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# Texas Architect





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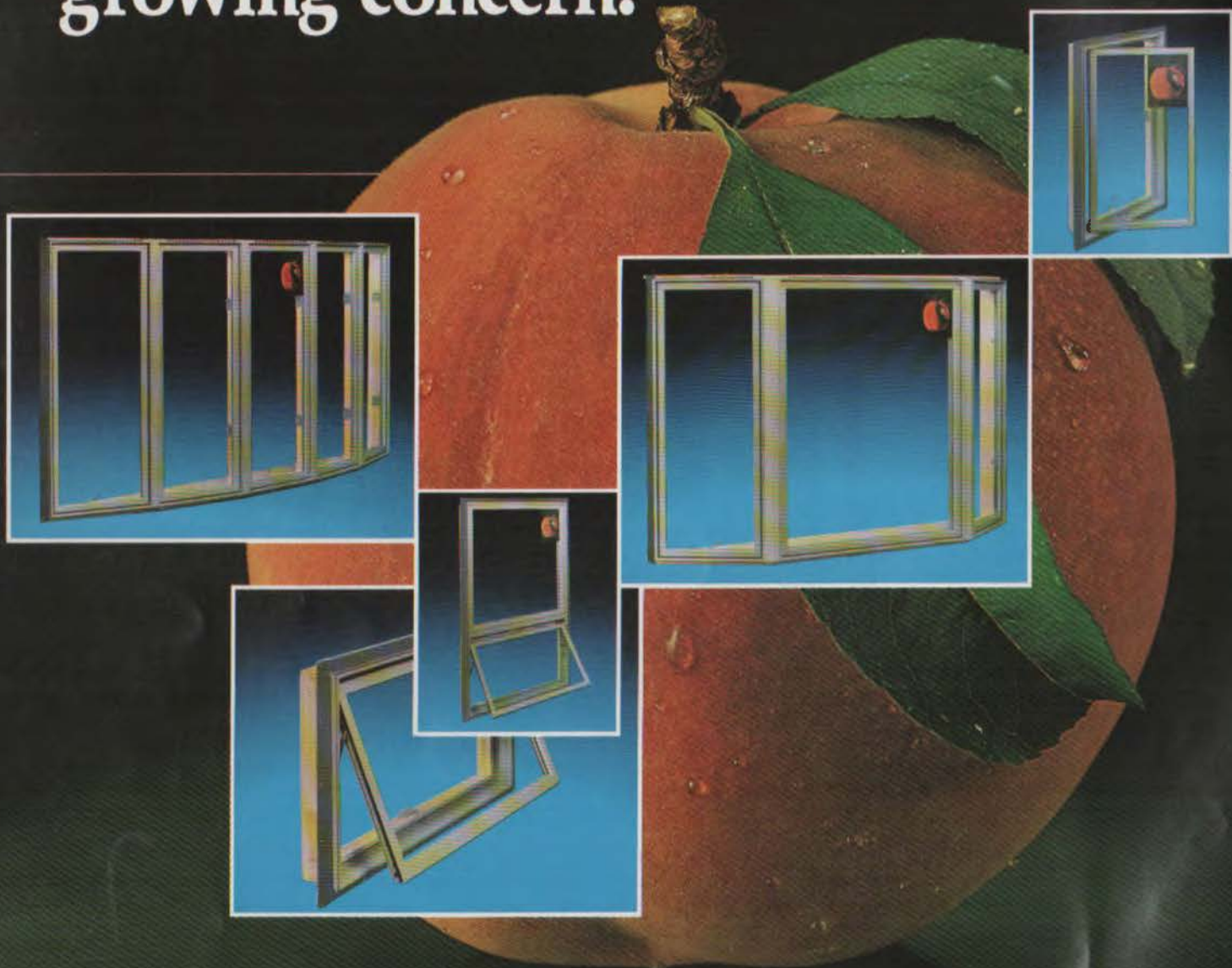
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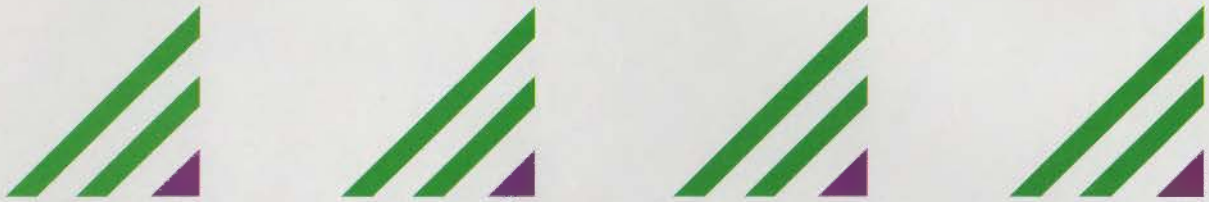
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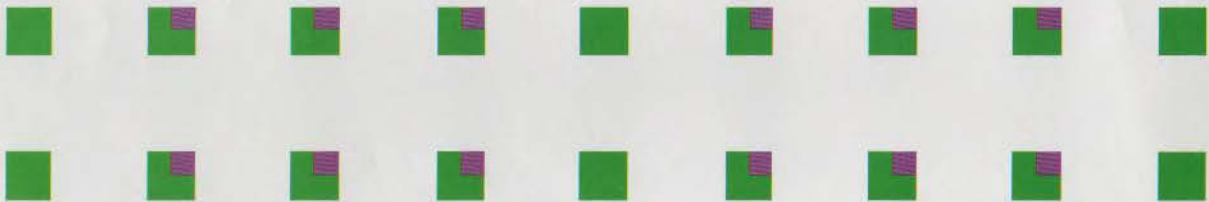
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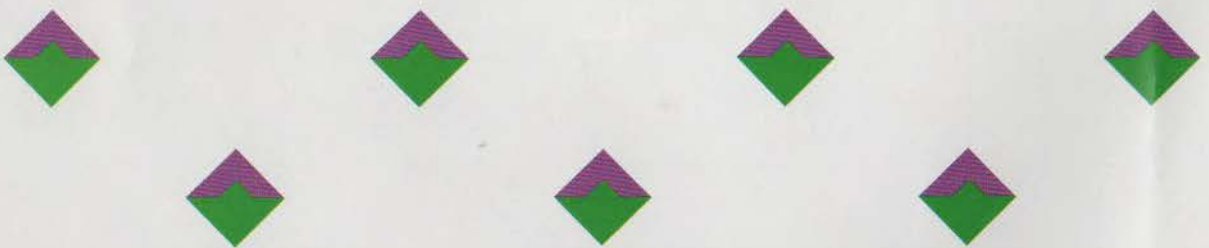
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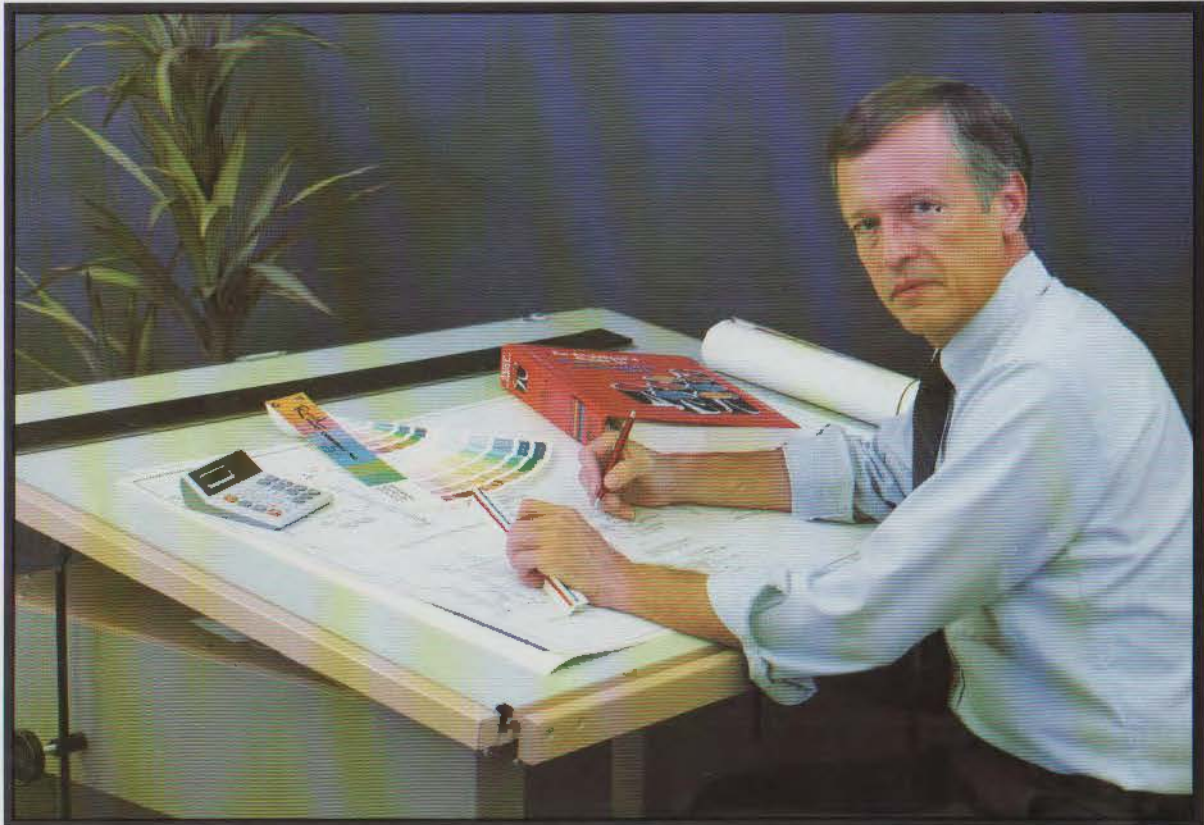
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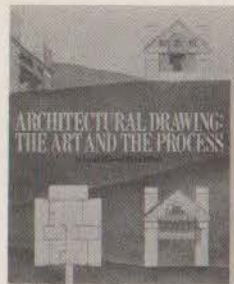
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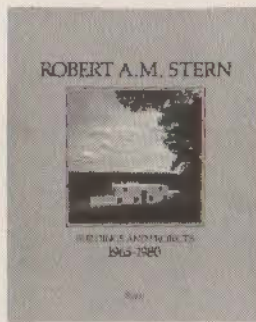


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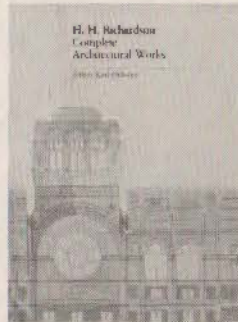


