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In this issue

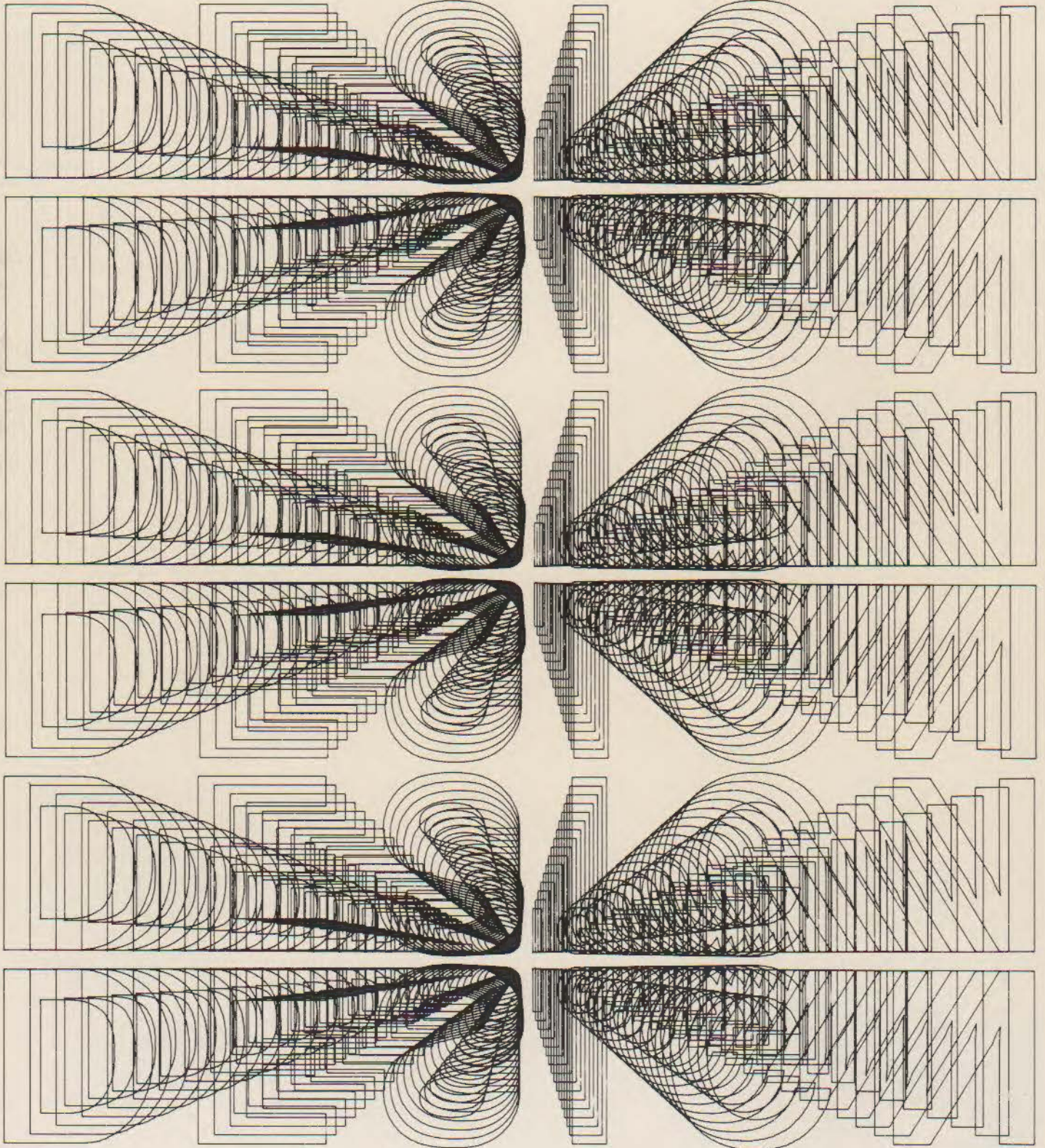
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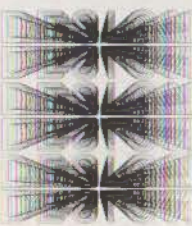
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 "Design" design by
 Dennis Felix, co-
 ordinator of sign-
 age/graphic design
 at Caudill Rowlett
 Scott (CRS) in
 Houston, executed

with the firm's Computer Aided Drafting (CAD) system by its manager Dave Hughey. Pictured above is the system's central processing unit.

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The John Sealy Hospital, South Addition, in Galveston

Architect: Pierce, Goodwin, Alexander;
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The Sarah Vickers Chancellor Elementary School in Alief

Architect: Golemon and Rolfe Associates, Inc.; Owner: Alief Independent School District; Contractor: Wilmac Constructors, Inc.; Mason Contractor: McCurdy-Wilson Masonry.

The Colonial Park Recreation Center of West University Place

Architect: Mitchell, Carlson and Associates, Inc.; Owner: City of West University Place; Contractor: Rayko Construction Company; Mason Contractor: McCurdy-Wilson Masonry.

Adjacent to photos are comments of the jury.

The Masonry Institute of Houston-Galveston, sponsor of the Nicholas Clayton Awards Program, congratulates the winners and thanks all those who participated.



Colonial Park Recreation Center


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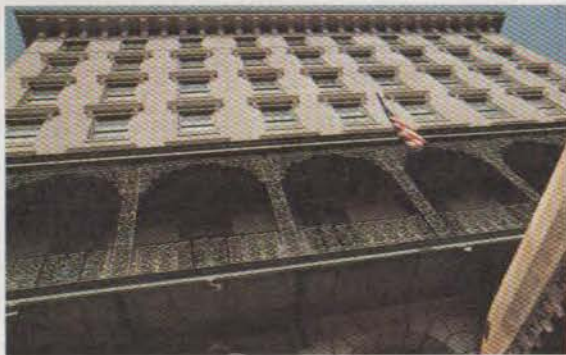


Sarah Vickers Chancellor Elementary School

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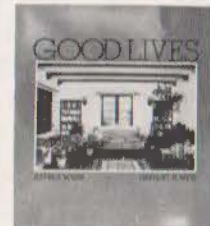
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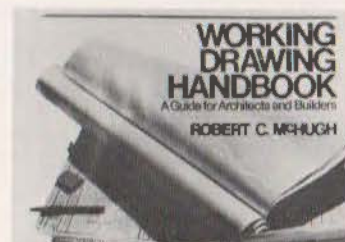
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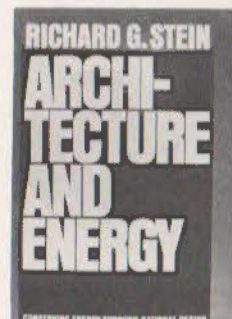
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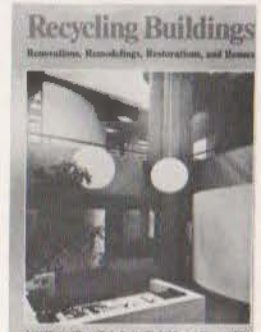
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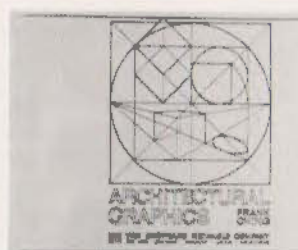
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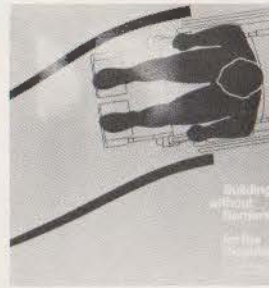
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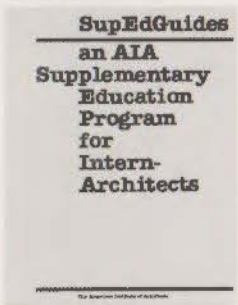
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Architecture, Art, Energy, Design, Preservation...

Viewpoint: Beauty vs. Interest

The definition of "architecture," as accepted by the American Institute of Architects, is: an art, science and profession that weds *function*, the planning and relationships of spaces which meet human needs; *structure*, the method of enclosing a space; and *beauty*, that quality of art without which no building can qualify as architecture. It is the latter part of the definition, "beauty," to which I draw particular attention, and which Webster's Dictionary defines as: "That quality or aggregate of qualities in a thing which gives pleasure to the senses and exalts the mind."

Architectural examples receiving the most publicity in recent times reflect a trend toward bold forms, heavy and massive in feeling. There is less delicacy, fewer graceful lines, a more ponderous statement in the newer buildings. Functionality does not appear to be a major consideration, and yet many spaces do serve their purposes, and with a pleasing atmosphere. In viewing the two aspects, however, one external and the other internal, one recognizes a reversal of the functionalist concept of "form follows function." At present the form is receiving the primary concern of the designer. The question is, are the newer buildings beautiful?

Being Beautiful

Functionalism does not preclude beauty. Over the centuries, the two have often been in pleasing union, but functionalism may or may not involve a concept of beauty. Utility and fitness may be regarded as the measure of excellence or perfection of a product, but not necessarily of its beauty.

Of the three analogies relevant to functionalism—organic, moral and mechanic—the latter is more closely allied to the question at hand. The mechanic analogy is based on the conviction that beauty, or at least a kind of formal perfection, results automatically from the most perfect mechanical efficiency, or that perfectly engineered creations achieve beauty without a conscious search for it.

Beauty, of course, is not viewed the same by everyone, and yet there are some things that are universally recognized as "being beautiful." Such objects receiving that designation usually have endured criticism over a long period of time, and the scrutiny and dissection by qualified authorities and the general public. Such evaluations remove the label of "fad" (temporary fashion or craze).

The economic theory of "planned ob-

solescence" is a generator of fads. Our daily life is constantly beset by the advertising media espousing that concept; it touches almost everything we encounter and so affects our thinking that it is almost impossible to have established values. Still, people do react subconsciously to what they see and experience.

One of the most influential factors in our American way of life appears to be the need for entertainment and excitement; what better demonstration of this than hundreds of thousands of people standing in line to be scared spitless by such movies as *Jaws*, *Towering Inferno*, and *Godzilla*. I suppose there is some explanation for this related to an affluent society that has much but is restless, often bored and knows little about entertaining itself. Television caters to this need in a variety of programs. Another reflection of this condition is the great and growing attendance at sporting events of all kinds, which in itself is quite a normal interest, but not when the crowds exhibit a mania for mayhem. Could it be that this freneticism is reflected in the vari-form, multi-faceted, acutely angular, ponderous architecture of today? Are architects subconsciously responding to this craving for excitement by attempting to startle the public? Perhaps it's the trend, the "in" thing in design, and if so, that is not a satisfactory justification for bad architecture; there is no justification for bad architecture, not even with the rationale that "there are good architects and bad architects . . . so we get bad architecture."

Architect as Artist

The Renaissance period (15th century) in Europe is recognized as a time of unparalleled artistic expression. It was a widespread intellectual movement seeking to transcend Medieval art in all its forms, including architecture; it sought a renewed expression of Classical beauty. There is no question about its success, but, as is usually the case, amongst the glitter of the glorious there were some very poor results.

A contributing factor to such splendid works of architecture as the great Gothic cathedrals, the chateaux, palaces and tombs, was that the architects were also artists and sculptors, such as Michelangelo, Leonardo da Vinci and Raphael, to name a few of the more well known. Such capabilities in the arts were found to produce an artistic architecture. It would seem to follow, then, that if architects are less artistically talented and



Raymond H. Brogniez
Associate Professor of
Architecture
Texas Tech University

more engineer/technologist oriented, those traits in turn are reflected in the product of their efforts.

In architecture the Renaissance influence began to succumb to the technological advances fostered by the Industrial Revolution. The trend continues; greater technological achievements in our society have more and more influence on our daily lives. As a matter of fact, we are drowned by the flood of "new things"—to the point of our becoming unseeing and indifferent to much of the production.

For a long time it has been recognized that the one thing that separates architects from engineers is the architects' concern for and conscious effort at creating "beauty" in their edifices, developing an esthetically pleasing statement. The rather obvious decline in the architect's concern for beauty, and the heightened interest in odd forms, suggests a trend toward engineering and technology, a narrowing of the gap that separates architects and engineers.

To See

In this country much of the populace has become insensitive and unseeing, caught in such a frenzy of daily activities that it is numbed by constant change at every turn. Little time is taken to ponder the developing scene, to analyze, to wonder, to see. The fact should be apparent that our milling masses of humanity are resigned to accept what confronts them; they make no demands for something

Continued on page 70.

In the News



LEFT: Architect Jim Meyer (middle, of the Richardson firm James H. Meyer & Associates,) surveys tornado damage to the Wichita Falls home of Mr. and Mrs. R. W. Speed. BELOW: (left to right) Gary Nitschke (of Charles Harper & Associates in Wichita Falls), Steve Hep-tig (Texas A&M student) and Richard Higgins (of the Wichita Falls firm Winger & Sharp) counsel tornado victims in one of two "one-stop" disaster relief centers.



TSA Disaster Action in Action Following Wichita Falls Tornado

"Giant Tornado Lays Waste to City," cried the April 12 edition of the *Wichita Falls Record News*, the first city newspaper to reach the streets after the devastating April 10 tornado which left 47 persons dead, some 20,000 homeless and an estimated \$700 million in property damage in the Wichita Falls area.

According to eyewitness accounts, black storm clouds over Wichita Falls begat three twisting funnels about 6 p.m. Tuesday, April 10, which danced in the air then merged to form one tornado half a mile wide at its base, touching ground on the city's southwest edge and plowing a path of destruction north-east for eight miles.

Among the first disaster relief teams to respond to what proved to be one of the worst Texas tornados in memory was TSA's Disaster Action, Inc., a volunteer group comprised of architects and architecture students from across the state who began trickling into Wichita Falls over the following Easter weekend to survey and assess property damage for area homeowners and businessmen.

Within 24 hours after initial telephone contact was made with the disaster area, TSA Executive Vice President Des Taylor and Director of Publications Larry Paul Fuller had arrived in Wichita Falls—at the request of local architects and the Texas Department of Public Safety—to establish a base of operations for TSA Disaster Action. Operations facilities were secured at

each of two "One-Stop Centers" which had been set up to provide a full range of local, state and federal assistance for tornado victims.

From April 16 to May 3, some 70 out-of-town architects and about 50 students from Texas A&M and The University of Texas at Arlington helped process and conduct more than 1,500 damage assessment surveys.

According to the office of Wichita Falls architect Charles Harper, who helped coordinate the Disaster Action effort, the most recent figures show that the tornado left 4,257 structures totally destroyed in its wake, including single-family dwellings, apartments and condominiums, mobile homes and businesses. More than 700 structures suffered major damage, with 1,659 suffering minor damage. Of the total \$700 million in property damage, \$260 million was insured. (Among the totally destroyed structures was the office of Wichita Falls architect Killebrew-Rucker Associates.)

TSA Executive Vice President Taylor explains the role of TSA Disaster Action as being "a mechanism through which the architectural profession in Texas can respond effectively and efficiently to the needs of communities attempting to rebuild following any disaster resulting in destruction to the built environment."

"As a free public service," Taylor says, "we assist property owners by helping them assess the extent of damage to their property. After an on-site

inspection at the request of the owner, we provide a damage assessment survey sheet which the victim may use in conjunction with loan applications, aid requests or insurance settlements. In addition, we counsel them against hurriedly entering into contractual agreements for construction services, realizing they might be particularly vulnerable to anyone engaged in unscrupulous building enterprises."

Taylor emphasizes that another immediate task is to encourage city officials to recognize the importance of long-range development and planning. "We are interested in helping them realize their opportunities for an even better city and a higher quality of life than they enjoyed before the disaster."

Correction

The TSA editorial staff regrets the omission of a block of text from a full-page San Vallé ad which ran on page 4 of *TSA Handbook '79*. The ad should have read, beneath the San Vallé logo in the lower right-hand corner of the page: "1717 No. Highland Avenue, Los Angeles, California 90028: (213) 464-7289. El Paso: (915) 751-1163. Dallas: (214) 748-4286. The nation's largest producer of genuine clay roofing products. Distributors throughout the southwest for Gladding McBean genuine clay barrel tile and interlocking shingles."

Seven Projects Cited In Houston Chapter Design Awards Program

Seven architectural projects have been recognized for design excellence in the TSA Houston chapter's biennial design awards program, with award certificates presented to clients and architects April 6 during a reception at the Museum of Fine Arts in Houston.

Top honors went to the Allied Chemical Building designed by the Houston firm S.I. Morris Associates for investment builder John Hansen, and to the St. Cecilia Catholic Church designed by the Houston firm Charles Tapley Associates for the Catholic Diocese of Galveston-Houston.

Honorable Mentions were awarded to the Cameron Iron Works World Headquarters Building, designed by 3D/Inter-



Allied Chemical Building.

national of Houston; the South Addition, John Sealy Hospital, by Pierce Goodwin Flanagan (presently Pierce Goodwin Alexander Architects) of Houston; the St. John Vianney Parish Activity Center, designed by the Houston firm Rapp Fash Sundin/Incorporated, Architects; and the Prudential Southwestern Home Office Building, by S.I. Morris Associates.

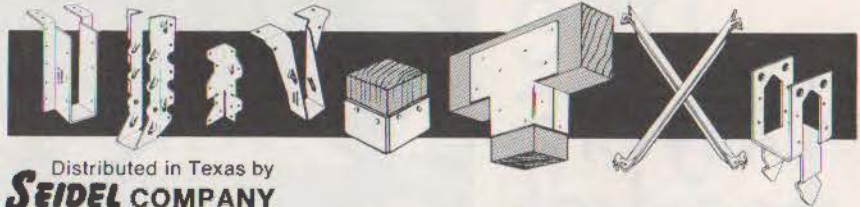
The "Vintage Award," for a project at least 25 years old that still serves the function for which it was originally designed, went to the Rice University Stadium in Houston, designed in 1950 by Houston architects Hermon Lloyd, W. M. Morgan and Milton McGinty.

