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Plus regular columns. See contents.

Texas Architect

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On the Cover

This month's cover is Larry Paul Fuller's adaptation of a crayon sketch done in 1968 by a student at Austin's Barton Springs Elementary School following Architect Jim Pfluger's visit with the class. The sketch, which has been filed with a packet from the whole class, bears the following clue to the original artist's identity: "Sineg, Brian!"

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Further Down the Road

These are difficult times.

The energy crisis, material shortages, conservation of our natural resources, policies regulating growth — all are major concerns. Our priorities, our very ways of life, are being questioned. During this period of evaluation and assessment, our profession must be an active participant in this public debate.

The questions loom before us: In shaping our buildings and cities, what design solutions will provide continuing contributions to the cause of energy conservation? How can energy requirements be reduced during the construction process itself through innovative materials specification and building techniques? How can we as architects assume the role of communicators in behalf of resourceful response to our environment? And what planning processes will permit citizens to have a part in determining the ways in which their state shall develop?

The answers lie further down the road. But after this year of service as your president, I am convinced that we can get there. The most direct path, as I see it, is through widespread and active participation in our own professional development program. We must develop our own proficiency and potential to its fullest; we must find out where we are. And then, having something to say, we must speak. We must make our voice be heard — across our own desks, in community forums, through effective public awareness campaigns, and in the halls of our state capitol.

These *are* difficult times. But the challenge is ours to make them better.



A handwritten signature in black ink that reads "Jay W. Barnes". The signature is written in a cursive, flowing style.

Jay W. Barnes
President
Texas Society of Architects



PERMANENT MATERIAL TO PRESERVE PERMANENT RECORDS

What else but ELGIN-BUTLER CERAMIC GLAZED BRICK could be more suitable for and synonymous with the beautiful and solid look of permanence in the design of the Natural and Cultural History Museum for this great university? Brick for permanence, rough texture for ruggedness and glazed finish to resist dirt, stain and weathering.

Natural and Cultural History Museum
Texas Technological University - Lubbock, Texas
Stiles, Roberts & Messersmith, Architects, Lubbock
McMurphy & Craig, Architects, Lubbock
Area Builders, General Contractors, Odessa, Texas
Smith & Sweet, Masonry Contractors
Lubbock Brick & Tile Company, Lubbock, Texas
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SCHOOLHOUSE

Douglas Smith Elementary



San Antonio exhibit highlights the newest and best in Texas schools, more and more "a product of give-and-take communication between educator and architect."

By Larry Paul Fuller

They hadn't thought much about bricks, or rooflines, or even building locations. But this much they knew for sure: Duncanville needed an auditorium.

So it was that School Superintendent William Hugh Bird and members of the schoolboard began the exchange of ideas with architect E. Hamilton Guice that resulted in a new auditorium for Duncanville, tailored to meet the specific needs of the community.

And similar accounts could be told of school projects across the state. School officials and architects are collaborating in the planning of educational facilities which are most conducive to effective learning within the educational framework of their own communities. The challenges are many. New educational philosophies, rising construction costs, unpredictable population patterns and impending shortages in energy and materials all increase the complexity of the planning process.

In recent years, the Texas Society of Architects has joined the educators of the state in recognizing those districts which have best met the challenges of effective

facilities planning. On September 30-October 1, when three thousand school administrators and board members gathered in San Antonio for their joint annual convention, they were exposed to what is new in everything from books to buses. But perhaps the best-attended exhibit of all was the display of outstanding school architecture. Here was shown the results of Duncanville's careful planning, along with eighteen additional projects selected from forty entries. A jury of architects and school officials judged the projects in relation to local program objectives and financial limitations. The facilities varied widely in function and cost, but all were the product of a give-and-take process of communication between educator and architect.

Several school officials associated with winning projects were asked to talk about their new facilities and the planning process that preceded them. Their accounts outline many of the problems most school systems face and reveal solutions which reflect nationwide trends. Klein Schools Superintendent Dr. Donald C. Collins, for example, works with a system forced to accommodate a rapidly-growing community. While declining birth

rates may soon be affecting enrollment in lower grades, Klein's immediate problem was to provide for a projected high school enrollment increase of 100 percent in two years. As part of the needed expansion program, Klein High School Homemaking Center was constructed as a self-contained building on campus, thereby accommodating domestic arts activities while releasing space within the existing high school for other instructional purposes. "We couldn't see tacking on again and again to the main building," Collins said. "And providing a separate site helped achieve the residential character we were looking for in a design."

Wyatt C. Hedrick Architects & Engineers, Inc. broke the building down into four hip-roofed masses, with a colonnaded porch identifying the entry. Six teaching laboratories are grouped around a central core containing administrative offices and a combined living/dining/style show area with fireplace, carpeted floor and furniture selected to create a residential feel. The center provides educational facilities for domestic cooking, sewing, home nursing, child care and



Klein Homemaking Center



Dr. Donald C. Collins, Superintendent

home arts. But, in addition, Klein acknowledged the increasing need for career education by incorporating facilities for commercial foods preparation training. "There's a lot of difference between cooking 2 or 3 pancakes in a skillet and preparing 40 fried eggs at one time," Collins mused. "We've attempted to incorporate into the center the same types of equipment used in large commercial kitchens." With Department of Labor predictions that only 20 percent of all U.S. jobs will require college degrees in the 1980's, this stronger emphasis upon vocational education is becoming a nation-wide trend.



Another tendency in educational facilities planning is reflected in the approach taken by Superintendent Bird and the Duncanville School Board toward functionalizing their new auditorium. Originally conceived to be a part of Duncanville High School with a seating capacity of 1600, the structure ultimately was built as a separate entity to serve all the schools of the district and citizens of the community as well. This concept of "space sharing" is being looked to nationally as one answer to spiraling construction costs and decreasing energy supplies. Architect Guice was able to provide a 2200-seat auditorium utilizing continental seating design at a cost well below the budgeted funds available. The building is constructed so as to blend harmoniously with the existing high school and junior high school structures in one master educational complex. Yet

spaciousness and detachment of the final site allows for better accommodations in its role as a public auditorium.

Many of the winning projects echo the widely practiced, yet controversial, concept of "open space" education. Educators have decried the closed classroom as an inhibition to learning and a barrier to methods such as team teaching. And architects, attempting to work within a budget, are all too happy to eliminate costly classroom doors and walls in favor of more elaborate heating, cooling and communications systems. Collaboration of the Alief Schoolboard and Superintendent Dr. John Bowser with the architectural firm of McKittrick Drennan Richardson Wallace resulted in one such open-space project honored in the exhibit — Douglas Smith Elementary School. This innovative design, providing for grades K-5, utilizes a theme in the round. Learning activities are situated in one continuous space wrapped around an Instructional Materials Center and central circular courtyard. The concept of "continuous space for continuous progress" is, Bowser says, well-received by students and teachers alike. Inherent in the design is a high degree of flexibility for team teaching, group activity and individualized instruction. And the compactness of the plan, when compared to rambling, rectangular structures, makes for a less formidable, more human scale.

Another consideration, one that is increasingly important in all building projects, was energy conservation. Architect O. E. Peck Drennan pointed out that lighting levels in the school were reduced on the basis of recent findings that ceiling illumination is often too bright. Reports indicate that increasing light beyond certain levels does not improve the ability to see. Indeed, some specialists point to bright, uniform lighting as a cause of fatigue, advocating instead the use of varied intensities to define different areas within a single space. The capacity to house ductwork within the core of the building also proved to be an economy factor. And, as is rapidly becoming general practice, life-cycle costing, instead of initial cost, was made the measure for awarding contracts for electrical and mechanical systems.