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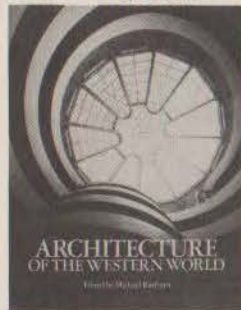
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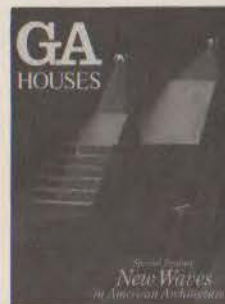
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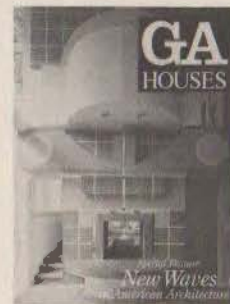
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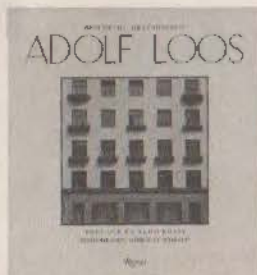
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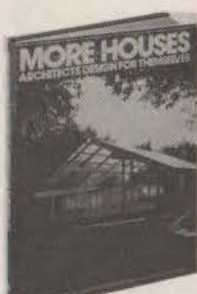
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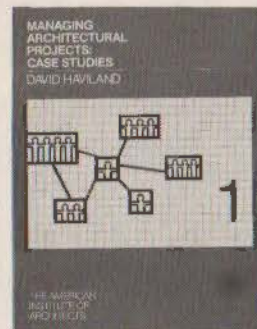
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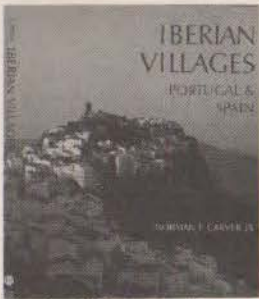
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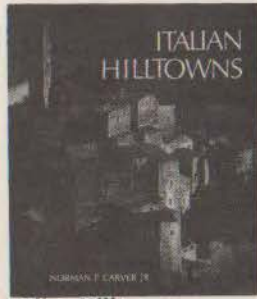
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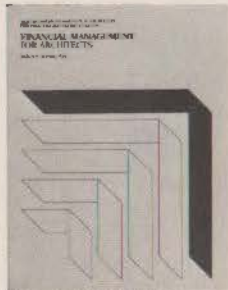
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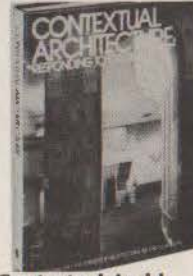
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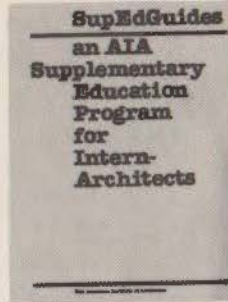
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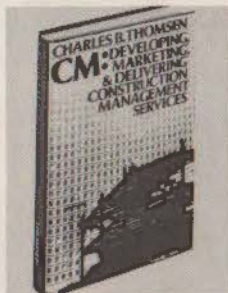
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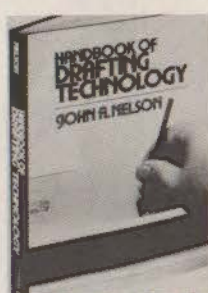
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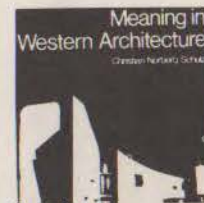
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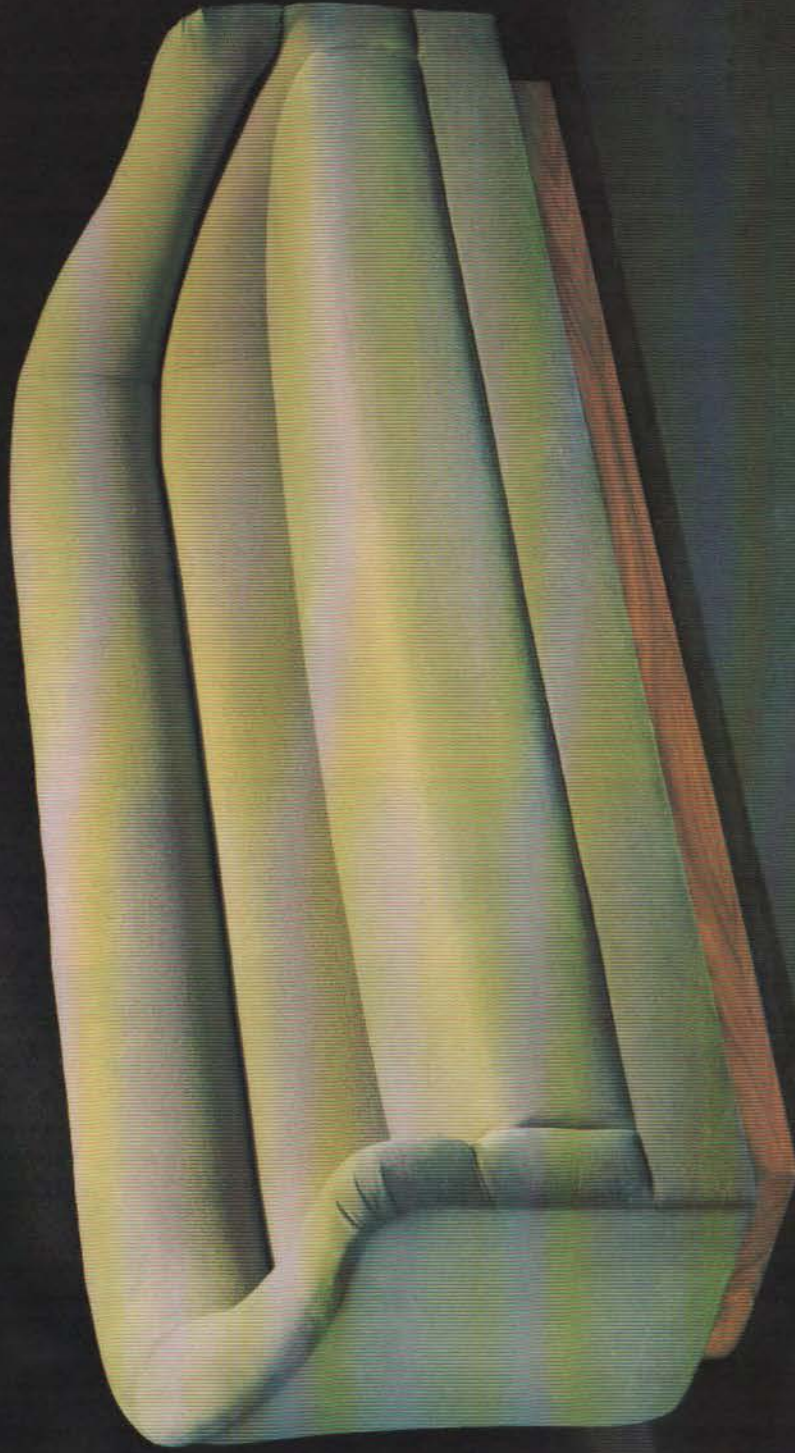
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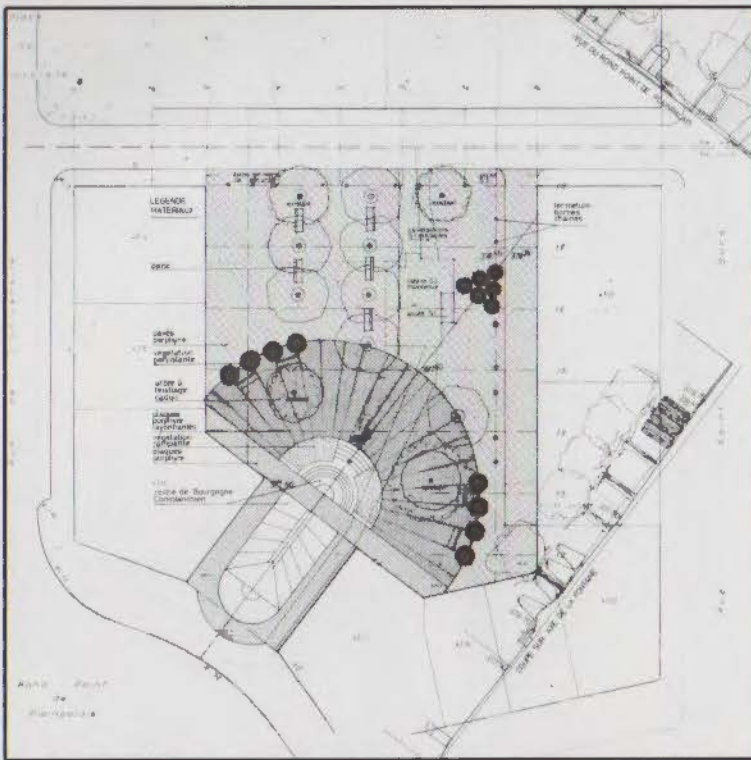


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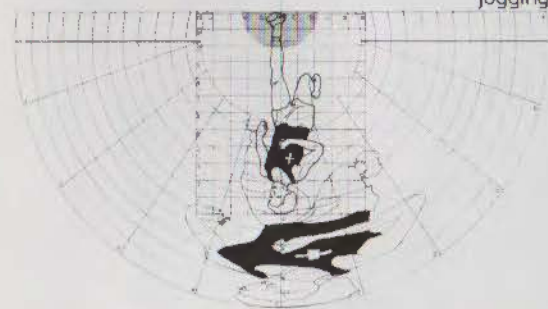
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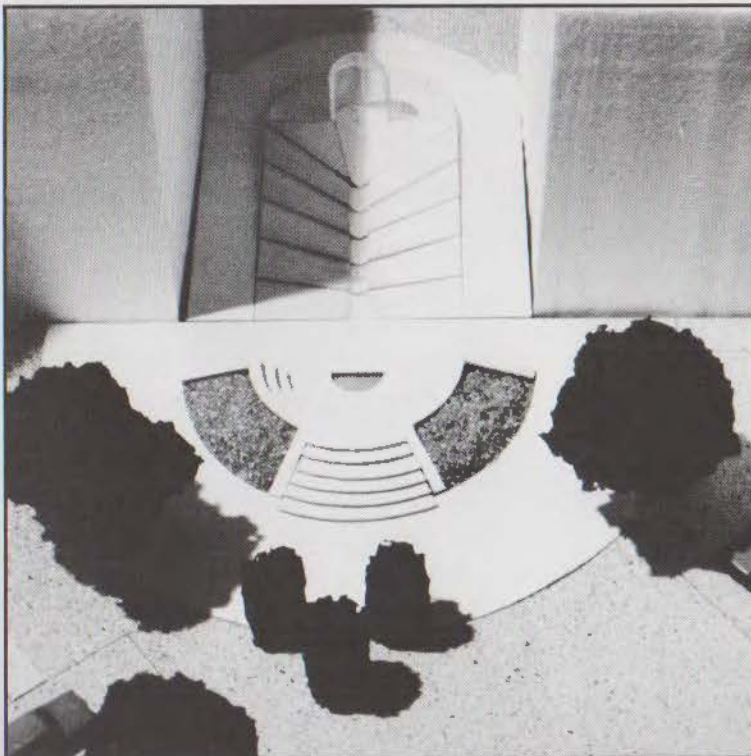
Set in a small, period square, the fountain transforms the water cycle into an environment at once restful and dynamic. Sprayed into a transparent dome, droplets condense — then course down the inner casing — gaining momentum and body before cascading over rocks and sloping steps into a quiet pool. Resting on the surrounding semi-circular steps, visitors are one with the harmony, melody and substance of the unending cycle.

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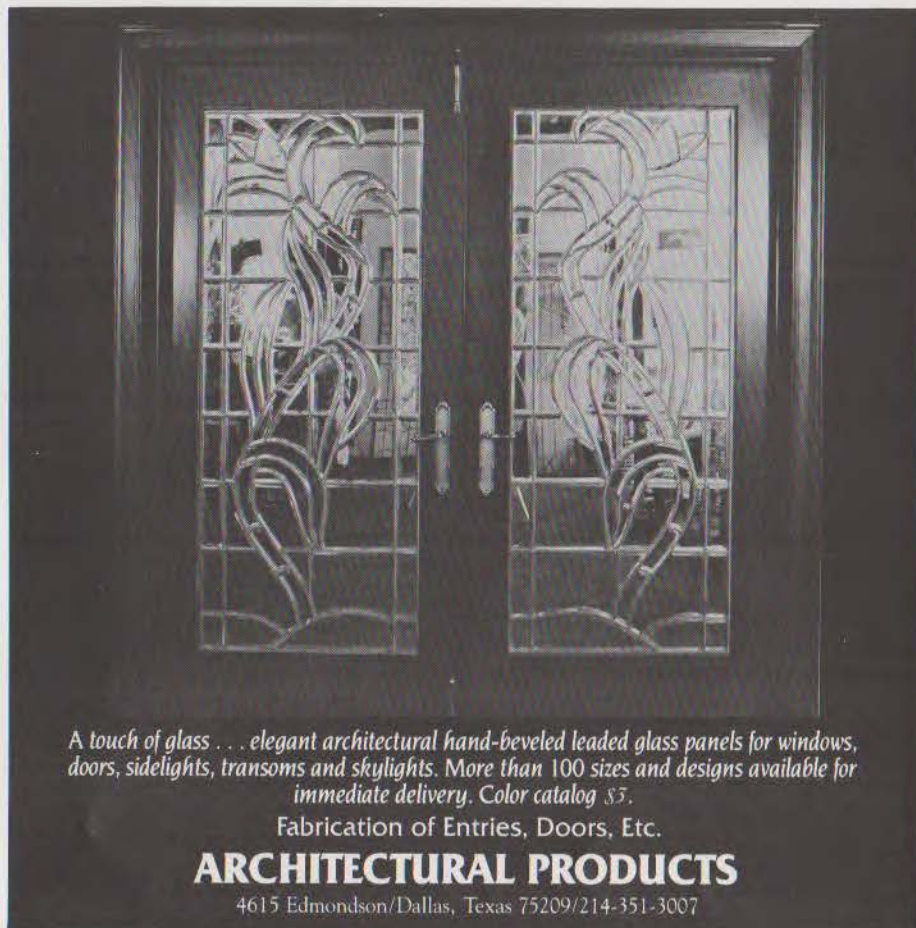
**Editor:** Thanks for several hours of absorbing reading. The Fort Worth/O'Neil Ford issue of *TA* (Sept./Oct. 1982) was a fine one that reflected a great deal of work and care. I can imagine not only miles of legwork, but also hours on the telephone. The Ford piece was beautifully edited and the introduction to it was particularly sensitive and moving without going too far. And Lawrence Speck's article, like Tom Wolfe's *The Painted Word*, dealt with truths I've entertained for some time but kept closeted. I noted a not-too-obvious—but surely intentional—connection between the Speck piece and the tributes to Ford. I commend the *TA* staff for making the reader think you are legion. Or at least several. You are doing a capital job. Carry on!

