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Volume 31

Number 6

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In this Issue:

Texas Design—

*The Third Annual Review
of Texas Architecture*

*Inclusivism—The Promise
of Post-Modern Architecture*

Texas Architect



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1.



2.

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3.

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 2. Mascoma Savings Bank, W. Lebanon, N.H.—*Architect, Paul Mirski Associates, Builder, George R. Porter & Sons.*
 3. Greenwich, Conn.—*Designed and Built by Renato Severino Architects P.C.*

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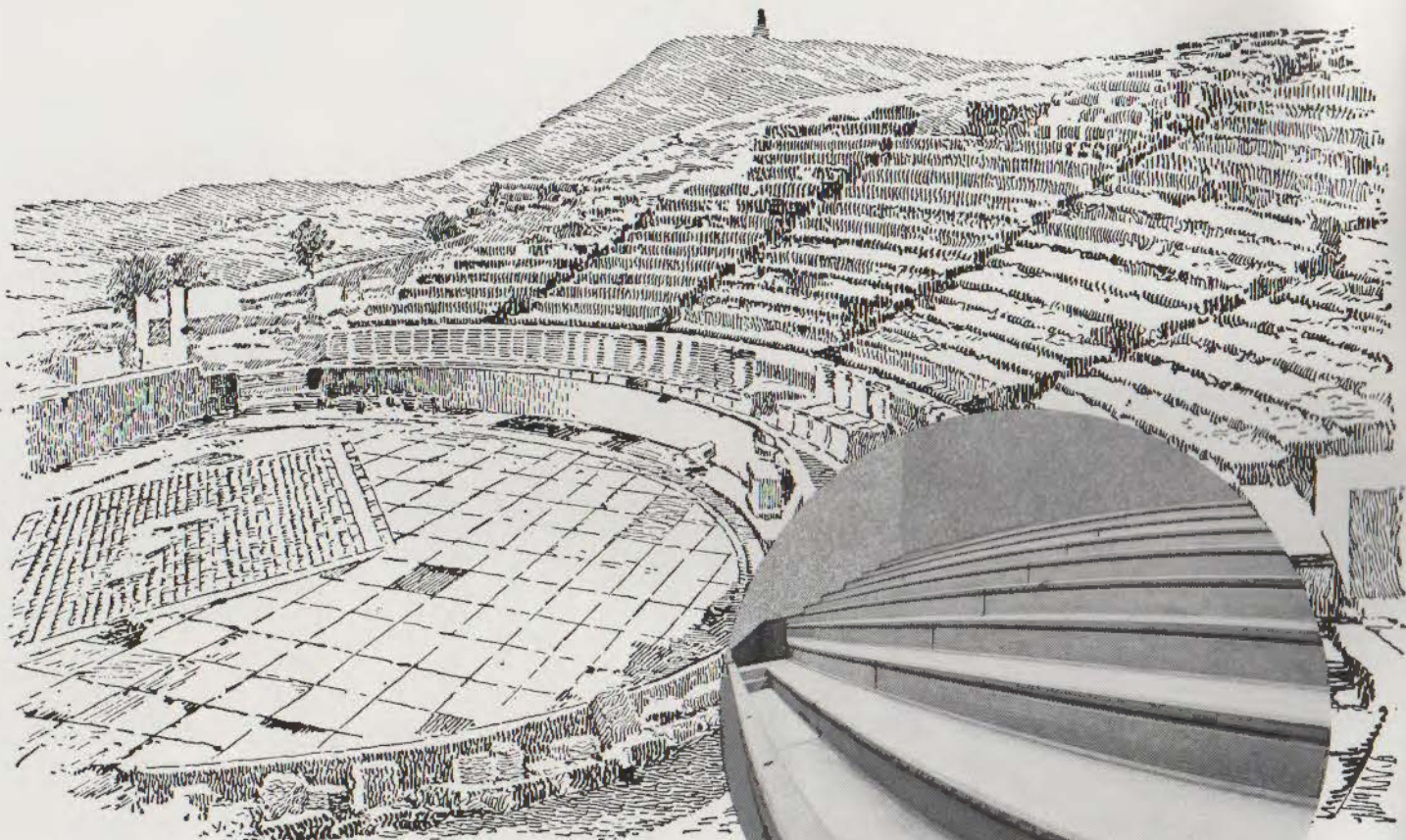
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Sandy Otey

Editorial Consultant

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Following his return from abroad, where he found himself during the production of this issue, contributing editor Dave Braden, FAIA, Dallas, will return to the pages of Texas Architect with the January/February issue.

Coming Up: The January/February 1982 issue of Texas Architect will focus on historic preservation in Texas—prevailing philosophies, current practices, financial incentives and exemplary projects, among other things.

On the Cover: The Herman Miller Seating Plant in Holland, Mich., by the Houston firm CRS, one of 34 winning projects in TSA's 1981 Design Awards Program. Photography by Balthazar Korab. See page 51.



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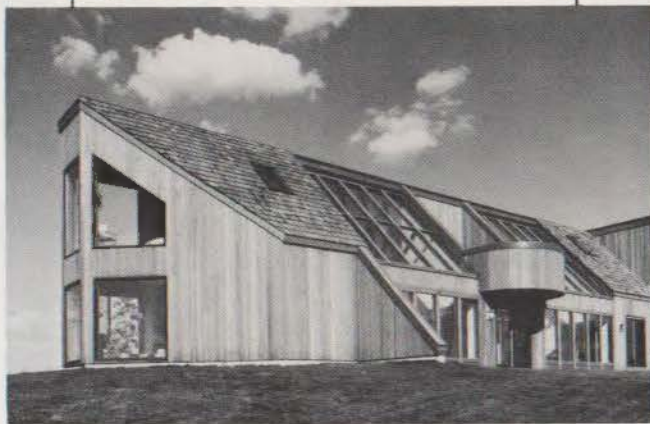
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Letters

Editor: As a native of Texas, I am very interested in the subject of regionalism in Texas architecture. The issue of regionalism in architecture in general and as manifested in the various facets of the Texas experience is very dear to me, and I am glad to see that it has begun getting the serious attention it deserves [*Texas Architect*, July/August 1981]. Keep up the good work.

Anatole Senkevetch, Jr.
Cornell University
Ithaca, N.Y.

Editor: I enjoyed receiving the issue of *Texas Architect* containing Mr. Fox's

article on Brownsville and Spanish Colonial architecture [July/August 1981]. Since I knew Brownsville in the early '50s, a number of genuine 19th Century Spanish-derivative provincial buildings have disappeared. There was a convent school and buildings with patios and the most charming was the Opera House, circa 1880, which I wish he could have illustrated. I hope that the Brownsville Historical Association and other civic minded groups will succeed in preserving what remains of a once colorful border town.

Chauncey Stillman
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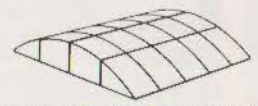
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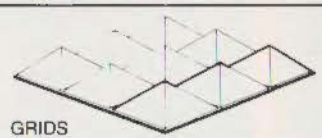
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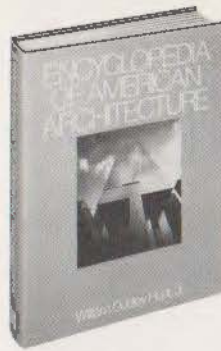
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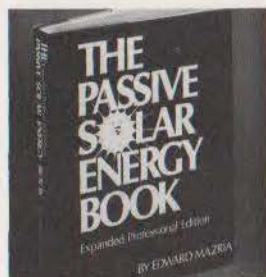


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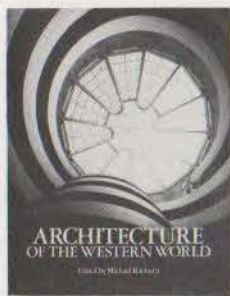
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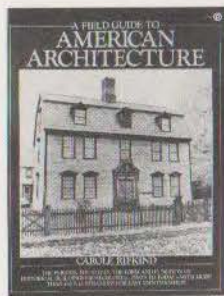
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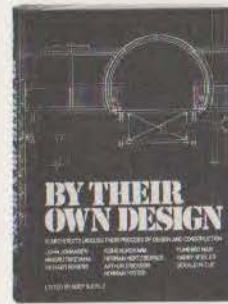
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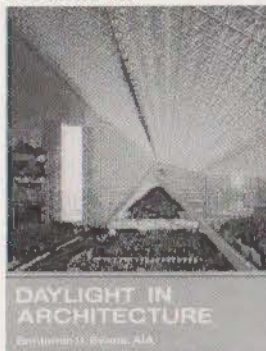
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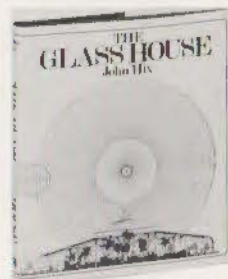
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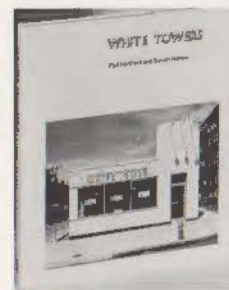
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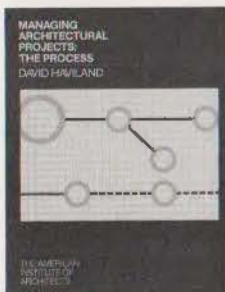
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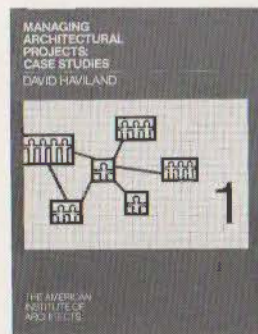
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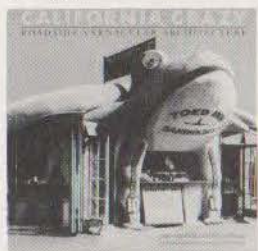
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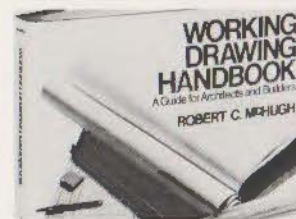
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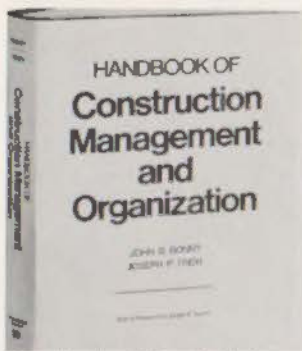


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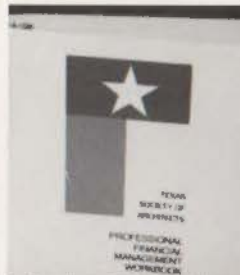
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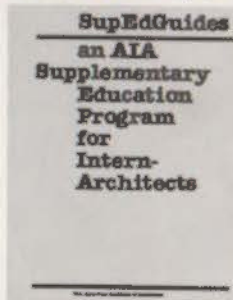
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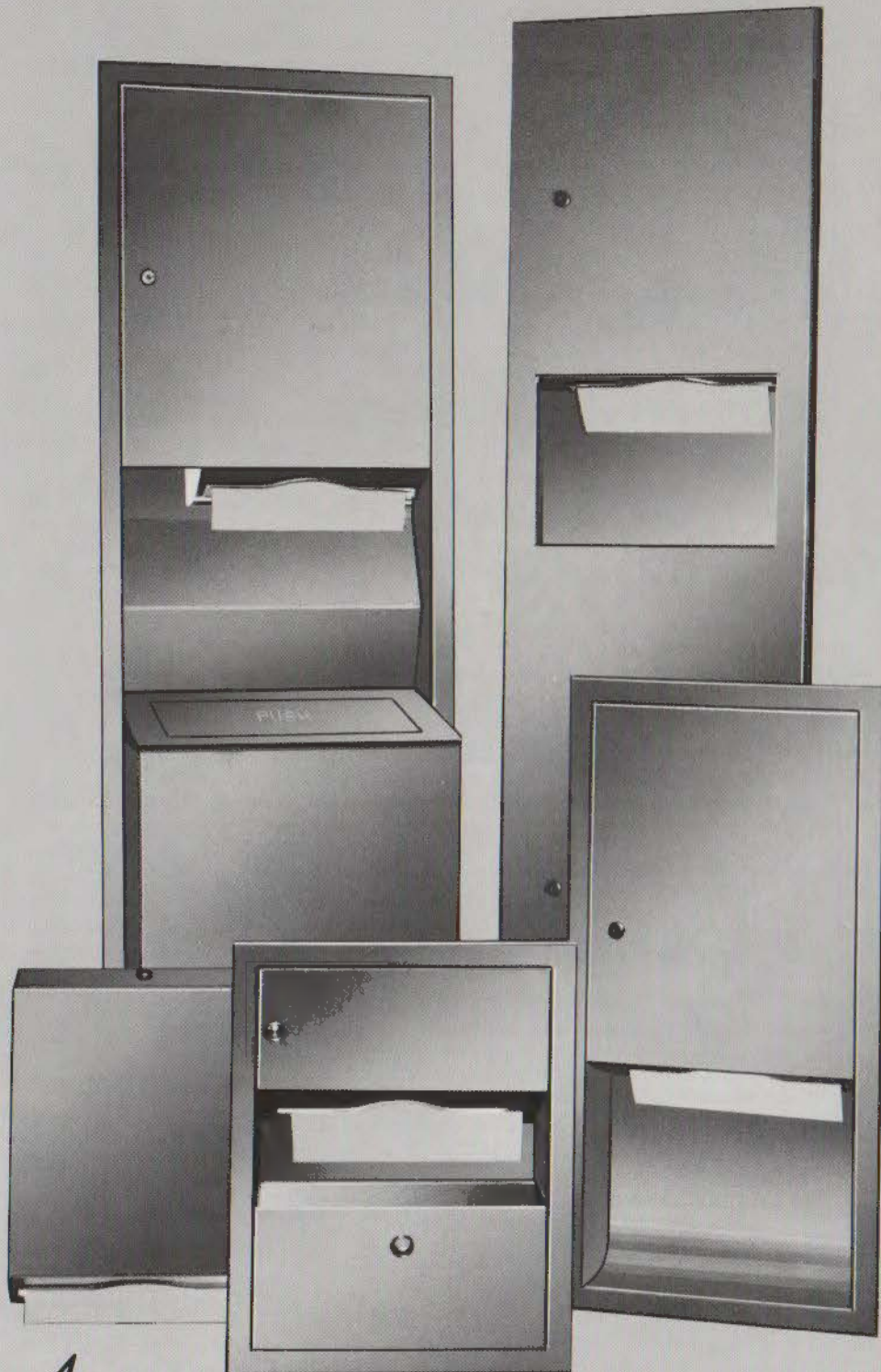
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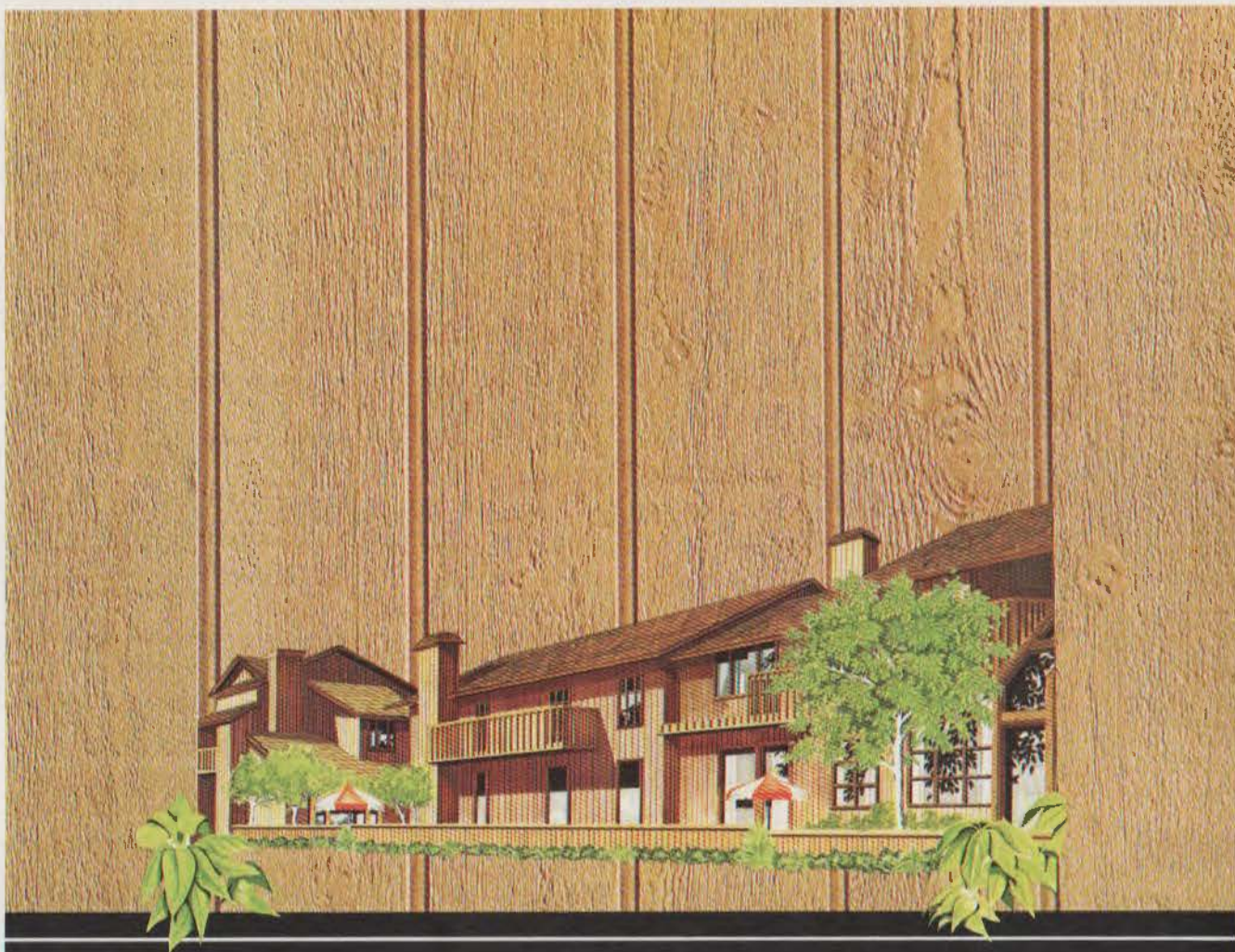


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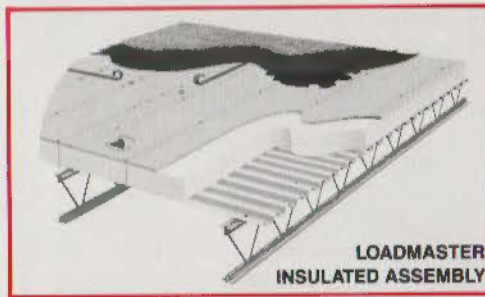
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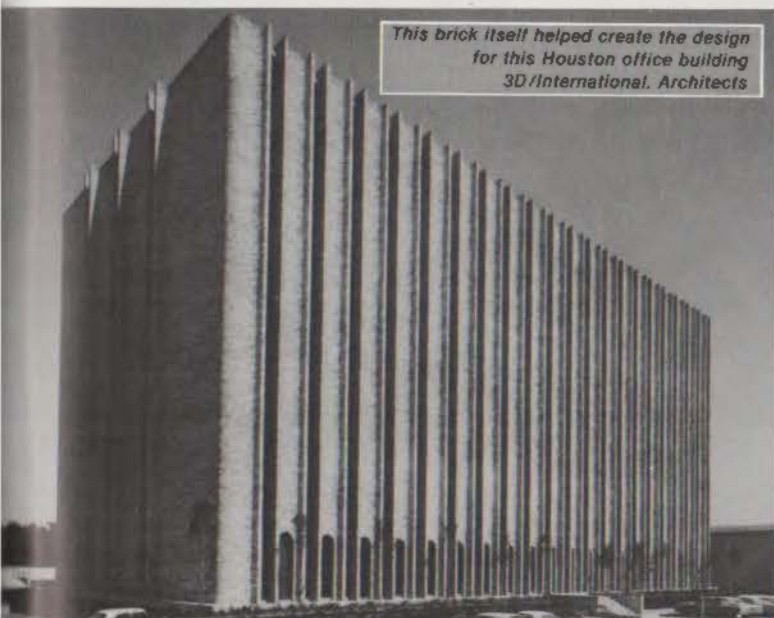
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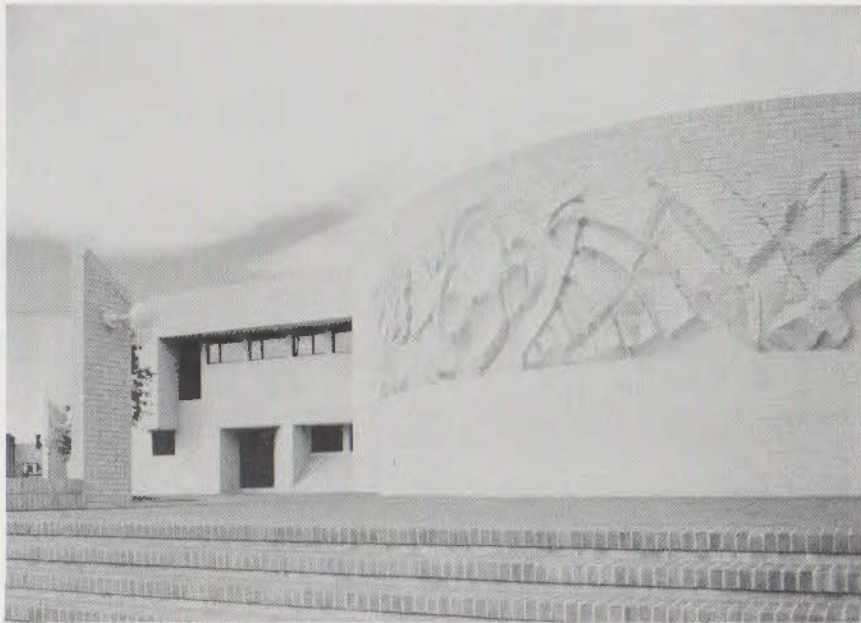
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General Contractor: Houston Construction Co., Pueblo, Colorado
Owner: School District 60, Pueblo, Colorado



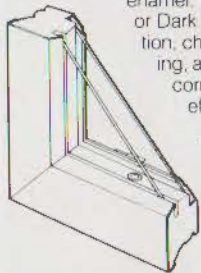
They also reflect a lot of heat.

And here in Pueblo, Colorado, keeping cool is much more of a problem than keeping warm. That's why the architects chose the ages-old adobe form of construction for the School District 60 Administration Building.

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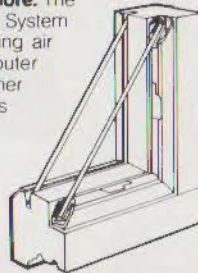
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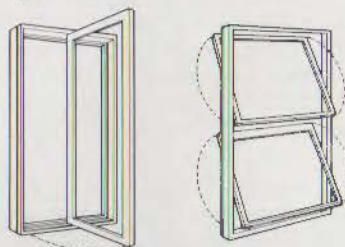
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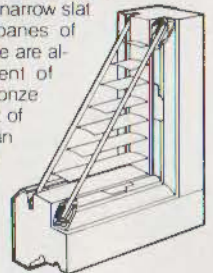


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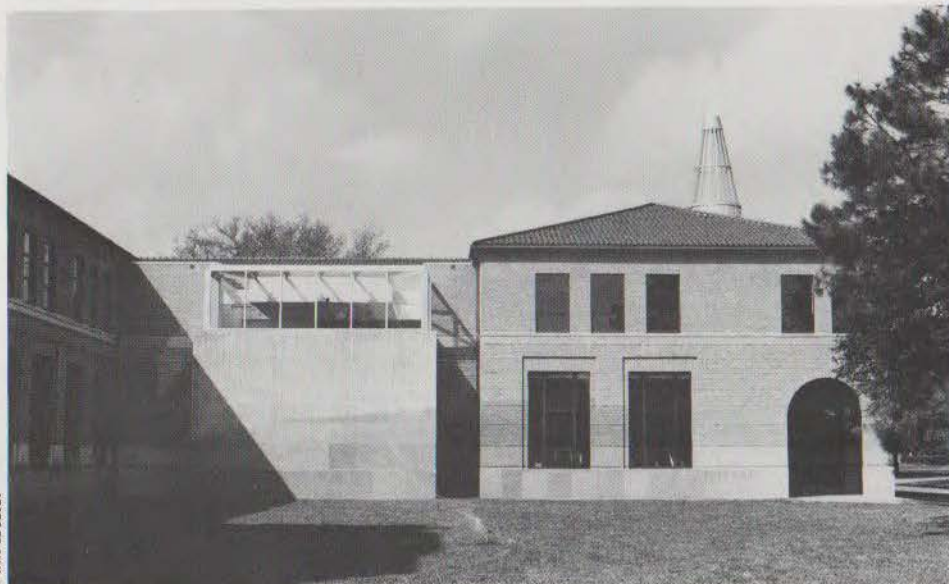
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Paul Hester

East elevation of Stirling and Wilford's addition to M.D. Anderson Hall at Rice.

Stirling/Wilford Renovation and Addition Dedicated at Rice

The much-celebrated renovation and addition for the Rice University School of Architecture—the first project of London architects James Stirling and Michael Wilford to be completed in the United States—was dedicated Sept. 27 in ceremonies which began several days of related special events.

Music from a Shepherd School ensemble created a festive air as Rice friends and alumni filled the Harry K. and Albert K. Smith Garden, formed by Stirling's L-shaped addition to M.D. Anderson Hall, for the afternoon dedication ceremonies conducted by Dean O. Jack Mitchell, FAIA. Following was a champagne and chamber music reception in the concourse and a preview of the exhibit "Architecture in Houston Since 1945," organized in conjunction with the opening and displayed in the School's new Libbie Rice Farish Gallery through Oct. 28. The exhibit included about 60

projects out of more than 600 submissions juried by Paul Goldberger, William Jordy and Donlyn Lyndon.

In addition to the Smith Garden and the Farish Gallery, the new facilities consist of the following components, named in honor of major patrons: the Kenneth Schnitzer Wing for the Study of Urban Design (the renovated portion of M.D. Anderson Hall), the Mildred D. and Isaac S. Brochstein Wing, and the William Ward Watkin Lecture Room.

At a Monday evening dinner honoring alumni and friends of the School, James Stirling presented some of his views on architecture and his own work. The 1981 Pritzker Prize winner and 1980 RIBA Gold Medalist said he "welcomes the passing of the revolutionary phase of the Modern Movement" and espouses an architecture "richer in memory and association" that "regards the whole of architectural history as our

spectrum." However, he dismissed such Post-Modernist "architectural games" as the recent Chicago Tribune Tower mock competition (see page 27) and observed that, along with the renewal of "that ancient desire to see buildings beautiful and appropriate for their setting" have come higher levels of urban and social responsibility for architects.

