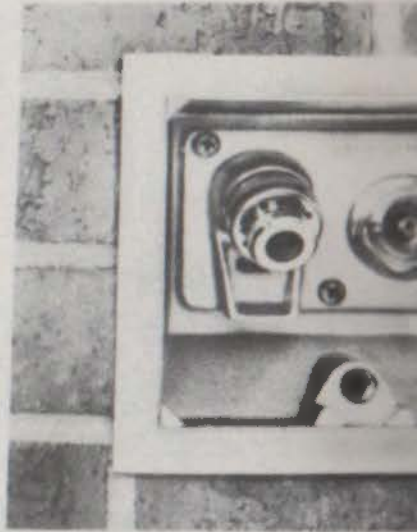
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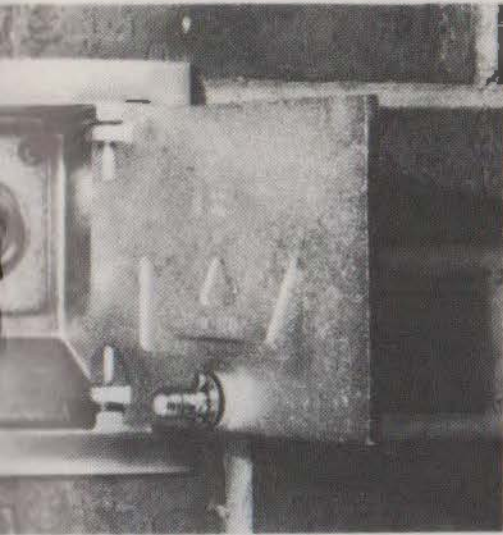
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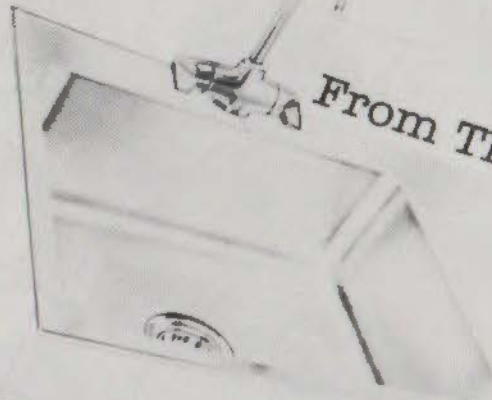
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The Richardsonian Romanesque in Texas

An Interpretation

By Jay C. Henry

History is, in general, a conflict among what is precocious, actual, or merely delayed. . . . The history of art displays, juxtaposed within the same moment, survivals and anticipations, . . . slow, outmoded forms that are the contemporaries of bold and rapid forms.

—Henri Focillon,
The Life of Forms in Art

Henri Focillon's juxtaposition of precocious, actual and delayed forms can be applied to Texas architecture in the period from 1880 to 1910. It has been said that a generation in art is 10 years, and within this 30-year period, three such generations can roughly be discerned. In the first generation, the 1880s, the Richardsonian Romanesque was a precocious Eastern form not seen in Texas. In the 1890s the Richardsonian was acknowledged to be the characteristic architectural expression of American civilization, the "actual" state of monumental architecture in Texas as elsewhere. In the 1900s, however, this mainstream had shifted to the Beaux Arts Classic as the norm for public building, but vestiges of the Richardsonian survived in contemporary Texas design as delayed manifestations of the past generation in design.

The Richardsonian Romanesque, the last of the really vital eclectic modes of design which prepared the way for a non-historical and truly modern American architecture, was invented by Henry Hobson Richardson between 1872 and 1877, with his redesign during construction of Trinity Church in Boston. For the next decade, Richardson's unique interpretation of 12th century Romanesque sources was widely admired by his professional contemporaries. In 1885, half of the 10 best buildings in the United States, as selected by a poll of subscribers to the *American Architect*, turned out to be buildings by Richardson. Yet by

Trinity Church, Boston, by H. H. Richardson, 1877. Photo by Joseph W. Molitor.



this date, Richardson's work seldom had been imitated. The Richardsonian Romanesque, as a mode of American design apart from the work of the master himself, scarcely begins before Richardson's premature death in 1886, perhaps because—as Montgomery Schuyler speculated in an 1891 edition of *Architectural Record*—only this tragedy "had extinguished envy." In any event,

the Richardsonian Romanesque in 1885 was a precocious mode of design in American architecture, which one would not expect to find in Texas.

At that time Texas architects such as Oscar Ruffini and W. C. Dodson were still erecting public buildings in the Second Empire mode, which had long since passed from popularity in the great centers and major periodicals, but which

continued to be a popular parti for design in provincial centers. Texas was by no means unique in this respect. W. C. Dodson's Parker County Courthouse in Weatherford of 1885, followed by variations at Granbury in 1889 and Hillsboro in 1890, was derived almost certainly from the Philadelphia City Hall, begun in 1870 but not completed until 1890. To purists the imposition of the symbolically important clock tower, suggestive of the medieval Italian communes, onto the body of a French Baroque hotel would seem incongruous. There are domes in the French Baroque, but no towers. It is characteristic of the eclectic freedom of the 1870s and 80s that James MacArthur should have dared such incongruity in Philadelphia, and that W. C. Dodson of Waco should have followed his lead in 1885 at Weatherford. Nevertheless, by the mid-1880s the Second Empire was a provincial survival in Texas—one of Focillon's slow-moving, belated forms.

Leading Interpreter

In the early years of that decade, however, Dodson employed a young draftsman from San Antonio destined to become Texas' leading interpreter of the Richardsonian Romanesque—James Riely Gordon (1863-1937). Gordon is reported to have left Dodson's employ in 1883 when he moved to Washington, D.C., to become a draftsman in the office of the Supervising Architect of the U.S. Treasury. Here he was in touch with *au courant* practices on the East Coast, as Supervising Architect M. E. Bell, who took office in 1884, turned from the Queen Anne parti of his predecessor's late work to the Richardsonian Romanesque. Bell's Richardsonian design for the Federal Courthouse and Post Office in San Antonio is significant in the present context, as it would be the vehicle for introducing the new mode to Texas in 1887. It featured a sculptured frieze on the salient tower which, although never executed, was undoubtedly inspired by Richardson's frieze of trumpeting angels on the Brattle Square Church in Boston, a popular model already 15 years old in 1887. Nevertheless it was unique to Texas, and may have been designed before Gordon left Washington in 1885. In that year Gordon and Shelton were advertising as architects in the San Antonio Business Directory, and by 1889 J. R. Gordon advertised himself as Superintendent of the U.S. Government Building then under construction from Bell's design. The use of

local architects as superintendents of federal construction was commonplace, and Gordon seems to have parlayed his government connections and Eastern experience into the role as the leading Texas architect of the 1890s. He was certainly the leading practitioner of the Richardsonian Romanesque in Texas, and under his leadership the state's public architecture came abreast of nationally published norms.

Courthouses

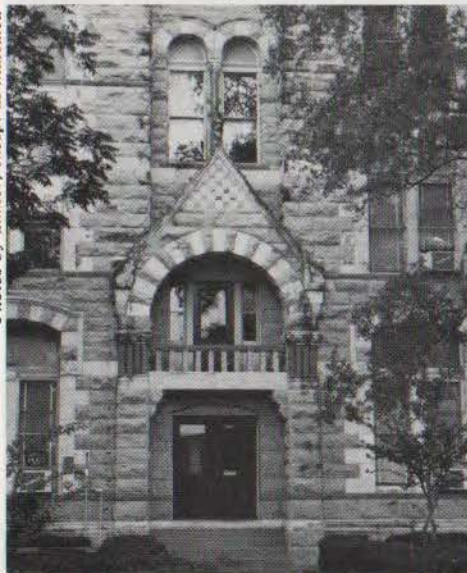
J. Riely Gordon's work in the Richardsonian Romanesque consists largely of courthouses, extensively documented in



Parker County Courthouse, Weatherford, by Dodson and Dudley, 1846.



Design for U.S. Post Office and Courthouse, San Antonio, by M. E. Bell, American Architect and Building News, August 13, 1887.



Fayette County Courthouse, La Grange, by J. Riely Gordon, 1891.

Photos by author, except as indicated

Robinson's and Webb's *Texas Public Buildings of the Nineteenth Century*. When examined in the light of Richardson's own corpus of work, however, these courthouses betray a curiously ambivalent attitude toward the master's example. Except for the Bexar County Courthouse in San Antonio and the McLennan County Courthouse in Waco, Gordon's structures fall into two generic types: 1) the plan organized about a central light court, with single-loaded corridors and a tower over the front entrance; 2) the plan organized about a central stairhall crowned by a tower. The former was used at La Grange and Victoria; the latter at Stephenville, Waxahachie, Decatur, Sulphur Springs, Giddings, Gonzales, New Braunfels and Marshall.

The plan of La Grange and Victoria could be regarded as a miniature version of Richardson's plan for the Allegheny County Courthouse in Pittsburgh. Superficially it has many of the same features: the central light court, the frontal clock tower, the single-loaded galleries, the augmented lighting of the courtroom from the light court. Such "square donut" plans were commonplace in the 19th century, however, when high internal heat loads placed a premium on natural light and ventilation. Similar plans had been employed at the Albany and Rochester Federal Buildings, with which Gordon doubtless became familiar during his two years with the Supervising Architect's Office. In other respects, La Grange and Victoria are Gordon's least Richardsonian courthouses. The Fayette County Courthouse in La Grange betrays an archaism looking back more than 10 years in Richardson's own oeuvre, to the Woburn (Mass.) Library and the Cheney Block at Hartford. I refer to the use of polychromatically banded voussoirs and polished colonettes, which in 1890 were a decidedly dated vestige of the High Victorian Gothic. This aberration could be excused as an early effort, for when Gordon repeated the plan at Victoria a year later, he avoided the polychromy, although his use of smoothly dressed trim on a rusticated field produced a spotty and decidedly un-Richardsonian effect. Neither of these aberrations was repeated.

Gordon's central-stair-tower courthouses, although closer to Richardson's manner in material and detail, are not particularly Richardsonian in their space planning. All are axially symmetrical with balanced corner entrance porches



ABOVE: Victoria County Courthouse, Victoria, by J. Riely Gordon, 1892. BELOW: Lee County Courthouse, Giddings, by J. Riely Gordon, 1899.



and cramped internal circulation. They achieve picturesque massing by a piling up of forms toward the center, rather as Richardson had done at Trinity Church, but without the spacious amplitude of the Trinity auditorium. None attempts asymmetry, not even the asymmetry of the Albany City Hall, where a corner towers skews to the picturesque angle a composition otherwise cross-axially symmetrical. Curiously, the only effort at asymmetry in Gordon's work is in the unevenly paired entrance towers of the Bexar County Courthouse in San Antonio. However, there is no Richardsonian model for this treatment.

Producing as he did eight variations on the same parti, Gordon was forced to create variety by altering materials and details. Only once, at Giddings, did he use the massive rusticated cornice which is so prominent in Richardson's work, and even then he inserted a row of dentils at the eave line. He seems to have preferred a more ornamental treatment than Richardson at this important juncture. Sometimes he used carved relief ornament at the eave line, as at San Antonio, Waxahachie and Decatur. Sometimes he employed the checkerboard of small square blocks which Richardson had used for the spandrel course at Austin Hall—a device more prominent in the work of the Richardsonians than in Richardson's own. This treatment occurs beneath the cornice at Sulphur Springs and La Grange. Nevertheless, despite his occasional tendency to trivialize his compositions with excess ornament, J. Riely Gordon could be quite a sensitive designer. His choice of materials varies with location, but most are surrogates for the pink Milford granite and dark brown Longmeadow sandstone which were Richardson's most common materials. Gordon's use of carved ornament is frequently inventive and effective. He never absorbed the increasing, splendid simplicity of Richardson's late work, but his command of form and detail set him apart, as a true Richardsonian, from the commonplace imitators.

Imitators

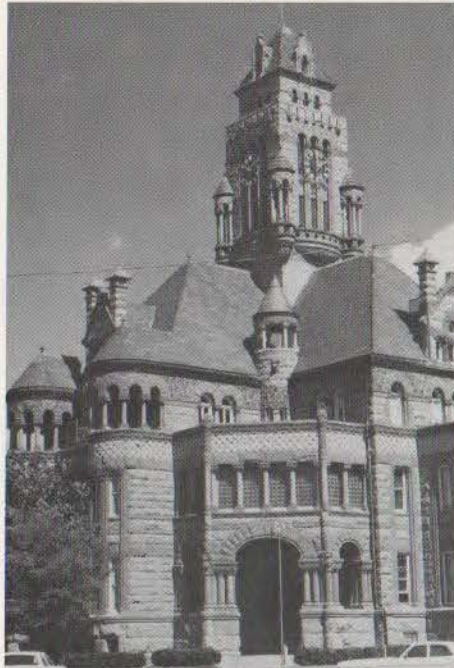
And the commonplace imitators were legion. In the 1890s, virtually every architect practicing in Texas turned his hand to the new National Style. Nicholas J. Clayton designed the Ashbel Smith Building at the Texas Medical University and the Gresham House (Bishop's Palace), both in Galveston. Eugene T. Heiner of Houston produced the Lavaca

County Courthouse at Hallettsville, A. O. Watson the DeWitt County Courthouse in Cuero, and A. N. Dawson the Archer County Courthouse in Archer City, all in the Richardsonian mode. Alfred Giles adopted the Romanesque for the Edwin H. Terrell Residence in San Antonio and the Charles Schreiner Residence in Kerrville. Even Gordon's original mentor, W. C. Dodson, attempted a rather uninspired exercise in rusticated ashlar, doubtless intended to be Richardsonian, at the Denton County Courthouse at Denton. Dallas imported the Kansas City firm of Orlopp and Kusener to design the "Old Red" Dallas County Courthouse, whose bizarre palette and clumsy detailing compare unfavorably to J. Riely Gordon's work in Texas.