Sally A. Wiley  
Consulting Editor  
Dallas

**Editor:** Every once in a while, *Texas Architect* makes a boo-boo (it's forgivable in light of the splendid job you do). One of the "In the News" items in the Sept./Oct. 1982 issue was about the planned new showroom for Knoll International in Houston. From the description of the location and the existing adjacent structure, I assume the latter is the Gibraltar Building. Three things: 1) it is a five-story structure, not seven; 2) Vic Neuhaus was the associate architect, Tom Greacen and I were the prime architects; 3) architects design buildings, not build them—that's what contractors do. The article states that J. V. Neuhaus designed *and* built the building.

Incidentally, the Gibraltar Building was quite a pacesetter at the time, containing a number of innovations and being judged the "best of its kind designed and built in Texas over a 10-year period." It also received the Architecture Award of Merit. And it was designed to accommodate an additional five floors. Also, Knoll did the interiors.

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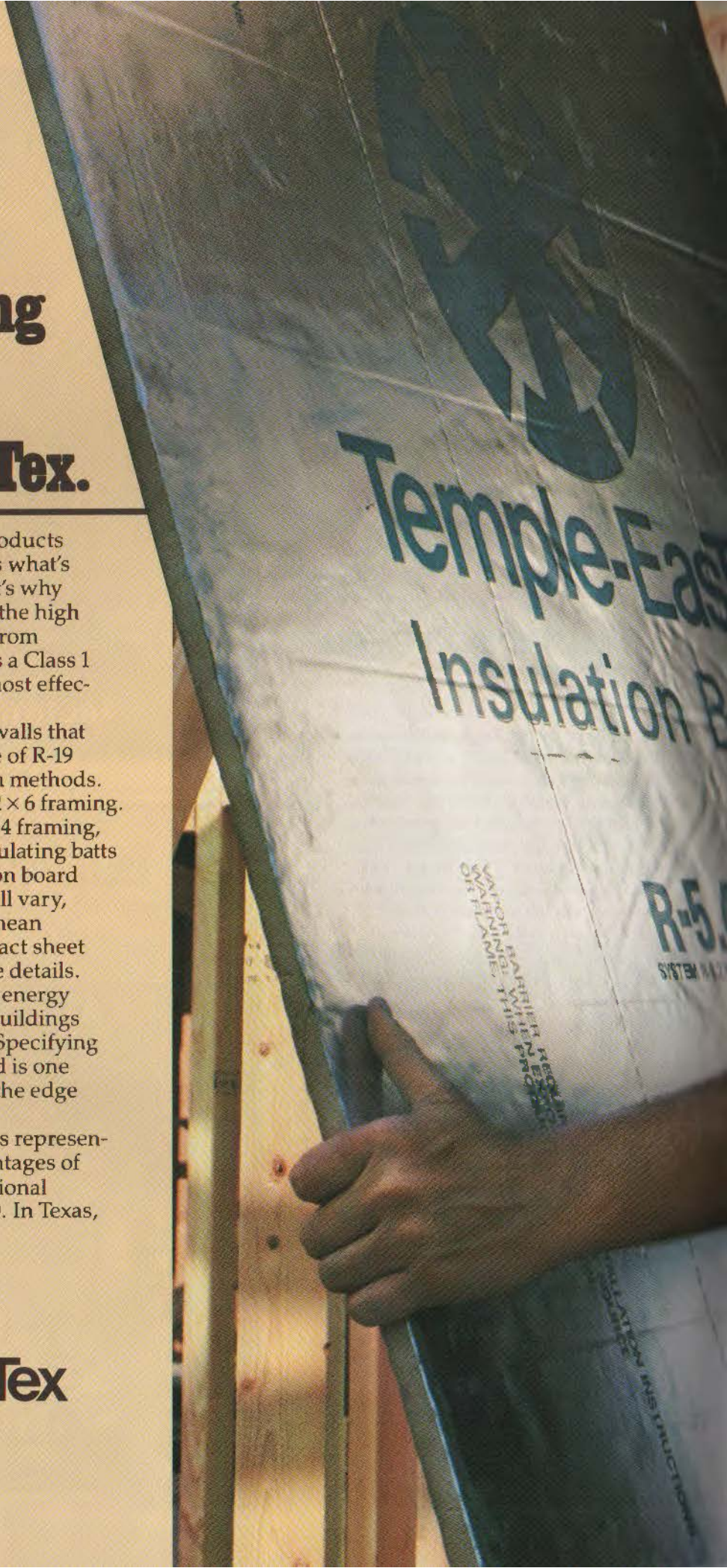
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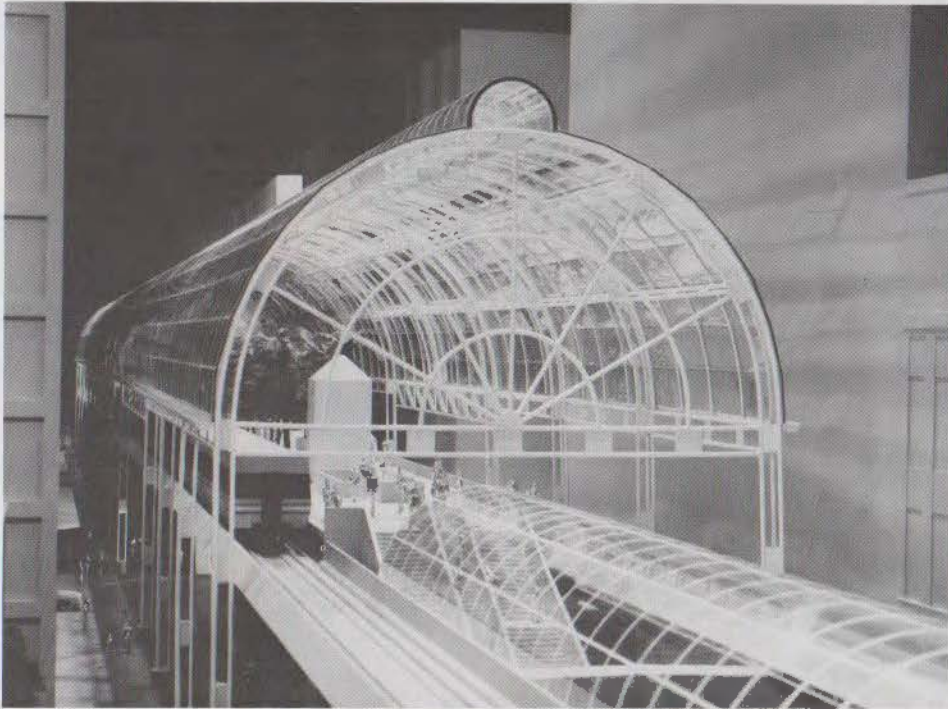






## People, Projects, Schools, Events, Firms, Products

Edited by Michael McCullar



Model of proposed elevated portion of rapid transit system on Main Street downtown.

### Heavy Rail Rapid Transit System Proposed for Houston

On Sept. 29 the Metropolitan Transit Authority Board unanimously approved a plan for a heavy rail rapid transit system in Houston. The initial 18.2 mile project would link Crosstimbers in the northern part of the city with the Westpark Corridor in southwest Houston by way of downtown at an estimated cost of \$1.8 billion. The first 13 miles would be in operation by 1987 and the entire 18.2 miles by 1990. The Board also made public, but did not officially approve, the recommendation by the Metro planning staff that the downtown section be changed from a subway to an elevated system. This change was recommended on the basis of a possible savings of \$350 million (20 percent) and 18 to 24 months of construction time.

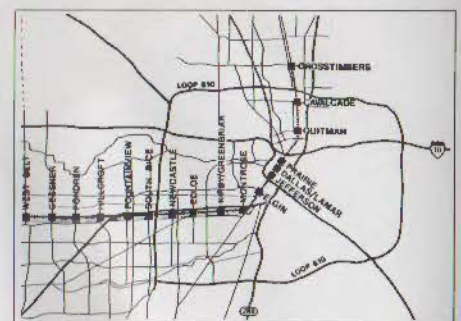
Interestingly enough, the proposed transit system generated relatively little public controversy until the announcement of the elevated proposal for downtown. Since the preview of the model (developed by the Houston firm Morris/Aubry Architects), a number of groups, including downtown businessmen and merchants, have opposed the recommendation in an unequalled display of public interest in an urban design issue. Their concern is that the 2.3-mile downtown portion would be an aesthetic disaster for the central business district. And ironically enough, controversy over such a relatively minor aspect of the system is diverting public attention away from more substantive issues such as route placement, economic impact

at station locations, financing, and heavy rail versus other systems (so-called heavy rail always runs on a protected right-of-way because the power source is part of the track).

The present route proposal utilizes a high percentage of existing rail and utility easements and, as such, represents a conscious decision to minimize the exercise of eminent domain. As a result, however, the alignment only approximates centers of population and does not directly serve areas with existing concentrations, such as the Medical Center complex or the Galleria area.

The MTA began preliminary planning of the system in 1979 with the preparation of an environmental impact study of the Southwest Freeway/Westpark Corridor. Based on this initial work, the MTA was given the go-ahead by the Carter administration for an additional \$5 million planning study in 1980. At the same time the MTA retained the services of Houston Transit Consultants, a consortium of four local engineering firms, for further work. In Jan. 1981, however, all funding was frozen by the Reagan administration. Subsequent planning by Houston Transit Consultants, which resulted in the approved plan, was financed by the MTA.

—Gordon Wittenberg



Route map.



## Bruce Goff Dies In Tyler at Age 78



It could very well be that many Texas architects are unaware that Bruce Goff—an architect of international stature who championed a Wrightian kind of “organic”

architecture with exotic twists—quietly lived and practiced in Tyler, Texas, and just as quietly died there Aug. 4 at the age of 78.

Like his legendary contemporary O’Neil Ford, who preceded him to the grave by less than a month, Goff was a self-taught practitioner and philosophical exponent of unique ideas about architecture. Decidedly *unlike* Ford, Goff was an unorthodox theorist known for a colorful, abstract, curvilinear style that his critics considered weird but in which his followers found a serious geometric logic and in which his clients found a good deal of excitement.

Although born in Kansas, and a resident of Tyler since 1970, Goff considered himself an Oklahoma architect. He was reared in Tulsa, where he was apprenticed to the Tulsa firm Rush, Endacott & Rush in 1916, when he was 12. Graduating from Tulsa’s Central High School in 1922, Goff decided to become a full-time apprentice rather than a college student. Four years later he designed the “Modernized Gothic” Boston Avenue Methodist Church in Tulsa, which was nationally acclaimed. Young Goff’s work eventually was to come under the influence of Frank Lloyd Wright, whom he had first read about in a 1908 issue of *Architectural Record* and of whom he was to become a close friend and something of a protégé. In 1929 Goff was named a partner in the Tulsa firm, which was renamed Rush, Endacott & Goff. Moving to Chicago in 1934, he worked with sculptor Alfonso Iannelli, with whom Wright had also worked, and regularly visited Taliesin. From 1934 to 1941 he practiced in Chicago, taught part time at the Chicago Academy of Fine Arts, and was director of the design department at Libby Owens Ford Glass Co.