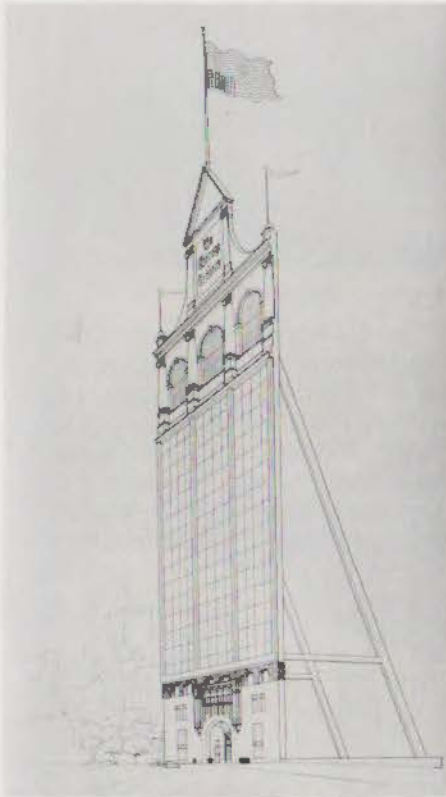
A Tuesday luncheon symposium featured CRS co-founder and former Rice School of Architecture Director William Caudill moderating a panel discussion on "American Architecture in the 1980s," with Rice preceptors William Turnbull, Robert A. M. Stern and David Wallace as panelists. Caudill labeled Turnbull as a regionalist, Stern as an historicist, and architect/planner Wallace as an environmentalist and proceeded to pit one against another in a wide-ranging discussion on architecture as it relates to such topics as regionalism, contextualism, preservation, suburbia, energy and behavioral science. Of the three panelists, it was Stern who evoked the strongest audience response. Commenting on Boston's Quincy Market, highly-touted as an example of preservation and urban design, Stern said that while it is active and lively, the market suffers from a loss of its inherent character. "The heavy hand of commercialism has been allowed to dominate," Stern said. "We have to question the strategy 'save it at all costs.' Let's not encourage the Rouse-ing of America." On the subject of energy as form-giver, Stern said that (despite some movement toward the structural pragmatism of the '50s and '60s) "opening the windows is not the answer" in Houston. He said the city could be written off as "totally energy-dependent," a place where all building is done "in the face of nature."

On Tuesday evening, dedication week

activities continued with *Progressive Architecture* Editor John Morris Dixon moderating a colloquium featuring the jurors of the exhibit "Architecture in Houston Since 1945." The week's activities concluded with a Wednesday evening lecture by *New York Times* architecture critic Paul Goldberger, which marked the first in a Rice Design Alliance lecture series on "Tall Buildings."

—Larry Paul Fuller

Editor's note: For full coverage of the Rice School of Architecture addition and renovation, see the January/February issue of *Texas Architect*.



"Late entry" by William Turnbull.

Chicago Tribune Tower 'Late Entries' Exhibited At Fort Worth Art Museum

So-called "late entries" in the 1922 Chicago Tribune Tower design competition—72 perspective drawings of a new Tribune Tower almost 60 years after the fact—are on view from Nov. 7 to Dec. 16 at the Fort Worth Art Museum.

The exhibit was organized by architects Stanley Tigerman and Stuart Cohen and art dealer Rhona Hoffman, who solicited modern-day proposals as though they were entries in the original 1922 competition, which resulted in the Neo-Gothic Tribune Tower by Howells and



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Hood still standing on North Michigan Avenue.

In conjunction with the exhibit, on Tuesday, Nov. 10, Robert A.M. Stern will speak on "Modern Architecture After Modernism." The following Tuesday, Nov. 17, Donald Jarvis of JPJ Architects in Dallas, Gil Hoffman of 3D/I in Houston and Frank Kelly of Sikes Jennings Kelly in Houston will discuss their highrise buildings currently underway in Fort Worth.

For more information, contact the Fort Worth Art Museum, 1309 Montgomery St., Fort Worth 76107. Telephone: (817) 738-9215.



Detail of East Village by Dahinden.

Dahinden Exhibit Now Touring Texas

Currently touring Texas is an exhibition of the works of Swiss architect Justus Dahinden, winner of the 1981 International Grand Prix of Architecture and the 1981 Bronze Medal at this year's World Biennale of Architecture in Sophia, Bulgaria.

Fifty color and black-and-white photographic panels depict such "Projects and Realizations in Architecture" as Dahinden's Twannberg utopian village in Switzerland, for which he won the Grand Prix, and the Islamic East-Village "rurban" settlement in Iran, for which he won the Bronze Medal.

Dahinden, 55, is an Honorary Fellow of the American Institute of Architects and director of the Institute of Environmental Design at the Technical Univer-

sity of Vienna.

The exhibition, sponsored by the Swiss Foundation Pro Helvetia, first came from the Louvre in Paris, where it opened as a one-man exhibit, to the UT-Austin School of Architecture with the help of Austin architecture intern Tim Blonkvist, a 1981 UT-Austin graduate who recently spent several months working for Dahinden in Zurich.

The exhibit can now be seen from 8 a.m. to 5 p.m., Monday through Saturday, Nov. 1-30, in the Fine Arts Building at UT-San Antonio.

Dallas Ex-Con Indicted For Murder of Joe Brown

A 23-year-old Dallas man has been indicted by the Travis County Grand Jury for the murder June 14 of Austin architect and former *Texas Architect* editorial consultant Hyder Joe Brown, Jr. (see *Texas Architect*, July/August 1981).

The indictment, handed down Aug. 25, alleges that Bryan Charles Pittman—an ex-convict—strangled Brown with a telephone cord while robbing his West Austin home.

Neighbors reported smoke coming from Brown's two-bedroom residence the morning of June 14. When firemen arrived, however, they discovered that Brown had been killed before the fire, which apparently had been set to mislead investigators.

Forestry Association Cites Three Projects In Design Competition

The Texas Forestry Association has cited three architectural projects in an expanded 1981 design awards program for buildings featuring wood construction.

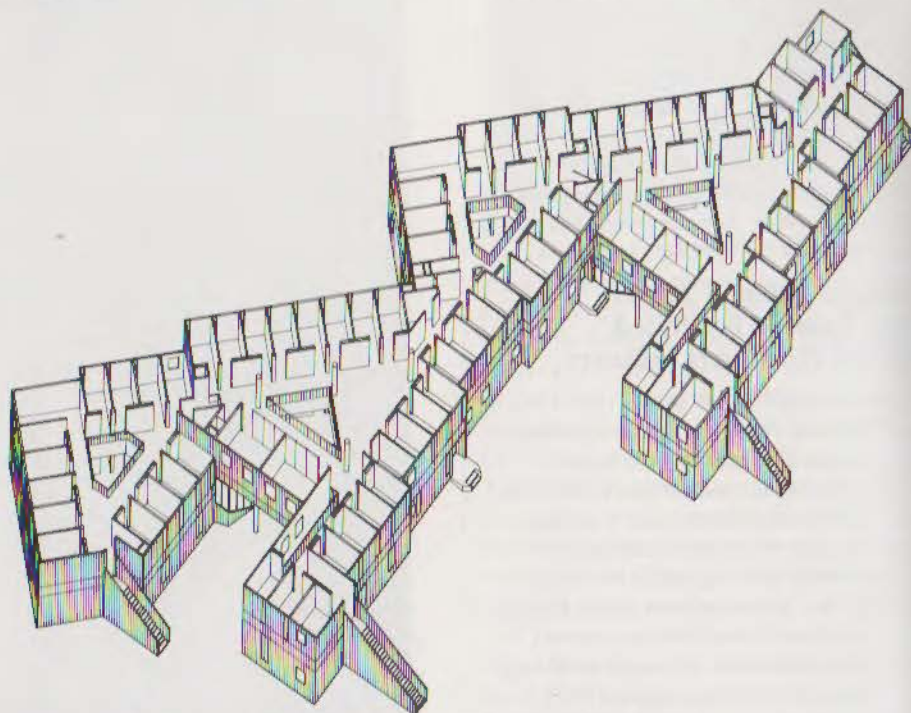


Chapman residence, Houston.



Harbour Village condos, Conroe.

The winning projects are: the Chapman residence in Houston, by the Houston firm Crain/Anderson (single-family category); the Harbour Village condominium development on Lake Conroe just north of Houston, by Ressler & Applebaum Architects, Houston (multi-family); and the Bastrop Federal Correc-



Axonometric of living unit at Federal Correctional Institution in Bastrop.



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PORTFOLIO I-AUSTIN

Joseph B. Englander



Hirshfeld Cottage

Portfolio I—Austin. Print #8

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Circle 26 on Reader Inquiry Card

In the News, continued.

tional Institution in Bastrop, by the Houston firm Caudill Rowlett Scott (institutional).

The Chapman residence, located on Buffalo Bayou in Houston, consists of four modules surrounding a central skylit garden room, all framed in wood and clad in dark lap cedar siding to blend the house with its heavily wooded site.

The Harbour Village condos are finished on the exterior with horizontal pine siding stained to mix with surrounding pine trees. All floors are framed with wood trusses, as is most of the roof, which is covered with cedar shingles.

The Bastrop complex is limited to two stories in height and clad in 27,000 square feet of Western red cedar, with yellow pine trusses supporting roofs and an extensive array of solar collectors—all to evoke a "summer camp" atmosphere rather than one of cell blocks and cold ribbon steel.



Carocole apartments, Corpus Christi.

Corpus Christi AIA Chapter Announces Winners in 1981 Design Awards Program

A jury meeting in Austin Aug. 22 selected three winning projects from a field of 16 entries in the 1981 Design Awards Program of the American Institute of Architects' Corpus Christi Chapter.

Winning the Design Award, top honor in the program, was the Carocole apartment complex by the R. L. Koim Partnership, part of an inner-city neighborhood revitalization project in Corpus Christi.

The First Mention award went to the Corpus Christi National Bank drive-in facility by Kip Winston Richter Architects.

And receiving a Special Commendation was the adaptive reuse of the Sidbury House by James G. Rome and Turner, Rome, Boultinghouse & Associates.

Jurors for the 1981 Corpus Christi

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Corpus Christi National Bank drive-in.

Chapter program were Tom Shefelman, Alan Tanaguchi, FAIA, and Lance Tatum, all members of the Austin Chapter AIA.



Sidbury House, Corpus Christi.

El Paso AIA Announces Winning Projects In Design Competition

The El Paso Chapter of the American Institute of Architects has announced the winners of its 4th Annual Design Awards Competition.

Winning projects in the new-design category are the U.S. Life Title Building by Foster, Henry, Henry and Thorpe, Inc., and the West El Paso National Bank by A.M. Bart Fischer and Associates.

Renovation of the El Paso Electric Company/Mills Building by Carroll, Du Sang and Rand won in the program's adaptive reuse category.

Jurors for the 1981 El Paso competition were Alexander Caragonne, Chris Carson, Andrew Perez III, Elias G. Reyna and Bruce E. Sasse, Jr., all of AIA's San Antonio Chapter.



U.S. Life Title Building, El Paso.



El Paso National Bank.



El Paso Electric Company/Mills Building.

Texas Construction Activity Shows 33 Percent Increase For First 8 Months of 1981

Total construction contracts in Texas reflect a 33 percent increase for the first eight months of 1981 compared to the same eight-month period in 1980, McGraw-Hill's F.W. Dodge Division reports.

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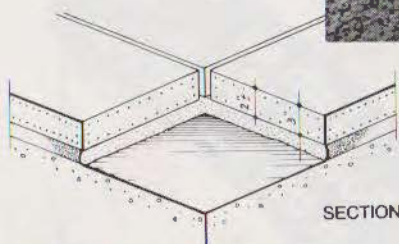
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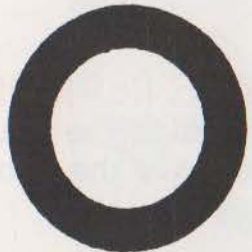


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According to George A. Christie, Dodge vice president and chief economist, contracts for residential, non-residential and non-building construction statewide totalled \$11,464,659,000 from January through August 1981, up from \$8,631,032,000 for the same period last year.

Total residential and non-residential building contracts in Houston show a substantial increase for the first eight months of 1981—up 63 per cent from the same period last year. In the Houston metropolitan area—Brazoria, Fort Bend, Harris, Liberty, Montgomery and Waller Counties—residential and non-residential construction from January through August totalled \$3,397,371,000, up from a total of \$2,080,264,000 for the same six months in 1980.

Building activity in the Dallas/Fort Worth area shows a 27 percent increase for the first eight months of 1981. Residential and non-residential contracts in Collin, Dallas, Denton, Ellis, Hood, Johnson, Kaufman, Parker, Rockwall, Tarrant and Wise Counties for the first eight months of 1981 totalled \$2,703,282,000, up from a total of \$2,120,717,000 for the same period last year.



Kurtz (left) receives plaque from Lady Bird and congratulations from TSA President Lee Roy Hahnfeld.

Walker County Man Wins Lady Bird Award for Highway Beautification

Raymond Kurtz, a maintenance construction supervisor with the highway department in Huntsville, received a plaque and \$1,000 from Lady Bird Johnson during ceremonies Oct. 1 in Stone-wall for his work in beautifying 285 miles of highways in Walker County.

Kurtz is the 1981 recipient of the Lady Bird Johnson Award for highway beautification, established in 1970 to recognize highway department workers who have done most to aesthetically enhance Texas highways during the year.

"A man who appreciates good advice," according to the awards program bro-

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chure, "Kurtz has pooled a wealth of information about planting and beautification and used it to compose roadside vistas that dazzle and delight all who pass his way."

Kurtz, runner-up Dan A. Harrison of Rocksprings and four other finalists were chosen from a field of nominees representing the department's 25 districts.

Mrs. Johnson also presented the 1981 Scenic Preservation Award to Raymond Stotzer, director of the highway department's San Antonio District, for the district's efforts in beautifying Texas highways.

Projects in Progress

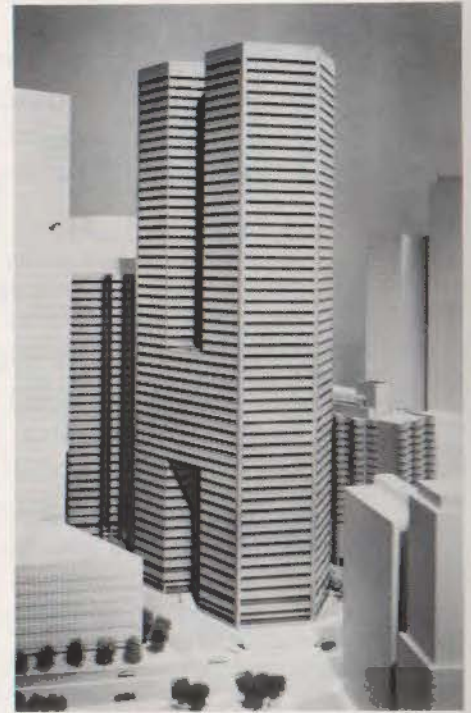
Plans Announced For Two Dallas Centre In Downtown Dallas

Dallas developer Vincent Corroza has announced plans to build a 52-story office building, a 500-room hotel and parking space for 2,000 cars to complete the \$270-million Dallas Centre development in downtown Dallas.

The new buildings, designed by Cosutta & Associates of New York (Fisher

& Spillman, Dallas, associate architects), will rise next to the existing One Dallas Centre by I. M. Pei & Partners of New York.

All will conform in configuration, as One Dallas Centre does, to the geometry created by the intersection of two street grids at the four-acre site, half of which will be devoted to public plazas and landscaped open space.



Two Dallas Centre, Dallas.

The new office tower, called Two Dallas Centre, scheduled for initial occupancy in late 1983, will be 12-sided (resulting from the union of two twin towers) and will rise 635 feet above the sidewalk, the maximum building height allowed by city code. The building skin will be of polished grey granite and butted glass—all smooth and free of mullions or projections of any sort to emphasize the building's horizontal and vertical lines.

The Dallas Centre Hotel, 19 stories high upon scheduled completion in late 1984, will be clad in polished reddish-brown granite, with all four of its facades embellished with bay windows. The ground floor will contain lobby, lounge, function rooms and retail shops. Three main restaurants will be located along a second-floor pedestrian skyway, while the main ballroom and additional function rooms will be located on the third floor.

Parking will be accommodated below ground level and in a contiguous off-site facility.

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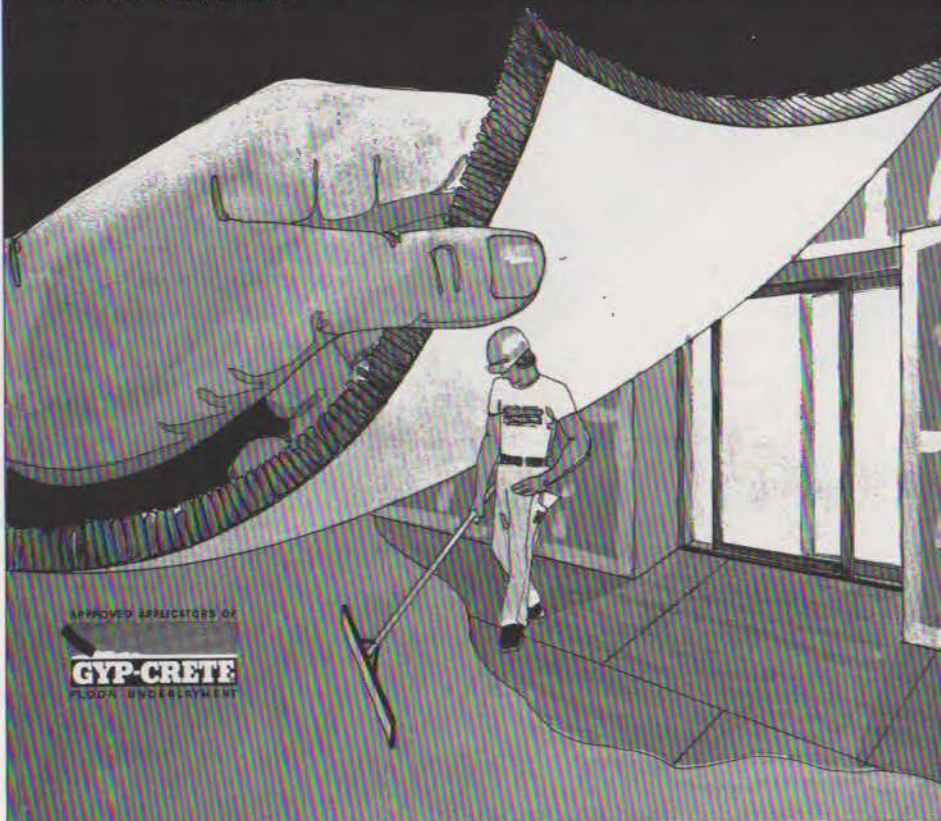
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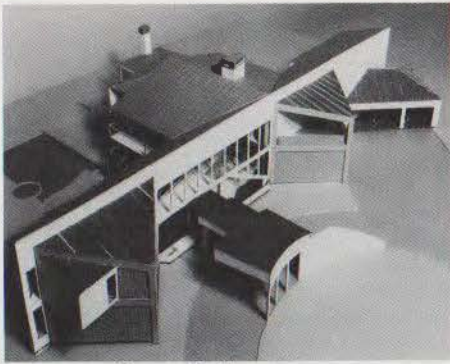
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Jackson residence, Dallas.

Two-Faced Residence Planned for North Dallas

Working drawings are in the works for a Janus-like residence in North Dallas designed by the Dallas firm Richard D. Davis & Associates (project designers: Richard Davis, Richard Scherr and Todd Hamilton).

Architects say that two concepts were central in the design of this dual-facade residence for Dallasite Rice Jackson.

First, a circulation spine becomes the house's public facade in elevation. Attached to this spine are the required spaces, which are designed to suggest an "ordered formality" on the public face of the spine and a less formal life on the private side. (This is achieved in part by the use of different roofing materials for each side: copper for the formal entry facade, more ordinary materials over private quarters.)

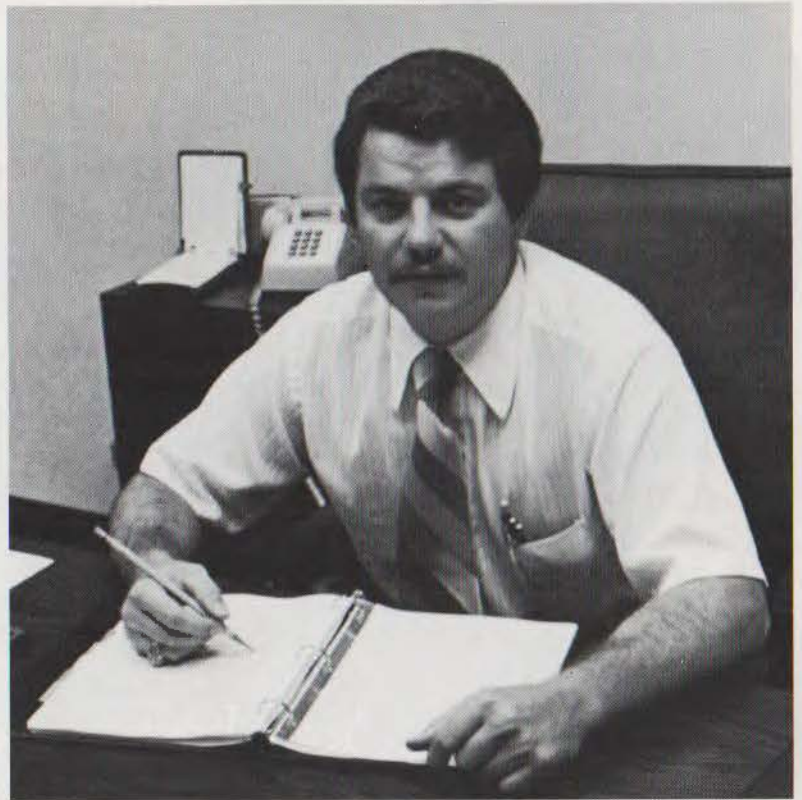
A second design concept involves a central cubical matrix of columns containing the heart of the program, but which were allowed to generate corner appendages to accommodate various other functions. While a "mannered geometric clarity" is maintained along the public facade, spaces within alternate between rooms carved out of mass and those created by a Modernist "free plan."

Space also is shaped by passive solar considerations and the desire to protect distinctive features of the site's landscape.

21-Story High-Rise Going up on Houston's West Belt

A 21-story office tower for the Dallas-based ENSERCH Corporation, designed by Lloyd Jones Brewer Associates of Houston and Geren Associates of Fort Worth, is now going up in the Westchase

Continued on page 86.



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A native of Dimmitt, Texas, Kim graduated from high school in 1969 and

began operating equipment on construction projects in West Texas. In 1972, he entered Texas Tech, graduating in 1976 with a degree in Engineering Technology. One of his professors steered him to Mosher, where he worked in several departments before assuming his present job.

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About this Issue

This third annual design awards issue, like its predecessors, is intended to serve as a kind of review—a compendium—of architectural design in Texas. The results of the statewide competition annually have afforded us what seems to have been a tenable cross-section of Texas' best work. The program is valid, then, as an architectural gauge.

Another benefit, often overlooked, is derived from the exercise itself—the act of conducting a self-evaluation of one's work, of crystallizing the ideas behind a design, and then assembling a presentation that will communicate those ideas to a jury. In that sense, the design awards program is a stimulus to thinking. And, on down the line, the jurors recognize and grapple with ideas; they assess; they justify. Then recognition through awards forces still another level of thought and communication in the architectural press. On a small scale, awards programs stimulate the thought, the dialogue, the critical evaluation that buildings should evoke more routinely—given their overwhelming influence on our lives.

At the same time—while thought and discussion are important—getting caught up in theory and rhetoric is a danger in itself. Discussions of design should be accompanied by the disclaimer that words are limited in their power to communicate. A lot of words, deftly strung together in the epitome of glibness, have been devoted to the failings of architecture in Tom Wolfe's recent book *From Bauhaus to Our House*, which was serialized in the June and July *Harper's* ("How very bourgeois"). The most astute responses to Wolfe's howling focus on what *New York Times* critic Paul Goldberger labeled as the author's inability to see: "He does precisely what he warns us against; he has listened to the words, not looked at the architecture."

In our treatment of this year's design award winners, we have minimized the rhetoric and have maximized the opportunity for looking at architecture through pictures. For while words can convey ideas, pictures go further toward the embodiment of full meaning, capturing as they do those ineffable qualities that approach the realm of art.

—Larry Paul Fuller



The Promise of Post-Modern Architecture

By Larry Doll

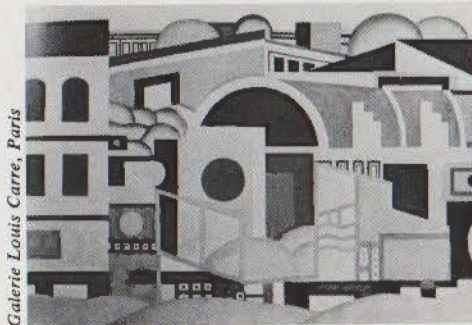
A valid architecture evokes many levels of meaning and combinations of focus: its space and its elements become readable and workable in many ways at once. But an architecture of complexity and contradiction has a special obligation toward the whole: its truth must be in its totality or its implications of totality. It must embody the difficult unity of inclusion rather than the easy unity of exclusion.

—Robert Venturi, 1966

With this “gentle manifesto” Venturi issued a prescription for a new direction in architectural design, now labeled Post-Modernism. The prescription was formulated as an antidote to the sterile, meaning-deficient buildings which proliferated under the Modern Movement. To people disenchanted with the prospect of a world of reflective glass boxes and brutal concrete masses, Venturi offered more than a prescription—he offered the promise of a new Architecture of Inclusivism.

There are two areas of design to which this new concept of Inclusivism might have addressed itself. One is concerned with *formal vocabularies* and could be called Stylistic Inclusivism. The other, Strategic Inclusivism, addresses itself to the *process of design*, particularly the selection of issues and problems that will affect design decisions.

Any survey of recent architecture will show many sincere and occasionally successful attempts at introducing ornament and symbolic form to buildings. This aspect of the promise of Inclusivism has been fulfilled. However, buildings evidencing Strategic Inclusivism are much more difficult to find.



Galerie Louis Carre, Paris

“La Gare,” 1923, Fernand Léger, oil on canvas. The Cubists studied space through the use of color and shape (without perspective), solid and void (which changes over time), change (without movement), and objectness (without complete forms).

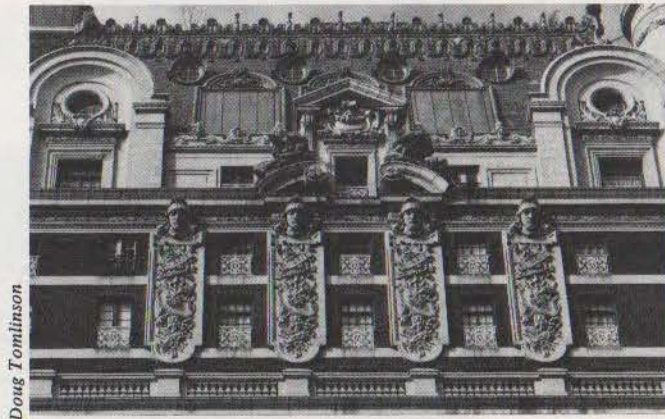
Stylistic Inclusivism

The architecture of the Modern Movement as conceived by Gropius, Mies, and Le Corbusier was partially founded on a new interest in human perceptual systems. As with Cubism, Constructivism and other attitudes within the visual arts, the qualities of simplicity and abstraction were used as means of exploring and describing the process of gestalt perception. Cognitive processes such as memory and association, perhaps less well understood at the time, were not emphasized. Perception and cognition are not processes which we switch on and off at will—they are inseparably linked. Nonetheless, the philosophy of art and design in the early part of this century, particularly as expressed in the work of Kandinsky and his contemporaries, focused on the psychology of spatial and temporal perception rather than that of learning and memory.