A total of 42 projects were entered in this year's competition, all of which had to be projects in the Houston area, al-

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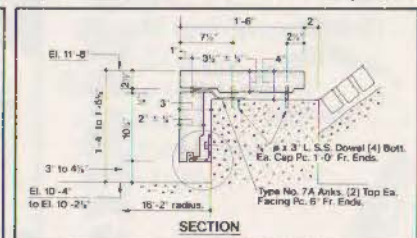
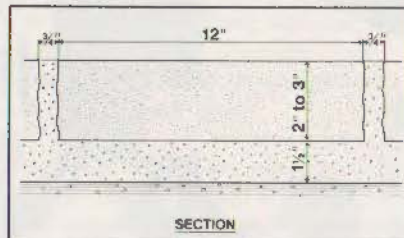
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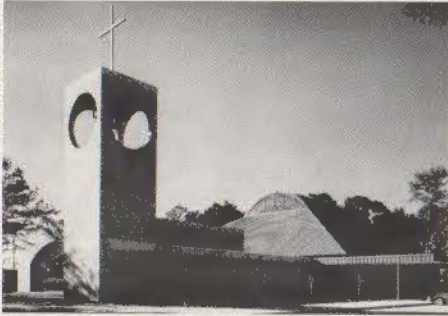
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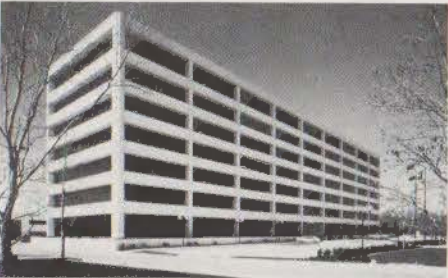


St. Cecilia Catholic Church.

though the competition was open to architects from across the country.

Jury members were Enslie O. Oglesby, Jr., FAIA, principal in the Dallas firm The Oglesby Group, Inc.; Robert A. M. Stern, a practicing architect in New York City and associate professor of architecture at Columbia University; and Thomas W. Ventulett III, FAIA, of the Atlanta firm Thompson, Ventulett, Stainback & Associates.

Photo by Ed Stewart Assoc.



Cameron Iron Works.

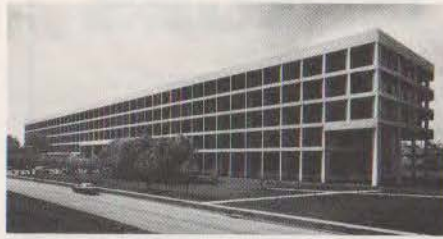
Photo by Richard Payne



South Addition, John Sealy Hospital.



St. John Vianney Parish Activity Center.



Prudential Building.



Rice Stadium.

TSA San Antonio Chapter Receives Editorial Praise For Support of Master Plan

TSA's San Antonio chapter recently received editorial-page praise from two city newspapers for its "sensible" endorsement of the controversial goals-and-objectives portion of the city's new master plan.

"We think it is a mark of progress and even excellence," wrote the *San Antonio Express* in a March 26 editorial, "that the (planning) commission's work has the endorsement of the San Antonio Chapter of the American Institute of Architects."

In the works for years, a master plan for San Antonio finally reached fruition in March due largely to the separation in 1976 of planning and zoning responsibilities in the city's planning and zoning commission. A revised Planning Commission then was able to devote full time to developing a master plan.

Receiving a draft of the commission's master plan for review during a March meeting, the chapter voted to adopt a resolution endorsing the plan's controversial chapter four, "Goals and Objectives," which encourages central-city revitalization at the expense, its opponents charge, of suburban development.

In an April 2 editorial, the *San Antonio Light* cited the chapter's resolution as "one of the most sensible statements" so far concerning the plan's goals and objectives.

The chapter resolution bases the endorsement, in part, on the fact that the

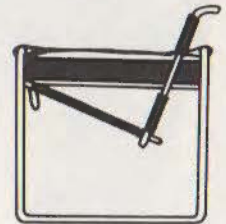
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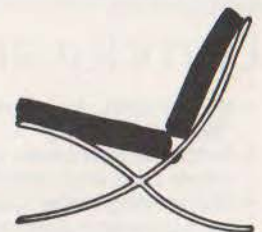
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master plan "encourages continued revitalization of the central city and of existing neighborhoods," "addresses the promotion of a healthy urban economy," "encourages optimum revitalization of cultural and natural resources," and "promotes dynamic growth in a manner that permits the provision of urban services to all residents within the city's financial capability."

Dr. C. Paul Boner, Acoustical 'Dean,' Dies in Austin at Age 79

Dr. C. Paul Boner, internationally known physicist in the field of acoustics and recognized "dean" of acoustical consultants for Texas architects, died in Austin April 12 at the age of 79.



Dr. C. Paul Boner.

Dr. Boner's extensive knowledge of acoustics put him in demand as a consultant in the design of radio studios and auditoriums nationwide. In Texas, it was at his suggestion that a new principle of acoustics—expressed in spring-loaded floors and ceilings and plywood "acoustical diffusers"—was incorporated into the design of the Music Building at UT-Austin, designed by the Dallas firm LaRoche & Dahl and completed in 1942, and considered one of the nation's finest acoustically designed buildings.

Associated with the University of Texas throughout most of his professional career, Dr. Boner founded UT's former Defense Research Laboratory (now Applied Research Laboratories) in 1945 and served as its director until 1965. He also served as dean of the College of Arts and Sciences from 1949 to 1954.

During World War II, Dr. Boner left

Texas Architect

UT to become associate director of the Underwater Sound Laboratory at Harvard University, where he had been a Whiting Fellow in 1927, and where he was to become a leading expert on underwater sound defense.

Dr. Boner was born in Nocona in 1900. After Army service in World War I, he attended UT-Austin, where he received a bachelor's degree in 1920, a master's in 1922 and a Ph.D. in 1929. He joined the UT faculty as an instructor in 1922 and retired in 1970 with the title Professor Emeritus. In 1935 he founded his Austin consulting firm, Boner Associates, which is being continued by his sons, Charles and Richard.

Hines Announces Plans For Multi-Use Complex in Peking

Houston developer Gerald D. Hines has announced the signing of a protocol agreement with the Peoples Republic of China to develop a 3.5 million-square-foot multi-use complex in Peking.

To be called the China Foreign Trade Center, the complex will be built on a 40-acre site in downtown Peking and will include office, residential, hotel and convention facilities for the use of firms doing business with the Peoples Republic.

Hines Interests is part of a consortium of American companies involved in the project. The "China Foreign Trade Center Development Group," as the consortium is called, is comprised of Chase Manhattan Corporation, New York; Kaiser Engineers, Inc., Oakland, Calif., a subsidiary of Raymond International; and Turner International, a subsidiary of Turner Construction in New York. At presstime, according to Hines, architects for the project have not been chosen.

Contract signing ceremonies in March in the Chinese capital concluded negotiations between the Chinese Ministry of Foreign Trade and the development group. Leonard Woodcock, U.S. Ambassador to China, was present at the signing.

According to the protocol agreement, Chase Manhattan will provide up to \$30 million in loans to the Peoples Republic for preliminary design and engineering studies which will be conducted for the remainder of 1979.

Construction is scheduled to begin in 1980, following finalization of design

Continued on page 51.

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About this Issue

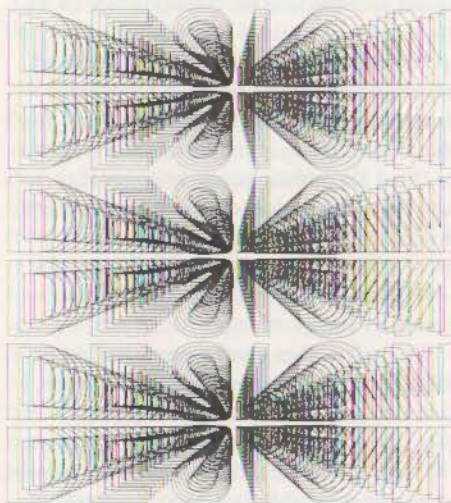
It is not difficult, in the chronic editorial treatment of architecture, to dwell so much on the physical form of buildings that the creative process behind them is overlooked. It *is* difficult, however, to remedy that situation, to somehow isolate design as a specific—yet general—phenomenon and give it the attention it deserves.

One difficulty is knowing where to begin; another is knowing where to end—which brings into focus the central point of this issue: Design is *everywhere* and, in a sense, *every thing*.

Design was desanctified, somewhat, with the end of the Modern Movement and its dictum that if humanity's habitations and possessions were well-designed, harmony and joy would reign forever. But if design has been desanctified, it still hasn't disappeared. And in this issue, we take a look at it—not for the purpose of re-creating its magical aura—but merely to give it justifiable recognition as a universal phenomenon which touches all our lives and almost every aspect of our existence.

Misconceptions about design are nearly as prevalent as design itself. We go to a boutique asking for “designer jeans” and pay extra money for “design edition” cars, as if not *all* jeans and not *all* cars were “designed.” Design is often looked upon as something nice if one can afford it—rather like a factory extra or a set of white-wall tires, instead of something intrinsic and essential and all-pervasive.

If in this issue we can help clarify such misconceptions, perhaps stimulate a measure of imaginative reflection, then we will be pleased. And we can say it was by design.—LPF



DESIGN.

BY LARRY PAUL FULLER

ON THE NATURE OF DESIGN

That design is a concept of such cosmic concern and ultimate significance—form out of nothingness, order out of chaos—perhaps explains why, even as a human expression, it is regarded with awe and enshrouded somewhat in mystery. Design, in its very essence, is creation.

But of course *all* of us are designers, to some extent; we create through choice a combination of clothes to wear each day, execute a daily pattern of activities, impose a certain order on the arrangement of our possessions. Indeed, all of human existence can be perceived in the context of mankind's quest for order. Our concern here, however, is design as an activity practiced in what we have come to refer to as the "design disciplines," which are distinguished primarily by differences in scale, and include fashion, graphic, industrial, interior, architectural, landscape and urban design.

Bucky Fuller, in his own inimitable way, reminds us that the term "design" can be "either a weightless, metaphysical conception or a physical pattern." That is, we refer to design—without qualification and often even interchangeably—as either an idea or the end result of an idea, the physical form that embodies it.

In the view of James Coote, of the UT-Austin architecture faculty, design in architecture is referred to "either as a whole process, from beginning to end result, or as a particular segment of the process—that small, magical moment

when programmatic ideas and goals are somehow translated into an image of physical form."

Another important distinction is concerned with purpose. Some designed objects are largely utilitarian, as in the case of a drill bit, for example, whose appearance is of little consequence as long as it "works." Other objects—a painting, a printed page—are largely visual and are said to "function" or to meet their purpose if they create a response or effect communication. Still other objects—a building, a blender—are products of both utilitarian and visual concerns and comprise the largest of these three categories. In general, however, the widespread connotation of design, and the context in which it is most often discussed—justifiably or not—is visual or aesthetic appeal, as opposed to function.

Though design can be perceived and differentiated in a variety of ways, certain fundamental concepts and principles are common to virtually all types of design, whether the end product happens to be a building, a motorcycle or a

teapot. Frank Douglas, an architect and head of graphic design at 3D/International in Houston, observes that "successful designers in all visual fields seem to share certain basic sensitivities that relate to line, color, texture and form, and they have in common a capacity to express their ideas graphically. Their *dissimilarities* stem from pursuit of their individual interests, their specialization."

The fact that all design acts have common elements enhances the validity of efforts to devise a general definition. Many definitions utilize the concept of order, as in "a conscious effort to impose meaningful order," or "searching for and prescribing order and meaning." Frank Douglas' spontaneous definition: "a structuring and ordering of elements." James Coote very concisely calls it "seeking meaningful relationships."

In textbooks and articles on the subject, design is often expressed in terms of problem-solving. The designer has a design problem; the end product is the solution. Certain parameters are isolated and, through trial and error and a process of elimination, a right answer is found (although never the *only* right answer). Many designers, for example, begin by devising a formal "problem statement" and seem to emphasize application of the scientific method as the essential element in the design process, although still acknowledging the role of the "creative spark." Interestingly, however, in a recent round-table discussion, three members of the UT-Austin architecture faculty (Michael

We appreciate the cooperation of our interviewees: Architecture—Marc Tucker, director of architectural design, 3D/International, Houston; David Woodcock, of the Texas A&M University architecture faculty; Sinclair Black, Michael Benedikt, James Coote and Lawrence Speck, of the architecture faculty at The University of Texas at Austin. Landscape Architects—Bob Richardson, Austin office of Myrick, Newman & Dahlberg, Dallas. Graphic Design—Frank Douglas, 3D/International; Dennis Felix, Caudill Rowlett Scott; and Jim Glass, The Kelvin Group Design Office (all in Houston). Industrial Design—Michael Reese and Roy Nicholson, Michael Reese & Company, Austin. Fashion Design—Jay Jacks, Jay Jacks, International, Dallas. Interior Design and Furniture Design—Wes Byrd, Novikoff, Incorporated, Fort Worth.



Benedikt, Sinclair Black, James Coote) demurred at the use of "problem solving" as a term for design. "Design is the most complex human activity there is," Black said, "far too complex to be defined as problem-solving. It's not a matter of multiple choice; even the simplest project cannot be defined as a limited set of possibilities."

Benedikt affirmed that, in the context of teaching design, his language is "fairly sanitized of the term 'problem.'" "Design is very much bound up with creativity," he said. "It's not *choosing*, or solving problems; it's mental invention and contriving. It's like climbing a tree and inventing the branches as you go along. Problem-and-solution terminology implies that one sits down and puzzles the thing out like any good mathematician could."

Coote theorizes that design came to be called problem-solving "during the 60s in the context of trying to make art a science at a time when science was held in such high esteem. Art has always been held in some disrepute in this country—rather untrustworthy, not given to industry or making money. So it was very natural that one way to authenticate it would be to make it a science."

ON DESIGN QUALITY

Whatever we might perceive as being the nature of design—art or science or something in between—we ultimately are obliged to deal, either consciously or subconsciously, with the question of design quality. Just what is *good* design? Which pair of shoes is *best*? Which pair *looks* the best, and which *feels* the best? Which pair represents the best *design*? And why are spike heels so "*good*" this year, anyway?

Just as there are general definitions intended to apply to all types of design, there are standard sets of criteria offered as a basis for evaluating a design. John Pile, in a recent issue of *Industrial Design*, presents the following three-part formula: 1) It must do its job, solve a real human problem, be useful and functional; 2) it must be well made of suitable materials, through application of well-chosen structures and techniques; 3) it must embody these technical qualities in form (shape, color and any other aspects we can sense) that clearly expresses its reality.

In the context of industrial design, Michael Reese might choose to refine this formula with such concepts as safety, serviceability, maintainability, producibility, efficiency and economy, whereas graphic designer Frank Douglas might place the emphasis on communication. Remembering that some design is almost purely functional, and some is almost purely visual, it is as difficult to contrive a universal set of criteria for design quality as it is to devise an appropriate general definition of

design.

Traditionally, most discussions on design quality have been reducible to an issue expressed as function vs. aesthetics. Should the design emphasis be placed on *working* well or *looking* well? The Bauhaus answer, reflecting the machine aesthetic, was "anything that works well will, of necessity, look well." David Woodcock, of the architecture faculty at Texas A&M, recognizes a certain element of truth in that philosophy: "I don't think machines are the most beautiful things in the world simply because they work efficiently. On the other hand, generally speaking, something that works well is going to look reasonably well if it responds to the constraints that are placed upon it—things like climate, culture, locale, setting." (Such responses are part of what James Coote labels as "appropriateness," a concept that heads his list of criteria for good design.)

Sinclair Black's answer to the function vs. aesthetics question is that "functional concerns and aesthetic concerns are in no way mutually exclusive. There is no contradiction. In other words, both are necessary; neither is sufficient." Or, as design authority Christopher Alexander expressed it, good design is "putting content and form into frictionless co-existence."

Lawrence Speck, also of the UT-Austin architecture faculty, points out that "good design of a cocktail dress is different from good design of a building or car. Dior comes out with a new fashion line and its primary appeal is that it's outrageous or shocking, not



abcd ef

that it's necessarily comfortable, durable and so forth. It's for status or show. And, in a perfectly temperate environment, maybe that's even a valid role for clothes. But I'm not fond of that sort of mentality being so prevalent in architecture. We have to live with buildings for a very long time and there are certain basic requirements we should place on them other than style or status or identifiability."

Fashion and Taste

Very early on, then, in dealing with the concept of good design, we must consider the word "fashion" and a related term, "taste." Is there such a thing as "good taste," which has a clear opposite, "bad taste?" If "good taste" is a valid term, are "in good taste" and "fashionable" synonymous? And, more importantly, how do these concepts relate to "good" or "timeless" design?

Wes Byrd, a furniture designer and interiors consultant, subscribes to the notion that "good design does not preclude its being fashionable, but fashion—unlike good design—is an ephemeral, emotional thing that doesn't last. And taste, which is influenced by fashion, is as variable as the seasons." Byrd believes that good design is timeless in that it always addresses a real need, functions simply and well, and is an honest expression of the craft and material used. "Only the external expression will identify with the tastes or styles of the moment."

Environmental graphic designer Jim Glass observes that, in some cases, good design is merely that which offers no

impediment to use, that which doesn't intrude itself, "something you shouldn't even notice." In other cases, he maintains that good design is that which "is classic in the sense that it has lasted through the years. It has stood the test of time. The image of Mies' Barcelona Pavilion, for example, is acknowledged to be just as fresh a design today as when he created it."