During the war Goff served as an architect with the U.S. Navy “Seabees,” learning to perform ad-hoc wonders with quonset huts and bomber “blisters” and other war paraphernalia, wonders which



*Durst house in Houston by Bruce Goff.*

were to carry over into his postwar residential designs. After the war Goff practiced for a time in Berkeley, Calif., then in 1947 was invited to become chairman of the School of Architecture at the University of Oklahoma in Norman, a position he held until 1955. Goff is credited with putting the O.U. School of Architecture on the map during his tenure there. Leaving Norman in 1956, he opened his office in Bartlesville, Okla., in Wright’s celebrated Price Tower, built by a Bartlesville developer whose son Joe was to commission Goff for several projects, including the three-phase Joe Price House in Bartlesville, one of Goff’s most exemplary designs.

In 1964 Goff moved his practice to Kansas City, then in 1970 came to Tyler, where a former student of his at O.U., Tyler contractor Bruce Plunkett, commissioned him to design his house and to help plan a residential development on Lake Palestine. According to Tyler architect Carroll Sinclair, Goff maintained a very low profile around town, living with his mother in a conventional house on a tree-lined street in town that once belonged to Plunkett’s father. Goff was always willing to talk at length about his architectural theories, however, occasionally speaking to AIA chapters and lecturing at O.U., Yale, M.I.T. and other prominent universities from time to time. Although he did design a number of projects for the Tyler area—including an apartment house, a civic center for nearby Mineola and a residence for a local judge—few were ever built. Those that were (except for the characteristically flamboyant Bruce

Plunkett house) were indeed distinctive but not the least bit exotic. “They had to appeal to Tyler people,” Sinclair says, not many of whom knew of Goff or who he really was in the world of American architecture.

Goff’s most notable buildings include the Bavinger House in Norman (1950), the Ford House in Aurora, Ill. (1948), the Joe Price House in Bartlesville (1956, 1966, 1974), and the Harder House in Mountain Lake, Minn. (1970). His most distinctive projects in Texas, in addition to the Plunkett house, include the Durst house in Houston (1958) and the McCullough house in Wichita Falls (1956).

### O’Neil Ford Receives AIA Presidential Citation Posthumously

Preeminent Texas architect O’Neil Ford, FAIA, who died in San Antonio July 20 (see *Texas Architect*, Sept./Oct. 1982), has been selected to posthumously receive the newly created AIA Presidential Citation, one of 17 awarded this year to AIA members nationwide.

The citation was established this year by 1982 AIA President Robert M. Lawrence, FAIA, as part of the Institute’s 125th anniversary celebration to recognize members “who have inspired and influenced the profession of architecture or exhibited substantial involvement in AIA programs and activities at the local, state or national level.”

Ford will be honored during the Texas Society of Architects’ 43rd Annual Meeting Nov. 4-6 in Fort Worth.

The 1982 Presidential Citation Jury



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In the News, continued.

was comprised of John Naisbitt, Washington, D.C. (chairman); Rex W. Allen, FAIA, San Francisco; and David E. Lawson, Madison, Wisc.

## Joint A/E Statement Issued on Use of Seals

The Texas Board of Architectural Examiners and the State Board of Registration for Professional Engineers have issued a joint policy statement on the use of professional seals on contract documents for building construction.

Specifying that there are only two legally recognized seals in building construction—the architect's, on "drawings and specifications defined as architectural," and the engineer's, "on those [documents] pertaining to engineering"—the statement warns that one seal will not suffice for the other and that documents containing both architecture and engineering must have both seals to be approved.

The joint statement is an attempt by both registration boards to correct building code language on the local level that allows building permits to be issued for plans and specs that are sealed by *either* an architect *or* an engineer.

For more information on the joint policy statement and its ramifications, contact the TBAE at its new address, 8213 Shoal Creek Blvd., Suite 107, Austin 78758. Telephone: (512) 458-1363.

## Jail Standards Commission Amends Construction Rules

The Texas Commission on Jail Standards has amended its construction rules to include a requirement that jails be built in accordance with local building codes.

Part IX, Chapter 257 of the rules now states that the facility shall conform to the building, safety and health requirements of state and local authority (state standards will take precedence when they exceed those of the local authority). Where local codes do not exist, standard or uniform building codes will apply.

Other amendments to the TCJS Construction Rules include:

- The requirement, effective Sept. 1, 1983, that jail construction include an override capability at inner locking safety vestibule doors.
- The provision for parcels or partitions in processing areas to better separate individuals.
- The provision for additional storage

space in visiting areas for handbags and other articles.

For more information on amendments to the TCJS Construction Rules, contact the Texas Commission on Jail Standards, P.O. Box 12985, Austin 78711. Telephone: (512) 475-2716.



Christian (left) congratulated by Texas Society of Architects President Mort Levy as TSA Executive Vice President Des Taylor and Lady Bird look on.

## Coleman Man Wins Lady Bird Award for Highway Beautification

Gene Christian, a maintenance construction supervisor with the state highway department in Coleman, received the 1982 Lady Bird Johnson Award for Highway Beautification Oct. 8 during ceremonies at the Lyndon B. Johnson State Park near Stonewall.

Christian was presented a plaque and a personal check for \$1,000 from Mrs. Johnson for his efforts in beautifying a roadside park on U.S. 84 between Santa Anna and Coleman and in combating erosion along highways throughout the Brownwood district.

Runner-up this year was Louis Ole-nick of Sonora, who received a certificate of commendation and \$500. Other finalists were Henry Ellison of Beaumont, Hubert Gore of Quitman, John Parsons of Cameron and George Taylor of McCamey.

## Texas Construction Activity Shows Two Percent Decrease For First Eight Months of 1982

Construction contracts in Texas for the first eight months of 1982 reflect a two percent decrease compared to the same eight-month period in 1981, according to McGraw-Hill's F. W. Dodge Division.

Dodge Vice President and Chief Economist George Christie reports that contracts for residential and non-residential building statewide totalled \$9,924,991,000 for January through August 1982, down from a total of \$10,121,010,000 for the



same period last year.

In the Houston metropolitan area, total residential and non-residential building contracts show a 10 percent decrease for the first eight months of 1982. In Brazoria, Fort Bend, Harris, Liberty, Montgomery and Waller Counties, building contracts for January through August this year totalled \$3,173,514,000, down from a total of \$3,508,825,000 for the first eight months of 1981.

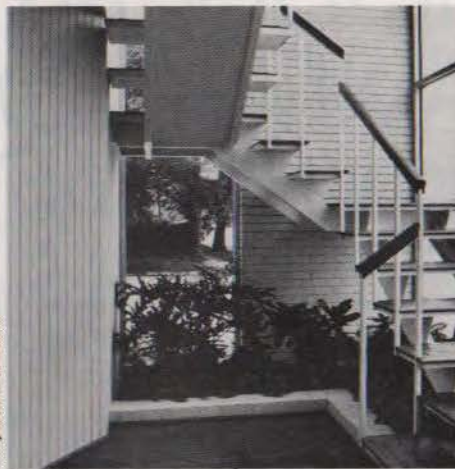
There has been an increase in the Dallas/Fort Worth area, however, albeit slight. Residential and non-residential construction contracts in Collin, Dallas, Denton, Ellis, Hood, Johnson, Kaufman, Parker, Rockwall, Tarrant and Wise Counties totalled \$2,840,494,000 for January through August 1982, up one percent from a total of \$2,799,358,000 for the same period last year.

### 11 Winning Interiors Announced in 1982 TSA Design Awards Program

Eleven projects have emerged as winners in the interior architecture category of the Texas Society of Architects' 1982 Design Awards Program. As the 17 other winning projects are featured in this issue of *Texas Architect* (general design, adaptive use, historic preservation—see pages 36-55), so will the following winning interiors be featured in the January/February 1983 issue. Meanwhile, all the design awards will be presented to architects and clients during TSA's 43rd Annual Meeting Nov. 4-6 in Fort Worth.

The winning interiors and their architects are:

Adler and Pettiette law offices in Houston by Clovis Heimsath Associates, Fayetteville; Richard Everett Condominium in Houston by Golemon & Rolfe Associates, Houston; Heritage Club in Houston by Lloyd Jones Brewer Associates, Houston; Arnold, White & Durkee law offices in Houston by Gensler & Associates, Houston; RepublicBank Post Oak in Houston by Lockwood, Andrews & Newnam in Houston; The Polo Shop in Highland Park Village in Dallas by Selzer Associates, Dallas; Coca-Cola Technical Center in Atlanta and Standard Meat Company Research and Marketing Center in Fort Worth, both by Pierce, Goodwin, Alexander, Houston; Wentletrap Restaurant in the T. Jeff League Building in Galveston by Ford, Powell



Maryann Heimsath



Rick Gardner

Adler and Pettiette offices, Houston.



Richard Payne



Richard Payne

Heritage Club, Houston.

Arnold, White & Durkee offices, Houston.



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Polo Shop, Dallas.



Rick Gardner



Coca Cola Technical Center, Atlanta.

Wentletrap Restaurant, Galveston.



Standard Meat Co. Center, Fort Worth.



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### Austin AIA Chapter Expands its Bookstore

Using the successful Dallas AIA chapter Bookstore as a model, the Austin AIA chapter is moving its year-old bookstore, "Architext," into a larger space with expanded stock and bright hopes for the future.

Since opening in October 1981 as the brainchild of chapter member Girard Kinney, the Austin shop has operated out of a tiny upstairs space in an intimate little two-story shopping center in near-north Austin. And business has been O.K. After a year, Architext made enough to just about break even and to encourage the chapter to get serious about it. (The chapter based its first year's sales projections on the Dallas bookstore's sales for 1977, its first year,

adjusting for inflation and differences in the market.)

"We're a profit-seeking venture of a non-profit organization," says chapter member Sid Sanders, also a member of the bookstore's board of directors, "and we turned out to be a non-profit venture by default." But being upstairs in the shopping center was an obvious handicap, he says. "We were really hurting for walk-in traffic." Eyeing a larger downstairs space from the beginning, the chapter thinks the move is just what it will take for the bookstore to start realizing a profit.

Chapter members are now painting and putting in partitions and a display system in the new 850-square-foot space, getting ready for a Nov. 1 move-in. The chapter has taken out a loan for the enterprise and embarked upon an advertising campaign to get the word out in time for the Christmas shopping season. Their target market includes the educated layperson with a wide range



Architext/AIA Bookstore, Austin.

of interests as well as all manner of design professionals. Goals of the venture: to promote the image of the architectural profession, to provide useful books and documents to the practicing architect, to provide a permanent location for local chapter goings-on, and—perhaps most important—to generate needed income for the chapter.

The bookstore's expanded stock includes books on architecture, art, furniture, self-help remodeling, interior design, Texana (including a Hill Country cookbook), architectural history and major architects as well as technical and design guides and AIA documents. Eventually, says Sanders, they hope to offer "anything that even remotely relates to architecture in a published form."

Architext/AIA Bookstore, 26 Doors Shopping Center, 1206 W. 38th St., Austin 78705. Telephone: (512) 452-4332. B'Lou Stone, manager.

### Austin Architect R. Max Brooks Dies In Austin at Age 75



Austin architect R. Max Brooks, FAIA, former president of the Texas Society of Architects and the first recipient of the Society's Llewelyn W. Pitts Award—its highest

honor—died of cancer Sept. 9 in Austin. He was 75.

During 36 years of practice with the Austin firms Giesecke, Kuehne and Brooks; Kuehne, Brooks and Barr; and Brooks, Barr, Graeber & White (later 3D/International's Austin office), Brooks served as partner-in-charge on a wide range of distinguished projects, including the U.S. Embassy in Mexico City, the Manned Spacecraft Center in Houston, the Department of Labor Building in Washington, D.C., and the LBJ Library in Austin.

Brooks received a bachelor's degree from the University of Texas in 1934 and a master's degree in architecture from the Massachusetts Institute of Technology in 1936. He served as TSA president in 1956 (the Society's 15th) and as president of the Texas Architectural Foundation in 1960. He received the Pitts Award in 1968.

### Dallas Architect Don Jarvis Dies in Dallas at Age 54



Dallas architect Don Jarvis, FAIA, chairman of the board of the prominent Dallas firm JPJ Architects, died of a heart attack Sept. 4 at Presbyterian Hospital in Dallas. He was 54.

Jarvis helped found JPJ Architects (formerly Jarvis Putty Jarvis) in 1962. The award-winning firm is responsible for a number of major projects in the Dallas/Fort Worth area, including the Richardson Public Library, the Diamond Shamrock Tower in Dallas and the transformation of the old Hotel Texas into the Hyatt Regency Fort Worth.