Though the economical advantage of the windowless wall was an important factor in the Smith School, and has often been utilized to defray expense of air condi-



Duncanville Auditorium



tioning systems, some architects foresee a return to natural ventilation and lighting as a result of the energy crisis. But such measures are seen as last resorts by most educators, including Bird and Bowser, who are convinced that little learning takes place in a hot, sultry classroom. Bowser also says the pro-window argument that children should be able to view nature from the classroom is weakened by the reality that the schoolyard is full of distractions. And as a former teacher of mathematics, he was impressed with the folly of installing expensive windows which, at additional cost for curtains or blinds, must repeatedly be made opaque to eliminate glare from chalkboards or to achieve darkness for visual aids. Bird maintained that students needn't feel confined within windowless structures if the buildings have interesting interiors and added that the windowless wall is a deterrent to vandalism.



William Hugh Bird, Superintendent



Douglas Smith Elementary



Dr. John Bowser, Superintendent



Robert Cummings, School Board President

Schools Exhibited

Additional projects on display:

Alvin Vocational Sch., Engberg Simmons Cavitt McKnight Weymouth, Houston. **Arlington**, Floyd M. Gunn Middle Sch., Preston M. Geren, Ft. Worth. **Cleveland High**, Denny & Ray, Houston. **Dripping Springs**, Lake Travis Elem., Barnes, Landes, Goodman & Youngblood, Austin. **Eules**, Lakewood Elem., Woodward Associates, Hurst. **Garland**, W.J. Sellers Middle Sch., Wright-Rich, Dallas. **Houston**: Clear Lake High, Ketter, Tharp & Cowell; Forest Brook High, McKittrick, Drennan, Richardson & Wallace; Spring Branch Career Center, McKittrick, Drennan, Richardson & Wallace. **Humble** Middle Sch., Wyatt C. Hedrick, Houston. **Irving**: Admin./Bus. Complex Addition, Jerry Q. Jeffery; Chester W. Nimitz High, Fine Arts Complex, Grogan, Scoggins. **Lubbock**, George H. Mahon Elem., Brasher, Goyette, Rapier. **San Antonio**, Clear Spring Elem., Hesson & May. Somerset Elem., Johnson-Dempsey, San Antonio. **Wichita Falls**, Northwest Jr. High, Wingler & Sharp.

Jurors

Mrs. Tess Morris, Executive Committee, TASB; **Ned Burns**, TASB; **Andy Anderson**, Texas Education Agency; **Jim Pfluger**, Architect (Pfluger & Polkinghorn, Austin); **Bill Martin**, Architect (Wilson, Stoeltje, & Martin, Austin).

Douglas Smith Elementary, Duncanville Auditorium, Klein Homemaking Center — all of the projects on display — reflected cooperation and input from many different sources. And the mention of this interaction between architects and citizens of the community elicited varying comments and descriptions from different individuals. Alief's Schoolboard President Robert Cummings, who personally sees school construction through from start to finish, points to a good working relationship with architects as a source of success in their building programs. "We don't expect architects to have all the answers," he says. "But rather we feel that a mutual exchange of ideas will produce a better product." Klein's Dr. Collins also views the process as a collaboration. He believes the final design should be a composite of many ideas, from those who will use the building day-to-day as well as from school officials and architects. He therefore seeks input into the planning

process from teachers and selected students. Superintendent Bird of Duncanville says the interaction includes a feeling of being "in good hands" with an architect. That is, throughout the planning stages, there is the assurance that the hiring of professional competence is money well spent. And architect Drennan speaks of the process in terms of role playing. "Some of our most fruitful planning sessions occur when we play a little game," Drennan says. "The school administrator attempts to think as an architect, and the architect as an administrator. Soon we begin to understand each other."

Though the interactions of the planning process were illustrated in different ways, it was agreed that both architect and educator learn from a mutual exchange, and that, after all, learning is what school building is all about.

710 NORTH ST. PAUL



There it sat for 15 years at 710 North St. Paul, unoccupied, unused except for groundfloor parking — gathering dust and fading through the seasons while busy Dallas grew taller and busier around it. Originally built in 1928 as a cotton brokerage and sorting facility, its time as a space for human work appeared to have passed with the passing of the old-time, decentralized cotton industry. What modern firm would want a building of four puny stories located outside the city's commercial hub with no air-conditioning, no marble facing, no paneled elevators, and no reflective plate glass?



It took an architect's eye for potential and a certain affinity for things in their natural state: after several years of looking, the Oglesby Group, Inc./Oglesby, Wiley, Halford spotted the building on North St. Paul, liked it, bought it, and promptly transformed it into a model of commercial renovation that brought the group one of its three Honor Awards, *Texas Architecture*, 1972 (see page 20, this issue, and *Texas Architecture*, March-April 1973). The firm itself is now ensconced on most of the third floor, leasing the rest of the building's space to other interests.

What exactly was it about this old site that appealed to the Oglesby Group? Part of the answer is location: while not fixed within the city's traditional business loop, the building is close to major free-ways and thoroughfares. A second factor in the architects' choice was sunlight. Since the building was designed to house employees sorting and grading cotton, it features a unique array of huge monitor skylights oriented due north to scoop in daylight for the cotton-grading process. The firm now uses this same source of light to illuminate its central drafting area — and to nurture a little indoor forest of living plants and trees.

Honor Award
Texas
Architecture
1972

Such a gesture toward the simple and the natural is consistent with the firm's design philosophy: to reach for that which endures and serves, which attains beauty without resorting to the glitter of cliché or fad. It is, among other things, a pragmatic approach, based on a will to build from what exists, to serve a client or a venerable site without imposing an alien, albeit glamorous perspective. "We are problem-solvers," says one of the firm's principals, "as well as designers."



Bud Oglesby, Principal-in-Charge



Ed Johnson, Project Architect

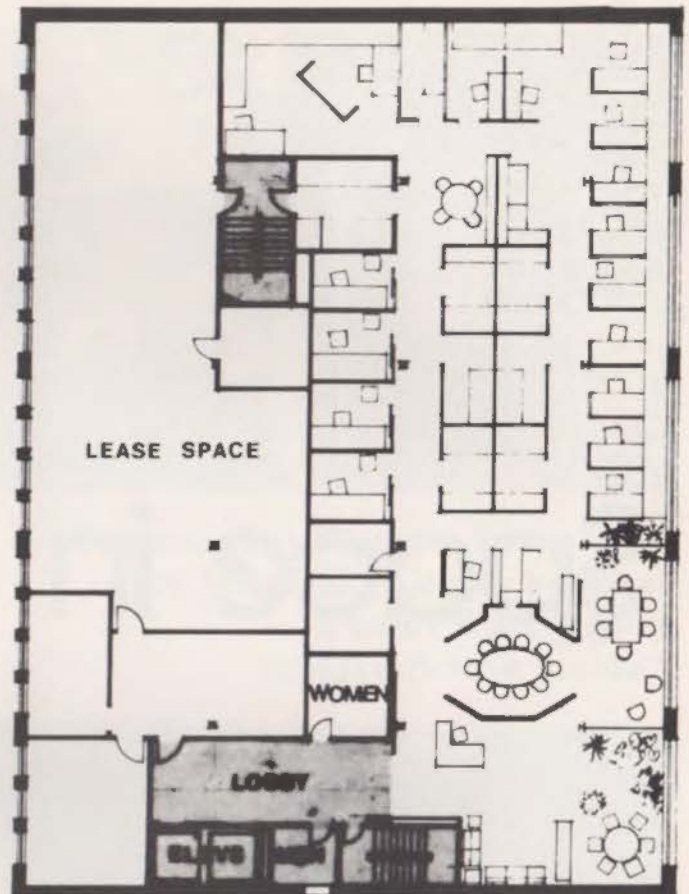


This, in an era of zeal for ecological protection, is a useful attitude, and it has guided the architects at every stage in their revival of 710 North St. Paul. Besides accommodating the building's sources of natural light, the planners have attempted to preserve the character of the original structure itself. Instead of razing or adding walls, they have striven for a unified simplicity in the ones that were already there. First they stripped away fire-escapes and obtrusive ornamentation, then painted brick and cast stone walls in a series of visually compelling designs. At ground-level, overhead doors were removed from the parking garage to open a view to the building's rear wall, where part of the roof was excised to admit more sunlight.

