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*From Dungeon to Dayroom*

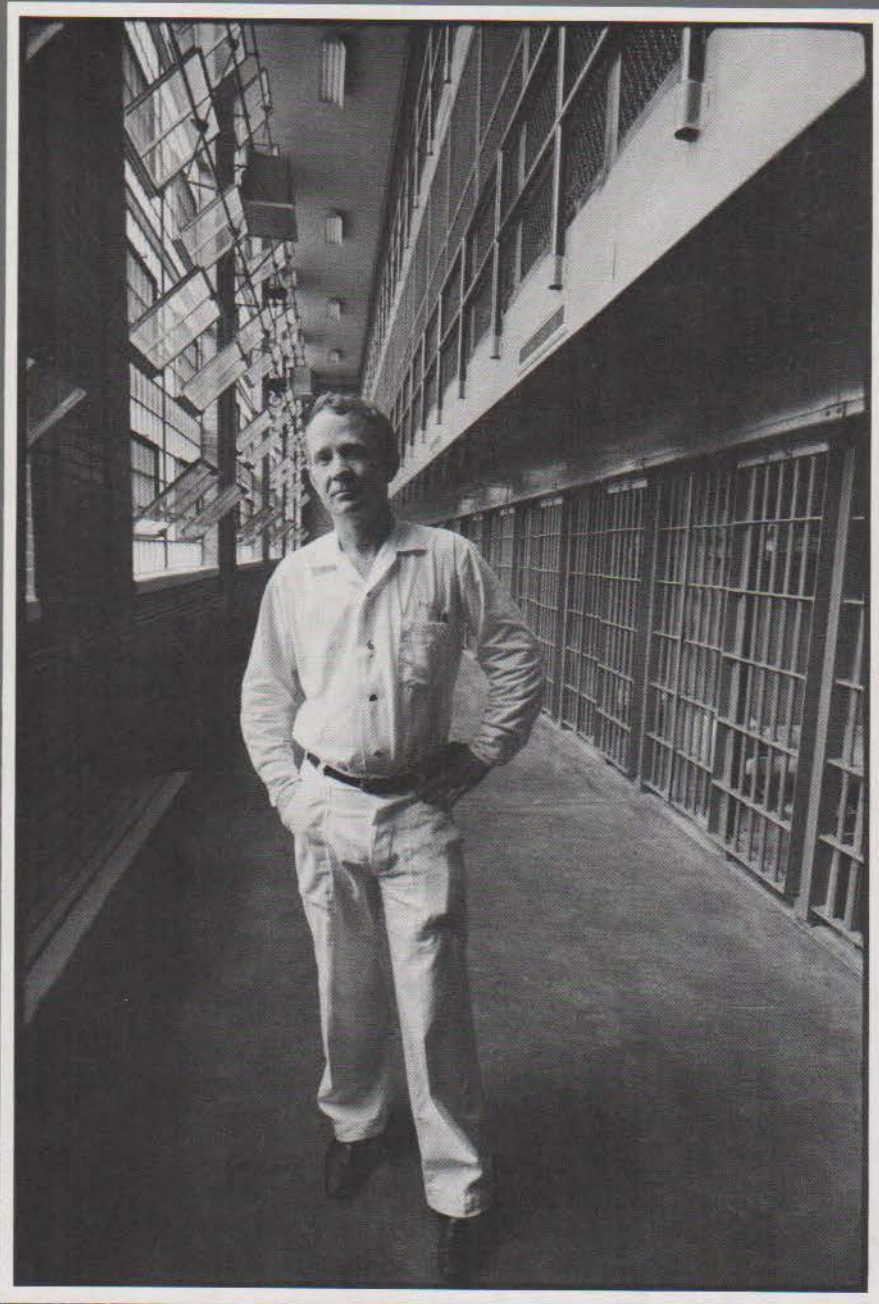
*The Texas Jailhouse*

*Sunar/Houston Showroom*

*Ten Winning Interiors*

*Texas Tomorrow*

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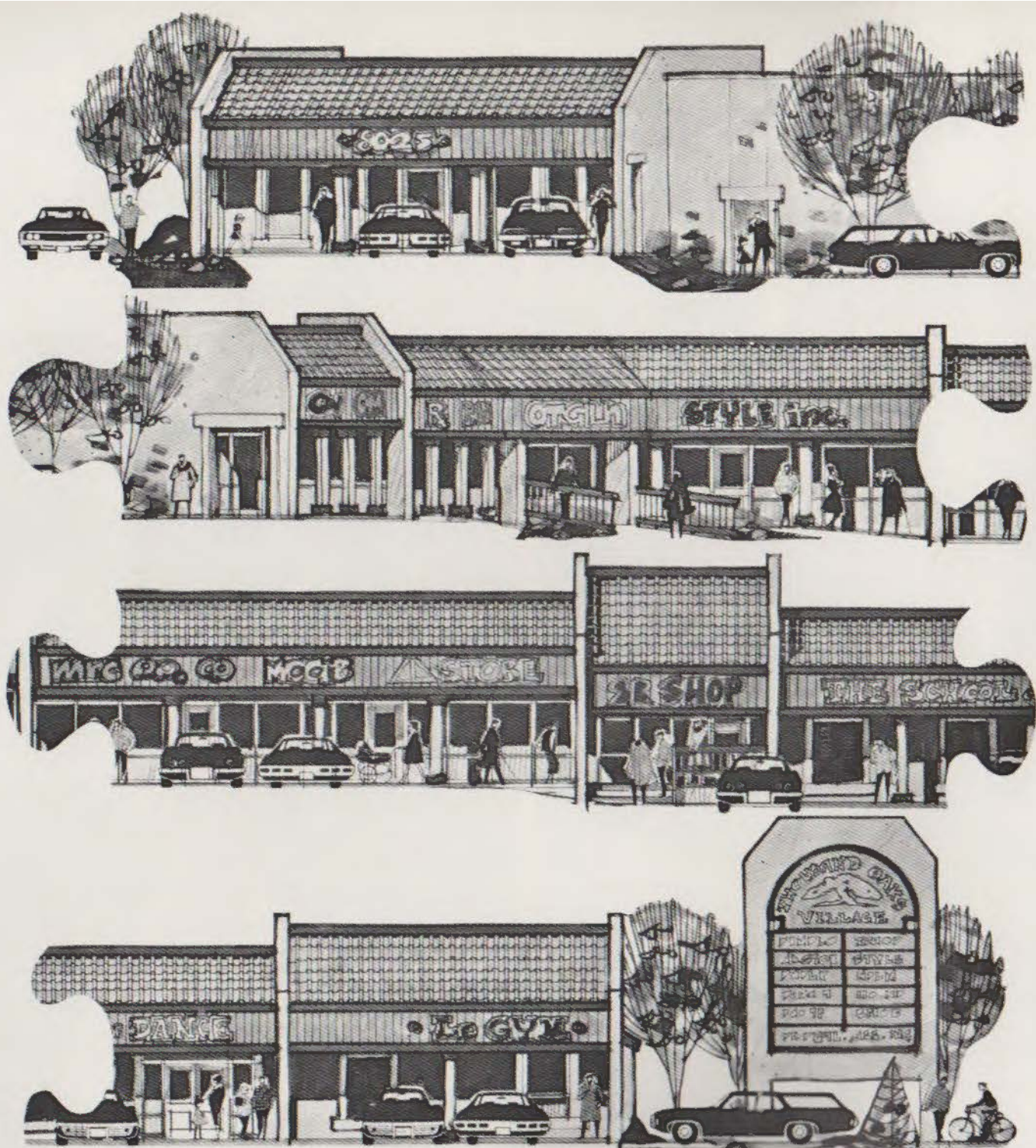
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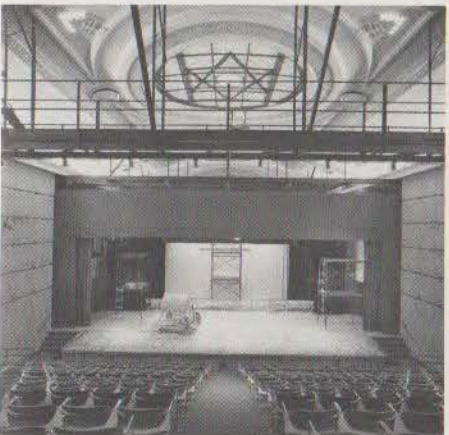
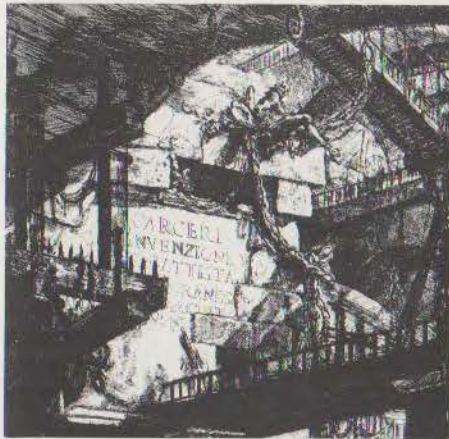


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An inmate at the Texas Department of Corrections' Ellis Farm Unit in his cell block corridor. Photograph by Austin photographers Bill

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**Coming Up:** *The July/August issue of Texas Architect will be a special issue highlighting the winning projects in TSA's 1979 Design Awards Program, and also will include a discussion of major issues pertaining to the custom house as suggested by eight prominent examples.*

*Texas Architect* is published by the Texas Society of Architects, Des Taylor, Executive Vice-President.

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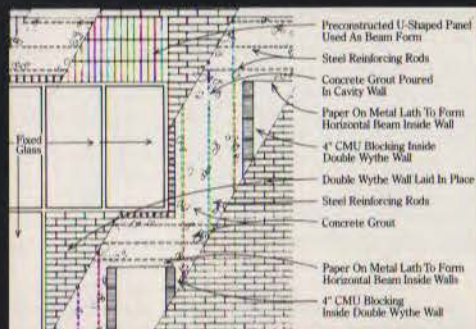
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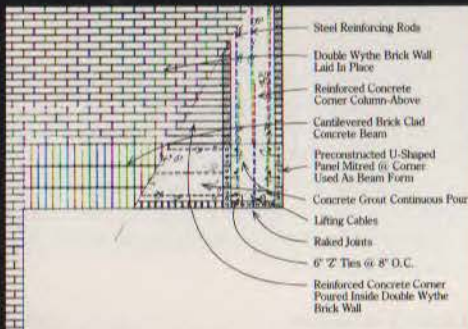
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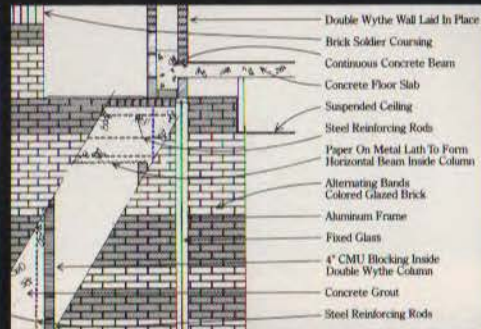
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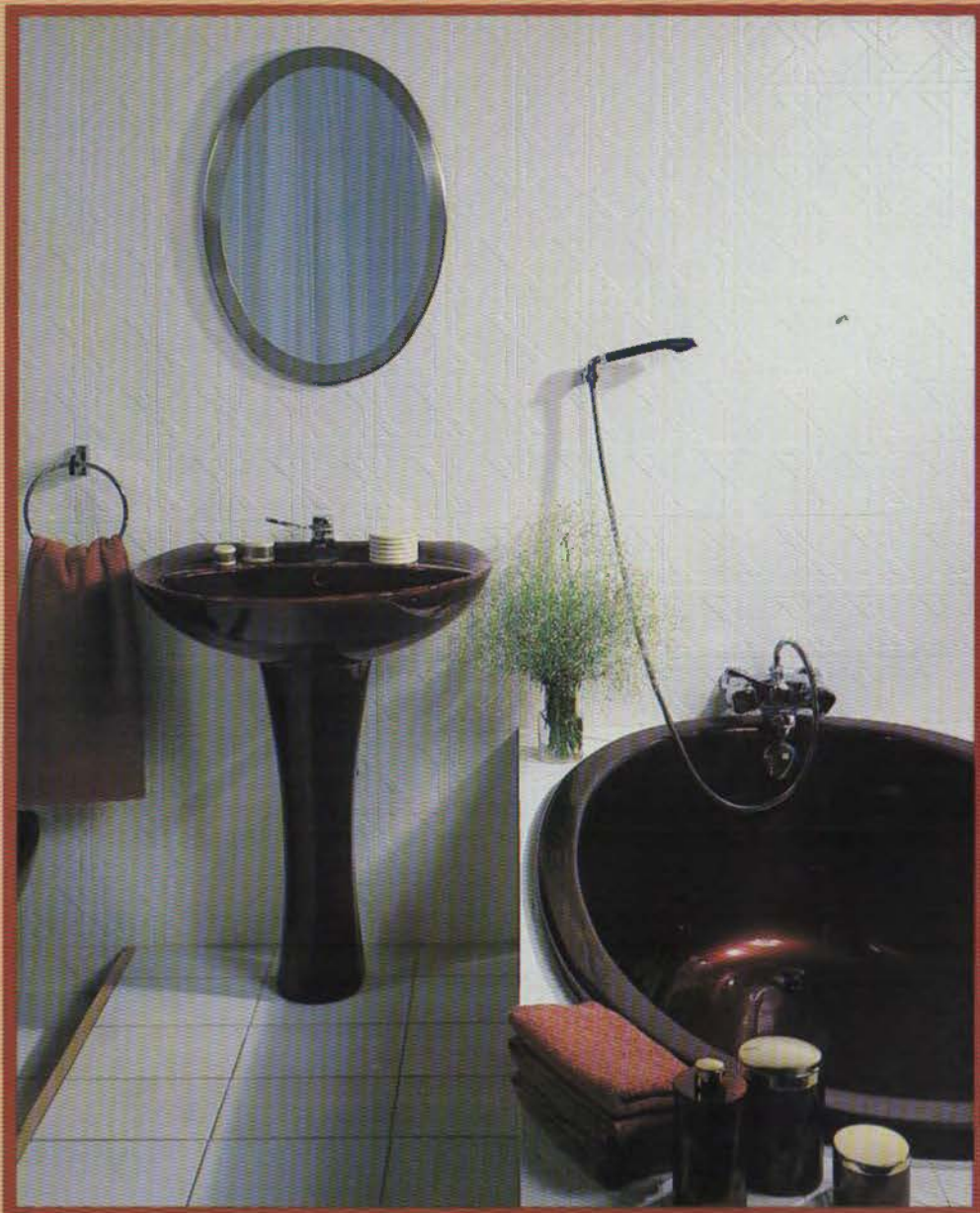
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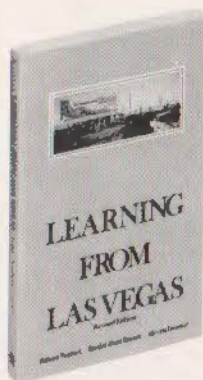


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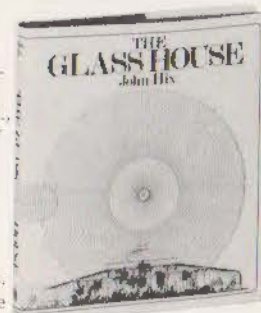
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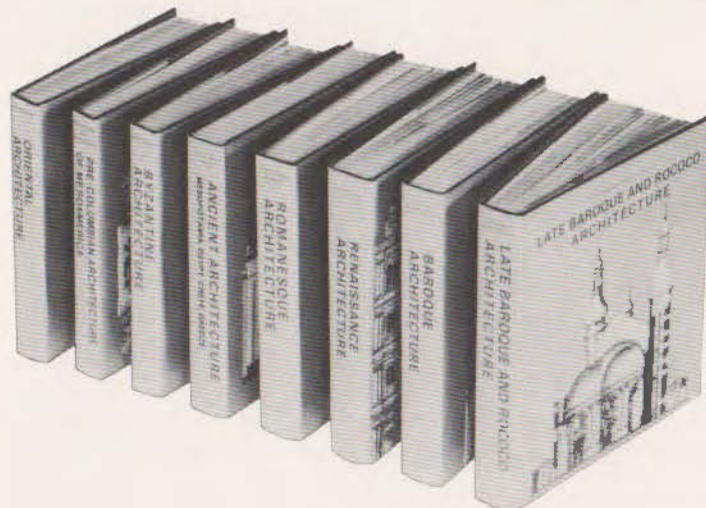


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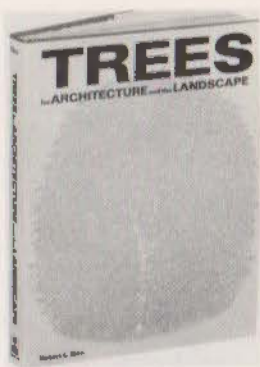
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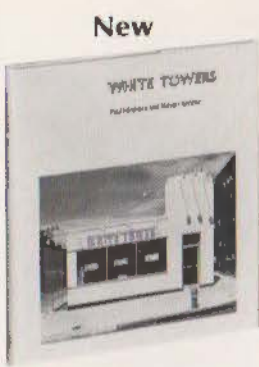
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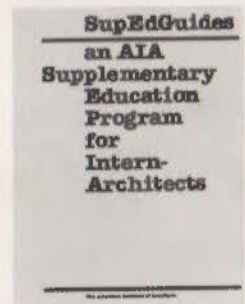
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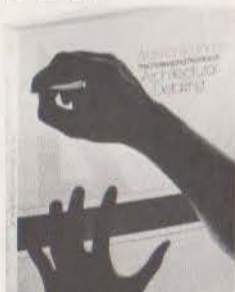
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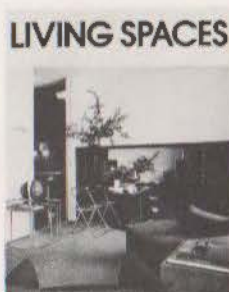
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## *People, Projects, Schools, Books, Firms, Products*

### **Dallas Architect George F. Harrell, FAIA Dies in Dallas at Age 73**



Dallas architect George F. Harrell, former TSA president and founding partner of the Dallas firm Omniplan, died of a heart attack March 16 at Baylor Hospital in Dallas at

the age of 73.

Harrell was born in Norfolk, Va., on August 29, 1906, but was reared in Rocky Mount, N.C. He received his bachelor's degree in architecture from Georgia Tech in 1930 and his master's degree in architecture from the University of Pennsylvania in 1931.

In 1943, Harrell enlisted in the Navy and wound up as a navigation instructor at the Naval Air Station in Grand Prairie, near Dallas. He liked the Dallas area so much that he decided to stay there after the war, setting up a private architectural practice in 1950. In 1956, with Dallas architect E. G. Hamilton, Harrell founded the firm Harrell & Hamilton, which was renamed Omniplan in 1970.

That same year, Harrell was the recipient of TSA's Llewelyn W. Pitts Award, considered the highest honor the Society can bestow upon one of its members. Harrell had served as TSA vice president in 1963, president in 1965 and AIA director for the Texas region from 1967 to 1969.

Harrell also was active in civic and cultural affairs, having served on the boards of directors of the Dallas Central Business District Association, the Greater Dallas Planning Council, the Texas Research League and the Dallas Museum of Fine Arts, and as a member and chairman

of the City of Dallas Urban Task Force.

Notable projects in which Harrell had been involved include the Republic National Bank Building, Fairmont Hotel, Dallas Convention Center and Northpark Shopping Center, all in Dallas; the Citizens Bank Center in Richardson; and the U.S. Mission in Geneva, Switzerland.

He is survived by his wife, Ruth, whom he married in 1935; his son, George Foster Harrell III; his sister, Ruth Wormsley of Washington, D.C.; and two grandchildren.

### **Houston City Council Passes Tough Sign-Control Ordinance**

Houston's "Billboards Limited!," an alliance of anti-billboard activists that's been trying since 1967 to limit the proliferation of commercial signage in Houston, chalked up a victory in early May with the City Council's passage of a sign-control ordinance with some teeth in it.

Effective May 8, the ordinance imposes, among other things, a moratorium on the construction of off-premise signs within the Houston city limits. It also requires existing billboards to conform to certain size restrictions within six years.

A previous sign ordinance, passed in 1973, allowed billboards to be as large as 1,200 square feet and as high as 120 feet. Now, under the new ordinance, Houston billboards can be no larger than 672 square feet and no higher than 42 feet.

Not surprisingly, Houston's billboard industry fears for its life under the new ordinance, and the Harris County Outdoor Advertising Association may challenge it in court.

The advertising association's arch nemesis, Billboards Limited!, was formed in 1967 largely to uphold the spirit of Lady Bird Johnson's Federal Highway

Beautification Act on the local level. Spawned by the TSA Houston Chapter program, "Blueprints for the Future," the group at first consisted mainly of Houston architects. In time, Billboards Limited! was expanded to include landscape architects, lawyers, business persons and garden clubbers, among others, to make it a more broadly based group.

Billboards Limited! received a Citation of Honor in TSA's 1979 Honor Awards Program.



*"A Celebration" at Texas A&M.*

### **Rowlett Lecture Series At Texas A&M Kicked Off With a Bang**

"I've never had a harder act to follow," began Dr. Amy Freeman Lee, first of three speakers at the inaugural John Miles Rowlett Lecture Series April 4 at Texas A&M University. The "act" was a free-form air sculpture made of 2,212 helium-filled balloons, each clipped to a 500-foot-long parachute cord staked to the ground at each end and forming a brilliant, serpentine arch undulating in the wind.

The balloon display, entitled "A Celebration," was created by some 34 A&M architecture students—most of whom were graduating seniors—to mark the inauguration of the lecture series, as well as the students' impending graduation. The annual memorial lectures, which are

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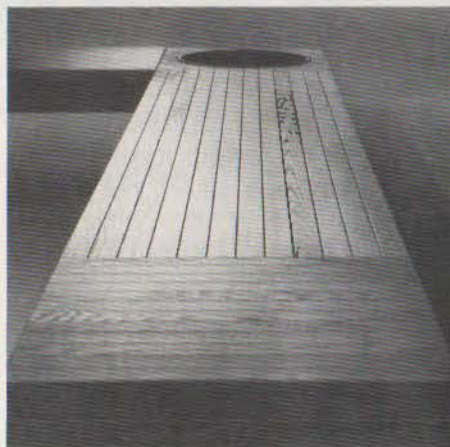
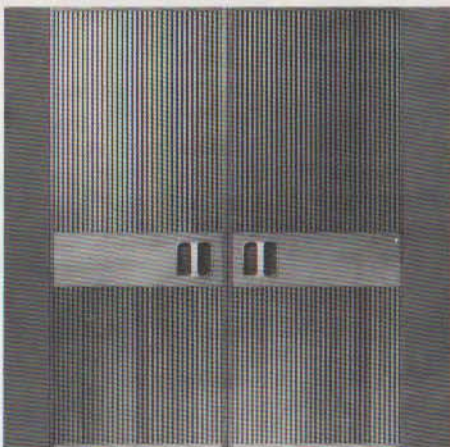
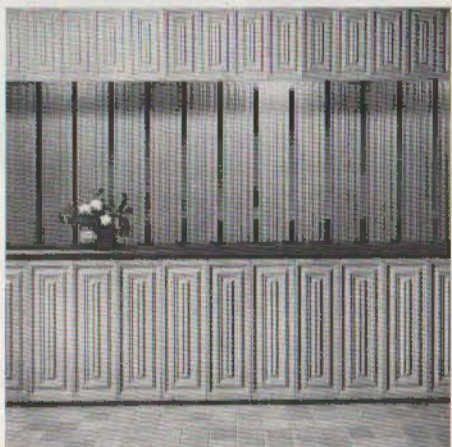
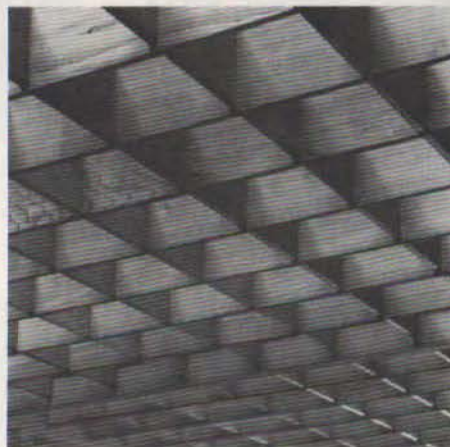
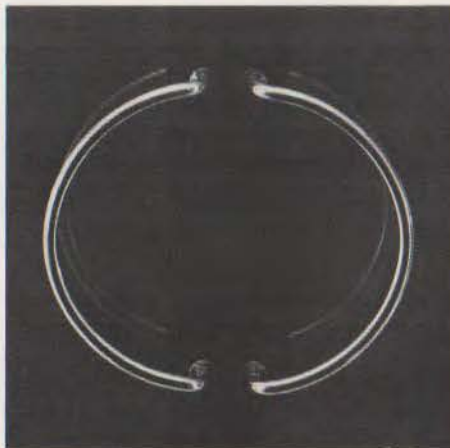
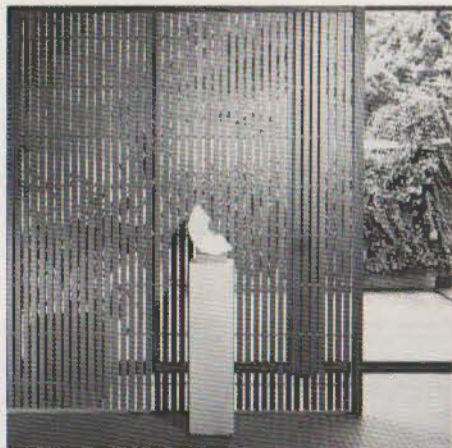
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**FRONT ROW:** (from left) Mrs. Rowlett, son Jack, daughter Karen, and Charles Lawrence, FAIA, of CRS. **BACK ROW:** David Braden, FAIA, president of the Texas Architectural Foundation; and CRS representatives William Peña, FAIA; Bill Caudill, FAIA; and Tom Bullock, FAIA. CRS founders not pictured: Wallie Scott, FAIA; Edward Nye, PE; and Herbert Passeur, FAIA.

to be hosted alternately by A&M and UT-Austin schools of architecture, are sponsored through the Texas Architectural Foundation by the founders of the Houston firm Caudill Rowlett Scott and by the late John Rowlett's widow, Mrs. Virginia Rowlett. Following a noon luncheon, Mrs. Rowlett released one end of the air sculpture, sending skyward a convoluted column of balloons which was gradually dismantled by onlookers and souvenir seekers.

Joining Dr. Lee—San Antonio artist, poet, educator and philosopher—were speakers Charles Colbert, FAIA, of New Orleans, and Houston journalist and *Post* columnist Lynn Ashby. Each addressed one aspect of the theme "Our State: The Present and the Prospect" in a one-day symposium at Rudder Theater which attracted several hundred students, faculty and guests representing a broad range of interests and disciplines.

Addressing the subject "The State of the Individual," Dr. Lee emphasized that, "The state of the Union depends upon the state of the individual citizen." She called for the pursuit of self-awareness—"discovering the essence of oneself, the fingerprints of one's soul"—while upholding the notion that "consonant personal responsibility" and regard for the commonweal are part of the price of being human.

Architect Colbert, a former head of architecture programs at both A&M and Columbia, said the state of Texas' built environment suffers from its large, "imported" buildings "conceived as media events" rather than architecture. He cited "that enormous sore thumb hotel rearing in its pain from the railroad yards of west downtown Dallas" and "those cheap,

awkward and angular cheese chisels that split the Houston skyline with newly exploited metaphors." Colbert maintained that Texas' best architecture consists of its "smaller and more locally significant buildings" which "participate in the thought and value of their time" and "more nearly represent the hopes and aspirations of the users."