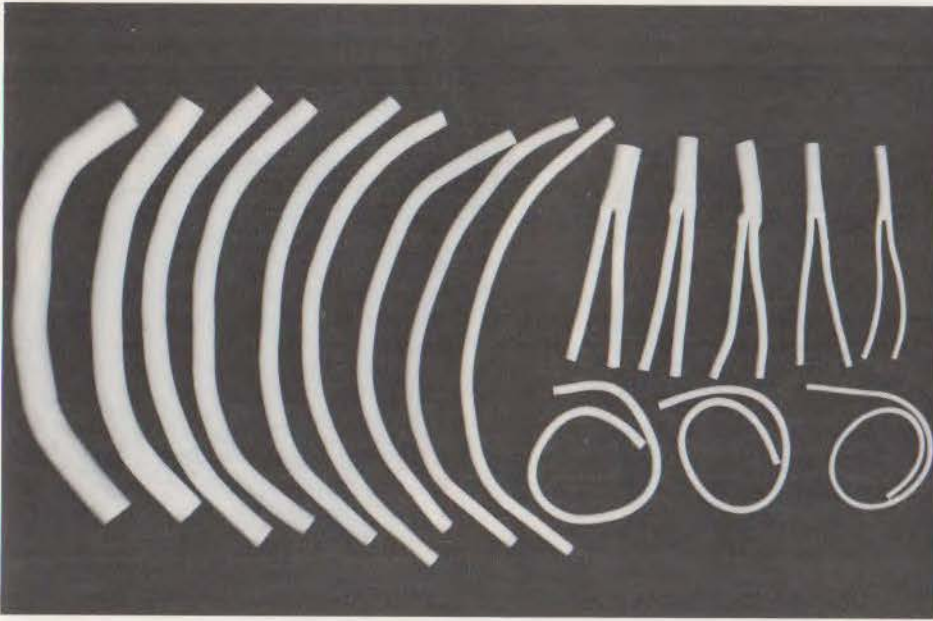
Glass sees fashion, on the other hand, as something very much linked to time and almost detached from good design. "Something fashionable is generally recognized as being fashionable and is purchased for that reason as a means of identifying oneself with a particular current movement or group. Fashion is a product of promotion and the mass media and change is central to it." As for taste, although his inclination is to acknowledge the existence of "good taste," Glass asks a probing question: "Can one really say that the guy driving down the road with a pair of rubber dice dangling from his mirror has bad taste? He knows what he likes and bought it because someone made it available to him. Any designed object has to be appreciated on an individual level; elitist standards shouldn't be forced on anyone."

Revisionist Approach

Though he didn't label it as such, Glass was voicing a revisionist approach to design appreciation, an *inclusivist*, rather than *exclusivist*, view. This philosophy was espoused and elucidated quite tidily in a recent *New York Times* piece by Ada Louise Huxtable in which

she contrasted design exhibits at the Museum of Modern Art and the Cooper-Hewitt Museum. The Modern's permanent Design Collection, established in the 1930s, is an assortment of useful and beautiful consumer products—toasters, typewriters, clocks, coffee-makers—notable for their high levels of art and technology and as reflections of good taste. Huxtable noted that, "all of the products selected have been consistent with that aspect of the modern dream that saw the marriage of art and industry as the way to a better life through machine efficiency and elevated taste. The standards applied were restricted, uplifting and absolute. 'Good design' meant either that the object was technologically innovative or simply stripped of all extraneous trim to emphasize elegant form."

Insisting she is "not knocking the museum, or beautiful objects of any definition or persuasion," Huxtable goes on to compare the Modern's Design Collection with a recent exhibition at the Cooper-Hewitt entitled, "Take Your Choice: Contemporary Product Design." The Cooper-Hewitt display, organized by Richard Oliver, the museum's Curator of Contemporary Architecture and Design, consisted of several objects in each of ten categories—toasters, telephones, cameras, calculators, etc.—representing a variety of interestingly juxtaposed design solutions for each product. The assortment reflects both an historical and analytical interest, which Huxtable sees as a "contrast to the Olympian proselytizing that



has marked the pronouncements of the design apostles of the modern movement. There is perspective, wit, information and innuendo here, as well as objects you can love or hate."

The point of the exhibit, in Huxtable's estimation, is that design is a process which responds to so many variables that the number of *acceptable* ways to design anything at a particular time is virtually limitless. She does not seem at all disturbed by the apparent reality that consumer judgments are made "on the basis of subjective feelings, individual needs and emotional responses rather than any objective evaluation of how close the design may come to some hypothetical ideal."

In one view, then, taste can be construed non-judgmentally as merely a set of preferences, and the term "good design" becomes almost hopelessly elusive, if not an altogether moot issue. But there still are those who, although willing to admit that elitist design standards should not be forced upon the public, are not quite willing to say that, without qualification, anything goes and everything is even almost all right. David Woodcock calls simply for an "informed" taste. He decries the "Archie Bunker syndrome, the attitude that says, 'I know what I like; I don't care if it's good design or not,' which simply means they don't know the difference. It's OK for people to say, 'I know what I like,' but they should have a rationale for making their decisions. They should at least reflect some thought, and many such comments one hears are thought-

less."

James Coote also defines taste as a set of preferences but clings tenaciously to the belief that "lurking among all that democracy is an aristocracy." That is, "good taste, the best taste, as it applies to anything is the taste of the people most informed about the subject, the people who can bring to bear the broadest experiential judgment. Good taste, in that sense, is always *exclusivist*, and not *inclusivist*."

Michael Benedikt suggests a more *fundamental* definition of good taste in quite literal terms, utilizing a gastronomic analogy: "In analyzing various cuisines, we always find that the food which yields or reflects good taste can be evaluated by very specific criteria, such as the number and range of herbs used, the subtlety of distinctions, and the amount of education or refinement required to appreciate different dishes. Likewise, bad taste in food is reflected by a lack of subtlety, the use of a few overpowering ingredients—great indifference and few distinctions. Good taste is a matter of refinement and complexity."

Complexity and Substance

In relating his observation to design quality, Benedikt points out that good design, like good taste (and, for that matter, good music or art), is very much related to complexity and substance. It bears up to analysis at more than one level. A good building, for example, Benedikt describes as being "somewhat like a tree in that its form is, on one level, very clear; it is inviting, and you

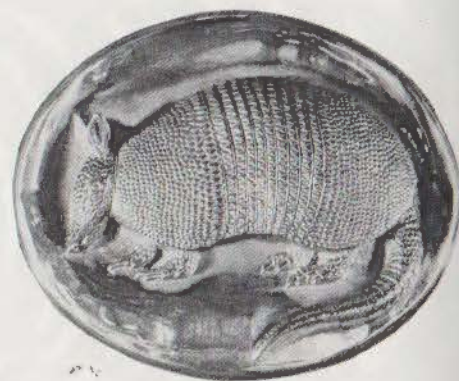
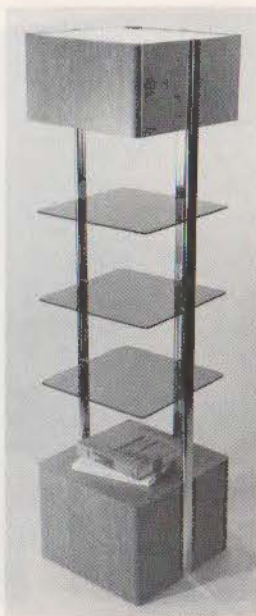
can walk right up to it, perhaps lean against it, and it provides shelter. You can sit there and enjoy the shade, perhaps read a book, and think nothing more about the tree itself. Or, if you are so inclined, you can look up into its branches, into the leaves and the light, at the intricacy of its bark, and it will reward your inspection. It serves a basic function anyone can appreciate, yet it stands up as well to reflective vision."

Benedikt maintains that the very *best* buildings, those considered to be "timeless," are not necessarily in continual good favor, but they are periodically being rediscovered. They are buildings with enough substance to invite constant interpretation. Adding yet another dimension, James Coote, agreeing entirely with Benedikt, further observes that the best design, and the highest form of any art, not only has always had substance, but "it has always occurred when the *least* means have been used to convey or hold the *greatest* content."

More, Not Less

Marc Tucker, director of architectural design for 3D/International in Houston, observes that, in the context of judging architecture, "we are now beginning to look for 'more' instead of 'less.' In the past, architects have thought of the best-designed building as the most efficient one, the most economical visually acceptable answer to the program. Now we are beginning to recognize the need to go beyond a statement of efficiency to include an element of art."

The "art" that Lawrence Speck would like to see in buildings occurs when the



building takes on the nature of life around it. "You don't come with some grand design scheme and superimpose it on whatever program you're given. Out of what you're given, something sparks that's almost magical—the greatest coalescence of situation and requirement—and produces something you couldn't possibly have envisioned without those particular circumstances. It's a physical and visual embodiment of a bit of life; and that's real art."

Environmental Issues

Increasingly, part of the "more" expected of good design of all types is that it make some conscious acknowledgment of environmental issues. Is it energy-efficient, in terms of requirements for operation, as well as the energy-intensity of its materials and the process required to assemble its parts? Does it pollute? In the case of packaging, is it biodegradable, or better still, recyclable? Is the object durable, so as to prolong the expenditure of resources to replace it? And, in general, is it a product worth producing?

Michael Reese laments the still-prevalent proliferation of evanescent products that constitute the American junk market, pointing out that "design results in an expenditure of both human and natural resources. The expenditure toward transistorized toilet paper dispensers and the like could be more prudently directed somewhere else. Human resources, in a sense, are just as valuable as natural resources. And a lot of human energy is wasted on junk." But, at least in the case of legitimate and useful

products, there does seem to be a counterbalancing reemergence of what Lawrence Speck terms "the consumer's inclination to kick the tires"—a revived interest in quality and durability which is having its impact on design.

Of course, such ecological and environmental concerns are particularly relevant for this current age of design in which we finally are being forced to confront the consequences of our throw-away approach to living. Ours is an age of re-evaluation influenced by back-to-nature, back-to-basics thought. It is an age of practicality that was ripe for something like the High Tech movement, which espouses the ad hoc appropriation of utilitarian, industrial equipment and materials, out of context, as home furnishings. Yet, significantly, High-Tech is at the same time High-Chic; a movement born out of resistance to fashion and artificial values has itself become quite *fashionable*. This paradox is but one indicator of the complexity of our age, a time when we can at once look with irresolution on the future of our planet, yet somehow become freer, more sensual, more "Baroque" in our approach to life. It is a complexity mirrored in design, which always serves as a reflection of its culture. If these are difficult times, the issue of "good design" is clearly a difficult question.

ON DESIGN IN TEXAS

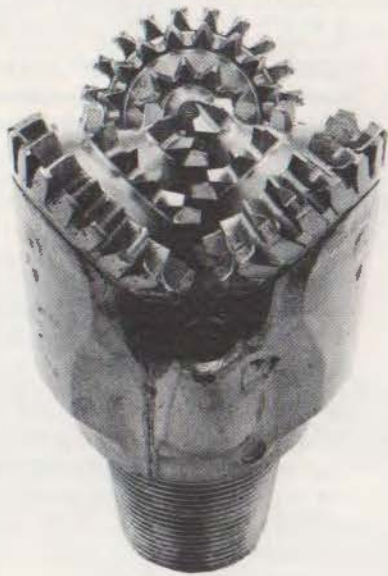
Though we might be reluctant to admit it, Texas is *not* a center for design—at least not in the same sense that New York is, or Paris or Chicago or California. And furthermore, it is commonly suspected, if not actually true, that members of established design circles traditionally have viewed Texas' creative efforts with a certain air of condescension as being perhaps a bit declassé. But some of that may be changing.

Fashion

In fashion design, for example, several Dallas designers—among them Victor Costa, Jim Ellis and Jay Jacks—seem to be meeting with a measure of success on the national scene. "Unfortunately," observes Jacks, "they sometimes still have to buy you in New York before you can make it back here in Texas. But you'll be seeing a gateway opening up. Even the Europeans are beginning to quit looking down their noses at us." Jacks predicts that more and better designers will be working in Texas and that "you're going to see better-made clothes with more styling—a move away from the image we've always been known for, which is T-shirts and blue jeans." Meanwhile, "range clothes" and the "Texas look" continue to be the rage from New York to Japan.

Furniture

Also in the Metroplex, furniture design has made some inroads, notably in the case of Novikoff in Fort Worth, and Vecta in Dallas. "The area here is so fertile from the standpoint of corporate



budgets, large building complexes and the influx of new corporations," says Wes Byrd of Novikoff, "that the time is ripe for Texas design groups to grow in influence on a national level."

Graphics

In graphic design, observes Jim Glass, the best schools are still in New York and on the West Coast, and most of the best editorial artists end up in New York where the magazines are. "It's not that you can't find top-notch graphic design in Texas," Glass says. "Annual reports of the big Texas banks and corporations are just as slick as anybody's. It's just that you have to look harder for it, and be willing to pay for it, because it is not as readily available." And, although New York is the acknowledged headquarters for major magazines, Texas' cadre of regional publications—particularly *Texas Monthly*—has received national attention as being among the best in the country, both in terms of content and design.

Industrial Design

Industrial design—except perhaps for tools or drill bits—is not at all well established in Texas. Austin industrial designer Michael Reese says his consulting firm is one of only a half-dozen or so he knows of in the whole state. But Reese is not complaining. The fact that industrial design—generally meant to mean the design of consumer products—is not well established in Texas "is a definite advantage if you have a sophisticated talent," Reese says. "The firms who do need such services tend to come to you instead of your having to look

for them." Reese observes that as more and more corporate headquarters are moved to Texas, the demand for industrial designers is increasing.

Landscape and Urban

The disciplines of landscape architecture and urban design also seem to be underdeveloped here. Landscape architect Bob Richardson, who runs the Austin office of the Dallas firm Myrick, Newman and Dahlberg, maintains that "many Texas architects, owners and developers still are not thinking in terms of total site; they are thinking only of the building, and then what amenities—such as parking, storm drainage or exterior lighting—should be added to make the building work." Unlike the situation in some other parts of the country, where landscape architects traditionally have been part of the design team, Richardson says landscape architectural services are underutilized in Texas. "Landscape architecture follows right along with the architectural progressiveness of established design centers," Richardson says. "The Northeast is older and more well established. They have *had* to deal with their urban problems, their urban blight, their lack of open space. We're still too young—and we have too much open space—to have faced those same kinds of problems. The average person here is not yet screaming for that piece of open space downtown."

Texas Architecture

Texas' age, the fact that the state is relatively young and still is developing, is a factor that re-emerges in evaluating the status of Texas architecture as well

as that of other design disciplines. "If you start building from scratch on the prairie," says Texan Lawrence Speck, "it takes a long time to accumulate criteria for good design and an awareness of it. People in environments that have been around a long time, that are richer, that have stood the test of time, or that have been violated—those people have more points of reference from which to judge environments. They are, perhaps, more demanding, more discriminating." This phenomenon, coupled with Texas' still-discernible frontier spirit and its undeniable wealth, has resulted in a kind of "anything goes" attitude toward buildings which can be viewed both positively and negatively.

On the one hand, Texas architecture reflects an admirable vitality and variety. "There is a certain boldness here—a daringness and breadth of vision—which the economy allows us to have," says David Woodcock. "It's a visionary state and always has been. Despite an element of conservatism, there is receptiveness. It's the kind of conservatism that says, 'it's your right and my right to do things as we each see fit.'" Marc Tucker calls Texas the "can-do location. We don't have the restraints, the restrictions. We have a kind of frontier freedom, a willingness to do the unheard of, which has produced large projects, daring projects—like the Galleria, which was a first, or Houston Center, or Houston's Magic Circle development—bold projects by people with vision. It's a matter of thinking big, in true Texas style."

But in the opinion of some observers,

TOTAL Design

if boldness and prosperity have produced "bigger," they haven't always produced "better." Lawrence Speck maintains that when they have not been properly channeled, "daringness and vision have yielded a sort of brash, gaudy, flashy look—what in many circles is called bad taste. It's the exuberant, the unbridled, the outrageous, whose appeal is as a status thing—a rather shallow approach to design." Easterner James Coote confirms that the primary quality an Easterner notices as being absent in Texas is reticence. "We were taught that good taste is a matter of restraint, of omitting things, of not being showy, but being very selective. It's the idea that good design frequently has very subtle, quiet qualities that sort of sneak up on you."

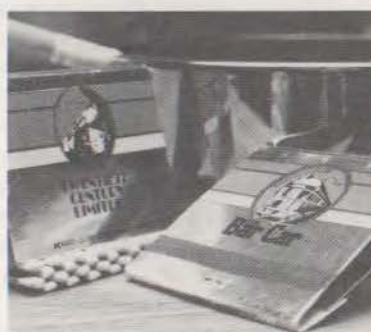
David Woodcock theorizes that much of what is unrefined in Texas design represents "an overeagerness to destroy what we have perceived as a country bumpkin image. We've tried to import New York to Texas, and it hasn't worked." But Woodcock also perceives an encouraging trend that has emerged within the last few years—"a resurgence of things Texan, an acknowledgement that we don't have to be ashamed or concerned about obliterating the past. There is a growing concern for what someone has called a cultural anchor. That is, before we lose sight of it, let's find out what it is that makes us Texan and look for ways of maintaining and expressing that, through appropriate responses to climate, culture and the way things are."

Of course, in a way, it is pointless to generalize about design limited to Texas, an entity formed by an arbitrary boundary and composed of people who are becoming more and more like people anywhere else in the nation. ("What is Texas?" asks Marc Tucker. "Texas is a state of mind.") But one thing is quantifiably certain: in Texas there is money. There is growth here, prosperity which translates into opportunity for the design profession. The challenge is to make the most of the opportunity through responsible approaches to design in all disciplines. Quoting a popular ditty, Sinclair Black reminds us that money is not enough, that prosperity does not necessarily generate the highest design accomplishments: "Money talks," he says, "but it don't sing and dance."

In this age of specialization, it might at first seem illogical that so many architectural firms appear to be moving toward generalization in their range of services. From many of the larger firms, a client can order architecture and planning, engineering, interior architecture, graphic design—even construction management—all in one tidy package. But of course, in reality, this phenomenon merely represents specialization on a grand scale: whole departments of individual specialists are formed within each discipline, resulting in a giant pool from which the appropriate mix of expertise can be specially assembled for each project.

Some architects rebel at the "total design" concept of practice, saying it muddles the purity of architecture as

a unique discipline and eliminates the possibility of fresh insight derived from working with consultants outside the corporate umbrella. Other architects maintain that, at least from the larger clients' point of view, the total package is the most logical and attractive service format. One such firm is 3D/International of Houston, whose very name—Diversified Design Disciplines—reinforces the multi-service approach. To illustrate the concept, we have assembled the following assortment of photographs representing 3D's Century Center Hotel project in Atlanta, for which the firm provided architecture, interior architecture, graphics and mechanical, electrical and plumbing engineering—a range of design extending, quite literally, from building to swizzle stick.



Photos by Gordon H. Schenck, Jr.