The Modernists’ reliance on perceptual rather than cognitive processes paralleled their emphasis on contemporary technology and society rather than historical precedent as form determinants. Through the use of simple forms and pure geometries, architects produced buildings with meanings which were perceptible on their own terms and were not justified by any association with previous architectural styles.

It is ironic that both Modern and Post-Modern Architecture have been supported by populist, anti-elitist arguments. The Modernists were motivated by the desire to produce architecture that could be understood without extensive knowledge of historical, stylistic vocabularies—buildings designed for the working masses. The Post-Modernists are motivated by the observation that abstract form alone cannot carry the many levels of meaning necessary to reach both the educated and the naive observer. The cur-

Detail, Adolphus Hotel, Dallas, 1912, by Barnett, Hayes and Barnett, St. Louis. An eclectic assemblage of styles to be perceived and enjoyed.



Doug Tomlinson

rent reaction to the gap between professional and popular cognizance is to reinstate associative meaning in architecture in order to reach the mass audience as well as the professional and academic audience. This redirection is the basis for Stylistic Inclusivism.

The renewed interest in building features that are symbolic or representational of other architectural forms is a design attitude that is inclusive on two levels. On one level, designing with symbolic form and ornament can be labeled Inclusivist because it broadens the spectrum of design options. On another level, this attitude is inclusive because it recognizes and includes cognition as a mental process that must be addressed in the formulation of a building's image. Understanding the distinction between perceptual and cognitive processes is the key factor distinguishing Stylistic Inclusivism from Eclecticism. Whereas Eclecticism is intended as the harmonious combination of forms from various styles, Stylistic Inclusivism (like Charles Jencks' Radical Eclecticism) juxtaposes images deliberately chosen to establish oppositions between their associative meanings. For example, the placement of an Ionic column at a key point in an otherwise High-Tech building creates a conceptual tension between the historical connotation of the one and the contemporary nature of the other. A second-level conflict, or visual pun, is evidenced by the romantic use of a classical architectural element. This Stylistic Inclusivism is the dominant and most successful new design attitude to materialize under the banner of Post-Modernism.

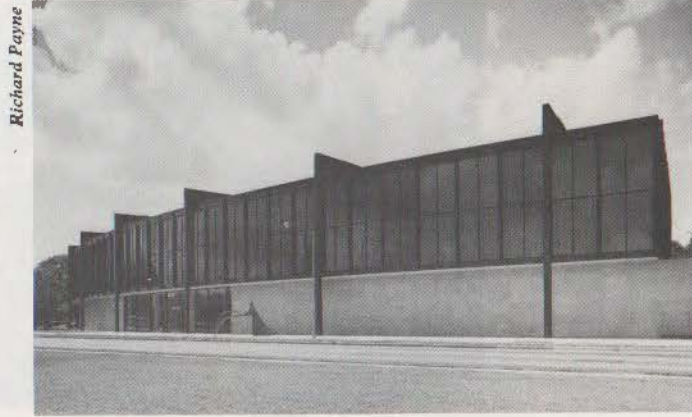


Tom Bernard

LEFT: Ionic column, Allen Art Museum addition, Oberlin College, Oberlin, Ohio, 1976, by Venturi, Rauch and Scott Brown, Philadelphia. The casual treatment of this classical element is a surprise in its context. BELOW: Portland Public Office Building, Portland, Oregon, in progress, by Michael Graves, Princeton. Allusions to Egyptian, Greek, Roman and other architectural devices are interwoven in a metaphor expressing the building's role as a keystone in an architecturally diverse downtown context.



RIGHT: Museum of Fine Arts, Brown Pavilion, Houston, 1973, Mies van der Rohe, Chicago. The product of Strategic Exclusivism, celebrating structure and formal simplicity above all other considerations.



Richard Payne

Larry Doll

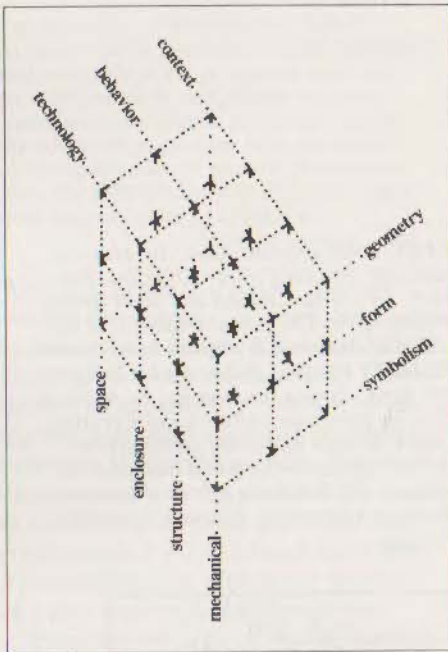


Diagram illustrates one model of Strategic Inclusivism.

Strategic Inclusivism

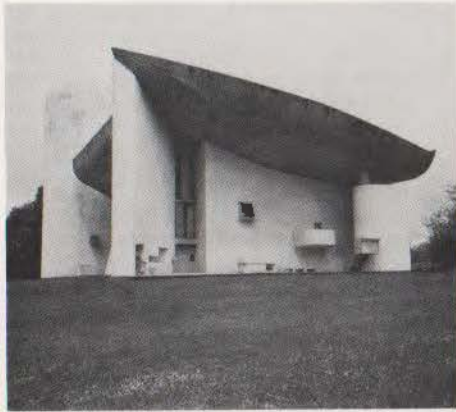
The changes in architectural thought from Modernism to Post-Modernism, like most paradigmatic shifts, were stimulated by the awareness of problems which were created or unaccounted for under the previous way of thinking. Critics of the Modern Movement have alerted us to many of its failures, including the propensity toward inhumanly scaled buildings, the nurturing of suburban growth at the expense of inner cities, and the tendency to ignore social, architectural, or climatic contexts.

How could architects have allowed themselves to overlook such obvious considerations? A clue to this riddle lies in a statement made by Paul Rudolph: "Mies makes wonderful buildings only because he ignores many aspects of a building. If he solved more problems, his buildings would be far less potent." ("For Perspecta," *Perspecta: The Yale Architectural Journal*, vol. 7, 1961, p. 51). According to the Rudolph statement, "wonderful" architecture could be reached only by systematically ignoring certain aspects of the design problem. This approach to design might be labeled Strategic Exclusivism since it is based on a strategy that ignores or eliminates some parts of the process of designing a building at the same time it limits the formal vocabulary of the finished product. While an attitude of this nature may be justifiable as a means to explore and clarify architectural concepts in a not-to-be-built project, it is certainly not a professional or responsible mode of practice.

The opposite approach, that of strategically introducing the broadest possible range of issues into a design process, is perhaps closer to what we might expect from Venturi's call for a "difficult unity of inclusion." Buildings designed under this attitude of Strategic Inclusivism should respond to many concerns and

should measure up to a variety of tests. Under Strategic Inclusivism, buildings should address problems of *context* (physical, social, economic, climatic and others); *behavior* (function, comfort, behavioral settings, imageability); and *technology* (materials and systems, strengths, durability, availability, safety). They should convey meaning through the use of *geometry* and *abstract formal principles*, as well as *symbolism*. These issues all must be brought to bear on the configuration and distribution of *spaces*, *enclosural devices*, *structural components*, and *energy systems* in any building. Perhaps more importantly, a strategically inclusive design strategy must formulate concepts which permeate and organize the whole of the design from the construction details to the overall building massing. Whether or not Rudolph, Mies, or anyone else is comfortable with the idea, buildings cannot help but exist in all these terms; to focus one's creative energies on some at the expense of others is to produce an incomplete building design. The design of a truly Inclusive—responsible—building cannot rest on a few stylistic flourishes or a single overriding formal or functional concept.

Roxanne Williamson



Michael Platt



FAR LEFT AND LEFT: Pilgrimage Chapel, Ronchamp, 1955, by Le Corbusier. Animated by natural light, the tension between smooth and sharp forms creates a dynamic sense of space. BELOW LEFT: Kimbell Museum, Fort Worth, 1972, by Louis Kahn. Repetition of simple forms, in contrast to meticulous detailing, helps create a strong sense of human scale in a monumental building.

Richard Payne



What Post-Modernism learns from the mistakes of the Modern Movement it also uses to cloud its lessons. In focusing on the cognitive messages of ornamentation and symbolic shapes, many of our contemporaries miss the sensuous richness afforded by other concerns. The lessons of buildings like Ronchamp and the Kimbell Museum—the lessons of light, space, geometry, and symbolism—are cast aside to explore the skin-deep humor of Moore's Piazza d'Italia and SITE's Best Showrooms.

In a recent critique of the Venice Biennale, Kenneth Frampton noted the following shortcomings of the exhibited Post-Modern designs:

... there is sufficient evidence, in both the immediate and distant past, that architecture not only communicates through the successive presentation of schemata to the eye, but also that the more subtly articulated architectures of the past attained their impact—one might even assert their "life" in a literal and reciprocal sense—through a wide spectrum of sensuous perceptions, ... the sound of water in an enclosed court, the effect of induced air movement across the skin, the impact of the built environment on the labile body; that is the transformation of its rhythmic posture and gate by arcades, stairways, corridors, ramps, and platforms. ...

—"The Need for Roots: Venice 1980," *GA Document 3*, Winter 1981,

While it is clear that Post-Modernists are not totally inattentive to these concerns, the majority are justifying their work through a considerably more limited set of criteria: typological massing, symbolic treatment of elevations, and Beaux-Arts floor plans. The effects of light, ventilation, movement, function, and—perhaps more importantly—their composite meanings, are all but nonexistent in the descriptions of new buildings. In recent years, while the banner Post-Modernists were busy issuing polemics against their modern forebears, a few architects such as Ralph Erskin,

Craig Kennedy



ABOVE: Best Products Showroom, Houston, 1975, by SITE, New York City. RIGHT: Piazza d'Italia, New Orleans, 1979, designed by Charles Moore, Los Angeles. Welcome tributes to humor, these architectural witticisms are harmless except as distractions from the broader range of proper design concerns.

Norman McGrath



Richard Payne



LEFT: AT&T Building, New York City, in progress, by Johnson/Burgee, New York City. AT&T has been termed an architectural one-liner because its symbolic reference overpowers any other level of meaning the building may have. BELOW: Courtyard, Museo di Castelvecchio, Verona, reordering from 1957-64, by Carlo Scarpa. The skillful mixture of abstract and symbolic forms and spaces helps create a timeless quality.



Giuseppe Zambonini

RIGHT: Guild House, Philadelphia, 1963, Venturi and Rauch, Cope and Lippincott, Associates, Philadelphia. The collision of scales and features creates an image which is neither humorous nor comfortable. The transformed symbols lose any relation to their original meanings.

Venturi, Rauch and Scott Brown



Ricardo Bofil, and, until his recent death, Carlo Scarpa, produced some truly inclusivistic buildings, beautifully laden with sensuous qualities as well as associative meanings. Self-proclaimed Post-Modernists and their press agents welcome the creative minority into the fold, but they cannot erase fundamental differences in their collective work. The literally superficial design of the AT&T Building in New York holds no comparison to the richness of Scarpa's Museo de Castelvecchio, Verona, and the Guild House's tenement-inspired image totally misses the gaiety and social relevance that Erskine's Byker Wall derives from similar sources.

Whether explicitly or implicitly, whether strategically or by default, geometry, form, symbolism, and their nonvisual sensory counterparts all become part of our buildings. The definition of Inclusivism is ultimately the definition of good architecture: it uses all levels of formal concern to shape all aspects of the building in a way that solves all of the problems. Post-Modernism has yet to fulfill the richness implied in this definition, but the promise still remains.



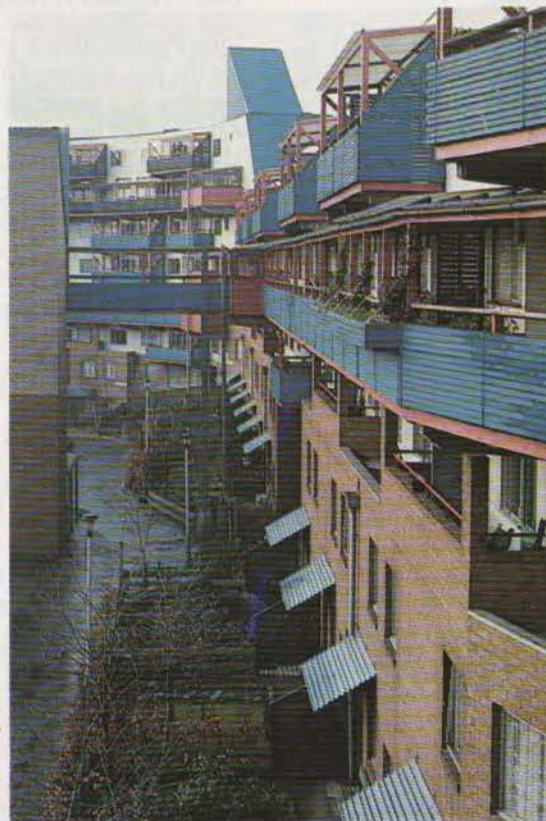
Larry Doll teaches at the University of Texas at Austin School of Architecture and maintains a special interest in design theory and philosophy.

Lawrence Speck



LEFT AND BELOW: Byker Wall, Newcastle, England, 1974, by Ralph Erskine. A denial of the maxim "Less is more." In the few places where varieties of forms and materials fail to coalesce, the image becomes ad hoc and comfortable.

Lawrence Speck





Jurors judging entries in TSA's 1981 Design Awards Program (left to right): Louis deMoll, John Pastier and William Morgan.

Louis deMoll, FAIA
The Ballinger Company
Philadelphia, Penn.

Louis deMoll, FAIA, president of the American Institute of Architects in 1976, is presently chairman and chief operations officer of The Ballinger Company, a Philadelphia firm specializing in industrial, commercial and medical architecture. He joined the firm following his graduation with honors from the University of Pennsylvania in 1949, soon becoming a senior project designer, chief designer, then a partner in the firm. In addition to his professional practice, deMoll has been actively involved in the professional society on all levels, serving on numerous committees and commissions and holding a number of offices for the local chapter, the state society, the national AIA and the International Union of Architects. He was elected to the AIA College of Fellows in 1964. He also is an Honorary Fellow of the Royal Architectural Institute of Canada and the Hungarian Society of Architects, has served on a dozen awards juries, including the Reynolds Memorial Award jury in 1977 (of which he was chairman) and been a visiting design critic and lecturer at universities and professional conferences worldwide.

John Pastier
Architecture Critic
Los Angeles/Austin

John Pastier, former architecture critic for the *Los Angeles Times*, is currently teaching as a senior lecturer at UT-Austin while he writes a book on the history of Texas architecture. His most recently completed book, *Cesar Pelli*, was published by the Whitney Library of Design in 1980. In addition to fulfilling a broad range of freelance assignments, Pastier is a frequent contributor to the *AIA Journal*, produces a weekly urban design commentary for public radio station KUSC-FM in Los Angeles, and serves as a contributing editor to *New West* and *Arts + Architecture*. A native of New York City, Pastier studied engineering at Cornell University and received his bachelor's degree in architecture in 1966 at Cooper Union. He then moved to Los Angeles and worked until 1969 as a planner for the City of Los Angeles. Since 1970, in addition to serving as the *L.A. Times* architecture critic (a position he held until 1975), Pastier has taught architecture and urban design at Berkeley and UCLA, been a visiting critic at Yale and lectured and served on panels and awards juries throughout the country.

William Morgan, FAIA
William Morgan Architects
Jacksonville, Fla.

William Morgan, FAIA, established his Jacksonville firm William Morgan Architects in 1961. Since then he has won a host of design awards for such projects as the Federal Building and Courthouse in Fort Lauderdale, the Florida State Office Building in Jacksonville and the Police Memorial Building in Jacksonville, all of which feature site-sensitive design concepts Morgan embraced while researching his exhaustive *Prehistoric Architecture in the Eastern United States*, published by MIT Press in 1980. Morgan received a bachelor of arts degree from Harvard in 1952, magna cum laude, and a master's in architecture from Harvard in 1958, then spent a year studying in Rome on a Fulbright Grant. In addition to his study and practice, he has served as a visiting design critic and lecturer at universities across the country, including Tulane and the Harvard Graduate School of Design, and as chairman of AIA's Design Committee. Morgan also has been a juror for a number of national and regional design awards programs, including the Reynolds Memorial, AIA Honors and Homes for Better Living.

Twenty Winning Projects in TSA's 1981 Design Awards Program

The six jurors who arrived in Austin last July for our 1981 design awards jury were greeted by 254 carefully stacked and sorted slide tray boxes, all awaiting judgement. Fifty of those carousels comprised the interior architecture competition and were viewed by jurors R. J. Bernard, of Lafayette, La.; Olga Gueft, of New York City; and Charles Pfister, of San Francisco. (See the March/April *Texas Architect* for a full account of the interior architecture competition; the winning entries are previewed in this issue, pages 75-77.)

The remaining 204 trays represented the general design category and were judged by the jurors pictured at left through a procedure very similar to that utilized in previous competitions. The first long day was a winnowing process in which the three jurors together viewed each submittal—alternating between two hot projectors from one entry to the next—and established a “hold” pile consisting of about one-fourth of the entries. Each juror had the prerogative of placing any given project on hold. Day two was devoted to the more lively activity of closely re-examining and debating the relative merits of each remaining project, and declaring no preconceived number of them as co-equal winners. This year, the process yielded 20 winning projects designed by 14 Texas firms. One firm—Parkey & Partners, of Dallas—can claim the rare distinction of having three winners selected out of three submittals.

The broad range of buildings represented by the premiated projects can be categorized as follows:

Single-family dwellings. Two houses, both designed by Midland architect Frank Welch, FAIA, were winners. Unlike many previous years, in which jurors have had to resist honoring a disproportionate percentage of houses, few beyond the two selected proved to be tempting.

Multi-family dwellings. Three multi-family complexes were honored, each representing a distinctly different approach to the common problem of simultaneously creating high density and pleasant surroundings.

Recycling. Four winning projects involved varying degrees of preservation and adaptive reuse. Throughout the judging, jurors emphasized the important role of owners who have been willing to assume the risk normally associated with the recycling of old buildings.

Industrial buildings. Three winning industrial projects demonstrate a broad range of scale and stylistic approach, yet they all reflect the same fundamental objective—the creation of an environment which addresses the special needs of the people who work there day by day.

Churches. Two church buildings were selected, one an expansion which is laudable for its lack of intrusion, the other a small suburban church which is irresistible in its picturesque simplicity.

The remaining projects include two radically different *office buildings*; two *recreation centers* (one private and the other institutional); an innovative *strip center*; and one *non-building*—a pair of sleek, enclosed *skyways* linking tall glass towers in one of Houston's busiest developments.

All in all, the jury process was quite amicable, though not without disagreement. As in most juries, a certain amount of political maneuvering took place, which resulted in a broadening of the range of acceptability for winning projects. A typical *quid pro quo*: accepting what one juror labeled as “fashionable stage set stuff” in exchange for what another perceived as a building marred by “mechanically generated form.”

Commenting on the overall quality of the submittals, jurors said more attention should be paid to the basics of presentation—better photography, better drawings and more complete information

about such considerations as orientation, scale and density. In many cases, the jurors felt the architecture itself was probably better than the presentation implied. Aside from purely technical inadequacy, they said a common shortcoming of the photography in this year's entries was a lack of people and a lack of views showing context.

In making judgements about design quality, the jurors predictably drew upon certain basic criteria—considerations such as siting, orientation, sun control, clarity and organization, scale. As a rule, they were attracted by the calm and sensible, the disciplined, the understated, and were repelled by the self-conscious, the gratuitous, the contrived. Of particular importance was the architect's handling of light—not merely in the context of heat load, but as a means of animating space.

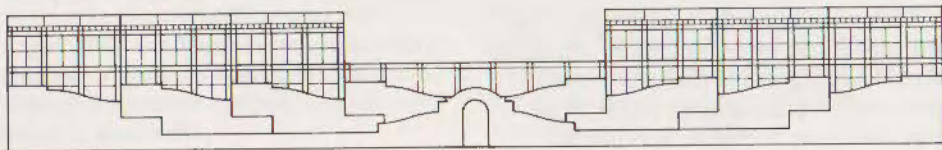
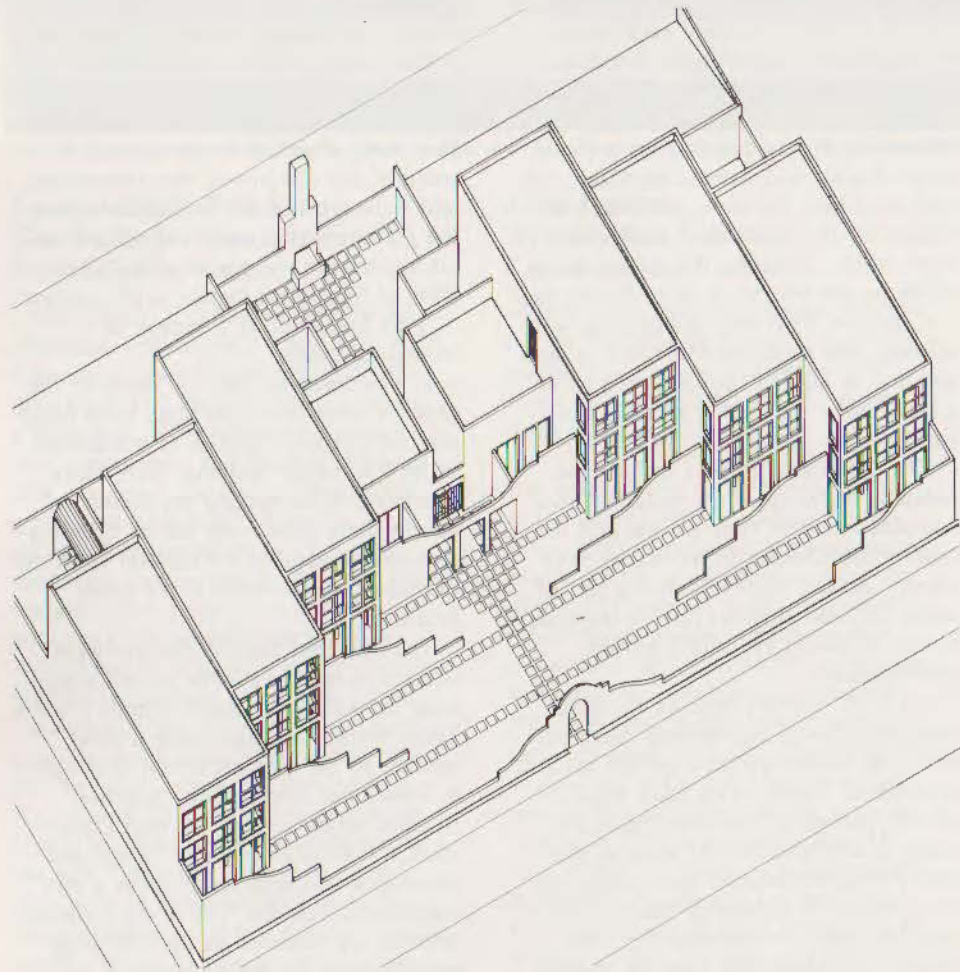
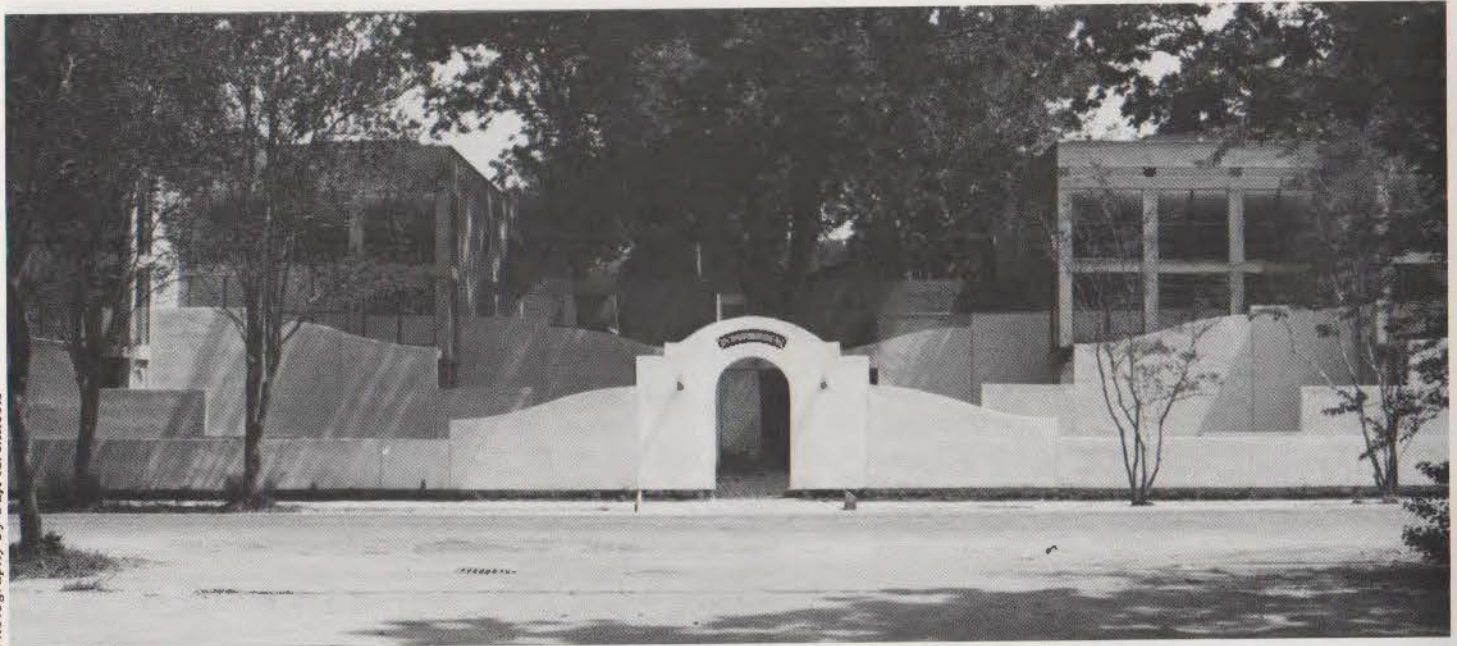
It was observed that too many of the projects submitted were huge brick buildings with broad expanses of windowless walls. The better buildings were more successful in addressing the matter of intermediate scale—the use of ordering elements to achieve a transition from the overall ensemble down to the small detail.

The fact that twenty projects were selected to receive awards is itself a comment on the jury's overall attitude toward Texas work. One juror said a good number of the winners would fare well in a national competition. Another summed up by saying, “At least I don't think we included any *bad* things; and sometimes you walk away from a jury feeling as if you did.” All of the projects selected are featured on the following pages, where the buildings speak for themselves.