In preparing the interior of their own offices, the architects dismantled existing wall-boards to expose the original wood framing and brick. They darkened the wood with mahogany stain and lightened the brick with white paint. Then, working around the core drafting area beneath the skylights, they built new gypsum-board partitions to form small offices, storage closets, conference room and kitchen. The rationale for this approach was "open planning for maximum flexibility," and, indeed, the 25 or so inhabitants of this space rearrange their world every few months.

Here, after 15 years of cobwebby silence, is an old building come to life again with the sound and motion of human work. — R.R.

November/December 1973



Space in the Woods



It is perhaps appropriate that the Woodlake Recreation Center was built near Houston by Houston architects. Of all the cities in the United States, possibly excepting Cape Canaveral, Houston is the one most identified with American ventures into outer space. Houston thus becomes Space City, and Woodlake Center becomes a scene from a good science-fiction movie.

Woodlake didn't start that way. It started like most architectural projects: as an exercise in the mingling of imaginative design with practical allocation of space. More particularly, the planners wanted an attractive central recreational facility to be constructed in a mixed-use development of residential, commercial, and retail activity. The center was to provide for handball courts, tennis courts, dressing rooms, and a small community meeting hall.

That was the stated problem.

The unstated design problem was somewhat more complicated — at least in the view of architect Charles Tapley. His challenge was to blend a series of large windowless volumes with a variety of small glazed volumes, while remaining faithful to the scale and character of adjacent commercial and residential structures. He also had oak trees to work into his design, along with a mass of that same blue Texas sky through which the NASA people monitor the flights of the astronauts.

Okay. Why not bring the design concepts of space exploration down to earth at Woodlake? This would offer some interesting solutions to a common architectural problem — and it did.

There are curves: circles, half-circles and cylindrical pylons starting to arch toward the spheres of the moon and sun. But they don't quite get there, because part of the object of Woodlake is to furnish a human-scaled environment for human recreation — not a colossus. Blunting is provided by the lines and angles of familiarly shaped, naturally textured walls, rooves, and balconies. One of these balconies, opening off the meeting room on the second floor, overlooks a handball court which links a pair of dissimilar masses and becomes, in the words of the architect, "a focal node on the pedestrian trail system that continues to various areas of the development."

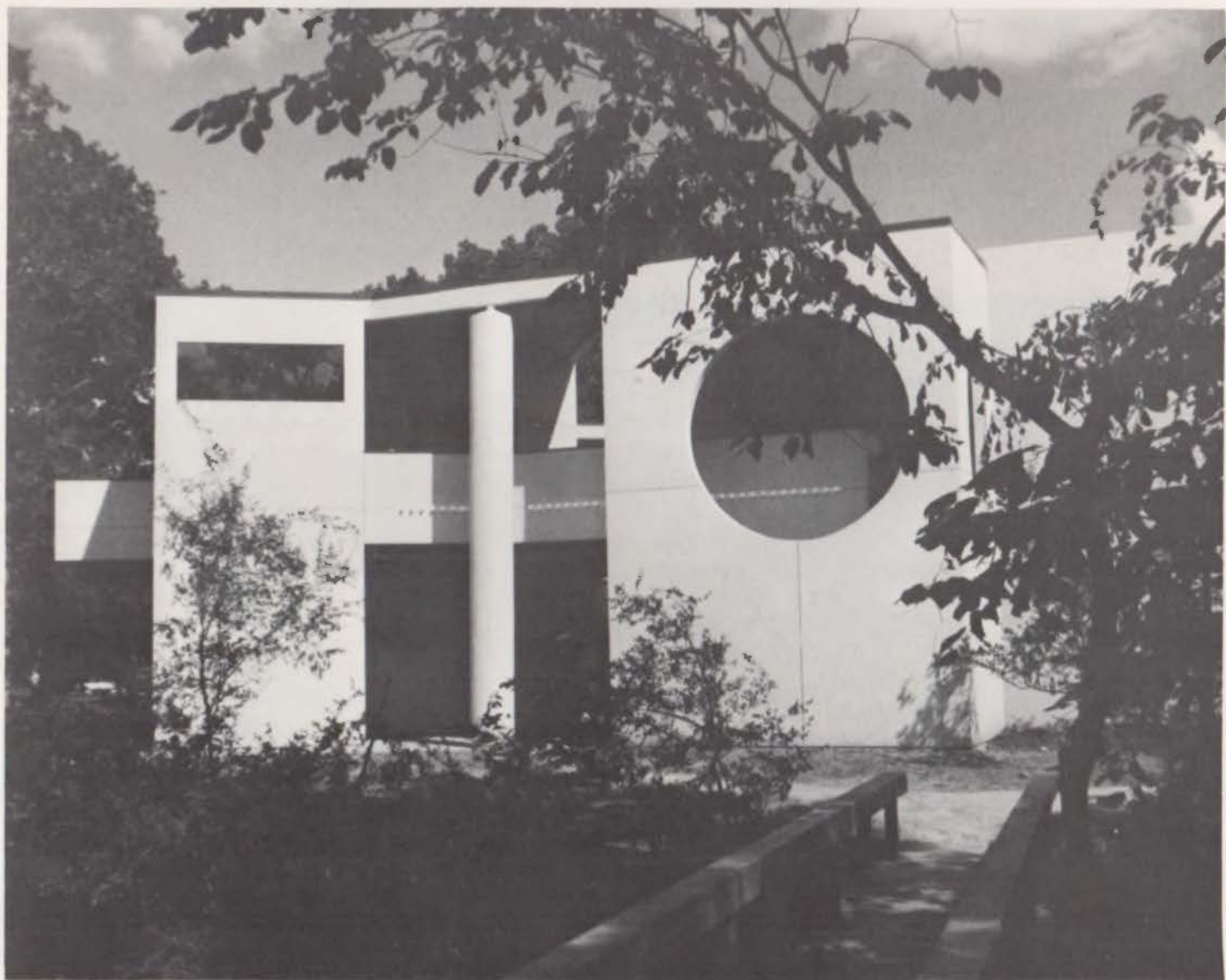
In general, writes the architect: "The break-up of the massing is intended to produce a recognizable and pleasing human scale."