Donald Edward Jarvis, a Fort Worth native, attended Texas A&M in College Station, where he graduated at the top of his class with a bachelor's degree in archi-



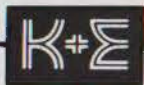


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ecture in 1950. He received a master's degree in architecture from the Massachusetts Institute of Technology in 1952.

## Projects in Progress



Herring Hall, Rice University, Houston.

### Rice's Herring Hall to Harmonize With Original Campus Style and Plan

Ground has been broken on the campus of Rice University in Houston for construction of Herring Hall, a new building for the Graduate School of Administration designed by Cesar Pelli & Associates in New Haven, Conn.

The 50,000-square-foot facility will

contain classrooms, faculty and administrative offices, a reading room, lecture hall, student lounge and a central courtyard.

Herring Hall is designed to be a modern building that will harmonize with Cram and Goodhue's original "Mediterranean Gothic" campus style while conforming to their original campus layout. Recalling their original arrangement of parallel blocks shifted and skewered by connecting arcades, the two wings of Herring Hall will overlap and link up to the main part of the building by an open arcade that continues around the main facade. The courtyard will be at the center, defined by the arcade on three sides. Materials, consistent with those of the rest of campus, will be salmon-red brick with limestone and terra cotta details. The gabled roof will be of red terra cotta tiles; the two wings will be topped with copper vaults. Walls will be non-supporting curtainwall with crisp, taut lines; four entrances will be built as traditional load-bearing masonry blocks with detailing similar to entrances on original campus buildings. The hall will be sited in alignment with the earliest buildings on campus, fitting snugly with-

in an existing grove of liveoaks with entrances along minor axes forming paths across the green.

The project is scheduled to be completed in 1984.

### Arts Complex Proposed For Downtown Denton

Plans have been announced for the renovation of a warehouse and a power plant in downtown Denton into an arts complex designed by Denton architect Gary Juren.

The \$1 million project, for which fundraising is now under way, will involve the \$600,000 adaptive reuse of an old art deco diesel plant into the



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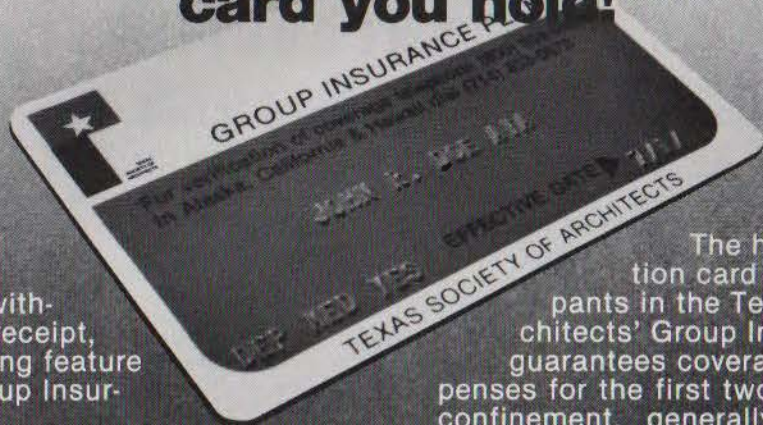
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Visual arts building, Denton.

J. N. Rayzor Center for the Performing Arts and the \$400,000 renovation of an old city warehouse across the street into a visual arts building.

Inspired by such projects as Ghirardelli Square in San Francisco and the San Antonio Museum of Art (the old Lone Star Brewery), Juren intends to enhance the industrial Bauhaus look of the brick buildings by exposing and painting ductwork and trusses.

The 11,500-square-foot diesel plant will be converted into a 204-seat theater with 35-foot ceilings and a 32-foot proscenium arch. Theater-goers will be greeted by a south-facing lobby connected to an atrium and sculpture garden. The building also will house dressing rooms, costume shop, "green room," scene shop, rehearsal space and offices for the Denton Community Theater and Greater Denton Arts Council, prime mover of the project.

The old warehouse will contain 19,000 square feet of space on one floor. The west end will serve as a 4,500-square-foot art gallery and the 900-square-foot southeast corner will house two studios for painting, printing, woodworking and other crafts. Five thousand square feet of space in between will be left unobstructed to allow for multi-use flexibility.

### Dallas Main Center Complex Planned for Downtown Dallas

Construction is scheduled to begin soon on the first phase of Dallas Main Center, a four-block multi-use development in downtown Dallas designed by the Dallas firm JPJ Architects.

Phase one consists of a 70-story, two-million-square-foot office tower, InterFirst Plaza, and an adjoining 1,400-car parking garage. The lead tenant, InterFirst Bank Dallas, is scheduled to move into the tower sometime in late 1984. The whole Dallas Main Center complex ultimately

*Continued on page 78.*

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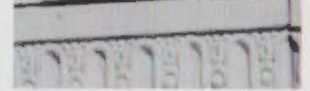
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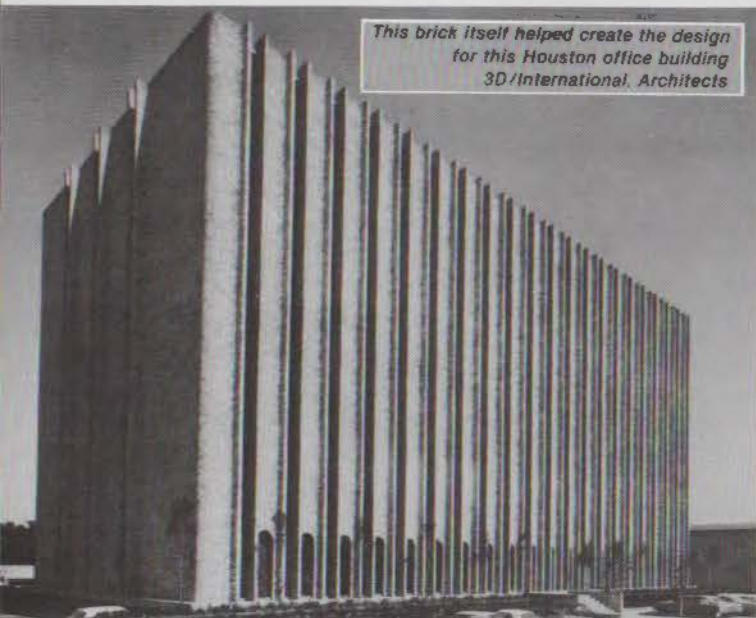
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*Alwine perfectly matched and molded brick in Rice University's Sewell Hall  
—60 years later, Lloyd Jones & Associates, architects*



*This brick itself helped create the design  
for this Houston office building  
3D/International, Architects*



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*Texas Architect*



# About this Issue

This annual design awards issue, which features the winning projects in the Texas Society of Architects' 1982 statewide competition, is offered with certain disclaimers that also apply to many other architectural awards programs across the country. It should be remembered, for example, that the competition is for completed projects, finished as long as five years ago. Therefore, the entries cannot be expected to reflect the very latest directions in design—those trends that can be perceived by examining work currently on the boards. And in an ideal world, each of the nearly 300 projects considered would be evaluated on the basis of on-site visits rather than carefully compiled and edited trays of color slides, which tend to conceal the flaws, highlight the best features, and reveal little about how the project relates to its context. (With photographic submissions as a given, however, the 35mm format still is seen as the best medium available—a kind of equalizer preferable to portfolios of prints wherein large-format professional photography can have an unduly powerful influence on the jury. Slides impose inherent limitations that tend to reduce, though not eliminate, professional photography's superiority over that of the dedicated amateur.) Also, as in any jury, individual biases and predilections of the jurors come into play in a give-and-take process such that the winning projects as a body may not represent a clear-cut set of standards for evaluation.

Disclaimers aside, the important point is that the design awards program is the best system we have of monitoring—on a consistent and continual basis—the product of Texas architects. Over time, the program has served well as a means of isolating significant buildings and defining a top strata of quality in the architecture of Texas. And this year's selections perpetuate that tradition.

In observance of another tradition, we have complemented our design awards coverage in this issue with a major article on a particular aspect of Texas architecture—an insightful discussion of regional design (p. 56) by Peter Jay Zweig and Bruce C. Webb of the University of Houston College of Architecture. Their call for the development and refinement of "building forms which represent a synthesis of place, culture and technical innovation" poses an interesting set of criteria for examining the projects being cited herein. Consider, for example, the overtly "vernacular" Morton residence (p. 40) in San Antonio by Frank Welch Associates—a composition of linear gabled forms rendered in native limestone with standing-seam metal roofs. Also consider the IBM Branch Office Building (p. 36) in Houston by CRS—a reflective glass triangle oriented for minimal heat gain, equipped with operable windows, and recessed to form a sheltered entry. Is one or the other more appropriate for its time and place and function? More of a "regional" response? Is one or the other more "Texan"?

Such questions characterize the fertile discussions surrounding directions in Texas architecture today. But, as in all of art and life, the questions come easier than the answers. —Larry Paul Fuller







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# The State of Texas Architecture

## A Diffident Juror's Reflections

By William Houseman

A number of my architect friends in Minnesota and elsewhere have asked me, since my service as a member of the TSA awards jury, what I thought of the work Texas architects are doing. I have given them either a short answer or a long answer, depending on what I judged to be their degree of interest and/or patience. Inasmuch as the readers of *Texas Architect* are momentary captives of mine, I shall presume to repeat both answers here.

The short answer, based on having reviewed some 230 submissions with my jurisprudent betters, Harold Fredenburgh and Abraham Zabludovsky, is that Texas is like a major Western power. Like say, West Germany or the United Kingdom. I mean to suggest that the architecture produced by this single state warrants comparison, in its sheer volume and variety, with that of whole nations. (There are those, to be sure, who would reject this observation on the grounds that Texas, too, is in truth a whole nation. Under no circumstances would I dare to prick their illusory bubble.)

The long answer attempts to consider, as long answers should, matters of substance and quality.

It is no secret, of course, that the major cities of Texas collectively represent one of the very few places where any architect would dearly love to see a major building of his or, increasingly, hers go up. Other such places would include the island of Manhattan, San Francisco, Chicago and perhaps Boston. The reason is two-fold: these are all places where new additions to the skyline are paid serious attention not only because they are deemed newsworthy in themselves but also because they join the select company of other buildings that have been designed by architects who have been accorded superstar status.

The jury of provincial opinion remains

out, not only in Texas but in most major urban centers, as to whether the illustrious carpetbaggers influence the resident architects (who, after all, still do most of the in-state work) for better or for worse. The question is somewhat fuzzed in the case of Texas, one realizes, because a fair number of Texas firms are themselves *other people's* carpetbaggers.

Yet to this member of an actual rather than hypothetical jury, the Texas architecture submitted in this year's awards competition suggests a generalization worth the hazarding: by and large, the architects of this state give in greater measure than they receive. Which is to say that while the truly indigenous architecture espoused by O'Neil Ford, the late great friend and mentor of so many of us, has not yet materialized, it is my perception as a non-Texan that Texas architects draw upon regional values for creative design solutions to a greater degree than do their counterparts in most other parts of the country.

### Restoration

Perhaps the clearest manifestation of the profession's interest in regionalism is found less in its purely creative than its restoration efforts. It seemed significant to our jury that, in addition to interior and building design, restoration and adaptive reuse have been recognized by TSA as major awards categories in response to the brisk activity of architects in these fields.

Among the restoration projects we recognized, the Texas Governor's Mansion, by Burson, Hendricks & Walls of Dallas, is impressive both for its painstaking rehabilitation and the degree of importance the Texas citizenry obviously attaches to this structure as a symbol of shared pride. The same might be said, at the opposite end of the architectural and economic scale, for the charming but ever-so-humble Randle-Turner house

near Itasca, a project of Eugene George, AIA, Austin. This "two-pen, dog-run" dwelling dating from the 1850s, rebuilt from scratch, was unquestionably a labor of love and dedicated research.

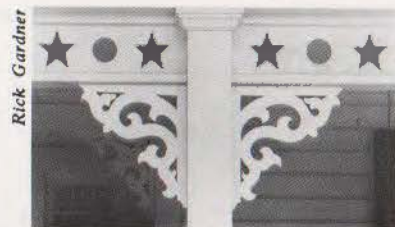
Easily the most exuberant of the adaptive reuse submissions we experienced is Taft Architects' conversion of a 1925 neo-classic bank building in Houston to a 350-seat nightclub whose new mezzanines and muted colors co-exist agreeably with the restored ornamental plaster interior. Worth noting, too, is 3D/International's renovation of a long-neglected 300,000-square-foot royal palace in Saudi Arabia; it is now a splendid guest house for visiting VIPs.