Commenting on the state of the state, Lynn Ashby observed that Texas' most serious problems for the future derive from the phenomenal growth resulting from its Sunbelt popularity. (He quipped, "There are some who feel the Border Patrol is watching the wrong river.") However, the problems are "good problems," he said, "those brought about by prosperity, not poverty." The greatest "stumbling block" to dealing with these problems, he said, is "the potential for increased racial divisiveness among the state citizenry."

—Larry Paul Fuller



"Bryan Place," East Dallas.

### New 'In-Town' Neighborhood Now Open in East Dallas

Suburban Dallas homebuilder Fox & Jacobs, Inc., has announced the opening of its new downtown "subdivision" of single-family detached homes, called "Bryan Place," the first large scale residential development in East Dallas in half a century.

Fox & Jacobs made the announcement upon completion of the first 35 homes in the 75-acre parcel, bounded by Ross, Gaston, Haskell and North Central Expressway. So far, 42 homes have been sold and 20 families have moved into the neighborhood. Forty-five homes are still under construction, with a total of 134 scheduled to be completed by the spring of 1981, all ranging in price from \$110,000 to \$150,000.

Bryan Place was the brainchild of Dave Fox, chairman of the board and chief executive officer of Fox & Jacobs, who realized early on the potential demand for a new neighborhood within

walking distance of downtown. Land purchases began in May 1974, with individual owners selling their property at prices ranging from 70 cents to \$2.80 per square foot. Then, in March 1975, the City of Dallas inaugurated its Area-Wide Redevelopment Program, designed to generate new interest in revitalizing the inner city. When the City announced the program, Fox & Jacobs already had acquired 27 acres for the Bryan Place project.

Under the redevelopment program, the City agreed to buy back land at a price not to exceed \$2.25 per square foot if any homebuilder's in-town development faltered. To date, Fox & Jacobs has been the only developer to take part in the program.

The one-and-a-half- and two-story homes are being built on lots approximately 45 feet wide and 80 feet deep. New streets in the development are 12 to 15 feet wide, laid out and scaled for the pedestrian, Fox & Jacobs points out, not the automobile.

### Future Uncertain For Historic Bosque County Jail

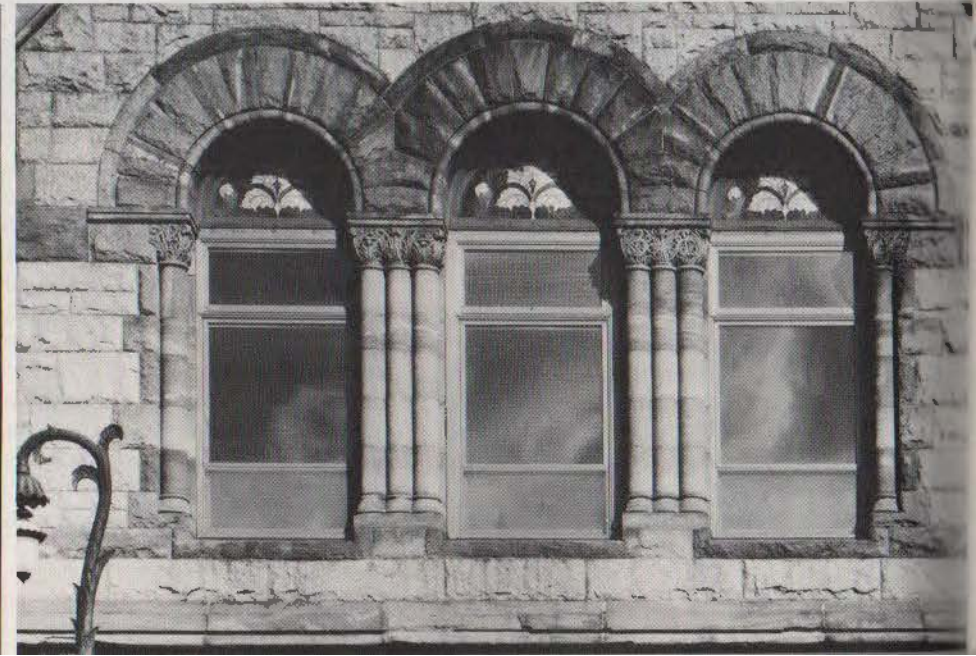
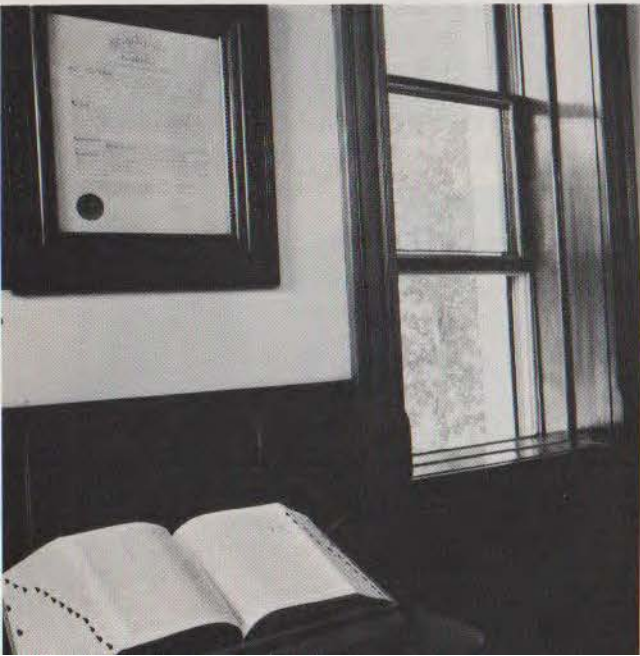
A task force of local and state historic preservation groups was outbid in January by St. Louis-based Ralston-Purina Company in efforts to buy the 84-year-old Bosque County Jail in Meridian, which is on the National Register of Historic Places and in the way of expansion plans of the local Ralston-Purina food service plant.

In two weeks before the bidding, a concerted fundraising effort by the Historic Bosque Preservation Association and the Bosque County Historical Commission netted \$5,000, which was matched by the Texas Historical Commission to purchase the jail for restoration. When the historic structure went up for bids Jan. 15, however, Ralston-Purina offered \$18,000, and the building was theirs.

According to the Texas Heritage Coun-



Bosque County Jail, Meridian.





The architect wanted a maintenance-free classic look outside, but insisted on the traditional warmth of wood inside.

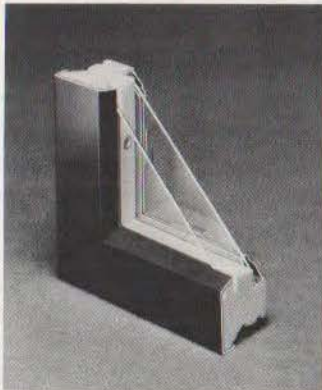
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cil, the Company plans to demolish the building and has offered preservationists all the historic rubble they so desire. But plant manager Glen Tidwell says "there are no immediate plans to do anything with the building," although rumor has it that Ralston is willing to bear much of the expense of moving it to a less obstructive location.

The sturdy, two-story limestone jail, built in 1895 by local stonemason John Drew on the block where the county's original 1856 log jailhouse once stood, is one of the few remaining turn-of-the-century limestone structures in Meridian and one of only three National Register landmarks in the County.

Construction was completed on a new \$256,000 Bosque County Jail in December 1979.



Set for "Once Upon a Spy" at 3D/I.

### Made-for-T.V. Movie Filmed In 3D/I Tower in Houston

The normally sedate executive floor of 3D/International Tower in Houston took on the air of a three-ring circus recently when Columbia Pictures Television used the space to film scenes for an upcoming made-for-T.V. movie.

Columbia crews arrived at the 3D/I Tower on Friday, April 11, to begin setting up. On Saturday, April 12, the whole crew arrived with several trucks of equipment and dressing rooms for "Once Upon a Spy," starring Eleanor Parker, Christopher Lee, Mary Louise Weller and Ted Danson. The movie, which may be a pilot for a new series, is scheduled to air on ABC/TV probably late this year or in January 1981.

3D/I, an interdisciplinary design and management firm headquartered in Houston, became involved in the filming when contacted by a representative of the Greater Houston Convention and Visitors Council who said he was assisting Columbia find locations to shoot the movie. The Columbia representatives said they were looking for a "high-tech" office building which could be used as an office for a wealthy, scientist-recluse, "Howard Hughes-type character."

The electrically operated blinds, draperies, sliding wall panels and the rear screen projection capabilities on 3D/I's 21st floor made it a perfect setting for the wheelchair-bound Valorium (Christopher Lee), who was convinced he could take over the world with a master computer.

The crew shot scenes in the presentation room, with its chocolate brown carpet and walls accented by a long serpentine sofa normally found in the executive lobby. They moved from there to a long hallway scene, then to the lobby area, where the polished steel elevators and dark stained parquet floors complemented Valorium's steel-covered wheelchair.

The Columbia crew filmed from 6 a.m. Saturday until 2:30 a.m. Sunday, when the last light was rolled out of the building.

### 'Holocaust Memorial' Dedicated in Dallas

The "Holocaust Memorial," designed by Dallas architect Gershon Canaan to honor victims of the Nazi Holocaust during World War II, was dedicated May 11 in front of the Jewish Community Center in Dallas.

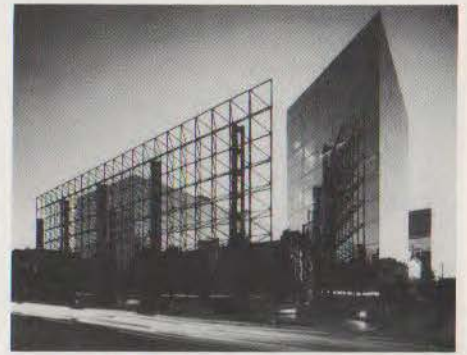
The 20-foot-high memorial consists of six granite hexagons pointed skyward, cantilevered at the top and adorned with lights. An illuminated reflecting pool forms the base, which is separated from adjacent parking areas by a landscaped park.

Canaan, senior vice president of the Dallas-based firm J. L. Williams & Co., Inc., specializes in industrial and commercial architecture. A former apprentice of Frank Lloyd Wright, Canaan received degrees in architecture and city planning from The Technion in Israel and The University of Texas at Austin. He has served as Honorary Consul of the Federal Republic of Germany since 1962.

Donors of the memorial are Mr. and Mrs. Paul Lewis of Dallas.



"Holocaust Memorial," Dallas.



Indiana Bell Switching Center, Columbus.

### CRS Wins AIA Honor Award For Indiana Bell Project

The Indiana Bell Switching Center in Columbus, Ind., designed by the Houston firm Caudill Rowlett Scott (CRS), was one of 13 winning projects selected from 412 entries in AIA's 1980 Honor Awards program, the nation's highest professional recognition of excellence in architectural design.

Awards will be presented during the 1980 AIA national convention June 1-4 in Cincinnati.

The Indiana Bell project, an electronic switching system facility to serve a community of 35,000 people, was described by jurors as "a delightfully whimsical solution to the use of mirrored glass." The concrete and aluminum structure is almost a "nonbuilding," jurors said, due to the use of a vertical trellis. "Although starkly modern in a traditional town, its many faceted reflecting surfaces, trellis and brick bring it to the town's scale."

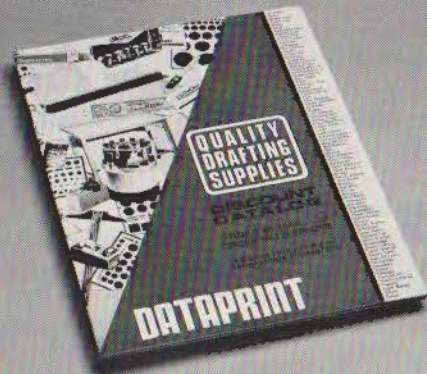
Jurors for the current use category, in which the project was classified, were Frank Tomsick, FAIA, San Francisco; Thomas H. Hodne, AIA, Minneapolis; Jane Hastings, FAIA, Seattle; Donald L. Stull, AIA, Boston; Bruce J. Graham, FAIA, Chicago; David V. Maudlin, a student of architecture at Miami University in Miami, Ohio; and John Graves, associate AIA member, Berkeley, Calif.

### Owens-Corning Announces Ninth Annual Energy Awards Program

Owens-Corning Fiberglas Corporation, based in Toledo, Ohio, has begun accepting entries in its ninth annual Energy Conservation Awards Program.

The competition, endorsed by AIA and the U.S. Department of Energy, seeks to recognize architects, engineers and building owners who have made significant contributions to energy conservation

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Deadline for letters of intent to enter is June 27. Official entries must be submitted by Aug. 29.

For more information, contact Mary G. Reinbolt, Owens-Corning Fiberglas Corp., Fiberglas Tower, Toledo, Ohio 43659. Telephone: (419) 248-7797.

**El Paso Chapter  
 Cites Three Projects  
 In '79 Design Awards Program**

TSA's El Paso Chapter has announced three winners in its Third Annual Design Awards program. Chosen from among 17 entries in the competition were the Armstrong residence swimming pool by Garland and Hilles; El Paso Natural Gas Company's Computer Center by Carroll, DuSang and Rand; and renovation of Home Mortgage Company's Old State National Bank Building by Louis Daeuble.

Jurors were Houston architects P. M. Bolton, FAIA; Eugene E. Aubrey, FAIA; and Charles E. Lawrence, FAIA.



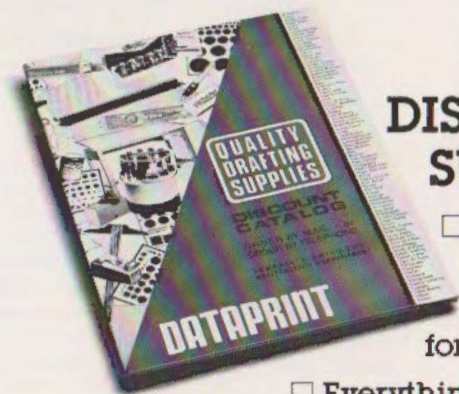
*Armstrong residence swimming pool.*



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## Projects in Progress



City Center, Fort Worth.

### Multi-Use Complex Underway in Downtown Fort Worth

Construction, scheduled at presstime to begin sometime in May, should now be underway on City Center in downtown Fort Worth, a multi-use office, retail, commercial and parking complex designed by New York architect Paul Rudolph. Associate architects: 3D/International of Houston.

City Center will cover a four-block area and include two office towers, containing a total of some 1.5 million square feet, and a 1,000-car parking garage. All three buildings will be connected by glass-enclosed skyways.

Thirty-seven story Center Tower will cover a full city block, and will include a mini-bank, coffee shop, restaurant and newsstand on the skyway level. A private business club with a large dining room and several private dining rooms will be located on levels three and four. Levels four and five will include a health club with four racquetball and two squash courts.

The First City Bank Tower, 32 stories above ground, also will cover one full city block. The interior will feature a four-level, skylight-covered atrium and a mini-bank and retail shops on ground level facing Main Street.

Both buildings will be organized around a central core, with each corner of the square extended to form a trapezoidal wing, providing corner offices with windows on three sides. Sixteen metal-clad column clusters will extend five to seven levels above ground to support each tower, the exteriors of which will be sheathed in reflective grey glass.

### Construction Begins On Corporate Center In Houston

Construction is now underway on phase one of the 430,000-square-foot, \$41 million Corporate Center/Northborough at North Freeway and Greens Road in Houston, designed by the Houston firm Kirksey Associates.

The 125,000-square-foot first phase, scheduled for completion in January 1981, will consist of a six-level building clad with grey-tinted glass on the north facade to afford views of a landscaped plaza and brick on the south and west



Corporate Center/Northborough, Houston.

exposures to minimize solar gain. A covered bridge at the second level will connect the building with an adjacent parking garage.

Inside, the two-story lobby will be lined with Italian grey marble. Slate flooring will run throughout the lobby, surrounding an interior garden, and the length of corridors on the first level.

Phase two will include two other buildings, one of similar design and configuration only larger and facing away from the plaza.

### Hotel Adolphus in Dallas Now Being Restored

The venerable Hotel Adolphus in downtown Dallas, built in 1912 by St. Louis beer magnate Adolphus Busch, is slated for rebirth in 1981 as a "super luxury hotel."

Exterior restoration is now underway on the \$40 million project, which also includes remodeling of the 30-story Adolphus tower, the hotel's six-story parking garage and several retail establishments on the downtown block bounded by Commerce, Akard, Main and Field Streets.

The 68-year-old hotel, designed by the St. Louis firm Barnett, Hayes and Barnett, will be restored to its original French Renaissance elegance, and will include

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**Ranch-Style Sorority House Nearing Completion at A&M**



*Sorority House, College Station.*

A three-story, wood frame Kappa Alpha Theta Sorority House, designed by Tom Caffall, Jr., of the Last Design Shop in Dallas and Bryan, is now under construction in College Station.

The 12,000-square-foot house is designed in the early Texas Ranch style, popular in the 1890s, with energy efficiency as a high priority. High efficiency airconditioning units are divided into eight zones, with ceiling fans used throughout the first floor area in sorority members' rooms. Exterior walls are two-by-six framing, and continuous sof-

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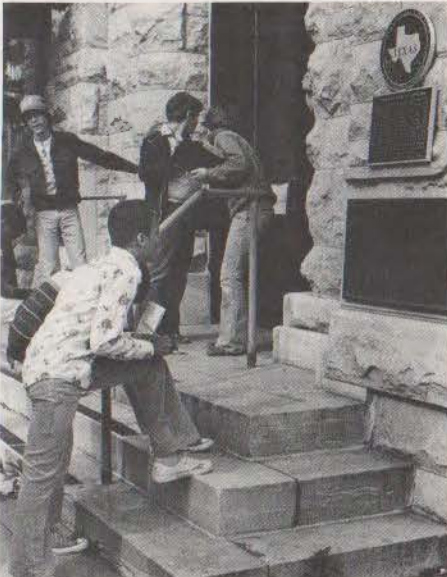
fits and ridge vents are used. The house also has a complete security and fire alarm system.

The first floor consists of a chapter room, parlor, dining room, library, commercial kitchen, laundry and quarters for the house mother. Forty students are housed on the second and third floors, with the third floor also including a study lounge area.

Completion of the \$500,000 project is scheduled for mid-August.

## News of Schools

Rick Campbell



*Eighth graders scrutinize library.*

### 'Beaumont, U.S.A.': Architectural Education For Eighth Graders

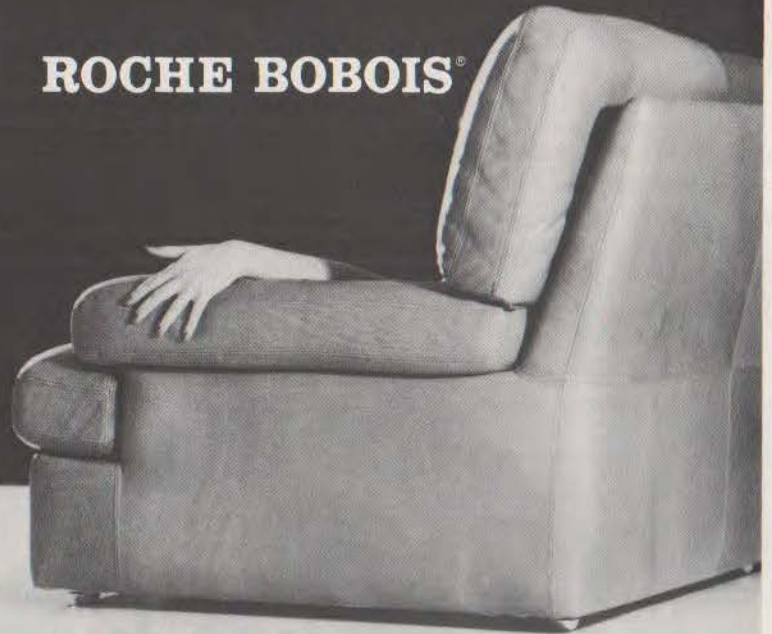
A new, innovative educational program has area eighth graders taking a longer, more scrutinizing look at the buildings and landscapes that make up Beaumont. And what they are learning may well determine for the better what this city looks like for generations to come.

The program, "Beaumont, U.S.A.," sponsored by the Beaumont Art Museum and the Beaumont Heritage Society, is bringing an awareness of art and architecture to four eighth-grade classes at Bowie, Odom, Assumption and All Saints schools during this pilot year.

"Beaumont, U.S.A." first introduces students to the world's leading architectural styles and to the elements of design and function. However, the main focus of the program is on developing permanent contributions to the community. In the process, the students not only learn

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to appreciate the architectural feats of the past and present, but also begin to question haphazard designs, ruthless demolitions and other architectural mistakes. Their permanent contributions range from repainting to rebuilding, conception to construction.

"We were overwhelmed by the students' willingness to give to the community—a sincere interest in contributing to the place they live," says Jan Krulick, director of the program and curator of education at the Beaumont Art Museum.

Noteworthy are the deck and courtyard built this spring at Assumption School.

The students surveyed the garden area, compared lumber costs and designed built-in garden furniture. Then they hammered and sawed the deck to completion and meticulously landscaped the courtyard.

Such a major undertaking began at the drawing table, or more specifically, Rob Clark's drawing table. Clark, the "architect-in-residence" for "Beaumont, U.S.A.," stressed the need for a working knowledge before actual construction. Clark is an intern with Architecture and Engineering Design Group, Inc., of Beaumont, formerly with Livesay + Vacker +

Associates, Beaumont.

"Students pick up and understand why advanced planning is necessary because they can look around them and see mistakes with which they now have to live," Clark says.

Clark is just as articulate in his guidance of eighth graders at Bowie School who took an interest in historic preservation. The teens painstakingly documented in inch-by-inch measurement and photography the Sanders Home, a Queen Anne-style structure in downtown Beaumont. Unique approaches to learning were carried out by teachers and "docents." Discovery hikes along city sidewalks allowed students to identify architectural features.

Neighborhood observation walks involved their senses—the sounds of traffic, texture of bricks, smells of flowers or factories, ugliness of clutter or beauty of landscaping.

Each student used a 229-page textbook, illustrated with 100 drawings and 45 photographs. Author Jan Krulick and contributing writers Yvonne Craig, Carol Nelson and Ginny Anglin of the heritage society, provided the tailor-made text for the program. Grants and assistance for "Beaumont, U.S.A." were made available by the Mobil Foundation, Inc., Texas Commission on the Arts and the South East Texas Arts Council.

"The kids are fired up about architecture," says Dee Robertson, one of five trained volunteers who visited the classrooms regularly. "They entered into their projects with all hands and feet."

Students were quick to ask why old buildings were allowed to deteriorate. Notes Robertson: "The answer is, of course, someone has to care, and in not too many years, that 'someone' will be them."

Once students acquainted themselves with this impending responsibility, they made it a challenge. They devised solar and hydro-powered cities of the future, cutting across barriers of costs or physical woes. And, making architecture an intimate adventure, students designed their own houses.

Their tastes ranged from Colonial clapboard to adobe to concrete-and-steel. The fascination with practicality, energy conservation and beauty was obvious in their zestfully created homes.

"A program such as "Beaumont, U.S.A." develops the creative part of the brain," says docent Bonna Wescoat. "It makes one analytical and critical."

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One lesson the students took to heart was decision-making. "Now they know involvement is essential, and that one day they will be called upon to improve the present surroundings and cast high standards for the environment yet to be built," says Yvonne Craig, executive director of the Beaumont Heritage Society. "Hopefully, they will make a conscious effort to care for buildings left to us by past generations."—Linda Lange

### McAdams Appointed Associate Director of UT-Austin Planning Service



Austin architect, librarian and TSA treasurer Nancy McAdams has been appointed associate director of the Office of Planning Services at The University of Texas at Austin.

McAdams, who has been assistant director for facilities and planning in the General Libraries since 1978, came to UT-Austin in 1965 as architecture librarian. She also has served as the General Libraries' acting associate director of public services and as librarian for facilities and planning.

The Office of Planning Services coordinates new construction, major renovations and space utilization for all UT-Austin facilities. In her new position, McAdams' first assignment will include work on the completion and occupancy of the College of Fine Arts and Performing Arts Center buildings and renovation of the Undergraduate library.

Active in professional society affairs, McAdams also has served as chairman of TSA's bylaws committee and, on the national level, as chairman of the AIA Practice Management Committee and as a member of its task force on personnel practices. In addition, McAdams is currently chairman of the Library Administration and Management Association's buildings and equipment section.

### Summer Academy II Set for July 13-Aug. 22 At UT-Austin

The second Summer Academy in Architecture for high school students is scheduled for July 13-Aug. 22 at The University of Texas at Austin.

Designed to acquaint participants with

a broad range of skills and interests related to the architectural profession, the six-week course is open to students between grades 11 and 12 who are either committed to a career in architecture or think they may be interested in the field.

The program will include lectures, design studios and technology workshops, informal discussions and field trips. Students will live in university residence halls and attend classes at UT's School of Architecture.

Cost of the program, including tuition and room and meals, is \$850 plus supplies and spending money. A limited num-

ber of full and partial scholarships will be available on the basis of need.

For more information, contact Summer Academy, School of Architecture, University of Texas, Austin 78712. Telephone: (512) 471-1922.

### UTA Professor Big Winner In Drawing Competition

R. B. Ferrier, associate professor at UT-Arlington's School of Architecture and Environmental Design, almost stole the show in the recent Ken Roberts Memorial Delineation Competition spon-

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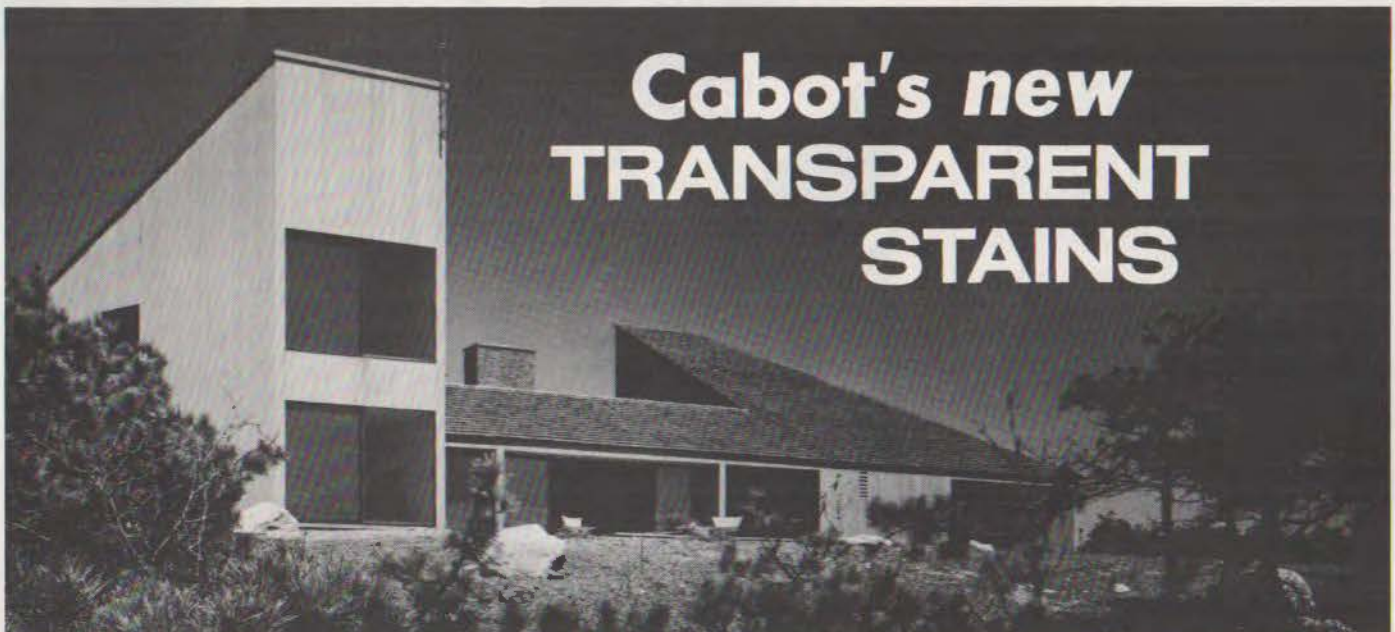


States General Building by R.B. Ferrier.

sored by TSA's Dallas chapter.