Nor did anonymous commercial architecture escape the Romanesque influence. The largest commercial Richardsonian block in Texas was probably the Security Mortgage and Trust Building of 1888 in Dallas, generally known until its destruction in 1977 as the Old Sanger Building from its subsequent owners. The Old Sanger Building was a provincial manifestation of the Chicago School which suggested the influence of Burnham and Root rather than the direct example of Richardson. This influence recalls John Wellborn Root's role as coadjutor to Richardson in the development of the National Style:

It was his fortune to contribute to the development of this great Americo-Romanesque experiment nearly or quite as much as Richardson did. The latter introduced the revival, and, through the unexampled vigor of his personality, had already led it on to an interesting point of development, when his career was interrupted by death; the former carried it still further toward the point of its establishment as the characteristic architectural expression of American civilization. The latter conferred upon it power, the former, variety. . . . Indeed, it seems hardly too much to say that those two men have created a public for architecture. —Henry van Brunt, "John Wellborn Root" (obituary), *Inland Architect*, January 1981.

In particular, the prow-shaped bay windows set within arches on the lower floors recall those Burnham and Root had used on the Society for the Savings Building in Cleveland, whereas the brick superstructure over a rusticated base accords with their Rookery in Chicago. In general, the complexly orchestrated fenestration and the corner oriel with Romanesque colonettes reflect an ingenuity of inventive detail characteristic of Chicago in the mid-1880s, but not the austere sim-



Ellis County Courthouse, Waxahachie, by J. Riely Gordon, 1897.

Rick Gardner



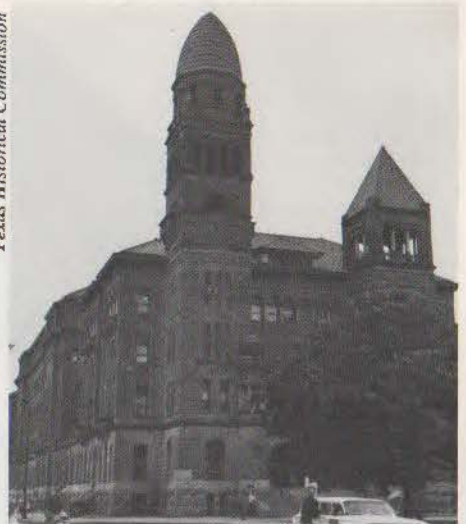
Lavaca County Courthouse, Hallettsville, by Eugene T. Heiner, 1899.

Texas Historical Commission



Denton County Courthouse, Denton, by W. C. Dodson, 1896.

Texas Historical Commission



Bexar County Courthouse, San Antonio, by J. Riely Gordon, 1895.

Rick Gardner



De Witt County Courthouse, Cuero, by A. O. Watson, 1896.



Old Sanger Building, Dallas, anonymous, 1888.

Chicago Historical Society, #ICH1-13830



As the precepts of Ruskin relaxed their hold on American architects in the 1880s, Richardson himself turned increasingly to monochrome compositions, as at the Billings and Converse Libraries, the Pittsburgh Courthouse and Jail, and of course the Marshall Field Building. Richardson's imitators in this regard frequently failed to observe the master's care in the selection of stone, however. The Pittsburgh complex is pink granite, while the other buildings mentioned are of red sandstone. The effect would not be the same in common brownstone.¹ J. Riely Gordon used monochrome stonework in the courthouses at San Antonio and New Braunfels with tolerable effect, but one of the best examples of monochrome Romanesque in Texas is the tiny Llano County Jail in Llano. The anonymous designer of this simple building could have given Gordon lessons in the pure architectonic effect of materials and detail, with ornament confined to a few moldings.

Churches

It is strange, in view of the ecclesiastical nature of the medieval models, that the Richardsonian Romanesque so little affected church building in Texas, which remained fundamentally conservative throughout the 1890s. Richardson's Trinity Church, although enormously prestigious, had little direct influence despite the need for similar preaching auditoriums to meet the requirements of the various Protestant sects. An exception was the First Presbyterian Church of 1891 in Fort Worth, where a complex Richardsonian envelope was wrapped around an "Akron Plan."² This picturesque assemblage of forms employed shingles on the dormers and gables as well as the customary rusticated ashlar in light field with dark trim. The materials and details are Richardsonian, but there is no precedent in Richardson's oeuvre for the spatial composition.

Richardson could design in brick as superbly as in rusticated stone, but his brick buildings are rarely Romanesque. He sensed that the scale of the material dictated a corresponding scale of ornament and detail. When he did occasion-



Federal Savings and Loan, Waxahachie.

plification of Richardson's Marshall Field Building.

Banks

Banks were perhaps the most important commercial buildings in Texas in the 1890s—in small towns as well as in major cities like Dallas—and many small Texas banks were designed in the Richardsonian manner. There were no direct models from the master's oeuvre to emulate, of course, for the bank as a significant building type seems to have jumped Richardson's generation in American architecture, passing from Frank Furness in the 1870s to Louis Sullivan and George Grant Elmslie after 1900. Nevertheless, Richardsonian banks were built in the 1890s in Jacksboro, Fredericksburg and Waxahachie, among other Texas towns. Although the Waxahachie bank is not as fine a specimen as the other two, it handsomely represents the genre. Particularly noteworthy is the diminishing scale of the arcades from the massive rustication of the ground floor to the narrow grouped brick arches of the third, although the effect is somewhat diminished by the clumsy rustication on the second story windows at the front. Would it be stretching a comparison to observe that Richardson had similarly reduced the scale of his ascending arcades both at the Cheney and Marshall Field Buildings?

The Richardsonian Romanesque did not have to be polychromatic, of course.



Llano County Jail, Llano.

¹ James O'Gorman has shown that the Marshall Field Building was red, not brown as Sullivan's famous polemic had suggested.

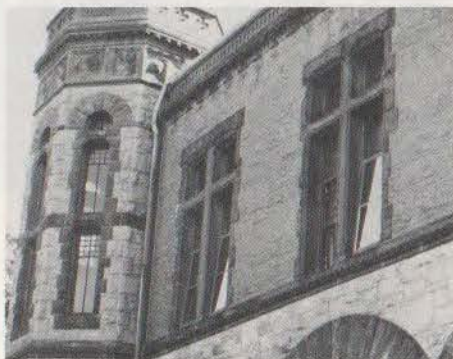
² The plan is included as a text figure in Robinson and Webb, *Texas Public Buildings*, p. 141, but the church is not included in the catalog. The Akron plan was a wedge-shaped configuration for concentrating the congregation on the pulpit and chancel, avoiding the elongated nave of traditional church plans.

ally use rusticated ashlar in conjunction with brick, as at the North Easton (Mass.) Town Hall, each material occupied its separate place. He did not use rusticated trim on a brick field; the stone window jambs on the brick *piano nobile* are smoothly dressed, not rusticated, and are dark sandstone rather than light granite to reduce contrast. Few of the Richardsons attended to this principle in emulating the master. Indeed, the substitution of rustication for incised ornament on stone trim is one of the stylistic benchmarks of American building in the 1890s, along with a general relaxation of the attenuated vertical proportions of the 1880s. Such rusticated trim on brick is commonplace in the 1890s in Texas, in Romanesque designs as well as in other fashions. J. Riely Gordon used it on his one brick courthouse, for Lee County at Giddings, as we have seen. Bolger and Rapp used rusticated trim with brickwork on the Donley County Courthouse at Clarendon in 1891, one of the occasional courthouses in Texas to eschew the symbolism of a clock tower.

Libraries

The most obviously Richardsonian building type was, of course, the small public library, which Richardson developed through a series of five or six variations from the Woburn Library of 1878 to the posthumously completed Howard Memorial Library in New Orleans of 1888. In these splendid buildings the style achieved its most picturesque and organic expression. All embodied asymmetrical plans reflecting unequal internal functions. In all cases the rusticated ashlar was expressed in great, unbroken expanses of wall, and the fenestration grouped to correspond with internal lighting requirements. These characteristics—the free functional plan, the integrity of materials in the wall plane, and the non-historical grouping of fenestration—were Richardson's principal contribution to the emerging modern architecture of the 1890s. But they are the least emulated of his principles among the more conventional Richardsonians. Not one of his imitators' buildings discussed above really embodies these attributes. Most have symmetrical plans, with commonplace fenestration interrupting the wall plane at periodic intervals. The designers have aped Richardson's mannerisms while ignoring his principles.

Although a few libraries based on his models were built, none are to be found in Texas. The public library as an institution is not found in Texas before the end



LEFT: First Presbyterian Church, Fort Worth, 1891, demolished. BELOW LEFT: Window detail, Ames Memorial Town Hall, North Easton, Mass., by H. H. Richardson, 1881. Stone window jambs are smoothly dressed, avoiding the use of rusticated trim in a brick field. BELOW: Window detail, Donley County Courthouse, Clarendon, by Bolger and Rapp, 1891. Rusticated trim used with brickwork.



of the century, when the patronage of Andrew Carnegie was experienced in Texas as elsewhere in the nation. By this time, however, prevailing taste had shifted away from the Richardsonian Romanesque. Carnegie libraries erected in Franklin and Cleburne (1905), for example, were strictly symmetrical exercises in the Beaux Arts Classic mode. For by the mid-1890s the Richardsonian fashion had begun to subside. As Texas' leading architect, J. Riely Gordon had been invited to design the state's pavilion at the Chicago Columbian Exposition of 1893, in the obligatory classical dress. Thereafter he turned to the same fashionable mode for the McLennan County Courthouse of 1895 in Waco and the Harrison County Courthouse of 1899 in Marshall. The latter merely reproduced the plan and spatial organization of his most common Richardsonian design in classical dress, with a dome replacing the tower over the central stairwell. Then about 1904, Gordon moved to New York, where he practiced until his death in 1937.

The 1900s—New Firms

In the 1900s, new firms were founded in Texas which rose to professional dominance. Carl Staats left the employ of J. Riely Gordon in 1898 to form a partnership with Marshall R. Sanguinet in Fort Worth;³ in 1904 Trost and Trost opened their El Paso office; in the following year the firm of Lang and Witchell

Texas Historical Commission



ABOVE: Carnegie Library, Cleburne, 1905. BELOW: McLennan County Courthouse, Waco, by J. Riely Gordon, 1895. A change to classical dress.



³ Sanguinet had previously practiced with A. N. Dawson and as a partner of Messer, Sanguinet and Messer. The latter firm had designed the Lamar County Courthouse in Paris in the Romanesque mode in 1896. When this building burned to the ground, Sanguinet and Staats raised a new Beaux Arts classic superstructure on the old foundations in 1917.



Joseph W. Molitor

TOP: McCullough County Courthouse, Brady, by Martin and Moody contractors, 1900. ABOVE: Allegheny County Courthouse, Pittsburgh, by H. H. Richardson, 1888.

was founded in Dallas, Frank Witchell having previously worked for Sanguinet and Staats. These new firms turned to either the new Progressive idiom emanating from Chicago or to the renewed eclecticism of the East Coast; for them, the Richardsonian Romanesque was a dead style. And yet the style lingered on as one of Focillon's slow, outmoded forms.

An Outmoded Form

There seem to be three factors behind the survival of the Richardsonian Romanesque in Texas into the 20th century. The first is the culture lag between architects and contractor-builders. By no means all of even the public architecture in Texas was designed by professional architects; much of it was designed by the same contractors who built it. One such commission was the McCullough County Courthouse in Brady, designed and erected by Martin and Moody, contractors, in 1900. It is an unmistakable if belated exercise in the Richardsonian Romanesque. The great segmental arch spanning between semi-circular pavilions to shelter the entrance porch is a common Richardsonian device, used by the master at the Pittsburgh Courthouse and widely imitated. The central tower seems to derive from the great Salamanca lantern at Trinity Church. The details are a good deal simpler than the restless ornamentation of J. Riely Gordon in the previous decade, and of course they lack the finesse that Richardson himself brought to simple things vigorously expressed. There are no drafted corners or massive eave courses at Brady, but the courthouse had the modest monumentality of an exercise in a scholarly style which had filtered down to the vernacular tradition.