### Houses

Among the numerous houses considered, two of the three selected by the jury struck us as being admirably expressive of Texas forms and applications of materials. Frank Welch's Morton Residence, built on a wooded site's highest point near San Antonio, employs native limestone, clay tile, wood and a standing seam copper roof to evoke in its linear gable forms the timeless character of a Texas hacienda. The other—architect William Cannady's striking two-story, cedar-sided weekend house near Walhalla—is the second phase of a three-part building program aimed toward creating a working ranch which promises to embody its architect-owner's interest in "a visual dialogue on the architecture of country living."

### Utilitarian Buildings

I feel sure my fellow jurors agree that in one of the architectural award categories often downplayed—the strictly utilitarian service building—we were particularly pleased to recognize two submissions. One of these, a heavy maintenance complex by Bernard Johnson, Inc., for servicing the public transit buses in Harris County, very nearly belies its



Rick Gardner



*RIGHT: Rockefeller's Nightclub, Houston, by Taft Architects, Houston. (See page 43.)*

workaday purpose through the strength of its double-horseshoe design form, an audacious use of color as a visual bonding agent, and a plan that appears to serve the requirement of both ailing buses and able-bodied workers equally well. The other notable utilitarian success, we felt, is a communications center at Irving designed by Growald Architects for use by the film and video production industry. Such facilities—sound stages and studios—are most often housed in warehouse-like structures of no architecturally redeeming merit. This is not the case here; the structure's dramatic building-long barrel vault and well-organized volumetric forms combine to make it an arresting landmark to motorists passing by.

#### **High Rises**

Another building type familiar to Texas motorists—the high-rise curtain-wall office or apartment tower—was submitted in some profusion. These entries were evaluated on their architectural merit, I feel confident Harold Fredenburgh and Abraham Zabludovsky would agree, and they did not fare especially well. In this connection, if I may be permitted a personal observation, I am struck by the further evidence encompassed in the awards entries that the broad interests of the architectural profession are ill-served by a maturing Interstate and freeway system. In numerous instances, it seemed to me while studying the slide presentations at TSA headquarters that buildings sited and built expressly for their proximity to frontage roads and major interchanges too often make a mockery of the environmental and social values architects are prone to espouse. Such buildings tend to entrap their occupants during their eight-hour working days, prohibiting them from venturing beyond the building as pedestrians, precluding their inclination to broaden their daily experiences in even

the smallest ways. As the generalists they profess to be, architects in Texas and elsewhere should worry about their complicity in the demeaning of the urban-landscape.

What, readers may wonder, did this year's awards entries have to say about style and stylism in Texas architecture? Rather less, I believe, than might have been expected. It is my personal impression that a preponderance of entries fell into the familiar spectrum of state-of-the-art architecture. At the same time, it is perhaps worth noting that those entries whose design characteristics might be labeled "post-modern" were for the most small-scale, modest-budget projects. I would expect that in the years just ahead, the predominately young architects interested in pursuing alternate design paths will be gaining larger commissions and, if they are good designers, further grounding themselves in the intellectual and aesthetic resources needed for their work to grow and thrive.

As a journalist with an ardent but decidedly layman's interest in architecture, I have sometimes felt bemused, sometimes concerned, over the propensity

of architects to bestow awards upon themselves. I quite understand why this happens: buildings are designed and built to stand a long time. They are also the most visible and accessible of art forms. Precisely for these reasons, I have always regarded the jurying of awards programs as a very serious business. Juries, whether they choose to believe it or not, are communicators. They send out signals. Their selections appear in newspapers and magazines. Many who see and read about these selections will probably never have an opportunity to see and experience the actual, three-dimensional structure. They form their opinions of individual buildings, even of whole "schools" of buildings, on the strength of two-dimensional images printed on four-color pages.

Jurying is a serious business. I devoutly hope that those of us who have been privileged to serve on this year's TSA awards jury have made the right selections. Equally important, I hope we have sent out the right signals.

---

*William Houseman is editor of Architecture Minnesota.*



*Taft Architects*



# TSA Design Awards 1982

## Seventeen Winning Projects by 16 Texas Architectural Firms

**Editor's Note:** On the next 20 pages, following brief profiles of the three jurors, are the 17 winning projects in the Texas Society of Architects' 1982 Design Awards Program. Jurors (including an additional three-person jury for the interiors category) met July 16-17 in Austin to select the winning projects from a field of 290 entries, which were submitted into three categories: general design/adaptive use, historic preservation and interiors. The 11 winning interiors (see page 20) will be featured in the January/February 1983 issue. Meanwhile, all the design awards will be presented during TSA's 43rd Annual Meeting Nov. 4-6 in Fort Worth to representatives from 24 winning firms based in Houston, Dallas, Austin, Fort Worth, Midland and Fayetteville.

### **Abraham Zabłudovsky Zabłudovsky/Gonzalez de Leon Mexico City, Mexico**

Since graduating from the Escuela Nacional de Arquitectura in Mexico City in 1949, Mexico City architect Abraham Zabłudovsky has developed an international reputation for an expressive and socially responsive kind of residential and urban design. Principal works include the Centennial Civic Center in Puebla (1962); the Mexican Embassy in Brasilia, Brazil (1974); the Universidad Pedagógica Nacional in Mexico City (1979); the Chapultepec-Polanco apartment building in Mexico City (1981); and the Rufino Tomayo Museum of International Contemporary Art in Mexico City (1981). He has been associated with Mexico City architect Teodoro Gonzalez de Leon since 1968. Zabłudovsky also taught at the Escuela Nacional de Arquitectura from 1965 to 1967 and served as an examiner for final examinations in the School of Architecture at Pratt Institute in New York in 1980. And this year he was one of 10 foreign architects named Honorary Fellows of the American Institute of Architects.



Jurors (left to right): Abraham Zabłudovsky, Harold Fredenburgh and William Houseman.

### **Harold Fredenburgh I. M. Pei & Partners New York, N.Y.**

Harold Fredenburgh, an associate partner with I. M. Pei & Partners in New York, has been with the firm since 1963. Since then he has been involved in the design of several notable Pei projects, including dormitory and dining facilities at State University College in Fredonia, N.Y. (1969 and 1971), the John Hancock Tower in Boston (1976), the Texas Commerce Tower in Houston (1982) and the MGF Center in Midland (in progress, scheduled for completion in 1984). The Syracuse, N.Y., native attended the University of Connecticut and Yale University, where he graduated with a bachelor's degree in architecture in 1958. He is currently an adjunct professor of architecture at Columbia University, where he served as a design critic from 1973 to 1974, and chairman of the Architectural Review Board and vice chairman of the Planning Board in Bronxville, N.Y.

### **William Houseman Editor and Writer Spring Valley, Wisc.**

William Houseman, editor of the award-winning *Architecture Minnesota* magazine and editorial consultant for *House Beautiful* magazine, lives on a working farm near Spring Valley, Wisc., just over the state line from Minneapolis. A native of Des Moines, Iowa, Houseman attended the University of Iowa in Iowa City and St. Ambrose College in Davenport, where he received a bachelor's degree in English Literature in 1942. Following war service in the U.S. Navy, Houseman joined *Look* magazine, where he worked as a writer from 1946 to 1954. He also was a writer at *Life* from 1954 to 1956 and executive editor of *House Beautiful* from 1956 to 1968. As a writer and editor, Houseman has developed somewhat of a specialty in environmental issues, including those that concern the built environment and how it affects people. He was editor and publisher of *Environment Monthly*, an early "quality of life" periodical, which he published in New York from 1969 to 1977.





View shows relationship to downtown Houston, in background.

**CRS, HOUSTON:  
IBM BRANCH OFFICE BUILDING,  
HOUSTON**

The 420,000-square-foot, 17-story IBM branch office building is an isosceles triangle in plan, situated on a 6.2-acre wooded site in the Riverway development in Houston's burgeoning West Loop area. The orientation of the building faces its broadest facade north, minimizing exposure to the west. Other energy-saving features include operable three-foot, double-glazed windows, insulated spandrel glass and revolving doors at the entryway. The silver reflective glass envelope allows 17 percent solar radiation to enter the building while visually diminishing the building's mass and reflecting pedestrian and vehicular motion around it. The office tower hangs over the entrance at ground level, supported by polished-steel columns. The entrance is also highlighted by shiny red anchor panels and dark brick pavers, which extend into the lobby. Inside, building energy consumption is controlled by a computer, and heat generated by lights, computers and other equipment can be recovered and used.

**Additional Credits**

*Design Principal:* Paul Kennon, FAIA  
*Landscape Architects:* SWA Group, Houston  
*General Contractor:* Robert E. McKee, El Paso  
*Owner:* The Shorenstein Investment Co., San Francisco

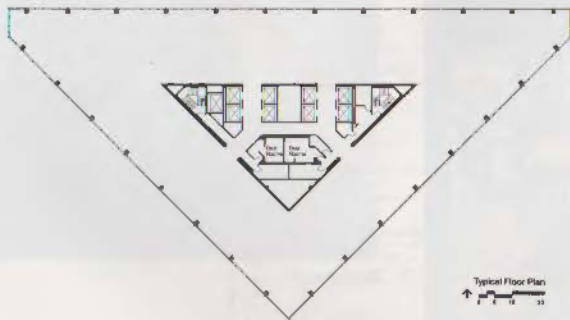


A 1400-car parking garage steps back from the tower.

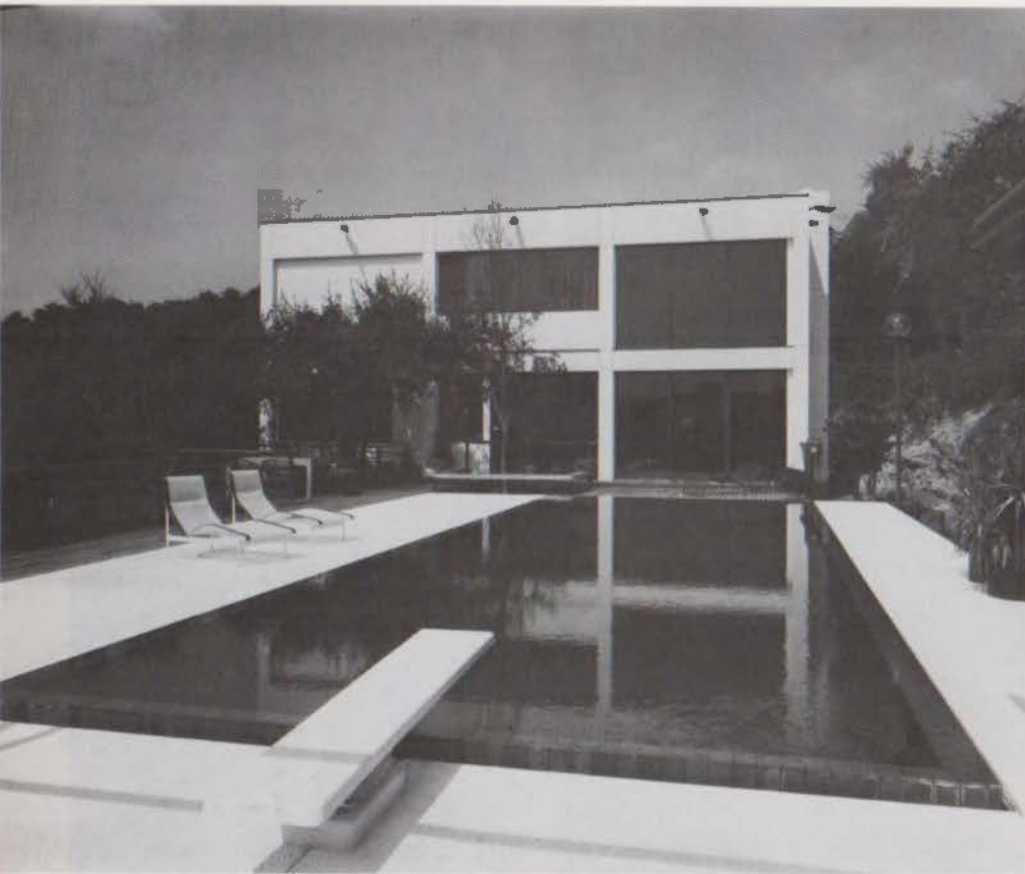




*Recessed entry.*







**ALAN TANIGUCHI & ASSOCIATES,  
AUSTIN:**

**CARROLL RESIDENCE, AUSTIN**

The Carroll residence, on a wooded, sloping site on Cat Mountain in northwest Austin, is designed to be unobtrusive in form and footprint and to make optimum use of terrain, vegetation and views. Owners also wanted, among other things, a distinct separation of public and private areas, privacy from neighbors, and a six-car garage. An abandoned roadway ledge midway down the slope provided a flat and open area for the building site, also simplifying accessibility for construction and—most important—minimizing the physical alteration of the site's natural features. Although not a primary concern of the owners, a passive solar system was incorporated into the design to augment central heating. The system includes a south-facing greenhouse as solar collector, a heat-recovery system for the fireplace and a thermal rock storage bed.