A total of 31 awards were given in three levels—honor awards, merit awards and citations. Of the 31, 10 went to Ferrier—three honor awards, four merits and three citations.

The competition gave the awards for excellence in architectural drawings and renderings. Ferrier's three honor awards were for a pencil and watercolor perspective drawing of the States General Building in Dallas, an axonometric ink drawing of the Misty Woods Apartment Complex in Arlington, and an ink, print, pencil and color pencil axonometric drawing of the Richardson Townhouses. Architect for all three projects was Jack Irwin of Dallas.



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## Books

This review originally appeared in the *Journal of Architectural Education*, November 1979. The JAE is published by the Association of Collegiate Schools of Architecture, 1735 New York Ave., NW, Washington, D.C. 20006.

**Environmental Encounter**, Joanne Henderson Pratt, James Pratt, FAIA, Sarah Barnett Moore, William T. Moore, MD. Reverchon Press, Dallas, 168 pages, \$14.95.

*Environmental Encounter* may prove to be a valuable tool for teaching students to make intelligent decisions about the future. Essentially a series of activities for learning about the environment, this book is an excellent introduction to architecture and the built environment. It could easily form the basis for an introductory architecture course.

Rather than a step-by-step, cookbook approach to the subject, *Environmental Encounter* is an interactive activity book. The activities are designed to be interpreted and adapted to the instructors' and students' requirements and needs. The personal experiences the learner brings to the activity are utilized to reveal the relationships between the learner and the environment. The activities are designed to demonstrate the impact the individual has on the environment as well as the impact the environment has on the individual.

Basic concepts appear and reappear throughout the learning activities. The learning activities are divided into 27 chapters that begin by asking the students to be aware of their senses in relation to the physical environment and progress from the individual environment to consideration of the total environment.

Each chapter is constructed so that after a brief introduction of the theme, learning activities consisting of surveys, questionnaires, games, constructions, role-playing, or field-trips develop the concepts. The instructor can set the level of sophistication of the activity. Helpful marginal notes give hints, warnings and road signs to help the instructor along the way. Resources and suggestions for further explorations at the end of each chapter extend and enrich the experiences.

The skills of the authors, ranging from architecture, education, science, history, geography, to psychology and medicine,

have greatly facilitated the interdisciplinary development of each of the activities. Funding was provided by the United States Office of Environmental Education, and the NEA along the way.

—Alan Sandler, AIA Director of Environmental Education.

**Fill 'er Up: An Architectural History of America's Gas Stations**, Daniel Vieyra. Macmillan Publishing Co., New York, N.Y., 111 pages, \$14.95 hardcover, \$7.95 paperback.

Rice graduate Daniel Vieyra, now chief preservation architect with the Trenton, N.J., Landmarks Commission, traces the evolution of the American gas station from its humble beginnings as horse-drawn tanks through later stylistic periods he dubs "Fantastic," "Respectable," "Domestic" and "Functional." Some 130 color and black-and-white photos illustrate the evolution of "the most widespread type of commercial building in America." (See *Texas Architect*, Sept./Oct. 1979.)

**Modern Architecture**, Manfredo Tafuri and Francesco Dal Co. Harry N. Abrams, Inc., New York, N.Y. 448 pages, \$42.50.

Manfredo Tafuri and Francesco Dal Co, both professors of architectural history at the University of Venice, bring Abram's 14-volume history of world architecture series into the 20th Century. The book examines the social dynamics of the last 100 years as they have been manifested in buildings and communities in Europe and the United States, including a look at the innovations of structure, materials and exploitation of space as well as the larger demands that society and government make upon community planning and building construction and use. The authors also appraise the contributions of leading modernists such as Frederick Law Olmstead, Frank Lloyd Wright, Le Corbusier, Walter Gropius, the Saarinens, and Mies Van der Rohe.

**The Woodbook 80**. Avery-Phares, Inc., San Francisco, Calif., 400 pages, \$12.

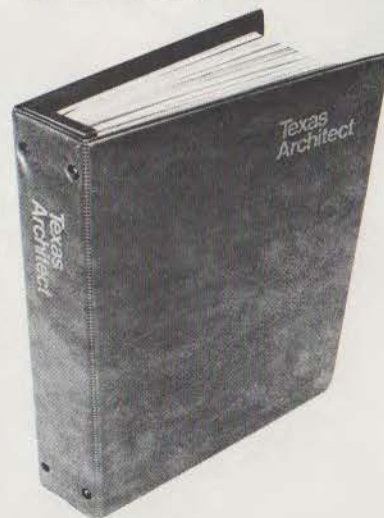
A hardcover reference book including information on wood sources, associations, manufacturers and design applications, *The Woodbook* has been endorsed by the National Association of Homebuilders. NAHB Executive Vice President Dave Stahl calls it, "a respected valuable reference source."

*Continued on page 75.*

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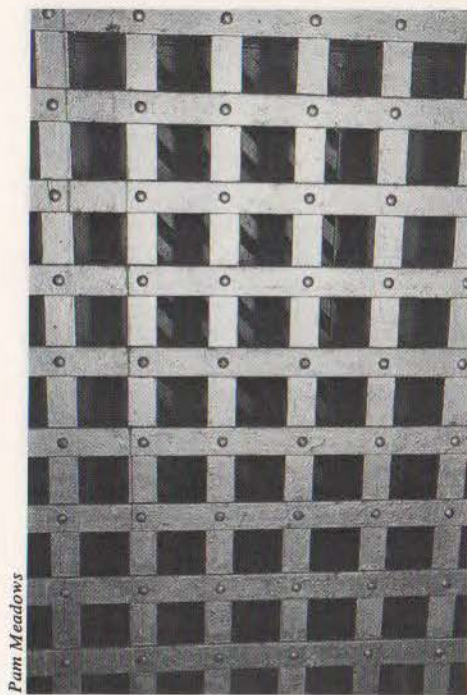
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# About this Issue



It is appropriate to acknowledge that the two primary subjects of this issue—"Correctional Facilities" and "Interior Architecture"—might well seem to be an unlikely combination. Yet, as we have come to realize (largely in retrospect), the two are actually somewhat compatible, if not complementary.

Certainly, both topics are *timely*. "Interior Architecture" has been thoroughly bandied about in the architectural press recently as a newly revived extension of architectural practice. And, reflecting an intensified general awareness, coverage of interiors (at least at the residential scale) has permeated the popular press as well.

"Correctional Facilities" has been an even hotter topic. The unmitigated mayhem that took 33 lives at the New Mexico State Penitentiary in February has rekindled the widespread debate on the "scandalous" state of our prisons. Not since the Attica massacre nine years ago has media attention been so keenly focused on prison reform. As recently as June 1, the *New York Times* reported that, since inmates were granted direct access to the Federal courts in the late 1960s, there has been a startling increase in the number of lawsuits over prison conditions. And the prisoners have been winning: "The entire penal systems of eight states—Alabama, Arkansas, Florida, Mississippi, New Hampshire, Oklahoma, Rhode Island, and Tennessee—have been ruled unconstitutional because of overcrowding or other conditions,"

the *Times* reported. "In addition, individual penitentiaries in 12 states (including Texas) have been placed under court orders on similar grounds, and class-action suits are pending against prison officials in 11 others."

## Facility Design

To establish further the connection between correctional facilities and interiors, we might be tempted to assert that if only our penal institutions were skillfully and humanely designed—inside and out—the prisoner revolt would be over. But of course the reality is that problems with prisons go far beyond strictly architectural considerations and are inextricably entwined with the very fabric of society. Our political/judicial system is one which puts a higher percentage of its citizenry behind bars, and for longer periods of time, than any other industrialized Western nation except South Africa (see *Time Magazine*, May 5, 1980). We seem to be more intent on dealing with criminals than with crime and its roots. The resulting problem of overcrowding is the most significant source of unrest within the prison system. Yet it is difficult to garner political support for a seemingly simple solution: alternative penalties for non-dangerous offenders.

## Lack of Purpose

One crucial obstacle to reform, and a shortcoming which has had its impact on the design of penal facilities, is the lack of unanimity regarding the purposes incarceration should serve. The range of intended functions includes *quarantining* or "warehousing" felons for the protection of society; *punishing* offenders as retribution for their offenses; *detering* such offenses through the severity of the consequences; *correcting* or reforming criminals through rehabilitation programs; and *detaining* suspected offenders awaiting trial (a major function of a city or county jail, as opposed to a prison).

## Prison Performance

It is generally accepted, however, that only the first and most basic of these functions—the separation of dangerous felons from society—is accomplished passably well through our present system. While the assumption that prisons deter crime is no longer persuasive to most experts, and the notion that the prison experience "corrects" criminals is almost laughable, the penal system fulfills *too* well its primary philosophical mission—punishment. Conditions are such that most offenders suffer physical and mental abuse—including hazing, beatings and

rapes—far in excess of the penalty mandated in their official sentence. And in a nation where the accused is theoretically innocent until proven guilty, most city and county jails impose an experience far more degrading than necessary to accomplish the legitimate function of insuring appearance for trial.

## Design Significance

Until there is clear intent regarding the distinct functions incarceration should serve, design for correctional facilities will remain a clouded issue. But, despite the far-ranging complexity of the whole question of criminal justice, it is clear that, in the context of prison reform, architectural considerations are crucially important. Whatever the acknowledged functions of a particular penal institution, it is by current definition a closed system. Most of its inhabitants, unlike persons on the "outside," have no escape from any environmental deficiencies that might exist—lack of natural light and fresh air; overdetermined, channeled patterns of movement; anonymity, sterility, repression of individuality and an absence of traditional referents. In a total environment, the effects of its influences are compounded.

But the more essential point (and the promised "connection" between our two main topics for this issue) is this: people do interact with buildings, responding positively or negatively to space and form. To inhabit a setting is to be shaped by it, whether it be home, workplace, school . . . or prison. For persons in charge of such environments to ignore this principle is a manifestation of shortsightedness and perhaps misplaced priorities. It can be seen as poor management or bad business, and a kind of injustice to the setting's inhabitants. One might even call it a crime.

—Larry Paul Fuller



Title page to *Le Carceri (The Prisons)*, a series of 16 etchings executed by Giovanni Battista Piranesi circa 1760.



# From Dungeon to Dayroom

## A Brief History of Penal Architecture

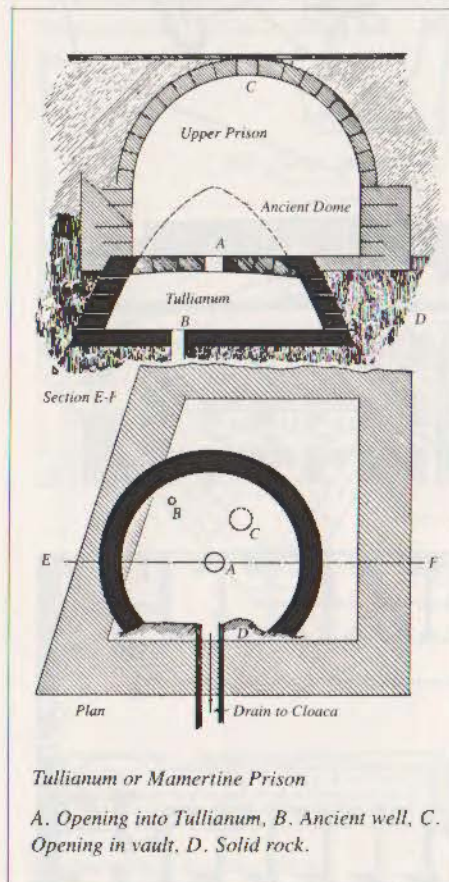
By Peter C. Papademetriou, AIA

*"The mood and temper of the public with regard to the treatment of crime and criminals is one of the most unfailing tests of the civilization of any country."*—Sir Winston Churchill

It is perhaps in the low building types, those in which are invested the least of priorities, that the character of a society can best be measured. Here, where choices are basic, pretensions are stripped and fundamental relationships emerge. People's relationships to one another, and their individual rights within a collective context, are perhaps essentially seen in the process of transgression against society and the response met by institutions created to maintain the stability of society against such acts. Therefore, the system of laws, its supporting network of justice and the physical housing of those marked as "criminal" reflect these complex relationships. For architects, the baseline is the formation of institutions which adequately mirror these relationships, and society's evolution in the understanding of the rights of individuals is clearly seen in the form of its penal architecture.

Terms are often used interchangeably, and concepts have evolved as philosophies of law, order and justice have changed. The notion of a "correctional" facility is a fairly modern one, obviously at variance with the more generic "penal" designation. In a truly democratic society, the distinction between a jail as a place for pre-trial detention (where the inmate is theoretically innocent) and a prison (where the guilty party is serving a term) is critical, and their forms should reflect the difference. Historically, however, the terms are interchangeable and old habits tend to persist.

Involuntary confinement by some constituted authority undoubtedly existed on occasion all through history, making it



Tullianum or Mamertine Prison

A. Opening into Tullianum, B. Ancient well, C. Opening in vault, D. Solid rock.

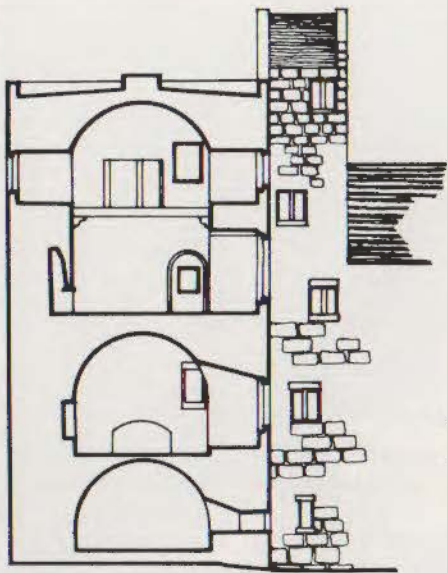
impossible to accurately date the earliest use of prisons. As places of punishment, however, they were uncommon until the 18th Century, and were rather used as places of detention for those awaiting trial and sentence. Crimes themselves had severe consequences, summarized perhaps by Hamurabi's "Law of Retaliation" in the principle of "an eye for an eye; a tooth for a tooth." The Bible story of Joseph tells of a prison in Egypt, yet the *Jewish Encyclopedia* states, "Imprisonment as a punishment is not known in Mosaic Law. The few apparent cases mentioned in the Pentateuch refer in fact to the temporary detention of the

criminal until sentence could be passed upon him." In 6th Century B.C. Jerusalem, by the time of its conquest by Nebuchadnezzar, there were three categories: Beth-ha-keli (house of detention); Beth-ha-asourim (house of those in chairs) and Beth-ha-mahpecheth (house of those with chained hands and feet).

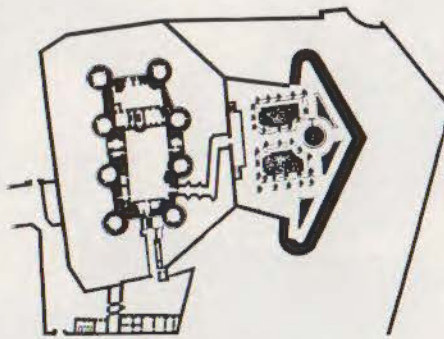
There were prisons in Ancient Greece, notably at Athens under the rule of The Eleven, but they were essentially large rooms or underground chambers; prisoners were not separated and friends and family were allowed great freedom in visitation. By the 5th Century B.C. Plato, writing in *De Legibus*, anticipated our modern system when he wrote, "Let there be three prisons in the city: one for the safe keeping of persons awaiting trial and sentence, another for the amendment of disorderly persons and vagrants, those guilty of misdemeanors, to be called a 'sophonesterion' (house of correction) . . . a third to be situated in the country away from the habitations of man, and to be used for the punishment of felons."

Roman *carceres* (to be "incarcerated") were usually for slaves, with citizens instead being chained by their wrists to soldiers. The Tullianum, now called the Mamertine Prison, was typical of the type using underground cisterns with access through top gratings. Begun around 640 B.C. by Ancus Martius, it was located for the most part under the Cloaca Maxima, the main sewer in Rome, with an upper rectangular room lit by a hole in the ceiling some 16 feet above the floor, and a conical lower chamber completely dark and accessed by an aperture in the floor of the upper room.

Even by the Medieval period, arrangements for keeping prisoners were essentially makeshift, most typically the "dungeon" or lowest floor in a castle keep. Specifically constructed chambers appeared more commonly after the 12th



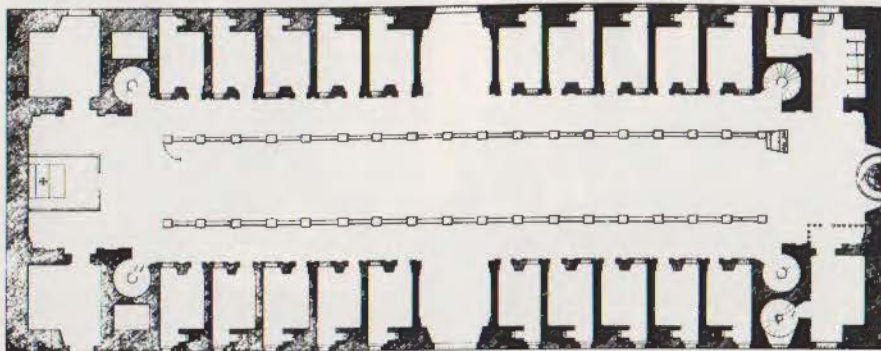
Typical medieval dungeon (lower chamber).



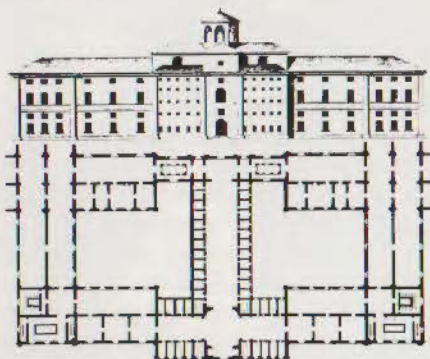
The Bastille, Paris, 1369.



Hospice of San Michele, Rome, 1704.



Hospice of San Michele.



House of Correction, Milan, 1756.



Newgate Prison, London, 1769.

Century A.D., generally a lightless room equipped with a "necessary," a simple toilet cubicle in the thickness of the wall. A large example would be the Bastille in Paris of 1369 with eight main dungeons having walls ten feet thick.

Precedent for both the philosophy of imprisonment, as well as the architectural form associated with it, may be seen in its use in the Christian Church, which by the medieval period had under its aegis a large body of clergy, clerks, functionaries and monks. Forbidden to shed blood and drawing on the theme of purification through suffering, the canon courts came to subject the wrongdoers to confinement not as punishment but as a way of providing conditions under which penitence would occur. As early as 500 A.D., for more serious offenses, statutes of the Order of Cluny specified a prison similar to a dungeon. Two small cells known as "The Twins" still exist on the lower floor of the Abbey at Mont St. Michel. The ascetic dogma, with its emphasis on the soul and afterlife, could hardly be expected to evolve an architecture giving physical comfort, although the idea of reformation left upon later thought and social theory a strong imprint.

The *Magna Charta* clarified the origins of our justice system, and with the decay of feudalism towns and cities established "gaols," as decreed by the seventh article of the Assize of Clarendon in 1166. Initially, prisoners of all types were mixed together.

#### Workhouses

By the Tudor period, vagrancy and unemployment led to the establishment of workhouses for the compulsory employment of beggars. The year 1577 saw the opening of the first such facility at the Royal Palace of Bridewell, and in 1576 Parliament called for each county to erect its own "bridewell." In the 17th Century their popularity spread to the Continent where many were established in Holland, Germany, Belgium and Scandinavia. The "Bettering Houses" of Holland became models for some of the legislation and reform in Britain and the American colonies. However, the workhouse essentially was a large hollow square with prisoners working and sleeping in the common rooms. In England the gaols, for the safe custody of debtors and those awaiting trial, and the workhouses soon became a difference of name only as overcrowding became a norm.

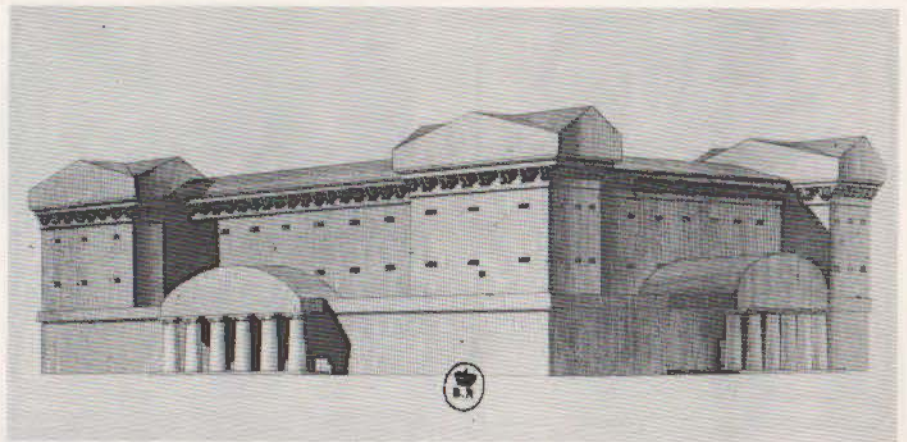
From the squalid conditions reform

movements developed to change penal methods. The first was initiated by Filippo Franci who started a workhouse for recalcitrant and vagrant boys in Florence, which incorporated cellular categorization. The first clear use of the concept dates to 1704 and the *casa di correzione* designed by Carlo Fontana at the hospice of San Michele in Rome. It featured a center hall serving as workroom, dining and chapel, surrounded on two sides by 30 outside rooms on three tiers. In 1756 the Milan House of Correction combined these concepts with the traditional cross plans found in Italian churches and hospitals.

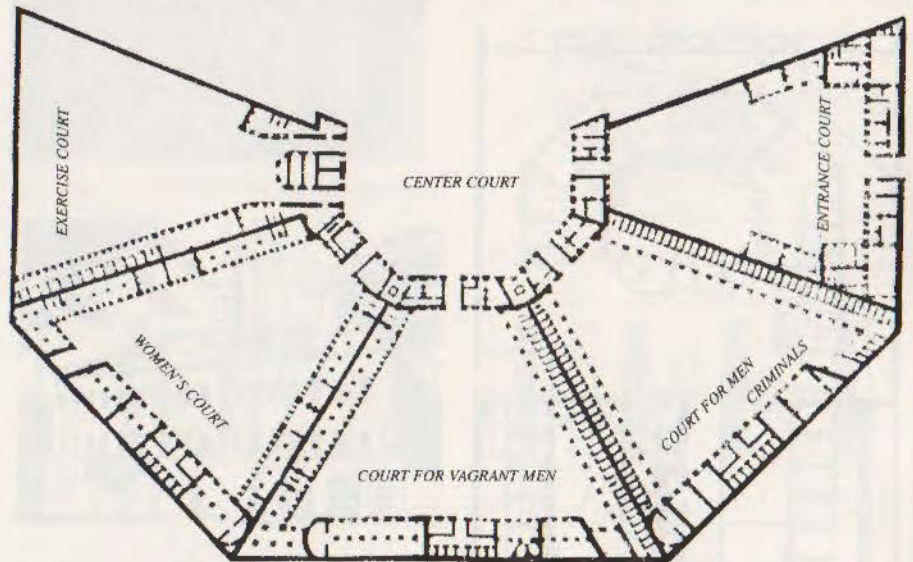
### Darkness, Terror

More typically, however, from the 16th Century onwards an increasing number of petty offenders wound up in prison in lieu of corporal or capital punishment. Large rooms freely mixed prisoners of varying offense, age, health, and sex. Newgate Prison of 1769 was typical of such congregate facilities. It was even the opinion of Francesco Milizia in 1785 writing in *Principi di architettura civile* that the form of a prison should inspire "darkness, threatening, ruins, terror," certainly seen in the large-scale blankness of Newgate itself, or a proposal by Claude Ledoux of 1784 which featured huge coffins on the four corners of the building.

The Prison of Ghent in 1773 was the first large facility containing contemporary concepts and, paradoxically, the two distinguishing features which were to represent certain polarities of opinion in the future. It had night isolation of prisoners, separation of the sexes and then separation according to age, offense and length of sentence. Its octagonal form combined back-to-back cells with exterior circulation in wings radiating from a center, thereby dividing the shape into categorized courtyards. Similar ideas could be seen in two proposals by Sir John Soane of 1784, and were symptomatic of a reform movement beginning in the 1780s and led by the labors of John Howard whose detailed observations were published in *State of the Prisons* in 1777. These culminated in the creation of "Blackstone's Act" of 1778 which established penitentiary houses, confirmed the principle of separate confinement, stressed the need for moral and religious instruction, fixed cell standards and called for regular inspection. The General Prisons Act of 1782 further emphasized separation of offenders, and segregation of the sexes. These reforms found ex-



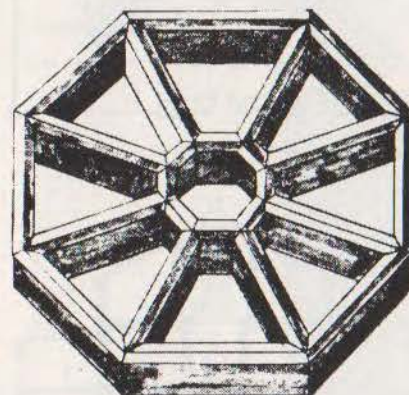
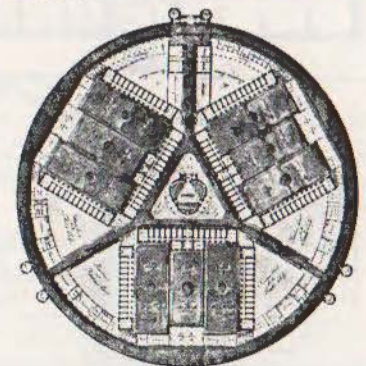
Prison proposal by Claude Ledoux, 1784, with "coffins" at the four corners.



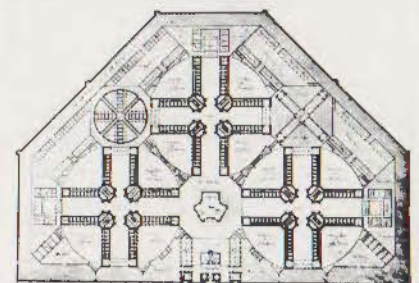
Cellular prison, Ghent, 1773 (finished portion).