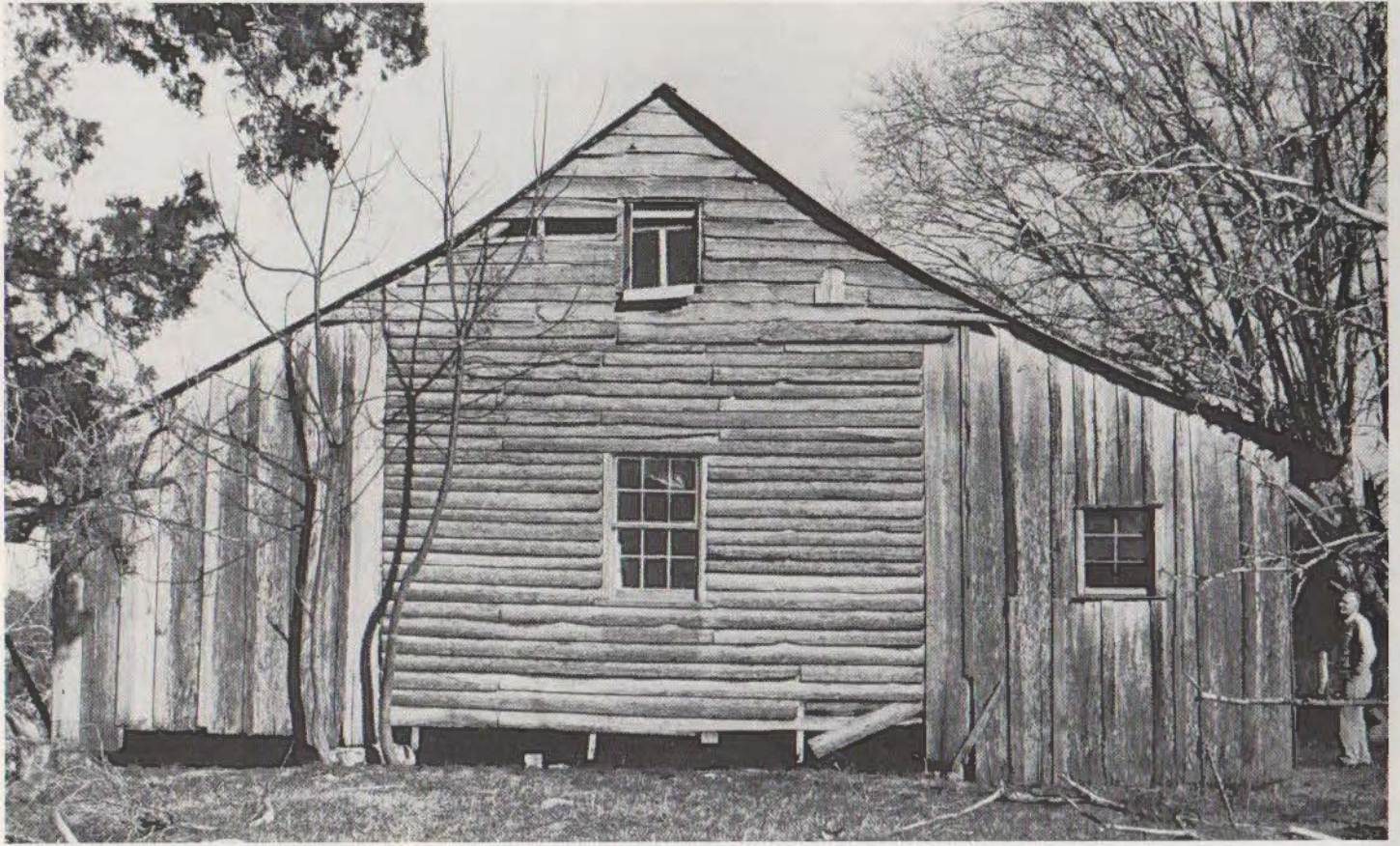
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ARCHITECTURE IN AUSTRALIA:

A Texas Counterpart

By Lawrence Speck

Timber cabin, western Australia, circa 1830.



Photos by the author

When I was a boy in Houston, I was told that a hole dug deep enough straight through the center of the earth from Texas would eventually reach China. It was a lie. The other side of the world is actually Australia—a place which bears some striking and even uncanny environmental similarities to Texas, its geographic counterpart half-way around the globe.

The international stereotype of both Texas and Australia conjures images of endless wide-open spaces dotted in one instance with longhorns, jackrabbits and cowboys and in the other with kangaroos, dingoes and sandgrouppers. Both places can easily prove such popular myths in isolated spots, but currently are better epitomized by brash, dynamic cities with sprawling green suburbs. In the universalized 20th century, Texas and Australia retain a strong and tantalizing imagability which is a complex conflu-

ence of frontier toughness and intemperate progress. Their parallel but independent formulation of so many environmental similarities suggests a near inevitability of character drawn from kindred climates, geographies, periods of growth and economic influences. A quick comparison of their environmental development both affirms and brings into question current environmental directions in each place.

When the first major influx of colonists came to Texas in the 1820s, the British had just begun widespread settlement in Australia, founding four of the six capital cities in the period 1825-1836. Both Texas and Australia began as farm country, the richest, most fertile land being claimed first. The climates were similar. (Brisbane, Sydney, Melbourne, Adelaide and Perth cluster from east to west around 30-35 degrees south latitude in much the same way that Houston, Dal-

las/Ft. Worth, Austin, San Antonio and El Paso are strung along similar north latitudes.) Temperature, rainfall and fertility of land varied widely within each region, and settlement distribution was checked to match.

The colonists' first structures in both places were primitive timber cabins or stone huts built from available materials and fashioned with crude frontier craftsmanship. Simple gabled roofs sheltered plain boxes which contained one or two rooms, a door, a fireplace and a few small windows. It did not take the Yankee settlers in Texas or the British colonists in Australia long, however, to embellish the building prototypes which they had brought from their more temperate climates with extensive, deep porches to protect against the hot sun. The dominant "front" porch in Texas was occasionally utilized in Australia, but a complete wrap-around verandah

Residency house, western Australia, circa 1835.



Wrap-around veranda, circa 1840.



Deep front porch, circa 1835.



"Dog run," circa 1840.



Main Street, Maldon, Victoria.



Greek Revival, Melbourne, 1846.



providing outdoor shady areas on all sides of the house was more common. Open central halls sometimes cut through the houses, providing an additional place to catch some shade and breeze, as in the familiar Texas "dog-run."

By the mid-19th century, growth of population in both Texas and Australia spread settlement to less fertile areas with lower rainfall where self-sufficient farming was impossible. The independent homestead producing a wide variety of crops and animal products to meet all its inhabitants' needs was replaced by extensive cropping and grazing. In Texas, cotton and cattle became the mainstays of progressively larger farms and ranches. In Australia, it was wheat and sheep which formed the economic backbone of station life. The introduction of mechanized transport facilitated specialization, and the locations, sizes and layouts of towns and cities came to reflect the impact of railroads and the commerce which they nourished.

Country towns flourished as collection and distribution points serving large districts. A straightforward street architecture developed in both places, consisting of simple building volumes with deep front porches, once again, as the major embellishment. Broad, lively main streets bustled with Saturday business from farm families. The continuous verandahs on either side became shady spots for meeting "neighbors" or just watching the passing parade.

As farms, ranches and stations prospered, homesteads and towns came to

reflect a greater affluence. The occasional pure examples of architectural "styles" which had been imported early on—not only by Anglo-Saxon colonists, but also by the Germans, Spanish, Dutch and French—were now combined with the more common and pragmatic local vernacular to make new hybrid buildings. A Georgian derivative (Greek Revival) was popular in both Texas and Australia from 1840 to 1870, probably because of its adaptability to porch forms and its ease of simplification. Tudor and Gothic sources were also common in Australia during the same period.

After 1870, the flamboyance of Victorian architecture found a natural home in each place. The opulent Werribee Park near Melbourne crowned an estate that could have been the set for *Giant* except that sheep filled its paddocks rather than cattle. Rich, earthy colors, exotic patterns and textures and unbridled eclecticism characterized preference in both places. Richardsonian Romanesque with its robust solidity and playful exuberance was particularly popular for public buildings. Queen Anne was favored for residential work. Towers, turrets, ornate eaves and, of course, highly decorated porches encased complex, articulated plans.

Outstanding local architects emerged as leaders in their regions—Edmund Blackett and George Temple Poole in Australia; J. Reily Gordon, Alfred Giles, and Nicholas Clayton in Texas. Affluent and stylish living became more common not only among the older cattle and

Earthy color, texture and eclecticism at Rippon Lea, Melbourne, 1868.



sheep barons, but also among newer mineral-rich families who reaped profits from the Australian gold discoveries in Victoria and Kalgoorlie and from the Texas oil boom. Entire districts of late and belated Victoriana developed in Galveston, Austin, Dallas, and San Antonio, as well as in Bendigo, Melbourne and Sydney.

The early 20th century saw a return to a greater purity of style in both Texas and Australia. A revived classicism produced the similarly ornate Scottish Rite Cathedral in Dallas of 1914 and the Town Hall in York, Western Australia, of 1911. Spanish revivals with red tile roofs and local buff colored stone were deemed appropriate both for the University of Texas campus in Austin beginning in 1908 and for the University of Western Australia campus near Perth beginning in 1914. But revivalism had lost much of its energy, and by the 1920s new ideas had emerged on a global scale which began to influence building even in the Texan and Australian hinterlands.

The 1912 international competition for a city plan for Canberra had been won by Chicagoan Walter Burley Griffin, a young and enthusiastic disciple of Frank Lloyd Wright. His architectural practice in Australia, beginning in 1914, introduced a modified Prairie Style which had immediate impact. Similarly, architects such as Trost and Trost in El Paso brought the idiom of Wright fairly literally to Texas as illustrated by the Trost House of 1908. The original, intact imports of Wright's style were modified

freely. Their deep eaves, low-pitched roofs, horizontal lines and organic massing were fully integrated into local vocabularies.

But it was perhaps the work of Californians Charles and Henry Greene which had the most impact on residential building in Texas and Australia in the '20s and '30s. The popular bungalow style dominated residential building, particularly in moderate and lower price ranges. Its exposed wood framing used as minimal ornamentation, its loose asymmetrical composition and, of course, its ubiquitous overhangs and porches were all natural solutions for both climate and lifestyle. Australian versions incorporated local preferences for red brick, whimsical white trim and tile or metal roofs. Texas versions favored narrow clapboard siding with occasional brick piers or posts, classicized wood trim and shingle roofs.

The period between the wars was a time of significant expansion for both Texas and Australia. Sizable towns turned into real cities. Communication and transportation links unified disperse districts. Pride and identity evoked an impulse toward independence and assertiveness. An indigenous architecture began to be identified and pursued in both places. Architects such as Walter Burley Griffin in Australia and David R. Williams and O'Neil Ford in Texas sought a conscious expression of local climate, landscape and building tradition in their work. A great many other buildings were produced by now-forgotten

Werribee Park, Victoria, 1875.



Queen Ann club house, Perth.



Richardsonian Romanesque, Perth.



Town Hall, York.



University of Western Australia.



Bungalow, western Australia.



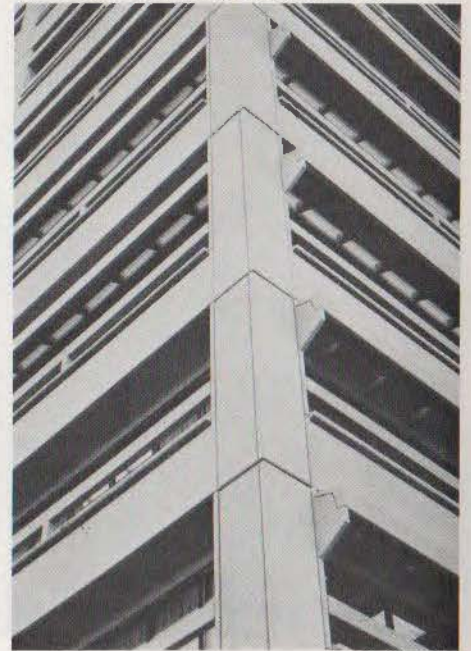
MLC Tower, Sydney, by Harry Seidler.



King George Tower, Sydney, 1974.



Law Court Building, Sydney, 1978.



firms which incorporated bits and pieces of pioneer simplicity, pragmatic sensibility, Georgian grace, Victorian flamboyance, organic freedom and bungalow modesty into what could be broadly identified as 20th century Texan and Australian vernaculars. Unlike their more self-consciously regional counterparts of the same period, they are without identifiable style, even in individual parts. They are original, sensible and, perhaps, ordinary. They exude a quiet sense of place and a sort of timeless amicability with their surroundings.

Since World War II, building in both Texas and Australia has responded to phenomenal growth. Each has doubled in population since 1945, reaching roughly 13 million in 1978. The growth in urban centers has been even more striking. In Australia, the most rapidly urbanizing country in the world, 85 percent of the people now live in cities. In Texas, the most rapidly urbanizing state in the United States, 80 percent of the population are urban dwellers. The population of Sydney now bests Dallas/Ft. Worth by only a few hundred thousand. Melbourne and Houston run neck-and-neck, while Brisbane, Adelaide and Perth are reasonable matches in size for San Antonio, El Paso and Austin. Even among secondary cities the parallel continues with Canberra similar in size to Corpus Christi, Wollongong to Lubbock, Newcastle to Amarillo and Hobart to Beaumont.

Love affairs with the car and the single-family house prevail in all Texan

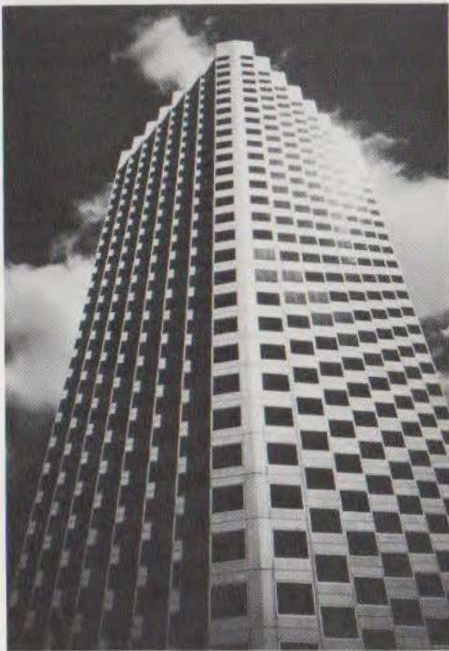
and Australian cities, producing interminable sprawling suburbs which engulf bustling, tower-filled downtowns. The influence of international modernism is strongly felt. Mechanical air-conditioning, high technology and an image of sleek, clean perfection have transformed the hot rugged prairies into modern metropolises.

Texas, in particular, has responded strongly to the forms of modern architecture and has even invited some of its leading lights (Wright, Mies, Johnson, Kahn, SOM, etc.) to build here. Due in part to an initially abundant presence of cheap energy, logical considerations of local climate, geography and traditions largely have been surmounted by seductive national and international movements. The dominant trend has been to ignore regional conditions.

Australia also has espoused modernism enthusiastically, but a hard-headed Aussie individualism has compelled a constant questioning of both its credos and forms. What has been adopted, by and large, is a modified modernism adjusted to local conditions and, to some extent, integrated into longstanding traditions. The thin-skinned glass box never has been accepted intact for Australian skylines. The desire for sensible and visible sun control could not be compromised that far.

Virtually every tall building in Australian cities exhibits some overt consciousness of the sun. John Andrews' King George Tower in Sydney is encased in a shroud of tinted solar screens. Mc-

Allendale Square, Perth, 1977.

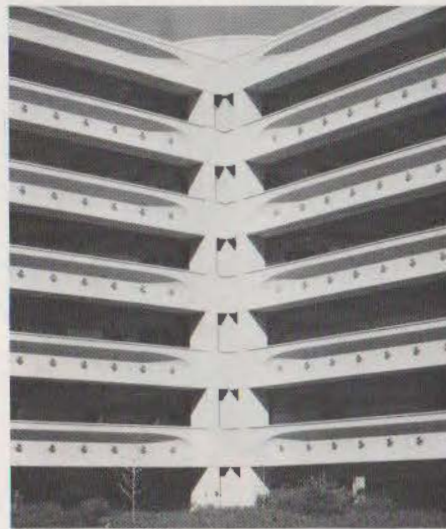


Connel, Smith and Johnson's Law Court Building in the same city uses recesses and awnings. And both systems are varied according to orientation. Cameron, Chisholm and Nichol's Allendale Square in Perth is stepped in plan to avoid east- or west-facing windows altogether. Even Harry Seidler, perhaps the most doctrinaire modernist practicing in Australia, balances structural and sculptural expression with practical quantities and placement of glass.

Concessions to local conditions are common in high-rise Australian office buildings—a genre which itself is a product of international modernism. In more longstanding and traditional building types, regional considerations wield even more influence. John Andrews' student housing near Canberra, for example, recalls common 19th century porch construction in its curved, corrugated roof shapes. The adjacent Cameron Park in Belconnen Town Center, also by Andrews, is encased in modernized loggias and verandahs similar in function to those attached to the earliest Australian town building.

More literal interpretations of tradition exist as well. Gus Ferguson's Murdock University campus outside Perth has the feel of a bush farm with stark, simple shapes and colors that are reminiscent of local shearing sheds. The Guild Building (student union) at nearby University of Western Australia by the same architect recalls 19th century pubs in its deep, double-decker porches, but alludes to the Victoriana of an adjacent land-

Trade Group Offices, Canberra, 1975.



mark house in its decorated eaves and to the Mediterranean revival of earlier campus buildings in its red tile roof.