**Additional Credits**

*Consultants:* Jose Guerra, Austin (structural engineering); LSA Engineers, Austin (mechanical engineering); The Design Office, Austin (interiors); The Sunset Company, Austin (exterior lighting)

*Landscape Architect:* Jean Mather, Austin (pool and deck)

*General Contractor:* Jackson/King, Builders, Austin

*Owner:* Mr. and Mrs. Ronald Carroll, Austin

Photography by Dewey Mears



View toward pool from living room.

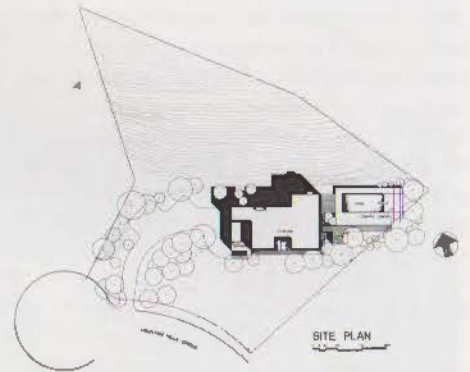


Bathroom.

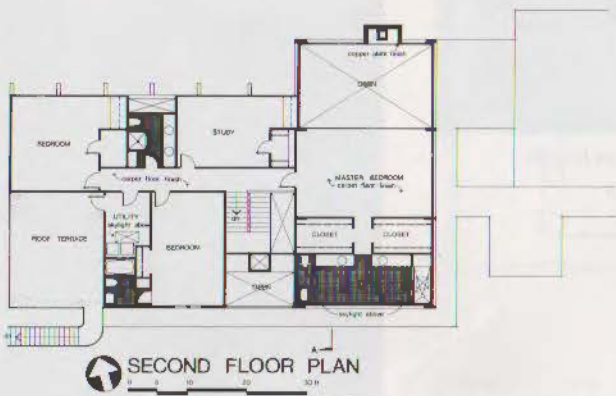




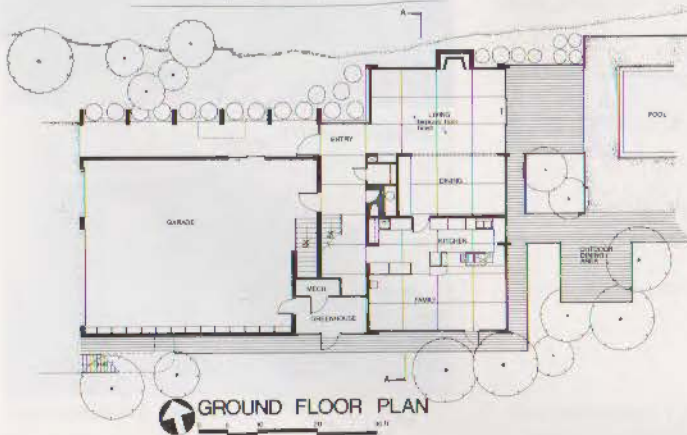
Living room.



Family room.



SECOND FLOOR PLAN



GROUND FLOOR PLAN



View toward pool from dining area.



**FRANK WELCH ASSOCIATES,  
MIDLAND:  
MORTON RESIDENCE,  
SAN ANTONIO**

The Morton residence, on a "table" at the highest point of 40 wooded, hilly acres near San Antonio, was organized in three parts, each a linear gabled form connected to one another by flat sections, which can be closed as galleries or open as porches. One gabled form contains the garage, servant's quarters, kitchen and utility room; another the library and family room; the third bedrooms and baths. A game room faces the house across a pool and patio, which are encircled by a low stone wall. The structure is wood frame with native limestone, with a roof clad in standing-seam copper. Interior finishes include floors of clay tile, oak and carpet, and walls of gypsum board, limestone and cedar. Concrete columns support the porch and gallery roofs. Architect Welch gives much of the credit for the project's success to landscape architects Dan Heyn and Frank Thrower for their "exceptional" landscaping plan.

**Additional Credits**

*Consultants:* Morton Southwest, San Antonio  
(structural and mechanical engineering)  
*Landscape Architects:* Dan Heyn and Frank  
Thrower, Dallas  
*Interior Designers:* Allegro Interiors  
*General Contractor:* Morton Southwest,  
San Antonio  
*Owner:* Mr. and Mrs. Cliff Morton

Photography by Rick Gardner



*View to library and entry porch.*



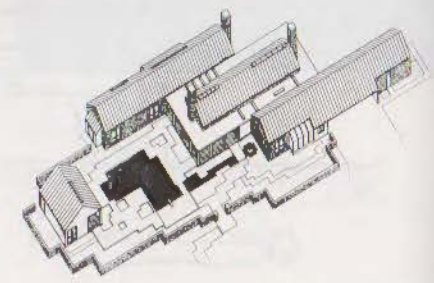
*View through family room to library.*



*Porch off of family room.*



*Fountain at entry.*





**WM. T. CANNADY & ASSOCIATES,  
HOUSTON:**

**CANNADY RANCH, WALHALLA**

This ranch house in Central Texas, for the architect and his family, is organized along an east-west axis to maximize cross ventilation from strong prevailing winds from the south and to provide views of a valley to the north. The house is sited to face a large automobile forecourt, which is flanked by a garage to the west and a row of trees to the east. The back side faces a pool and lake. Barn and pens are located out of the winds, partly screened by the garage. Inside, the plan is zoned for adults on one end and children on the other, with common areas in the middle. Porches are located on three sides to allow activities to move with the weather, sun and moon.

**Additional Credits**

*Structural Engineers:* Nat Krahl Associates, Houston

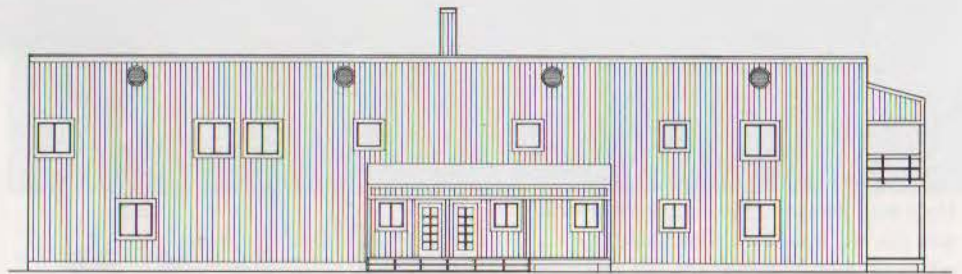
*Owner:* William T. Cannady, Houston

*General Contractor:* Kermit Wunderlich

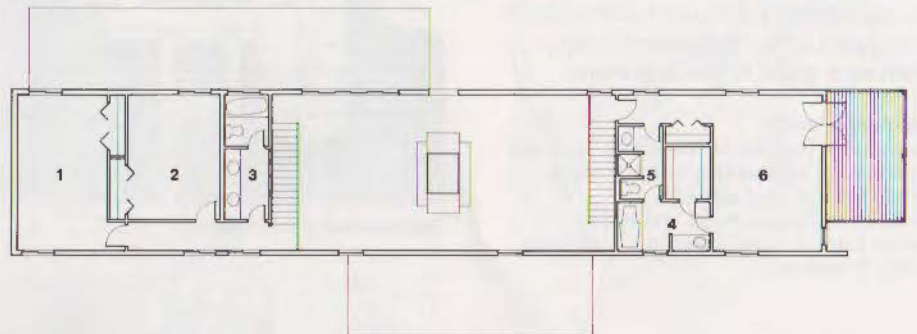
Photography by Paul Hester



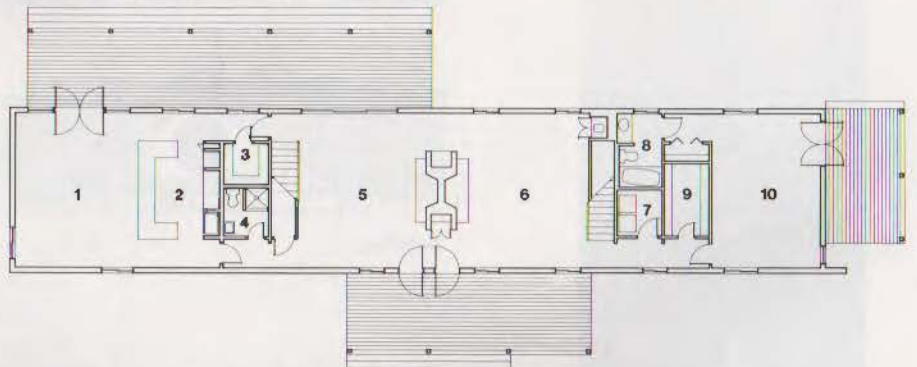
*View to South facade.*



*South elevation. (Drawings show future expansion at west end.)*



*Second floor plan. 1. Bedroom, 2. Bedroom, 3. Bathroom (currently Bunkroom), 4. Master Bath, 5. Master Bath, 6. Master Bedroom.*



*First floor plan. 1. Family Room, 2. Kitchen, 3. Pantry (currently Kitchen), 4. Bathroom, 5. Dining, 6. Living, 7. Laundry, 8. Guest Bath, 9. Storage, 10. Guest Bedroom.*



*Living area.*



*East and north facades.*



**CLOVIS HEIMSATH ASSOCIATES,  
FAYETTEVILLE:  
LORD OF LIFE LUTHERAN  
CHURCH, THE WOODLANDS**

The Lord of Life Lutheran Community in The Woodlands, just north of Houston, wanted a new church that would announce its Christian message in a strong voice. Directly across the street from the wooded site, however, a massive brick high school threatened to drown it out. Lord of Life also wanted a sanctuary to seat 250, overflow space, a fellowship hall, classrooms, office space and furnishings, all within a budget of \$250,000. First, to amplify its presence, architect Heimsath designed the church's white facade, with its rose window recalling Martin Luther's coat-of-arms, to be a "billboard of Christian faith." Then he aligned the church's main axis with that of the school's facade, visually organizing both buildings into a balanced composition. The axis also is intended to organize the liturgical sequence, which culminates at the central altar, flanked by antiphonal seating. To stay within the tight budget, Heimsath designed the simple steel structure for multiple uses. The pastor's office doubles as a sacristy, for example, and overflow seating is made possible by opening the activity room's sliding door into the sanctuary. Heimsath also designed all liturgical artifacts and furnishings, which were made by Texas artisans.