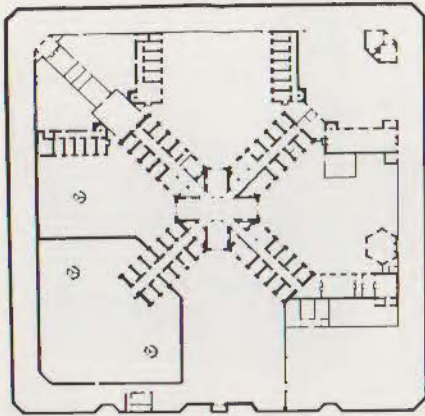
Criminal's Ward elevation, Ghent.



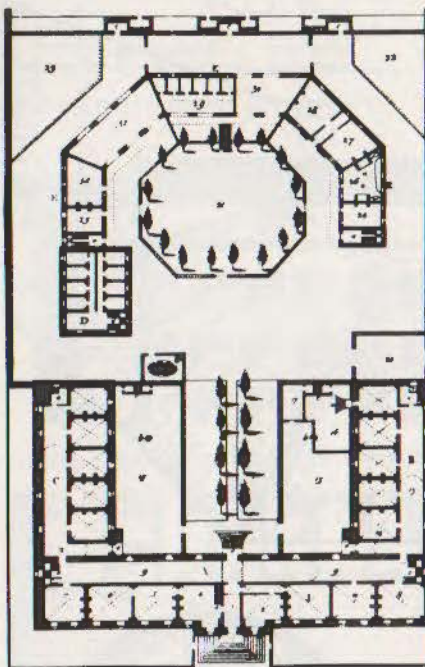
Prison as proposed, Ghent.



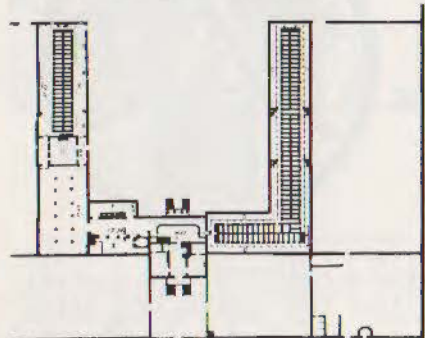
Proposals by Sir John Soane, 1784.



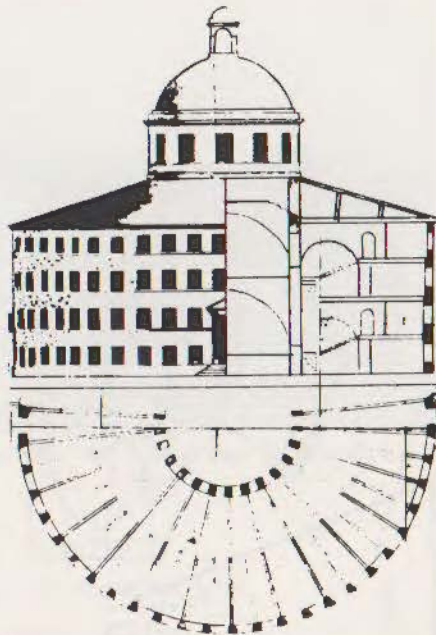
Ipswich Gaol, 1786.



Walnut Street Jail, Philadelphia, 1790.



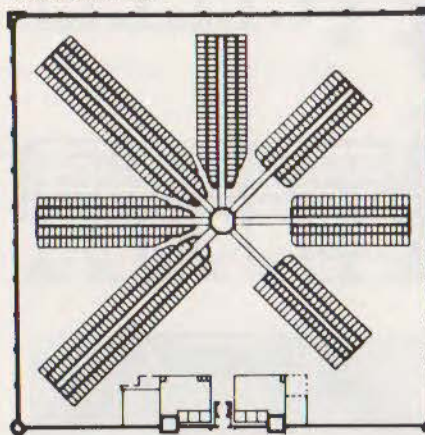
ABOVE: Stick form, Auburn, New York, 1816.  
RIGHT: Section, Eastern Penitentiary, Philadelphia, 1823. Key: 1. Cells, 2. Open corridor with gallery above, 3. Exercise yards.



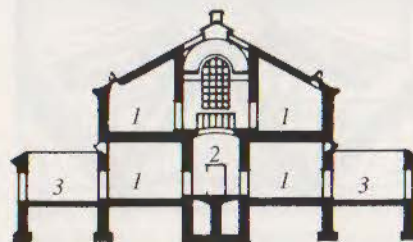
Bentham's Panopticon, 1787.



Walnut Street Jail.



Radial form, Eastern Penitentiary.



pression often in radial prisons as in Soane's proposals, or the Ipswich Gaol of 1786. One of the critical issues to Howard had been proper supervision, and this led to the proposal by Jeremy Bentham in 1787 for a circular form which was designated the Panopticon.

In America, William Penn's "Great Law" of 1682 instituted the concept of the workhouse, and resulted in the formation of the Philadelphia Society for Alleviating the Miseries of Public Prisons. **Reform**

The first manifestation of this reform was the erection of a group of single cells in the yard of the Walnut Street Jail in 1790, some twenty years after the building was constructed. This jail combined both individual and congregate forms, but led to the evolution of the two basic American systems. The *Pennsylvania (or Solitary) System* was a regime of complete solitary confinement with work being done in the cell, combining outside cells (like San Michele) with radiating cell blocks (like Ghent), while the *Auburn (or Silent) System* meant solitary confinement at night with work in association during the day, in silence, using inside cells (like Ghent) with single rectangular cell blocks (like San Michele).

Eastern State Penitentiary of 1823 by John Haviland became the model for the Pennsylvania system, while the Auburn Prison of 1816 embodied the "stick" cell block form which enjoyed greater success since it had a lower construction cost, and its workshop industry was more productive. Pennsylvania models were restricted to two stories, but the Auburn scheme resulted in the six-story blocks of Sing-Sing Prison in 1828.

England, badly in need of more prison space, had resorted to the exporting of prisoners to Australia. A site at Millbank on the Thames had been bought for erection of the Panopticon, but its controversial design was attacked by reformers who had concluded that correction was more unimportant than punishment, such that a competition was held for a new approach. The first State Penitentiary was built as Millbank Prison in 1816-21, predominantly circular in principle though not in form. A central chapel was surrounded by a hexagonal administrative block and six pentagonal courts, each with cells on four sides and an inspection tower in the center of each court.

The idea of circular schemes persisted in the late Nineteenth Century, resulting

in the American Midwest in the appearance of one of the most unusual penological tools for the incarceration of prisoners, the so-called Human Squirrel Cage, the Rotary Jail or the Lazy Susan Jail. Some five examples were built after 1880, but the most famous example is the Pottawattamie County Jail in Council Bluffs, Iowa, developed on the patented scheme of Brown and Haugh dated 12 July 1881. Here was control and surveillance at its extreme, developed at a time of rapid change following the Civil War. The logic of the Panopticon was extended to its ultimate point, presenting, as Walter Lunden observed, "... evidence of how humanitarian principles in penology had failed to keep pace with architectural designing."

By 1830, the American systems had become widely known and since the Pennsylvania system seemed to aid in prisoner reform more than the congregate living at Auburn, it became the more copied prototype. Pentonville Prison (Oxford) of 1840 grows out of the Eastern State model and itself resulted in 54 similar plans being built over the next eight years in Europe. In 1844, a variation on Pentonville was built at Wormwood Scrubs where cell blocks were arranged separately and parallel rather than radially. This led to a further variation first realized in 1898 at the French prison at Fresnes, near Paris, by Francisque-Henri Poussin which became known as the "telephone pole" design. A central corridor linked a series of rectangular cell blocks at right angles to it; its chief advantage lay in each block being a separate unit, ensuring a more effective classification of prisoners. In America, the Pennsylvania State Penitentiary at Lewisburg by Alfred Hopkins of 1932 employed this scheme, while the 1919 Illinois Penitentiary at Stateville began as a series of Panopticons in a radial pattern, although only half were actually built and later wings were in the conventional block arrangement.

**Other Variations**

In the Twentieth Century other variations began to appear. Attica State Prison of 1933 was among those comprised of buildings arranged around courtyards and connected by covered walks, but the type was expensive to build, its corridors were excessively long, and the cell blocks were spread out too far from one another and other facilities. A radical variant was proposed by Hastings Hart in 1922 for a high-rise skyscraper, a solution appropriate for use with related facilities at the



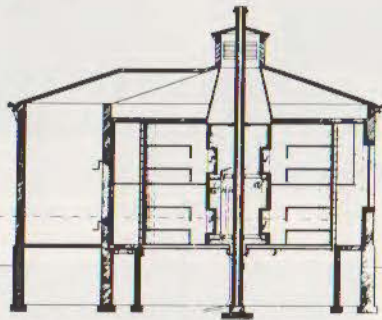
*Sing-Sing Prison, New York, 1828.*



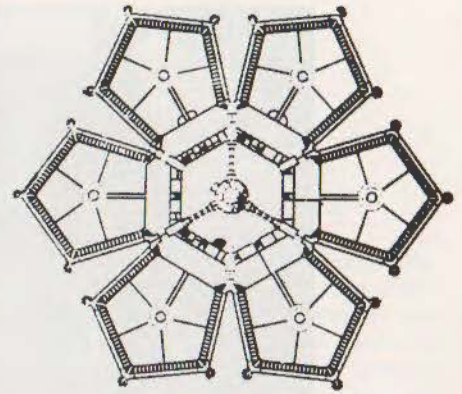
*Sing-Sing.*



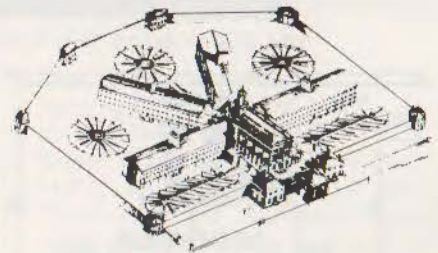
*Sing-Sing.*



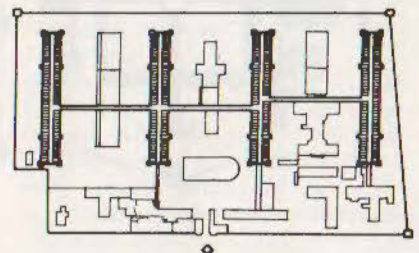
*Rotary Jail, Council Bluffs, Iowa, 1881. Revolving cylinder containing cells is rotated until the door of the cell desired is accessible.*



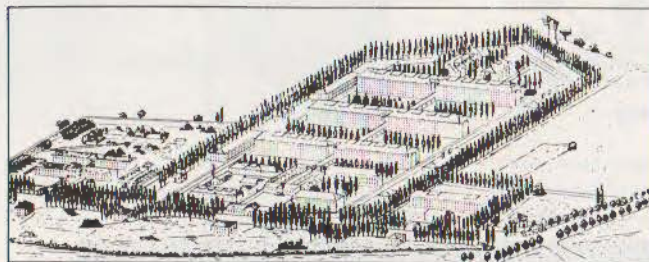
*Millbank Prison, London, 1816.*



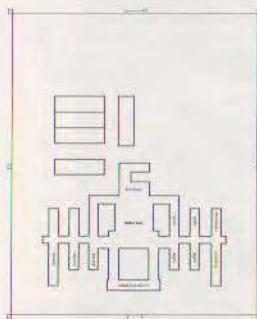
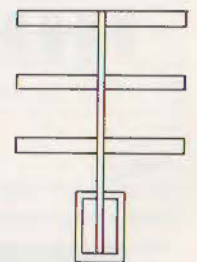
*Pentonville Prison, Oxford, 1840.*



*Wormwood Scrubs Prison, London, 1844. A variation on Pentonville; parallel, instead of radial arrangement of cells.*



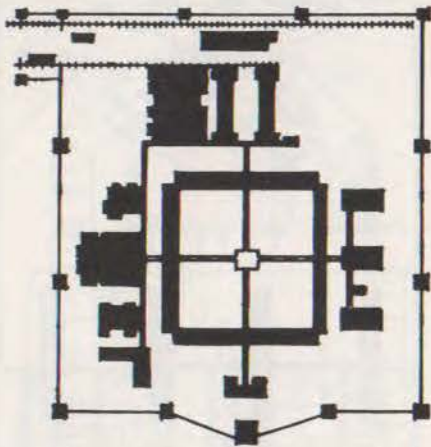
*Prison at Fresnes, France, 1898, and its "telephone pole" plan, right.*



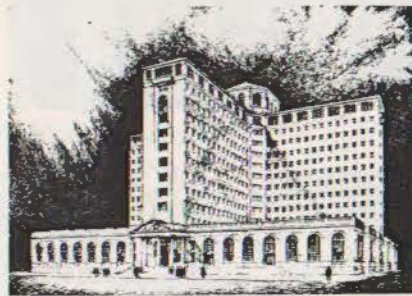
*Pennsylvania State Prison, Lewisburg, 1932 and, right, Illinois Penitentiary, Stateville, 1919.*



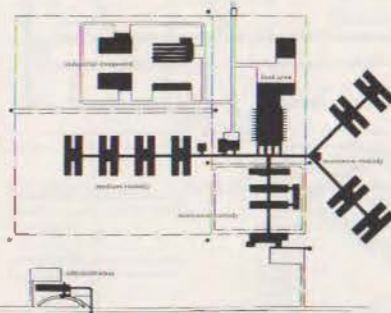
One of four completed Panopticons at Illinois Penitentiary.



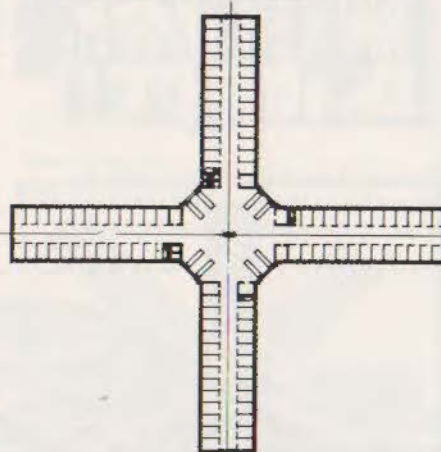
Attica State Prison, New York, 1933.



Hart's skyscraper jail proposal, 1922.



Louisiana State Penitentiary, Angola, 1955.



Plan, skyscraper jail.



Federal Correctional Institution, Seagoville, near Dallas, 1940.

base and in an urban context. The Louisiana State Penitentiary at Angola represents a recent variation of the telephone pole plan, with H-shaped blocks consisting of four single-story dorms joined at the center by common facilities.

Attempts to alleviate the scale of many prison environments led to the evolution of the articulation of clusters into smaller groupings, such as the Unit, Open Campus or Cottage prisons, of which the 1940 Federal institution at Seagoville near Dallas is an example.

Current solutions and case studies of "enlightened" jails and prisons can be seen on closer examination as variations of the typologies which have evolved over the past two centuries. The trend toward integrating the offender with the community from which he or she comes has indicated a closer link with the community. Adaptability has been the largest problem in the architectural history of prisons, as well as what Rexford Newcomb observed in 1916, "... our efforts must be directed toward the sources of crime rather than toward the ultimate resting place of criminals" while recognizing that "... the form of penal treatment must always, of necessity, establish the basis for the architectural design. . . ." Suzanne Stephens, writing in the March 1973 *Architectural Forum*, observed, "The basic problem seems to be that correctional and penological philosophies are in a state of metamorphosis; a metamorphosis that underscores the costliness of buildings which neither get built overnight, adapt easily to different programs, nor are readily torn down." Comprehensive evaluation in the face of new human rights legislation has even suggested a moratorium on building until the forms of treatment are reconciled, for as William Nagel also suggests in the same *Forum* issue, "So long as we build we will have neither the pressures nor the will to develop more productive answers."

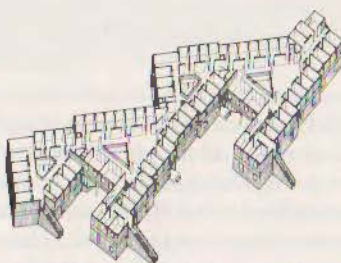
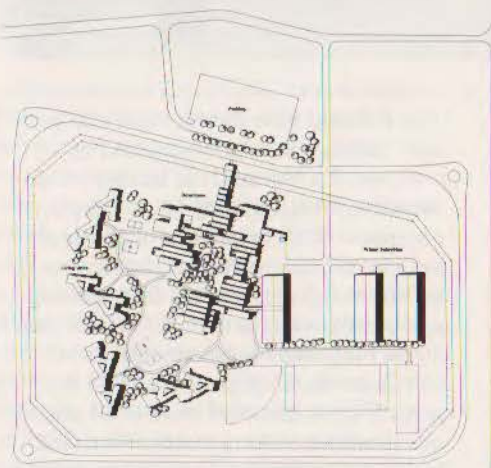
*Peter Papademetriou teaches at the Rice University School of Architecture. He writes for Progressive Architecture and also is a Texas Architect contributing editor.*



The Texas Department of Corrections' Dr. George J. Beto Unit near Palestine, left, now under construction by TDC inmates, will be TDC's largest unit upon completion in 1983. The 655,665-square-foot facility, designed by Page Southerland Page of Austin and Geren Associates, Fort Worth, will house 4,000 inmates. Right, TDC's 212,000-square-foot inmate hospital, now under construction at The University of Texas Medical Branch in Galveston. Architects: Bernard Johnson, Inc., Houston, and Jessen Associates, Inc., Austin.



The Bastrop Federal Youth Correction Center by the Houston firm Caudill Rowlett Scott. The 175,500-square-foot facility features one of the largest solar heating and cooling systems in the world.



Bastrop site plan, left. Above, living unit axonometric. The 500-inmate facility, completed in 1978, was one of 20 projects nationwide exhibited in the 1978 Exhibition of Architecture for Justice Facilities sponsored jointly by AIA and the American Correctional Association.

## Some Basic References:

**\*Di Gennaro, Giuseppe et al**

*Prison Architecture*

(United Nations Social Defense Research Institute) Architectural Press, London (1975) This reference not only contains an excellent history of prisons and jails, but also presents contemporary international case studies in a consistent, comparative manner (and at the same architectural scale).

**Hart, Hastings H.**

*Plans and Illustrations of Prisons and Reformatories*

Russell Sage Foundation, New York (1922) A period piece by the then President of the American Prison Association; shows state of the art in the early Twentieth Century, and has contributions by numerous architects.

**\*Johnston, Norman**

*The Human Cage*

Walker + Co., New York (1973)

This relates the evolution of architectural form directly to efforts in penal reform; it is a comparison to a more specific critique of contemporary standards by Nagel, William G. *The New Red Barn* Walker + Co. New York (1973).

**Lunden, Walter A.**

"The Rotary Jail, or Human Squirrel Cage" in *Society of Architectural Historians Journal* December 1959. An in-depth presentation of one of the most bizarre jail concepts ever erected in the U.S.A.

**Newcomb, Rexford**

"The Evolution of the Prison Plan" in *The American Architect* (3 parts, beginning October 18, 1916). Contemporary sources seem to draw heavily from Mr. Newcomb's articles, as well as from his original diagrams.

*\*Contains good bibliography; also refer to Swanick, M. Lynne Strutters, "The Architecture of Correctional Institutions: A Checklist of Sources" Vance Bibliographies #A-211.*

# The Texas Jailhouse

## Standards for Correcting the Facility

By Michael McCullar and Philip L. Scott, Jr., AIA



Pam Meadows

East Texas county jail, built in 1913, no longer in use.

Appearing before the Caldwell County Commissioners' Court in March to explain his commissioned proposal for a new county jail, Austin architect Ron Dailey told commissioners that the facility would not be escape proof by design. This was not to say, Dailey points out, that it was a *bad* design, or a good design of a white collar minimum security "country club." It was simply a medium-size county jail—38 beds—which would have to accommodate your "typical" variety of county inmates, whether the county's average jail popu-

lation of 15 inmates per day could be so typified or not. Like a large urban facility in Houston or Dallas, and *unlike* a state penitentiary in Huntsville, the new Caldwell County jail in Lockhart would have to be able to house, at the same time theoretically: males and females, juveniles and adults, first offenders and chronic offenders, detainees awaiting trial or appeal and convicted felons awaiting transportation to Huntsville, the sane and the insane, inmates with communicable diseases and those in good health, the innocent and the guilty alike.

And it would have to be a "safe and suitable" jail in doing so, as required by state law. To that end, the facility would have to provide, among other things, a minimum of 40 square feet of cell space per inmate; day rooms; recreation areas; sufficient lighting for "reading, shaving and other normal activities;" no less than 30 percent single cells; a temperature level between 65 degrees F and 85 degrees F in all occupied areas at all times; quick-release locking mechanisms; and high-velocity smoke- and fume-removal systems. But will the damn thing be escape



proof? "Don't ask me," Dailey says. "The only person who can determine if it's escape proof is the sheriff. A facility is only as good as its administration—I don't care how well designed it is. I could build you a cardboard box and it will be escape proof—if the sheriff operates it right. And I could build you a bank vault and lock the people up in there with no doors or windows, just seal it up tight, and they're coming out. I guarantee you, if it's not operated right, they're coming out."

The qualification is a familiar one to architects and county officials who have grappled with federal court orders to improve jail conditions in the last decade. Since the Texas Commission on Jail Standards (TCJS) came into being in 1975, the process has been simplified—to a point. Standards promulgated by the new state agency, focusing exclusively on county facilities for the time being, serve essentially to enforce a long-ignored state law and to get the federal courts off the backs of county government. But counties have often viewed it otherwise. County judges, sheriffs and commissioners—particularly in the rural counties—frequently have been dismayed at standards which seemingly subordinate jail security to a high standard of living for the inmates. Meeting the new standards is a costly process, whether jails are renovated or rebuilt, and the TCJS is legislated to provide "consultation and technical assistance" to the counties, not money. And whether a new jail is designed to be escape proof or not, county commissioners really want to know, above all else, why they should have to deplete county coffers to "pamper" county lawbreakers.

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## Architects Run With it

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According to the TCJS, Texas is one of 14 states in the nation with specific minimum standards for construction, maintenance and operation of county jails, as well as the ability to enforce those standards. When the Texas regulations went into effect in 1976, seven other states were so empowered, an indication of the effort made nationwide in the last 10 years to improve the conditions of correctional facilities on all levels, from 72-hour city lockups to federal pens. The civil rights and anti-war movements of the 1960s and early '70s found an unusual number of sensitive young college

students from middle and upper class backgrounds, as well as young activist professionals—doctors, lawyers, architects, university professors, theologians—behind bars for the first times in their lives, mainly in local county and city jails where one is presumed innocent until proved guilty. Such atypical inmates were generally mortified by the conditions of the jails, and they made it known. In 1972, of some 100,000 cells in urban county and city jails nationwide, one in four had been in use longer than 50 years. Five thousand cells were more than 100 years old.

In 1970, the Omnibus Crime Control and Safe Streets Act of 1968 was amended to include provisions for the rehabilitation of jail facilities as well as jail users, with specific emphasis on "concepts that exhibit progressive techniques in architecture and program design." The amendment, "Part E," also provided federal funding for such improvements, administered by the Department of Justice's Law Enforcement Assistance Administration (LEAA) and funneled into Texas through the Criminal Justice Division of the Governor's Office and distributed on the county level by regional councils of government, covering 100 percent of the architectural fees and up to 50 percent of the construction costs. The LEAA contracted with the Department of Architecture at the University of Illinois to develop a set of "guidelines for the planning and design of regional and community correctional centers for adults," which, so entitled, were completed in June 1971. To establish some sort of framework for implementing the guidelines, LEAA set up the National Clearinghouse for Criminal Justice Planning on the University of Illinois campus in Urbana in July '71, which also was to serve to review plans and specs for LEAA-funded jail improvement projects nationwide.

The ball that had bounced among sociologists, criminologists and psychologists was now in the architects court. Recognizing the potential for a "significant contribution by the architectural profession to an important social issue," AIA established a task force on correctional architecture in 1972, which eventually grew into a standing AIA committee on Architecture for Criminal Justice. As a regional AIA component, TSA followed suit in 1973 with its own criminal justice committee charged with "producing better criminal justice facilities through the education of the individual

practitioner."

In spite of the best efforts of the LEAA, AIA and a host of other professional organizations, however, more than 100 federal courts decisions were issued between 1969 and 1977 finding jails in violation of the constitutional rights of those confined therein. Reported the U.S. Comptroller of Public Accounts to Congress in April 1976: "Conditions in local jails remain inadequate despite federal funding for improvement."

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## An Old Law Enforced

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In 1970, a group of activist Dallas attorneys sat around one evening and bemoaned the fact that a fellow activist happened to be sitting at the time in the Dallas County jail, a relatively new facility built in 1965. They discussed the possibilities of a civil rights suit to spring him out, figuring there was bound to be a state law about jails and their conditions of which Dallas County was in woe-ful violation. Indeed there was: Article 5115 of the Texas Civil Statutes, a 1957 amendment to a state law that has been on the books since 1876. The article charged county commissioners' courts with providing "safe and suitable" jails, stipulating minimum requirements for cell size, inmate classification, furnishings, life safety, security and so on. For all practical purposes, however, there was no state agency to enforce the law. The 1957 legislation had given the Texas State Department of Health the responsibility but few resources or incentives to carry it out. So 5115 was simply ignored, until October 1971 when four inmates of the Dallas County Jail, including the hapless young activist and a black inmate named Joseph Taylor, filed a class action suit against County Judge Lew Sterrett charging, among other things, that the Dallas County Jail violated Texas statutory law. In June 1972, U.S. District Court Judge Sarah Tilgham Hughes issued a judgment on *Taylor vs. Sterrett* that was to have far-reaching impact on Texas jail reform. Judge Hughes found that Dallas County "does not provide the minimum facilities required by state law" and ordered the county immediately to provide "extensive changes in the jail's physical makeup and operating procedures." (The court did not hold that jail conditions violated the constitution.)

Further federal court action followed swiftly across the state. A lawsuit filed in

1972 by inmates of the Harris County Jail in Houston brought a court order to bear upon the county to bring the facility into compliance with 5115. Similar federal rulings were issued in Austin (Travis County) in 1974 and El Paso (El Paso County) in 1975, all resulting, eventually, in the construction of new facilities. According to the TCJS, 40 percent of the 254 counties in Texas in the early '70s found themselves under some kind of federal court order to clean up their jails. To relieve the federal pressure and to get some kind of consistent guidance on facility and program reform, the Texas Sheriff's Association joined with the Texas Bar Association in lobbying for a state commission on jail standards, seeking input from other sources as well, including TSA's committee on criminal justice architecture. In 1975, the 64th Texas Legislature created the nine-member Texas Commission on Jail Standards, which broke down into subcommittees in early 1976 to review court cases, other state standards and National Clearinghouse guidelines in an effort to come up with equitable and effective state standards and methods of enforcement.

Development of the standards was no easy task. Austin architect Lamar Youngblood, then chairman of the TSA criminal justice committee, says it was a "tough, give and take process" between architects, who stressed the importance of performance standards, and standards subcommittee chairman Hull Youngblood (no relation) of Southern Steel in San

Antonio, the major Texas supplier of steel security components. In the end, however, the final product seemed to satisfy most concerned. *Minimum Jail Standards* was published in December 1976, setting minimum requirements for: "the construction, equipment, maintenance and operation of county jails; the custody, care, and treatment of prisoners; the number of jail supervisory personnel, programs, and services to meet the needs of county jail prisoners; and programs for rehabilitation, education, and recreation in county jails." According to TCJS Executive Director Robert Viterna, the standards elaborate on the existing law, article 5115, with a major emphasis on life safety, by far the most common violation of the "safe and suitable" statute. In February '77, the Commission conducted its first statewide inspections and found, not surprisingly, that virtually no existing facilities were in compliance. Newer jails built under LEAA guidelines with LEAA funding came the closest, but few had been operated in accordance with the guidelines after being constructed. Ninety percent of the county facilities, according to the TCJS, lacked basic life safety equipment (sprinkler systems, fire and smoke detectors), exits weren't marked, cells were locked with padlocks with only one set of keys in existence, toilets didn't flush, mechanical systems were worn out, wiring was exposed. "Until 1976," says James Parkey, a Dallas architect well versed in the intricacies of county jail design, "my bird dogs were

better kenneled than most inmates in Texas county jails."