—Larry Paul Fuller

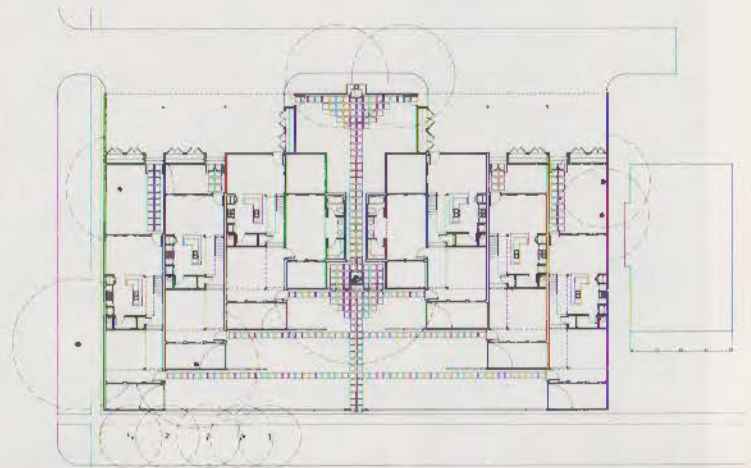
Grove Court Townhouses, Houston

Photography by Taft Architects

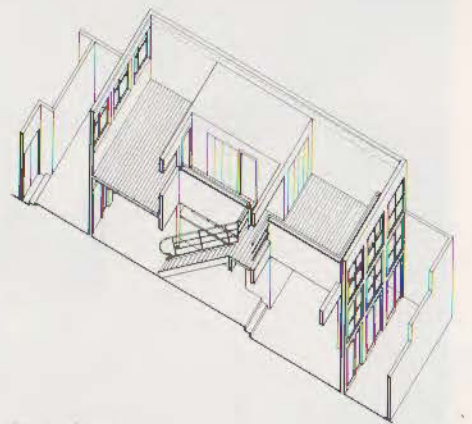
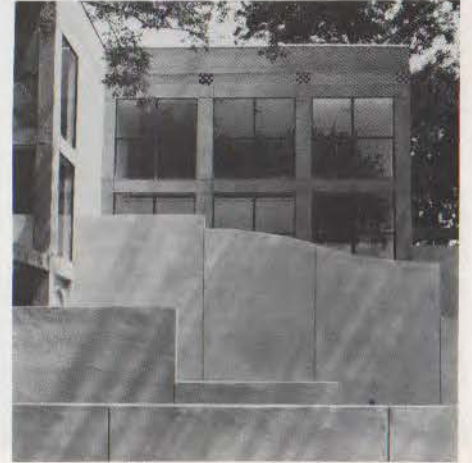
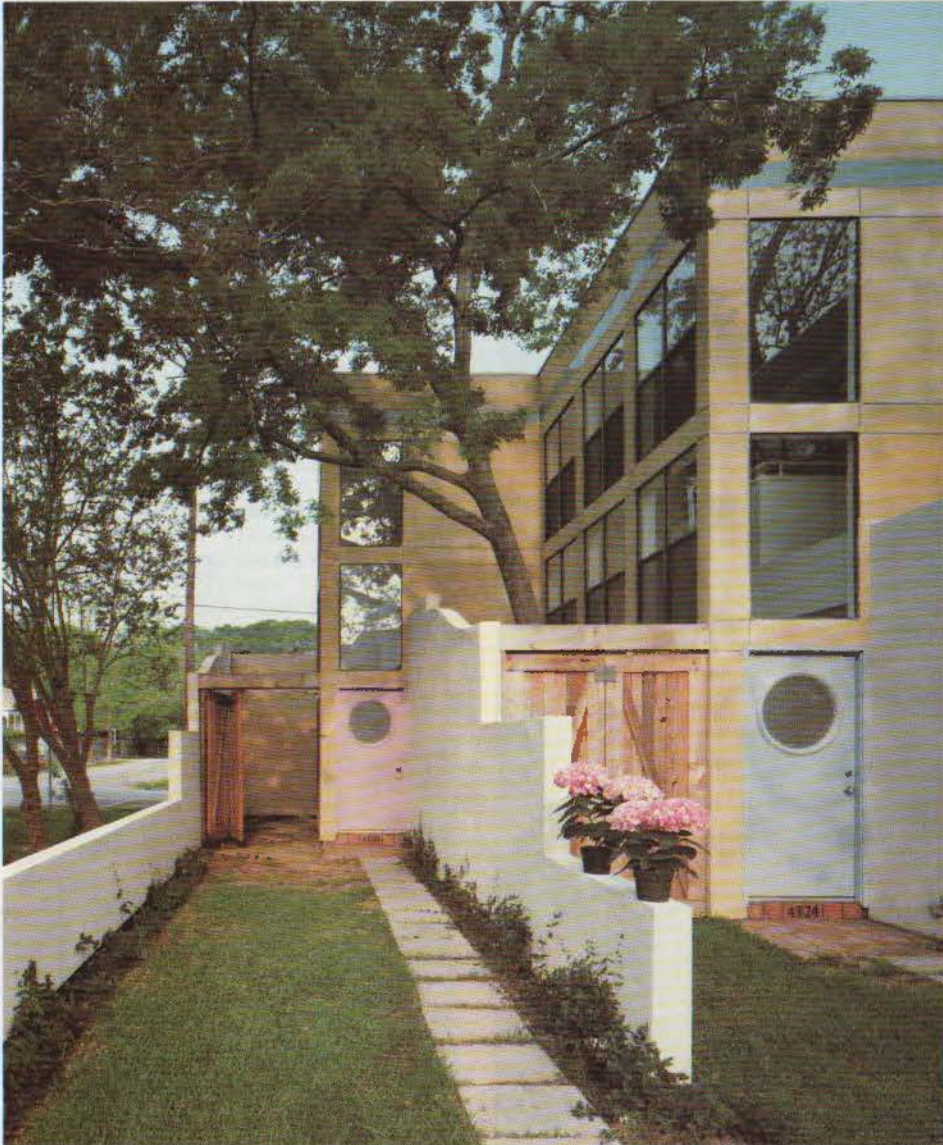


Taft Architects were charged with creating a "communal image" while maintaining a separate identity for each unit in the Grove Court townhouse complex, designed for maximum simplicity and economy of means. Owners also wanted architects to save all the trees on the site, which is in an old inner-city neighborhood in Houston. Units are arranged into two opposite-hand groups, stepping back to create a public "front yard" while articulating the units and accommodating the trees, all the while evoking the image of Houston garden apartments of the 1920s and '30s. A system of parallel wall planes establishes gradients of space according to usage: public front yard, door stoops, private courtyards and, finally, interior living spaces. The individual units, conceived as loft-type boxes with central service cores, are oriented north-south with courtyards at each end. South walls of the living areas are treated as tri-partite gridworks of standard window types to take advantage of passive-solar effects in winter, while excluding direct summer sun. Juror's comment: "Tangible overall unity while still allowing expression of the individual dwelling unit. An accomplished marriage of modern domestic traditions and Post-Modern notions of procession and entrance."

Architects: Taft Architects, Houston. *Partners:* John Casbarian, Danny Samuels, Robert Timme. *Project Assistants:* Scott Waugh, Marc Boucher
Consultants: Cunningham Associates, Houston (structural)
Owner: Ted Callaway, Houston



First-floor plan.



Typical unit.

Municipal Control Building, Missouri City



Photography by Taft Architects



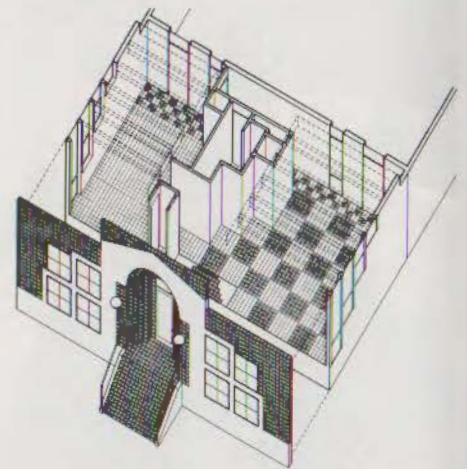
The Quail Valley Municipal Control Building near Houston is designed for use 24 hours a day as an office and lunchroom facility and to provide a sense of entry to the Quail Valley Waste Treatment Plant, one of the largest totally oxygenated facilities in the Southwest. Taft Architects also were to improve the image of the plant in response to community complaints that existing metal and concrete structures—right in the middle of a community golf course—were unsightly. Working within a tight budget (\$50,000), architects designed the control building as an addition to an existing concrete structure, with a central service core organizing the space between the two. Layers formed by ceiling-roof trusses align with steps in the service core to create a dialogue between facade and core. Building materials of tile and stucco are intended to impart two different readings of scale while visually referring to neoclassical utility buildings of the late 1800s and early 1900s. The construction cost was \$47,000. Juror's comment: "It is a deft addition which totally changes the character of the nondescript building to which it is attached from industrial to clearly public. The facade is witty and ceremonial, recalling ancient Rome and small-town city halls. Frankly a stage setting, it yields maximum impact from a minimum assignment." (See *Texas Architect*, March/April 1980.)

Architects: Taft Architects, Houston. Partners: John Casbarian, Danny Samuels, Robert Timme. Project Assistant: Scott Waugh

Consultants: Cunningham Associates, Houston (structural)

Contractor: Renaissance Construction, Houston

Owner: Quail Valley Utility District, Morris Mitchell, client representative

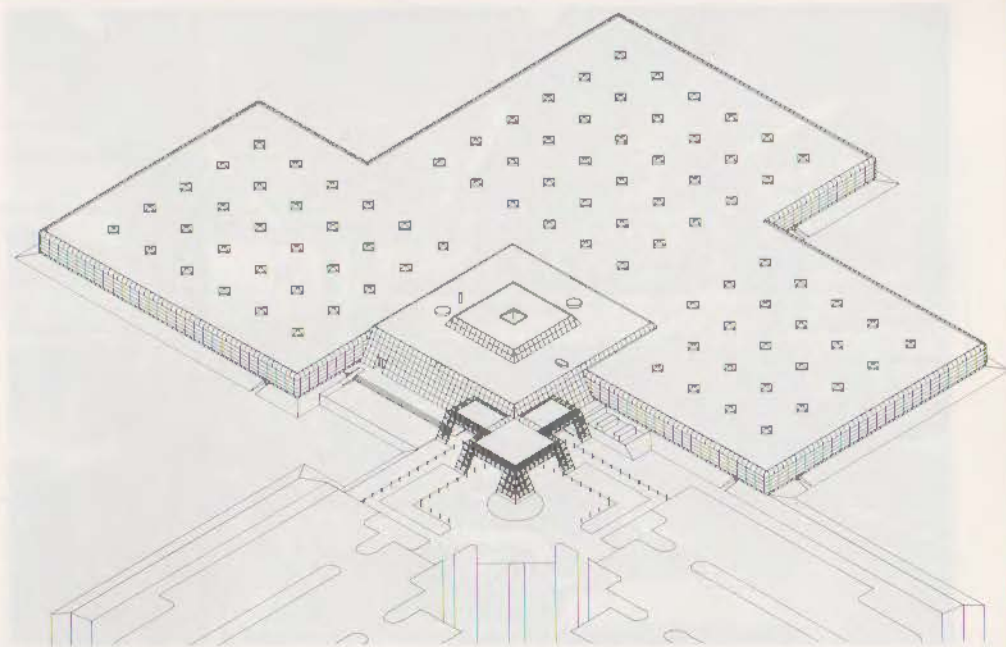
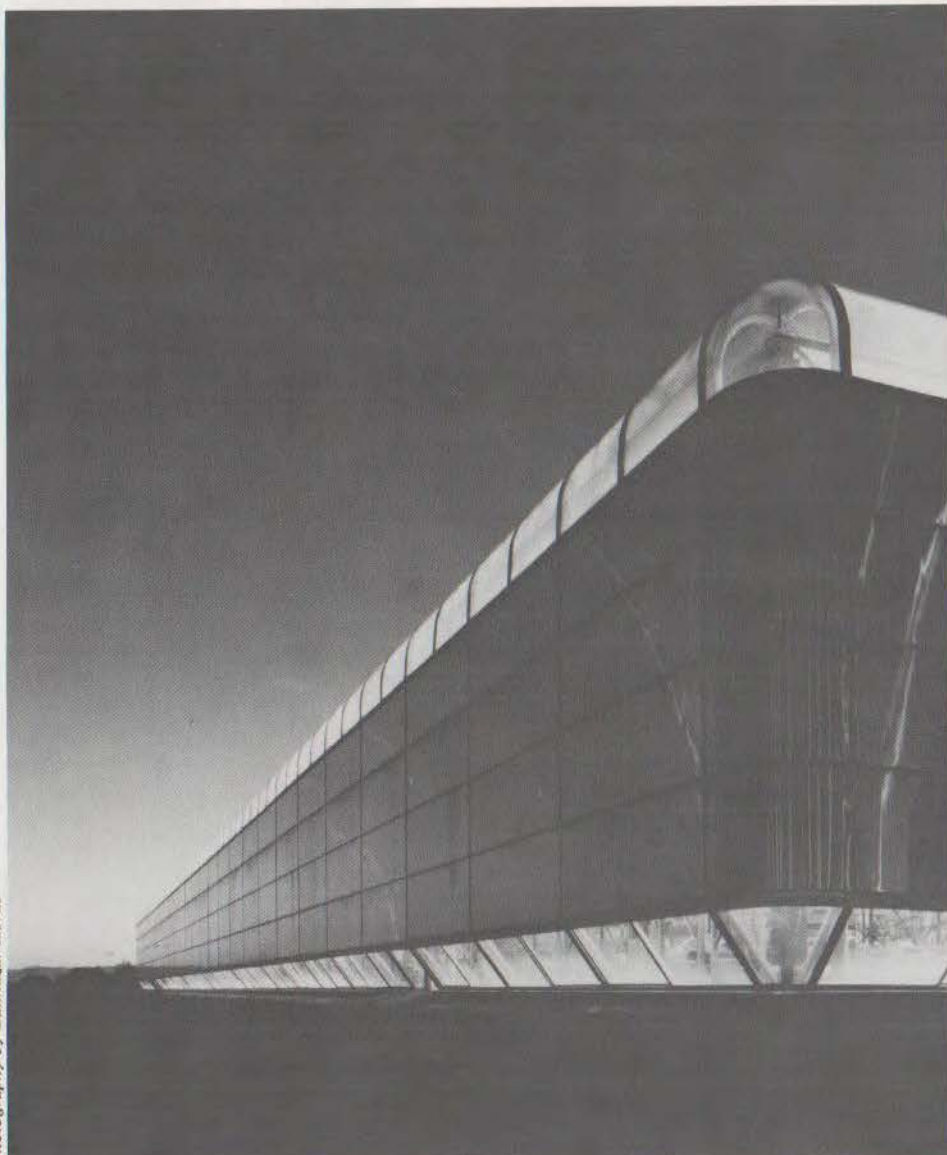


Herman Miller Seating Plant, Holland, Mich.

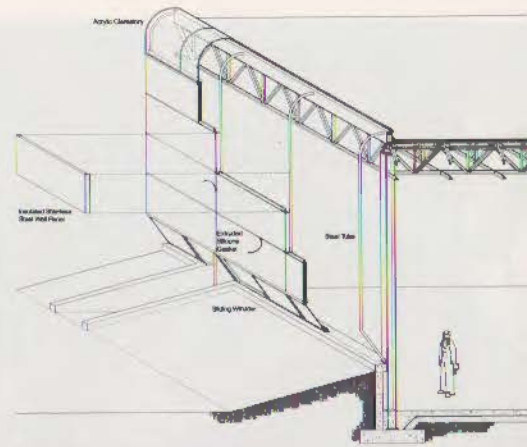
The Herman Miller Seating Plant in Holland, Mich., is the first increment of a three-phase master plan by CRS in Houston to provide a high-quality working environment for the manufacturing of high-quality seating. Maximum use of natural daylighting reduces energy consumption while bringing employees in touch with the outside. Domed skylights, together with curved strip skylights along the top of the high-gloss white enamel walls, provide plenty of daylighting, and a continuous band of angled windows at eye level permits views of the surrounding Michigan countryside. Windows are operable to take advantage of summer breezes. A skylighted "people place" is designed as a gathering spot where executives and factory workers alike can feel a part of the common effort. The open, landscaped, garden atmosphere of the space—through which all employees must enter the building—is also intended to ease the transition from home to factory. To meet an 11-month construction schedule, the plant was made of standard steel frame and metal panel construction systems, with an exterior of stainless steel. Juror's comment: "An expert machine-like expression of the manufacturing processes that occur within, this building demonstrates a successful welding together of structure and skin, transparency and opacity, and rigorous planning and variety."

Architects: CRS, Inc., Houston
Engineers: CRS, Inc., Houston (structural); George T. Crothers, East Grand Rapids, Mich. (mechanical); Holland Engineering, Inc., Holland, Mich. (civil); B. J. Kempker & Associates, Grand Rapids, Mich. (electrical)
Landscape Architects: CRS, Inc., Houston
Interior Designers: Herman Miller, Inc., Zeeland, Mich.
General Contractor: Owen-Ames-Kimball, Co., Grand Rapids, Mich.
Owner: Herman Miller, Inc., Zeeland, Mich.

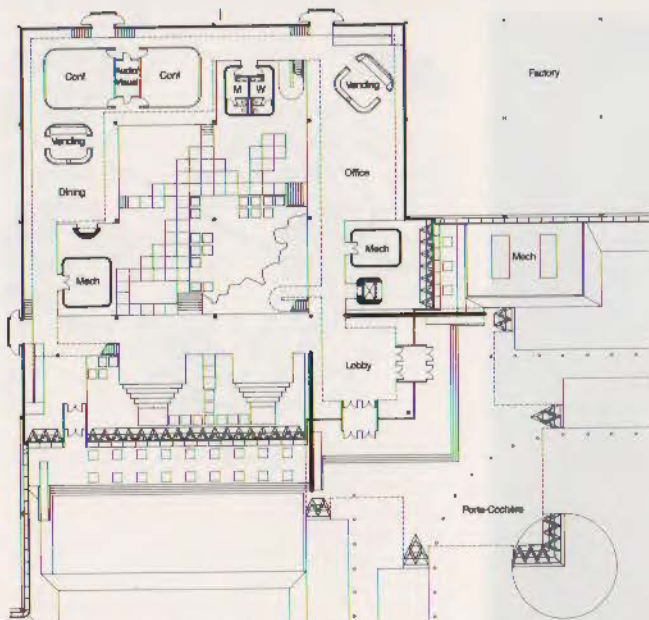
Photography by Balhazar Korab



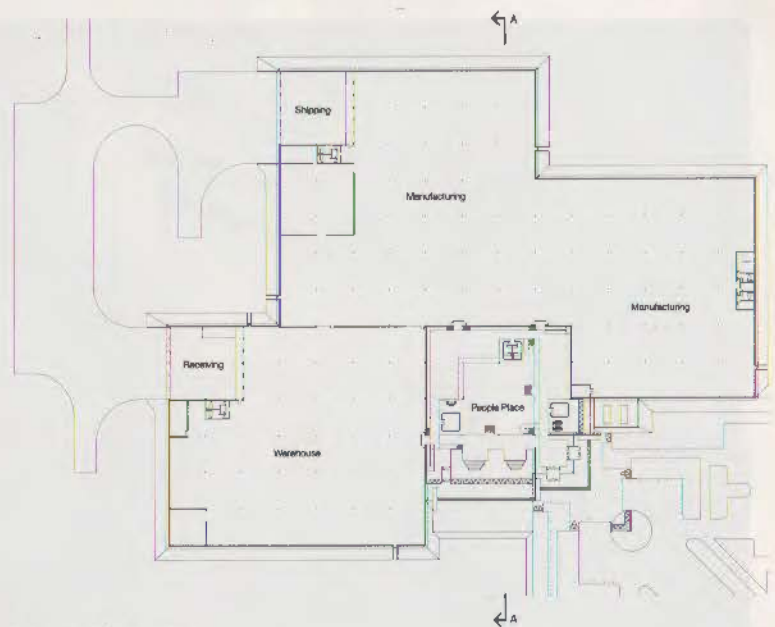




Wall system axonometric.



First-floor plan of "people place."



Factory floor plan.

St. John The Divine Episcopal Church, Houston

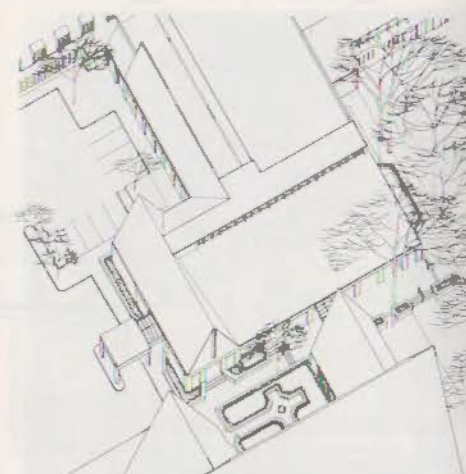


Viewing an existing sanctuary as the focal point of the project, architects of the Houston firm Ray B. Bailey Architects designed this parish hall and classroom addition to the St. John The Divine Episcopal Church in Houston to be of the same palette of stone, wood and glass. Architects also sought to take advantage of the natural beauty of the site—a wooded lot in an old inner-city neighborhood—by disturbing it as little as possible, to give the clients more space without taking anything away from the grounds. A clerestory provides natural light for the 400-seat parish hall, and a cloistered walkway connects all church facilities while shading the glass. Lower-level classrooms receive natural light from landscaped lightwells. Juror's comment: "Well-crafted addition to a church campus that is deferential to existing buildings while establishing its own identity and implementing the site plan through the creation of nicely scaled exterior spaces."



Photography by Richard Payne

Architects: Ray B. Bailey Architects, Inc., Houston
Engineers: Nat Krahl and Associates, Houston (structural); Goetting and Associates, Houston (mechanical)
Contractor: Tellepsen Construction Company, Houston
Owner: St. John The Divine Episcopal Church, Houston



Trailwood United Methodist Church, Grand Prairie

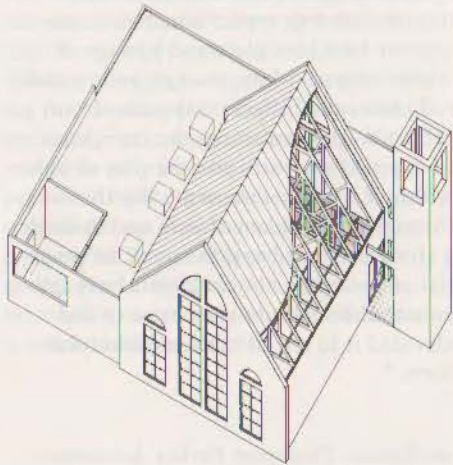
The 3,500-square-foot Trailwood United Methodist Church, rising from four acres of prairie in suburban Dallas, is an attempt to achieve landmark drama with modest means. Forms and materials are overscaled to gain prominence among the surrounding look-alike tract houses. And the structure is a "carpenter's building," made of wood-frame, with standard two-by-four, prefab wood trusses exposed inside. Humble fluorescent lighting mounted on the pastor's side of the trusses creates a warm glow in the upper reaches of the space and also provides exterior ornament at night. Ecclesiastical imagery is drawn from early Christian basilicas and rural American pioneer churches. Sanctuary and classroom spaces open directly to each other, offering flexibility in organizing the church school and providing overflow seating for the growing worship service. Juror's comment: "A picturesque yet disciplined response to a difficult problem: designing a church amidst suburban housing tracts on an extremely low budget. Manages to respect the scale and forms of adjacent housing while still asserting its identity as a religious structure."

Architects: Thompson Parkey Associates, Dallas, and Parkey & Partners Architects, Dallas

Engineers: Tommy E. Hixson & Associates, Dallas (structural and civil); K&R Engineers, Dallas (mechanical and electrical)

General Contractor: Leroy Scott, Arlington
Owner: Trailwood United Methodist Church, Grand Prairie

Photography by Robt. Cook



Grande Center Phase I, Irving

Photography by Robt. Cook



Convinced that small retail centers, as a rule, are quite inexpensive yet rarely well designed, architects of phase I of the Grande Center set out to explore the theme of the "stripped-down strip." The 16,985-square-foot facility, facing the street next to a major shopping mall in Irving, was designed to treat both concept and ornament as one. A "hyperbolic canopy" of four parallel and horizontal bands—a mechanical equipment screen in anodized aluminum, cadmium yellow bar-joist trim channel, aluminum light valance and a dark grey sign board—runs the full length of the building and shades west-facing storefronts. A signage system allows tenants to individually mount their logotype characters in one-quarter-inch plexiglass and a range of warm colors—white, orange, yellow and red. Above eight feet on the storefront, reflective glass enhances the intricacies of exposed structure and the play of light within it. Juror's comment: "By thinking through the problem afresh, and through a straightforward expression of its essential components, the architects have taken a traditional suburban eyesore and elevated it to a legitimate architectural form."

Architects: Thompson Parkey Associates, Dallas, and Parkey & Partners Architects, Dallas

Engineers: Tommy E. Hixson & Associates, Dallas (structural and civil); K & R Engineers, Dallas (mechanical and electrical)

General Contractor: Buford-Thompson Company, Arlington

Owner: Henry S. Miller Company, Dallas

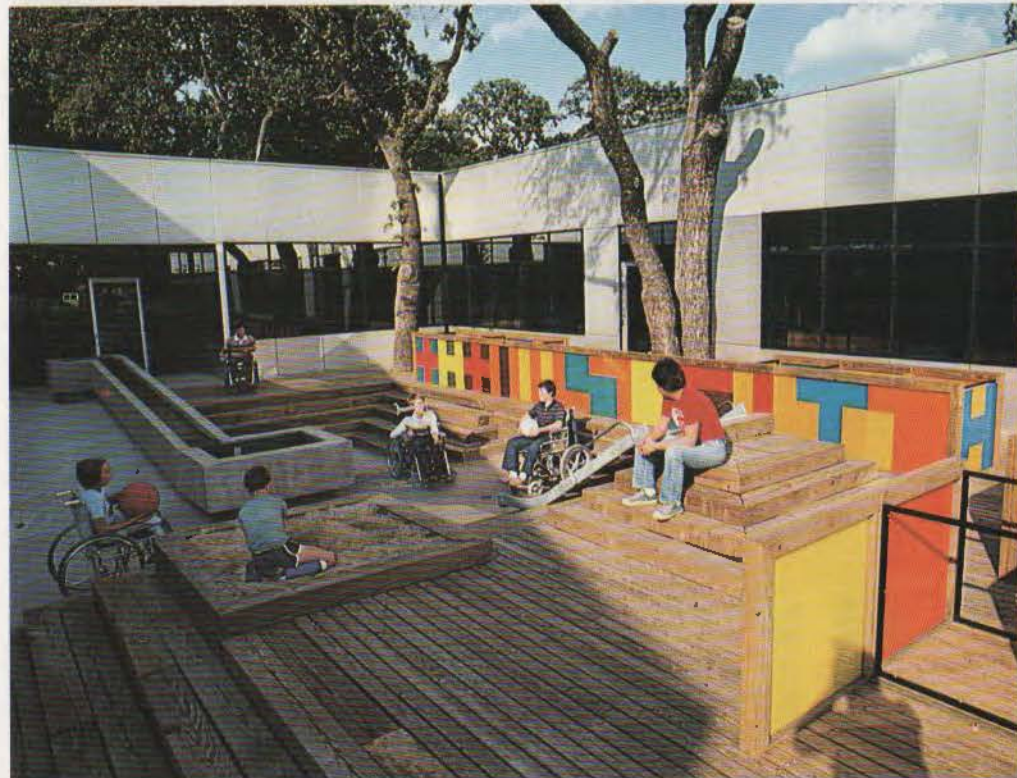
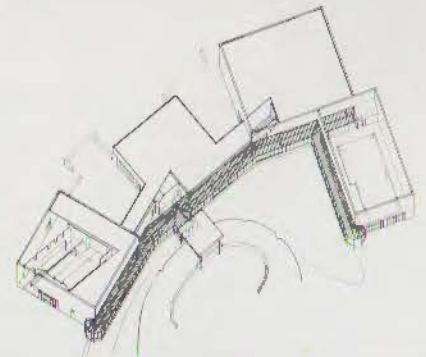
Bachman Recreation Center for the Handicapped, Dallas

Photography by Robt. Cook

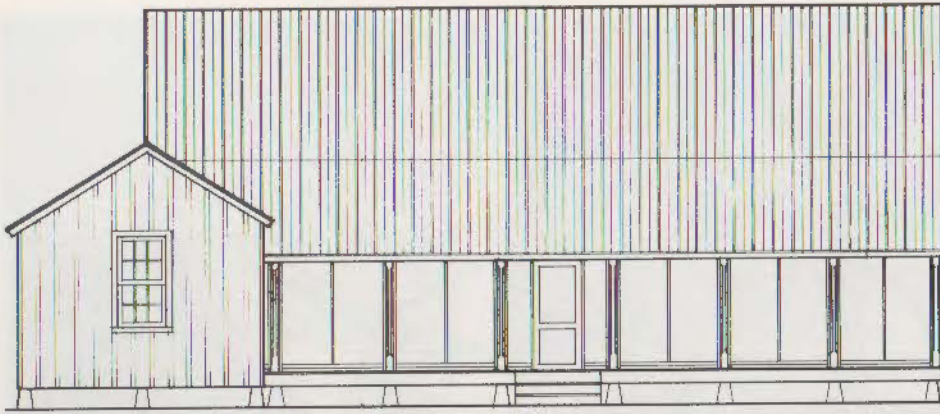


The heavily wooded lakeside site for the Bachman Recreation Center for the Handicapped in Dallas is linear in form, dictating that the building be likewise. Four independent activity clusters—assembly/dramatics, multipurpose/arts and crafts, adapted physical education and adapted aquatics—are strung together along the lakeshore like a “string of pearls,” yet with tight internal relationships. The linear organization of the building, formed by a greenhouse gallery as a “main street,” is designed to be easily understood and memorized by its handicapped users. The separation of activity clusters along the gallery creates easily supervised outdoor spaces in between, which also allow views to the lake from nearly every space in the building. Juror’s comment: “In this building for handicapped people, what would ordinarily be a design limitation—the problems of orientation and mobility experienced by its occupants—have been capitalized upon as the generating principle of the design. The resulting ease and clarity of circulation are further reinforced by a modesty of expression and a comfortable scale.”