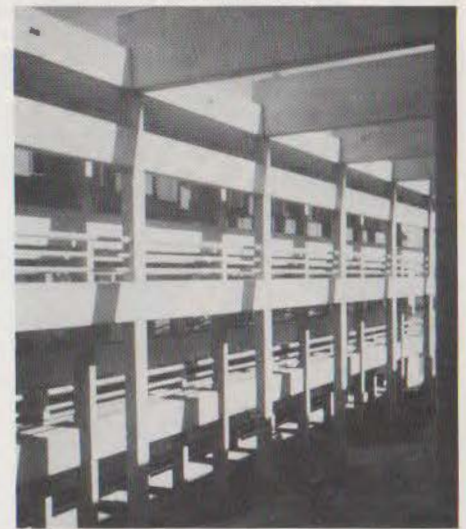
Continuity with appropriate and well developed traditions relating to climate, landforms and history are by no means universal among new buildings in Australia, but they are common. Similar gestures in Texas to an equally rich and sophisticated regional background exist, but are not as common. They have played a bit part to the overwhelming lead of national and international trends of style.

Perhaps there is a lesson to be relearned from our own past and from both the past and present of our counterpart down-under. Design trends and awareness in building can be convincingly assimilated into an evolving vernacular architecture. New buildings can continue to draw, through all eras, on an appropriate sense of place. Herein lies the basis for continuity and intrinsic quality in the built environment.



Lawrence Speck, a native Texan, holds a bachelor's degree and a master's degree in architecture from MIT, and is currently teaching fourth- and fifth-year design at The University of Texas at Austin School of Architecture. The preceding article stems from a year he spent in Australia (1978) as a Fulbright Fellow.

Cameron Park, Belconnen, 1977.



Student housing by John Andrews.



Murdock University by Gus Ferguson.



Guild Building by Gus Ferguson.



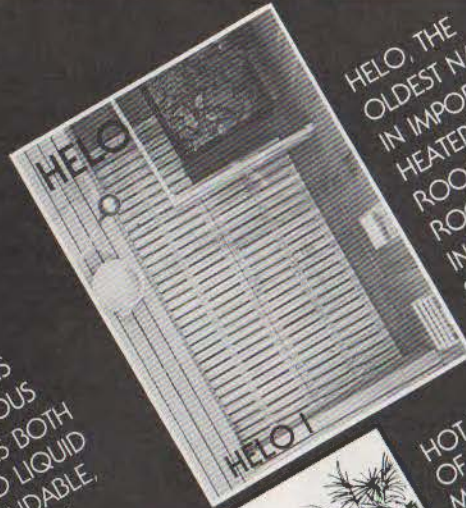


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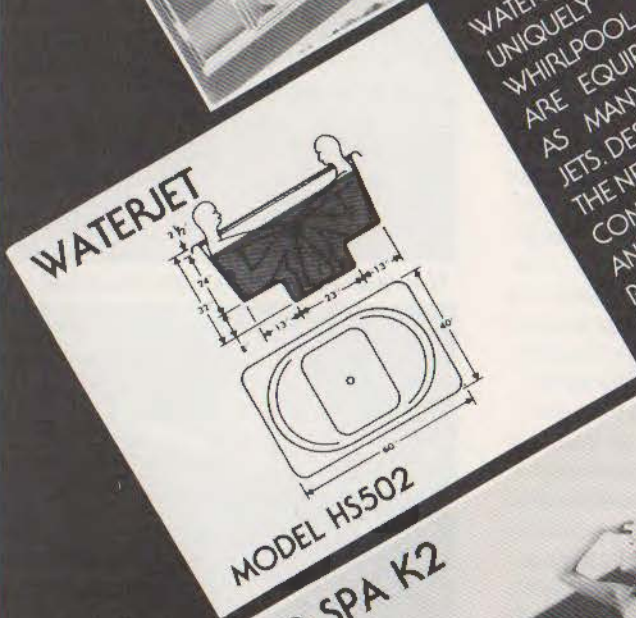


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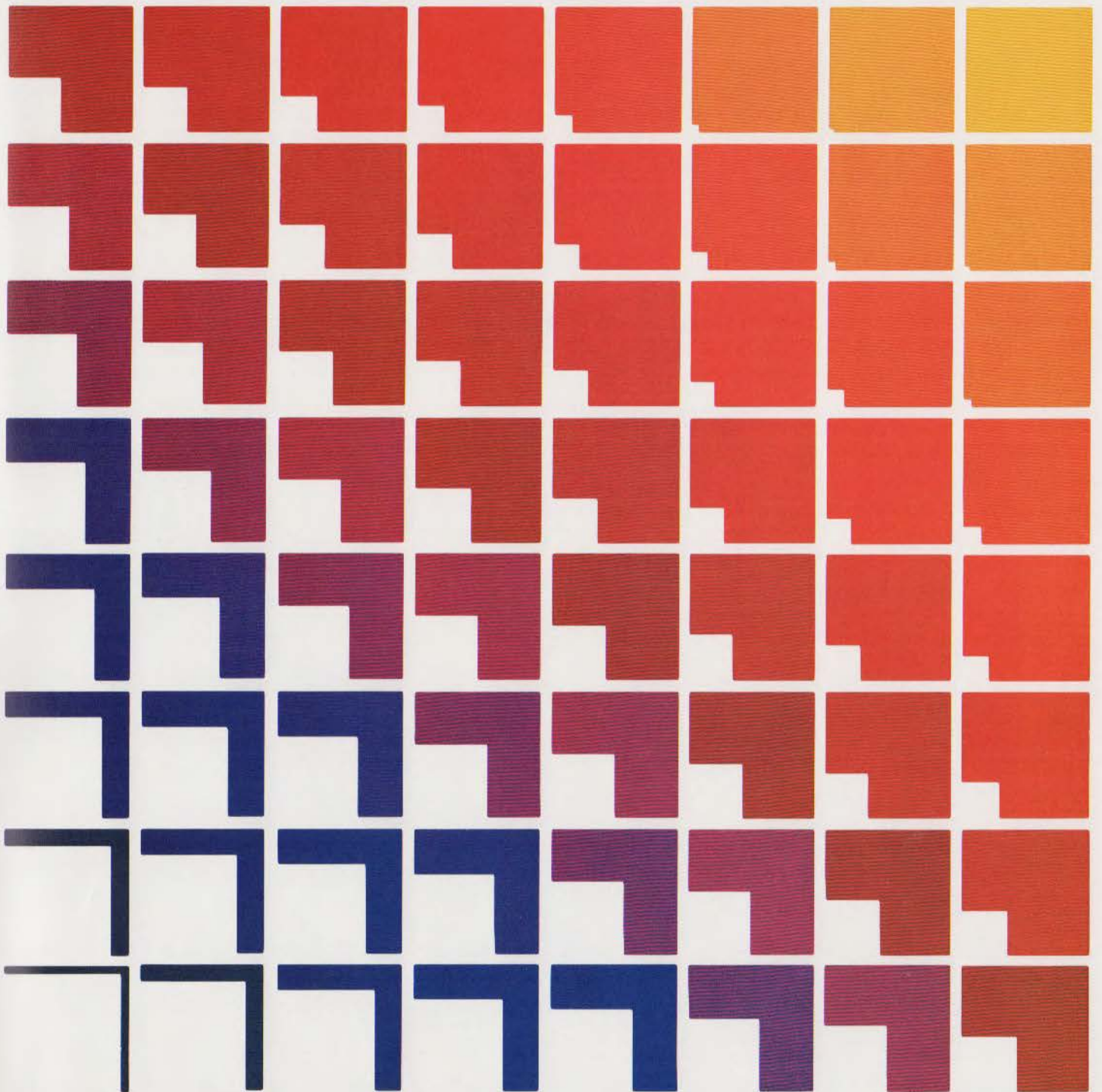
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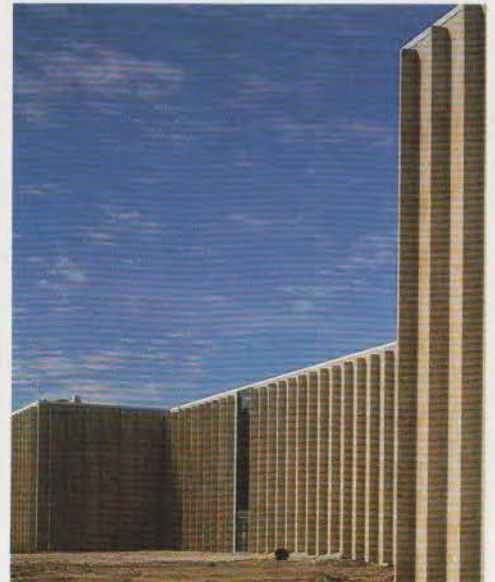
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Photo by Julius Shulman

Student Activities Center



Photo by Julius Shulman

The "wave of the future," CRS design principal Paul Kennon, FAIA, calls it. It "shows the way to a new aesthetic, like a sailboat design—poetic function."

An innovative facility was largely what the University of Santa Clara had in mind when it commissioned the Houston firm Caudill Rowlett Scott (CRS), in association with Albert A. Hoover & Associates of Palo Alto, to design a student activities center which would have to be built on seismically unstable soil and a limited budget, as well as attract students with "something different." The facility also would have to accommodate 5,000 spectators for athletic events and 6,000 persons for lectures and convocations.

Under the leadership of Kennon, CRS president, the design team sought to create a "non-building" image with a structure large, light, stable and economical enough to meet program criteria. The result: two translucent air-supported structures, one 300 feet long and 200 feet wide with a teflon-coated, fiberglass membrane roof with steel restraining cables, encapsulating a 5,000-seat arena and two auxiliary areas. A smaller auxiliary structure houses a swimming pool overlooked by student lounge and dining areas, with a vinyl-coated, nylon roof



Photo by Balhazar Korab



Paul Kennon, FAIA



Photo by Julius Shulman

over the pool which is retractable to allow students to take advantage of good weather.

The skin is supported by air pressure maintained by an environmental control system. Deflation, should it occur, would be controlled by four back-up fans and a vertical support system consisting of a light bridge truss and special railings above the bleachers.

Landscaped berms define the limits of the structures and act as buffers against heavy industrial activity east of campus. The berms also provide maximum bearing for the structures, necessary because of the poor soil conditions. The translucent roof allows energy-saving natural light to be exploited during the day and permits landscaping of interior berms.

Architects: Caudill Rowlett Scott, Houston, in association with Albert A. Hoover & Associates, Palo Alto

Design Principal: Paul Kennon, FAIA
Mechanical and Electrical: G.M. & T.R. Simonson, San Francisco

Structural: Pregnoff/Matheu/Kellam/Beebe, San Francisco

Landscape: Arutunian/Kinney Associates, Palo Alto

General Contractor: Johnson & Mape Construction Company, Palo Alto

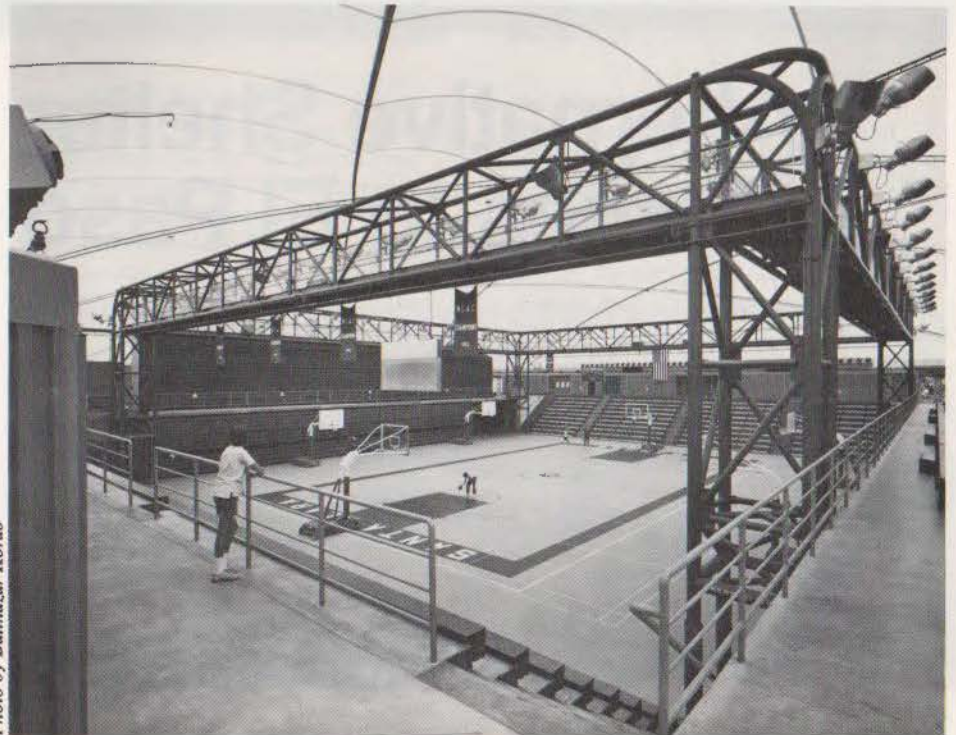
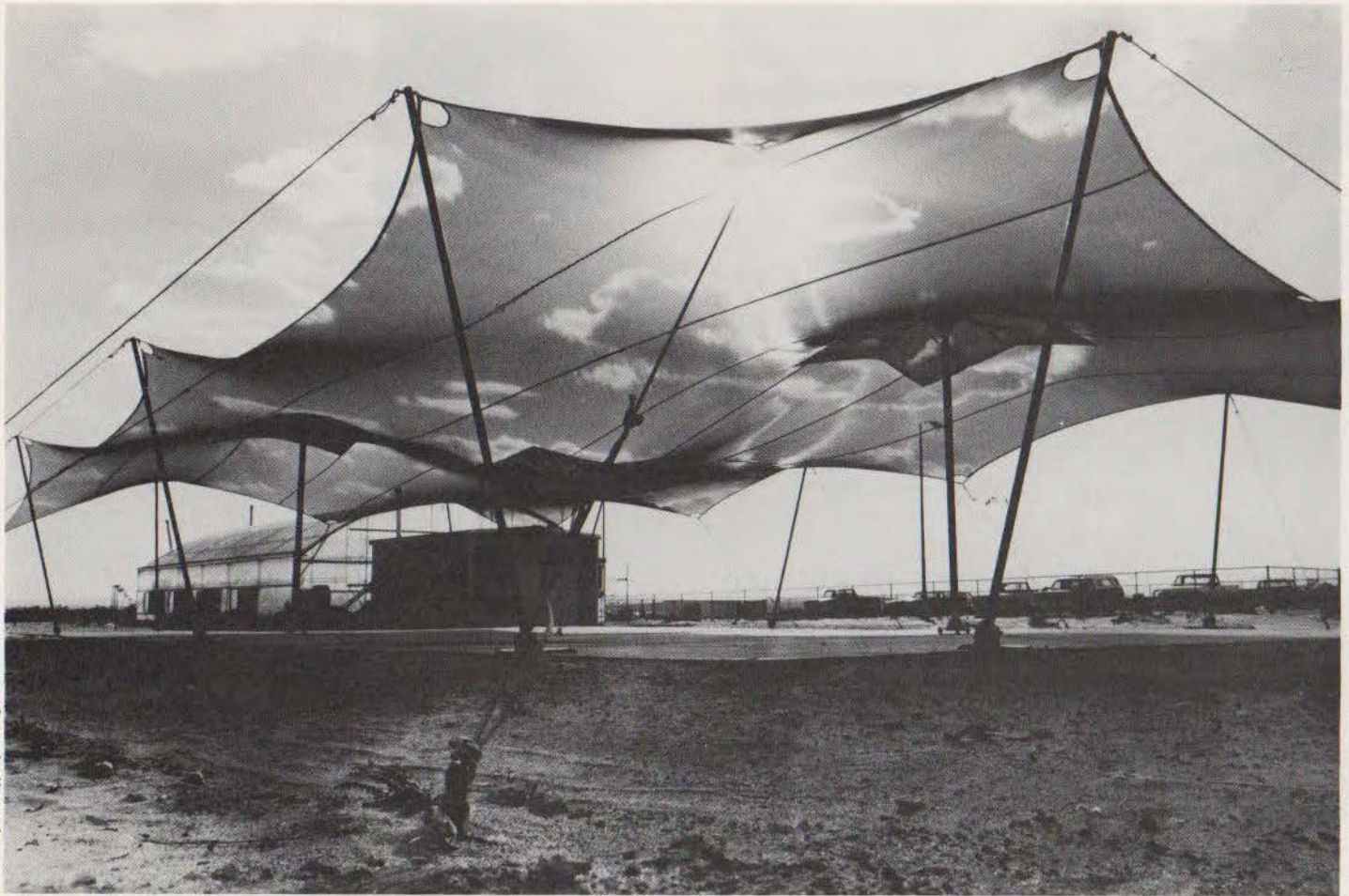


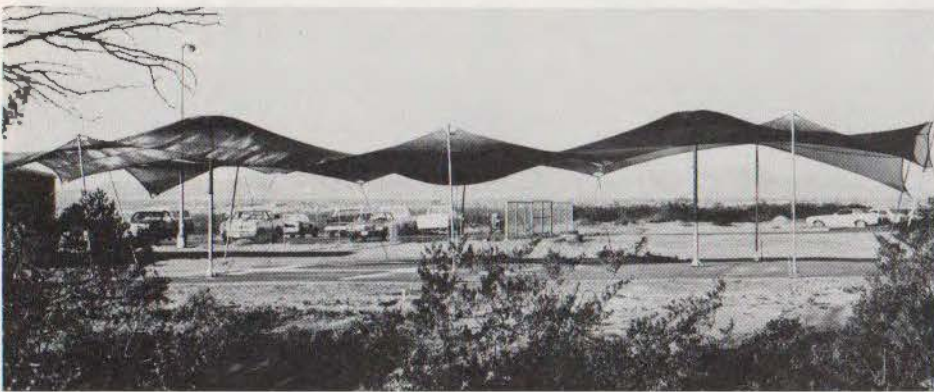
Photo by Balhazar Korab

Photo by Geoffrey Wright



Alternative Shelter Comes to El Paso

Photo by Geoffrey Wright

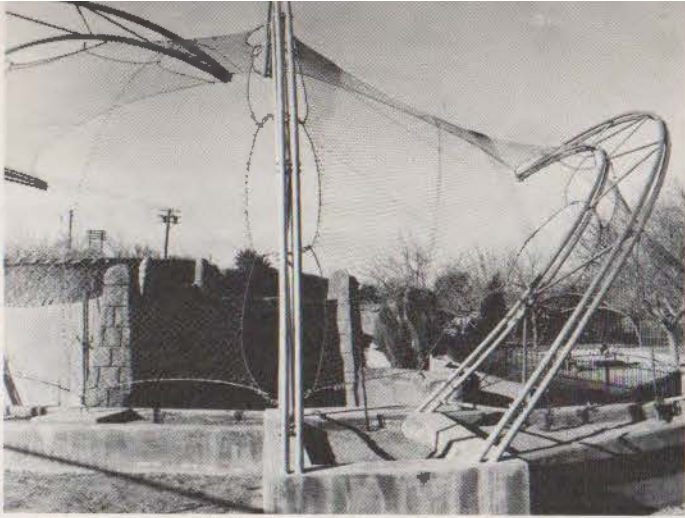


The "Lightweight Tension Structure" (LTS), fairly well established in Europe as a design solution for such voluminous building types as stadiums, pavilions, exhibition halls and terminals, is only in its infancy in the United States. But at least one Texas architect has attempted to span the gap between LTS innovation in Europe and LTS application in West Texas, where its primary function—light shelter and shade—responds appropriately to the region.