## The New County Jail

Meanwhile, Dallas County geared up for a bond issue. County officials were the first to admit that existing facilities—the Government Center, the "Stacks" and the Annex—"weren't anywhere near being in compliance with 5115." Between 1965 and 1972, overcrowding had reached rivet-bursting proportions. "It's fairly safe to say," says Judson Shook, Dallas County Director of Public Works, "that some 2,200 inmates were being housed in facilities designed to accommodate 1,800." As a result, Shook says, the facilities were dangerous for inmates, staff and visitors alike. A teeming, diverse mix of inmates, all housed in multiple occupancy cells, made surveillance and control difficult. "We couldn't even see into the cell blocks to know what was going on," Shook says. Rapes and beatings were commonplace, and an occasional murder made things even worse. "All these things were occurring at a rate much too frequent to be within the realm of acceptability of our community or of society in general." In order to correct these obvious "deficiencies," specifically cited by the court order (paramount among them was violation of 5115's 30 percent single-cell requirement), the county passed a bond issue, bought 19 acres west of Stemmons Freeway in

## Reflections on A One Night Stand

I have the arguable distinction of having spent a long night in the San Diego City Jail in the fall of 1969 as an 18-year-old U.S. Marine. My recollection is rather hazy but a few souvenir memories remain clear and indelible: the apprehension in a dark downtown parking lot of a trio of riotous Marine "boots" on our first weekend liberty from primary infantry training at Camp Pendleton, some 40 miles to the north; the check-in, which included our surrendering not only names, ranks, service numbers and dates of birth, but also wallets, cigarettes, lighters, dogtags, belts, ties, tie clasps, emblems, keys, loose change, and shoe laces; the act of incarceration, which involved

throwing the three of us into a holding cell teeming with sailors, who are by nature more hostile to Marines of any stripe (traditional naval brig guards) than to civilian turnkeys; squatting discretely in a corner next to the common toilet/sink as I watched my volatile friend from Baton Rouge, La., square off with a big sailor sporting a long scar on his cheek (honest); the bare light bulb hanging from the middle of the ceiling; the reek of vomit and urine that permeated not only my corner sanctuary but the entire cell, which must have measured something like 10 feet by 40 feet; the atmosphere of tension, fear and fatalistic resignation that also permeated the entire space; our transfer en masse to a "drunk tank" with slick stainless steel floors that sloped downward to a center drain; and dwelling on the mere thought of our

liberty gear languishing in an empty hotel room by the bus station, complete with shag carpet, soft double beds, T.V., telephone and private bathroom, all gone for naught. All the rest is another story indeed. . . . The point of my recollection is this: the life of a private in the U.S. Marine Corps is one of limited constitutional freedom at best. Take my word for it. But when I finally got back to Camp Pendleton—back into the dark valley of Camp San Onofre and the "Oscar" Company area, under constant supervision, containment and harassment, back into a fetal position on my beloved bottom bunk, waiting for the command to bellow forth at any moment, "Oscar Company on the rooooooad!" for God knows what—I felt free as a bird.

—Michael McCullar



*Rendering of Lew Sterrett Justice Center, Dallas.*



*El Paso County Detention Facility, El Paso.*



Tommy Cross

*Lew Sterrett Justice Center under construction.*



*Harris County Jail, Houston.*



*Travis County Jail, Austin.*

downtown Dallas and commissioned a five-firm joint venture to design the "state of the art" in county jails as well as the renovation of existing facilities to bring them up to snuff.

Ground was broken in December 1978 on the new \$62 million Lew Sterrett Justice Center, designed by JCA, Justice Center Architects, the joint venture consisting of the Dallas firms Moffat D. Adams; Dahl, Braden, Chapman, Inc.; Jarvis Putty Jarvis, Inc.; Smith & Warden, Inc.; and Wright-Rich and Associates, Inc. The eight story, 470,000 square foot facility, scheduled for completion in the spring of '82, will have a total inmate capacity of 1,162 in 800 single cells, one multiple-occupancy cell, eight wards, 12 isolation cells, one detoxification cell and one "violent" (padded) cell. The facility also will include indoor and outdoor recreational areas, "recreational T.V.," law libraries, 16 district criminal courts,

10 municipal courts and offices for the sheriff, district attorney and district clerk.

In Houston, construction is now underway on the \$65 million Harris County Jail, a 14-story, 850,000-square-foot facility which will be the largest county jail in the state upon completion in 1982. Three thousand, six hundred inmates will be housed in single cells, four-person cells and 24-person dormitories, all of which are modular in design with configurations that can easily be altered by installing or removing partitions and doors. The jail, designed by Bernard Johnson Incorporated of Houston, also will feature a 130-bed medical facility on the second floor.

Now underway in Austin is the new \$10,600,000 Travis County Jail, designed in joint venture by the Austin firms Barnes Landes Goodman Youngblood and Jessen Associates. The five-level facility will house 274 high-risk inmates

in single cells, and is designed to accommodate two additional floors and 174 more inmates when the need arises.

And in El Paso, construction is scheduled to begin this summer on the \$25 million, 1,000-bunk El Paso County Detention Facility, designed by the El Paso firm Fouts Langford Gomez Moore. (The 1975 ruling by U.S. District Judge William Sessions found the existing county jail, designed by the noted El Paso firm Trost & Trost Architects and built in 1915, in violation of inmates' constitutional rights, due largely to unsafe, unsanitary and overcrowded conditions. But the old jail did feature a certain classification scheme: "white boys" and "negro boys" had separate cell areas from the general jail population and cells for females were far removed from the lot. The jail also included a chapel where services were performed from within a barred-off altar area. In the end, how-



Travis County Rehabilitation Center, Del Valle.

ever, architects found that it simply wasn't feasible—economically or physically—to remodel the existing jail to bring it into compliance with the law.)

## The Strongest Link

Among all the federal cases in Texas dealing with county jails, *Taylor vs. Sterrett* was the landmark, due to Dallas County's stature as a major urban county in the United States and to the fact that it was the first time a federal judge took a Texas county to task regarding the condition of its jails. But Dallas county's tax base and vibrant economy, among other things, gave it a substantial edge in constructing a facility that would meet the demands of the federal courts and the laws and standards of the state. Although there may have been little sympathy among Dallas County taxpayers for the plight of county inmates, Shook points out, "they (the taxpayers) are law-abiding citizens and feel that if the federal courts say do it that they should do it." And the larger the facility, inmate population and staff, according to Ron Dailey, current chairman of TSA's architecture for justice committee, the easier it is to incorporate the minutiae of design requirements and to meet the most difficult standards of all, those of inmate classification, segregation and supervision. And if the county inmate population is large enough, segregation can most effectively be achieved by building a separate minimum-security facility for low-risk inmates who won't "walk away." Such minimum-security jails, like the Travis County Rehabilitation Center in Del Valle near Austin by the Austin firms Barnes Landes Goodman Youngblood and Pfluger & Polkinghorn, can be designed with "normative environments"

and built for half the cost (\$40 a square foot in 1977).

But the standards apply across the board, for small rural county jails as well as large urban county jails, which have to be designed to accommodate the "strongest link" regardless of size or inmate population. "If a county jail is running an average daily population of seven," Dailey said, "with a peak load on Friday or Saturday night of 20, say, the architect's got a real problem in designing a facility to accommodate everybody and still make it a humane place to be. You end up with a 100 percent maximum security facility for \$100 to \$150 a square foot." Like the King's messenger bearing bad tidings, the architect on a small county job is often viewed by the county as a worrisome agent of the TCJS. And the standards don't allow a lot of room for design flexibility on a small project. A large urban facility can boast of design and amenities "far in excess" of minimum codes; with a small county jail, it's often the best it can do just to meet the minimum standards, which often, in effect, become *maximum* standards. So the design approach is often to keep the facility as effectively simple as possible, with a prime form determinant being the number of jailers the county can afford to hire. The result, as James Parkey points out, is an exterior that often lacks the panache that may be found in other small institutional or commercial building types but one that carefully contains a well-balanced and smoothly efficient interior design. As Parkey says, "Jails are designed from the inside out." The layout of cell blocks, day rooms, single cells and recreational areas should revolve around one or two jailers with unobstructed views in all directions, 24 hours a day. Since article 5115 never has required battleship grey paint as the prime interior decor, a



Don Davis

Inmate living quarters, Del Valle.

liberal use of color goes a long way to positively affect the behavior of inmates. "We're really not trying to build hotels," Dailey says. "We're just trying to create environments that staff and inmates can coexist in."

The fact remains, however, no matter how well designed it is, that the county jail is "hardly a focus of civic pride," as James Parkey points out. "You would have greater community support for a sewer plant." Its very presence in a community is a negative one. And it is inordinately expensive for its size, due to the cost of security components and heavy duty furnishings. Unlike other institutional building types—hospitals and nursing homes, for example—the county slammer is a symbol of human and societal failure. By and large, community residents don't particularly like to look at it and its inmates certainly don't want to be in it. And community resistance tran-

Don Davis



Minimum security cafeteria, Del Valle.

Pam Meadows



East Texas county jail (not in use).

scends moral and philosophical bounds when the mean standard of living in a relatively impoverished rural county would be anywhere close to that provided by a modern county jail in minimal compliance with state standards.

The point is, however, that 90 percent of the inmates in a county jail at any given time technically have not been found guilty of the crimes with which they have been charged. "If we are to have any faith at all in our system," Viterna says, "those people are innocent until proven guilty." And even many of the guilty ones, Viterna says, "those who've been convicted of breaking the law by whooping it up on a Saturday night, are not necessarily 'bad guys.' They're citizens of the county and you don't want them beaten or raped or wallowing in filth in some fire trap of a county jail."

And although you can confine their

bodies, as Ron Dailey points out, "you can't confine their minds." During a remodeling project of an urban county jail, Dailey found out about an inmate awaiting appeal who had stolen a string from his mop every day while cleaning up his area, stuck it in his pocket and, after lights went out, rubbed toothpaste on the string and started sawing on a bar in his cell window. He did this every night, seven nights a week, for an entire year. At the end of that time he had succeeded in sawing out a section of barred window—heat-tempered steel, tested to withstand the mightiest hack saw—just large enough to stick his hand through. He wasn't trying to escape, Dailey says. "It just gave him something to do."

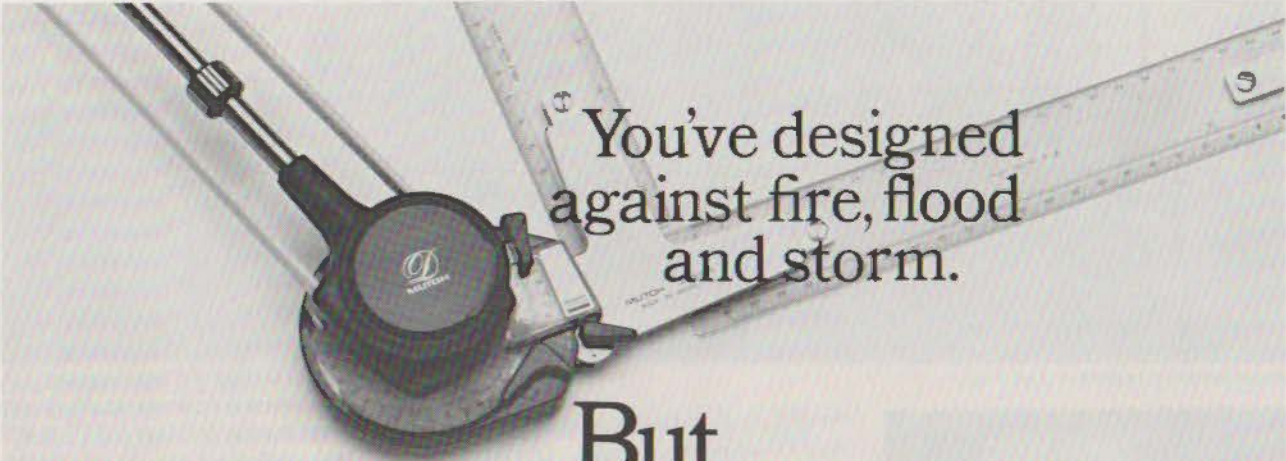
### What Does All This Mean?

What do the standards mean for architects? Not all that much anymore, Dailey says. With the promulgation of the standards in 1976, the field of jailhouse design indeed opened up for architects, but the market was limited. Out of 254 counties, 14 closed their facilities in the face of costly renovation or new construction requirements and merged their operations with adjacent counties. With low inmate populations—one or two a day—it simply wasn't worth the trouble. That left 240 counties (some with more than one facility). Although the standards require all new construction and remodeling "to be carried out under terms of AIA Document B141 . . . entered into between the Owner (county commissioners court) and an architect or engineer licensed to practice in the state of Texas," they generated a finite volume of work. "You have a specific number of counties," Dailey says, "and once it's done, it's done for 50 years."

As it looks right now, according to Viterna, the field of county jail design is indeed narrowing. "From 1977 to 1979 there has been almost a complete turn-about." So far in fiscal year 1980 (Sept. 1 to Aug. 31) 45 county facilities out of a total of 262 statewide are in compliance with the Minimum Jail Standards. But the regulatory trend is continuing, albeit hesitantly. Legislation was introduced during the 66th Texas legislature which would bring city jails under similar standards. (Though the bill failed to pass, its sponsor, Rep. Craig Washington of Houston, according to Viterna, plans to try again during the next session.) And Gov. Clements is now marshalling state support for the endangered LEAA, which has closed its national clearinghouse at the University of Illinois in the face of drastic cutbacks in the LEAA budget (the administration also provides funds for local drug-traffic control, juvenile service programs and the TCJS, among other things).

For the most part, facilities designed in direct response to the Texas jail standards, after they went into effect in 1976, are just now "coming on line," Ron Dailey says, so it's too early to tell what effect the new breed of county jail will have on the criminal justice system. But whether the success of the jail depends more upon edifice or operation, architectural involvement in the development and implementation of minimum standards is a positive one—an exercise in behavioral architecture at its gut level best. And it is precisely at that point, as Peter Papademetriou points out in the preceding "From Dungeon to Dayroom," where the character of the jail's societal context is measured. TCJS Executive Director Viterna says his inspectors have run into more than one county official who remembers with a certain fondness when they used to chain county prisoners up to a big pecan tree on the courthouse lawn, with nary a blanket for the long, cold night. We have come a long way indeed.

*Austin architect Philip L. Scott, Jr., a partner in the Austin firm Holt-Fatter-Scott, has been involved in the design of five county jails and in feasibility studies for seven other projects, all but one of which were in rural Texas counties.*



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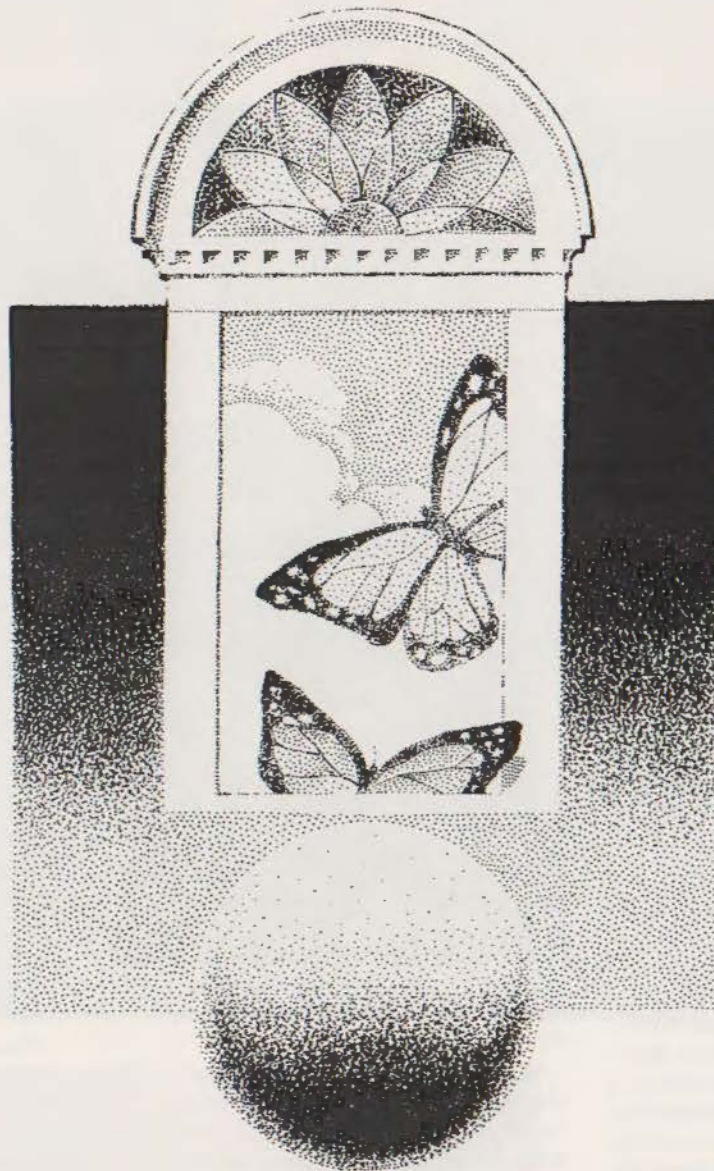
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Circle 27 on Reader Inquiry Card

# Sunar/Houston Showroom

## Fourth in a Series by Michael Graves

By Larry Paul Fuller

Now that the word is out in Houston, lunch at Timmy Chan's on Buffalo Speedway usually is followed by at least a peek through the ever-so-plain door just across the lobby. For lying serendipitously behind it is Michael Graves' delicious new showroom for Sunar.

Graves—a Princeton professor and architect who gained international prominence with the 1972 publication of *Five Architects*—was commissioned to create a presence in four major U.S. markets for this manufacturer of contract furniture and fabrics. The Houston space follows last year's fast-track installations in New York, Los Angeles and Chicago. Sunar Board Chairman Robert Cadwallader, who for a time held the reigns at Knoll International, selected Graves from a prestigious list of avant-garde designers to help establish a unique and progressive identity within the contract interiors market. And if the recent buzz within the industry is any indication, Cadwallader's choice was a good one.

Of the four showrooms, Sunar/Houston most resembles Sunar/Chicago, both being permanent settings, whereas the New York exhibit and the Los Angeles installation were designed as interim schemes. However, the four showrooms are complementary, all reflecting the same design sensibility characterized by Graves' emphasis of color from a now-familiar palette and his preoccupation with metaphor, ambiguity and classical allusion.

Sunar/Houston occupies a ground-level Buffalo Tower space which afforded the advantages of ceiling heights to 19 feet and an absence of restricting columns. The showroom is arranged around the building core in a U-shaped plan such that the entry axis and its parallel counterpart across the core form the up-rights of the "U" and are perpendicular



to the major axis which forms the bottom.

With the very first step across the threshold, one is jolted into the realization that Graves has flouted the generally accepted standards for showroom design, which prescribe a kind of minimal, white-walled enclosure as a neutral setting for the furniture and fabrics being displayed. Rather than minimize architectural elements—windows, doors, barriers—Graves has seized upon their emphasis as the key to his design approach, an emphasis partly accomplished through his use of color. And in his design of these elements, he has used classical allusion as a means of creating a sense of order and scale, a kind of domestic quality which the abstraction of minimalism does not provide.

Graves' intent toward an architectonic solution, and his recent fascination with the pergola motif, surface immediately upon entering the reception area. Four columns, connected by a square framework of four beams above, outline a cubic volume serving as a symbolic and

ceremonial entry. The square, hollow beams are painted blue and double as light boxes which illuminate the sky-blue ceiling. The square motif and the classical symmetry which characterize the entry reappear throughout the showroom.

The view from the entry is through a forced-perspective passageway toward the far window-wall and the display of Sunar's PAS system. Square holes, aligned on a central axis, puncture the planes above the low portals defining the passage. In the walls on either side of the corridor, the square openings are repeated in sets of three at eye level to provide glimpses of small desk-display areas. Blue-violet paint emphasizes the depth of the holes and, as a crowning touch, a square window in the PAS system is situated at the center of the visual composition.

The passageway from the entry intersects the loggia, a narrow, 91-foot corridor which runs the full length of the showroom along its major axis. This corridor, which has a 17½-foot-high ceiling with a 90-degree pitch, takes the form of a colonnade open on one side to the major display space—three square bays delineated by columns.

On the closed side of the loggia, centered on the middle bay, is a three-panel mural in which Graves depicts in fragments the conceptual elements of the showroom. Opposite the loggia, and on one side of the first bay, window walls are concealed by wool casements behind beige lattices, successfully muting views to a parking lot and Buffalo Speedway.

Forming an intersection near the end of the loggia corridor, the forced-perspective passage device is repeated as a means of entry into the fabric room—a barrel-vaulted chamber also utilized for conferences and audio-visual presentations. The passage centers on a dramatic display of casements draped from a brass





*FACING PAGE: View from entry toward first bay. ABOVE: Graves' mural on closed wall of loggia centers on middle bay. Grouping consists of seating from Circolo collection around Kioto table. LEFT: Vaulted conference and fabric room features small samples in juxtaposition with flowing display of casements centered on passage from loggia.*



ABOVE: Loggia parallels three display bays to left, intersects with entry passage at far end.  
 BELOW: View from loggia through middle bay to window wall and latticework.



rod on the wall and flanked by open cabinets composed of square niches for fabric samples. This room opens into a large office for the manager.

Experiencing the overall setting prompts the question, "What have we here?" Is it merely an exercise in the Disneyesque, a three-dimensional fantasy exploiting easy-to-like colors? In other words, "What is the *meaning* of all this?"

Indeed, there is a great depth of meaning to be uncovered in Graves' work, if one is inclined to dig. His use of color, for example, is intended to evoke an all-pervasive sense of nature. Coffered ceilings of pastel blues and pinks—lifted and illuminated—are "skies" through a painter's eyes. The showroom's muted green carpet alludes to landscape while the terra cotta wainscoting and column bases refer to earth. Hence the space is "grounded"—somehow less abstract than a monochromatic box—and acknowledgement is made of the classical tripartite division of vertical space into foot, body and head.

The wall mural further elaborates upon these architectural elements and is highly symbolic in and of itself. Its thematic substance, its faded hues, its setting within the space—all suggest the atrium art of Pompeii. Or perhaps a fresco by Montagna. Its elements are allusive and elusive: classical forms juxtaposed with images of nature; rustication, fortification; garlands and swags as signs of welcome in fabrics of silk.

It is important to recognize that Graves' allusions are executed with subtlety and refinement. Columns and classical details are contemporary interpretations, not literal knock-offs; we can read sconces as capitals if we wish, but they obviously support no loads. Associations are gentle and ambiguous—lattice as garden, lattice as window. Subliminally, we are able to sense light and air or open landscape without "architectural one-liners"—painted clouds on the ceiling or astro-turf on the floor. Graves succeeds in his attempt to be figurative enough to set up a language of intention, yet abstract enough to evoke a multiplicity of meaning. And that is the essence of art.

#### The Showroom Function

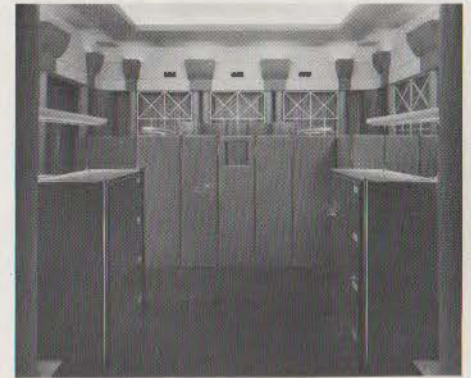
Granting that this is all quite nice and sophisticated, and that even the aspect of pure novelty guarantees publicity for Sunar, how does the space function as a showroom? Graves himself cites at least two minor inadequacies. The small desk-display areas seem a bit too tight and

would better serve smaller-scale residential pieces (which Sunar might well introduce in the future). And the lattice-work is too flimsy for its intended possible use as a fabric display support, as well as a little less reminiscent of a Roman grille—in both color and form—than originally intended.

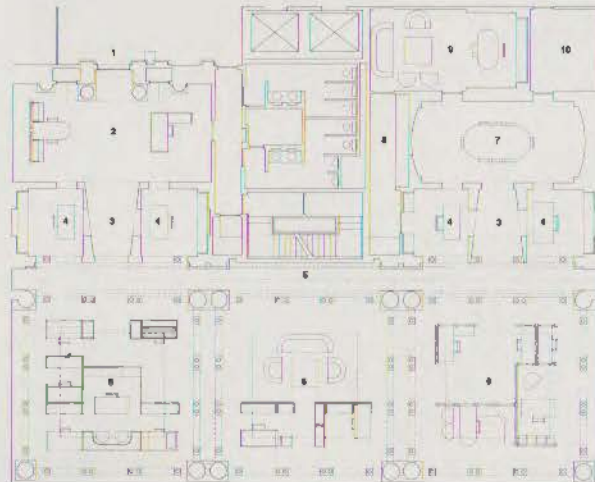
The showroom succeeds from an organizational standpoint, however, by providing easy movement through a variety of spatial sequences. The columns—some large, some small; some double, some single—are arranged to create an assertive order and a sense of rhythm, movement and passage. Double rows between the major spaces reinforce feelings of enclosure while still allowing an ambiguity of scale that serves well the display of a varied and continually evolving line of furniture.

But the crucial consideration is whether the setting is appropriate for the furnishings on display. The contention that spatial embellishment overpowers the goods displayed has a certain validity. But the contemporary furniture's inherent incompatibility with its classical setting can be seen as a benefit; the contrast between display and surrounds is as intense as if the setting were completely neutral. Moreover, the classical forms make a positive contribution by suggesting an association with the elite, a connotation altogether appropriate for the high-style image Sunar pursues.

Such a bold challenge to conventional concepts of showroom design is certain to garner mixed reactions. But even those observers for whom a slight tug at the leg persists must acknowledge that, what Graves does, he does with consummate skill. And if Sunar/Houston simply is not one's cup of tea, there's always Timmy Chan's across the lobby.



*TOP LEFT: Forced-perspective passage to conference/fabric room. TOP RIGHT: First bay, with PAS system display. ABOVE PLAN: View from first bay through middle and third bays toward far end of showroom and display of the Race system.*



1. Lobby
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# Ten Winning Interiors

## Plus a Preview for the Eighties

By Larry Paul Fuller

*Note: On the ten pages following this brief essay, we are pleased to present the ten projects selected as winners in the Texas Society of Architects' first state-wide Interior Architecture competition, which culminated with TSA's Annual Meeting in Houston last November. Jurors for the program, who selected the winners from some 50 entries, were: Sherman Emery, editor of Interior Design magazine; Charles Pfister, of Skidmore, Owings & Merrill in San Francisco; and George Woo, of I. M. Pei & Partners in New York.*

*In attempting to gain some sense of direction regarding interior architecture for the eighties, we drew upon the insights of representatives from three firms whose interior architecture projects were among those honored in the awards program.*

Amidst all the retrospection and prediction that invariably mark the shift from one decade to the next, interior architecture emerges as one of those "big-in-the-seventies" design topics which also promises to be big in the eighties. Tidy architectural recaps remind us that the seventies saw the return of the architect to interior design, probably forever. The profession, we are told, has reclaimed a lost part of itself.