Architects: Thompson Parkey Associates and Parkey & Partners Architects, Dallas
Engineers: Datum Engineers, Dallas (structural); ARJO, Inc., Dallas (mechanical and electrical)
Landscape Architects: Myrick Newman Dahlberg, Dallas
Interior Designers: Ann R. Musgrave Interiors, Inc., Dallas
Acousticians: Acoustic Design Associates, Dallas
General Contractor: Kugler-Morris, Dallas
Owner: City of Dallas



Brooks-Drake House, Fayetteville



South elevation.



Fayetteville architect Clovis Heimsath used local building materials and traditions in the adaptive reuse of the 100-year-old Brooks-Drake House in Fayetteville. An urban couple with a young boy and girl needed a weekend retreat for their family and visitors. To provide sleeping lofts for each child, the roof profile was raised. A log structure discovered during the renovation was exposed inside and out to recall the house's original constitution. Some walls and part of the ceiling were removed to provide a single, informal space for family activities. And the old exterior kitchen became the guest quarters with the addition of a bath. Gas heaters, typical in the area, provide heat in winter. For summertime cooling, natural ventilation is provided by a screened entrance porch, operable screened sash and ceiling fans. Juror's comment: "An understated and sensitive celebration of vernacular and residential building. The happy accident of discovering a log cabin dormant within the clapboard walls of a newer building transformed a craftsmanlike restoration into an act of poetry."

Architect: Clovis Heimsath Associates, Fayetteville
General Contractor: Kerry Michalsky, Fayetteville
Owner: Richard Brooks and Robin Drake, Houston

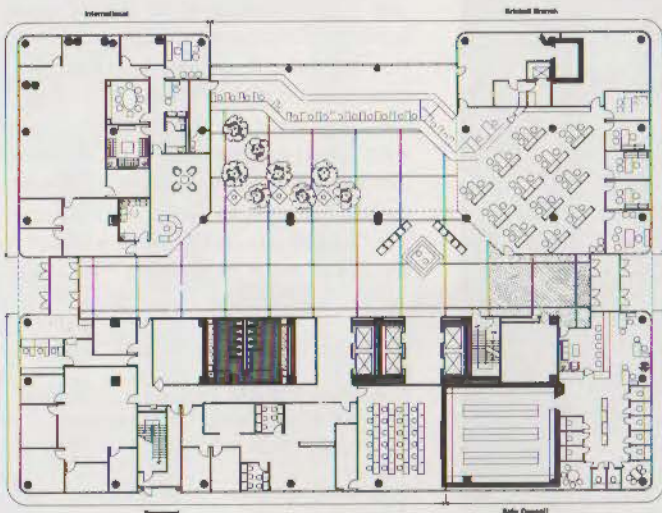


Renovation plan.

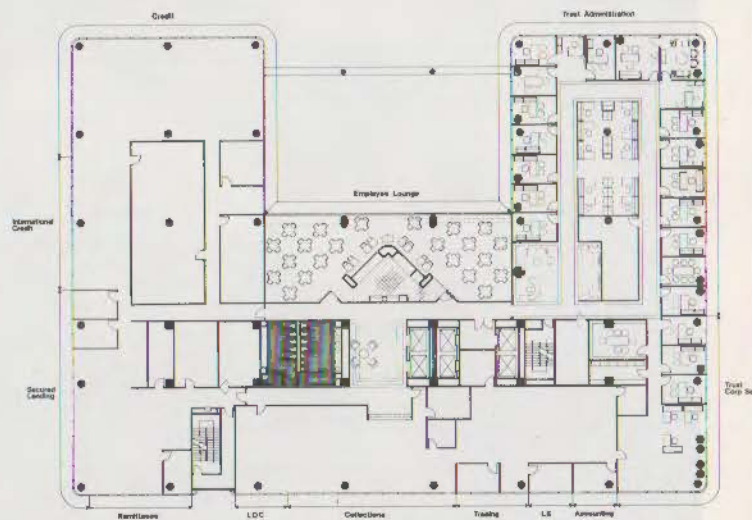
The design of Flagship Center in Miami, Fla., by HOK's Dallas office, was dictated primarily by its site—an eight-acre parcel on a main north-south boulevard in downtown Miami, with scenic Biscayne Bay forming its eastern boundary. Lower floors of the 12-story tower form a U around a large atrium, which serves as a banking lobby. Remaining floors provide lease space and views of the bay and downtown. On the exterior, alternating bands of brushed stainless steel and silver reflective glass hold up well against salt air and sunlight, while the glass mirrors the ever-changing Miami sky. Glazing is minimized on the south, east and west sides of the building for energy efficiency, but is full height on the north side to maximize a panoramic view of downtown. Exterior Art Deco details such as radiused corners are carried throughout the interior in the millwork, seating and office systems, and are intended to recall Miami's strong Art Deco building heritage. Juror's comment: "A polished and unabashedly urban office tower that capitalizes upon available technology in an almost laconic fashion. Its main interior space is exceptional for a project of this kind, and a concern for understated detail is manifested inside and out."

Architects: Hellmuth, Obata & Kassabaum, Dallas
Consultants: Ellisor & Tanner Structural Engineers, Dallas; Brady, Lohram & Pendleton, Dallas; Post, Buckley, Schuh & Jernigan, Inc., Miami
General Contractor: Henry C. Beck, Atlanta
Owner: Raymond D. Nasher Company, Dallas

Photography by Robt. Cook



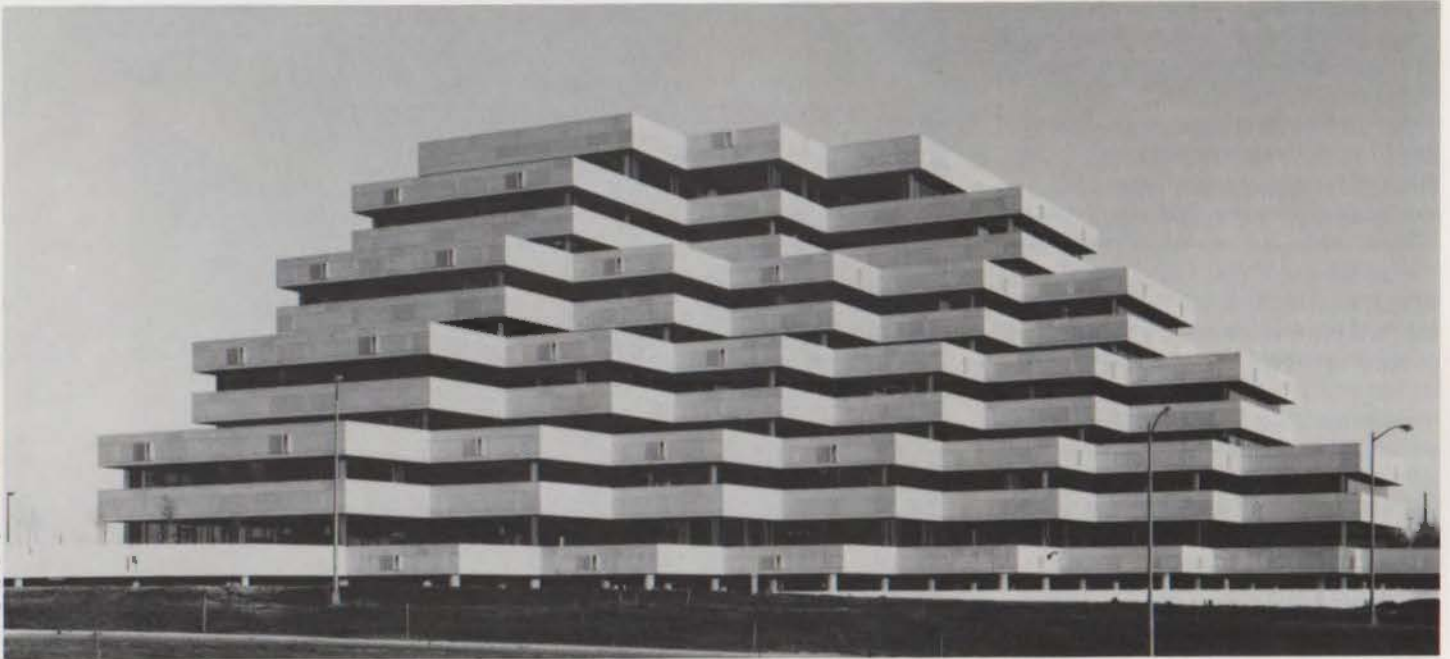
First-floor plan.



Second-floor plan.

San Antonio Savings Association Building, San Antonio

Photography by Robt. Cook



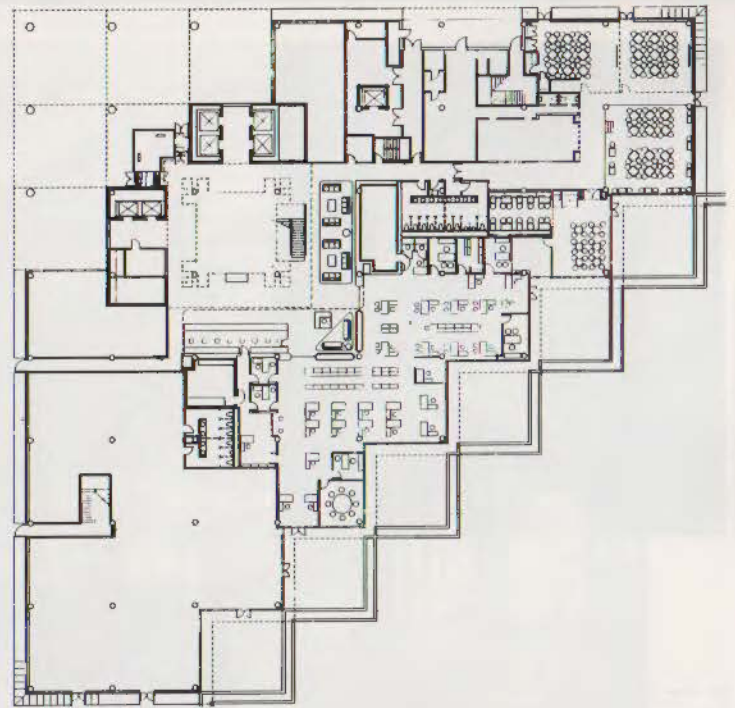
The San Antonio Savings Association Center in San Antonio is designed so that most of its operational space is concentrated on large lower floors, facilitating interaction between the departments and reducing the amount of vertical circulation. With the site sloping upward at its southeast corner to a level crest, architects of HOK's Dallas office saw an opportunity to create a building that would grow out of the site in a "natural and organic manner." The building steps back from the southeast corner two floors at a time, continuing the slope initiated by the site's topography. The floors decrease in size as the building rises, putting the bulk of the operational space on the first three floors. Deep-set windows guard against solar gain and help emphasize the horizontality of the building. Exterior materials are bronze tinted glass and native Texas Cordova creme and shell limestone. Juror's comment: "A clearly monumental building with forms generated by a nearly un-deviating geometry, this pyramid nevertheless manages to evoke association with pre-Columbian architecture without resorting to overt historicism."

Architects: Hellmuth, Obata & Kassabaum, Dallas

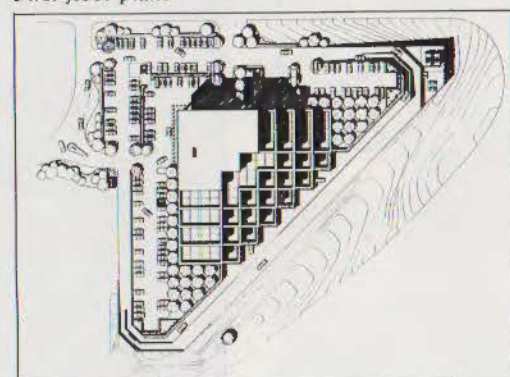
Consultants: CBM Engineers, Houston; Herman Blum Consulting Engineers, Dallas; Dabney-Byrn, San Antonio (civil engineering)

General Contractor: Henry C. Beck, San Antonio

Owner: SASA Building Corporation, San Antonio



First-floor plan.



Site plan.

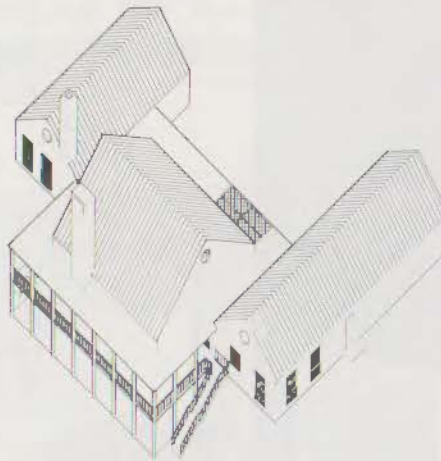
O'Donnell Residence, Dallas



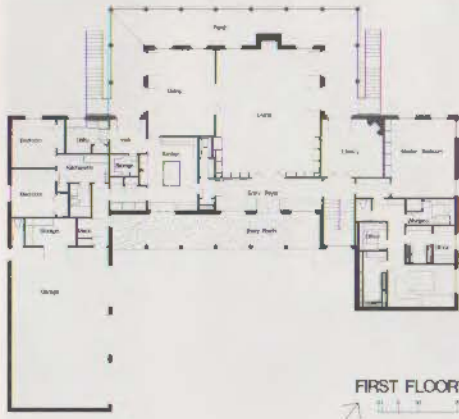
The O'Donnell residence by Frank Welch of Midland was designed and built for a family of four on a sloping wooded site in suburban Dallas. The program called for the nature of the site to be preserved, and for the house to be easily adaptable for entertaining. Three gables defining the major elements of the two-story structure are linked by flat, open galleries at the upper entry level, with a two-story backside overlooking a terrace, pool, guest house and tennis court. The upper level houses all major rooms, with the lower level containing daughters' bedrooms. Juror's comment: "Two extraordinarily sophisticated houses [including Welch's Davenport residence on facing page] that combine the spirit and details of the vernacular residential tradition with the space and amenity demanded by clients of enviable means. The O'Donnell house is seen as a single structure whose basic formality is softened and lightened by subtle asymmetries; the Davenport house seems conceived as a village, organized on informal yet rigorous lines."



Photography by Rick Gardner



Architects: Frank Welch Associates, Midland
Consultants: C. W. Ellis, Midland (structural engineering); Daniel C. Herndon, Dallas (mechanical)
Landscape Architect: Naud Burnett II, Dallas
Interior Designer: Marguerite Green, Dallas
General Contractor: Gene Campbell, Inc., Dallas
Owner: Mr. and Mrs. Peter O'Donnell, Dallas



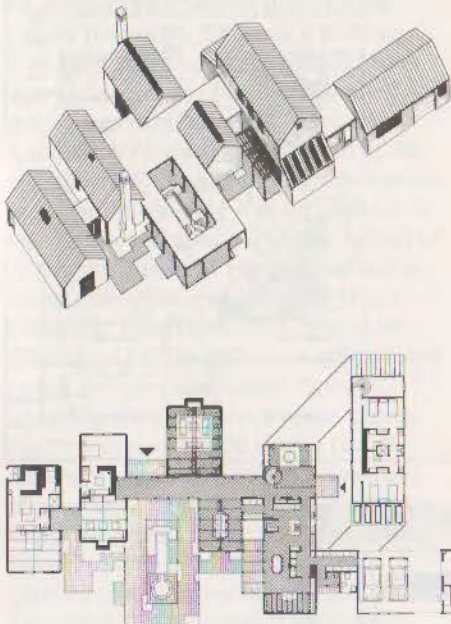
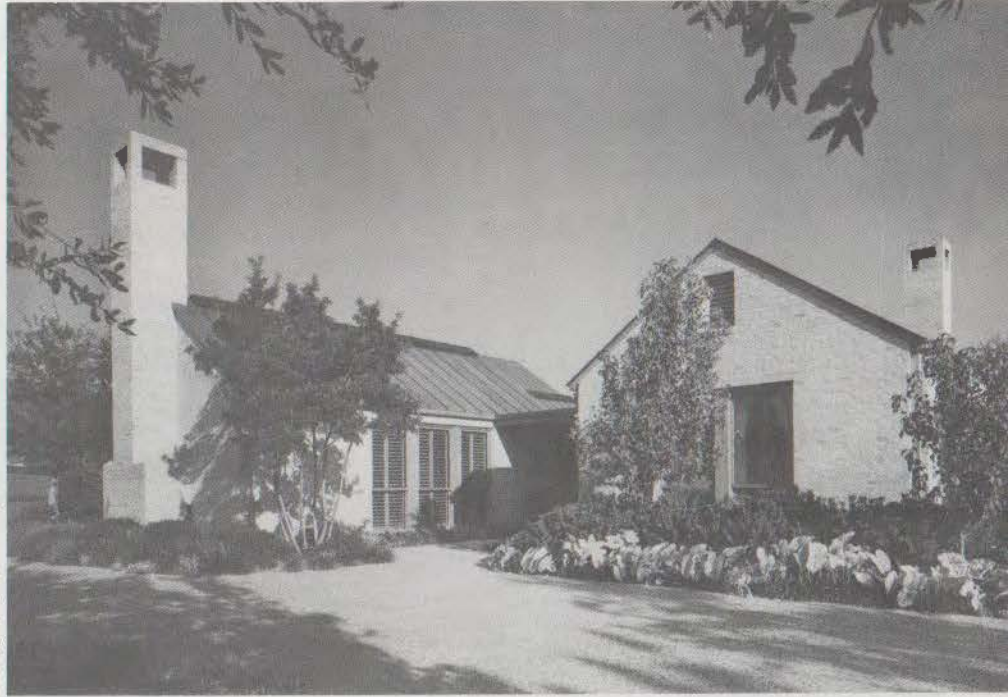
FIRST FLOOR



Frank Welch's Davenport residence, for a family of five in suburban Midland, is designed for its various parts to be carefully zoned and given identity on an irregular site, with private exterior spaces on the south side. Key parts of the plan—living room, dining room, library, master bedroom—are contained within separate gabled elements, which are joined by a continuous flat-roofed gallery to each other and to an outside colonnade encircling a fountain. One two-story gable houses children's bedrooms above a kitchen/breakfast room and skylighted studio. Exterior materials are Mexican brick, bleached redwood and metal roof; materials inside are Mexican tile floors and walls and ceilings of gypsum board and cedar.

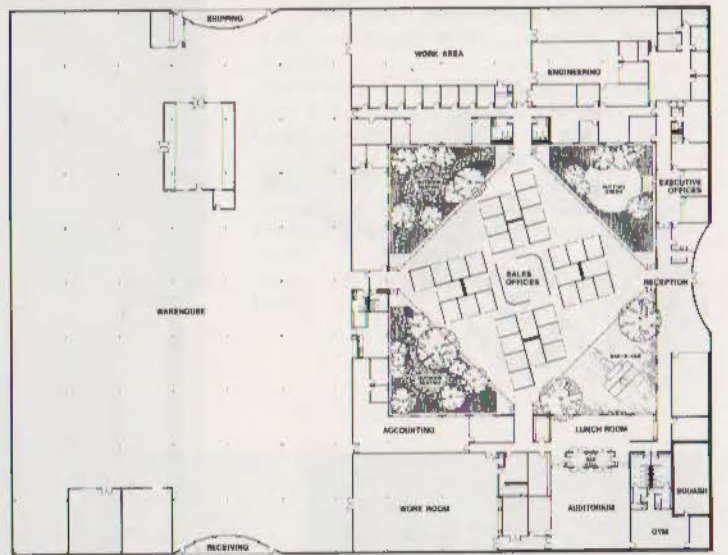
Architects: Frank Welch Associates, Midland
Consultants: Daniel C. Herndon, Dallas (mechanical engineering); Thomas J. Melton III & Associates, Midland (structural engineering)
Landscape Architect: Dan Heyn, Dallas
Interior Designers: Joe Minton and David Corley, Fort Worth
Owner: Mr. and Mrs. Robert Davenport, Midland

Photography by Hickey-Robertson

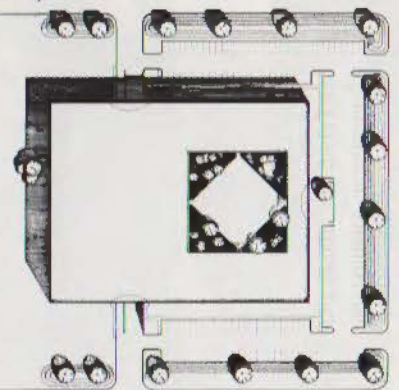


First-floor plan.





Floor plan.



Site plan.

Puffer-Sweiven Office and Warehouse, Stafford



Photography by Rick Gardner

The Puffer-Sweiven office and warehouse facility in Stafford is intended to be a departure from the norm by dispelling the notion that such a building type must sacrifice good looks for function and economy. The client wanted a working environment that employees would look forward to coming to in the morning. One problem, however, was the fact that the building was surrounded by an office-warehouse park, which Morris* Aubry Architects of Houston solved by turning outside views inward. Four triangular courtyards were created by placing a 35,000-square-foot office block inside an open, landscaped "garden," wrapping it all with work areas, executive offices and 70,000 square feet of warehouse space. To afford a business atmosphere "strongly reflective of warm Texas hospitality," one courtyard features an awning-covered deck and a barbecue pit large enough to feed 200. The building also includes an audiovisual room—complete with swivel product display areas and a 150-seat auditorium—and a gymnasium, locker room, handball court and putting green. Juror's comment: "An ingenious plan that places a building within a building to create intimate outdoor space and thereby transforms an ordinary light industrial building into a humane and pleasant workplace for the majority of the employees."



Architects: Morris* Aubry Architects, Houston
Consultants: Walter P. Moore & Associates, Houston (structural); Cook and Holle, Houston (mechanical, electrical and plumbing)
General Contractor: Linbeck Construction Company, Houston
Owner: Puffer-Sweiven, Inc., Houston

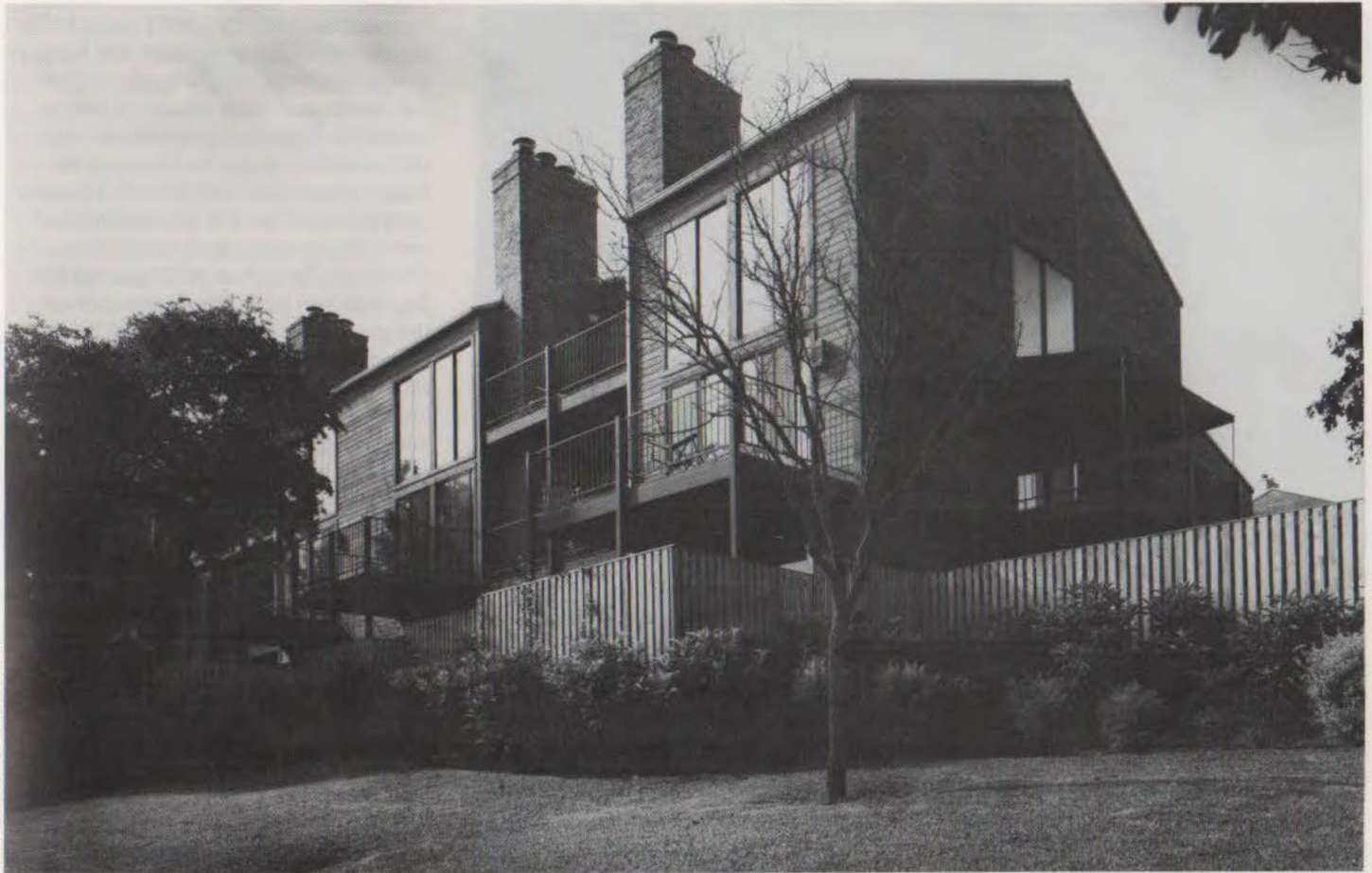


Design requirements for the student housing complex at the University of Dallas were that the buildings be of fire-proof construction, that each dwelling unit provide for cross ventilation and sound isolation, that the structures be protected from the stresses of active soils on the site, and that the complex foster social interaction and concentrated study without a conflict between the two. The design scheme by the San Antonio firm Ford, Powell & Carson, in association with Duane Landry of Dallas, consists of four identical clusters of three three-story boxes each, with the clusters at varying elevations according to the topography of the site. These variations in elevation also create several small, semi-enclosed outdoor spaces and a central courtyard for social gatherings. Precast concrete was chosen as a building material for its fire-proof and sound-proof qualities, and for the fact that it could be rapidly erected to meet a 14-month construction schedule. Both one- and two-story units are contained within precast perimeter walls, which provide support as well as enclosure by carrying all floor and roof loads and serving as beams between the 30-foot-deep piers. Juror's comment: "A successful combination of technological discipline and sensitive site planning. A humane, straightforward and economical approach to the problem of student housing."