The Brady courthouse is also related to the second factor in the Richardsonian survival: the mode was appropriate to the building traditions and indigenous materials of West Texas. Rustication was the easiest way of treating the soft local sandstone. In the 1880s even the Second Empire mode had been executed in rusticated stone in West Texas, by Frederic and Oscar Ruffini at the courthouses in Paint Rock, Blanco and Sonora, for example.⁴ Oscar Ruffini still clung to this

old-fashioned style as late as 1902, when he designed the Crockett County Courthouse in Ozona—an extremely slow-moving form. In 1910, however, when he designed the handsome Ozona High School in the west Texas rusticated idiom, he seems to have absorbed two generations of successive development: the Richardsonian of the 1890s, and the Progressive of the 1900s. It seems doubtful if Ruffini was trying to emulate Richardson. The Richardsonian attributes of the High School are suggestive rather than explicit: the rusticated stone, the arched entrance porches, the asymmetry of the side elevation, the deep continuous cornice band, the grouped fenestration. There are details, such as the corner quoins and narrow band of dentils on the cornice, which are Classical rather than Romanesque devices. It is a building which, save for the materials, might be found in any American city in 1910—the superb conjunction of evolution and enduring vernacular tradition.

This enduring vernacular tradition is one aspect of the regionalism of the Southwest, which began to attract the attention of architects as a source of design in the 1890s. In its more highbrow historical connotations, Southwestern regionalism meant the Spanish colonial architecture of the 17th and 18th centuries. It supplied the third factor behind the Richardsonian survival into the 20th century. With a slight manipulation of details, the Richardsonian Romanesque could be made to evoke the Spanish colonial period. There were several prominent models: Carrere's and Hastings' design (assisted by Bernard Maybeck) for the Ponce de Leon Hotel in St. Augustine, Florida, and Shepley, Rutan and Coolidge's Stanford Campus, both of 1888. In the latter, the enclosed quadrangles, the continuous sheltering arcades, the tile roofs, the neutral monochrome stonework, the exposed timber rafters and eaves, and Olmsted's semi-arid landscaping, all combined to evoke an aura of the Spanish missions, despite the rusticated stone and Romanesque arches carried over from Richardson's oeuvre by his corporate heirs.

This same regionalized Romanesque found its way to Texas where it was employed for the Dr Pepper Bottling Plant in Waco of 1906. Built of brick with rusticated stone trim and a Spanish tile roof, the masonry has been painted white to enhance the regional effect. The unknown designer's command of the Richardsonian repertoire was very sophis-

⁴ Oscar Ruffini was the younger brother of Frederick Ruffini, and practiced with him in Austin until the elder's death in 1885. Oscar then moved to San Angelo, where he continued to practice into the second decade of the next century. Robinson, "Temples of Knowledge," p. 462.



LEFT: Dr Pepper Bottling Plant, Waco, 1906, designer unknown. Richardsonian Romanesque regionalized, evokes the Spanish colonial period.

ticated. The interplay of arcading at various scales, the corbelled frieze of small arches along the front cornice, the asymmetrical balance between tower and side entrance all suggest Richardsonian inspiration, but are carried out with inventive originality. Other designers in Texas shortly would take up a similar picturesque massing with much more literal reliance on Pueblo or Spanish Colonial models.

Additional examples doubtless could be identified, but in the 1900s they would be far less numerous than those of the previous decade, when the Richardsonian Romanesque occupied the central phase of its chronological spectrum—when it was, indeed, the National Style. Focillon's chronological sequence described here—from precocious to characteristic to retarded—also could be applied to other styles, regions or periods. But the particular fascination of the Richardsonian Romanesque resides in its character as the first of the Victorian eclectic modes to be created in America by an American architect. Although H. H. Richardson built no architecture in Texas, it is not surprising that his genius should be reflected here. Indeed, it would be surprising if it were not.



Dr. Jay C. Henry is an associate professor of architecture at the University of Texas at Arlington where he teaches courses in architectural history. The preparation of this article was assisted by an Organized Research Grant from the university for 1974-75.

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Texas Historical Commission



TOP: Crockett County Courthouse, Ozona, by Oscar Ruffini, 1902, rendered in the Second Empire mode, at that time already an outdated style. ABOVE: Ruffini's Ozona High School, 1912, continues the rusticated idiom but combines Richardsonian and Progressive touches.

Form Vs. Function

Space Planning for Un-Boxy Buildings

By Antony Harbour

"Breaking Out of the Box." That ever-popular cliché has come to characterize the current state of the art; architects are breaking out of the box in a boom which has filled our cityscapes with impressive buildings whose most redeeming characteristic is strong geometric form.

What is happening in building design to create such irregularly-shaped buildings? The variations in shape are due to many factors which have been explored and re-explored. Of course the basic point of control is the developer, who in addition to the sheer genius of assembling the financial package, must also find an appropriate balance between economic realities and the creative impetus of the architect. But these dramatic new buildings offer both the developer and the user something which is quite attractive—image—as evidenced by the rapid rate at which some of this space is leased.

The impact dynamic form has had on the commercial market cannot be ignored. Yet, how long can this trend continue? As our urban environment becomes inundated with these dramatic structures and the rent for office space continues to escalate, amenities and efficiencies within will be subject to closer scrutiny and will become more significant in the selection of office space.

The dramatic rate of change in today's business world and escalating economic realities call for an entirely different approach to design of commercial office buildings. The question which remains to be answered is whether these contemporary buildings have increased the benefits afforded by classic rectilinear forms or whether, in the process of adding drama and interest, important compromises have been made.

The Interior

Architects may frequently be concerned with a building design without any certain knowledge of which particular or-

Jaime Ardille-Arce



Perimeter office, Coopers & Lybrand, First International Plaza, Houston.

ganizations will use it. Yet, in providing the structure and form, the building architect sets constraints for the detailed layout by his early decisions. Simply stated, the space planner's task is to translate these "given" criteria into a planning and design solution which responds to the goals set forth by the client/user. In the design of interior space, the single most important person is the client/user and not the designer.

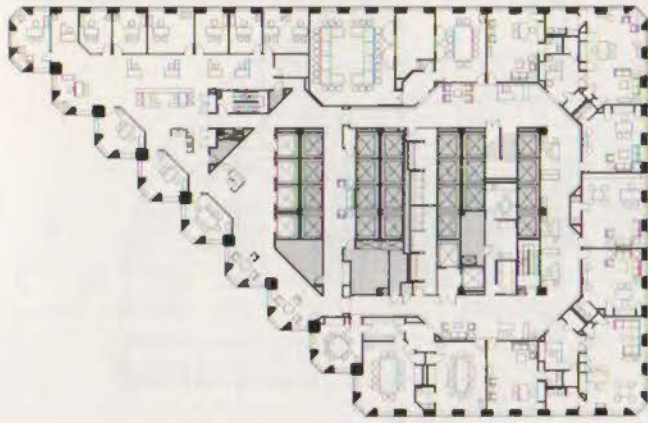
Space planning, therefore, evolved as a response to the needs of the time. Between 1950 and 1960, the expansion of businesses created an office building boom throughout the world. As business proliferated, large corporations found themselves scattered in many locations. Toward the end of the fifties, this management dispersal resulted in a new phenomenon—the development of corporate headquarters.

Corporations brought large numbers of people together to work in these mam-

moth spaces, which meant a radical change in how space was used. Popular opinion began to regard the office as an "environment" and new attention was directed to how all space was designed.

A systems approach to space planning developed as a method of handling the complex information about the network of departments, the multitude of employees and the equipment they need. It is a process of determining goals and priorities, considering available options and implementing a series of decisions. To be sure, design and aesthetics complete the picture, but the nuts and bolts of office planning come down to the substantive issues of how to provide for flexibility and expansion and improve work flow, comfort and communication.

All successful office designs have certain elements in common. One is a sense of unity. This means that locations for similar functions are treated in a similar way throughout the project. Details and



materials, desk arrangements, and the relationships of closed rooms to open spaces are fit into a consistent scheme. A second element is circulation and orientation. As one moves through the space, is there a clear sense of location and direction? A third element is the quality of order and logic. Every employee and visitor to the office should have a conscious or subconscious understanding of the rationale behind the layout and design. Finally, an office plan should reflect the goals and ideals of the organization.

The new breed of buildings presents continued opportunities and challenges for interior planning/design groups who must adapt the interior function to the form of the building exterior. Some of the buildings now being designed have unusual shapes that may have inherent inefficiencies compromising the use of interior space. While the best plan shape is not necessarily a square or a rectangle, the plan shape and floor size are critical to a successful, efficient plan.

The Planning Module

Most building design is based on some unit of least dimension, usually the window mullion spacing or some multiple of it, and is called the module. Although the selection of the building module may be arbitrary in the design of the exterior, it is important because of its significant impact on the flexibility and efficiency of planning and interior systems. For example, window mullion spacings dictate different office widths. One spacing creates large offices suitable for enclosed senior management functions while a narrower spacing creates smaller offices that may be more appropriate for tenants with a large operational staff.

Further, an unusual module spacing will conflict with conventional interior planning systems such as partitions, floor covering, and even furniture which adapts

Greg Hursley



First International Plaza, Houston, for Gerald D. Hines Interests. Building architects: Skidmore Owings & Merrill and 3D/International.

more easily to one module than to another. The relationship of column spacing to the exterior wall also will affect size and placement of private offices, circulation corridors, and open-plan configurations.

Core Placement

Placement of the building core is another variable with significant impact on the organization of interior space. A core located at one side of the building will create a large, core-free open space which may suit companies desiring an open plan. On the other hand, a centralized service core with a relatively short distance to the perimeter will facilitate a linear layout better suited to organizations requiring a maximum number of private offices with exterior views. Irregularly-shaped buildings may produce a combination of both, generating large open spaces which narrow at the building core.

The following examples illustrate our response to the challenge of adapting the interior function to exterior form in four irregularly-shaped buildings.

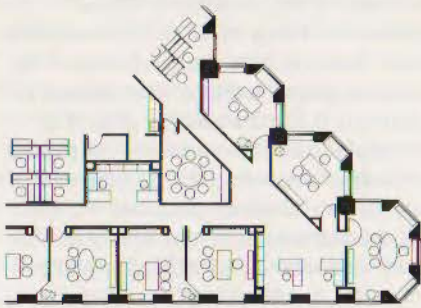
First International Plaza, Houston

Two space plans, on the second and fifty-second floors of First International Plaza, illustrate how the symmetry of the perimeter planes led to a clear pattern of organization for the interior plan. The second-floor location perfectly suited the demands of the executive function of *First International Bank in Houston*. The planning module and floor size accommodated the executive-sized offices, executive secretarial functions and the special requirements of boardrooms, seating areas and conference/dining facilities, as well as an optimum view directly into the dramatic banking hall below. The setbacks and symmetry of the diagonal planes in the upper floors of the building created a more consistent sense of order. For *Nicklos Oil & Gas Company*, located on the fifty-second floor, private offices were appropriately accommodated along the perimeter. Circulation was impeded, however, when the size of these offices, dictated by the planning module, conflicted with the placement of the shuttle elevator and the fire stair. This problem was resolved by clipping portions of the protruding core to accommodate the required circulation. (See diagonal corridor in left half of plan.)

The interior design for the law offices of *Foreman, Dyess, Prewett, Rosenberg & Henderson*, also at First International Plaza, presented a unique challenge. Preliminary space plans and budgetary constraints dictated that private offices be located along the window wall. Two "givens," the size of existing furniture and the module size, were in direct conflict. Because base building criteria would not allow partitions to intersect the glass window wall, the size of the private offices was necessarily increased to conform to the building module. This, in turn, had ripple effects on the remaining space plan.

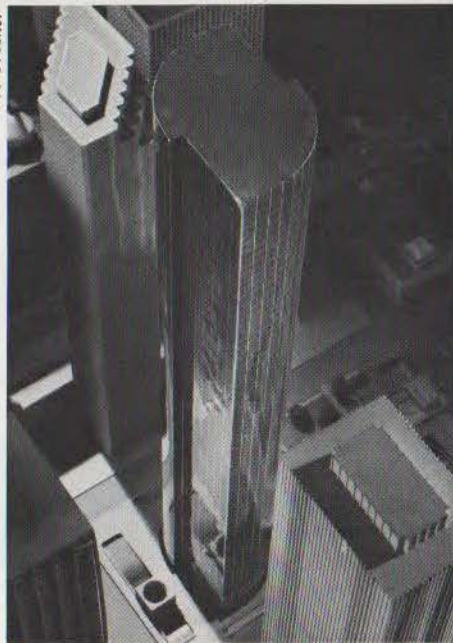


Coopers & Lybrand.



The space originally allocated for service functions was decreased, and with few exceptions, enclosed. Within this same building, the accounting offices of *Coopers & Lybrand* represent a similar situation handled in a different manner. Private office standards were established by the program requirements of the client which, again, contradicted the building module. But rather than increasing the required size of private offices, glass panels were utilized at 45-degree angles connecting the wall partitions to the columns. In addition to maintaining established office standards, this solution afforded each partner office a vista from two separate spaces.

Joe C. Aker



Allied Bank Plaza, Houston, for Century Development Corporation. Building architects: Skidmore Owings & Merrill and Lloyd Jones Brewer & Associates.

Allied Bank Plaza, Houston

This hypothetical space plan utilizing a conjectural law firm as the single tenant demonstrates some of the planning considerations unique to this building configuration. Although the strong curvilinear form may add ambient interest to tenants, it also provides certain challenges to the space planner. There are two particular transition points occurring where the window wall is nearest the building core. Here, the relative distance from window wall to core rapidly diminishes so that standard office components do not fit within this system. Thus, the location of special areas such as conference rooms, libraries and service functions is pre-determined.