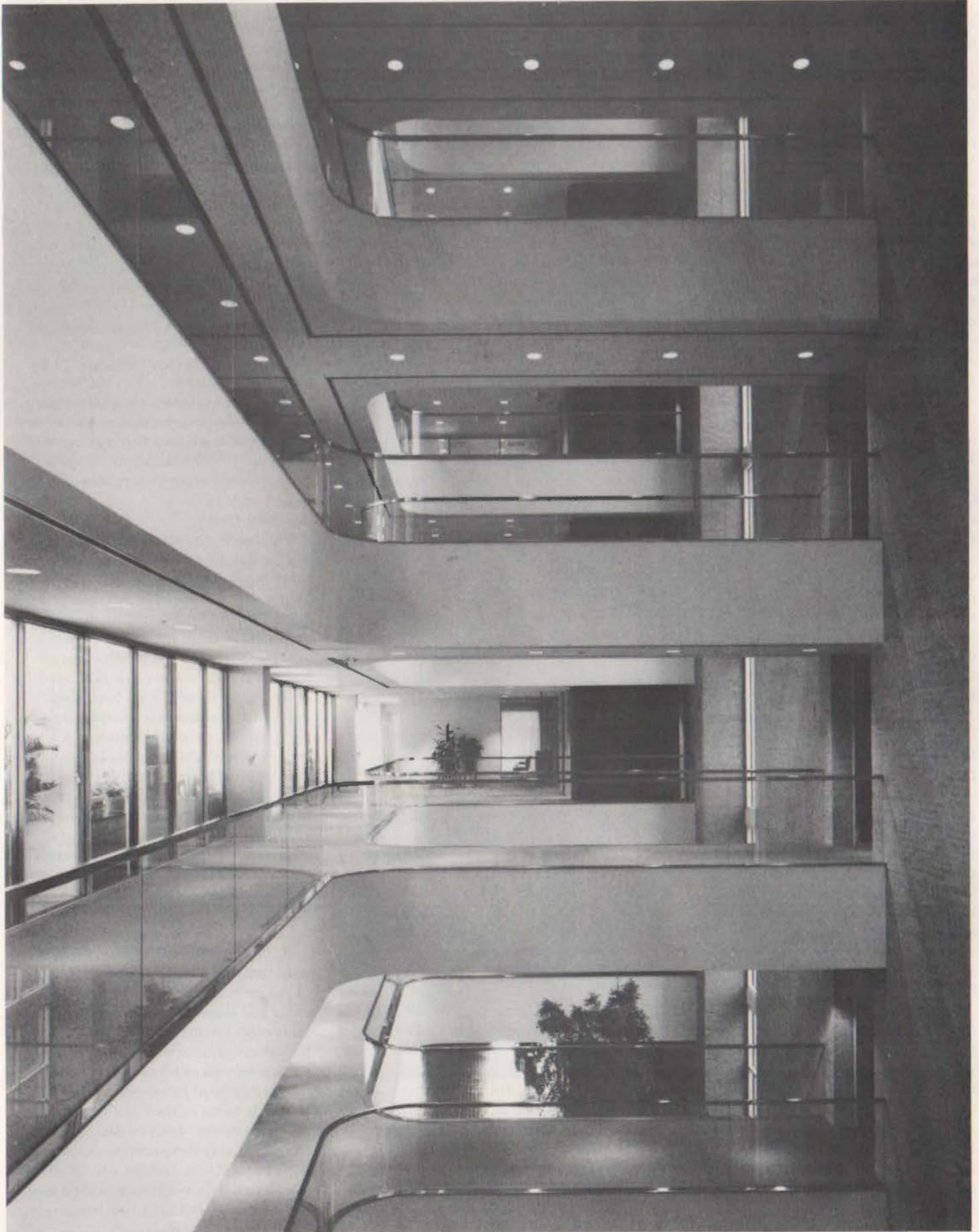
The generally accepted account of how all this came about can be summarized thusly: A number of factors, including industrialization and trends toward specialization, caused most architects practicing during the last half-century to abdicate their traditional (a la Wright and Sullivan) responsibility for a total, integrated design encompassing both interior and exterior. The discipline of "interior decorating," later elevated to "interior design," emerged to fill the resulting void. Then, during the crushing recession of the early-to-mid seventies, architects began seeking interiors commissions as a means of expanding their scope of services. Such work proved to be so profitable, as well as interesting, that now, according to a recent *Progressive Architecture* survey, 90 percent of all architectural firms are involved in interiors work and 70 percent actively seek interiors commissions.

Though generally accurate, this account of the architect's reinvolvement in interiors is a generalization requiring several points of clarification. Most significant is the fact that shifts in direction labeled as the "return" to interiors in many cases merely reflect the expansion of an existing service. That is, architectural firms which primarily limited interior design services to their own buildings began—in the virtual absence of new projects—to seek separate interiors commissions in direct competition with interior design and space-planning firms.

Linda Pinto, of the interiors group at Caudill Rowlett Scott in Houston, for example, says that while CRS and several other large Houston firms have maintained interior design staffs for their own projects throughout the years, separate commissions have increased recently to an average of 50 percent of the group's total volume. Of that percentage, tenant space-planning for corporate clients represents the larger portion, whereas the remainder reflects the provision of interior services for new projects designed by other architectural firms.

Also not to be overlooked is the fact that, irrespective of the perceived "return" to interiors, many architects actually have been "doing" them all along—but under the label of architecture and not as a distinct function requiring a separate staff. Houston architect Ray B. Bailey is a typical example. "We don't think of interior design as something separate," Bailey says. "It's merely an extension of architecture which helps support a total concept." His design process begins with a diagrammatic scheme defining interior spatial relationships reflecting the client's needs. "We start designing a building that takes these considerations into account," Bailey says, "then we push and pull a bit to make the building and the inside functions work as one. Making the inside and outside work together enriches the quality of the whole building." One manifestation of his concern for unified interior/exterior relationships can be seen in his use of glass. "We don't have glass just to have glass," Bailey says, "or just to fit an arbitrary pattern. We use it to admit natural light where it is needed, or to take advantage of views. And we try to remember that the placement of landscaping is as important for the people looking out as for those looking in." Bailey's whole process further includes the specification of interior finishes and furnish-

*Atrium, Cameron Iron Works, Houston, by 3D/International, Houston. Photo by Richard Payne.*



ings that reflect both the spirit of the building and the client's unique identity.

Another point crucial to an understanding of the whole back-to-interiors phenomenon is that an approach such as Bailey's is not feasible or appropriate for many—and perhaps most—buildings. The ideal of total consistency between outside and inside becomes a moot issue in that vast range of structures which are purposely designed as empty shells adaptable to meet the needs and whims of tenant occupants. The point is that the finishing of these commercial spaces—stores, shops, offices—represents that corner of the interiors market now accounting for the most dramatic increase in activity among architects. (Indeed, Bailey himself is part of this trend; two of his retail spaces are featured among the award-winning projects which follow.)

#### Trends and Influences

Aside from the architect's new assertiveness within the field, what other trends and influences will shape interior design in the eighties? One obvious consideration will be *energy conservation*, a concern which already is having a dramatic impact. For example, Stuart Nimmons, of the interiors department of Lloyd Jones & Brewer in Houston, observes that energy concerns have brought about drastic changes in specifications for *lighting*. "Go into ten- and fifteen-year-old lobbies around town," Nimmons says, "and you'll find the lighting fixtures arranged on five-foot centers or in some other arbitrary pattern. Occupants will have three fourths of them turned off and there will still be plenty of light." Now, he says, designers are making better use of task lighting and natural light and, in general, are "having to be a lot more creative about how to light a space and do it efficiently." The fortuitous result: spaces that are actually more pleasant in contrast to "spaces that were pretty bland because they were so grossly overlit."

#### More With Less

The growing emphasis on achieving optimally efficient lighting levels is representative of an all-pervasive trend toward doing more with less—a new twist to the American psyche which seems to be both economically and sociologically rooted. *Costs* will continue to be a big issue in the wake of economic downturns and tight money. And there will be more competition for fewer commissions. But, as Pinto observes, "It's not that money won't be spent; the more serious issue will

be what clients get for what they do spend. It will be a matter of trying to achieve greater value for the dollar."

This new client mentality has broad ramifications for future directions in the interiors field:

- *Renovation and Refurbishing.* Nimmons sees "a lot more refurbishing going on"—making existing space more pleasant and efficient in lieu of building anew. He also finds some clients more insistent on utilizing existing furniture, and "A lot of tenant space is not getting gutted and remodeled like it used to. New tenants are wanting to take the spaces intact."

- *Programming.* Pinto says clients seem more intent on getting things right the first time, avoiding costly modifications later. "Rather than moving so quickly into design, front-end analysis of the client's needs is being done in greater depths than before." A closer examination of corporate goals, forecasts of staff, special area needs, and work-flow requirements is considered essential. There is interest in a more precise measurement of an individual's work area and a commitment to the introduction of *advanced technology* in the workplace. Facilities management by computer is being used as a basis for forecasting needs.

- *Flexibility.* Compatible with the push toward economy and efficiency is the concept of flexibility. "Clients want us to provide environments that don't impose handicaps," Pinto says, "systems and products that won't become obsolete too quickly and that are not too rigid." Flexibility is particularly important in view of the need to accommodate advances in and increased utilization of computer technology. It all points toward a strong interest in the use of *open plan systems*—which continually are being refined and improved—despite clients' general reluctance to eliminate physical signs of status differentiation within the office environment. As Nimmons says, "The corner office with the wooden panelling is still the much-sought symbol of corporate success." Attitudes do seem to be changing in this regard, but only very gradually.

Despite the trend toward doing more with less, there is little danger that interior design in the eighties will lapse into bland sameness and predictability. Ray Bailey observes that we are "living now with a much wider and richer range of interior design" enhanced by a general "softening of attitudes" toward color, texture and form. The long-accepted and

rigidly predictable look—which Pinto describes as "the Bauhaus cliché of dark carpet and white walls, with accent colors here and there"—is not as omnipresent anymore. Colors, particularly pastels, are being used throughout many interior spaces, as are natural (and less energy-intensive) materials. These are the signs of "softening," what Pinto refers to as the "warming up" of spaces through use of "warmer looking, warmer feeling materials and textures that tend to create more personal, more approachable and less formidable environments for people."

Yet this is not to herald the demise of chrome and glass, or neon sparkle or "high tech." For diversity is a major premise of the new aesthetic, and "pluralism" is the catchword. Ours is a heterogeneous culture, inevitably producing a variety of creative expressions whose very coexistence and interaction is a source of richness. Historical allusion, metaphor, humor—even whimsy—are seen as valid design ingredients.

#### Anything Goes?

We should stop short, however, of declaring this the age in which any- and everything goes. While such devices as humor and allusion have their place, they are more valid as design elements rather than fundamental, overriding premises. As Pinto says, "To use these as a large-scale parti is generally a mistaken application." And there still are basic standards of evaluation that should be applied; indeed, the eighties portend a higher level of accountability for designers than ever before. Hence, whatever the particular stylistic approach might be, it is valid to ask, "Does the form serve the functional needs of the client?" And, equally important, "Does the solution represent a responsible, as well as creative, use of the client's resources (achieving substantial impact while avoiding extravagances which yield only minimal return)?"

Another element of accountability derives from the ambiguity and uncertainty of our times. Pinto observes that, "As social and economic problems continue to grow more complex and global in scope, the environment in which people work, the one they go to for escape, the one they retreat to at home—all are more critical in terms of their ability to respond to human needs." Interior design through the years has risen to acceptance on a popular level with fashion and on an intellectual level with the arts. And now, in a very fundamental sense, it seems to *matter* more, as well.



# Denney Theatre High School for the Performing Arts, Houston

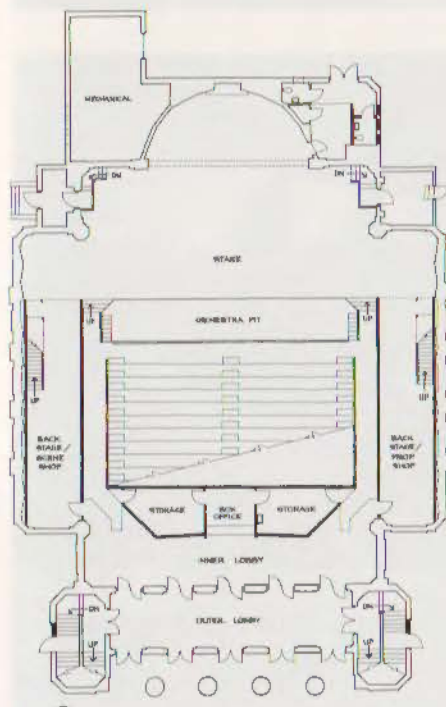
Photography by Rick Gardner

All the components of this complete teaching theater for a high school for the performing arts were inserted neatly into a 1924 synagogue building after careful restoration of the temple's dramatic stained glass skylight and original architectural details. High priority was placed on a large (63' x 28') stage, which can be expanded by means of a platform over the orchestra pit. Additional space was gained by utilizing the area beneath the new seat risers and by stacking dressing rooms and back-stage/prop shop areas behind the side walls of the auditorium. Stage masking and riser carpeting are a lively red; removable ganged chairs are arranged in rows of red, blue and beige.

*Architects:* Harvin Moore/Barry Moore, Houston.

*Consultants:* Project Management Systems, design management; Timmerman Engineers, consulting; Charles D. Gooden, structural.

*Contractor:* Schneider Construction Co.



*Dressing rooms stacked above prop shop.*

# Tane de Houston

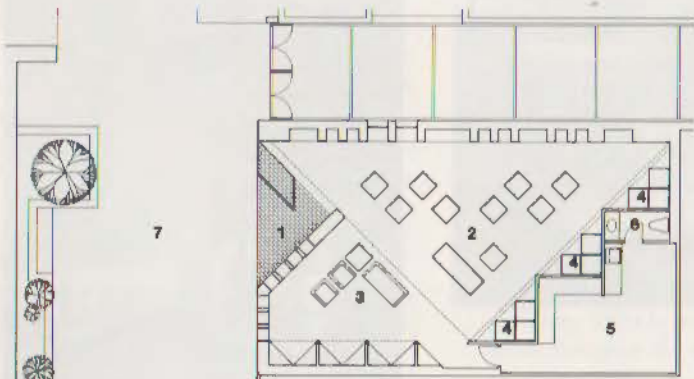
Photography by Rick Gardner

The requirement for this retail space was to provide an elegant continental atmosphere while creating an appropriate environment for gold and silver jewelry, sculpture and serving accessories handmade by artists of international significance. "Carved out" wall niches provide space for displaying selected holloware and sculpture. Lighting patterns, individual display cases and overall simplicity of detail further enhance the display of a quality—rather than quantity—inventory of merchandise. Varied ceiling heights and a non-rectangular plan create spatial interest. Naturally finished cedar provides scale and warmth while emerald green seating fabric affords further contrast to the neutral carpeting and finishes. (See *Texas Architect*, July/August, 1979.)

Architects: Ray B. Bailey Architects, Inc., Houston  
Contractor: Versi Craft Corporation, Houston



Section



PLAN: 1. Entry, 2. Sales, 3. Sales Alcove, 4. Display, 5. Work/Storage, 6. Toilet, 7. Mall



Photography by Richard Payne

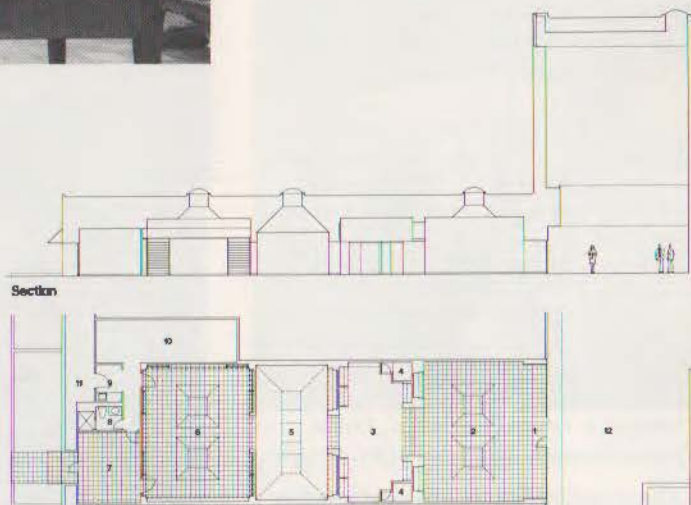


The owner of this store selling women's clothing, fabric and accessories wanted a space which would provide a neutral backdrop for his colorful merchandise, yet create a compelling image that would invite browsing. The store is organized in a series of individual rooms, each with its own identity but linked together to form a strong visual axis. A simple palette of Mexican Saltillo tile and white walls is used to highlight pieces of antique furniture and brightly colored fabrics and clothes. The interior appeal is enhanced by use of skylights to provide natural light throughout the store. (See *Texas Architect*, July/August, 1979.)

*Architects:* Ray B. Bailey Architects, Inc., Houston.  
*Contractor:* Versi Craft Corporation, Houston.



*PLAN:* 1. Entry/Display, 2. Boutique, 3. Ready-to-Wear, 4. Dressing Room, 5. Designer Accessories, 6. Fabric, 7. Living Room, 8. Toilet/Shower, 9. Service, 10. Workroom, 11. Service Corridor, 12. Mall



# United Services Automobile Association, San Antonio

Located on 286 acres of Texas Hill Country in San Antonio, the United Services Automobile Association's 3.1 million-square-foot headquarters provides working space for 4,600 employees involved in a full range of insurance services for retired and active military officers. 3D/International was commissioned to design the interiors of the three-level structure, actually five buildings linked by a one-third-mile-long central spine.

The spine is punctuated by a series of full-height atrium courts, each with its own theme, which establish separate identities for various work areas while maintaining a kinship with the total architecture. Each of the five buildings is color-coded for orientation. Colors, materials, furnishings and artifacts were used to depict themes of the Southwest, San Antonio and the company itself. Office/clerical areas contain 1.4 million square feet of movable metal partitions on raised flooring for flexibility.

*Interior Design:* 3D/International, Houston. Marcus Tucker, director of interiors; Gary Whitney, Tom Ellis, H. Dennis Staloch, project architects/designers; Frank Douglas, graphics.

*Architects:* Benham-Blair & Associates, Oklahoma City.

*Consultants:* Evans & Hillman, New York, lighting; Associated Art Consultants, Houston, art selection; James Keeter, San Antonio, landscape.

*Contractor:* Henry C. Beck Co., Dallas.

*Project Manager:* James S. Turner, Beverly Hills.

Alexandre Georges



Hall of USAA History.

Ed Stewart

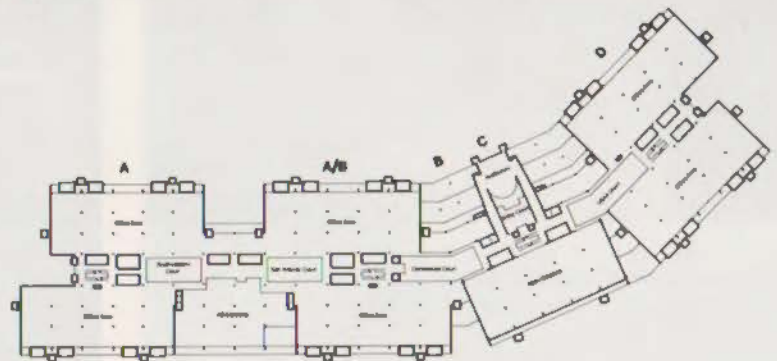


San Antonio Court.

Ed Stewart



Main entry court. Tapestry by Helena Henmark.



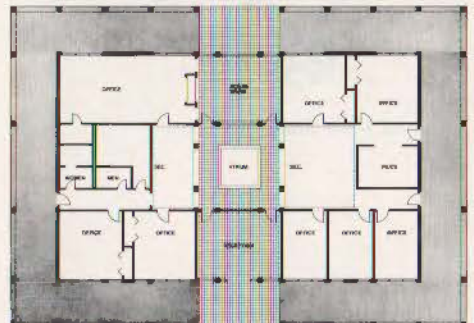
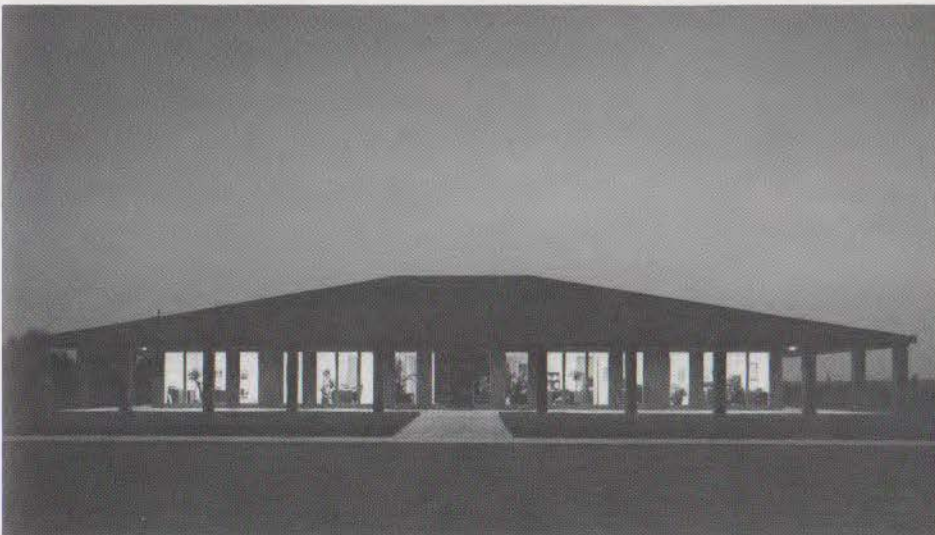
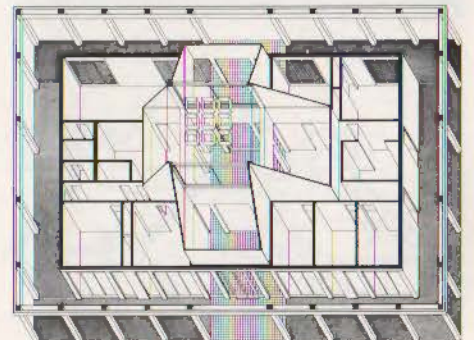
# Richards Drilling Company Office Building, Bay City

Photography by Richard Payne



Classical symmetry and simplicity characterize this small (6,000-square-foot) Bay City office building for a drilling company. The interior scheme features a central garden atrium as the key organizing element, with all circulation passing through it. Ceilings are vaulted above the major spaces adjacent to the atrium to express its importance. Exposed beams within the central space carry air-handling ducts. Perimeter offices have views outward through the shaded colonnade formed by the generous overhangs of the pitched roof.

*Architects:* John Perry Associates, Houston, with Stuart Nimmons, interiors consultant.  
*Contractor:* Earl Debbroon & Sons, Bay City.



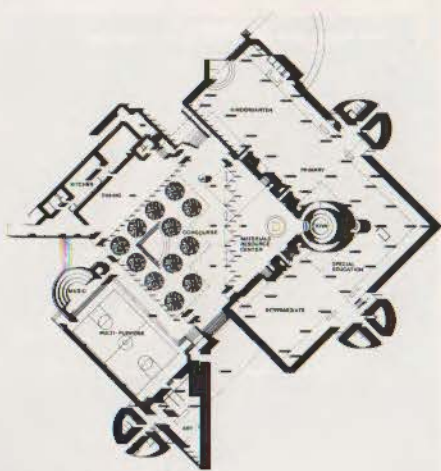
## Fodrea Elementary School, Columbus, Indiana

Photography by Balthazar Korab

This community school offers elementary and adult education, child/adult recreation and community civic space. An always-open central court is the organizing element, surrounded by instructional and recreational facilities including ground floor and mezzanine levels and organized in an open plan. Spiral stairs and slides funnel children from the mezzanine to the media center and a tunnel connects the learning areas with the dining room. The structural system—a space frame with metal deck and concrete columns—and the exposed mechanical system are painted in bright colors and form the major design element of the flexible interior spaces. The foam-filled metal panel used for the skin provides low maintenance, baked enamel finishes for both interior and exterior.

*Architects:* Caudill Rowlett Scott, Houston.  
A. Dean Taylor, Santa Clara, California,  
associate architect.

*General Contractor:* Repp & Mundt, Inc.,  
Columbus.



Ground floor plan.



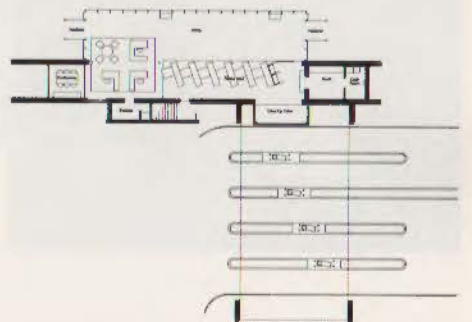
# State and Mapleton Banking Center, Columbus, Indiana

Photography by Balthazar Korab



This small (4,000-square-foot) branch bank was commissioned by Irwin Union Bank and Trust Board Chairman J. Irwin Miller, head of Cummins Engine Company, of Columbus, Indiana, who conceived the Cummins Foundation's laudable architectural program which underwrites the fees of distinguished architects to design public buildings in Columbus. Two parallel brick walls, with central banking services sandwiched in between, are penetrated on one side by the greenhouse-like extension of the lobby and on the other side by the space frame car lane canopy and teller window. A variety of materials—brick, glass, natural wood, chrome—and bright colors are used in the lobby. Six specially designed teller units minimize visual separation between teller and customer while maintaining the necessary security.

*Architects:* Caudill Rowlett Scott, Houston  
*General Contractor:* Frederick Quinn Construction Company, Arlington Heights, Illinois



# American General Home Office Building, Houston

Richard Payne

A dramatic, skylit atrium in this five-floor insurance company headquarters compensates for a limited overall budget and relatively mundane clerical areas in which the client's existing furnishings were re-utilized. A sculptural wood stair is a key element in the atrium court, which also features plants, fountain and natural materials bathed in sunlight. Varied balcony configurations and rail heights further enliven the space.

*Architects:* Lloyd Jones Brewer & Associates, Houston

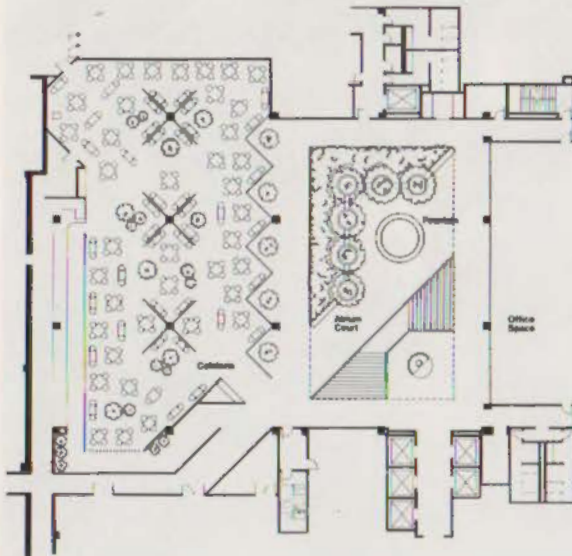
*Contractor:* Bellows Construction Corp., Houston



Richard Payne



Reception area, plaza level.