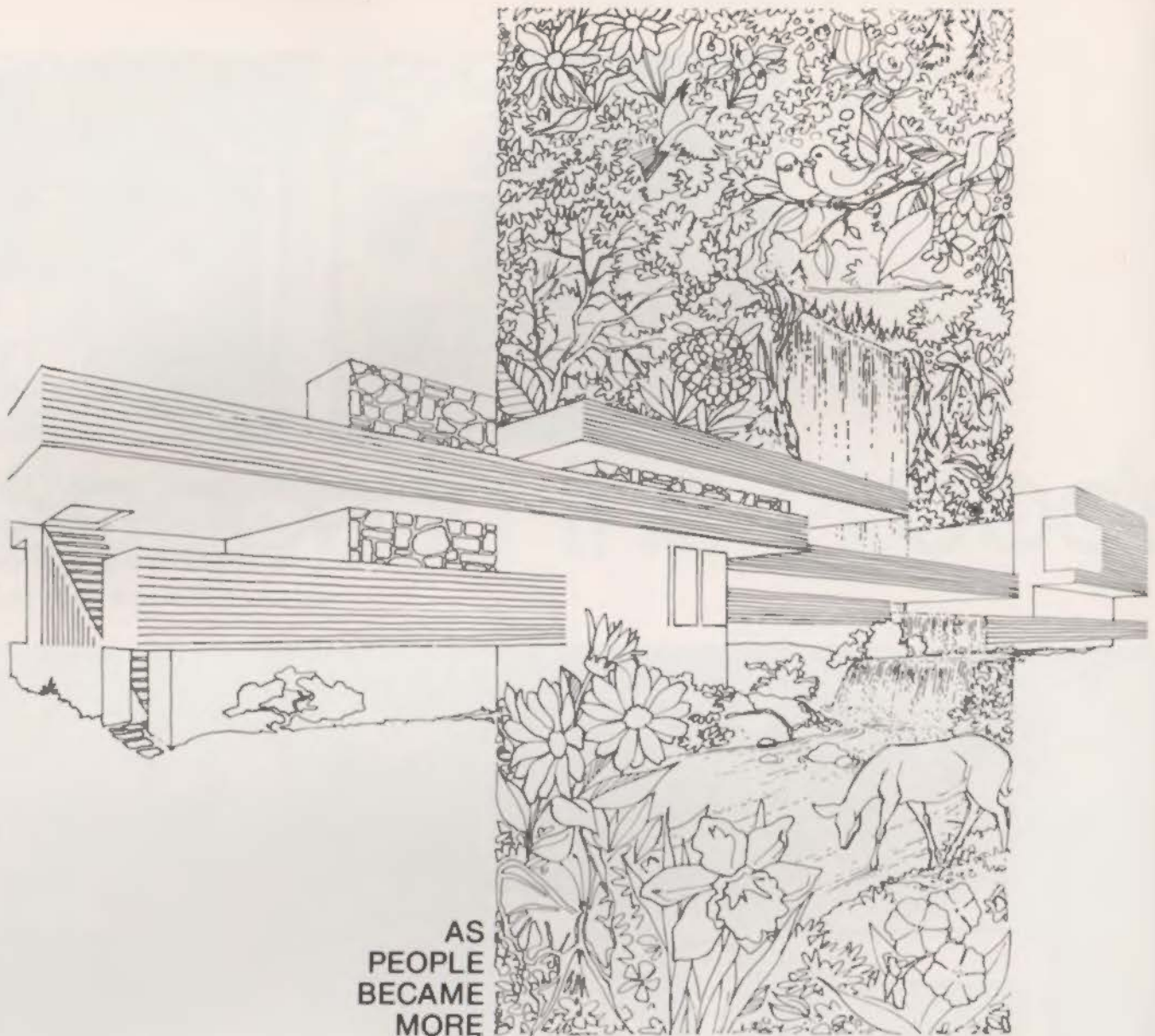
Woodlake thus combines the shapes and textures of two different but related worlds: that of outer space, with all its sweep and implication of galactic motion; and that of earth, of leaf-strewn paths along which modest human feet go strolling or jogging in the fall. — R.R.

Honor Award
Texas
Architecture
1972



**“Houston thus becomes Space City,
and Woodlake Center becomes
a scene from a good
science-fiction movie.”**





**AS
PEOPLE
BECAME
MORE
AWARE**

of their environment and attention was focused on the ecological effects of energy, natural gas found its role as a superior source of basic energy. The reasons, of course, were that it burns virtually pollution free and that it has the versatility to fill a wide range of modern energy needs.

With natural gas being the premium fuel that it is, it is important that decision makers work toward conservation of this valuable energy resource with the realization that its conservation is best achieved by its most direct and efficient use.



THE INVESTOR OWNED GAS UTILITIES OF TEXAS

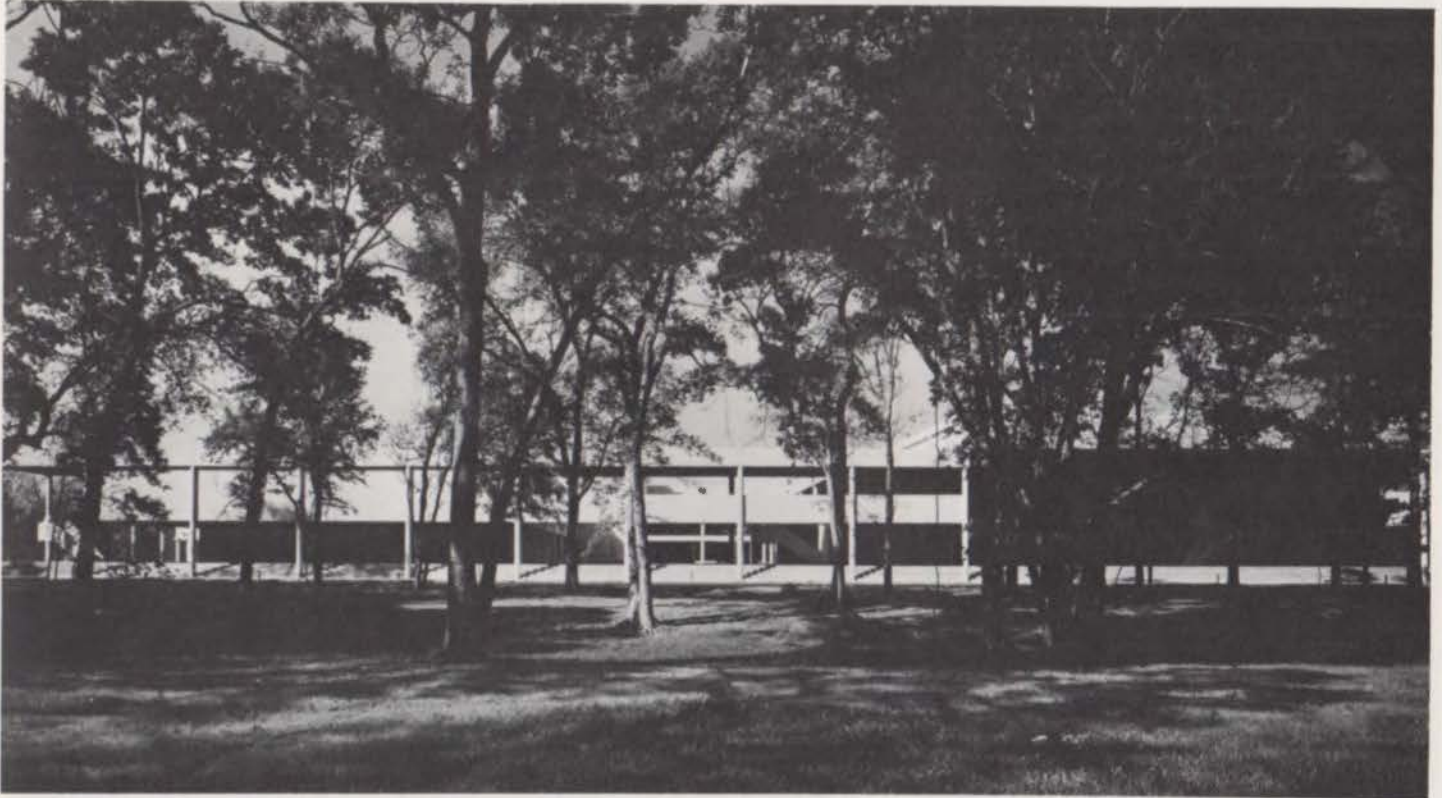
Houston Natural Gas Corp. / Lone Star Gas Company / Pioneer Natural Gas Company / Southern Union Gas Company / United Gas, Inc.

DESIGNING A FIRST-NAME COLLEGE

Folks down around Clute, Jones Creek and Brazosport like to see most things done on a first-name basis. So when it came time to design Brazosport Community College, the architects knew to plan for a school where everyone knows everyone else.

The resulting design solution seems to work well for the small college, and it garnered another accolade for Caudill Rowlett Scott of Houston — a First Honor Award in Texas Architecture 1972. The plan concept is built around a central concourse to which wings of instructional space are attached. Outdoor

Photos by Ron Partridge





First
Honor Award
Texas
Architecture
1972



courtyards, designed for class activities, are located between the "plug-in" wings. The spine of this arrangement is the central hub where students and faculty interact as they proceed through their out-of-class routine. Located in this heart of the campus are dining areas, bookstore, library, lounge and game areas.