Additionally, design of conventional

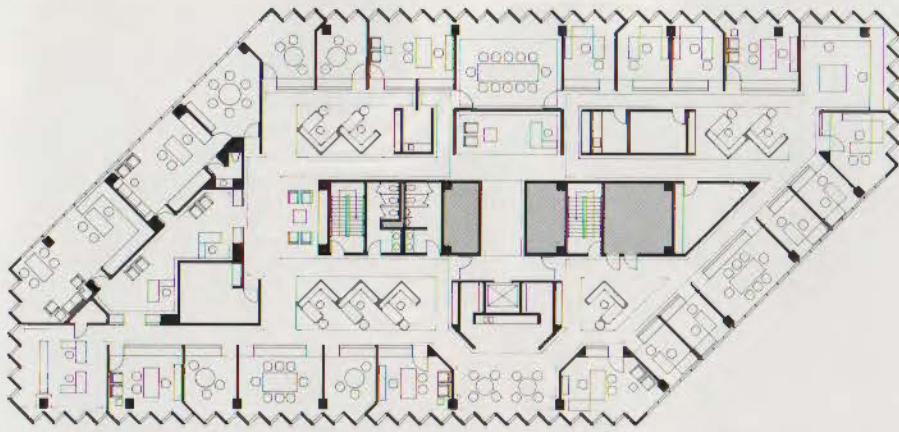
planning systems such as ceiling grids, furniture and partition systems is traditionally based upon rectilinear form. This means that when applied to a curved configuration, office standards must be continually adapted to conform to the building architecture. Note the altering depths and sizes of private offices due to the rotating orientation of the building module. This variation has a potential impact on internal politics, creating real or imagined prestige for individuals assigned to "prime" offices. It also makes order and logic more difficult to achieve within the unique confines of the building.

Midland National Bank Tower II, Midland, and North Frost Center, San Antonio

For both the Midland National Bank and the North Frost Center, interior space plans follow the shape of the building. Tenant requirements are translated into orderly and progressive plans with clear organization and circulation patterns. When odd or unusual spaces occur, they are absorbed by functions which fit there. The dramatic point at the office in the *W. S. Osborn Oil & Gas Operations* space plan is reserved for the chief executive officer. The unusual spaces which were created in the *Earle M. Craig, Jr. Corporation* plans are utilized for service functions.

Beyond the Exterior

More than anything else, the current rebellion against the classic box seems to answer our competitive yearning for something new and different—a desire to outdo, to stand apart and beyond towering neighbors in an increasingly crowded environment. The pioneer spirit in each of us applauded these new and bold structures, and there is no question that they



W. S. Osborn Oil & Gas Operations.



enhance our cityscapes with intriguing new shapes. Yet, as newness becomes familiar and as economic realities become even more constricting, we must look beyond the exterior impact into the practical issue of how the building works for its users.

This is not to say that drama and interest must be sacrificed by a safe return to the traditional rectilinear forms whose efficiency has yet to be matched. Indeed, buildings like the AT&T and Citicorp buildings in New York City are basically simple boxes made exciting through the interesting manipulation of their roof-lines. Yet, their simple forms lend themselves to the efficient planning of the interiors while the drama of their crowns creates identifiable and prestigious landmarks in the cityscape. This is truly the medium we have yet to achieve—buildings which provide the visual impact to attract potential clients, buildings which provide the functional flexibility to suit user needs and buildings which respond to the criteria set forth by the developer/client. And beyond these requirements the architect must add the creative impetus which, as George Nelson puts it, "differentiates *building* from *architecture*."



Midland National Bank Tower II, Midland, for Gerald D. Hines Interests, Houston. Building architects: Morris * Aubry Architects, Houston.



North Frost Center, San Antonio, for Joint Venture Realty. Building architects: Rehler Vaughn Beaty & Koone, Inc., San Antonio.



Antony Harbour is managing principal of the Houston office of Gensler and Associates Architects.



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ly Russell; and H. Davis Mayfield, III, director of business development for Morris[®]Aubry Architects in Houston.

The high'light of the show will be the array of new interior contract products, many introduced to the Southwest market for the first time. The following is a sampling of those products, most of which will be featured in showrooms in the Trade Mart and on the sixth, ninth and 11th floors of the World Trade Center in Dallas.



"Chem Formed" bench.

"Chem Form" is a new line of contract products developed by Pittconn Industries, Riverdale, Md., and shown in the William Hammon & Associates showroom, #616 in the World Trade Center. These products are manufactured using a recently developed chemical process that temporarily softens high pressure laminates, which are then "upholstered" to specific forms, making possible a variety of curves in a variety of materials. Product applications include columns, cabinetry, counter tops and seating.



"Woodside" word processing furniture.

Also in the Hammon showroom is "Woodside" word processing furniture by Executive Office Components, Compton, Calif. The system includes desks, tables, files and seating, available in oak

and walnut veneer finishes. In addition, EOC will be showing the new "Radix" work station line, also available in oak and walnut finishes.



Bill Jackson contract office furniture.

Bill Jackson & Associates, Dallas, is now offering a contract office furniture line after 30 years in the residential furnishings business and will show the new selection in its eleventh floor showroom in the World Trade Center. Designed for executive suites, the collection features all-wood desks, credenzas and book cases with matching sofas and chairs.



"Vertical Office System" (VOS).

The "Vertical Office System," manufactured by Modern Mode, Inc., Oakland, Calif., also will be featured in the Hammon showroom. Described as "vertical cabinetry," this system offers a variety of storage inserts and includes task lighting and a wire management system as standard features.



New "C-Forms" units.

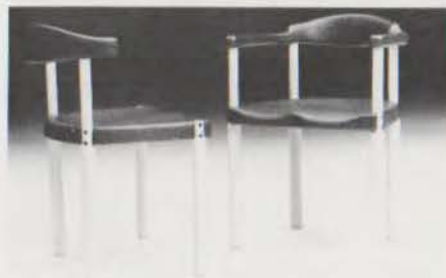
Herman Miller, Inc., Zeeland, Mich., has added filing and storage units to its "C-Forms" line of modular wood office furniture on display in its sixth floor showroom, #609. The units, designed by

Don Chadwick, serve as dividers in an open office plan. A new matching mobile file also will be featured. (Herman Miller, Inc., will receive a special medal at the 1981 AIA national convention in Minneapolis for being an organization that has "inspired and influenced the architectural profession.")



"Articulated" high- and low-back chairs.

Two new chairs from Knoll International, New York, are featured in the Knoll showroom, #676 on the World Trade Center's sixth floor. Designed by Niels Diffrient and entitled "The Articulated Chair," the design offers high- and low-back options, tubular steel arms with urethane foam armrests, and a painted five-star base. Also being shown is the 64-inch by 30-inch single-pedestal Hannah desk, designed by Bruce Hannah, with optional 48-inch by 23-inch extension and matching cabinet.



"Leonardo" armchairs.

Atelier International, Ltd., New York, will introduce the "Leonardo Collection" of contract seating in its sixth floor showroom, #608. The new line, designed by Paul Tuttle, consists of high stools, office seating and contract chairs. The chair, featuring a heavy gauge steel frame with a polyurethane foam seat and back, is "particularly appropriate for restaurant and other heavy-use seating areas," according to the manufacturer. The collection is manufactured under license from Strassle International of Switzerland.



"Series 10" seating system.

The "Series 10" seating system, awarded the 1980 Gold Medal of the Institute of Business Designers in the lounge seating category, will be featured in San Francisco-based Metropolitan Furniture Corporation's showroom, #668. The system, designed by Brian Kane, consists of seat, table and arm units fastened to a tubular steel frame. The Metro showroom also will feature two new cord-hung lighting hood designs from Robert Long, Inc., San Francisco.



"850 Series" contract seating.

The "850 Series" of contract seating by Condi Furniture, a division of Pacific Furniture, Compton, Calif., will be shown in its ninth floor showroom in the World Trade Center, #9009. The series is comprised of components that connect as well as stand singly, according to the manufacturer, and are "naturally suited to a wide variety of commercial applications."



New dual-aperture lighting.

New lighting from Habitat, Inc., New York, will be featured in the sixth floor Van Sant showroom, #646. The new design features two apertures that allow both uplighting and downlighting. Van Sant also will be showing the newly-acquired "Group-Artec" office systems/furniture line, a division of Kimball International, Inc., of Jasper, Ind.



Chairs by Robert DeFuccio.

New chair designs by Robert DeFuccio will be displayed by Thonet Industries, Inc., in the York, Penn., firm's sixth floor showroom, #600. The new design offers arm chair and side chair options with a solid elm, fingerjointed seat frame and solid elm, bentwood hack legs. Chairs come with upholstered or natural cane seats.



"Paper Management System."

New from the architectural systems division of Westinghouse Electric Corp., Pittsburgh, Penn., is the "Paper Management System," featured in the Westinghouse showroom, #679 in the World Trade Center. The system consists of six trays designed to hold "every size of paper from punched cards to computer printouts" and to better organize office paperwork. Support options permit the trays to be freestanding or table-mounted.



"Studio I" collection.

American of Martinsville will display its "Studio I" collection in the Bill Chatway Associates sixth floor showroom, #623. A total of 43 items for living room, dining room and bedroom constitute the collection. Available finishes include elm, maple and olive ash.



"Derby" modular seating.

"Derby" and "Gogo" are new modular seating systems offered by Davis Furniture Industries, Inc., in the Bob Gray, Inc., showroom, #660 in the World Trade Center. The systems, designed to create L-shaped or sofa-love-seat units in the executive office, are manufactured by the High Point, N.C., firm under license from Dreipunkt of Germany.



"Matrix" tables and chairs.

Krueger will feature in its newly-opened showroom, designed by Betsy Taylor of Fisher and Spillman, Architects, Dallas, its new "Matrix" tables, companions to the Green Bay, Wisc., firm's "Matrix" stacking chairs. The tables, which feature tubular steel legs



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"Pyramid" stacking chair.

From Monarch Furniture, High Point, N.C., featured in its sixth floor showroom, #642, is the new "Pyramid" stacking chair. The chair features a molded plywood frame and "Sanglatex" suspension system and is designed for use as a side chair, seminar chair or waiting room chair.



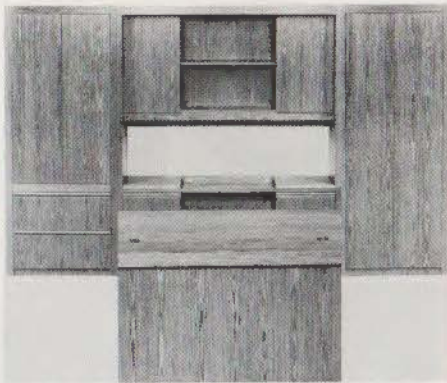
"Profile" desk.

The I. H. Pritchard showroom, #670 on the sixth floor of the World Trade Center, will feature the new "Profile" series desk by Lumstead Designs, Kent, Wash. The all-wood desk offers a wire management system and a variety of finishes. Lumstead calls it "a simplistic alternative to cluttered office spaces."



"Plus" modular seating.

The Ray Timco Associates showroom will offer "Plus" modular seating by Freidrich Hill for the Brayton International Collection, High Point, N.C. The seating features sewn-on down cushions and is available in velour or leather.



"Series 8000" desk line.

Novikoff's sixth floor showroom, #662, will feature the Fort Worth firm's "Series 8000" desk line. The firm describes the series not as a "system" but as an "alternative to conventional desk designs." In addition to six different desk styles, the series offers matching credenzas, storage units, task walls, files and book cases. It also offers the "take-it-with-you advantages of freestanding furniture," says Novikoff.



"IM" signage system.

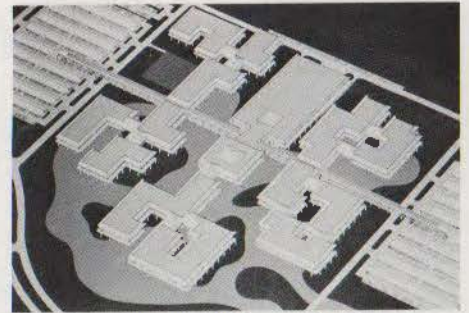
The Marlborough & Lord showroom, #604 on the sixth floor of the World Trade Center, will feature, among other things, a new interior signage system of holders and inserts from Apco Graphics, Inc., Atlanta. The "IM System" has received a visual communication award from the Industrial Designers Society of America. It offers more than 75 interchangeable, injection-molded components.

And new products will be shown by the Dallas-based firm Seymour Mirrow & Co., which has opened a new showroom at #651 on the sixth floor of the World Trade Center.

Projects in Progress

Conoco Announces Plans For World Headquarters Designed by Roche/Dinkeloo

Plans have been announced for the construction of new world headquarters for Conoco Inc.'s petroleum and chemical operations on a 110-acre site near Houston. Architects for the project are Kevin Roche John Dinkeloo and Associates, Hamden, Conn.



Drawing of proposed Conoco headquarters.

The total enclosed space for the new facilities will comprise 1.2 million square feet and accommodate 3,000 employees. Work on the project is scheduled to begin this summer, subject to the selection of a construction firm.

Six "clusters" of three-story buildings will form the complex. The clusters will be connected by enclosed walkways at the second level and atria will connect buildings within each cluster. The buildings also will be connected by an underground tunnel system that will be utilized for deliveries.