Plan shows ground level, beneath plaza (entry) level.



## Coastal Tower Lobby Level, Houston

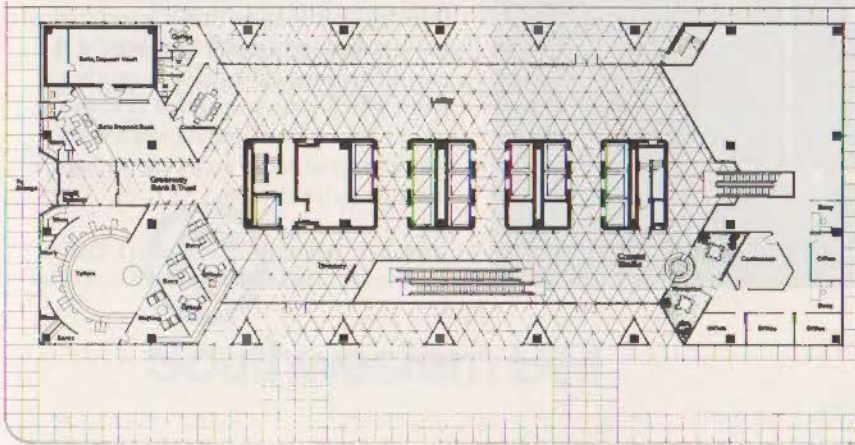
Photography by Richard Payne



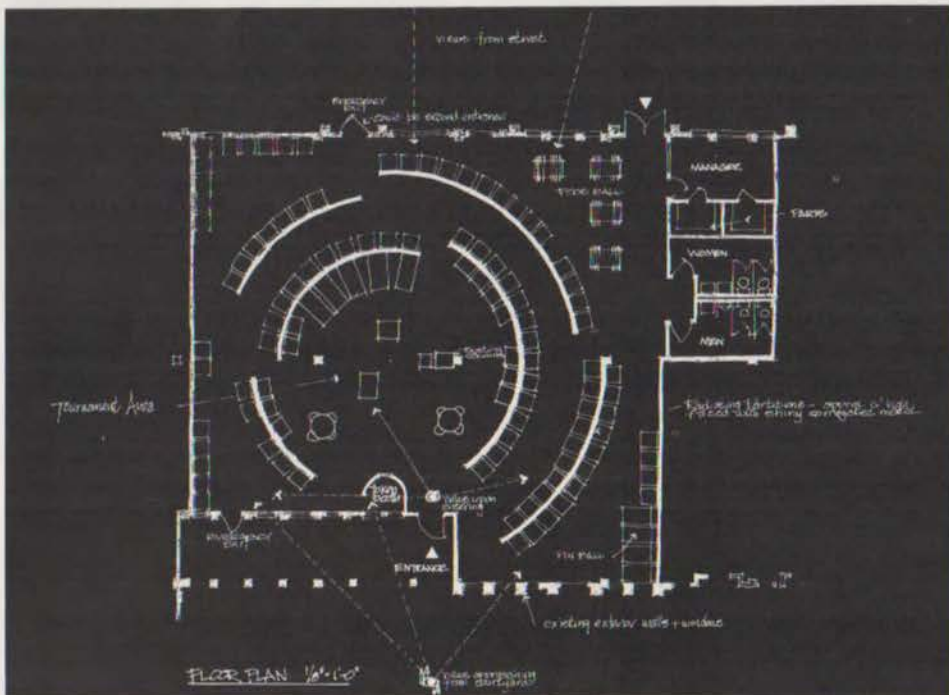
Coastal Tower, a large-scale commission typical of the Greenway Plaza area, is a simple glass high-rise set off by a bright, bold public lobby of red glass and marble tile floor. Simplicity of line and refinement of detail help achieve the air of quality and dignity that sophisticated tenants demand. As is often the case in large-scale investment buildings, the convenient banking areas were designed as an addition to the original lobby scheme. The bold geometry of the bank spaces serves to offset the rectilinear configurations of typical tenant floors.

*Architects:* Lloyd Jones Brewer & Associates, Houston

*Contractor:* (Lobby) Miner-Dederick Construction Corp., Houston; (Bank) Pence Construction Co., Houston



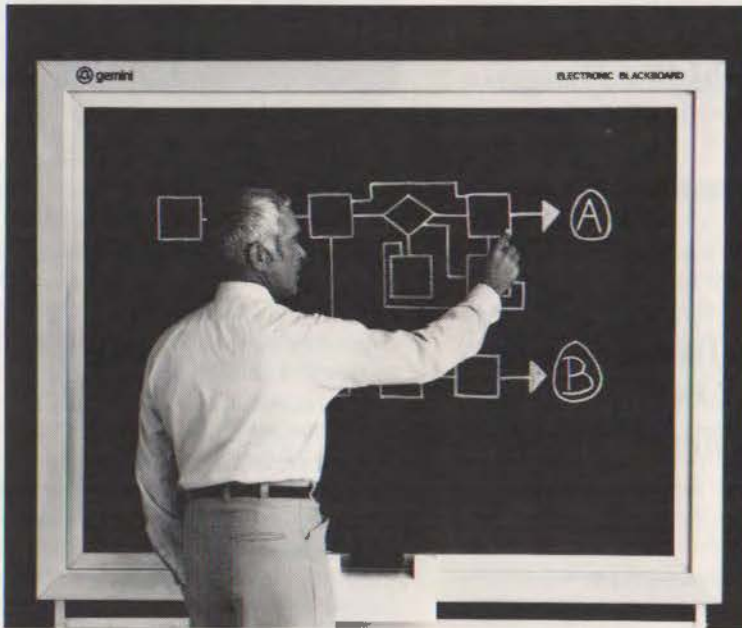
## Scores Electronic Game Center, Dallas



One hundred of the latest, most sophisticated video and pinball machines—of diverse sizes and shapes—constituted the “furnishings” for this 4,500-square-foot electronic game center. A circular maze configuration of six-foot-high partitions was utilized to achieve an orderly arrangement of the various machines and to reveal the extent of the players’ choices gradually, enticing them to explore the circular paths in search of new games. A high-tech image compatible with the games themselves was created through interior materials: black rubber stud flooring (offering no static interference); shiny, corrugated metal decking for the partitions; exposed bar joists overhead, from which were suspended concentric rings of neon illuminating sequentially and disappearing as arcs penetrating the metallic painted walls.

Architect: Howard Glazbrook III, Dallas  
Contractor: JVH Construction Co., Dallas

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## *TSA Goals Conference Formed Around Six Essays*

Seventy-three architects, businessmen and scholars, among other professional and community leaders, gathered at the Lakeway Inn near Austin March 28 for the "Texas Tomorrow" Goals Conference, sponsored by TSA to "pinpoint and address the social, economic and environmental challenges which will be shared by architects and others vitally concerned with the future of Texas in the 1980s."

Divided into four discussion groups during the intensive two-and-a-half-day working session, conferees dissected and probed six essays written expressly for the conference, covering the topics: "The Professional Society," "The Profession," "Public Policy," "Consumerism and the Profession," "Growth/Resources/Environment," and "Architectural Education for the 1980s."

Sunday morning, March 30, during a plenary session chaired by Jack McGinty, FAIA, of Houston, conferees refined a set of 40 specific goal statements drafted during the panel discussions and corresponding to the six essay topics.

The second phase of TSA's 1980 Goals Program will involve the Society's 17 chapters in reviewing the proposed goals, recommending further revisions and finally voting on their ratification during the TSA Annual Meeting November 6-8 in Dallas. Programs to achieve the goals will be initiated during Fort Worth architect Lee Roy Hahnfeld's term as 1981 TSA president.

Following are excerpts from essays one and two; see the upcoming July/August and September/October issues of Texas Architect for excerpts from the remaining goals conference essays.

### **Excerpts from Essay Number One: "The Professional Society"**

By Reagan W. George, AIA

#### **Fantasy: The Year 1999 A.D.**

John Roark of Houston had just left his desk and entered the communications area when his "notice light" functioned. He pushed the button for identification and was told his friend J. Peterson from the Borger suburb of Windplain was calling. Roark reached for the Micro-scanner and activated the Panhandle Texas communication line. Roark had actually never met J. Peterson but they had known each other for seven years. They were introduced at a Texas Society of Architects (TSA) Research Committee meeting on insulation—the first multi-station committee meeting that TSA had transmitted by way of the Texas Communication Satellite. Since that time, they had conversed many times about TSA matters and had developed weekly "meetings" with three other architects to discuss current practice, design and technical matters. These sessions sometimes were recorded and transmitted later for other Texas firms to monitor, as were other discussion groups' activities around the state.

This morning, however, Peterson had called to set up a meeting of the Executive Branch of the TSA Board of Trustees on which they both served. After deciding on an appropriate date, they reminisced about the changes that had occurred in TSA since they had become active in the organization. There were now 26 Member II firms across the state

employing most of the architects in the state, and 102 Member I firms with 50 or less registered architects. They recalled that in the late '80s, TSA had once again restructured the local components, this time into six councils. Of course this worked quite well, thanks to the Satellite Communications system. When the Society was revamped, the six council executive vice presidents moved to their own council areas and this had received overwhelming approval from the members. John and J. enjoyed the 20 minutes they spent together that morning and agreed to visit again before the Executive Meeting.

John and J. are not unlike the architects of 1980. They want a more efficient, profitable practice—one that, above all, produces a high quality of design and technical soundness. In their professional organization, they very likely have less physical contact with one another, but they probably know more of their competitors than they would today. Their desires about the Society have changed rather dramatically from the times of the "social club" in the early days, the "elitist organization" and the "in-between Society" of the 70s.

#### **The In-Between Society**

What is TSA in between?

The Texas Society of Architects is seen by one member as "the architect's only chance to have an informed profession and a voice in the law-making process that affects our practice"; by another member as a "social club"—hence, the goals program of TSA, an attempt to determine where the Society should be in the future, in relation to where it has been and where it is now.

Does TSA help the profession prepare for the future? Does it aggressively communicate? Is it reactive or proactive? Does the Society represent each of its members fairly? Does it effectively in-

form the public? Do its members feel that Society meetings, a good magazine and an occasional seminar are significant enough—or even relevant?

Traditionally, the purpose of trade or professional societies has been to provide opportunities for keeping up to date. They have served as forums for exchanging information on technical advancements, professional trends and common problems, and have provided opportunities for social gatherings. Futurists say that associations such as TSA must play a key role in the events to come in the last decades of the 20th Century. The challenge, then, for TSA is to develop strategies for survival and progress.

#### Issues and Challenges

TSA must have vitality; the membership demands it. This alone dictates that TSA have a clear mission—a mission that is strong, well-defined, almost palpable. And the results of TSA's efforts should be plainly visible.

Although other components across the nation rank their concerns as: (1) member services, (2) public awareness, (3) increased membership, and (4) lobbying, TSA should have different priorities. On the basis of a great number of comments drawn from interviews and questionnaires, a long list of concerns could be presented. But let us consider the issues from the standpoint of architect John Roark, circa 1999.

*Organizational Framework.* What structure is required to accomplish the goals and objectives of TSA? How is it funded? To determine appropriate anatomy, the role of each level of the AIA organization (local, state and national) must be defined. John Roark had a distinct dislike for TSA's cliquish, parochial, bureaucratic tendencies until the local chapters were reorganized and the election process was changed. A Senate and House of Representatives were formed to represent fewer chapters in a more fair and balanced way. In addition, with easier methods of communicating, Roark was able to express regularly his views on TSA issues.

*Should not the member have an opportunity to better participate in TSA's decision-making process? Is there not a way to improve on the "garden club" manner of representation? Should not the member have confidence that TSA is accountable and cost-effective?*

*The Member and the Chapter.* Are the members' attitudes about themselves, their chapter and TSA as strong as they

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***"TSA and the profession are between a period of rather natural growth . . . and a period when one dares not blink for fear of being left behind."***

---

can be? The size of a component does not give it strength, but the attitude of the member does. Self-image is no longer a concern of Roark's. He is properly compensated for his work and TSA does a fine job of representing him to the state government as well as fostering communication between the profession and the public. Environmental awareness is now taught at all levels of education; the state is admired for its attitude toward the Texas heritage and for preserving all that is good.

*Should TSA be concerned with the individual architect's image? How can TSA help in the architect's quest for excellence? Should not this quest for excellence reach to all the environment of Texas?*

*Communion.* Can anyone, much less the architect, develop and maintain appropriate attitudes and concerns for others without communion? Architects must be more willing to relate to one another and to share their concerns and attitudes. Roark and his contemporaries, of course, have efficient means of communicating. While this has vastly improved his practice, he misses the opportunities to "touch" and to feel the humanness and reality of others.

*Should it not be the responsibility of TSA to provide information to the architect and the community? Should it not also be TSA's responsibility to devise and provide ways for architects to have fellowship with one another and to communicate their successes, concerns and alerts?*

*Forecasting.* What is required to prepare for the future? Assessing the future and making provisions for it is quite likely beyond the capability of the individual architect. John Roark can communicate directly with TSA and receive almost daily projections developed by AIA. Those projections reveal trends that will develop in political, social, economic, educational, ethical and technical areas in the next 50 years.

*Is it the professional association's responsibility to "look out" for the architect's future? How can the architect and his or her professional practice survive if the future is unknown?*

#### Conclusion

The Texas Society of Architects and the profession are between a period of rather natural growth at a pace that most can perceive and a period when one dares not blink for fear of being left behind. If TSA is to meet its challenge of developing strategies for survival and progress, then it must project the future. The professional society must develop forecasting capabilities.

Looking to the future requires re-assessing what TSA is responsible for, what it does with its money and how its energies are used. Let us hope that TSA is in the midst of determining its Blue Sky of the future—a blue sky of the highest Texas quality.

## Excerpts from Essay Number Two: "The Profession"

By Herbert E. Duncan, Jr., FAIA

The last decade has required the architectural profession to adjust from an unparalleled period of construction when we were told that "every building unit in the United States will be matched by a new building of similar use and size in 40 years" to a major recession, and finally to a sobering realization that economic issues and a shortage of fossil fuels will forever change the way in which we practice.

The mid-1970s made architectural firms keenly aware of the need to be competitive in all phases of practice. Many firms chose to diversify and all firms took a hard look at size and quality of staff. Client interests in single-point responsibility led many firms into design/build, while others tried equity participation in development projects or construction management. We became more adventuresome in our approach to practice alternatives and involved ourselves in complex project teams. Clients were more demanding in terms of personal attention, cost-control and schedule.

The nation finally developed a conscience in regard to preservation of the

environment. Energy conservation and innovative application of renewable energy alternatives provided new directions for many firms, while others worked on the creative reuse of older buildings in inner cities. It was an era of new technology in the preparation and reproduction of drawings. We saw an increasing use of computer science in evaluating structural alternatives and lifecycle cost analysis. It was an exciting, fast-moving decade without precedence in its effects on the practice of architecture.

There were warning signs of many problem areas in this particular decade. An increased interest in product control by consumer groups resulted in greater liability exposure and higher premiums. OSHA overstated a long-overdue case for greater safety on construction projects. Construction workmen seemed less skilled and less willing to contribute as unions drove hourly costs far above salaries paid to architectural graduates and sometimes to the architects responsible for the inspection of their work. Government agencies became more visible and more restrictive in evaluating and monitoring projects. In response to anti-trust pressures, the AIA revoked a century-old ban on advertising. Architects were slow to understand the full impact of the energy situation and the need for aggressive leadership at national and local levels. Our training as problem-solvers was limited to personal use and not always to the big picture.

#### **Practice Considerations for the 1980s**

The new decade must be one of self-examination for each firm. It is simply impossible to be fully competent in each area of practice available to architects in 1980. We must make choices and structure our capabilities to insure good marketing, good design, capable production of documents, and knowledgeable inspection where construction is involved. Options for practice include new areas of service. Within each of the following topics, or fields, is a further choice based on expertise in a given building type.

*Energy conservation* for new and used buildings, passive solar applications and creative use of renewable sources such as sun and water head everyone's—not just architects'—list of concerns with the realization that traditional fuel sources are rapidly diminishing.

The profession continues to support energy performance standards for new construction that permit some measure of design flexibility. The engineering societies support prescriptive standards

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and the argument is current at a national level and in most states. The result will dramatically influence the exterior appearance of most types of architecture.

Energy conservation in existing buildings is another area of competition between the design professions. Early efforts in this field were limited to mechanical adjustments and reduction of light levels. Much more is possible when the use of each space is analyzed for maximum energy efficiency in terms of task lighting requirements, full utilization of available sources of natural light, and observation of such items as cleaning procedures and hours of operation.

*Renovation*, a term which encompasses the highly specialized reconstruction and adaptive re-use of older buildings and inner city areas, is another topic which has captured the attention of all those who are interested in preserving their quality surroundings. All of us are taking a closer look at buildings we once considered expendable. Below the layers of paint we are finding oak and cherry trim in houses abandoned to improper use. The availability of such structures is luring people back to the city to live in buildings which are closer to where they work; vacant lots are being used for compatible new construction to infill and revitalize entire communities. In essence, we are rediscovering our history and are now willingly paying for the services required to renovate art museums, churches and public buildings. There is an enormous potential for new business in the field of renovation.

*Design/build*, the concept of turn-key, or package, building epitomized the age-old dream of the master builder. It is a specific variation of the team approach which attempts to secure the advantages of single-point responsibility by developing precise cost limits on a competitive basis. It is a process available to any size architectural firm.

The relaxation of the AIA ethic concerning construction contracting has made it possible for the architect to resume full control of a given project in a

design/build situation. This has favored firms interested in offering total services on a negotiated basis and is particularly applicable to design and construction in the single-family residential market. Small firms can participate in design/build on select projects that suit their capabilities or in joint-venture projects.

*Construction Contracting*. This aspect of architecture represents a new profit center and an opportunity for total control of the design/construct process.

Architect participation in construction cost-benefit options has been conspicuously absent in the traditional process. Ethical constraints no longer apply and architects can now participate in profit or loss situations related to labor and material in construction contracting without jeopardizing their membership in the American Institute of Architects.

Architectural firms interested in construction contracting will be forced to develop improved expertise both in estimating and in budgeting construction costs. This can work to the benefit of an owner by providing increased responsibility for cost and schedule by the architect, while the architect can realize better control of the project design and a new profit center.

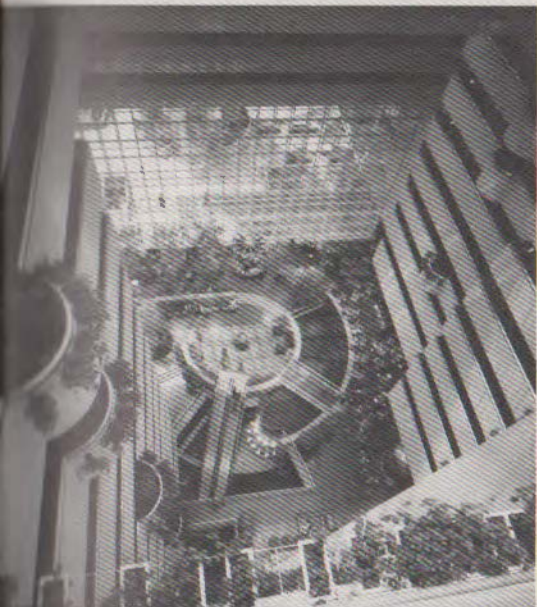
*Interiors*. This particular field of the professional focuses on the complete integration of architecture, color, furnishing, fixtures and equipment. A new emphasis exists for open-space planning to realize energy savings and to take advantage of breakthrough designs in portable office partitions. The interiors of many office buildings, schools and shopping centers are being re-evaluated for multi-purpose use during off-hours as an alternative to new construction. There is a renewed interest in the use of art in all types of buildings. An Interior Division within a firm can not only improve architectural design control on almost every project, but can create a significant new profit center as well.

*Overseas Work*. Commissions outside the United States, which are highly competitive and require a special type of commitment by an architectural firm, are essentially high-risk opportunities to apply business experience and technical competence toward improving the built environment in other countries. Many clients in other countries prefer design/construct arrangements and often have ethical standards much different from those outlined in the AIA's code of ethics. This is particularly true in the marketing effort. There is a possibility of

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**Construction Management.** Because a construction manager is a consultant with special expertise in organization and construction procedures, his responsibilities range from the sophisticated handling of project dollars and subcontracts of all types to master-minding detailed completion schedules. Some architects have found this to be a satisfying and rewarding type of practice.

**Social Architecture.** The all-too-rare aspect of the profession which gives form to the collective experience of human beings and opens up new cultural possibilities is referred to as social architecture. Community design centers continue to provide many Americans with their only involvement with the profession of architecture. The special needs of the poor are often well addressed by these centers, but each architect is still responsible in some degree for resolving problems related to lack of income and proper shelter.

**Transportation.** A brand new field in architecture awaits the innovative designer as we become forced to phase out the one-car, one-passenger waste syndrome of the past 50 years. Changes in transportation habits will be especially significant to a large, open-space state such as Texas.

**Environmental Planning.** One of the most distinctive accomplishments of the 1980s may be in finding a solution to the problem of waste disposal and new concepts of resource management, two tasks which clearly emphasize the profession's alliance with the natural—as well as the built—environment. The zoning laws of the next decade may be more concerned with resource conservation than space use. Environmental impact studies, when properly researched and reported, have proved their worth to the long-term benefit of many communities and will be a major consideration for architects in all new projects.

**Research.** Architectural firms are finding new markets for a wide variety of construction-oriented research in such areas as computerized drawing, life-style changes, construction techniques and financial evaluation.

#### **New Directions and Concerns**

• Design has become more important in the public consciousness. We can credit the media for keeping us informed of the Hancock Building window problem in Boston, for showing us the visual excitement of the East Gallery on the cov-

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*“The profession of architecture is leaving a period of general prosperity . . . for a period less certain and more demanding of . . . creative leadership in the construction industry.”*

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ers of national magazines, and for highlighting arguments for new directions by Philip Johnson and others. The 1979 AIA “Celebration of Architecture” drew record crowds for AIA events in many cities and involved the public in our long-stated interest in design excellence.

• We are more involved than ever in interface with other members of the construction industry. Our conflicts with the AGC over design/build are just beginning, and we must find some way to place controls on the growing practice of fast-track construction.

• It is quite possible that the 1980s will see an effective resurgence of the architect as the team leader despite changes in the definitions of “architect” and “architecture,” two words which could elicit entirely different feelings by the beginning of the next decade.

• Methods of compensation are also changing and many firms now work at hourly rates, often against agreed maximums based on careful evaluation of client need and firm resources. The need to be accurate in evaluating requirements of time demands good management and efficient production by each member of a firm.

• Legal problems will continue to take time and cost money as insurance premiums resume an upward spiral due to consumer issues and the probability of eventual conflict over the issue of product liability. Government regulation is a particular concern and well-intentioned new laws will continue to add cost and extend our need for continuing education to insure compliance.

• Perhaps the greatest concern of the construction industry is the lack of availability of materials for construction. It requires seven times the amount of energy to produce a unit of aluminum as a unit of steel, yet we use aluminum on the exterior of almost every building we design. Water and timber are in short supply in many areas and, if we can believe the scientific community, we con-

tinue to pollute the upper atmosphere at an alarming rate.

• Energy issues have already resulted in new standards of specification and design criteria. Many architects were not concerned in the early years of energy-related problems, and even the best firms designed energy-inefficient buildings until cost considerations demanded proper attention. We should have been the first to know.

• It is more important than ever for each practicing architect to reserve time for updating his or her education. This is not a requirement and it should be in many of the new fields of practice now available to architects. Registration laws are not sufficiently protective of minimum standards of competence in some states and could be declared void over the restraint of trade issue in the next few years. It would be better if architects could develop a second and less restrictive level of registration for the non-graduates and others interested in our profession.

In summary, the profession of architecture is leaving a period of general prosperity with minimal influence from events beyond its control for a period less certain and more demanding of individual architects' abilities to provide creative leadership in the construction industry. In my opinion, the profession is well prepared for the problems it faces. We have endured every possible change of pace in the last ten years and this experience has made us more confident to address new problems in a new decade.

It is a fascinating time to be an architect.



George



Duncan

Reagan George is a partner in the Dallas firm *The Architects Partnership* and was chapter president in 1977. He has conducted national workshops for incoming component officers and is active in Dallas civic and professional affairs. Herbert Duncan is president of *Duncan Architects Inc.* in Kansas City and chairman of the *AIA Design/Build/Contracting Monitoring Task Force*. He was the 1979 recipient of AIA's *Kemper Award*.

# New Texas Fellows

## *Boone Powell, FAIA, and Frank Welch, FAIA*

*Two Texas architects—TSA President Boone Powell of San Antonio and Vice President Frank Welch of Midland—were among 92 AIA members nationwide elected this year to the AIA College of Fellows, with formal investiture during the AIA national convention June 1-4 in Cincinnati, Ohio.*

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

### **Boone Powell Ford, Powell & Carson San Antonio**

His sensitivity to human needs in the built environment—for order without monotony and quality without pretense—manifests itself in a wide range of projects conceived and developed over the years by 1980 TSA President Boone Powell, FAIA.

A native of San Antonio and a principal in the San Antonio firm Ford, Powell & Carson, Powell has devoted much of his professional energy and expertise to the urban design of the city's famed River Walk, rehabilitation of the Mexican Market and the planning and design of HemisFair '68, which involved the integration of a pedestrian circulation system with the River Walk's system of waterways. Powell also directed the design of the St. Paul Square redevelopment project and the new campus of The University of Texas at San Antonio, a concept based on the 16th Century Spanish "Law of the Indies" which prescribed a dense urban fabric punctuated by series of open spaces and a building orientation

maximizing the positive climatic effects of sun and breeze.

Powell also has championed the essential and invaluable benefits of historic preservation—its stabilizing effect in periods of rapid change and its humble reminder that no single era can reinvent man's social context. He served five years, twice as vice chairman, on the San Antonio City Board of Review for Historic Districts. As co-chairman of TSA's Historic Resources Committee from 1970 to 1974, he undertook the organization of an extensive preservation and archeological project in northern Mexico, and drafted a bill to protect historic Texas courthouses, lobbied for it in the Texas legislature and saw it enacted into law.

Powell received his bachelor's degree in architecture from The University of Texas at Austin in 1951 and a master's degree in city and regional planning from MIT in 1960. He has served two terms as TSA vice president, one as president-elect and as a member of TSA's Environmental and Historic Resources Committees. On the national level, he has been a member of the AIA Historic Resources Committee and on the local level has served as San Antonio chapter director, president, vice president and secretary.

### **Frank Welch Frank Welch Associates Midland**

For 20 years Frank Welch, FAIA, has practiced architecture in remote Midland, but his work is well known throughout the Southwest and beyond. He has raised a small firm from obscurity to prominence on a reputation for quality in design, producing and directing the design of houses and buildings that have won 28 design awards on the local and state level.