El Paso architect Geoffrey Wright, in the alternative tradition of his mentor, German architect Frei Otto, has recently completed two lightweight tension structures in El Paso—a 2,600-square-foot "shade house" for the Texas A&M Research Center and a shade structure for a female Indian elephant named "Mona" in the El Paso Zoo.

Both structures feature common structural characteristics of LTS: a prestressed outer covering stretched between pipe columns or trusses, firmly anchored to the ground in reinforced concrete, and in form more of a response to the dictates and forces of nature than to a preconceived "design."

Photo by Geoffrey Wright



FACING PAGE: Shade house at Texas A&M Research Center in El Paso. LEFT (and below): Elephant shade structure at El Paso Zoo. BELOW: Architect Geoffrey Wright and model for proposed park pavillion.

Photo by Geoffrey Wright



Photo by Richard Wright



The research center shade house, built for acclimating seedlings of a desert shrub on their way from the greenhouse to the field, is made of prestressed polypropylene fabric stretched over flower-shaped columns and supported by pipe columns on the edge. In the center an additional flower-shaped tie-down provides extra curvature and serves as an anchor (along with 20 "dead-man" anchors) against the often fierce West Texas winds.

The shade structure at the El Paso Zoo consists of five chainlink trellises spanned between curving cantilevered steel-pipe trusses set in concrete foundations. Concrete planter boxes, serving also to anchor the structure, contain honeysuckle, jasmine and wisteria vines which will eventually (in two to five years) grow to cover the chainlink outer covering.

Texas examples of lightweight tension structures represent an ongoing experiment in alternative architecture initiated by Frei Otto shortly after World War II. As a German prisoner of war in a prison camp at Chartres, France, Otto was in charge of a working party rebuilding

demolished bridges and other war-torn structures. Frustrating shortages of building materials lead Otto to experiment with building more with less, a very practical variation of Mies van der Rohe's axiom that grew into a professional passion for Otto, who went on to study architecture and eventually to found the Institute for Lightweight Structures at the University of Stuttgart.

There, in 1974, looking for overseas working experience after graduating from The University of Texas at Austin with a bachelor's degree in architecture, Wright first developed his own interest in lightweight tension structures. He studied with Otto for three years, working on projects ranging from a stage covering for the English rock band "Pink Floyd" to the design of special lightweight structures for the new government center in Saudi Arabia.

The essence of LTS, Wright says, is "form-finding rather than form-designing, observing natural laws, forces and biological constructions and applying those laws scientifically to architectural design." Analogies include the spider's

web, the spindles of bone fiber within the human femur, or the thin film of soap formed when children dip a plastic loop into a bottle of soap to blow bubbles into the air. The force that holds that soap film in place, Wright explains, is surface tension, an inherent structural strength that is not dependent upon gravity for its stability.

Currently collecting data for a doctoral dissertation on the applications of lightweight tension structures in outer space, Wright is enthusiastic about LTS and its potential as an inexpensive, efficient and habitable architecture for the future. Conceding that LTS is still a little "far out" to some people, Wright emphasizes that the concept is still very much in the experimental stage, an ongoing innovation in structure and form that will be a long while developing a stock approach. "Every building I've done with Frei," Wright says, "has required its own unique modeling technique; each one is something different. I think that's part of Frei's nature. He would rather make pioneering steps than re-do what's already been done."

New Texas Fellows

Eleven Texas Architects Elected this Year to AIA College of Fellows



Edwin Beran



James Bishop



William Cannady



Clovis Heimsath



Franklin Lawyer



Thomas McKittrick



Jack Mitchell



Harold Prinz



Charles Tapley



Charles Thomsen



James Wiley

Eleven Texas architects were among 95 AIA members nationwide elected to the Institute's College of Fellows this year, with formal investiture to take place during the AIA national convention June 3-7 in Kansas City.

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

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

Edwin E. Beran Beran & Shelmire Dallas

Well before historic preservation became fashionable, Ed Beran, a founding principal of the Dallas firm Beran & Shelmire, was devoting time and effort to preserving Texas' architectural heritage.

As a member of the founding committee of the Texas Federation of Historic Preservation Organizations, Beran helped pull together the state's fragmented preservation groups into a collective body

that could affect legislation, organize educational seminars and assist member groups in saving endangered buildings.

Beran's preservation efforts in Dallas have included help in establishing the downtown West End Historic District and the South Boulevard and Park Row Historic District. As a board member of the Dallas County Heritage Society, he also helped create Old City Park, a "working museum" of turn-of-the-century buildings near downtown.

Designing for the present, Beran has won awards and recognition for the Armstrong Cork Co. Glass Container Plant in Waxahachie, and the Farney Engineering Company manufacturing and office facility and the World Trade Center, both in Dallas.

A native of Caldwell, Beran is a 1949 graduate of the UT-Austin School of Architecture, and recipient of AIA's Student Medal as outstanding student in design that same year. After his apprenticeship, he joined with Overton Shelmire in 1958 to form Beran & Shelmire, Architects.

James A. Bishop James A. Bishop and Associates Houston

In 1946, after three years of architectural studies at the University of Oklahoma and three years of World War II Army service, Jim Bishop came to Houston to begin a career in architecture.

His first step was a two year stint in the research and planning department of Foley's Department Store, which marked the beginning of a continuing involvement in retail design and planning. He joined an architectural firm in 1948, was licensed in 1953, and worked on many of Houston's first postwar shopping centers and department stores.

He established his own practice in 1961 and since that time has expanded his design repertoire to include banks, medical clinics and other commercial projects as well as shopping centers. His practice has involved work in Texas, Louisiana and Oklahoma, with an average working staff of 12 to 15.

A member of the TSA Houston chapter since 1953, Bishop has served on various committees, as chapter president and as director for four years. He also has been involved in historic preservation, and for three years served as chairman of TSA's Committee on Historic Resources.

William T. Cannady
William T. Cannady &
Associates
Houston

Houston architect William Cannady divides his time between the academic design studio and the real-world office. A full professor at Rice, Cannady is also principal of the Houston firm William T. Cannady & Associates, and neither his practice nor his professorship is a part-time effort.

Though often grueling, at least nine months out of the year, Cannady's working schedule is the perfect blend, he says, combining theory and experiment with progressive application. Much of his award-winning work, in fact, is based on research he conducted with his students over the years in Rice design studios.

Working alone or in association with other architects, Cannady has won 15 local, state and national design awards for 13 projects since founding his firm in 1965. His award-winning projects in the Houston area include the St. Barnabas Episcopal Church, the Cannady House, the Commons Townhouse project, the Crane House, the Walker's Mark Townhouse project and the Lovett Square Condominium project.

Cannady received his bachelor's degree in architecture from the University of California at Berkeley in 1961 and his master's degree in architecture from Harvard University in 1962. He also has worked as a design group leader for CRS, did post-graduate work at the Bartlett School of Architecture, University of London, and was vice president of Omniplan in Houston.

Clovis Heimsath
Clovis Heimsath Associates
Fayetteville

Clovis Heimsath, who lives on an active farm and works in the small central Texas town of Fayetteville near historic Round Top, sees himself as one of a new breed of "post-modern" architects, interested in innovation, design and technology, yet equally involved with tradition.

In innovation, Heimsath worked with the Johnson Space Center for three years adapting space technology to urban needs; he developed the double-curvature roof for the Church of the Epiphany in

Houston, the wood space-truss for Waterwood National Country Club and the first solar application for air-conditioning in Houston, in the Memorial Postal Service facility.

In tradition, Heimsath helped in the revival of Montrose, an old inner-city residential area in Houston, and is now active in rural Fayette County. He was the architect for the Fayette County Museum-Library in La Grange, Clayton House and Festival Hill in Round Top, the CCD Building for St. John's Church in Fayetteville and is currently moving and restoring several early Texas homes.

Heimsath received a master's degree in architecture from Yale, spent a year in Rome on a Fulbright Scholarship and taught architecture for three years at Rice. He is also author of the books *Behavioral Architecture* (McGraw-Hill, 1977) and *Pioneer Texas Buildings* (University of Texas Press, 1968).

Franklin D. Lawyer
Caudill Rowlett Scott
Houston

Franklin D. Lawyer, senior vice president of CRS, is responsible for directing design on major educational facilities for the Houston firm, and in that role has remained on the cutting edge of innovation in educational design—both technical and philosophical.

His award-winning projects include Texas Eastern University in Tyler (see *Texas Architect*, Sept./Oct. '78); Wake Forest Fine Arts Center, Winston Salem, N.C. (*Texas Architect*, Jan./Feb. '78); Harvard Graduate School of Education, Cambridge, Mass.; and the University of Houston Fine Arts Center. Additional educational facility projects under his design direction include the University of Maiduguri, Maiduguri, Nigeria, and the Saudi College for Girls, Jeddah, Saudi Arabia.

Lawyer is especially concerned with energy conservation in the design process and has co-authored books and written articles on that subject for *Nations Schools*, *American School and University* and *Systems for Education*.

Lawyer received his bachelor of architecture degree in 1949 from Oklahoma State University and his master's of architecture from The Cranbrook Academy of Art in 1951. He is an active member of AIA, TSA and TSA's Houston chapter.

Thomas L. McKittrick
McKittrick, Drennan,
Richardson and Wallace
Houston

As partner-in-charge or principal designer for nine out of 15 projects for which MDRW has won design awards since its founding in 1962, Tom McKittrick has contributed much to the firm's developing expertise in educational facility design, which has come to comprise 75 percent of the firm's projects. Of its 15 award-winning designs, nine were public schools, five of which were designed under McKittrick's direction.

A native Houstonian, McKittrick was graduated from Rice University in Houston in 1957 with a bachelor's degree in architecture. He joined AIA in 1963, a year after founding the Houston firm with Ted Richardson and Peck Drennan. In 1964 he began serving TSA's Houston chapter as a member of the chapter's Program Committee and since then has served on several chapter committees and participated in two chapter public service programs, entitled "Blueprints for the Future," held in 1965 and 1975.

Presently, on the national level, McKittrick is chairman of the AIA Committee on Architecture for Education (CAE), to which he was appointed in 1974. In 1976 he chaired CAE's Energy Task Force, and in 1977 testified for AIA before a U.S. congressional subcommittee on the national School Energy Bill (H.R. 5996).

In 1980, McKittrick will begin a six-year term as AIA representative to the International Union of Architects' working group on educational spaces.

O. Jack Mitchell
Dean, Rice School of
Architecture
Houston

Jack Mitchell, dean of the School of Architecture at Rice, has maintained a well-balanced interest in the essential triad of the discipline—design, education and service to the profession—since beginning his career in 1954 with a bachelor's degree in architecture from Washington University in St. Louis.

With undergraduate degree and some working and teaching experience under his belt, Mitchell returned to school in 1959 for graduate work at the University of Pennsylvania, where he received master's degrees in architecture and city

planning in 1961.

Returning to his hometown of Little Rock, Ark., Mitchell went to work for the Little Rock firm Wittenberg, Delony and Davidson, and was to receive recognition for several projects, notably an award-winning low-income housing project in Hot Springs.

In 1966 he was invited to teach fifth-year design at Rice, accepted their offer and soon planned and organized Rice's graduate urban design program. Mitchell also chaired university committees to found two urban research organizations—Southwest Center for Urban Research (1968) and the Rice Center (1972). He became director of the school of architecture in 1974 and dean in 1978.

In addition, Mitchell has been actively involved in improving the NCARB examination process. He chaired a committee in 1971 to restructure the exam by adding two new major components—programming and environmental analysis.

Currently, he is lecturing on the problems of growth and change in Houston and the role of urban design as an effective solution.

Harold E. Prinz Harold E. Prinz, Architect Dallas

From the beginning of his one-man practice in 1966, Dallas architect Harold E. Prinz wanted to keep his overhead low and the quality of his work high. After two successful partnerships, from 1946 to 1965, during which time he won several state and national design awards for projects in the Dallas area, Prinz was responsible for a wide range of practice-oriented duties—from client relations to design, presentation drawings to project supervision. His professional versatility proved an asset in his new role as sole proprietor. Working alone, for the most part, Prinz has tackled projects big and small with style and professionalism, maintaining a consistently high-level of quality in his finished products, and keeping his clients happy.

His award winning projects include his own Dallas residence, the U.S. Post Office-Medical Center in Dallas, the North Dallas Municipal Center and the Building for Oak Cliff Savings.

In addition to his design awards, Prinz received a special certificate of Merit in 1957 from TSA's Dallas Chapter for planning, designing and supervising installation of an exhibit for the Greater

Dallas Planning Council.

Prinz received his bachelor's degree in architecture in 1941 from Texas A&M.

Charles Tapley Charles Tapley Associates Houston

Architect and landscape architect Charles Tapley, principal of the Houston firm Charles Tapley Associates, firmly believes in an architecture that complements and enhances the natural environment, not one that displaces it. He practices—and wins awards for—what he preaches, which basically is a reverence for the nature of a building site as it stands before the bulldozers arrive.

And as far as stimulating design challenges go, Tapley thinks few areas of architecture pose more than camp and park design, where associating structure with site potential is a critical and ongoing concern.

His award-winning projects include Camp Allen, for the Episcopal Archdiocese of Texas (see *Texas Architect*, Sept./Oct. '77), and Lake Livingston State Park (*Texas Architect*, July/Aug. '78). His firm also designed two of Houston's 1976 Bicentennial projects, Tranquility Park and Buffalo Bayou Park. In the process, the firm has received nine local and national design awards and six AIA/Houston Chamber of Commerce environmental awards.

Tapley also has served as director of TSA's Houston chapter, president of the Houston Arboretum and Botanical Society and director of Houston's Contemporary Arts Museum. He received a bachelor of arts degree in architecture in 1954 and a bachelor's of science in architecture in 1955, both from Rice University, where he also has been a visiting lecturer and adjunct professor off and on since 1972.

Charles B. Thomsen CM, Constructors/Managers Houston

Charles Thomsen, president of CM, Constructors/Managers, the construction-management affiliate of CRS Group, Inc., Houston, has shown that there can be as much creativity in the management of the process as in the design of the product.

In charge of developing the Group's New York practice in 1967, Thomsen convinced a client (New York State Uni-

versity Construction Fund) to commission a study of methods for improving the management of their projects. In his report, Thomsen borrowed the name "Fast-Track" from a CRS in-house study of the same subject, and coined a new term in the construction industry.

Thomsen formed CM as a CRS subsidiary in 1971. Since then, the company has grown into an international firm involved in 225 projects in the United States and 12 other countries.

Thomsen received his bachelor's degree in architecture in 1957 from the University of Oklahoma and his master's degree in architecture from MIT in 1963. He has served on AIA's Committee on Architectural Research, Committee on Architecture for Education and the Committee on Federal Agencies. Currently he is chairman of AIA's Project Delivery Task Force and a member of the joint AIA/AGC/ACEC Committee on Construction Management.

James E. Wiley The Oglesby Group Dallas

Much of the credit for the Oglesby Group's award-winning track record in Dallas goes to firm partner James Wiley, who has played a leading role for more than 20 years in developing the Group's reputation as a "total design" firm.

Wiley is responsible for overall management of the Group and has served as principal-in-charge for such award-winning projects as the UT Health Science Center Administration Building, the UT-Dallas McDermott Library and the American Heart Association National Center.

Presently the 1978 President-Elect of TSA's Dallas chapter, Wiley has long been active in chapter activities, working in such areas as historic preservation, environmental conservation and public relations. He also has served as adjunct assistant professor of design at UT-Arlington, where he currently sits on the dean's Professional Advisory Council, and as design critic and juror for design studios at UT-Arlington and the University of New Mexico.

A native of West Texas, Wiley received his bachelor's degree in architecture from Texas Tech University in 1950. He worked in Dallas briefly, then spent a year in Cambridge, Mass., in the office of architect Carl Koch, before returning to Dallas in 1956 to join with Dallas architect Enslie Oglesby.