Architects: Ford, Powell & Carson, San Antonio; Duane Landry, Architect (associate architect), Dallas
Consultants: Charles F. Terry, Inc., Dallas (structural engineering); Torry King, Inc., Dallas (mechanical)
General Contractor: Ray F. Skiles, Co., Inc., Dallas
Owner: University of Dallas

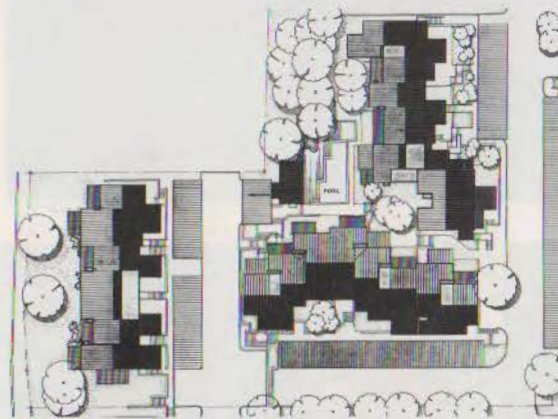


Photography by Rick Gardner



Ford, Powell & Carson's West End Condominiums on Austin's revitalized West Sixth Street are designed to achieve the greatest density possible on a constricted site and to be compatible in scale and materials with their context of vintage clapboard bungalows. Facades of the units are vertically "fractured" to achieve a residential scale. To achieve the desired density—34 units—and to accommodate existing trees and parking, the units are three-story in height with entries at grade level. Site excavation and retaining walls allow sunlight and ventilation to penetrate to the lowest levels of the complex, which also includes clubhouse, pool and open space located in the center. Juror's comment: "A clear and well disciplined approach to providing medium high-density condominium housing without losing residential character. It is executed with great understanding."

Architects: Ford, Powell & Carson, San Antonio
General Contractor: C. M. Builders, Austin
Owner: Charles Marsh, Inc., Austin



Site plan.



T. Jeff League Building, Galveston



Photography by Rick Gardner

Plans called for the T. Jeff League Building, an 1871-vintage Renaissance Revival derelict on the historic Strand in Galveston, to be thoroughly renovated and restored for mixed use as restaurant, retail and office space. Architects of the San Antonio firm Ford, Powell & Carson layered functions both horizontally and vertically, locating retail space facing The Strand (source of off-the-street traffic), with two street-level entrances cut through the cast-iron facade and leading to commercial spaces fronting the street as well as to the Wentletrap restaurant and piano bar behind. An atrium was cut through the heart of the building, unifying the ground-floor restaurant, meeting room and bar with upper-level office space. Juror's comment: "Strikes a good balance between restoration and the creation of new spaces. The result is a very pleasant combination of different occupancies in which the architect's intervention is discreet and nearly unobtrusive."

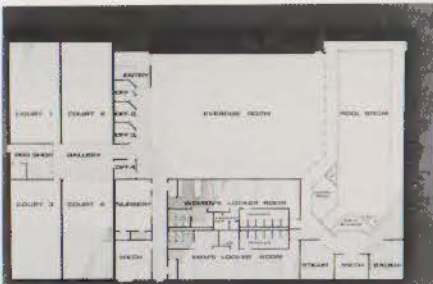
Architects: Ford, Powell & Carson, San Antonio
Consultants: Greeven & Stoeltje, Inc., Austin (structural); Manuel Lizcana, P.E., San Antonio (mechanical and electrical); FPC Interior Design, San Antonio (interior design)
General Contractor: C. L. Gautier, Galveston
Owner: Mr. and Mrs. George P. Mitchell, Houston



President's Health and Racquet Club, Arlington

The President's Health and Racquet Club by the Dallas firm Rawls & Welty serves as the anchor of a one-story, L-shaped retail strip near a busy intersection in Arlington. A design consideration of high priority was the need to tastefully compete for the motorist's eye in a neighborhood of visual confusion. This could be accomplished by the building itself, architects concluded, rather than with neon lights and signage. High-tech detailing, bright colors and mirrors surround club members with a playful and stimulating environment. And extensive uses of clerestories and skylights allows maximum daylight into each space while limiting unsightly views of parked cars and roadways nearby. A solar hot water system supplies up to 80 percent of the yearly hot water demand. Juror's comment: "A lively and even whimsical building that suggests the character of its occupancy in abstract yet unmistakable terms."

Architects: Rawls & Welty, Inc., Dallas
Consultants: Dubin + Dubin Design, Dallas; Associated Consulting Engineers, Dallas
General Contractor: Hancor Corporation, Fort Worth
Owner: Dallas Health Clubs, Inc., Dallas



Gill Savings Branch Bank, Bandera



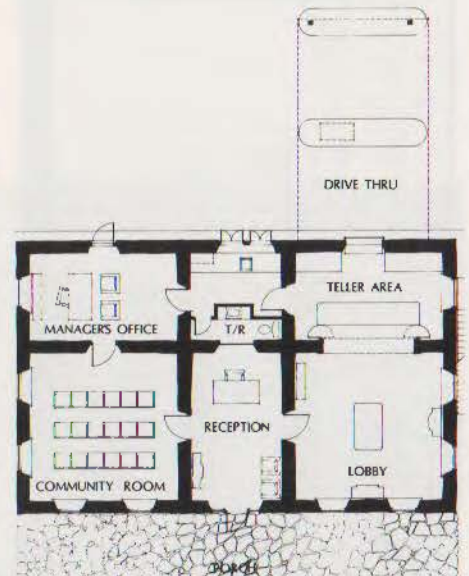
After a thorough historical and structural analysis of the abandoned 19th century limestone building in Bandera, San Antonio architects Larry O'Neill and Andrew Perez removed all 20th century additions and modifications and restored all interior and exterior finishes to their original state. Only two openings in the 18-inch-thick walls were needed to accommodate the building's new program requirements as a branch bank. A canopy for the drive-up teller was designed in the architectural vocabulary of the period. Juror's comment: "In this restoration and remodeling, the decision to save and adapt the old building was at least of equal importance as the architect's achievement in its expansion and rehabilitation. The decision to retain the building, and the execution of that idea, result in a positive influence that extends well beyond the site."



Before.



Architects: Larry O'Neill and Andrew Perez, San Antonio. **Project designer:** Mickey Conrad
Engineers: K. M. Ng & Associates, San Antonio (mechanical and electrical)
Landscape Architects: James Keeter, San Antonio
Interior Designer: Judy Glasscock, Hondo
General Contractor: Texan Homes, San Antonio
Owner: Gill Savings Association, Hondo

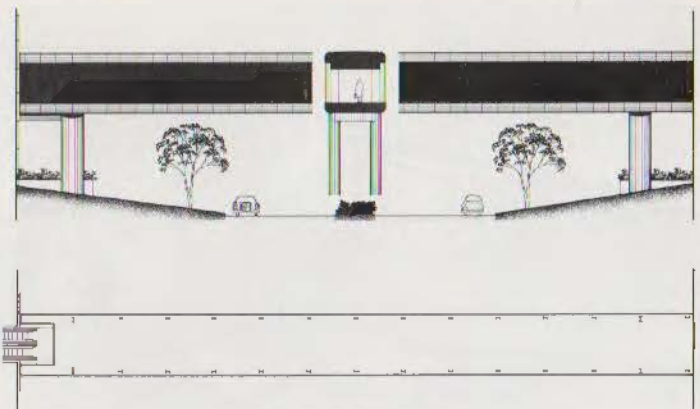
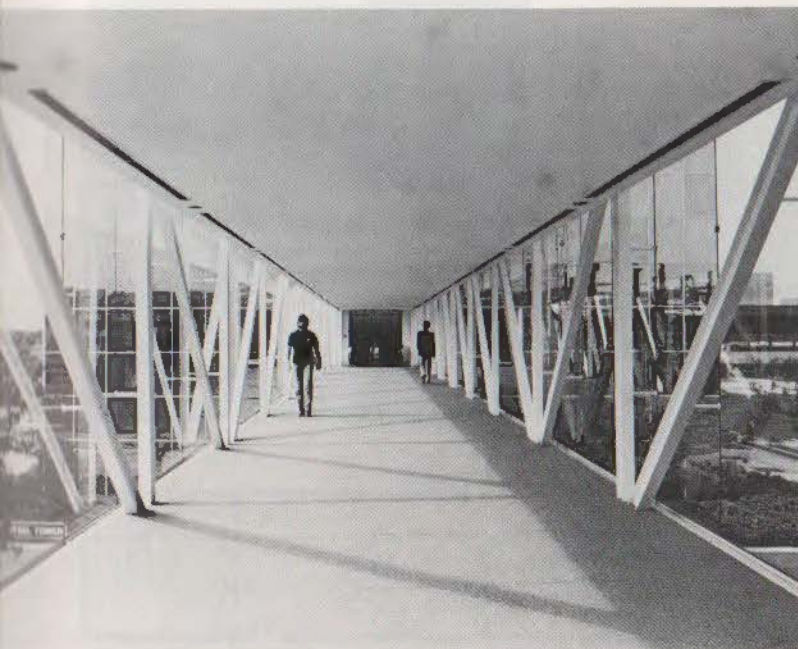
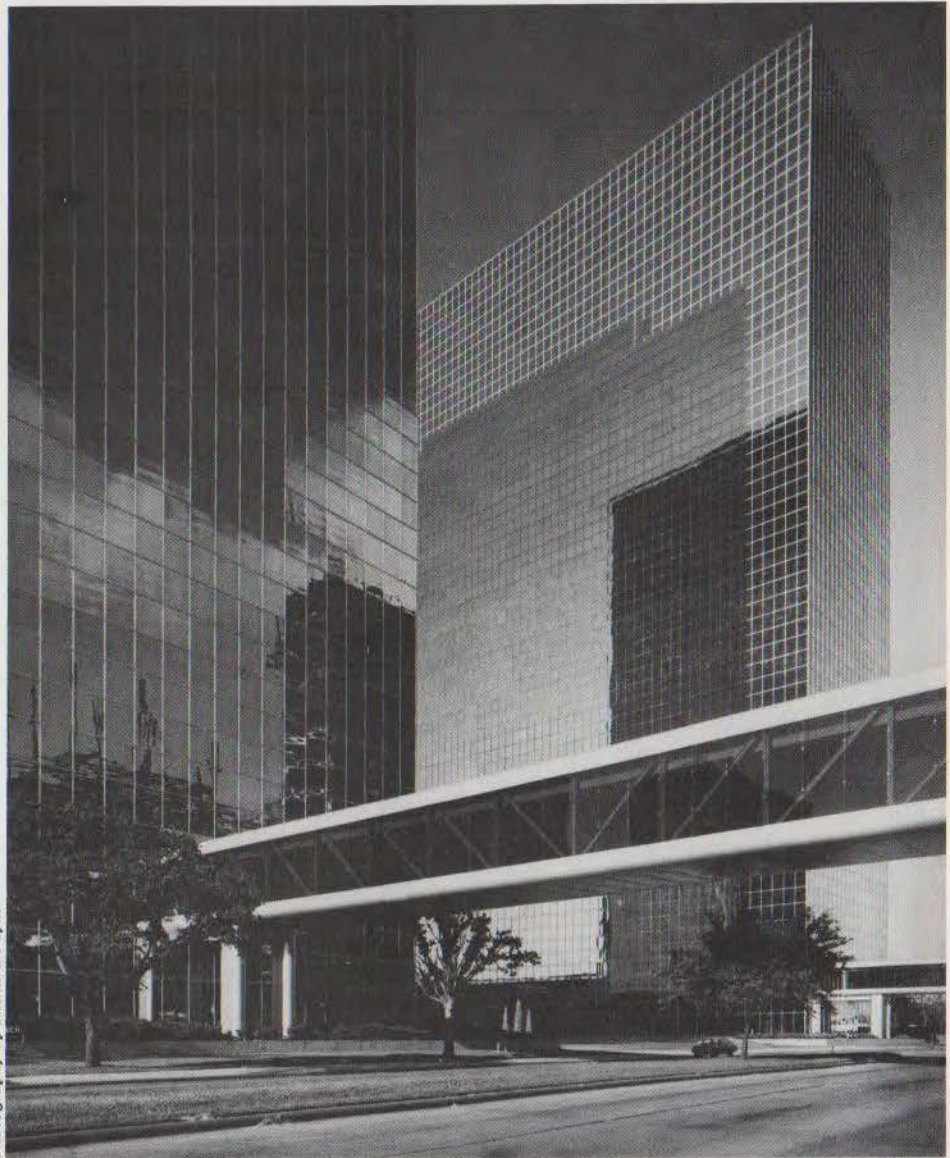


Floor plan

The Richmond Avenue "Skyways" by the Houston firm Lloyd Jones Brewer & Associates are two pedestrian bridges linking the completed Coastal Tower and Summit Tower with Summit Towers North, now under construction in Houston's Greenway Plaza complex. When completed, Summit Towers North will feature two smaller bridges linking it with a 2,750-car parking garage, one of the largest parking garages in the city. The prefabricated steel and glass skyways now in place, put there as some 30,000 cars passed daily 20 feet below on Richmond Avenue, are designed for ease of construction and to enhance the "rather simple" buildings they connect. As a result, according to architects, the skyways have become the very symbol of Greenway Plaza II, the second phase of the Greenway Plaza development. Juror's comment: "These bridges are a sleek and shining link between high-rise buildings . . . that is simultaneously compatible with and superior to the design of its parents."

Architects: Lloyd Jones Brewer & Associates, Houston
Consultants: Ellisor & Tanner, Inc., Houston (structural); I. A. Naman, + Associates, Inc., Houston (mechanical and electrical)
Contractor: Miner-Dederick Construction, Houston
Owner: Century Development Corporation, Houston

Photography by Richard Payne



Elevation and section (above), and plan (below).

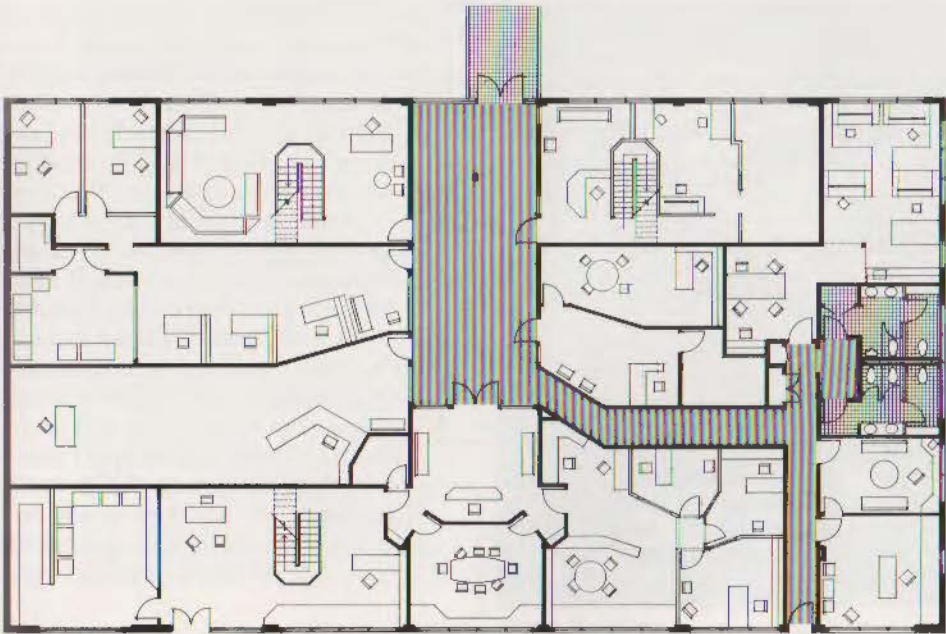


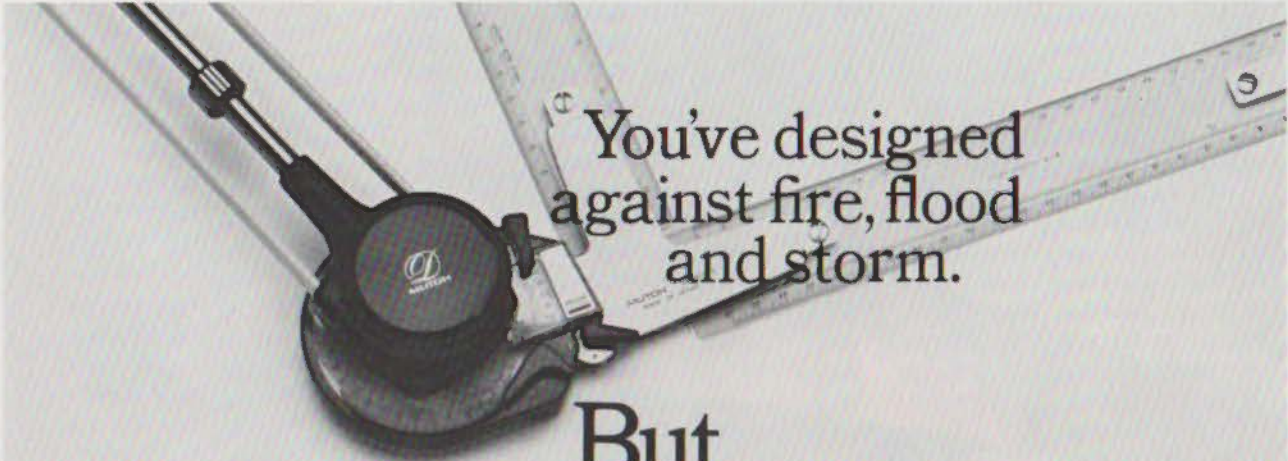
Photography by Rick Patrick

In converting 1135 West Sixth Street in Austin—formerly an automotive garage—into prime office space, Robert Jackson Architects of Austin wove loft offices into an existing network of trusses. Two-story white walls baffle natural light entering the space through a central lobby skylight, a clerestory and perimeter windows. Trusses are painted dark brown to contrast with the white walls, and awnings over the windows outside minimize heat gain and direct sunlight from the east and west, a problem due to the building's orientation. To solve a grade-height problem, and to enhance the approach and entry transition from parking lot to lightwell lobby, a sweeping stairway "bridge" of steel grating adds dimension to the flatness of the old garage facade. Juror's comment: "Despite a lack of follow-through on the main street facade, this is a deft transformation of a dark utilitarian building into one of spatial surprise and welcome natural light."

Architects: Robert Jackson Architects, Austin
Consultants: Jose I. Guerra, Inc., Austin (structural engineers)
General Contractor: Sloan Construction Co., Austin
Owners: Robert Barnstone and Carlos Puentes, Austin







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TSA Design Awards, Continued

A Preview of 14 Winning Interiors

On this page, and the following two, are the 14 winning projects in the interior architecture category of TSA's 1981 Design Awards Program. As the 20 winners in the general design category are highlighted on preceding pages, the 14 winning interiors will be featured in the March/April 1982 issue of *Texas Architect*. In the meantime, all the awards will be presented to architects and clients during TSA's 42nd Annual Meeting Oct. 29-31 in Corpus Christi. Winning Houston firms and their projects are: Caudill Rowlett Scott for the Thomas E. Leavy Activities Center and Harold L. Toso Pavilion at the University of Santa Clara in Santa Clara, Calif., for Mercy Hospital in Bakersfield, Calif., and for the Stephen C. O'Connell Center for Student Activities at the University of Florida in Gainesville; Golemon & Rolfe Associates for the offices of the advertising/PR firm Goodwin, Dannenbaum, Littman & Wingfield and for the Greenway Plaza Summit Suite, both in Houston; Gensler & Associates for Coopers & Lybrand interiors in Houston; The Office of Pierce Goodwin Alexander for the Galleria Bank Executive Banking Center in Houston; 3D/International for the Percy House in Toronto, Canada; and Lloyd Jones Brewer & Associates for Capital Bank interiors in Houston. Winners from Dallas are: Environmental Space Design for Thomas Reprographics in Arlington; and the Dallas office of St. Louis-based Hellmuth, Obata & Kassabaum for the interiors of Flagship Center in Miami, Fla. The winning Fort Worth firm is Growald Architects for Tandy Corporation Executive Offices and the Tandy Center Atrium, both in Fort Worth. In Austin, the Architects' Office Corp. won an award for the Little Italy restaurant in Austin.



Julius Sautman

Thomas E. Leavy Activities Center and Harold L. Toso Pavilion.



Julius Sautman

Mercy Hospital.



Balthazar Korab

Stephen C. O'Connell Center.



Richard Payne

Goodwin, Dannenbaum, Littman & Wingfield.



Rick Gardner

Greenway Plaza Summit Suite.



Richard Payne

Galleria Bank Executive Banking Center.



Ed Stewart

Pearcy House.



Coopers & Lybrand.

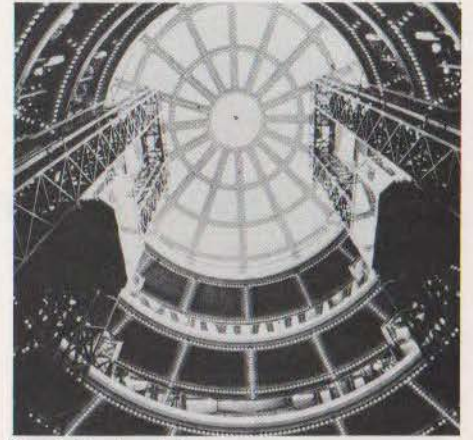


Richard Payne

Capital Bank.



Flagship Center.



Tandy Center atrium.



Little Italy.



Thomas Reprographics.



Tandy Corporation.

TSA Honor Awards

Recognizing Concern for Environmental Quality as its Own Reward



Muckleroy House on Henkel Square in Round Top.

Editor's Note: *In part to reaffirm its own commitment to the quality of life in Texas, and to recognize individuals and groups who share in that commitment, the Texas Society of Architects each year presents Honorary Memberships to non-architects and Citations of Honor to organizations who have demonstrated an effective and genuine concern for environmental quality as its own reward. Following are brief profiles of this year's honorees. Texas Architect commends them for their exemplary accomplishments, which will be more formally cited during TSA's 42nd Annual Meeting Oct. 29-31 in Corpus Christi.*

Mrs. Charles Bybee Houston Honorary Membership

Mrs. Charles Lewis Bybee receives a TSA Honorary Membership "In recognition of her leadership in the field of historic preservation of early Texas architecture and pioneer arts and her contributions to the Texas architectural scene." Bybee, wife of Houston banker Charles L. Bybee and founder of the Texas Pioneer Arts Foundation in Round Top, is the prime mover behind the

restoration of Round Top's historic Henkle Square, one of the finest examples of frontier Americana in the country. She also is a founding member of the Harris County Heritage Society, past president of the Texas Historical Foundation and recipient of the Third Texas Preservation Award, presented to her by Mrs. Lyndon B. Johnson in the East Room of the White House.

Marguerite Johnston Houston Honorary Membership



Marguerite Johnston is named an Honorary TSA Member "In recognition of her concern in bringing before the public the point of view of how architects feel about the quality of life issues as well as those more directly concerned with building

construction." In her career as a *Houston Post* columnist, and now as assistant editor of the *Post* editorial page, Johnston has been a powerful voice in guarding the quality of life in Houston. Her award-winning daily column, written from 1948 to 1968, along with her editorials since 1966, have thrust such issues into the public consciousness as public transportation, billboard control, housing and fire codes and water and energy conservation. She also has championed the cultural institutions of Houston, generating support for the museums, the Houston Symphony and the Houston Public Library. "Whenever a quality of life issue enters the public domain," her nomination reads, "Marguerite Johnston Barnes can be depended upon to bring strong editorial support to bear."

Kenneth Schnitzer Houston Honorary Membership



Kenneth Schnitzer becomes an Honorary Member "In recognition of his concern for the aesthetic qualities of buildings, while still providing exceptional functional value and for his concern for the people, the environment, for open spaces, landscapes and fountains, which is an inspiration to many." Schnitzer, board chairman of Century Corporation and Century Development Corporation in Houston, has taken part in the development of 30 major commercial projects totalling more than 10 million square feet, the most comprehensive of which is the 127-acre Greenway Plaza mixed-use complex in Houston. In the process

he has placed a high priority on "small places where people can relax"—open space, green space, atriums, parks. "It's too easy for a developer to stick up his building and ignore its life after he's taken his profit," Schnitzer says. "As far as I'm concerned, putting up the walls is only the first part. Then you have a project to fill with people, to manage, to keep vital, year after year." Schnitzer also donated money for the renovation of M.D. Anderson Hall at Rice University, now called the Schnitzer Wing for the Study of Urban Design, part of British architect James Stirling's recently celebrated Rice project (see page 26).

**Sally Walsh
Houston
Honorary Membership**



Sally Walsh is awarded a TSA Honorary Membership "In recognition of her many contributions to the profession of architecture through her interior contribu-

tions and to providing an appreciation of good design, handsome architecture and productive work space." Walsh, currently working as an interior design consultant in Houston, is one of the Southwest's most noted interior designers. Since coming to Texas in 1954 to survey the Houston market for Hans Knoll, for whom she worked six years in Chicago, Walsh has set a high standard for the quality of design in Texas. Her interior projects include office space for Gulf Oil companies in Two Houston Center, law offices for the Houston firm Sheinfeld, Maley and Kay, the Houston Central Library, the Knoll International Showroom in Houston, and the Braniff International headquarters facility at the Dallas/Fort Worth airport.

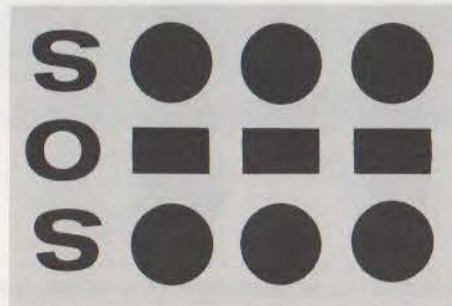
**The Garden Club of Houston,
The River Oaks Garden Club,
Houston
Citation of Honor**

The Garden Club of Houston and the River Oaks Garden Club are joint recipients of a TSA Citation of Honor "In appreciation of their efforts in the beautification and management of gardens and grounds around Houston and for



Courtyard garden at Museum of Fine Arts.

their support of projects of historic preservation." Since the early 1900s, both groups have worked to beautify the urban landscape of Houston. Their creative works include planning and managing the grounds of the Houston Museum of Fine Arts and the gardens of Bayou Bend and otherwise beautifying all of Houston's major open spaces—Herman Park, Tranquility Park, Market Square and the Houston Arboretum. The clubs also sponsor lectures, workshops and scholarships to advance the study and appreciation of horticulture and urban beautification.