Other design features include second-level porches shaded by 18-foot plastic awnings extending from the roof. The use of the porches and awnings recalls 19th century Houston residential architecture, notably the Kellum-Noble house in Sam Houston park. Both features aid in shading second story windows, reducing cooling costs.

Many inside partitions will be opaque only to a height of five feet to help supplement interior lighting with natural daylight. Task lighting (lighting specific work areas rather than entire rooms) will be utilized for further energy savings.

The "campus-style" complex will occupy about half of the site. Landscaping features include an 11-acre, man-made lake for handling rain runoff in addition to contributing to the country-like setting.

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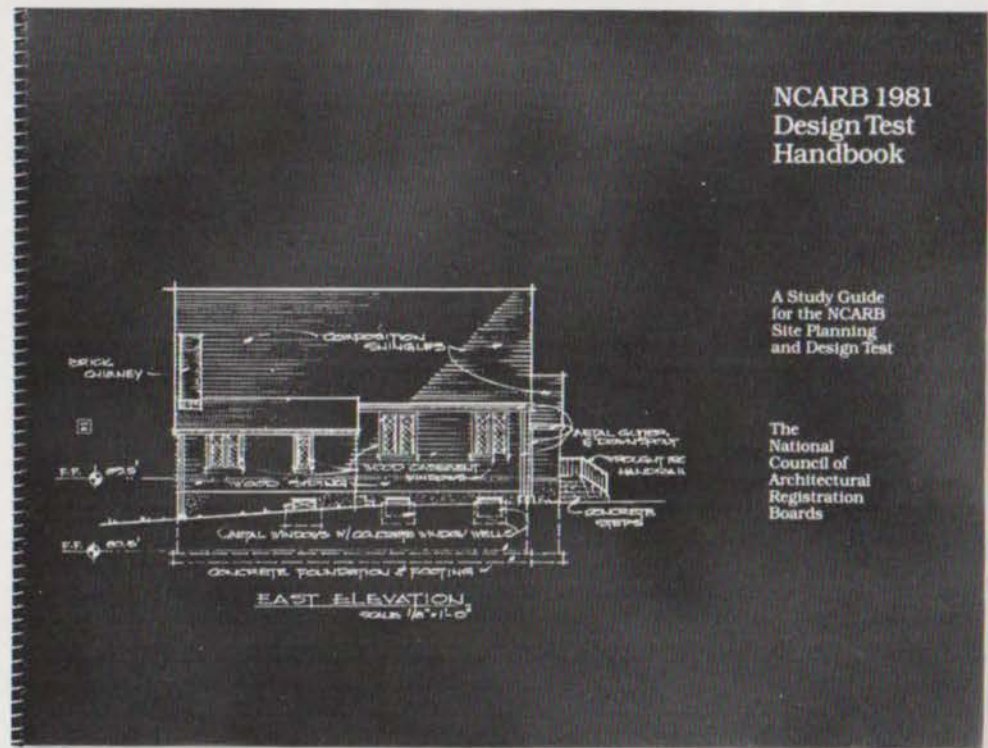
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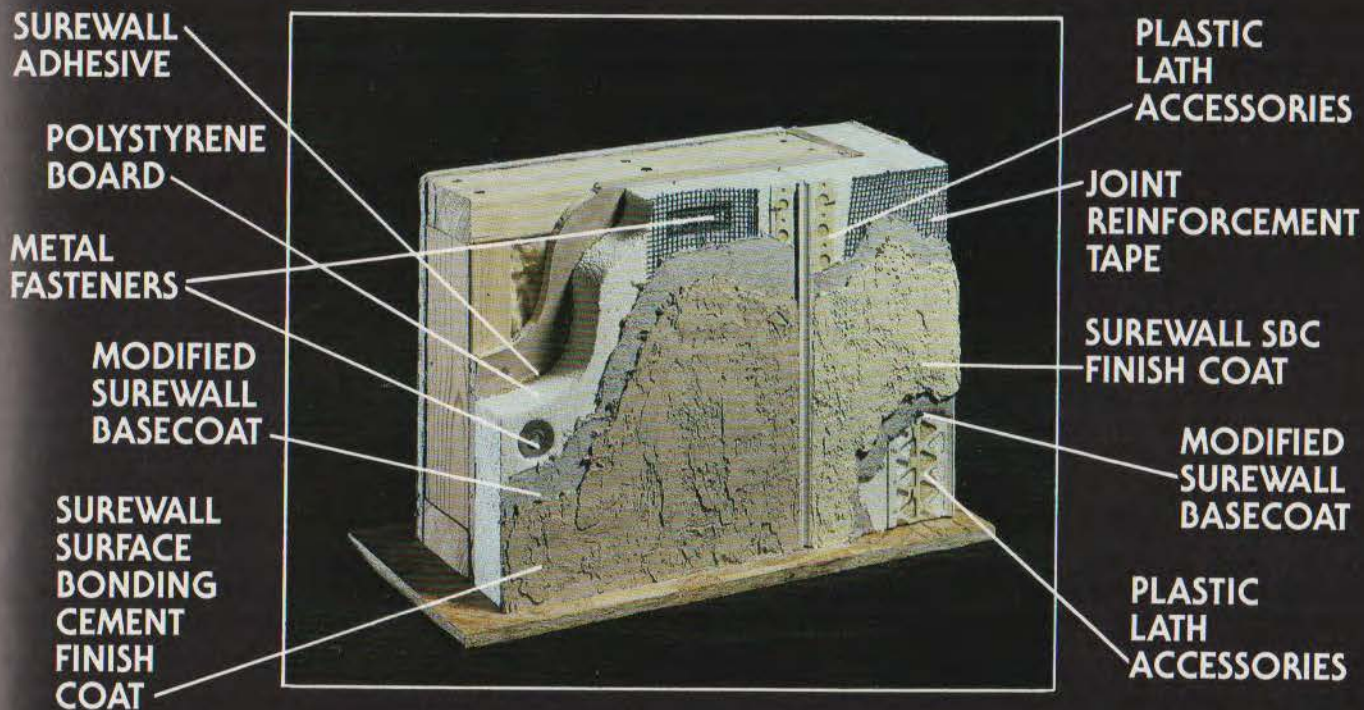


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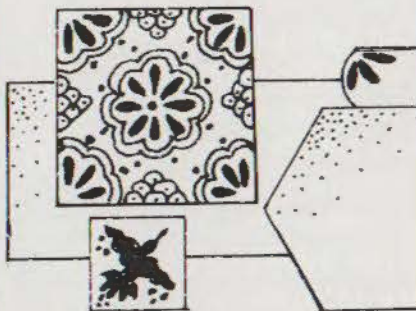
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Health Science Library, San Antonio.

New Library Under Way At Health Science Center In San Antonio

Construction is now under way on a \$9.5 million library building at The University of Texas Health Science Center at San Antonio, designed by the San Antonio firms Chumney, Jones & Kell, and Phelps & Simmons & Garza.

The library is intended to be a focal point for the UT medical school campus and to recapture the "charm and ambience that libraries used to have before computerization made them the largely functional areas that they are today."

The "angular" configuration of the library on one side is designed to relate it to the shape of an adjacent lecture hall, while other sides reflect the rectilinear nature of the medical center complex. The building will face north, allowing extensive use of glass without overwhelming itself with energy considerations. Main reading areas along the north wall will be contained in triangular cantilevered boxes, reflecting the angles of the nearby lecture hall and affording views of the distant Hill Country.

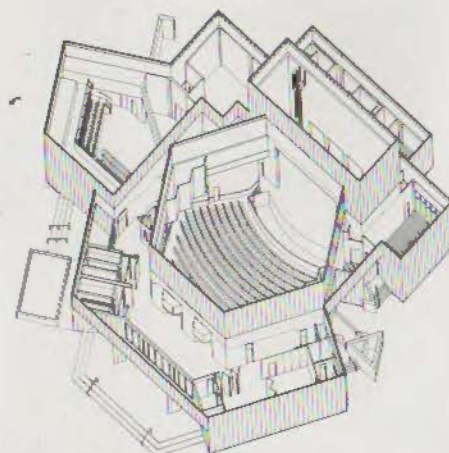
A glass block wall behind the information desk in the lobby will screen light coming into the building and create a "glowing effect." The south wall will feature large areas of glass deeply recessed and shaded by clay tile panels. The tiles are the same size (eight inches by eight inches) as the glass blocks in order to create a grid pattern on the east, west and south walls and in the main plaza walkway.

Inside the three-level library the design will be kept as simple as possible. Smaller tiles will be used on floors and columns to create a grid similar to that on the outside, though reduced in scale. Books themselves will provide interior colors from the floor to the top of the stacks. Above that level, color will be used to reflect the varied ceiling heights within the building. Floor lamps and overstuffed furniture in the reading areas will emphasize "warmth and comfort."

Garland to Have Performing Arts Center By March 1982

The City of Garland has awarded a contract for construction of a new 26,000-square-foot Performing Arts Center designed by the Dallas firm Harper Kemp Clutts and Parker.

The \$2.6 million project, scheduled for completion in March 1982, will include multi-purpose meeting rooms, a 200-seat theater, and a larger 720-seat theater flanked by a rehearsal hall and scene shop.



Performing Arts Center, Garland.

Exterior skin of light-bronze metal panels will be complemented by dark-tinted glass at the main entry. For the sake of energy efficiency, fenestration will be minimal and when used will consist of tinted insulating glass.

Siting of the building will create a park and plaza area which will serve to direct pedestrian traffic and link the center with a nearby block of city and county buildings.

News of Schools

Pei Receives Alpha Rho Chi Medal At UH

The University of Houston chapter of the professional architecture fraternity Alpha Rho Chi, along with the fraternity's grand council, honored I. M. Pei with its Gold Medal and the title Master Architect in ceremonies Jan. 24 at Houston's Hotel Meridien.

The medal is awarded in recognition of distinguished achievement in the profession and in architectural education. The title Master Architect is conferred

upon individuals who have attained national prominence in architecture or related fields. Past Master Architects include Buckminster Fuller, Mies Van Der Rohe and John Wellborn Root.

As a student, Pei was a recipient of the fraternity's Bronze Medal, awarded to outstanding students of architecture.

In his address following the presentation ceremony, Pei called for architects to consider the overall city, to look upon certain buildings as background pieces and others as prime works, and to work together in total concepts as opposed to the existing, narcissistic, last-gasp philosophy that prevails today, reported Ann Holmes in the *Houston Chronicle*. "We make the mistake of building every building as if it were the last thing we will do," Pei said. "As a result, our cities are not good."

AIA Foundation Selects Arlington Dean's Art For Octagon Exhibit

Two watercolors by the assistant dean of UT-Arlington's School of Architecture and Environmental Design were recently chosen for an exhibition March 3 to April 22 at the Octagon in Washington, D.C., sponsored by the AIA College of Fellows and the AIA Foundation.



Study for "Condition of Edge."

Richard Ferrier is one of 26 AIA members nationwide whose work was chosen for the show entitled "The Architect as Artist." His paintings, "The Condition of Edge" and "Fragments of Edge, Horizon and the Ground," also will be featured when the exhibition is shown May 17-22 at the AIA Convention in Minneapolis.

The jury for the show consisted of Dr. Peter Marzio, Director of the Corcoran Gallery of Art; Janet Flint, Curator of Paints and Drawings, the National Museum of American Art, Smithsonian Institution; and Dr. Alan Fern, Director for Special Collections,