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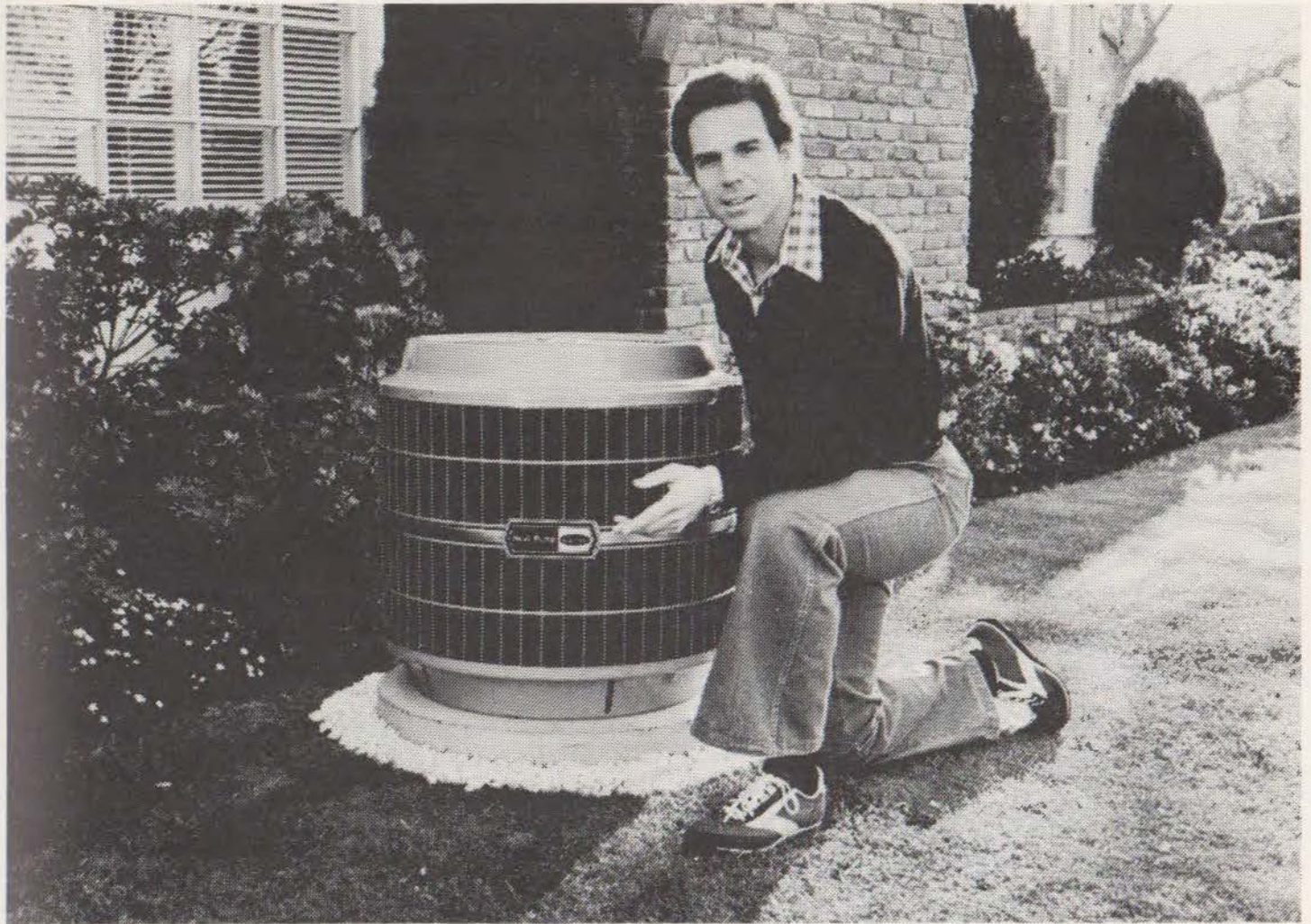


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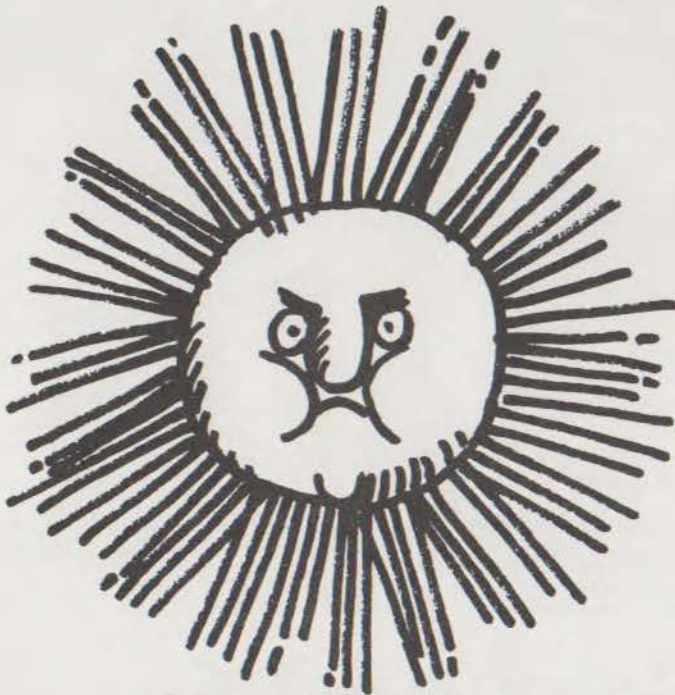
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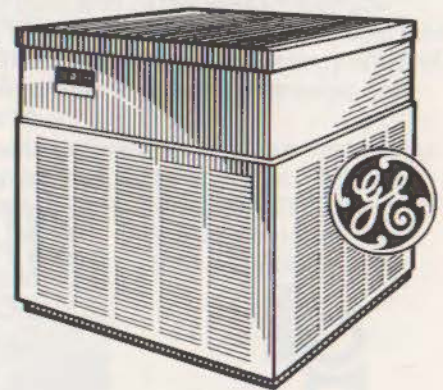


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Continued from page 17.

specifications, with completion slated for 1982.

El Paso Awards Program Yields Three Winning Projects

The El Paso firm Fouts Langford Gomez and Moore (FLGM) and George Staten and Associates emerged as co-equal winners in the recent TSA El Paso chapter design awards program for two projects in El Paso and one in Las Cruces, N.M.



First City National Drive-in Facility.



Main Post Office.



El Corridor II.

FLGM received its award for design of the First City National Bank Drive-in facility in downtown El Paso, and the main Post Office in Las Cruces. Staten and Associates was honored for its El Corridor II Revitalization Project in downtown El Paso (see *Texas Architect*, Sept./Oct. '77).

According to chapter president John Carson, the awards were recommended by a jury of architects from TSA's Dallas chapter—Key Kolb, E. G. Hamilton, Enslie Oglesby and James Pratt—after a review of some 37 projects submitted by El Paso architects.

The First City National Bank project was selected, according to jurors, for its "excellent functional solution on a difficult site with clear, strong expression." (This project also recently received a Lighting Design Award of Merit from the national Illuminating Engineering Society.)

The jury cited the Las Cruces Post Office design as "appropriate to the region and demonstrating structural simplicity without monotony."

Jurors found the El Corridor II project to be an "excellent civic project, with worthy design improvement and a commendable adding of trees to the area."

TSA Annual Meeting Product Exhibition to be Open To Entire Building Industry

For the first time since its inception in 1940, the TSA Annual Meeting Product Exhibition, to be held this year at the Shamrock Hilton Hotel in Houston October 31 through November 2, will be open to the entire building industry—interior designers, engineers, contractors, clients—in an effort to involve all mem-

bers of the construction industry team. Special invitations will be mailed soon to industry representatives in the Houston area.

Traditionally, the annual meeting exhibit halls have been open only to convention registrants.

A record number of exhibitors—more than 120—are expected to display their products in the Shamrock's Grand Ballroom and Hall of Exhibits.

Traditional convention programs, as in years past, will include the Acme breakfast, a golf and tennis tournament, the host chapter party and the President's Ball and Banquet.

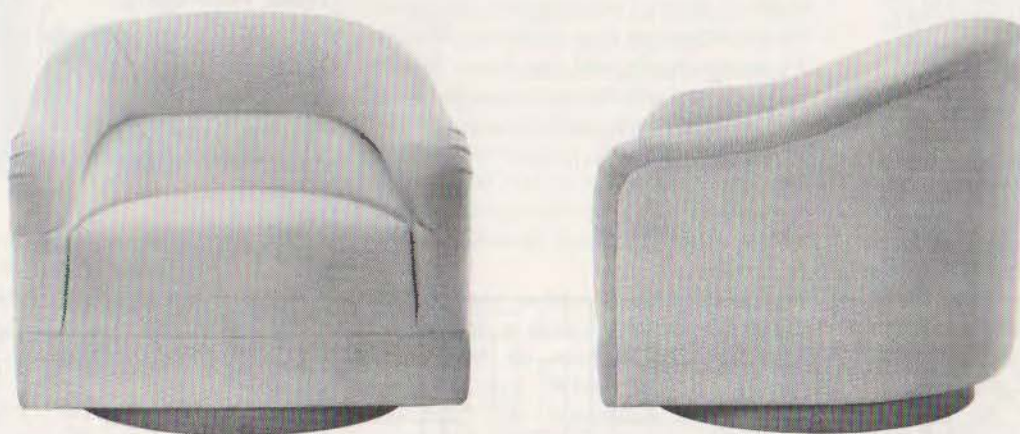
Professional programs will focus on practice-oriented subjects, such as professional liability and practice management.

Port Arthur Passes Ordinance Providing Density Bonus For Solar Orientation

The Port Arthur City Council passed an ordinance in January providing a "site-density bonus" for developers within a certain planned development district if the dwelling units are oriented for energy conservation.

The ordinance allows for up to 24 dwelling units per acre in the 18-acre development district if at least 80 percent of the buildings in the project are oriented with their longest dimensions facing 10 degrees east of north (with a possible variation of 10 degrees). Otherwise, site density is limited to 15 units per acre.

Gary Rapp, assistant director of the Port Arthur planning department and prime mover of the ordinance, says the new city law is designed to provide



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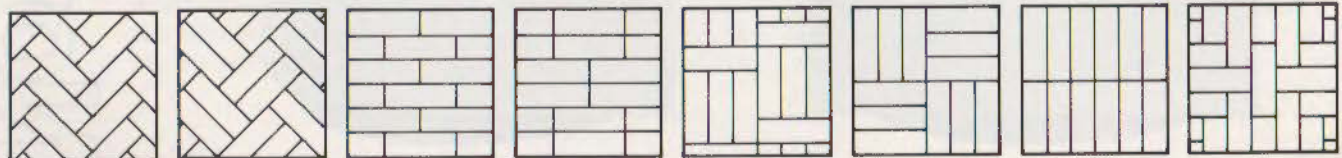


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further incentives for Port Arthur developers, some of whom have already experimented voluntarily with solar orientation in their projects.

In addition, an amendment to the Port Arthur zoning ordinance has been introduced that would require site plan approval by the planning and zoning commission of proposed subdivisions. According to the proposed amendment, the plans should "clearly indicate the influence of the proposed structures on the light, air, access and exposure to adjacent property and indicate the shadow patterns of existing and proposed structures and major vegetation between 10 a.m. and 4 p.m. December 21 or 22 (winter solstice)."



Photographic Portfolio's May cover.

Dallas Photo Magazine Changes Name, Scope And Distribution

The publisher of *DALLASPHOTO*, a city magazine about north Texas photographers and their work, has announced a change in the magazine's name to *Photographic Portfolio* and expansion of its editorial scope and base of circulation to include all of Texas and the Southwest.

The new magazine, scheduled to go on the newsstands with the May issue, will be marketed statewide as well as in New Orleans, Tulsa, Oklahoma City, Tucson, Phoenix, Denver and other cities in the region.

Established in March 1978, the magazine rose to a paid circulation of 6,000 in the first six months, publisher Bill Anderton says. When he learned that over half that readership came from outside the metroplex, Anderton decided

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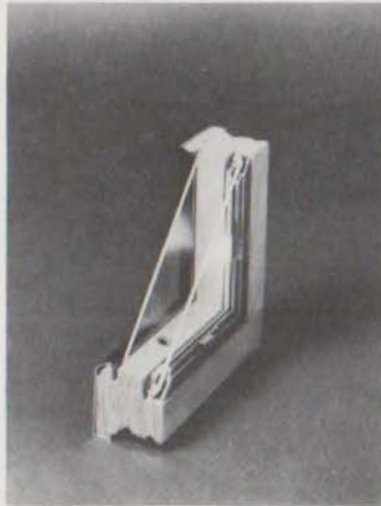
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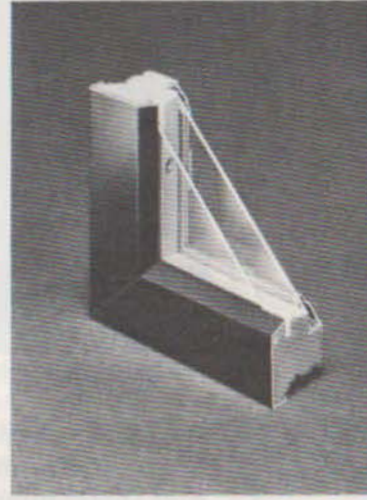


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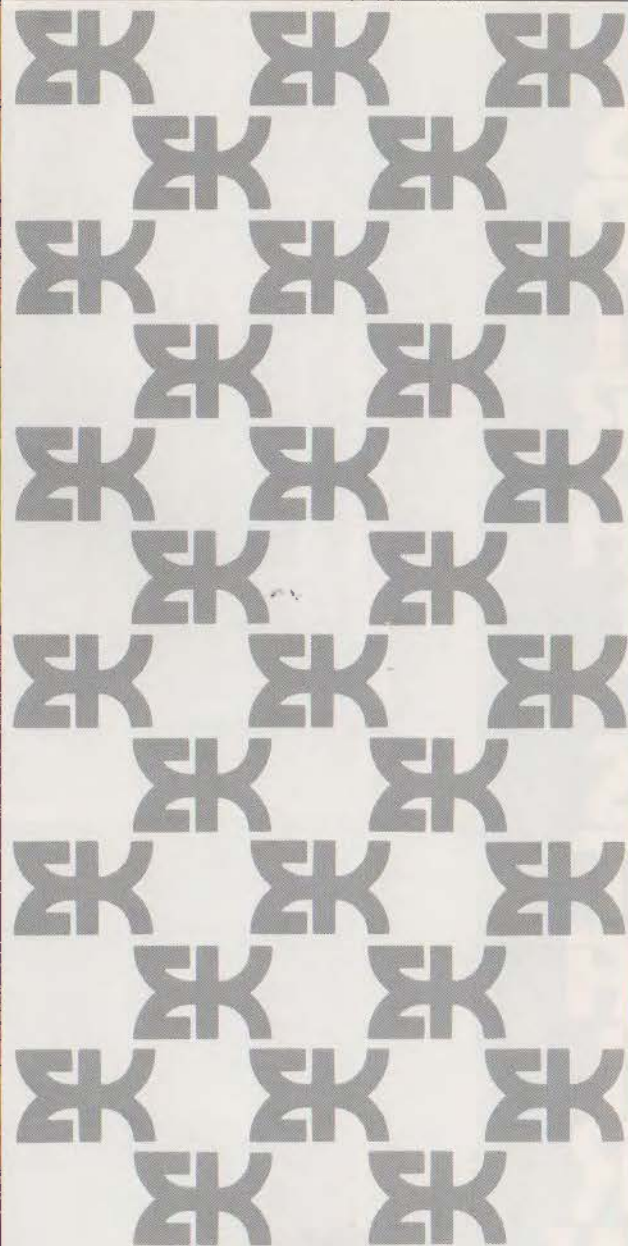
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to expand the editorial scope and distribution of the magazine to reach a wider market.

The magazine's primary focus from the outset, according to editor Judy Anderton, has been to showcase the photography of local people. A "Gallery" section each month features photographs from five different photographers, amateurs and professionals alike. "You don't have to be a pro to have your work accepted," Anderton says. "You just have to be good."

Photographic Portfolio, P.O. Box 220013, Dallas 75265. Telephone: (214) 741-3486.

Masonry Institute Of Houston/Galveston Presents 1979 Design Awards

The Masonry Institute of Houston/Galveston presented its 1979 masonry design awards to four Houston architectural firms during an awards dinner April 27 at the Hyatt Regency in Houston.



Alfred C. Glassell School of Art.



Colonial Park Recreation Center.



Sarah Vickers Chancellor Elementary.

Winning the program's top honor—the Nicholas Clayton Award for Outstanding Masonry Design—was S. I. Morris Associates for design of the Houston Museum of Fine Art's Alfred C. Glassell School of Art. (See *Texas Architect*, Jan./Feb. '79.)

Three other design awards were presented for Excellence in Design with Masonry to the Houston firms Mitchell, Carlson and Associates for the Colonial

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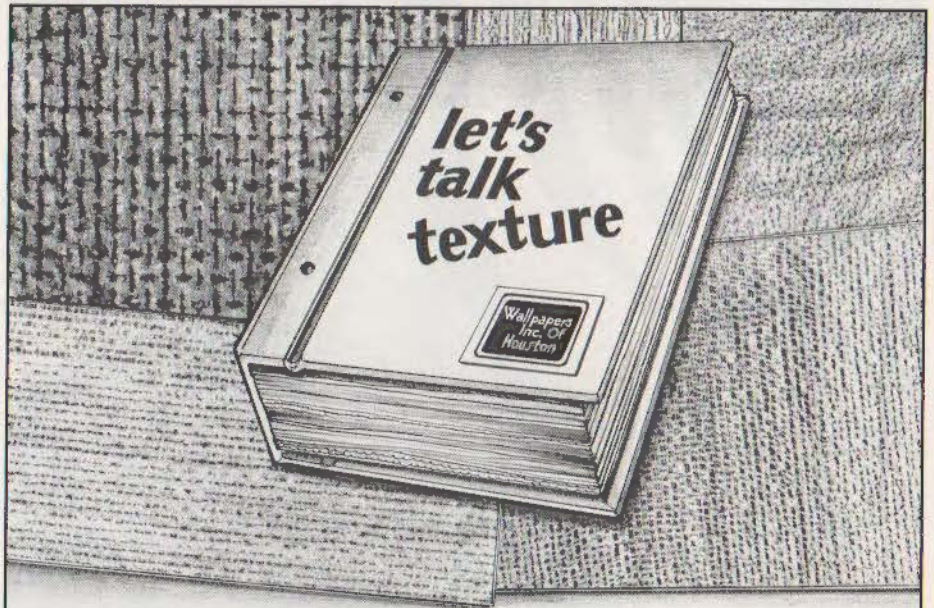
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Park Recreation Center in Houston; Golemon & Rolfe Associates for the Sarah Vickers Chancellor Elementary School in Alief; and Pierce, Goodwin, Alexander for the South Addition to John Sealy Hospital in Galveston which also won an Honorable Mention in this year's TSA Houston chapter design awards program (see page 15).

Jurors for this year's design awards program were Boston architects Peter Chermayeff, Joseph Maybank, J. Timothy Anderson, Thomas Green and Robert Sturgis, FAIA.

EFL Forms Field Service Division in Austin

The New York-based Educational Facilities Laboratories (EFL), a non-profit research organization, has established a new regional field service division in Austin, headed by Ben Graves, HAIA.