**Save Open Space
Dallas
Citation of Honor**

Save Open Space ("S.O.S.") in Dallas receives a TSA Citation of Honor "In appreciation of its efforts in insuring open space for North Texas' future." The nine-year-old organization—comprised of architects, landscape architects, planners, lawyers, doctors, educators, housewives and students, among others—has worked closely with local government to protect valuable open space from insensitive development. S.O.S. efforts have included land-use planning, preservation of natural stream corridors, appropriate use of flood plains and conservation of ecologically sensitive areas such as the White Rock escarpment.

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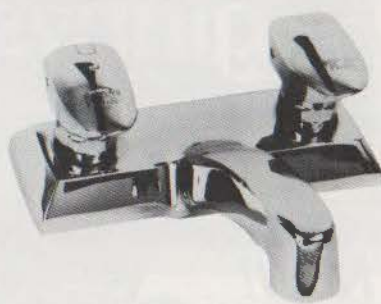
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Lessons from Santa Barbara and its Undeniable Sense of Place

By R. Lawrence Good



Santa Barbara Architecture: From Spanish Colonial to Modern, by Herb Andree and Noel Young, with an introduction by David Gebhard and photographs by Wayne McCall. Capra Press, Santa Barbara, Calif., 297 pages, \$60.

The architecture of Santa Barbara, Calif., has become synonymous with the Spanish Colonial Revival style, and stands as the epitome of architectural regionalism. Since *Texas Architect* has recently dealt with the nature of regionalism in general and sought an understanding of Texas regionalism in particular, it is meaningful to investigate the architecture of a city which is well known for its devotion to a particular style, and one which has an undeniable sense of place as the result of that devotion.

The second edition of the exceptionally handsome *Santa Barbara Architecture* features a five page introduction by University of California at Santa Barbara professor David Gebhard, also a resident of Santa Barbara, who along with Esther

McCoy is one of Southern California's best authors.

In his introduction, Gebhard reminds us that Santa Barbara was fortunate to have the "most handsome of all of the Mission Churches in California (1812-20)," and that there followed in the 1820s and '30s attractive adobe houses, some with tiled gable roofs and white-washed walls, such as the extant Dela-Guerra Adobe (now incorporated in the El Paseo shopping district downtown). In subsequent decades, other popular styles began to have influence, bringing a heterogeneity to the cityscape. The sensitive black and white photographs by Wayne McCall document the many structures built in the Victorian and shingle styles, the craftsman style bungalows, and the buildings in the revival styles from Tudor to American Colonial built in Santa Barbara before the rediscovery of California's "romantic Hispanic past." Somehow the Hispanic influences were to remain preeminent, however. Gebhard states: "It wasn't the

number or even the quality of Santa Barbara's adobes which was unusual—it was what they contributed to the sense of uniqueness of the place that really counted." The simple Mission Revival style—a popular movement of 1890-1910—provided a link with the city's past, yet did not capture the fancy of the wealthy Santa Barbara "squiredom," as would the more sophisticated Spanish Colonial Revival a few years later.

In fact, it appears that the creation and promotion of Santa Barbara's Spanish Colonial revival imagery was a direct act of private will—virtually a *selection* of a style to represent the region. The Plans and Planting Committee, chartered in 1922, was composed of the area's upper middle class leadership and brought pressure on city government and organized private individuals to devote time and considerable wealth to its cause. With the 1925 earthquake and a need to rebuild, the newly created Board of Architectural Review processed, in only nine months, 2,000 designs for buildings—most all in the uniform style which would create a regional architectural standard.

The wholesale public acceptance of this style would probably not have occurred were it not for the quite talented cadre of architects working there in the 1920s—George Washington Smith, Bertram Goodhue, James Osborne Craig, Lulah Maria Riggs, Carleton Winslow, Joseph Plunkett and others. The book documents their work extensively, devoting more than 70 pages to well captioned photographs of Santa Barbara's Spanish Colonial Revival. Well known monuments such as the Fox Arlington Theater, the Biltmore Hotel and the Santa Barbara County Courthouse are treated in slightly more depth, as are the life and captivating houses and gardens of

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George Washington Smith (a biography of Smith also is contributed by Gebhard).

The authors, in their chapter on the Spanish Colonial Revival, discuss the eclectic nature of the style which was drawn from sources as diverse as the colonial buildings of Monterey, Calif., American Pueblo Indian structures and the ultra-Baroque designs of Spain and Portugal. This eclecticism, especially in detail, was based only upon a "romantic" link to the real history of the place, rather than on true local building traditions. Yet the spirit of this style seems unquestionably right for Santa Barbara. Courtyards, form as mass, plain white wall surfaces with limited openings, rambling plans, and integration with a verdant landscape—all are valid responses to the nature of Southern California. In this respect, the appropriation of a regional style by choice seems to have worked quite well.

The book, surprisingly, does not display a partiality to the Mission and Spanish Colonial Revivals. Long chapters are also given to the Victorian style, the Craftsman Movement, Period Buildings of the 1920's and 1930's and Modern Architecture in Santa Barbara. The focus is on McCall's photographs, with lengthy captions for each and an introductory statement about each style and sub-style represented. Although *Santa Barbara Architecture* would have been more successful with less attention to the comprehensive "catalog" of work and more attention to the characteristic regional style, it was a treat to encounter work by the Greene Brothers, Bernard Maybeck, MLTW, Richard Neutra and Frank Lloyd Wright. Biographies of the most prolific local architects, a glossary of terms and special indices of buildings and architects complete the appendix.

At \$60, the book will disappoint the aficionado of Santa Barbara architecture who expects a major treatment of the Hispanic influence on the city's style. But, then again, it is one of the most beautiful books of the year, and consistently good photographs and well researched captions allow it to be read on more than one level. *Santa Barbara Architecture* is a major American architectural history book, with special insights for us in Texas dealing with our own regional roots.

Larry Good is a partner in the Dallas firm Parkey & Partners.

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According to Westchase, the ENSERCH Tower—when completed in July 1982—will be the first high-rise office building on the West Belt.

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extending into half-rounds. The two top floors will be set back on three sides, with the grey-tinted-glass and stainless-steel curtainwall extending up and over on the fourth side to form a quarter-round wall and roof. This will create a two-story greenhouse along the opposite wall, while the curved side will contain executive offices on both levels. Top level offices will open onto a suspended balcony overlooking the greenhouse area.

Inside, a 12-foot-high lobby will be finished in tile, chrome and steel, with a vaulted ceiling echoing the geometry of the building's exterior.

Oak Trees Determine Design of Houston Corporate Headquarters

A Houston real estate brokerage firm has announced plans to build a two-story, 10,000-square-foot corporate headquarters around two big oak trees at 3410 West Dallas in Houston.

Upon scheduled completion in the summer of 1982, the \$1.2 million building—designed by Ray B. Bailey Architects of Houston—will be occupied by Benton/Gould Properties.



Benton/Gould headquarters, Houston.

The brick and glass structure will feature a recessed entry courtyard with balconies facing the trees. A series of barrel-vault skylights will form the roofed portion of the entry terrace. The building also will include a floor of parking below ground level, fireplaces in two conference rooms and a fully equipped kitchen.

Coming Up

Nov. 9-10: "Computer Aided Construction Cost Estimating," two-day seminar in Houston sponsored by McGraw-Hill's Dodge Building Cost Services unit. Contact Pat Houghton, Dodge Building Cost

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Services, 331 Madison Ave., New York, N.Y., 10017. Telephone: (212) 490-3898.

Nov. 15-Dec. 31: "The Drawings of Andrea Palladio," a showing of 130 drawings by the great 16th century Italian architect at the San Antonio Museum of Art. Contact Ruth Fawcett, San Antonio Museum of Art, 200 West Jones Ave., San Antonio 78215. Telephone: (512) 226-5544.

Nov. 16-17: Computer analysis workshop on the use of DEROB (Dynamic Energy Response of Buildings), Austin, sponsored by the UT-Austin School of Architecture with the support of the Division of Continuing Education. Contact Lynn Cooksey, architecture conference coordinator, UT-Austin Division of Continuing Education, Main Building 2500, Austin 78712. Telephone: (512) 471-3123.

Dec. 1: Deadline for entries in the eleventh annual Plywood Design Awards program, sponsored by the American Plywood Association and *Professional Builder* magazine. Contact Plywood Design Awards, American Plywood Association, P.O. Box 11700, Tacoma, Wash., 98411. Telephone: (206) 565-6600.

Dec. 4-5: "Dickens's Evening on The Strand," Galveston, sponsored by Galveston Historical Foundation. Contact GHF, P.O. Drawer 539, Galveston 77553. Telephone: (713) 765-7834.

Dec. 4-5, Jan. 21-22, Feb. 11-12: "Energy in Architecture" workshop series in Dallas and Houston, levels 3a and 3b (processes and practice), sponsored by the American Institute of Architects. Contact Brenda Henderson, the American Institute of Architects, 1735 New York Ave., N.W., Washington, D.C., 20006. Telephone: (202) 626-7353.

Dec. 5: Seminar on tilt-up construction, sponsored by the American Concrete Institute, in Arlington. Contact Harold Gilley, American Concrete Institute, P.O. Box 19150 Redford Station, 22400 W. Seven Mile Road, Detroit, Mich., 48219. Telephone: (313) 532-2600.

Jan. 10-15: Dallas Winter Homefurnishings Market at the Dallas Market Center.

April 1-May 16: "Collaborations: Artists and Architects," an exhibit at the Harry Ransom Center at UT-Austin documenting realizable as well as visionary projects on which artists and architects have collaborated to address major architectural problems of the 1980s. Sponsored by the National Endowment for the Arts and Philip Morris Incorporated.



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News of Schools

UT Symposium Considers 'Dimensions of Texas Architecture'

Eminent San Antonio architect O'Neil Ford, FAIA, delivered the opening evening address of a two-day symposium entitled "Dimensions of Texas Architecture" at the University of Texas at Austin Oct. 9-10. Ford's lecture on "The Magic of Mud and Rocks and Clay," a rambling commentary on the straightforward use of materials in design based on slide images from his travels, began with a general lament on the mediocrity of recent architecture and a few potshots at Post-Modernism. Ford decried the increasing prevalence of "jolly-time" architecture, which he labeled the product of "a whole cult devoted to triviality calling themselves Post-Modernists." He said recent architectural "takeoffs," which allude to historic form without using authentic materials, serve only to "blaspheme history" rather than to honor it.



O'Neil Ford, FAIA

Lecturing Saturday morning on three chronological phases of Texas architecture—from early to recent—were Eugene George, UT-Austin; Willard Robinson, Texas Tech; and Lawrence Speck, UT-Austin. Their lectures were followed that afternoon by a panel discussion on "Texas Architecture Today" moderated by Los Angeles author and critic John Pastier, who is teaching at UT-Austin and working on a book about Texas architecture.

Panelists for the discussion were: Houston architect, teacher and author Howard Barnstone, FAIA; Dallas and Oklahoma City developer Vincent Carrozza; *Dallas Morning News* architecture

critic David Dillon; and Midland architect Frank Welch, FAIA.

The panel engaged in lively discourse touching on a range of topics including regionalism, urban growth, architectural criticism in Texas (the lack thereof), and the prevalent use of outside architects for major in-state projects.

Howard Barnstone began the session by stating that almost all the major buildings in Houston and Dallas "save the dome" have been done by out-of-state architects. "How did that happen?" he asked. "My thesis is that we haven't prepared ourselves for this empire that is happening around us."

Barnstone was critical of an emphasis in Texas on regionalism, which he compared to dope or candy: "It gives you a big lift, then lets you down.

"When you fall for that trap, you're off the razor's edge," he said, belittling the belief that "our heritage will determine our future."

During an audience question-and-answer session, symposium speaker Lawrence Speck vehemently disagreed with Barnstone's remarks about regionalism, maintaining that "the expression of a place" is a legitimate concern in the making of good architecture. Citing such examples as Louis Kahn's Exeter Library and the works of Alvar Aalto, Speck said "there are plenty of extraordinary architects who have done fantastic buildings because they had a consciousness of the place in which they were working, and they drew inspiration from that." He said that, throughout the history of architecture, important works have drawn upon the traditions of a place, and that to dismiss the regional attitude as "dope" is to reveal a misunderstanding of architectural history.

Frank Welch, well-known for his design and generally categorized as a regionalist, told the group that most important in his view was the need to establish in the public's mind "a tradition of excellence in architecture." A public consciousness of the need for well-designed buildings should have the "same momentum that concern for preservation of our short and shallow history has today," he suggested. In contrast to Barnstone's views about regionalism, Welch said he felt an appreciation of architecture's roots makes for better architecture.

Vincent Carrozza was introduced by Pastier as a builder who has shown that "one can operate in the real world, use good architects, take some economic

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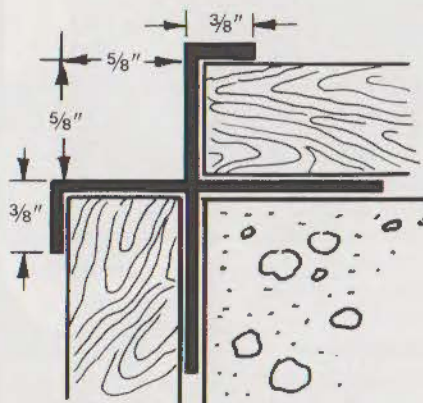
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chances, and still have it work out.”

“It has troubled me that I don’t have a Dallas or Oklahoma City architect,” Mr. Carrozza began. Most of his projects, he said, are large sites in the centers of cities and for those “one must find an architect who understands the relationship of buildings to each other.

“When dealing with large projects, you tend to deal with large firms and, until recently, those firms did not exist in Dallas,” he added. “An architect also must understand the developer’s financial problems. Not many architects around the country understand how to put together a 10-acre site in a downtown area,” he said. “I have found it difficult to work locally for those reasons.”

David Dillon observed that one of the “missing dimensions” in Texas architecture is criticism—“serious, informed, provocative, hard-nosed criticism.” The state is still in a “boosterist” phase, Dillon suggested, with cities taking the position that as long as someone is building, the work should be applauded.

“Our critical faculties have been suspended,” he cautioned. “We need to have discussions before things start coming out of the ground. There’s a kind

of smugness and complacency that’s very dangerous right now.”

Summarizing the panel discussion was Boone Powell, FAIA, of Ford, Powell and Carson in San Antonio, who said: “It is significant that as we’ve talked, we’ve left people out so much.

“When we work, we draw on a series of abstract skills, and we also develop—hopefully—a series of moral imperatives,” Powell said. Whether the term is “regionalism” or “context” or “something else” is not important, according to Powell. For him, the real issue is to “dedicate ourselves to building cities people really love to be in.”

Sponsored by the UT School of Architecture and the Department of Continuing Education, the symposium was conceived by John Pastier as one of three public forums to be held in conjunction with his Texas architecture book project, which is being supported by the Texas Architectural Foundation, UT-Austin, and the Moody Foundation. Scheduled for the spring at Rice University is a conference on Texas’ “People and Places” and, for next fall, at Texas A&M, a symposium on the state’s “Land and Landscape.”

Ernest Langford Dies at Age 90 In College Station



Ernest Langford, FAIA, long-time professor of architecture at Texas A&M and longtime mayor of College Station, died there Sept. 14 at the age of 90.

Langford was born in Ballinger on May 30, 1891, the son of a building contractor. He received a bachelor’s degree in architectural engineering in 1913 from Texas A&M. After working for two years in Austin as a draftsman, he returned to A&M to teach mechanical drawing, then in 1919 went to the University of Illinois to work on a master’s degree.

Masters in hand, he returned to A&M in 1925 as a professor of architecture, becoming department head in 1929, a position he held until his semi-retirement in 1956. Langford continued to serve A&M as a university archivist until 1971, when he retired as Professor Emeritus.

Langford also was a member of College Station’s first city council, formed in 1938, and served a total of 23 years as mayor, from 1942 to 1965.

The new Architecture Center at Texas A&M, dedicated in his name in 1976, was closed Sept. 15 for his funeral in College Station.

New Director of Professional Affairs Named at UT-Austin

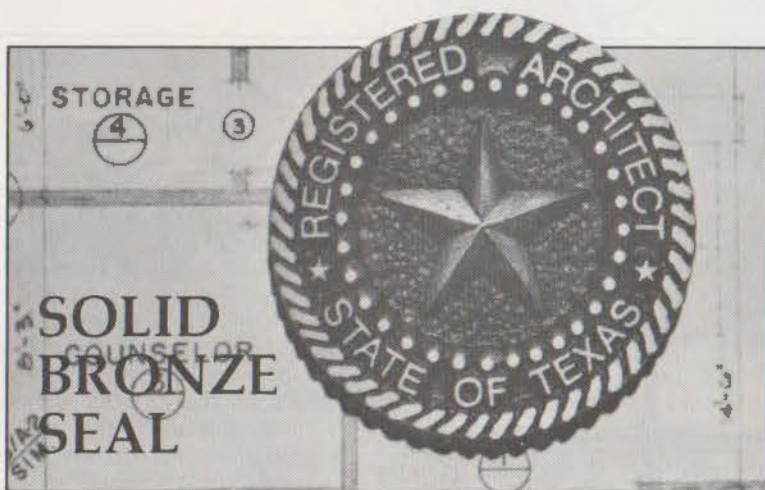


Vivian Silverstein, former director of public affairs for the World Wildlife Fund office in Washington, D.C., has been appointed the new director of professional affairs

at the UT-Austin School of Architecture.

Her duties will involve organizing development and alumni activities for the school, public and press relations and advising students on career matters.

Silverstein is a 1969 graduate of UT-Austin with a bachelor’s degree in journalism. In addition to having worked for the World Wildlife Fund, she also has been employed as a researcher for the CBS television program “60 Minutes”



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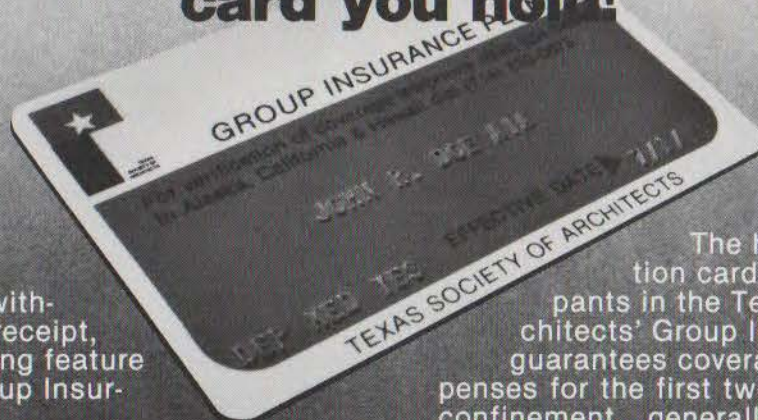
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and as a writer and editor for WETA-TV/FM in Washington.

Silverstein replaces Austin architect Hyder Joe Brown, Jr., who was found dead in his West Austin home June 14, apparently the victim of robbery and murder (see *Texas Architect*, July/August 1981, and related story in this issue).

Search For Texas Architecture Under Way At University of Houston

A two-semester graduate program entitled "In Search of Texas Architecture," which will bring together four nationally prominent architects and a select group of graduate students in exploring Texas regionalism, is now under way at the University of Houston.

"The land and climate have dictated a certain vernacular," says program director Peter Zweig, associate professor in the UH College of Architecture. "We will study the cultural transformations that have emerged throughout the state of Texas." At issue will be an architecture that fits the climate, culture and context of Texas.

Architects invited to present their views on that topic as visiting professors in the program are Charles Moore, Walter Netsch, Frank Welch, and Paul Rudolph.

Each visiting professor will be assigned five students for a charette to produce a building design that represents the nature of Texas regionalism. Findings will be presented at a conference planned for the end of 1982.

News of Firms

The CRS Group, Inc., in Houston, has been awarded a \$1.2 million contract by the California Energy Commission to develop passive solar energy design standards for non-residential buildings in California. The Group's subsidiary, CRS, Inc., also has announced the promotion of Raynond H. Martin to executive vice president, and Jeff Conroy, John Cryer, Don MacCormack, Jane Stansfeld, Tony Peterson, Frank W. Hersom and Kevin A. Kelly to vice president.

Wm. T. Cannady & Associates, Inc., Houston, has named Anthony J. Amenta an associate in the firm.

Houston architect Stuart Nimmons,

ROBT. COOK

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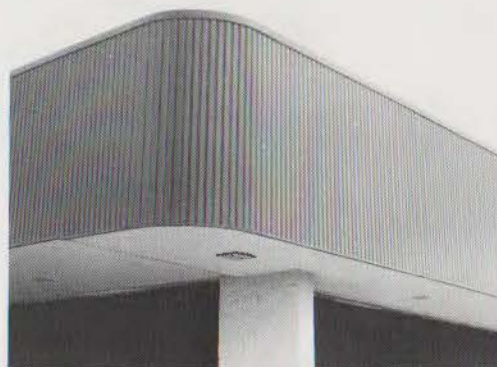
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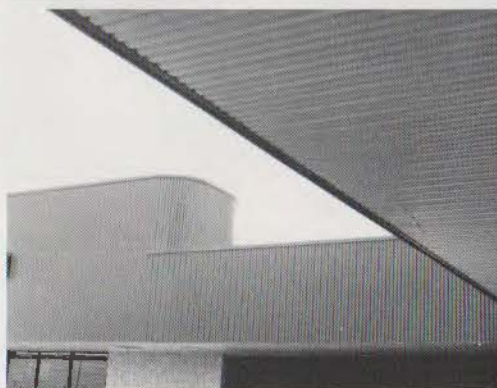
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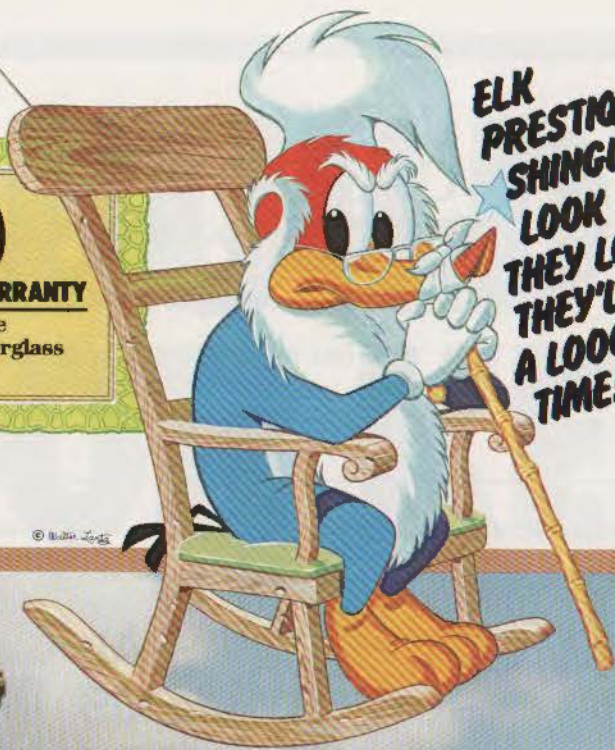
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formerly in charge of the interior architecture group at Lloyd Jones Brewer in Houston, has joined the Houston firm **Pierce Goodwin Alexander** as an associate and project manager in the interior architecture division. The Office of Pierce Goodwin Alexander also has announced that Peter K. Brownrigg, Ramin Sadr, Curtis Clerkley, Jr., and Gregory Neville have joined the firm's documents division, that John Cox has signed on as a senior designer and that Sam M. Rhoades has joined the firm as construction administrator. Other new firm members include Atul Mamtora and Glen Chamblee,

assistant architects; Wayne Blythe, assistant designer; and Barry R. Sewal, assistant project architect.

The Houston firm **3D/International** has announced that Frank F. Douglas and James E. Furr have been promoted to senior vice president, and that the following have been promoted to vice president: Gary M. Boyd, Rufus Glaze, Harry L. Ledbetter, Alan Fleishacker, Gailand J. Smith, Joseph M. Travolacci, Robert D. Baugher, Patton W. Brooks, Gary S. Whitney, Jack B. Esmond, George McDermott, Jr., and John D. Truskett. In addition, Earl Broussard has been named

director of landscape architecture.

Norfolk, Va.-based **McGaughy, Marshall & McMillan**, with offices in Houston and elsewhere, has changed its name to **MMM Design Group**, "to reflect the acronym by which [the firm] had become known to its clients, colleagues and friends."

The Houston office of **Skidmore Owings & Merrill** has announced that the following have been named associates in the firm: Munin Choudrey, Rick Moore, Steven Ronsen, Craig Taylor, Howard Templin and T. C. Wang.

William H. Anderson has joined the Houston-based firm **Llewelyn-Davies Sahni, Inc.**, as a senior associate.

Gensler and Associates in Houston has appointed Linda Cavazos, Jack Greene and David Wilson senior associates and Jabir Al-Hilali, Ron Davidson, Gary Grether, Roy Haggard, Michael McKinney and Scott Strasser associates in the firm.

Bob Inaba has joined the Houston firm **Kirksey Associates** as senior project designer.

The Houston firm **Melton Henry/Architects** has moved its offices to Two Post Oak Central, 1980 Post Oak Boulevard, Suite 1170, Houston 77056. Telephone: (713) 871-1669.

Sikes Jennings Kelly in Houston has announced that Robert K. Kuykendall has joined the firm as construction architect, Clyde H. ("Donnie") as project director and Brian Giguere as a designer.

The Houston firm **Haywood Jordon McCowan** has moved its offices to 1406 Southmore Blvd., Houston 77004. Telephone: (713) 527-9543. The firm also has announced the addition of the following persons to its staff: Eleni Barzouka, Bruce Mitchell, Lindsey Moore, Syble Reid and Deborah Taylor.

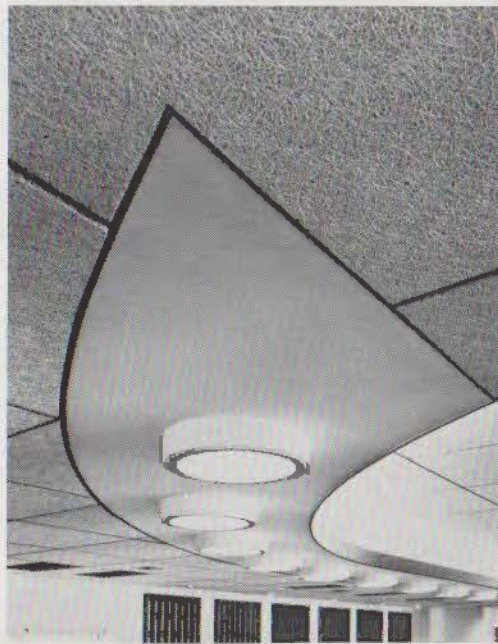
Houston architect **Peter Corbin Parcianny** has relocated his offices to 6800 West Loop South, Suite 440, Bellaire 77401. Telephone: (713) 660-8200.

Dick Hueholt, a former vice president of the Dallas Chamber of Commerce, has been named to head the Dallas branch office of Houston-based **Lockwood, Andrews & Newnam, Inc.**

The Houston firm **Golemon & Rolfe Associates, Inc.**, has elected Joseph M. Richards to the company's board of directors.