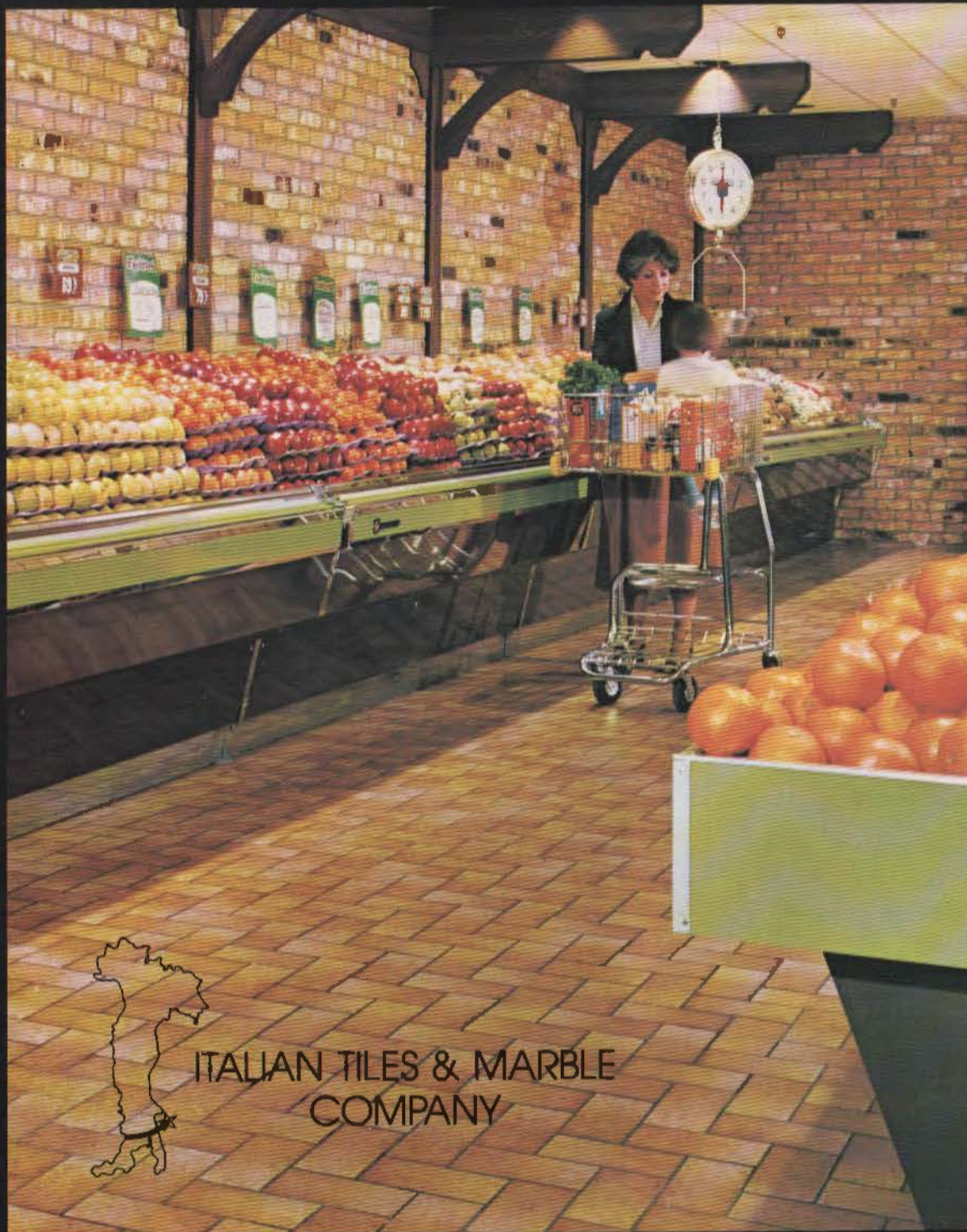


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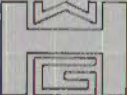







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In the News, continued.

the Library of Congress.

During the Octagon exhibition and later at the AIA Convention, half of the paintings will be sold with proceeds going to the AIA Foundation. Later the other half will be installed in the Foundation's Prints and Drawings Collection.

Rice, A&M Students Split Top Prize In National Competition

Design students Paul Allen Mueller at Texas A&M and James Postell at Rice tied with one other student for top honors in a national design competition sponsored by ASC/AIA and the Tile Council of America. Prize money amounted to \$1,400 each.

The competition, designing a visitors center at the Washington monument, received 232 entries. The jury decided that none of the entries addressed all facets of the problem and combined the three top entries into a tie for second place.

A&M Regents Name Hix As Architecture Dean

The Texas A&M University Board of Regents has named Dr. Charles M. Hix, PE, dean of the College of Architecture and Environmental Design.

According to A&M Acting President Charles Samson, Hix, who has served as interim dean since June 1980 (see *Texas Architect*, Sept./Oct. 1980), received strong support from faculty and students who urged "that we proceed as rapidly as possible to take advantage of the momentum that the college has gained under his leadership."

Hix, 54, earned bachelor's, master's and doctoral degrees, all in civil engineering, from Texas A&M. He was president and chief engineer of his own consulting engineering firm before joining the A&M faculty in 1968.

UH Architecture Students Present Designs for Market Square Area

Eight graduate architecture students at the University of Houston have proposed designs for the revitalization of the block immediately north of the city's Old Market Square to area property owners and city representatives.

The project is part of a practical studio assignment under the tutelage of UH architecture professor Shafik I.

AN INSPIRATIONAL PLAN FOR INSIDE SUPPORT

Inside the Trailwood United Methodist Church in Grand Prairie, Texas, the exposed ceiling beams come together to form a series of crosses. It's an inspirational, not to mention complex, design. And it's made possible by a roof truss system planned and constructed under the guidance of the truss designers at Timber Tech.

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Rafaat, who says the project is particularly exciting because it combines urban design, historic preservation and adaptive reuse.

The students—Celine Chan, Fatima Hita, Jesse Griffith, Kaddour Djebbar Abdelpador, Ching Houng, John Robertson, Linda Paisley and Hamid Mehrinfar—had to incorporate two area buildings into their designs that are listed on the National Register of Historic Places: the Old Cotton Exchange Building and La Carafe, considered the oldest building in Houston.

Attention has recently focused on the Market Square area due to the current construction of the 75-story Texas Commerce Bank Tower two blocks away. The project has driven area land prices up more than 100 percent in the past two years.

Student design recommendations include an interior courtyard within the city block to create a "different kind" of open space; a downtown park with a "special identity" including a shopping strip; and a San Antonio-like "river walk" along Buffalo Bayou.



Larry Murphy

New UT-Austin Concert Hall.

UT-Austin Dedicates Five New Buildings For Performing Arts

UT-Austin will hold dedication ceremonies April 25 for the five newest buildings constituting the university's College of Fine Arts.

The new fine arts complex, designed by the Dallas firm Fisher and Spillman Architects, includes the 3,000-seat Concert Hall, Music Building and Recital Hall, Fine Arts Library and Administration Building, Opera Lab Theatre and Drama Workshops.

The new Concert Hall has capabilities "approaching those of Lincoln Center and Kennedy Center," says Clinton Norton, director of UT's Performing Arts Center. The hall has 93,167 gross square feet of floor space, 1,741 seats on the orchestra floor, 659 seats in the first

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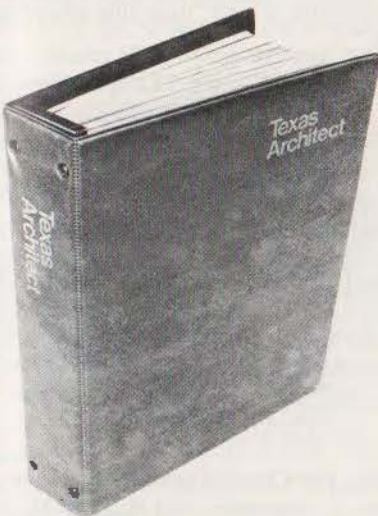
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Acoustical features include speakers placed under every other seat coordinated by a computerized sound system. The floors beneath the seats are finished with acoustical sheet vinyl and seats are covered with acoustical fabric.

UT is scheduling an Arts Festival Week, April 20-25, which will climax with the dedication ceremony at 2 p.m., April 25, in the Concert Hall.



Battle Hall at UT-Austin.

Battle Hall to be Restored For UT-Austin School of Architecture

UT-Austin's distinguished Battle Hall, designed by Cass Gilbert and built in 1911, has been slated for restoration for use by the School of Architecture. University of Texas System Board of Regents voted Feb. 13.

In 1978, regents ordered a feasibility study for restoring Battle Hall primarily for the purpose of housing the university's art collections, but the study was never initiated and architects were appointed for a new museum of fine arts.

The project to upgrade facilities for the School of Architecture also includes improvements to Goldsmith Hall, Sutton Hall and the West Mall Office Building (see *Texas Architect*, Jan./Feb. 1980).

Books

Henry C. Trost: Architect of the Southwest, by Lloyd C. Engelbrecht and June-Marie F. Engelbrecht. El Paso Public Library Association, El Paso, 154 pages, \$27 (hardbound).

For 35 years, Henry Charles Trost (1860-1933) dominated the architectural scene of New Mexico, Arizona and Trans-Pecos Texas. In a vast 200,000-square-mile region of the Southwest he designed and saw built hundreds of buildings of many types: single-family dwellings, apartment buildings, banks, office buildings, government buildings, hospitals, department stores, theaters, hotels, religious

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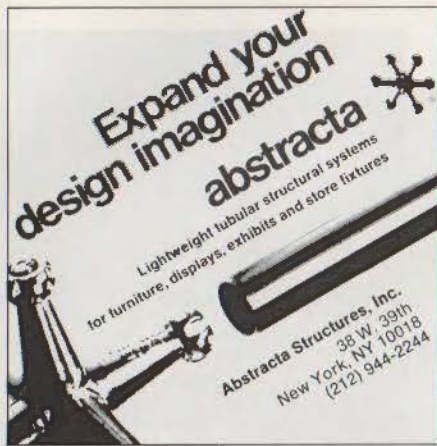
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buildings, schools. In so doing he mastered just about every architectural style popular in the United States from the 1880s to the 1930s, designing for the unique environment he called "arid America." Trost enjoyed an international reputation throughout his prolific career, yet in the years since his death his name has not become a standing inclusion in American architectural histories. In *Henry C. Trost: Architect of the Southwest*, art historians Lloyd C. and June-Marie F. Engelbrecht attempt to give Trost his somewhat belated due. Calling the book "essentially a progress report" of what they have learned about Trost so far, the authors say that from all indications Trost indeed qualifies as an architect who influenced the history of architecture and deserves a prominent place in it. In addition to the geographic and stylistic scope of his work, other of his contributions include his early use of reinforced concrete and his "dogged insistence that buildings must be designed for specific environments," that U.S. regional architecture is both "desirable and necessary."



"Ozark" style privy.

Privy: The Classic Outhouse Book, by Janet A. Strombeck and Richard H. Strombeck. Rextrom Co., Inc., Sun Designs, Delafield, Wisc., 54 pages, \$7.95 (paperback).

This latest issue from Sun Designs, a company that publishes study plan books and working plans for "unusual structures," is designed to be both instructional and fun. Co-author Janet Strombeck explains in the introduction that *Privy* is intended to be a "lighthearted" study plan book for outhouses, complete with "stories, history, experiences and nostalgia," as well as a collection of small structures that can be used for a wide variety of practical purposes: garden and tool sheds, saunas, guest houses, bus shelters and playhouses. The large-format paperback includes design illustrations and interior floor plans for 25 different

structures. (As it happens, *Austin American-Statesman* columnist Ellie Rucker recently explored the origins of the traditional quarter-moon symbol on the outhouse door. Rucker reports that, according to John Black, a specialist in folk and vernacular architecture, the quarter moon could very well have been popularized as "the thing to put on your outhouse" by Al Capp in his comic strip "Li'l Abner." In any case, Black says, the quarter moon is merely one of many symbols he has seen on outhouse doors. Among others: initials, diamonds and stars.)

The Passive and Hybrid Solar Energy Program, U.S. Department of Energy, Office of Conservation and Solar Energy, 285 pages, \$17 (paperback).

This latest addition to DOE's passive solar design literature describes the department's efforts, initiated by the enactment of the Solar Energy Research, Development and Demonstration Act in 1974, to develop and commercialize passive and hybrid solar technologies. Chapter I presents the background and scope of the program, Chapter II the program plan, Chapter III a primer on solar radiation physics, and Chapters IV through VIII the individual projects funded by DOE, under the headings: residential buildings, commercial buildings, solar products, solar cities and towns and agricultural buildings. The appendix includes a summary of projects listed alphabetically by contractor and indexed by market application area.

TSA Professional Financial Management Workbook, Texas Society of Architects, Austin, 71 pages, \$20 (\$16 for TSA members).

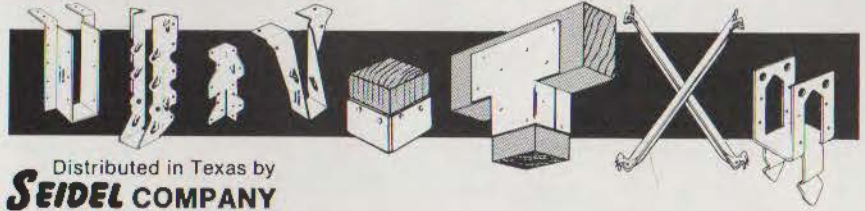
TSA's Practice Management Committee has prepared this workbook, in association with the Chicago management consulting firm Birnberg & Associates, to assist Texas firms in evaluating and planning the financial management of their practices. The "hands-on, how-to" manual is geared toward small- to medium-size firms without the capacity for computer-based financial management, covering such topics as project control, profit planning, overhead control, cash-flow control, time utilization and goal setting.

Design by Choice, by Reyner Banham. Rizzoli International, New York, 152 pages, \$27.50.

Design by Choice is a wide-ranging collection of essays by design historian Reyner Banham. Rizzoli describes Banham's observations on the built environ-

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FIRE DESTROYS CHRIST CHURCH CATHEDRAL ...ALMOST



1938

In the early morning hours of March 22, one of Houston's oldest landmarks caught fire. The fire began at a furniture store next door. According to one fireman at the scene, "We've been expecting this for 40 years. We knew if that store ever caught fire, Christ Church would go."

The fire spread quickly.