EFL/Southwest will provide planning and advisory services to elementary and secondary schools, school districts and post-secondary educational institutions located primarily in the southwestern United States.

Services will include development of educational facility specifications for new buildings and modernization projects; planning for optimal space utilization; planning for facility rehabilitation and replacement; facility surveys for use in long-range and master planning; specialized facility planning; community involvement in facility planning; preparation for bond issues; and post-occupancy evaluation.

Austin Unveils Phase I Of 20-Year Downtown Revitalization Plan

The Austin city council has unveiled phase I of a downtown revitalization plan that will include a 300-room hotel, an entertainment mall, office buildings, garden apartments and condominiums, parking facilities and an elevated tramway.

Project manager Dave Nesbitt of the American City Corp., which was hired by the city last October to develop the plan, presented the \$163 million phase I revitalization package to a standing-room-only crowd April 18 during a special call session of the city council in Austin's Municipal Auditorium.

To allay any skepticism over whether the plan would ever get off the ground, Nesbitt said he has talked to "15 or 20 developers who are ready to ante up at the appropriate time."

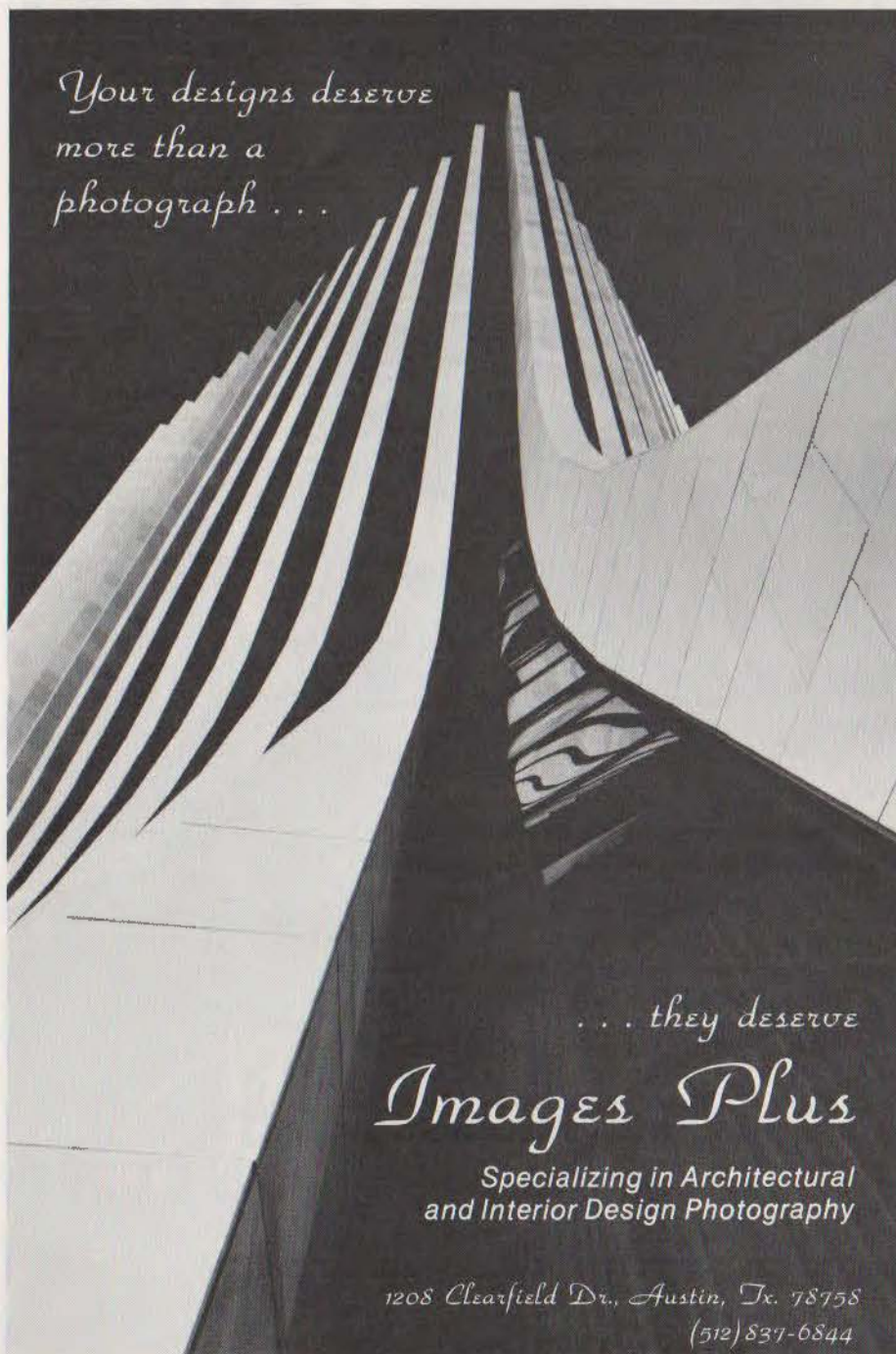
Proposed boundaries for the phase I redevelopment area are IH-35 to the east, Lamar Blvd. to the west, Fourth Street to the north and Town Lake to the South.

Phase I would be a four-to-seven-year part of an overall 20-year redevelopment plan for Austin which eventually would be tied into the Waller Creek development near downtown and a proposed revitalization project in East Austin.

ASID Regional Conference Slated for Dallas July 6-7

The regional conference of the American Society of Interior Designers (ASID) will be held July 6-7 in Dallas.

The program will include a seminar on open-office planning July 7 at the Hilton Inn, chaired by Len Carlin, editor of *Contract* magazine; a seminar on antiques at the Anatole Hotel, featuring a presentation of "The White House Collection" by Clement Rogers; a presentation by William Ezelle Jones on 18th century furniture; and a talk by Robert



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Deadline for registration is June 15. For more information, interested persons may contact the Texas Chapter, ASID, 4007 Dallas Trade Mart, Dallas 75207. Telephone: (214) 748-1541.

Projects in Progress

Seven-Story Office Building Underway in Amarillo

First National Place, a seven-story office building designed by the Dallas firm Thompson/Parkey Associates, is now underway in downtown Amarillo, scheduled for completion in March 1980.



First National Place.

To respond to the diagonal siting of the existing First National Bank Building across the street, and to create a dramatic entranceway, architects designed the office building to be parallelogram in shape, with the northwest diagonal facade staggered in a reverse "wedding cake" fashion. To further the continuity of design, the concrete frame office building is faced with the same brick as the bank building, and an underground pedestrian walkway will connect the office building with the bank and two adjoining parking structures.

The 120,000-square-foot First National Place will feature a continuous exterior balcony at the seventh (penthouse) floor as well as private triangular-shaped balconies on floors two through six. In addition, the bank will open a 5,000-square-foot mini-bank facility on the first floor of the office building which will include walk-up tellers and an eight-lane drive-in bank facility.

New Technical Center Going Up in Houston

Scheduled for completion in January 1980 is a 76,000-square-foot technical center for AMF Tuboscope, a Houston-based supplier of pipe inspection and



AMF Technical Center.

coating services for the petroleum industry.

The new facility, designed by the Houston firm Bernard Johnson Incorporated, will consolidate the company's re-

search, engineering and testing operations on a six-acre site within its Houston headquarters complex.

The center will include a shop-test area with 24,000 square feet of air-conditioned space and provisions for overhead cranes, material-handling equipment and a machine tool shop. A two-level laboratories section will house electronic labs, small tool work stations and work benches for circuitry panels and chemistry research. A third area, with 40,000 square feet, will be a multi-level office structure with drafting rooms, con-

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architectural designer Thomas B. Burke to its staff.

Gensler and Associates, Architects, Houston, has announced the opening of new offices in Houston's WellTech Building, 700 Rusk St., Houston 77002. Telephone: (713) 228-8050.

The Dallas firm **Hatfield Halcomb Architects** has announced the opening of its new offices at The Centre, Suite 500, 4101 McEwen, Dallas 75234. Telephone: (214) 233-9151.

Thompson/Parkey Associates, Inc., Dallas, has announced the appointment of Ronald E. Harwick to the position of associate in the firm.

El Paso architect John M. Carson has announced the formation of the new architectural and real estate development firm **Carson Consultants Incorporated**, 6420 Escondido Drive, Suite C, El Paso 79912. Telephone: (915) 584-1104.

Fort Worth architects Johnny Griffay and Don Brown have announced the formation of the firm **Griffay & Brown, Architects/Planners**, with offices in the Fort Worth Club Building, Suite 306, Fort Worth 76102. Telephone: (817) 332-7672.

Austin architect Michael Elliot has announced the opening of his office for the practice of architecture, **Michael Dean Elliot, Architect, AIA**, at 1202-E, West Sixth St., Austin 78703. Telephone: (512) 478-4586.

The San Antonio firm **CGR, Inc., Cerna-Garza-Raba**, has announced the promotion of four firm members to the position of associate: Ronald P. Gothberg, Marvin A. Jung, Jr., T. J. Palm, Jr., and Walter H. Scott, Jr.

Industry News

American Tile Supply has announced the opening of a new warehouse and showroom in Austin at 3100 Industrial Terrace, Austin 78759. Telephone: (512) 837-2843.

Firm representatives have announced the establishment of a new Fort Worth furniture company, **Gilbert Furniture Industries**, with a showroom at 645 World Trade Center in Dallas and a marketing thrust toward the architectural community. Gilbert Furniture Industries, Inc., 2945 Stuart Drive, Fort Worth 76104. Telephone: (817) 921-5331.

The new "Las Lamparas" collection of lamps designed and produced by **Castlebury-Held** are now available through



"La Lampara."

Castlebury-Held showrooms in the Dallas and Houston Decorative Centers. Bases are of terra cotta and shades are of split yellow-stick wicker lined with linen. Castlebury-Held, 390 Decorative Center, Dallas 75207. Telephone: (214) 748-8826.

Stack chairs from the Lotus series by Artopex, a Canadian line of contemporary office furniture, were recently introduced to the Southwest in the showrooms of **Edmund Kirk Associates** in Oak Lawn Plaza, Dallas. The chairs are made of a chrome-plated tubular steel

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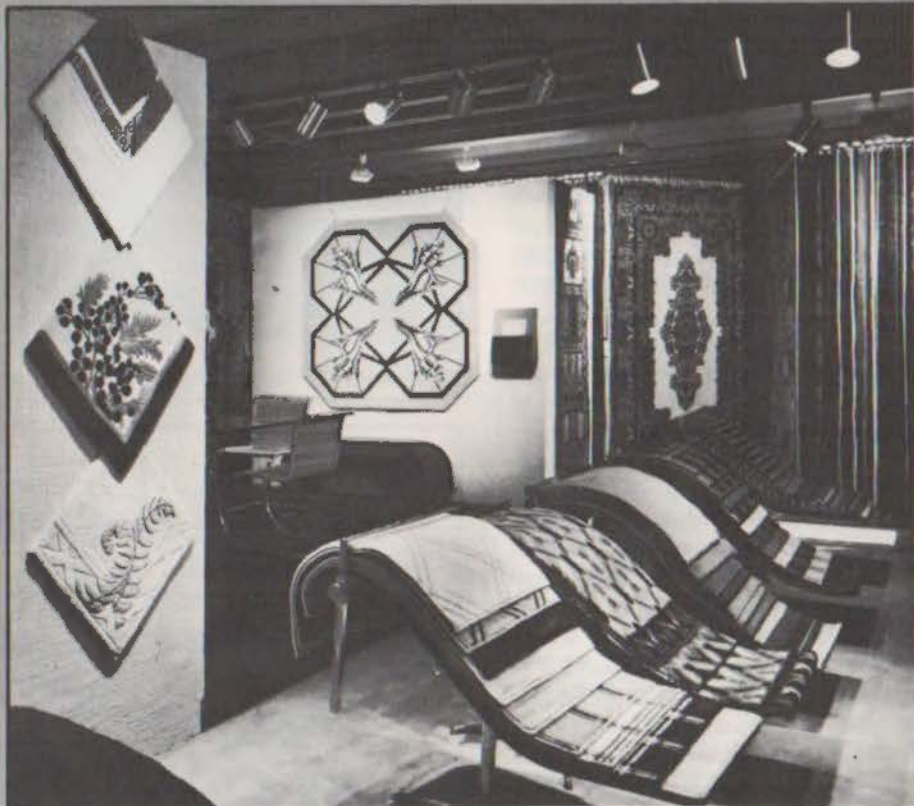
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Kohler Fiberglass Bathing Modules defy comparison. First, nobody reinforces them exactly like Kohler. Each module is treated with Kohler's exclusive Rigid-Wall process. This unique process applies honeycomb material to the sides, back and bottom of each module. As a result, they're stronger than fiberglass modules backed with ordinary foam.

Then, for extra overall durability, each and every wall, column, drain and tub apron receives added reinforcing. The result is a bathing module that feels solid instead of hollow.

But a bathing module wouldn't be a Kohler unless it was attractive. They are. Kohler's Walls 'n All construction creates a smooth, seamless, easy-to-care-for surface. A surface with lustrous depth of color and deep-down gloss.

Kohler offers its fiberglass bathing modules in four styles and sizes, including the compact Bimini shower for your remodeling jobs. Kohler also offers a wide range of decorator colors to match or complement other Kohler fixtures.

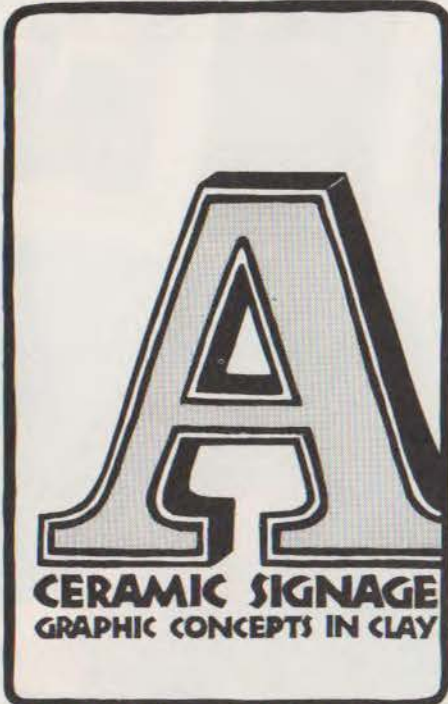
Kohler fiberglass products are also available in Canada. For more information, write Box FJ, KOHLER CO., KOHLER, WIS. 53044.

Kohler Fiberglass Bathing Modules. The modules that defy comparison.

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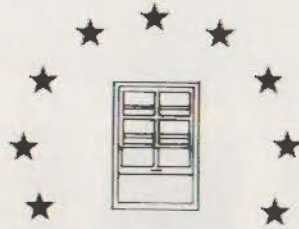
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Books

Historical Association Cites 'Texas Log Buildings' As Best Book on Texas in 1978

The Texas State Historical Association (TSHA) has awarded its \$600 Coral H. Tullis Memorial Prize to Dr. Terry G. Jordan for his book *Texas Log Buildings: A Folk Architecture*, cited by TSHA as "the most important book on Texas published in 1978."

Jordan received the award at a luncheon March 10 in San Antonio during TSHA's 83rd Annual Meeting.

In the book, published by The University of Texas Press, Jordan traces log construction techniques from their European or eastern American origins and explains the methods used by log craftsmen.

Jordan is a cultural geographer and professor of geography at North Texas State University in Denton.

In Brief . . .

San Antonio Was: Seen Through a Magic Lantern. Cecilia Steinfeldt. San Antonio Museum Association, San Antonio. 245 pages. \$14.95 (paperback), \$21.95 (hardback), \$50 (deluxe edition).

The "magic lantern" was popular in the late 19th century to cast large photographic images on the wall as the forerunner of the modern slide projector, using glass plates as "slides" transferred from photographs. A large collection of these plates, owned by the family of former San Antonio mayor Albert Steves, was recently made available to the San Antonio Museum Association (SAMA) which has combined them with a text by

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AFTER

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Pictured above is the West Loop Arboretum Building designed by Pierce Goodwin Alexander, Architects, and developed by Jim Shindler.

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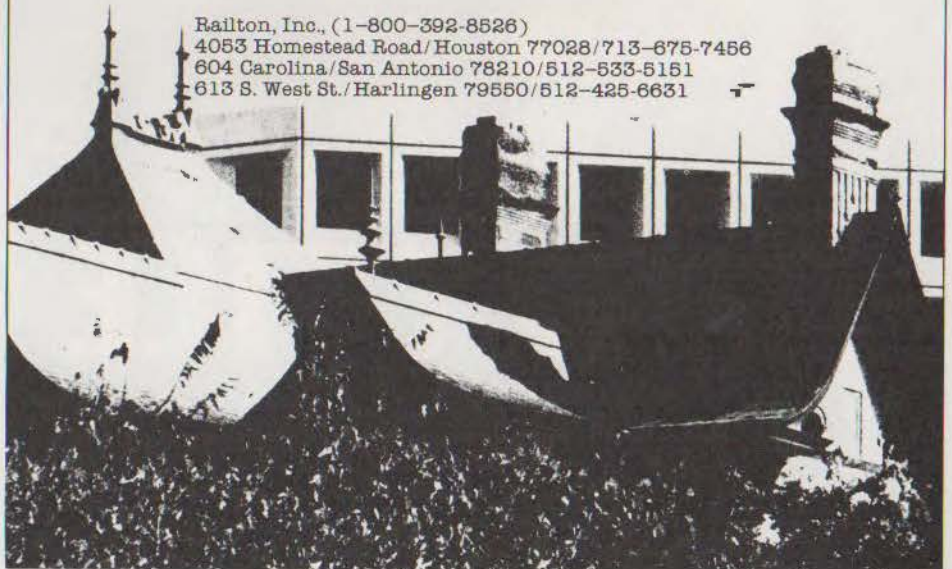
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The Palace at Versailles, constructed of cut stone masonry, completed 1683; architects: Louis LeVau and Jules Hardouin-Mansart.

“Sure, it looks great. But it’ll cost a fortune to build.”

What was true of masonry in the age of Louis XIV certainly is not in the age of Louis Kahn.

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

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