Herman Dyal and Bernie Babendure have formed the firm **Dyal & Babendure** for the practice of architecture and graphic design, with offices at 1973 West

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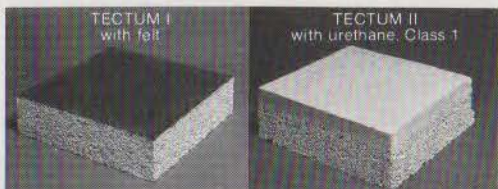
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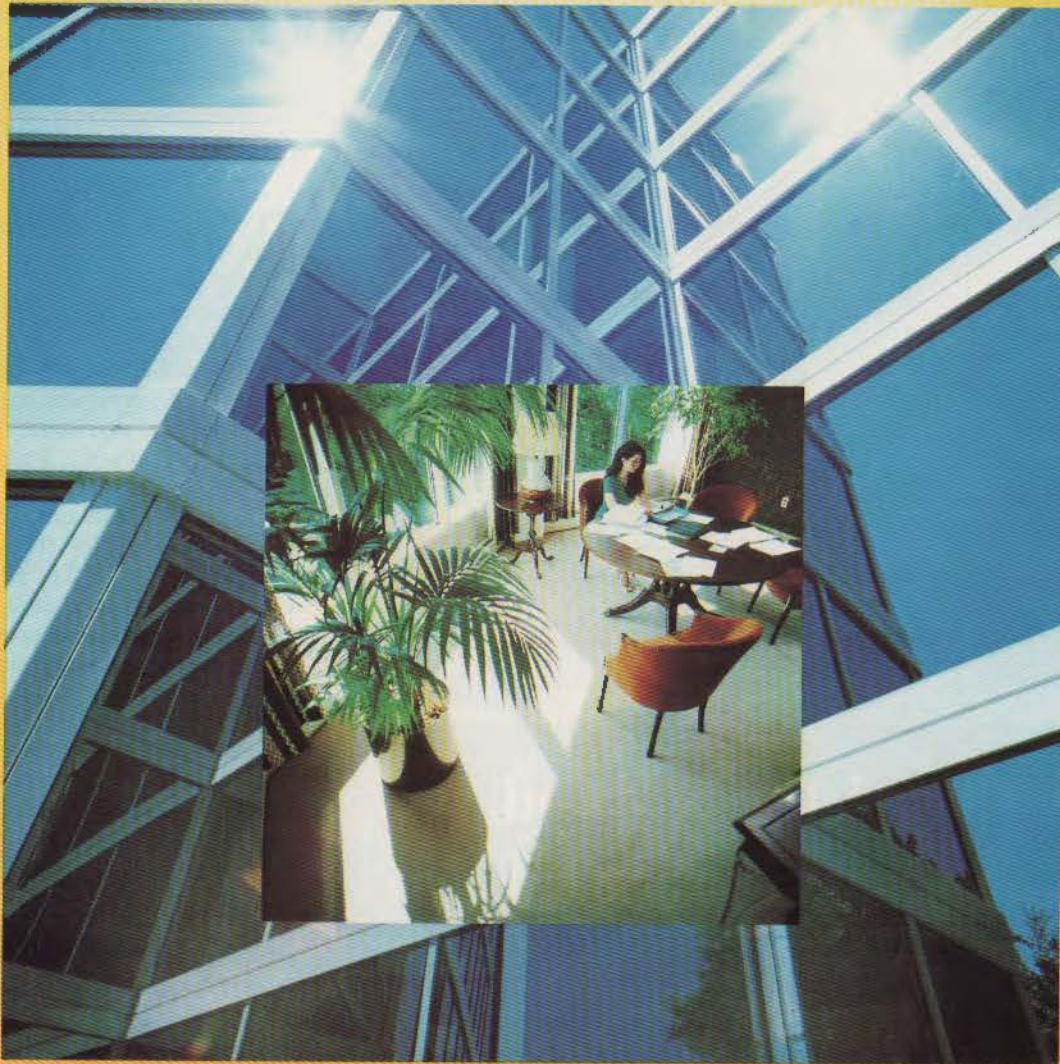
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In the News, continued.

Gray, Suite 12, Houston 77019. Telephone: (713) 522-9997.

Dallas architect Jack Craycroft has announced the formation of the firm, **The Craycroft Architects, Inc.**, with offices at 2710 Oak Lawn, Dallas 75219. Telephone: (214) 521-2710. Joining the firm as associates are David Demarest, Don Price and Victor Keller. Other new members of the firm include Ron Brown, David Manning, Eric Niborg, Carl Schwab, Ed Yost and Debbie Settle.

Century A-E, Inc., in Houston, has expanded its offices to a new location: 1900 Yorktown, Suite 300, Houston 77056. Telephone: (713) 622-2151.

Dallas architects Charles W. Cook and Kenneth R. Herman have announced the formation of the firm **Cook & Herman Incorporated Architects + Engineers**, with offices at 2650 Royal Lane, Suite 200, Dallas 75229. Telephone: (214) 241-2507.

St. Louis-based **Hellmuth, Obata & Kassabaum** has promoted the following persons in its Dallas and Houston offices: In Dallas, Reagan George and Terryl J. Rodrian have been named senior vice presidents. New vice presidents are John U. Parker and Edwin J. Johnson. Promoted to associates were Thomas O. Williams, David D. Funderburgh, Kirk Millican, Michael D. Preston, Steven Brubaker, Aliece Helm Hendricks and Pamela Hull Wilson. And in Houston, Harry Launce Garnham and Michael E. Stagner have been named associates.

ANPH Interiors in Dallas has announced the addition of Cathy Claxton to its staff as project coordinator for corporate facility design.

The Dallas firm **The O'Brien Corporation, Architecture + Planning**, has added John V. Nyfeler and Tony L. Callaway to the firm as principals and changed its name to **O'Brien/O'Brien/Nyfeler/Callaway Architecture and Planning**.

The Dallas office of Baltimore-based **RTKL Associates** has promoted Thomas C. Gruber and Thomas R. Witt to principal and Eric R. deNeve, Lawrence G. Davis and James W. Larson to associate.

Harper, Kemp, Clutts and Parker in Dallas has announced the addition of Irene Perry to its architectural staff.

Dallas-based **Thomas E. Woodward and Associates** has opened a branch office in Fort Worth at the Webber Building, 305 Main Street, Fort Worth 76102. Telephone: (817) 870-1207.



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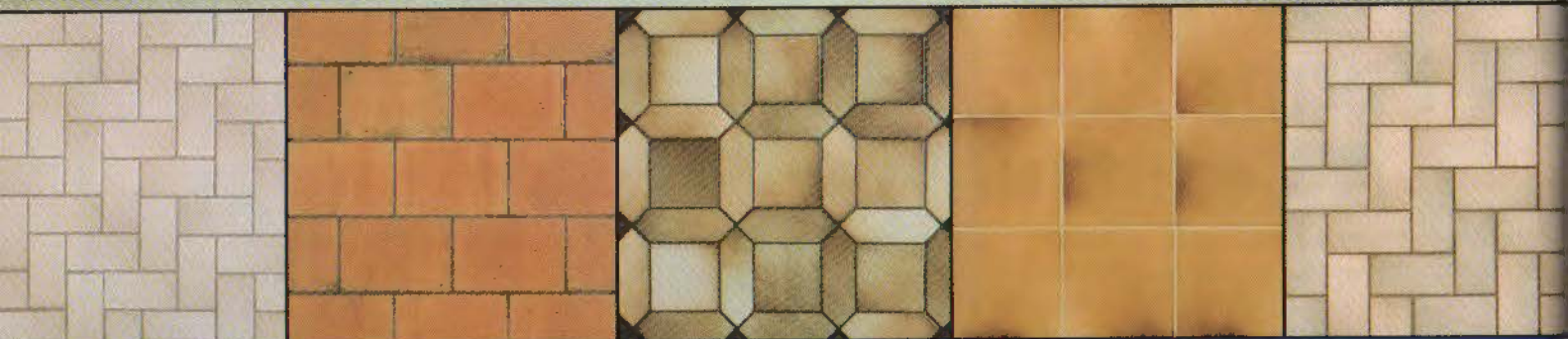
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Hahnfeld Associates in Fort Worth has added K. Patrick Renfro to its staff.

The San Antonio firm **Breig+Associate/Architect** has changed its name to **The Breig Partnership** and added Michael A. Garcia, Jr., to the firm as partner in charge of urban development.

Barry P. Middleman & Associates in San Antonio has promoted George de la Garza to associate and vice president.

The Austin firm **Oteri Tisdale Dorsey** has moved its offices to The Courtyard, 208 West Fourth St., Austin 78701. Telephone: (512) 472-0245. The firm also has added the following persons to its staff: Benjamin L. Larance, architectural designer; Robin D. Carter, interior designer; and Bobi Blankenship, office manager.

Austin architect **Panciano Morales III**, formerly with the firm **Barnes Landes Goodman Youngblood**, has established his own firm, **Ponciano Morales III, Architect, AIA**, at The Courtyard, 208 West Fourth St., Austin 78701. Telephone: (512) 472-0245.

San Angelo architect **Robert C. McLaughlin** has established the firm **Robert C. McLaughlin AIA Architect** at 209-D W. Beauregard, San Angelo 76903. Telephone: (915) 655-0381.

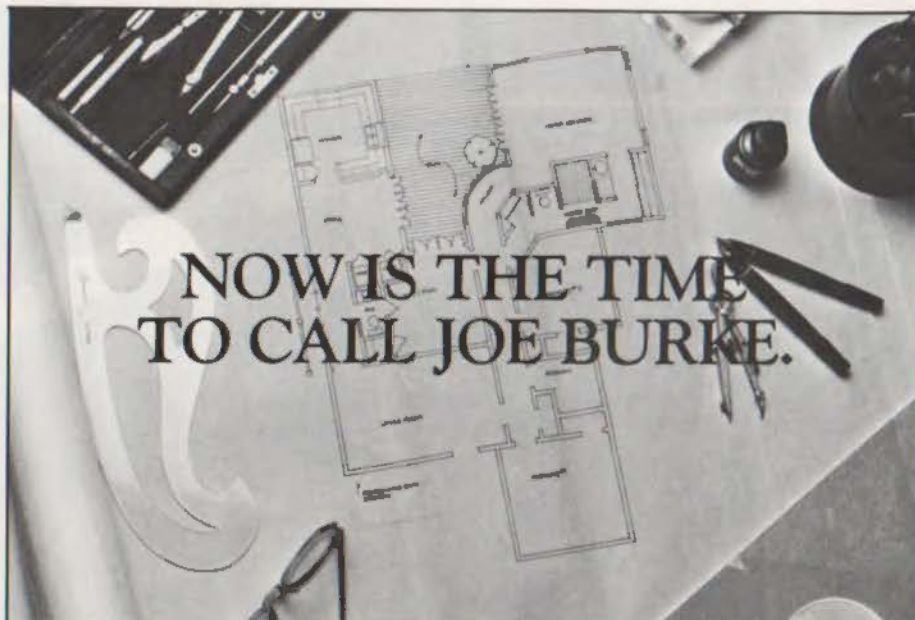
The Longview firm **Scott/Singleton and Associates** has changed its name to **Scott/Singleton & Partners Architects, Inc.**

G. Philip Morley has announced the establishment of the firm **G. Philip Morley+Associates** at 1706 Texas Ave., Suite 201, Bryan 77801. Telephone: (713) 775-7784. Firm members include J. Sydney LeNoir, director of interior design and graphics; Guy F. Overy, head of production; and Vanessa Hyatt, drafts-person.

Industry News

Wilsonart in Temple has introduced 16 new colors of mirror-finish decorative laminates. The high-gloss finish gives the colors the "depth and richness required for light-expanding contemporary environments," according to Wilsonart. Wilsonart, 600 General Bruce Drive, Temple 76501.

Tibbals Flooring Company in Oneida, Tenn., has introduced a lighter color, "Cambridge," in its Hartco line of acrylic-impregnated oak parquet flooring for commercial applications. The new



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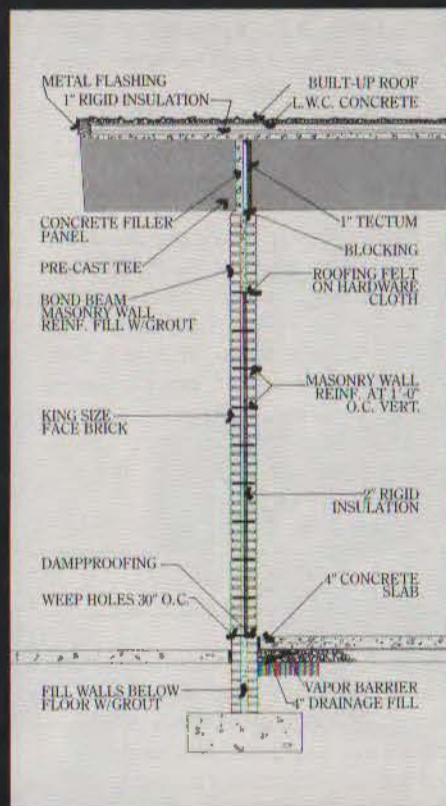
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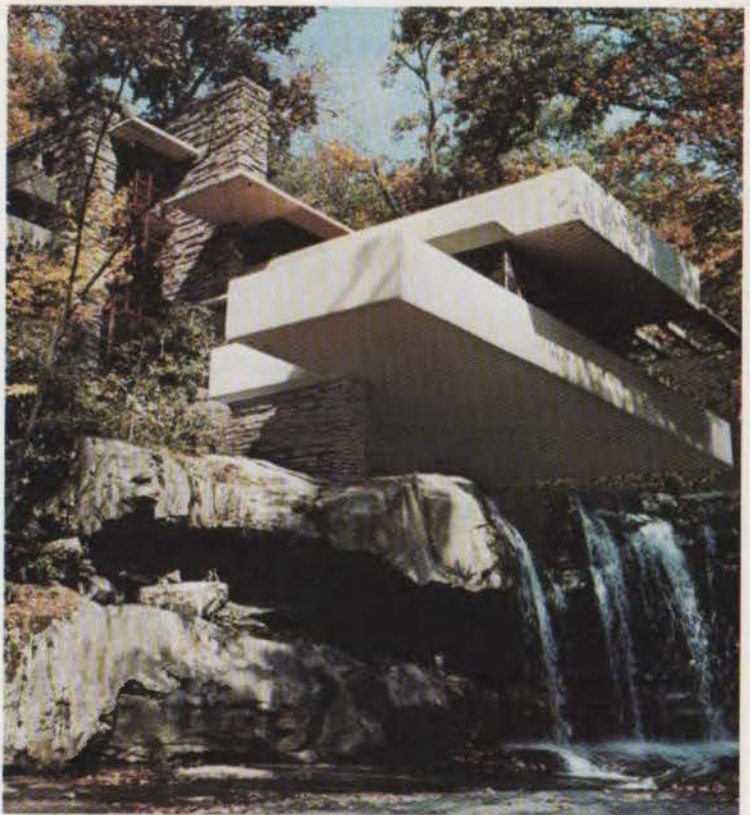


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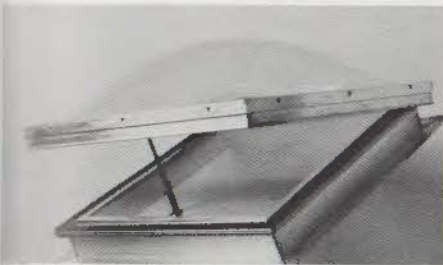
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The Houston office of New York-based **Gilford, Inc.**, will preview a new wallcoverings sample book at the Texas Society of Architects' 42nd Annual Meeting Oct. 29-31 in Corpus Christi. The collection of samples is the most comprehensive the company has ever assembled, according to Gilford. The catalogue includes vinyls, suedes, nylons, corks, upholstery fabrics, polyurethanes, velours, wool blends and leathers. Gilford, Inc., 3133 Buffalo Speedway, Suite 104, Houston 77098. Telephone: (713) 961-9764.

Dallas-based landscape architects **Myrick-Newman-Dahlberg & Partners, Inc.**, have opened a new office in Houston, with firm associates Vicki H. Tucker as director and Scott G. Slaney as senior designer. The firm also has offices in Austin and Tucson, Ariz. Myrick-Newman-Dahlberg & Partners, Inc., One Riverway, Suite 1660, Houston 77056. Telephone: (713) 877-8898.

Kitchell Contractors of Phoenix, Ariz., and Newport Beach, Calif., has opened a Texas division headquarters in Dallas. Heading up the division will be Robert S. Williams. Kitchell Contractors, Park Central III, 12700 Park Central Drive, Suite 1603, Dallas 75251. Telephone: (214) 239-0693.



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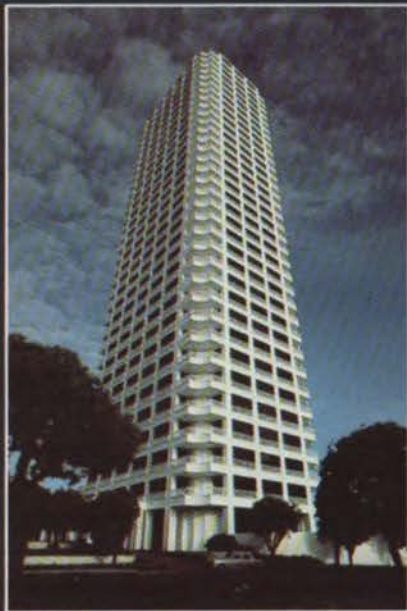
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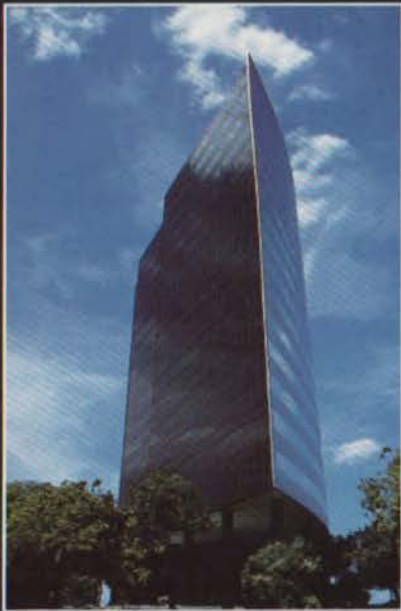
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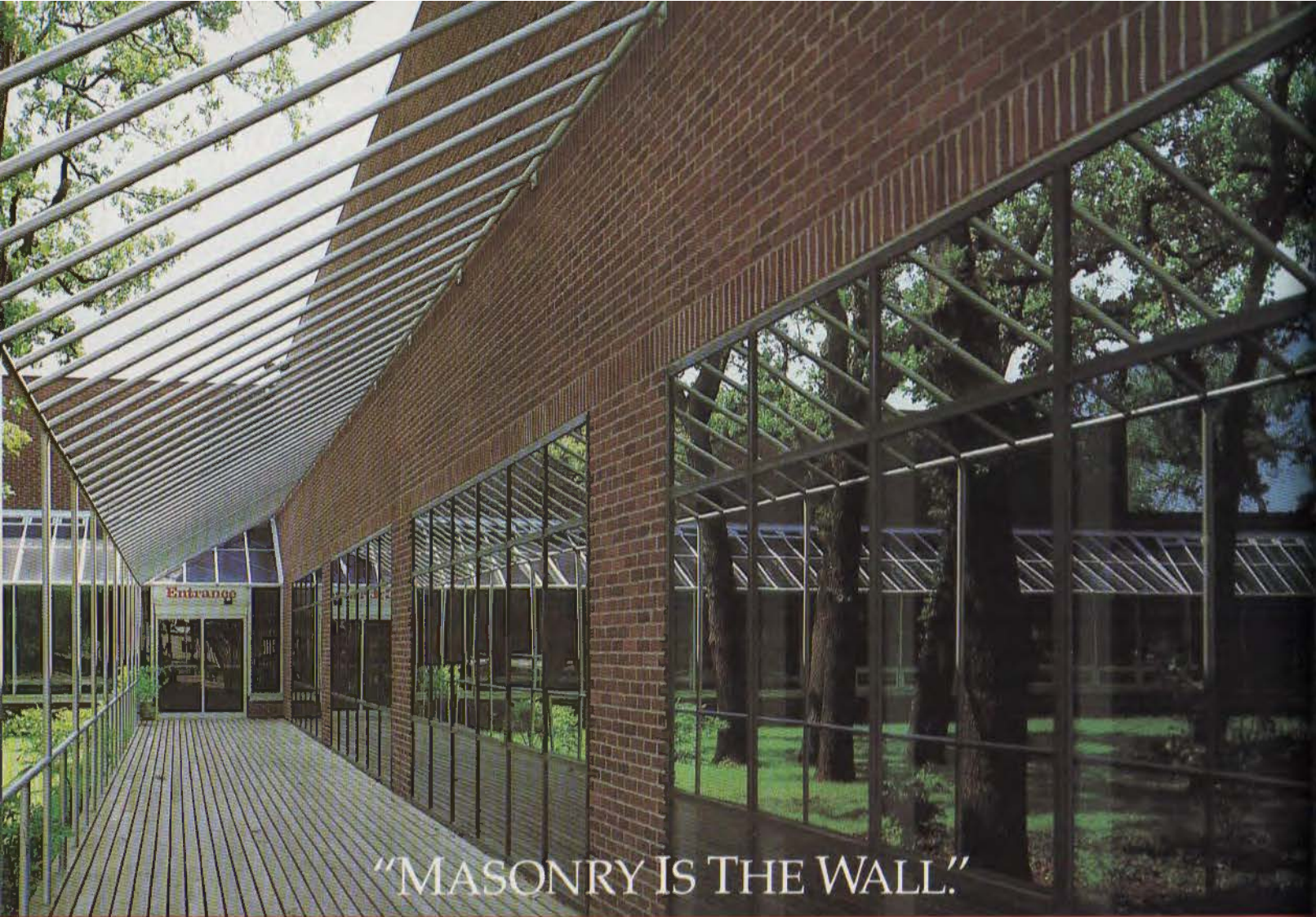
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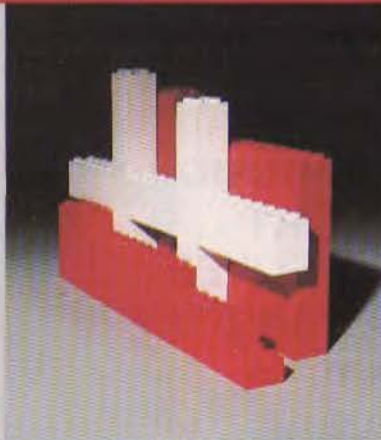
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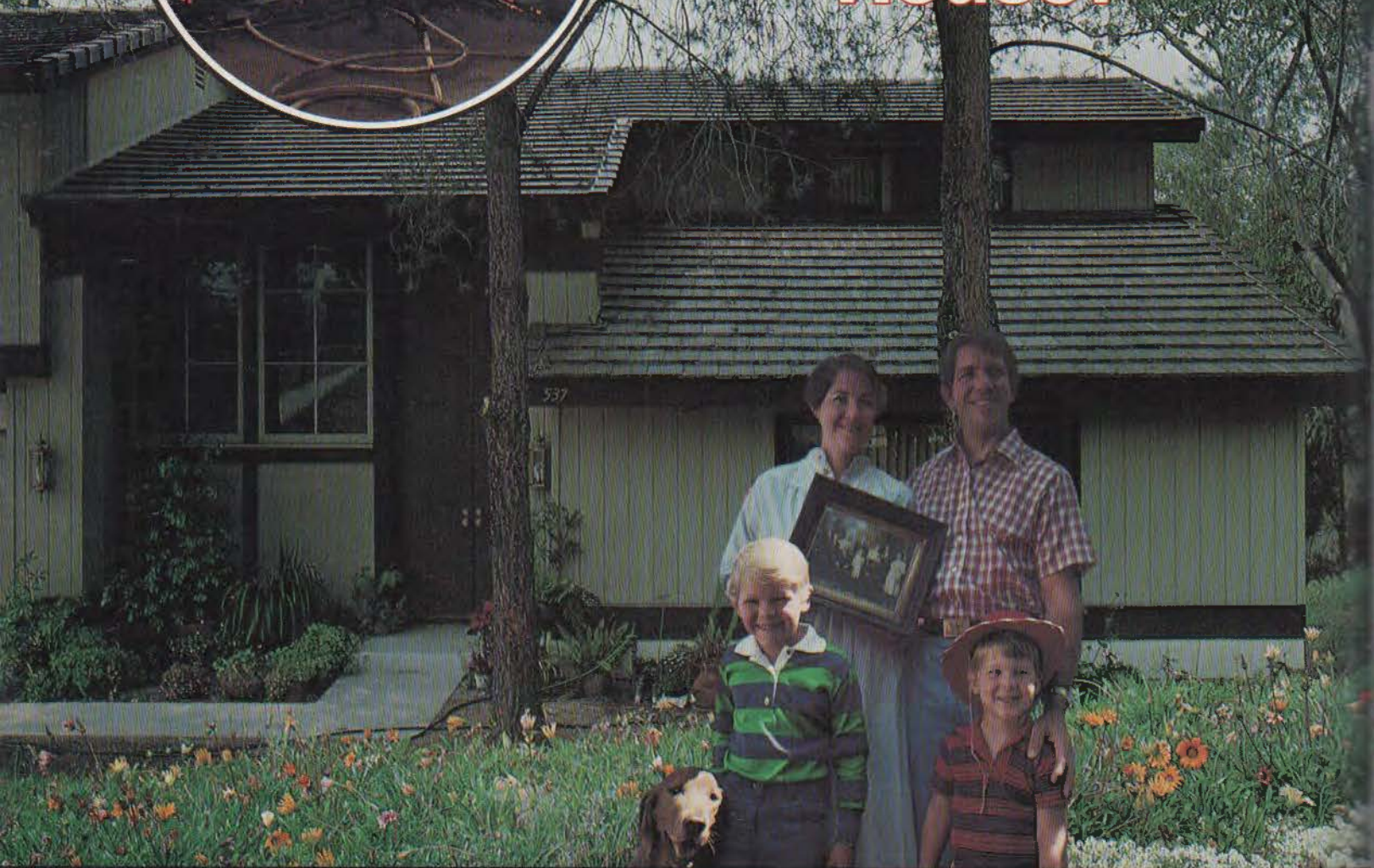
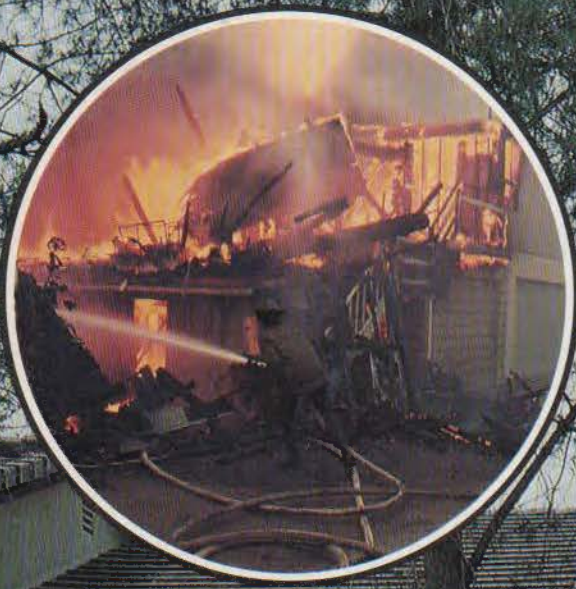
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