Powell

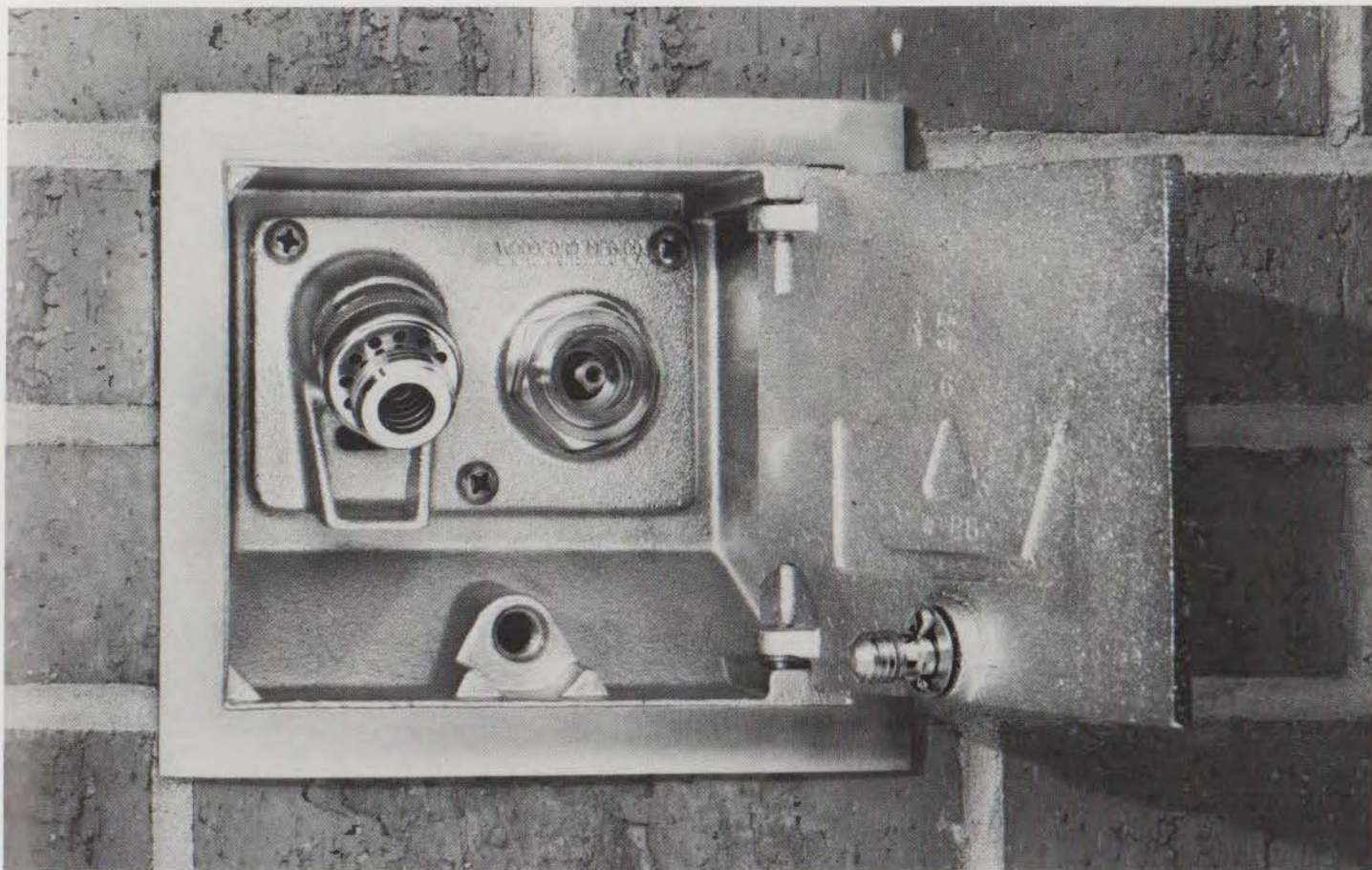


Welch

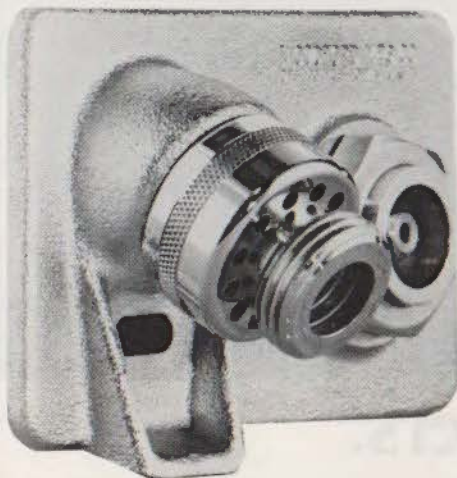
Best known perhaps for his residential designs with their "grace and simplicity of line," Welch in fact has maintained a general practice and has received recognition for his commercial and institutional work as well. His award winning projects include a residence for Mr. and Mrs. Faye Sarofim in Houston (1972), the Houston residence of Mr. and Mrs. Bert Winston (1977), Los Patios Garden Center in San Antonio (1969 and 1977), office building for the Forest Oil Corporation in Midland (1973) and Riverhill Club and Cottages in Kerrville (1975). His larger buildings exhibit the same characteristics of his houses: a careful attention to detail with a leanness of expression and a clarity of purpose.

Often intertwining his own elegant style with the Texas vernacular building tradition, Welch has achieved a level of excellence recognized by his peers and the public alike. His buildings are successful and highly prized by their owners because they effectively suit the client and his program while being expressive and compelling as architecture.

Welch received his bachelor's degree in architecture from Texas A&M in 1951 and studied at L'Ecole des Beaux Arts in Paris on a Fulbright Scholarship from 1952 to 1953. He has served as a visiting lecturer at schools of architecture throughout the state, as a juror in numerous design award programs and as a member of TSA's committees on design awards, planning and honors. Welch is currently a TSA Vice President and a participant in Texas A&M's cooperative education intern program and Rice's preceptorship program.



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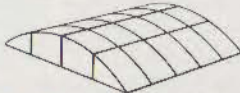
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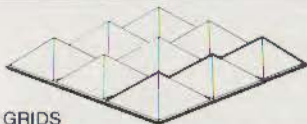
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In the News, continued

## News of Firms

The Dallas firm **Greener & Sumner Architects, Inc.**, has added architect Larry H. Sumrow to the firm as partner.

The **Last Design Shop, Architects**, with offices in Dallas and Bryan, has added Sid Trest to the firm as architectural associate.

The Dallas firm **Fisher and Spillman Architects, Inc.**, has named Frank E. Whitson, Jr., associate principal.

The Dallas firm **Rawls Welty and Partners, Inc.**, has relocated its offices to 16475 Dallas Parkway, Suite 660, Dallas 75248. Telephone: (214) 931-0090.

The new Austin firm **The Architects' Office Corporation** has opened its offices at 1502 West Ave., Austin 78701. Telephone: (512) 478-5555.

Houston-based **3D/International** has named Diane Kay Morales manager of the firm's marketing services.

The Houston firm **Caudill Rowlett Scott** has added architect William L. Peel, Jr., to the firm as market coordinator, Nancy Cameron-Egan as marketing representative for interior architecture and named architect David Thorman manager of the firm's Interior Architecture Group.

The Dallas firm **Bogard Haldeman Miller, Inc.**, has relocated its offices to the Gibraltar Saving Building, 5710 LBJ Freeway, Suite 130, Dallas 75240. Telephone: (214) 233-7232.

The Fort Worth firm **V. Aubrey Hal-lum Architects/Planners**, has added Elizabeth "Tinkie" Wrightsman to the firm as administrative assistant.

The Houston-based firm **TMHI** has added Steve Stelzer to the firm's architectural staff and Nancy Nodler to the firm's interior design group.

The San Antonio firm **Bartlett Cocke & Associates, Inc.**, has changed its name to **Chumney, Jones & Kell, Inc.**, "as the natural progression and development of the firm and of those who have been responsible for the firm's operation for many years." Bartlett Cocke, who founded the original firm in 1927, will remain in the position of advisory chairman.

The Houston firm **S. I. Morris Associates** has changed its name to **Morris Aubry Associates Architects**, to reflect the increasing role of firm partner Eugene Aubry, FAIA. The firm also has named five new partners: Carl Aueschbacher, George Peterson, David Sears, Donald Springer and Gary Wilson.

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Trailwood United Methodist Church, Grand Prairie, Texas

Architect: Parkey & Partners Architects

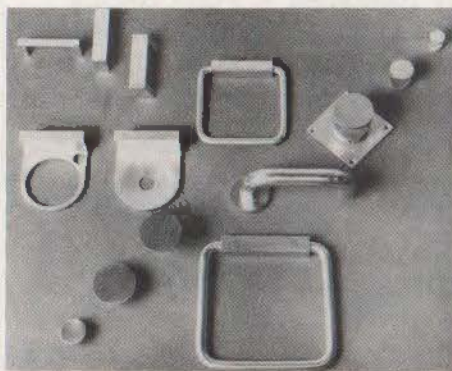
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## Industry News

The Texas Commission on Jail Standards wants to remind architects that the **Texas Department of Corrections** in Huntsville offers a variety of furnishings and components suitable for jail use. These include metal doors, frames, dining tables, bunks, desks, stools and lighting, all made by inmates. "We believe these items are cost-competitive and suitable for correctional facilities and jails," says Robert Viterna, executive director of the Jails Standards Commission. Texas Department of Corrections, Industrial Department, (713) 295-6371, ext. 382.

**The Ironmonger, Inc.**, Chicago-based importer and distributor of "modern hardware," has announced the availability in American markets of the "very best European modern hardware fittings." Products range from door hardware to railing systems, all "united by a common design theme and continuity of finish." From the United Kingdom, the company offers "Modric" fittings, designed under the direction of British industrial designer Alan Tye. The fittings are made of a



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**Fiber-Seal International**, Dallas, exclusive manufacturer of the Fiber-Seal fabric care system, has elected Nancy T. Nelson president and TSA member Thomas B. Battles, AIA, executive vice president of the company.

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**Bob Gray, Inc.**, Dallas, has appointed new Texas sales representatives: Carol Krewson, Fort Worth and Dallas; and Deborah Bigbie, Houston.

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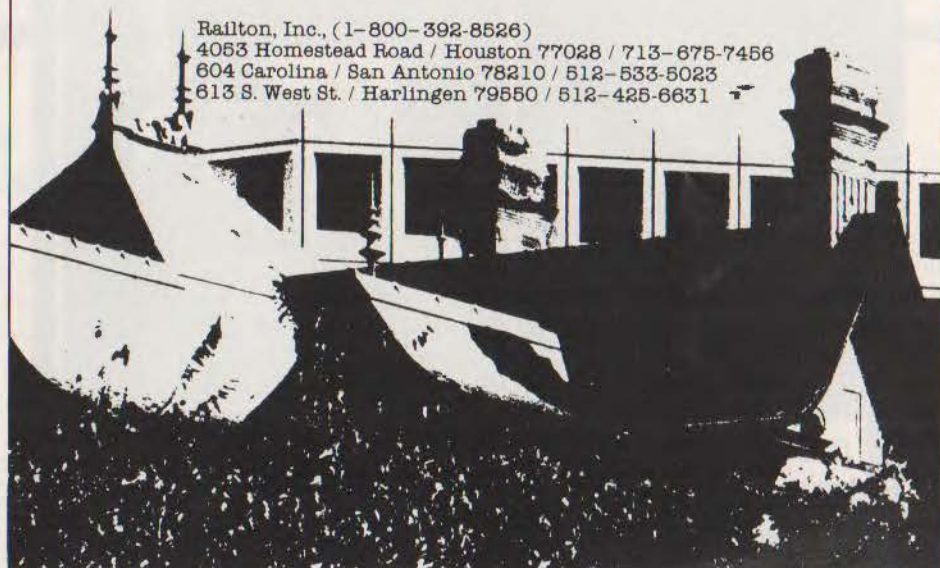
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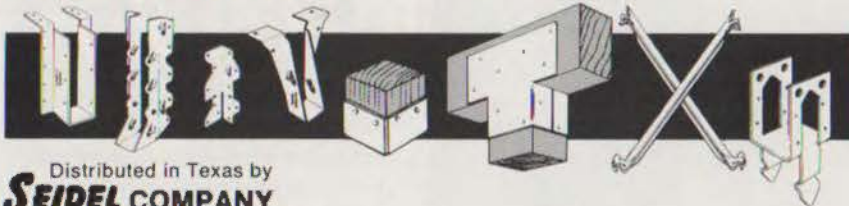


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Houston-based **Data Processing Furniture Industries, Inc.**, has established a national distribution network for its data processing furniture designs to provide a central source of furniture "specifically suited for the data processing marketer, the office machine dealer and the contract furniture dealer." Data Processing Furniture Industries, Inc., Houston (713) 683-8077.

**Monarch Furniture**, High Point, N.C., has appointed Ken Giltner sales representative for the Oklahoma/North Texas area and Howard Sax as sales representative for the South Texas area. Ken Giltner, Dallas (214) 741-5347; Howard Sax, Houston (713) 891-4565.



*Helikon two-seat sofa.*

**Helikon Furniture Co.**, Taftville, Conn., is introducing a new lounge seating series, called UDL540-543, at the NEOCON XII furniture show June 11-13 in Chicago, which will be available in Texas through Seymour Mirrow & Co., Dallas and Houston. The "linear values" of the series, which consists of a lounge chair and two-, three- and four-seat sofas, "are extended at the top by a continuous border throughout, maintaining the upholstered directions, and by large and small pillows at the rear and sides, respectively." Seymour Mirrow & Co., Houston (713) 523-5705. Dallas (214) 522-1800.




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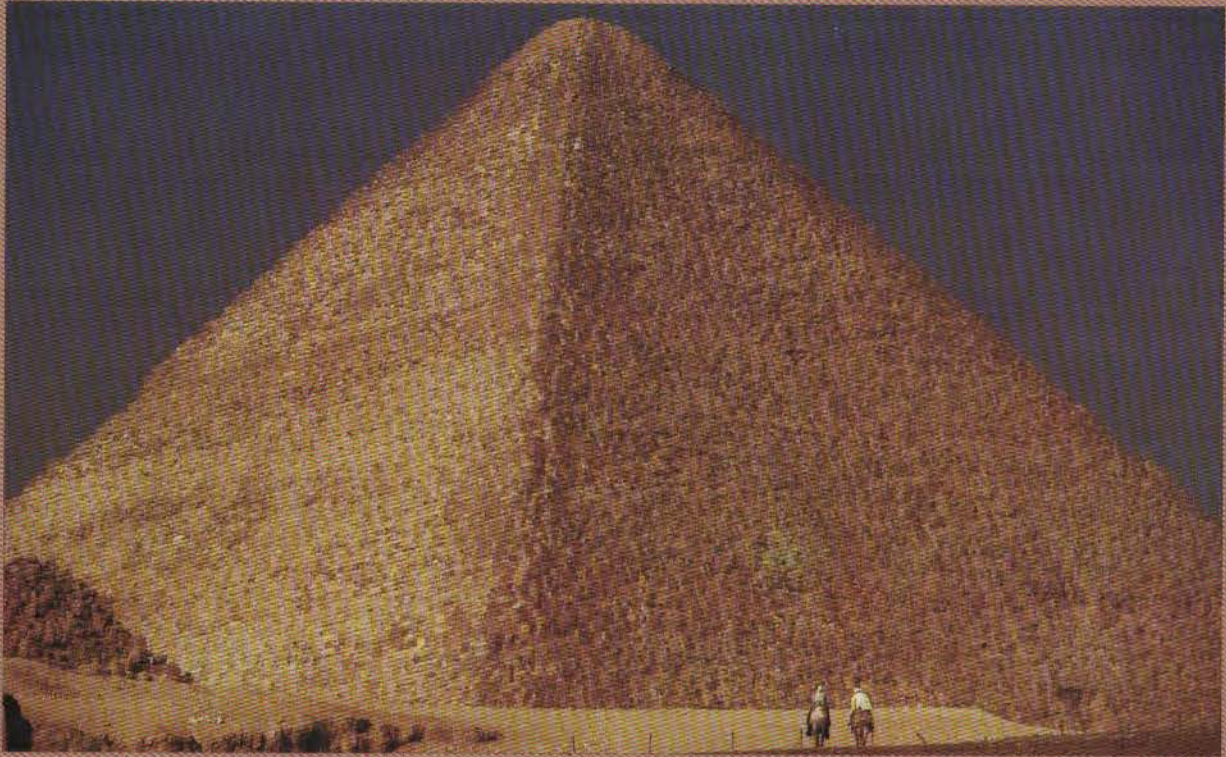
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# Okay, Warden... We're Comin' Out



## Humor by Braden

Until I became an architect, my knowledge of prison life was limited strictly to what I had seen in "B" movies. Today, movies are classified by the Motion Picture Academy as either "G," "PG," "R," or "X." In Dallas we expand on that to include "Not Suitable," "Suitable with Exceptions" or "Suitable." A movie which is classified "Suitable with Exceptions" has "no attendance restriction; however, parents should be advised that the film contains one or more of the following: (S) sexual conduct, (L) obscene language or language used to describe sexual conduct, defecation, urination or genitalia, (V) violence, (D) drug abuse, (P) perverse behavior, (N) nudity." If I wrote what a movie classified as "Not Suitable" contains, I could be arrested. (I am not making any of this up—I copied it out of the "Amusement" section of my morning paper.)

By now you have begun to understand that I grew up in a much simpler time. When my parents gave me a dime to go to the "picture show," they didn't need to consult a computer or an Ouija Board to see what the movie was going to contain. We only had two choices: "A" or "B." The kids on my block would cheerfully have given their right arms to see a movie that was "Suitable with Exceptions."

The thing that is relevant here is that your basic "B" movie was the visual equivalent of junk food. It would not damage your psyche, but probably could cause acne. All the movies about prisons were "B." Inevitably, their major concerns were "the big breakout," and the obligatory mess hall scene showing all the inmates beating on the tables with their tin cups.

My recollection is that nobody in a prison movie ever got "corrected." They just broke out and got caught again. We never worried about prison breaks because we always knew we could count

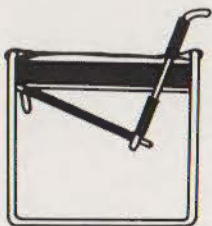
on J. Edgar Hoover, Melvin Purvis, The Texas Rangers (or at the very least) Shepiff Bill Decker to lock 'em up again. In later years we came to depend on Elliott Ness in a similar manner.

In those days of long ago we never concerned ourselves about prison environment very much. The only guys we knew who were there permanently were Edward G. Robinson and George Raft, and anybody who went to the movies knew they belonged there. But we did worry a lot about jails. After all, Bonnie and Clyde and their machine guns were running around the Country in a '34 Ford, and no jail could hold them—much less reform them.

It was through the movies that we learned prison jargon. Old Edward G. and George were "cons," not inmates, and they called the guards "screws" or "bulls." Of course they were unconscionable recidivists, but we didn't know what that meant. As late as a few years ago, the "Birdman of Alcatraz" and Clint Eastwood (the only actor ever to escape from Alcatraz) continued this jargon. The Nation owes the Law Enforcement Assistance Administration a real vote of thanks for having softened our attitudes and given us "correctional officers."

The movie cons were tough guys with hearts of gold. As a standard cliché, the toughest ones always had a pet cockroach they kept in a matchbox in their cell. When not planning the big breakout, they whiled away the years teaching the cockroach to play chess or parchisi or something. I suppose the newer correctional facilities are going to ruin all this for the movie people. Somehow I can't imagine Edward G. looking out the picture window of his spotless Federal Facility "residence" and saying "You correctional officers please stand aside, my colleagues and I are about to depart these premises" instead of grabbing the

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bars of his cell and snarling, "Okay Warden—we're comin' out!" I ask you . . . is this progress?

But I grew up and learned, like you, that movies don't really depict life as it is. At least the "B" movies don't. As an architect engaged in the design of correctional facilities, I had to learn to separate the wheat from the chaff more than others in my noble profession. For one thing, the clients were always labeled either "bleeding hearts" or "hardliners." A "bleeding heart" has supposedly devoted his entire adult life to looking for a less severe death penalty. On the other hand, your run-of-the-mill "hardliner" understands that "stone walls do not a prison make, nor iron bars a cage," but he believes they sure do help a lot.

These two client types argue very much about security and humanity. Their architects are always caught in the middle. Somehow or other I still have trouble figuring out how a double 12-foot high, barbed-wire-topped, chain link fence housing a couple of attack dogs in the "run" is more humane than the 20-foot stone wall surrounding Sing Sing. Is 1½-inch thick laminated glass—that you can't hear a sound through—more humane than steel bars 5 feet apart? You tell me.

Fortunately, the "hearts" and the "hards" have come together on one thing—the use of television in houses of detention. Believe me, it's not every day that you find something complete opposites agree to. The "hearts" feel that bringing television in releases the tensions of prison life by providing entertainment and education. The "hards" help the "hearts" maintain this human outlook by publicly railing that "TV turns jails into country clubs" while secretly understanding that the most insidious punishment ever devised by man is to be forced to watch daytime television for eight hours in a hard-surfaced "day room."

There is a moral in this story somewhere, people. By introducing compulsory television into the confinement scene, we have come the ultimate full circle. It is educational—since they show the old "B" movies on TV. Now, the inmates can learn how to act like cons!

*Dave Braden is a partner in the Dallas firm Dahl/Braden/Chapman, Inc. and is a Texas Architect contributing editor.*

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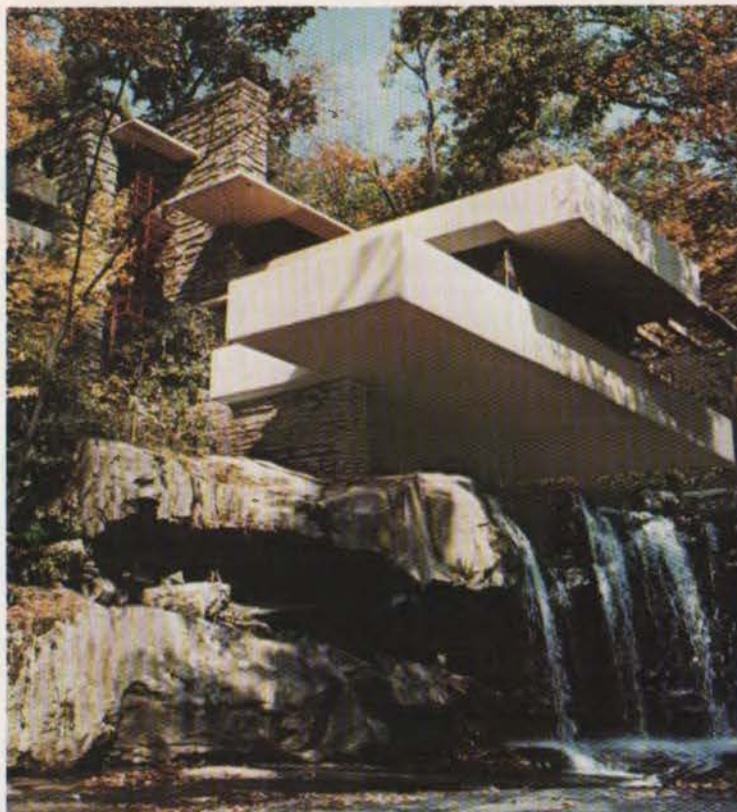
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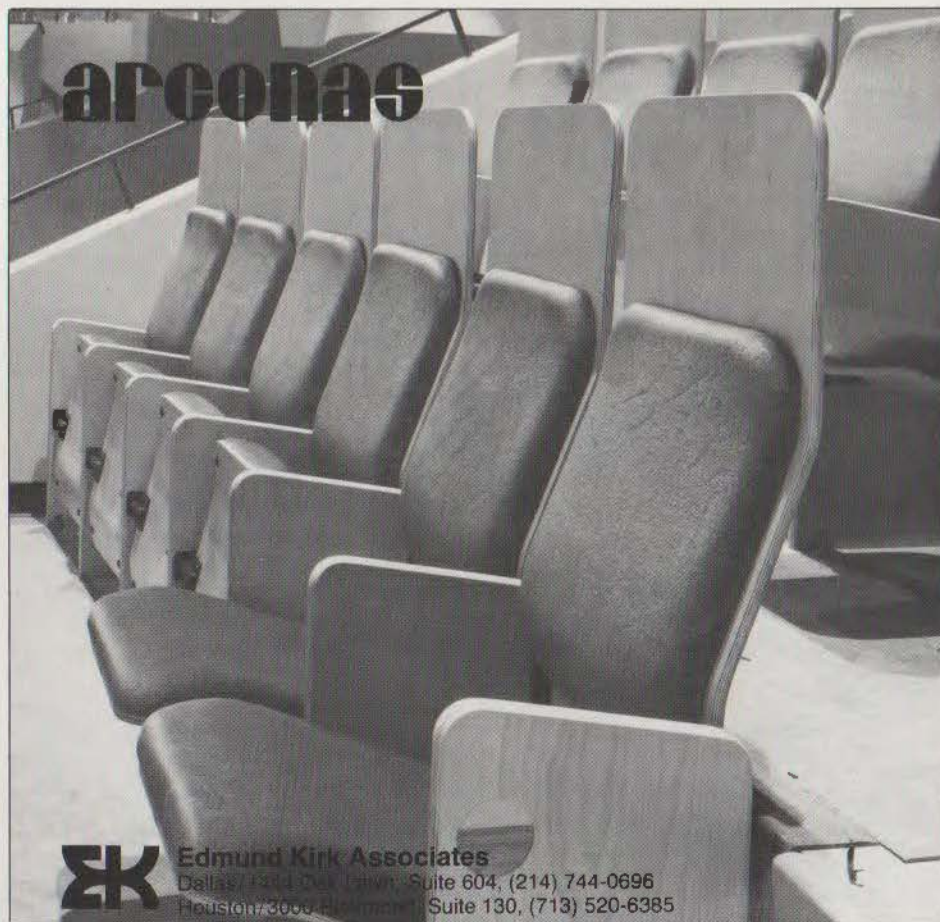
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# Letters

**Editor:** Sincere congratulations to you, your staff and to all who contributed to the very finest issue (March/April 1980) of *Texas Architect* that I can recall. I opened it with the intention of a quick self-briefing just to keep up with what is going on. When I put it down, I realized that I had read every page, and thoroughly enjoyed each one. You have set a standard that will be difficult to maintain!

George F. Pierce, Jr., FAIA  
Pierce, Goodwin, Alexander  
Houston

**Editor:** I am more pleased than you probably have guessed with what you have done in recalling me and my Texas work. I am full of admiration for the perceptiveness and skill that Lawrence Speck and Paul Lamb put into preparing and producing "Rediscovering Harwell Hamilton Harris" (March/April 1980).

Since leaving Texas in 1962, I have not seen *Texas Architect*. So I (the "Rediscovered") am now rediscovering *Texas Architect*. It is not only larger but more solid than I remember it being 20 years ago. It's tough for an AIA chapter or regional magazine to be more than a newsletter. It cannot be what the big national magazines—*AIA Journal*, *Architectural Record* and *Progressive Architecture*—are. So it should be what the national magazines can't be: a truly regional magazine devoted to the arts of the region—with architecture as the central art. By including the other arts it broadens its readership immensely. It brings its architectural message to a broad field of potential clients—not just other architects.

Harwell Hamilton Harris  
Raleigh, N.C.

**Editor:** Congratulations to *Texas Architect* and to Lawrence Speck and Paul Lamb for "Rediscovering Harwell Hamilton Harris" (March/April 1980). This is architecture at its best, and *Texas Architect* saved the name of our profession by publishing these organic, contemporary and beautiful structures. It was indeed a fine issue in its entirety, disregarding "A Special Treatment." These "Modern" monstrosities will disappear as fast as they emerged, but Harris' creations will last forever and will never be out-dated.

Gershon Canaan  
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