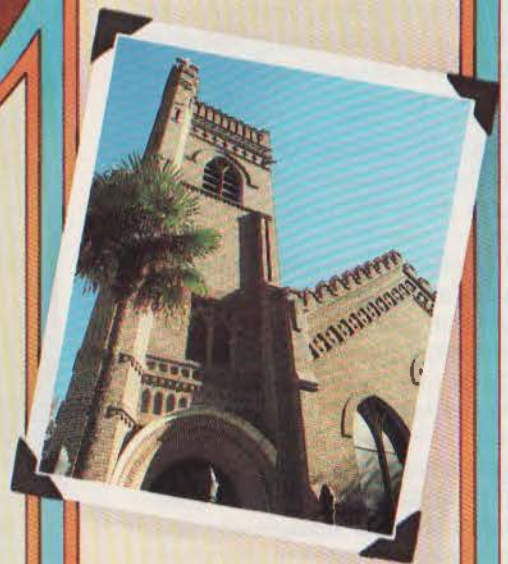
In all, 20 buildings and stores were destroyed or damaged. The furniture store was burned to the ground. But at 7 a.m., amid the smoke and rubble, amid the sounds of sirens and firemen still fighting isolated blazes inside the church, the Christ Church bell began to ring . . . its exterior masonry walls still stood. Sometimes it takes a disaster of this magnitude

for people to fully realize and appreciate the fire resistance of masonry. The members of Christ Church did. Only five days after the fire, with most of the rubble dug out, all three Sunday services were held in the church.

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To find out all the facts about masonry's fire resistant capabilities, call or write the Masonry Institute of Houston-Galveston.

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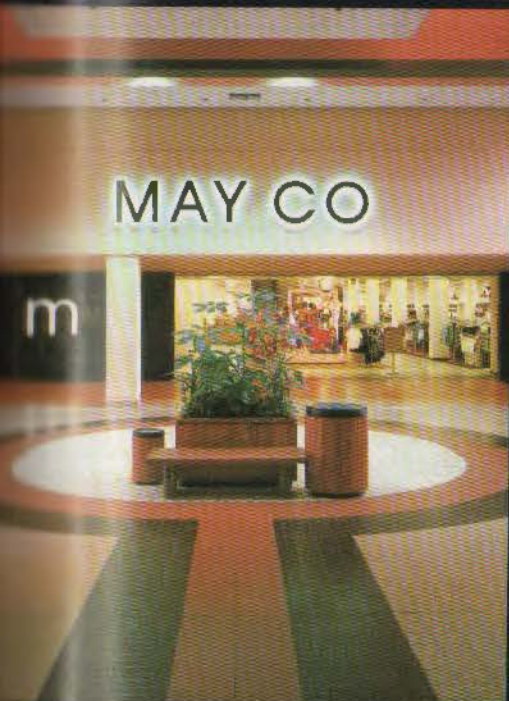
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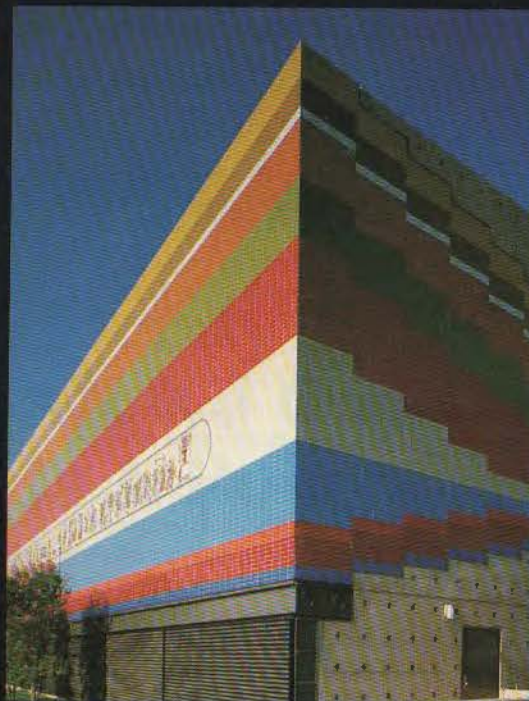
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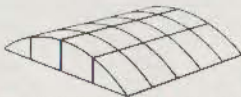
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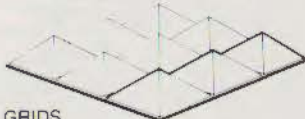
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ment "in its fullest sense"—from Modern to "anonymous" architecture—as "seminal thought" well balanced between academic discourses and "chatty critiques." Ultimately a discussion of "popular culture as a whole," the book also includes articles on such subjects as automobiles, *Playboy* bunnies, films, industrial products and gadgets.

Coming Up

"Coming Up" is a new offering by Texas Architect to keep readers abreast of events and workshops around the state concerning the profession and its related disciplines. Send upcoming event information to Texas Architect, 2121 Austin National Bank Tower, Austin 78701. Telephone: (512) 478-7386.

April 3: "The Business of Interior Architecture," Houston, sponsored by The University of Texas at Austin Division of Continuing Education. For a complete schedule of 1981 workshops and classes, call (512) 471-3123.

April 11: Annual Beaux Arts Ball, The University of Texas at Austin School of Architecture. Practitioners heartily welcome. Contact Architecture Council, GOL 102, The University of Texas at Austin, Austin 78712. Telephone: (512) 471-1922.

April 17-June 14: "20th Century Stage Designs from the Robert Tobin Collection," UT-Austin Huntington Art Gallery.

April 18: 1981 NCARB Site Planning and Design Test Seminar, sponsored by the UT-Austin School of Architecture/Division of Continuing Education, Thompson Conference Center. Telephone: (512) 471-3123.

April 24-25: "Design and Analysis of

Earth Integrated/Solar Buildings," Inn of Six Flags, Arlington, sponsored by architectural extension, Oklahoma State University. Telephone: (405) 624-6266.

April 24-26: Weatherford Spring Festival, including historic homes tour, sponsored by the Weatherford Chamber of Commerce. Telephone: (807) 594-3801.

April 30: Entry deadline for Women in Design International Competition '81. Contact WID International, 530 Howard St., San Francisco, Calif. 94105. Attn: Rebecca Covalt. Telephone: (415) 285-9106.

April 30-May 2: American Institute of Steel Construction National Engineering Conference, Sheraton Dallas Hotel. Contact Meetings and Convention Dept., AJSC, 400 N. Michigan Ave., Chicago, Ill. 60611. Telephone: (312) 670-2400.

May 2: Texas Chapter, Society of Architectural Historians 10th Year Anniversary meeting, Winedale.

May 16-17: Seventh Annual Homes Tour, Galveston, sponsored by the Galveston Historical Foundation. Telephone: (713) 765-7834.

May 17-22: AIA National Convention, Minneapolis.

May 21-23: Two-part architecture review workshop for the national professional exam, sponsored by the Texas A&M College of Architecture and Environmental Design, College Station. Contact Gordon Echols, Texas A&M College of Architecture and Environmental Design, College Station 77843. Telephone: (713) 845-1221.

May 28: American Concrete Institute seminar on tilt-up construction, Houston. Contact Education Dept., ACI, P.O. Box 19150, Detroit, Mich. 48219. Telephone: (313) 532-2600, ext. 77.

June 4-6: "Texana II: Cultural Heritage of the Plantation South," Excelsior Ho-



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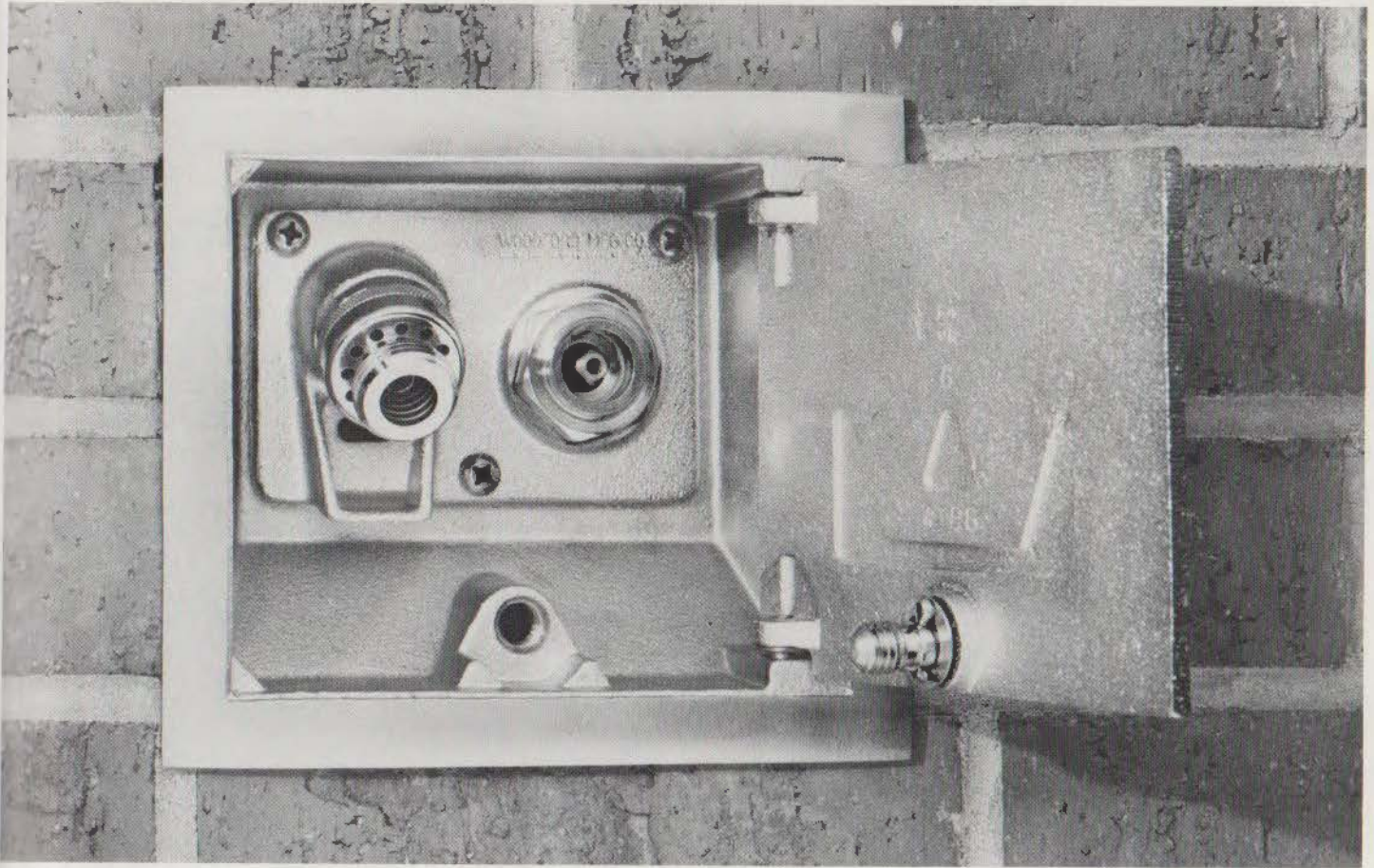
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tel, Jefferson, sponsored by the Texas Historical Commission. Contact Kirsten Mullen, THC, P.O. Box 12276, Austin 78711. Telephone: (512) 475-3092.

Oct. 28-31: Third International Conference on Urban Design, "Galveston—An Urban Laboratory," sponsored by the Institute for Urban Design in cooperation with Rice University and UT-Austin. For registration information, contact the Institute for Urban Design, Dept. G-1, Main P.O. Box 105, Purchase, N.Y. 10577.

Oct. 29-31: Texas Society of Architects 42nd Annual Meeting, Corpus Christi.

News of Firms

The McGinty Partnership, Architects, Inc., Houston, has relocated to The Sawyer Building, 601 Sawyer St., fifth floor, Houston 77007. Telephone: (713) 880-2500.

SHWC, Inc., has added the following new staffers to its Dallas office: Jim Williams and Alf Bumgardner, project architects; and Rosanna Counts and Kyle Bacon, draftspersons. In the structural engineering division, also in Dallas,

new staffers are Randy Hagens, structural engineer; John Ireland, draftsman; and Allen Fosha, structural draftsman. SHWC's Houston office has added construction coordinators Mark Krenek and Jackie Knight.

The Klein Partnership in Houston has changed its name to **The Falick/Klein Partnership** and has promoted Paul D. Hoag from associate to vice president.

Fisher and Spillman Architects, Inc., Dallas, has appointed Jay E. Frank and Ronald J. Shaw principals of the firm.

Fred W. Tooley and Daniel Boggio have been named senior associate and associate, respectively, of **MRW Architects, Inc.,** Houston.

William N. Bonham has been named director of architecture for **3D/International,** Houston. Newly appointed associates of the firm are Ray Armor, Don Barbaree, Jim Rexrode, Ike Schmidt, Etienne Bertrand, Tom Beuke, Kern Tilley, Larry Roberts, Goldie Domingue, Rexene Treadwell, Hisham Loutfy El Baz and Nizar Yafi. Gary M. Boyd has been named the firm's director of marketing.

The Houston firm Steely and Brailas Architects, Inc., has changed its name to **Alexander Brailas Associates, Architects,**

6610 Harwin Drive, Suite 120, Houston 77036. Telephone: (713) 780-1763.

ANPH Architects and Planners has relocated its offices to 5499 Glenn Lake Drive in Dallas. The telephone number remains unchanged.

Needham B. Smyth & Associates, Corpus Christi, has announced its recent incorporation, with Needham B. Smyth as the firm's president and Thomas E. Ferrell as secretary-treasurer. The firm has moved to 720 Everhart Terrace. The phone number remains the same.

David A. Wymer has been named vice president of **Starnes Group, Inc., Architects,** Houston.

Golemon & Rolfe Associates, Inc., Houston, has formed an interior architecture design group within the firm and has added new staffers Janita Lo as principal and director of interior design, Robert Kester as senior associate and project manager, and Eileen Ryan as director of marketing for the new group.