Primary circulation occurs on both sides of these central spaces, along which are located additional informal lounge areas, with a view outward to each of the courtyards. Also easily accessible along the primary circulation corridors are administration, faculty, admissions, counseling, occupational information and other services. Glass-enclosed instructional wings, housing language lab, drafting room, gymnasium, computer center and welding lab, intersect the corridors. The library and bookstore are also completely glass-enclosed, permitting a view through the entire space. The resulting visibility of activities and services affords a kind of "store-front" atmosphere in which students can literally shop for an interesting activity. And the inherent spatial variety affords many visual options and abstractions, contributing to the vitality of the whole facility.

In spite of a low budget, a quality appearance was achieved through innovative use of materials and systems. Continuity was established in the utilization of a local limestone aggregate throughout the building. The structural frame was poured in place and sandblasted. Walls, constructed of exposed concrete blocks, provide an atmosphere of substance, within and without. The interior surface was burnished, contributing to its quality appearance, yet maintaining the economical advantage of exposed concrete block construction. Pipes were also left exposed, but were innovatively color-coded according to function and in relation to brightly-painted machinery in the glass enclosed boiler room.



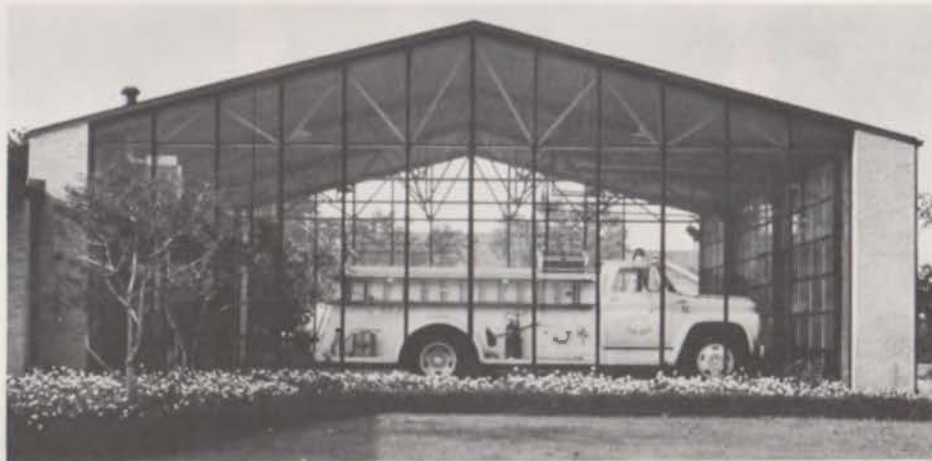
Flexibility was achieved in the instructional wings by leaving large areas of space open to modification. Perimeter circulation is covered but not enclosed, adding to the flexibility of adjoining courtyards for use as outdoor classrooms. The overall linear design also proved functional, and appropriate for site configuration consisting of a buildable portion bounded on opposite sides by two streams. Expansion will be a simple matter of extending the central spine and plugging in more wings — an important capacity for a little first-name college growing bigger.— LPF

GLIMPSES: Annual Meeting 73





Glass Fire Station



. . . clearly, planning with vision.

Potentially, it was the talk of the town. The architects didn't know whether the city of Allen, Texas was quite ready for a glass fire station. But The Oglesby Group, Inc.; Oglesby, Wiley, Halford; not known for a lack of imagination in their designs, felt that glass it should be.

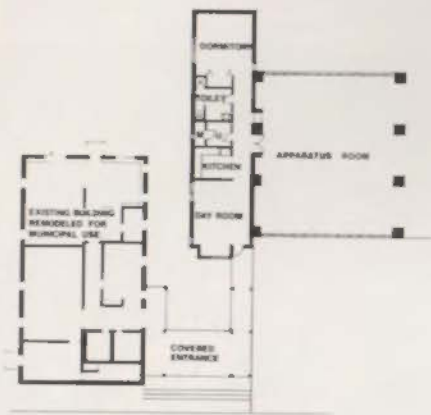
And glass it was. Now, passersby on West Avenue C, a short jog from the town's main street, get the full visual impact of the traditional glisten and gleam of firetrucks and poised, polished machinery. "Firestations are sort of fun things," says principal-architect-in-charge Bob Halford. "And fire-fighting apparatus is so handsomely designed, yet admirably functional. We wanted to show it off . . . to develop a sense of community pride in this equipment, and the whole facility."

The firestation itself is a portion of an award-winning project which includes town hall, library and firemen's apartment. The site and building of a

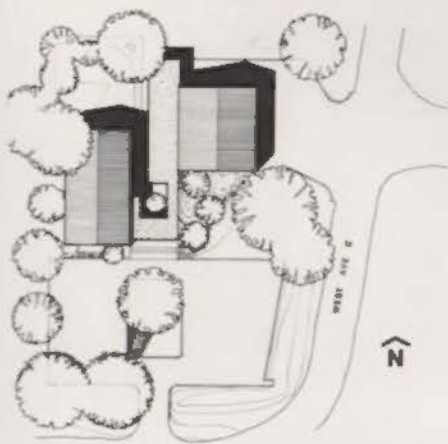
small church were purchased as a beginning for this municipal facility. Extensive remodeling and painting the brick exterior of the existing building provided suitable spaces for library and municipal use. A covered walkway serves as a functional and visual link with the new structure.

Another source of continuity in the project was achieved by specifying copper clad, standing seam metal for the fire station roof — repeating the material used atop the existing structure. The new building walls are brick cavity; ceilings are wood decking. Steel trusses span the equipment room. This straightforward, yet innovative, use of materials was largely responsible for the success of the project, economically as well as aesthetically.

The shiny glass fire station is now a source of pride for Allen, which has come to have perhaps more than its share of young boys who dream of being firemen. — **L.P.F.**