Peter M. Winters has been appointed an associate of **Harper, Kemp, Clutts and Parker,** Dallas.

George S. Sowden, FAIA, has announced his retirement from **Sowden Kelly Barfield,** Fort Worth. Sowden is a

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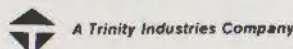
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In the News, continued.

former TSA president, Fort Worth Chapter president and chairman of the Texas Board of Architectural Examiners.

Dennis Felix Design, Houston, has added Larry M. Kesler as senior designer and Larry D. Janzen as designer.

Philip Mein, RIBA, has been promoted to associate in the firm of **Corgan Associates, Inc.**, Dallas.

Houston's **Bernard Johnson, Incorporated**, has named James W. Congdon and William M. Hayden vice presidents of the firm.

David Demarest has been named an associate of **Craycroft-Lacy & Partners**, Dallas.

William T. Cannady & Associates, Inc., Houston, has added Walter D. Murphy, Jr., to the firm as project architect.

Houston's **CM, Inc., Constructors/Managers**, has named Joseph J. Scarano as president.

Ronald W. Hull, former executive vice president of Robert Douglass Associates, has been elected chairman of the board of **Jason Frye Associates**, Houston. The firm has leased expanded office space in the Fannin Bank Building in Houston.

VPS, Inc., Architects and Engineers, Dallas, has announced the following advancements: Greg Ammon, executive vice president of the firm's Dallas, Houston and Memphis offices; Gary B. McHale and Ken A. Pelletier, vice presidents; John L. Harris, national marketing representative based in Dallas; and Carlos A. Valdes-Fauli, vice president and general manager of the Houston office.

C. H. Guernsey & Co., consulting engineers and architects based in Oklahoma City, has opened an Austin office at 3724 Executive Center Drive, Proctor Building, Austin 78731. Telephone: (512) 346-3751.

C. Herbert Paseur, FAIA, president and chief executive officer of Houston-based **The CRS Group, Inc.**, will take early retirement April 1. He will continue as a member of the board of directors and will be chairman of the executive committee. Current executive vice president and chief development officer, Charles B. Thomsen, FAIA, will replace him as CRS Group president and chief executive.

Geren Associates, Architects, Engineers, Planners, Fort Worth, has relocated to the Fort Worth National Bank Building West Complex, 414 W. Fifth St. The telephone number is unchanged.

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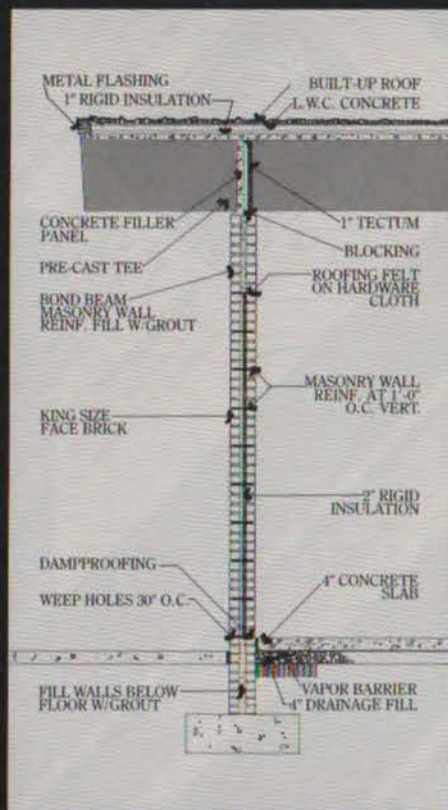
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In the News, continued.

Alan M. Shapiro has joined the Dallas office of **Hellmuth, Obata & Kassabaum, Inc.**, as vice president and director of the transportation facilities group.

Robert Lundeen and Scott Chambers, senior project manager and senior designer respectively for **Kenneth Wise Architects, Inc.**, in Stafford, have become shareholders in the firm.

The Dallas firm **Harwood K. Smith & Partners** has been named Outstanding Architect of the Year for 1980 by the North Texas Chapter of the American Subcontractors Association, Inc.

Karl Kamrath, FAIA, senior partner of Houston's **MacKie and Kamrath, Architects**, has been elected to active membership in the International Lawn Tennis Club of the U.S.A. Membership throughout the world is restricted to tennis players who have either represented their country in international competition or who have won national championships. Kamrath qualified in both categories.

The Dallas firm **Shepherd & Boyd Architects** has relocated to 8235 Douglas Ave., Suite 900, Dallas 75225. Telephone: (214) 691-9000.

The Houston firms **Martin/Bueker Architecture & Planning** and **Direction One Architects and Planners, Inc.**, have merged under the name Direction One. The firm is located at 6430 Richmond Ave., #220, Houston 77057. Telephone: (713) 780-3500.

Urban Associates, Inc., Austin, has moved to 708 W. 10th St., Austin 78701. Telephone: (512) 474-6998.

David F. Thorman has joined **Ray B. Bailey Architects, Inc.**, Houston, as operations director.

Wasell/Tosh—Architects & Planners, Dallas, has new offices at 515 Mercantile Continental Bldg., Dallas 75201. Telephone: (214) 741-4863. Joseph Bourland has joined the firm's space planning staff.

The Austin firm **O'Connell, Probst, Zelsman & Grobe** has changed its name to **O'Connell, Probst & Grobe, Inc.** The address and telephone number remain unchanged.



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Didn't He Ramble

Humor by Braden



I, Chong, the Ancient Chinese Philosopher of the "Funky Winkerbean" comic strip, recently stated: "He who writes articles for magazines does so periodically!" Such has been my fate for *Texas Architect* for lo these many moons now. For over a year I have been "programmed" with the theme of each particular issue. But with this edition, I have come full cycle; I have already massacred "Design Awards Programs." So what else could I write on that subject?

The editor, recognizing that "one more time" is best applied to a C & W music festival, after six cervezas, has offered me "free time." This column subject is mine to choose. Wouldst that Tom Landry had ever been so generous to Roger Staubach! In effect I have been given carte blanche to ramble on about any subject I choose.

The effects of this column can only be properly weighed in the future as the New Orleans Olympia Brass Band struts down Dallas' Elm Street at my funeral playing, in their inimitable style, "Didn't He Ramble!"

One of the things worth rambling about is "change." Our society is changing so rapidly that it is almost impossible for architects (or anyone else, for that matter) to stay abreast of the trends of the times. Social Security is in danger, Ronald Reagan is President, and Walter Cronkite is retired. The drinking age will be moved to 19, but a guy only 34 is in charge of the National Budget. Architectural students have dropped their look of congenial depravity and gone preppy.

Whatever happened to the good old days when a guy could drop out of college, let his hair grow long, and open up a successful pewter jewelry store on a blanket spread out on the Drag sidewalk? Everything is changing. Our neighborhood has an Avon man, and a Fuller Brush lady . . . and they're both the same person!

All my friends have gone Middle-Age Crazy over Cowboy Disco Dancin', yet the only thing that never changes is "Mr. American Band Stand," Dick Clark.

In Dallas, or Houston, or Fort Worth, a new 600-room hotel is opening every week. Change is the name of the game. Cranfills Gap has a new car wash (the first new non-residential building started in over 50 years), and Cleburne is soon to get its second Pizza Delight. Change in the Texas urban fabric is happening so rapidly you can literally mark it on the door frame like your Mother marked your height as she watched you grow.

Unfortunately, growth and change are not always necessarily good. I am not convinced Cranfills Gap needs a new car wash or that Cleburne needed even *one* Pizza Delight. The Sun Belt explosion has brought a great influx of national and even foreign-based development and architectural firms into Texas' major cities. They are changing our state faster than the natives ever dreamed possible. We have done little planning to accommodate it.

Seven million square feet of office space under construction in far North Dallas is matched by seven million square feet of office space under construction in the Central Business District—much of it by Canadian developers. A huge 12-building highrise residential multi-use development will soon surround the TSA-award-winning Quadrangle Shopping Village, again by a Canadian developer. One feels almost compelled to jump astride a giant white horse and run through the streets shouting: "The Canadians are coming! The Canadians are coming!"

There are no sour grapes. The Canadians are seizing opportunities that our own developers overlooked in the downtown area as they chased the cheap land rainbow of the suburbs. The Candians come with money that is not achievable in

Letters

America because of rules of our own making. Obviously, the Canadians have had their eye on us ever since they heard the Houston Galleria had an ice-skating rink. They headed for Dallas as soon as they got wind of the same amenity at the Plaza of the Americas.

The moral to this story is, if you don't want a Canadian developer in your town, don't build an ice-skating rink. At their current rate of achievement, there will soon be an office space in Texas for every man, woman and child in Canada. Then we can go up there and build car washes, and Pizza Delights and all the other junk Americans know how to do so well in the giant empty cities of Toronto and Montreal.

The Canadian developments are like foreign cars; they are showing us a thing or two. We who have fouled our own nest with franchise architecture, carrara glass and aluminum, billboards and neon, parking lots and junkyards, have few legitimate complaints. If there is a visual trip anywhere worse than a drive down South Lamar in Austin, it has to be in the South Bronx.

As Americans, we have been absorbed for a long time with the really important things that foster quality of life, like polyester leisure suits, bacon bits, panty hose, male strippers, Star Wars, disposable contour diapers, hot tubs, gas hogs, strobe lights, and T.V. pollution. No wonder we have some difficulty in recognizing either quality or opportunity.

If Texans are smart, they will react to change in a positive way, by seeking to develop and nurture their own natural resources, two of which are the professions of architecture and planning in this State. It may take a few "furriners" to show us how to do it.

My, didn't he ramble!

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

Editor: Your January/February issue was excellent from cover (which I mistook for a work of art) to cover. Michael McCullar's article on my work was the best written to date. A fine piece of journalism—well researched, straightforward and without error. And thanks for remembering us out here in El Paso.

Phillip Mack Caldwell
El Paso

Editor: In reference to your issue on materials (Jan./Feb. 1981), I would like to make some particular comments. The articles themselves did an informative job showing and explaining some nice, mainstream architecture, but the premise set forth in "About this Issue" seems to be a bit narrow.

You state: "economic realities are placing increasingly strict limitations on architects' use of noble, high-quality natural materials that are so much a part of traditional architecture." That is, of course, true. However, regarding your little slap at Post-Modernism's use of shape and color—that "it lacks the ring of truth"—I sometimes feel that the obvious lie—Post-Modernism—or the bare facts—as in Frank Gehry—are really a more honest approach than the sometimes hidden lie of the more Modern view. For example, brick by its nature doesn't cantilever out like it does, however nicely, at Brookhaven College, and

the bronze "I" sections on the Seagram Building have little or nothing to do with the fireproof steel inner structure.

And in our "tradition" of Western civilization, didn't those orderly intellectual giants, the ancient Greeks, actually put paint on that expensive marble? And, taking a giant step through history, didn't the architects who did that most loved of styles, Georgian, actually take the expensive, solid-wood paneling and paint it to look like marble? Our tradition is really full of illusion and allusion, from the ancient Egyptian stone columns painted and carved to symbolize columns made of organic materials to the aforementioned decoration on the Seagram building. I really think that for truth we should look to such designs as the facade of a Gothic cathedral, and that *Texas Architect* might also have an issue on that very versatile material—paint.

J. H. E. Johnston, Jr.
Round Rock

P. S. A personal note to Mr. Chartier Newton: *Uncle!* (See "Letters," Jan./Feb. 1981.)

Mr. Johnston's points are well stated and well taken. However, the portion of last issue's editorial to which he refers was not so much a "slap" at allusion through shape and color as it was a lament that the "real thing" is hardly even an option anymore.—Editor



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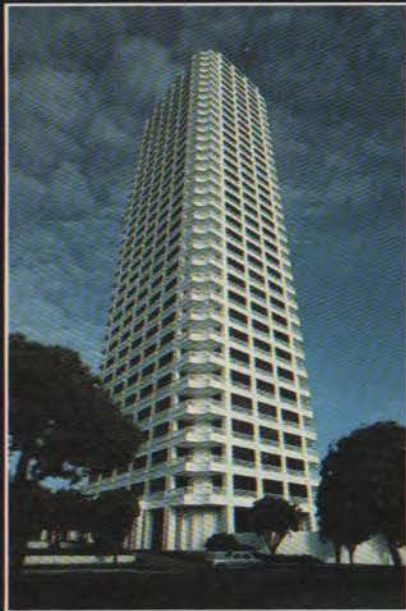
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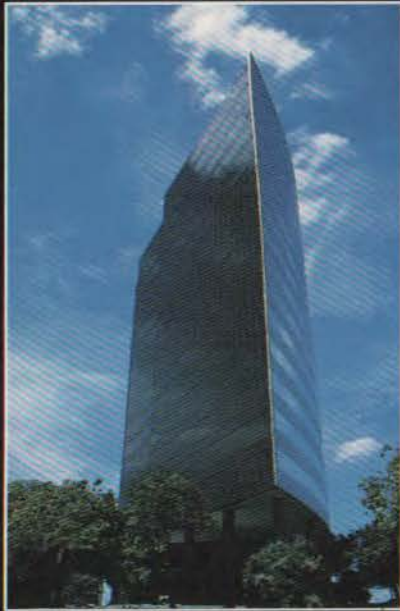
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