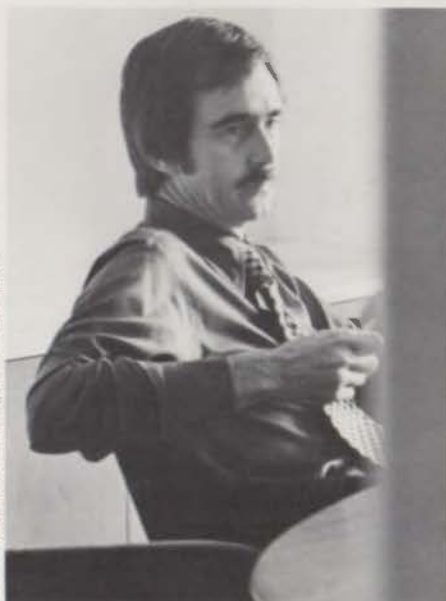


FLOOR PLAN



SITE PLAN

Bob Halford, Principal-in-Charge



Russell Surles, Project Architect



First
Honor Award
Texas
Architecture
1972

new england comes to houston

Photos by Rick Gardner



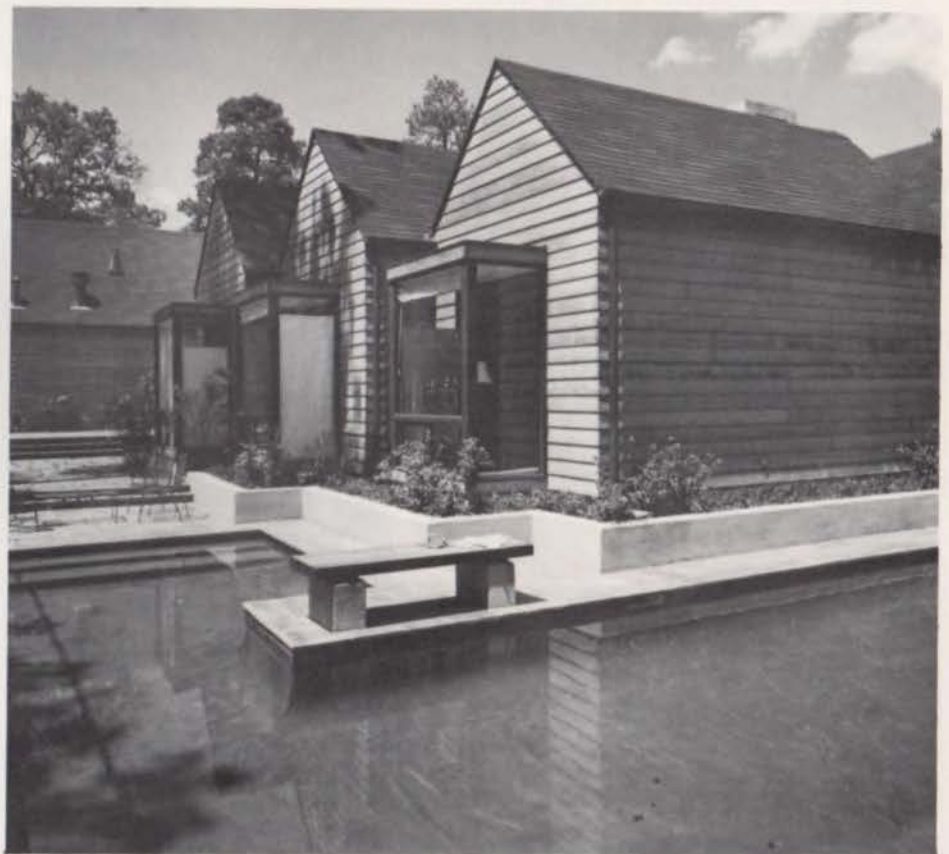


At first it seems incongruous: a 17th century New England house in a modern Gulf Coast setting. But that's what the owners and architects in Houston had in mind — a spacious dwelling of sunny, low-key luxury that would double, sans contradiction, as a kind of museum for the family's collection of objects d'art and early American antiques.

The problem, of course, was to blend the subtle design-economy of an old New England farmhouse, built to resist six months of snow each year, with the leisurely sprawl of a southwestern ranch dwelling faced only with the blazing sun and occasional heavy winds and rain.

How do you do it? Build a ranch-house with a steep roof? Attach a rooster-shaped weather-vane? Nail some shutters on the windows?

Houston architect Howard Barnstone, working under the design partnership of Barnstone and Aubrey, has bridged both the miles and the centuries with a basic design of dramatic, geometric simplicity. Retaining a vintage Yankee format in barn-steep rooflines, shingle siding, and



block-style floor and wall plans, the home provides for "Texas" through protruding baywindows, skylights, and a staggered arrangement of the block-modules comprising the major units of living space. The drama of this exterior is amplified by a patio-pond combination which continues the motif of geometric symmetry while making way for plenty of southern sunshine.

Spaces, angles, and light are carried assertively into the living and dining areas, as well as into other rooms, there to accent solid oak floors and white walls. The vaulted living space, harking back to an era of big New England barns and churches, was designed both to take advantage of the Gulf Coast climate and to form a backdrop for some of the family's antiques. One of these pieces, a 19th century American Harvest table with 1830 chairs, basks in the light of the baywindow, while a round 18th century table rests between the sofas on a Chinese rug. The table lamps on either side of the center sofa have been fashioned, characteristically, from a pair of brassy old tea cannisters.

Again mindful of their dual challenge — to capture both the heritage of New England and the vastness of Texas — the architects have conceived a dining area which substitutes an angled skylight for the beamed ceiling of the living room. This too, in a merger with recessed lights atop each wall, provides not only a splendid site for a dinner party but for more of those antiques as well. Among them are a set of Chippendale ladder-back chairs and dining table on a flat Oriental rug, with a Welsh China cabinet housing certain treasures of history.

It all adds up to a prize-winning Barnstone solution to a seeming paradox: how to bring the architecture of a blustery, austere 17th Century New England to the metropolitan Gulf Coast of the 1970's and 1980's. — R.R.





IN THE GREAT WALLCOVERING REVOLUTION -

COERVER HAS ALL THE AMMUNITION

Wall covering is big business. The unprecedented increase in the demand for color and the techniques for adapting new and previously unthought of materials are nothing short of revolutionary.

For example, the black and white dogwood wall covering is a photo reproduction on a Unika-Vaev fabric. Mounted on one inch fiberglass board with a six pound density, it

is known as Coerver Coustic Paneling and can be fabricated to a six inch radius corner. This soundproofing paneling was developed in conjunction with the Oglesby Group, Inc., AIA, for the reception area of the Fidelity Union Life Insurance Company, fabricated and installed by Coerver.

The Fina trademark in the American Petrofina Co., of Texas' reception room is an electro - static fiber known as Velvetex. The trademark cast in plaster to make it three dimensional was developed by Stephen Owen Nall, AIA, fabricated and installed by Coerver.

The inlaid longhorn steer and W, in the main banking area of Western Savings and Loan of Ft. Worth, combines a walnut background with the inlay of satin wood and macassar ebony, another good example of Coerver's unique skill and craftsmanship.

Coerver represents many wall covering materials, including suedes, stripes, vinyl, adhesives, Curvwood, (flexible wood veneers) Panel Graphic, Portugal Cork, with most items in stock for immediate delivery.

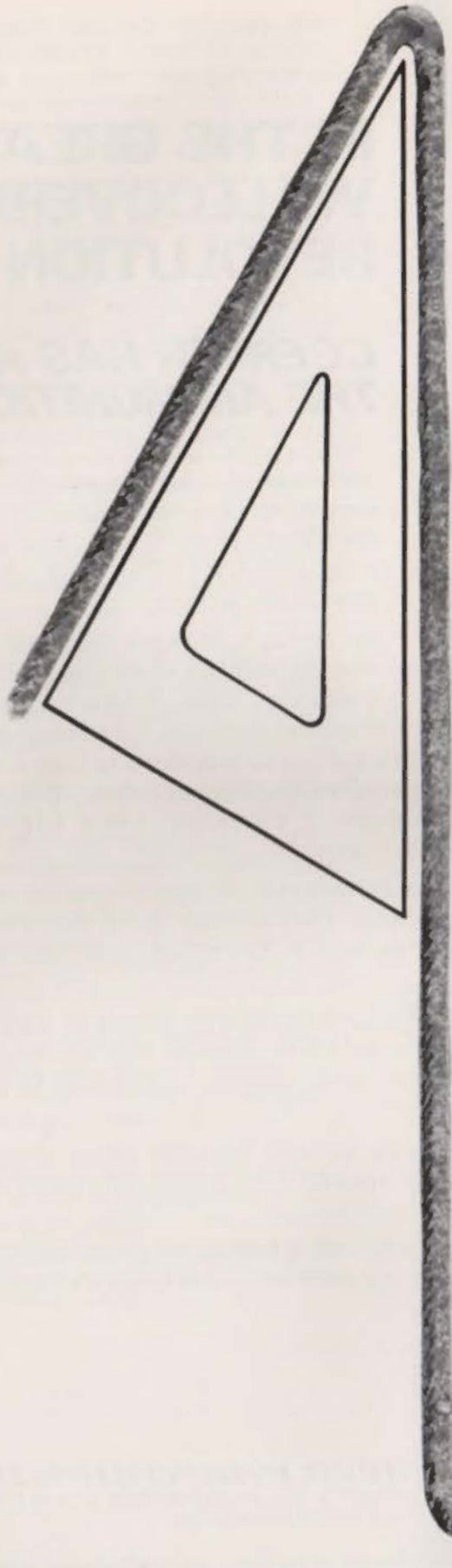
Call Coerver when you next need help with a wall covering, you will be amazed at the variety and number of materials available - plus Coerver's ingenuity and skill in their installation.



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Design tips to help clients use energy efficiently!



These ideas can help to
keep building operating
costs low!

1. Interior colors increase lighting efficiency.

Light colored surfaces reflect light from fixtures. Ceiling colors should reflect 80-90% of available light; wall colors, 40-60%; floors, 20-40%.

2. Utilize all available heat sources. In planning comfort conditioning, figure on heat from people, lights, mechanical equipment, and heat from the sun.

3. Heat pump has lowest energy requirement of any electric cooling or heating equipment. Air-to-air heat pumps furnish more heat energy than they take from electric energy.

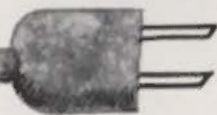
4. Building glass specifications are vital. Up to 57% of a building's heat gain can come from windows. Utilizing that heat can reduce dramatically heat and cooling costs.

5. High-pressure discharge lamps are ideal for retail stores. Providing up to 15,000 hours of service, these high out-put lamps give more lumens-per-watt, and make products on the bottom shelf look as good as those on the top.

For more ideas on the wise and efficient use of electricity, contact the service representative at your nearest electric utility.

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Honor Award
Texas
Architecture
1972

All the store's a stage...

Photos by Bill Cox



November/December 1973

You're a shopper, let's say, browsing through a year-old department store in a year-old shopping mall. You attended the Grand Opening last year, and you were impressed with the design-integrity linking the major components of the store: exterior shell; ceiling, with lights and fixtures; sales and display ensembles. You were relaxed, and you made a purchase.

Today, as you peer at wallets and coats and perfumes, you feel less comfortable somehow. The parts of the store don't seem quite to hang together — maybe it's the lighting or the new exhibits of the season's merchandise. You don't know, but you feel uncomfortable, and you leave without spending a dime.

Such dramas, modest though they seem, have long been a source of immodest headaches for architects of retail store interiors: how do you establish a viable, long-term relationship between a fixed exterior with fixed ceiling accoutrements and a system of merchandise displays subject to frequent change?

Omniplan architects Harrell and Hamilton, of Dallas, have found and installed a solution for Miller's West Town Department Store in Knoxville, Tennessee. They call it STORESTAGE.

A basic premise of the Omniplan system is that a store interior has much in common with a theater stage. Each new play, in a theater, requires a new combination of lighting and set design. To allow for this, you build a grid high above the proscenium from which you hang scene-flats and lighting equipment. Wanting of course to conceal such hardware from the audience, you drop a curtain. You don't, as do many department store planners, build a permanent ceiling.

The new "play" in a retail store is the arrival of new merchandise. It happens, roughly, four times a year — so Miller's West Town and Omniplan simply did away both with the fixed ceiling and the fixed basic display system, replacing them with the corresponding elements of STORESTAGE.

The skeleton of the system is a uniform network of ceiling grids and display components whose hundred-odd parts are interchangeable. The ceiling grid itself, with track-mounted lighting fixtures,

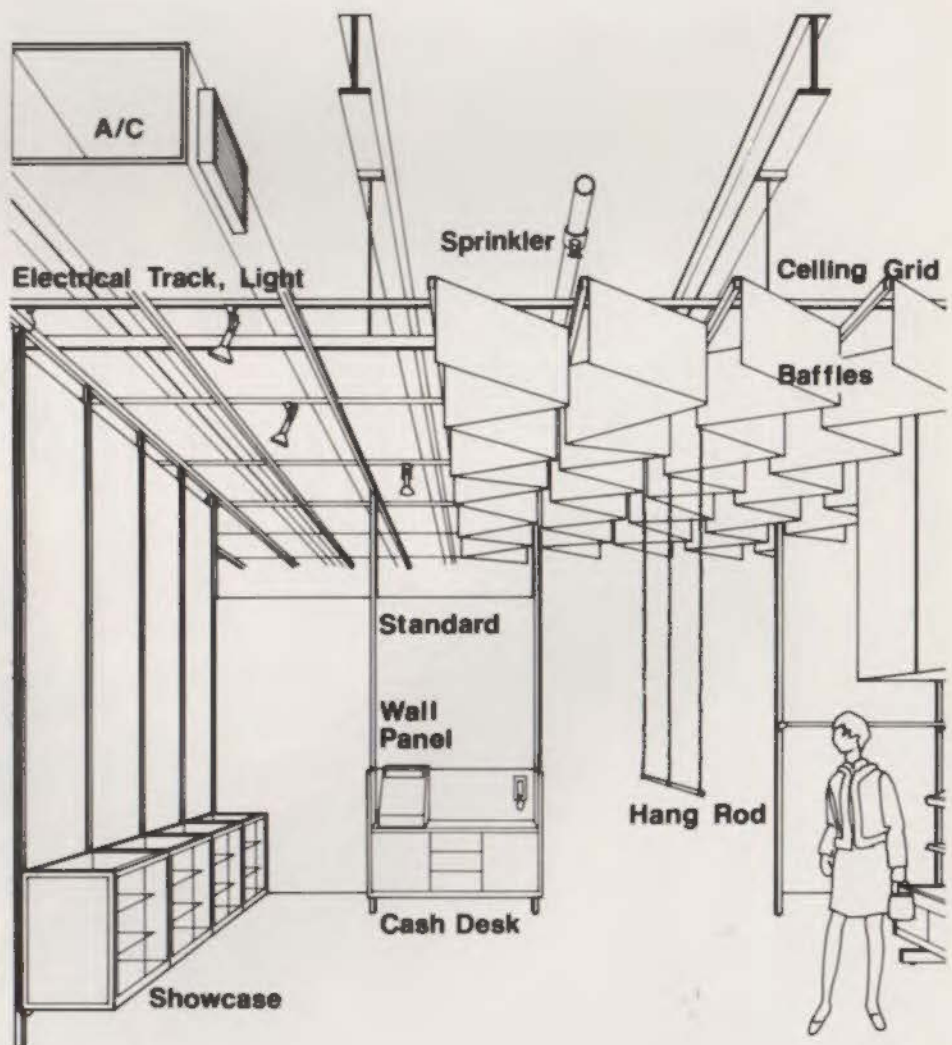
outlets, and mobile power drops, is hidden from view by a herringbone arrangement of vertical aluminum baffles (painted matte white). This "curtain" also disguises structural beams, wiring, pipes, sprinklers, and other interior fixtures (all painted a visually receding flat black) — hence obviating not only the permanent ceiling but a number of those perennial difficulties associated with sprinkler inspection, rewiring, and other maintenance tasks as well.

THE STORESTAGE CEILING, according to its designers, is an "integral part of the STORESTAGE FIXTURING SYSTEM." This arrangement, based on the same two-foot, six-inch planning grid as the ceiling, "is not merely a collection of completed fixtures, but a system of related components from which fixtures and partitions of many configurations may be assembled." The fixture components themselves are fabricated from square

steel tubing, with six different standard pieces that can be combined into any number of display ensembles: gondolas, show-cases, partitions and islands replete with shelves, spirals, waterfalls, hang-rods and cash desks.

What we see at Miller's West Town, then, is a kind of erector set fashioned on the scale of a large department store. But how about the problem of concealing those metal tubes and plastic panels? In this case it has ceased to be a problem: "The STORESTAGE components do not disappear behind the merchandise. Rather, the components are strong, clear forms which provide a background against which the merchandise may be seen better. Neither the merchandise nor the fixtures are visually dominant. They work together . . ."

Is there anyone in the audience who needs a new wallet? — R.R.





In the News



Pitts Award

A strong commitment to the integrity of his profession, as well as a record of outstanding architectural achievement, brought **Mace Tungate, Jr.**, of Houston, the TSA Llewellyn Pitts Award at the Presidential Banquet during the San Antonio Convention. A former president of TSA, Mr. Tungate has long served in a variety of civic and professional positions, including memberships on design award and citation juries, the Arts Council of Harris County, the national AIA Nominating Committee, and the Texas Board of Architectural Examiners.



Handle With Care

The Texas Society of Architects has been saluted by the state's tourist industry for its environmental preservation campaign, "Texas: Handle With Care."

Thomas A. Bullock of Houston, a past president of TSA, accepted the honor Nov. 2 during the annual Texas Tourist Development Conference in San Antonio. Presenting the award was George F. Dillman of Dallas, board chairman of the Texas Tourist Development Agency, which sponsors the conference. Dillman cited the Texas Society of Architects for its contributions to the state's tourist development.

The "Texas: Handle With Care" campaign has been a statewide public education program of the Texas Society of Architects since June 1971. The basic tool of the campaign is a 13-minute audio visual show which depicts some of the state's most precious environmental opportunities: beautiful scenes, historic sites, children and elderly persons and pleasant open spaces being enjoyed by family and other groups.

An original score was composed capturing the mood of the "Texas: Handle With Care" campaign. Recordings of this have been distributed to Texas radio stations in 30-second, 60-second and full versions. Television slides, a four-color pamphlet and two sizes of stickers rounded out the campaign material.



Cities Symposium

"We are endowed with more than we realize," said global architect **Buckminster Fuller** to an overflow crowd October 9 at the Lyndon B. Johnson Library in Austin. His address, more optimistic than those of speakers preceding him, closed a two-day symposium on The American City sponsored by the Lyndon B. Johnson School of Public Affairs at the University of Texas.

"We are one world island," said Fuller, using slides of oceans and continents to illustrate his remarks, but "the fundamental problem is getting humanity to realize this." With a keener international awareness, he said, plus a judicious application of technology, we could solve most of the major problems confronting our beleaguered cities.

Another speaker at the conference, architect **Harry Weese** of Chicago, was more specific: "We must stop the wrecker ball . . . The time of wastefulness is over. The new frontier isn't in the suburbs or the new towns but in the very heart of the city."

Honors

Harry A. Goleman of Houston was a design awards juror for the Florida Association, AIA, meeting in New Orleans on August 3 and 4. Mr. Goleman also delivered an address on "Development Building" to the Mississippi Chapter of AIA at its Jackson meeting October 18.

Austin architect **James Polkinghorn** has been appointed to the Board of Trustees of the Eanes Independent School District.

James Pfluger, of Austin, was elected Chairman of the Board of Brackenridge Hospital and committee chairman of the Chamber of Commerce Quality of Life Committee.

David Barrow, Jr. and **Chuck Stahl** have been elected directors of the Northwest Savings Association of Austin, with Mr. Barrow serving as president.

Industry News

Houston architect **Barry Moore** received the Texas Forestry Association's 1973 Architectural Award at the Association's Annual Meeting October 19.

The Prestressed Concrete Institute has named the **Dallas/Fort Worth Airport** project, designed by Brodsky, Hopf, & Adler, of New York, to receive a 1973 PCI Award.

A San Angelo company, **Monarch Tile Manufacturing, Inc.**, has recently acquired two ceramic tile plants in Florence, Alabama.



The **Art Museum of South Texas**, in Corpus Christi, was voted a South Central Regional Winner in the 1973 White Cement Architectural Award competition, sponsored by Portland Cement Association. The museum was designed by Philip Johnson and John Burgee, Architects, New York.

Task Force

A six-man task force of the **Houston Chapter** has just submitted an extensive four-part recommendation on city planning for use by the city of Houston. Task force members were: **Herb Paseur, Donald Williams, John Reynolds, Edward Mattingly, Robert Kendrick, and Garland Anderson.**

News of Firms

Three Dallas groups have merged into the single firm of **Dahl/Braden/Jones/Chapman, Inc., Architects and Planners**, to be located at Two Turtle Creek Village, Dallas. The merging firms were George L. Dahl, Inc., Architects and Engineers; Braden and Jones, Architects and Planners, Inc.; and Max D. Chapman and Associates, Architects.

Jay M. Bannister has joined the Dallas firm of **Henningson, Durham & Richardson, Inc.**

After many years of independent general practice, **Raymond F. Thomas** has become a Partner in the Dallas firm of **Pratt, Box, Henderson & Partners.**

A Dallas firm, **Downing/Cook Associates**, has moved to 3000 Carlisle, Dallas, Texas 75204.

James H. Stewart, Jr., was elected an Associate in the firm of **Hatfield-Holcomb, Inc.**, of Dallas.

Bob G. Moore has been named vice president and director of the Dallas offices of **Neuhaus & Taylor, Architects and Planning Consultants**, based in Houston.

The Houston firm of **Sturm Associates** has relocated to 5959 Westheimer, Suite 140, Houston, Texas 77027.

RYA/Architects, Incorporated, Dallas, has announced the appointment of **Thomas W. Hainze** as Project Architect.

Deaths

Renowned architect **William W. Wurster**, founding dean of the University of California College of Environmental Design and a fellow of the American Academy of Arts and Sciences, died September 19 at his home in Berkeley.

Wichita Falls architect **William E. Bellamy**, a past president of the Professional Engineers Society, died November 2.

November/December 1973

IT'S FIRST... TEXAS' TALLEST

The First International Building in Dallas Tallest Steel Frame Building in Texas

The First International Building in Dallas when completed will be the tallest steel frame office building in Texas.

Fifty-six stories high, 740 feet from basement to roof level, it is framed with 19,806 tons of Mosher fabricated steel.

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Letters

Dear Editor:

I want to commend you and your staff for the excellent September/October issue of *Texas Architect*. The cover design depicting San Antonio was most attractive and interesting. I also found the contents to be of extreme interest — especially to one who is not an architect.

I have thoroughly enjoyed reading the last several issues. We at the San Antonio Conservation Society are particularly interested in the number of articles you have done relating to Historic Preservation. The July/August issue regarding Guerrero was fascinating, as we have worked with many of the students who were involved in this project.

Keep up the good work!

Sincerely,

Conrad True
Administrative Assistant
San Antonio Conservation Society

Dear Editor:

Please accept this word of appreciation for your recent article on Architects in Industry.

The matter was, it seems, very well handled and Larry Fuller is to be complimented for his concise yet complete coverage of how we, as "Company Architects" function on the job and within the profession.

I continue to find *Texas Architect* an interesting and exciting publication.

Sincerely yours,

R. Logan Knapp, AIA
Architect
Southwestern Bell Telephone Company
Houston

Dear Editor:

The new focus and look of the *Texas Architect* is exceptional!

Sincerely,

Daniel J. Sheridan, Executive Director
Minnesota Society of Architects

Dear Editor:

I think the TA is much improved with

the new format — we approve of its content and relativity completely — keep up the good work.

Sincerely,

Jim Wofford, Associate
George Staten & Associates, El Paso

Dear Editor:

The new format of the *Texas Architect* and the current issue are really great. I want to commend you for a very fine job. As far as I'm concerned, I like the looks, I like the graphics, I like the content, and apparently, the advertising is going well.

Sincerely yours,

James A. Clutts, AIA
Iconoplex, Inc.
Dallas

Notices

Good and Bad

Of Possible Interest to the Profession — The January issue of *Texas Monthly*, on sale at newsstands December 27, will feature an "in-depth" article entitled "Texas Buildings: the Good, the Bad, and the Ugly." In addition to scrutinizing the ten "best" and the ten "worst" examples of architecture in the state, the article, according to the magazine's publisher, "makes critical comments on architecture itself and how it relates to the environment."

Warning

Stirred by complaints of "illegal practice" by Texas architects working on projects in other states, the **Texas Board of Architectural Examiners** has issued a warning that many states do not exempt out-of-state architects from registering with the appropriate State Board *prior* to offering their services. Failure to comply may lead to suspension of an architect's Certificate of Registration.

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The egret and the 8.55 x 15 4-ply nylon cord fish.



One summer, after 30,000 or so miles on the highways of Texas, an 8.55 x 15 4-ply nylon cord tire went flat. His owner rolled him into a lake.

The tire determined he could begin life anew in the water. He swam about, looking for other abandoned tires who might have adapted to lake living. Alas, not knowing the territory, he swam too close to shore and got lodged in the mud.

An egret happened upon the scene. "What are you doing?" the bird inquired.

"I decided to become a fish," the tire answered. "But I am stuck in the shallows. And now the sun is blistering me. I do not think I was fully prepared for this experience."

The egret thought for a moment. "Neither," he mused, "was I."

MORAL: A worn-out tire cannot hope to start life over as a fish.

Take it home and dispose of it properly. And didn't your mother ever tell you it's not nice to confuse egrets?

A fable for our time from the Texas Society of Architects