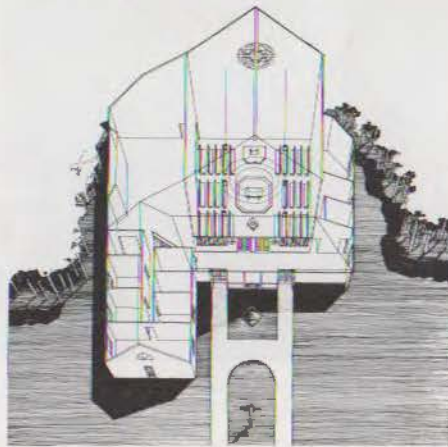
**Additional Credits**

*Consultants:* Nat Krahl Associates, Houston (structural engineering); Rex Bullock, (mechanical engineering)  
*Contractor:* Brookstone Corporation  
*Owner:* Lord of Life Lutheran Community, The Woodlands

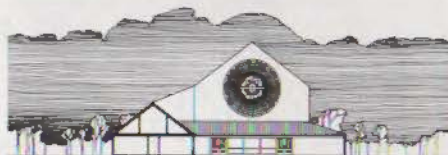
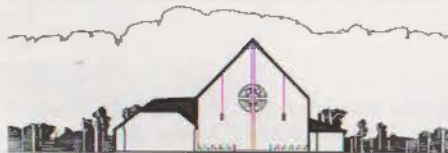
Photography by Maryann Heimsath



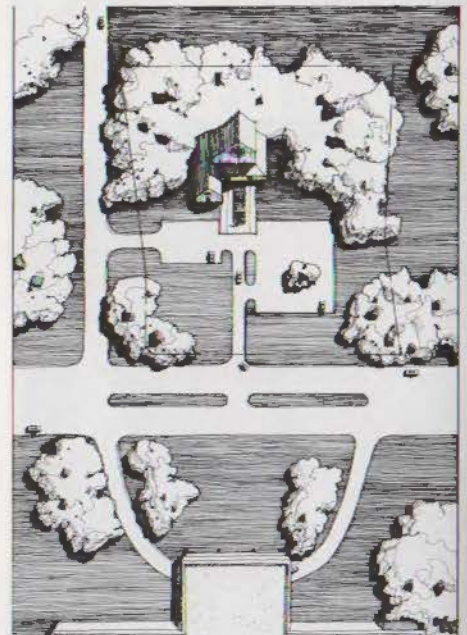
*Front (north-facing) facade.*



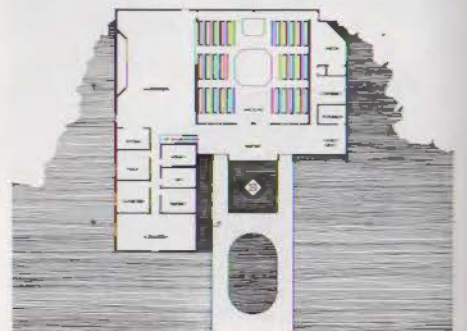
*Diagrammatic perspective.*



*Sections.*



*Site plan.*



*Plan.*



*Sanctuary.*



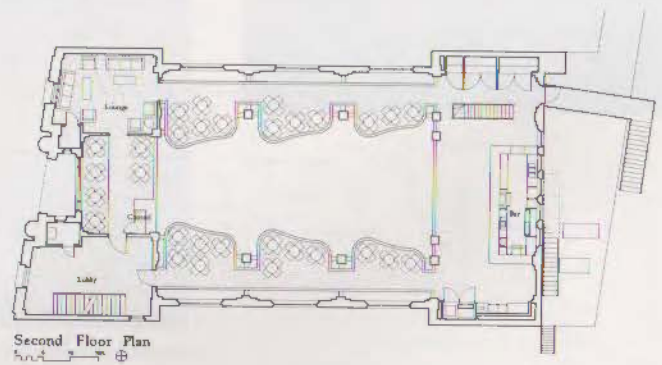
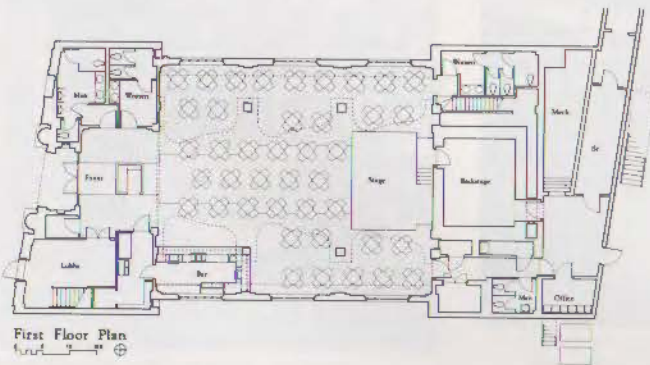
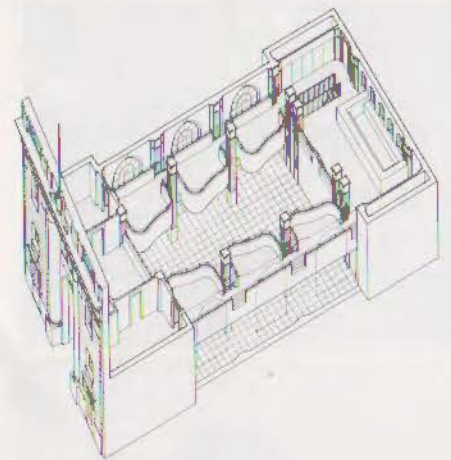
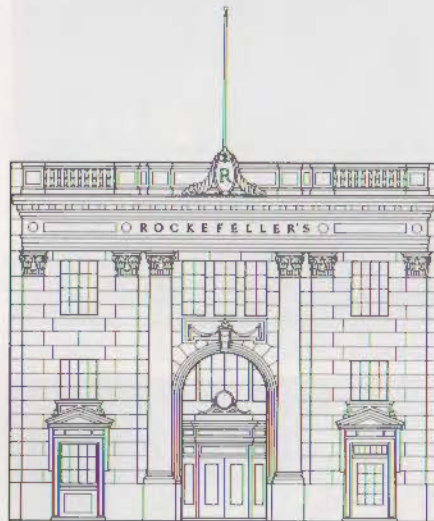
**TAFT ARCHITECTS, HOUSTON:  
ROCKEFELLER'S NIGHT CLUB  
ADAPTIVE USE, HOUSTON**

The program called for the adaptive use of a 1925 neo-classical bank building as an elegant 350-seat nightclub. Major architectural problems were: how to provide space for an additional 100 seats; how to introduce new mechanical, electrical and plumbing systems; and how to comply with city building and health codes without compromising the character of the original design. Also, a 1968 conversion of the banking hall into government offices, and a subsequent fire, had left the richly ornamented plaster interiors severely damaged. To respect and restore the old, while frankly acknowledging the coexistence of the new, architects suspended mezzanines within the older structural matrix, carefully keeping them away from original columns, windows and walls. Walkways connect the original front and back mezzanines, completing the circulation loop and providing emergency egress routes. Cantilevered seating areas—piano-shaped boxes—are squeezed out between the columns to provide views to the stage. Air conditioning ducts and other systems are slung below the walkways. A suspended conduit grid provides for flexibility of both stage and house lighting. Ornamental plasterwork was painstakingly restored by a 75-year-old craftsman who came out of retirement especially for the job. New wood moldings were milled according to original drawings. Architects selected a palette of muted colors to articulate the structural order and to emphasize the decorative details under nightclub lighting conditions. The cost of construction was about \$30 per square foot.

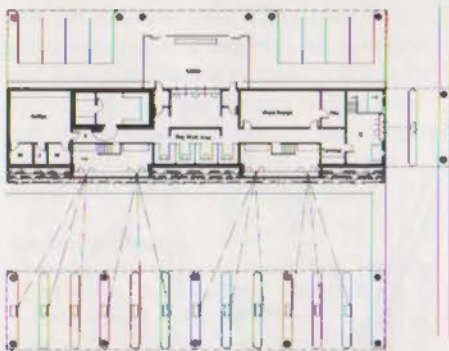
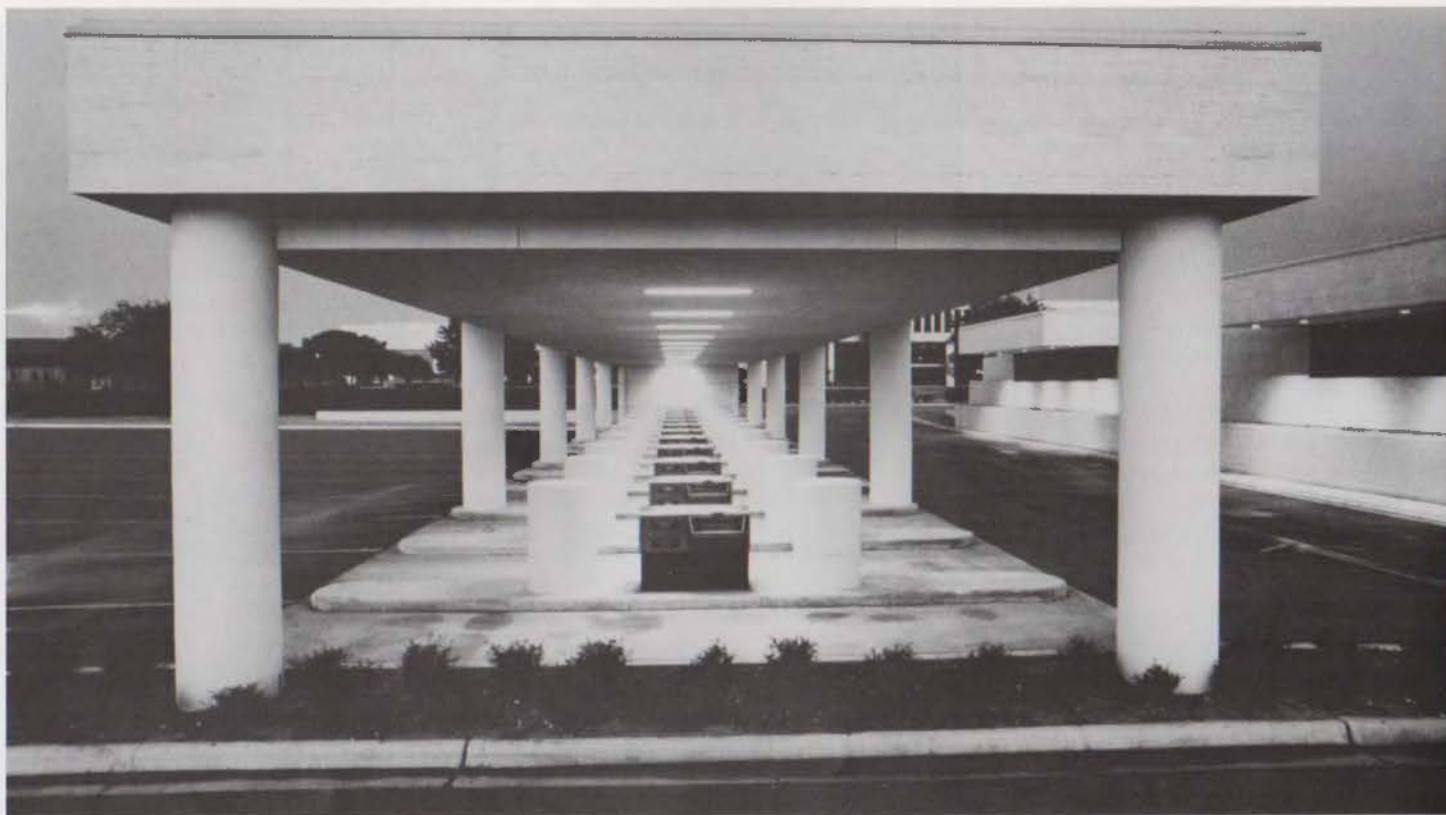
**Additional Credits**

*Owner:* Mr. and Mrs. Sanford Criner  
*Contractor:* owner; Matt Pasternak, construction manager

Chas. McGrath



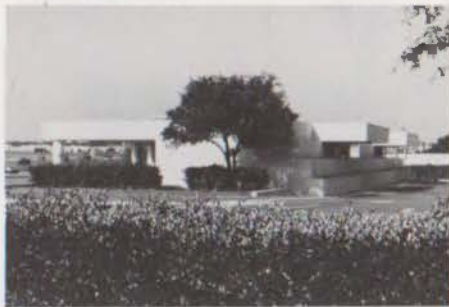




*Floor plan.*



*Lobby.*



*Slipped terraces on drive-in side.*

**HARWOOD K. SMITH & PARTNERS,  
DALLAS:  
INTERFIRST BANK DRIVE-IN,  
WACO**

Architects were charged with designing an addition to an existing bank that would include a commercial banking facility with four teller lines and a motor bank with 12 lanes. Clad in horizontal bands of travertine, the addition is intended to enhance the existing bank's image of permanence and to blend with its exterior of travertine and slate. The horizontal bands also serve to organize equipment and teller windows at the proper levels for optimum eye contact. On the drive-in side, the bands are slipped to form terraced planters that soften the building's long facade. Overhangs shade projected teller windows, which are mullion-free and allow the teller an unobstructed 180-degree view of customers as they come and go. On the commercial side, the top travertine band is expanded to create a protected parking area, and teller windows are enclosed in an open glass lobby to shelter and provide security for walk-in patrons.

**Additional Credits**

*General Contractor:* Wiethorn Construction Company, Waco  
*Client:* InterFirst Bank, Waco



**BERNARD JOHNSON, INC.,  
HOUSTON:  
BUS MAINTENANCE FACILITY,  
HOUSTON**

This \$20 million bus maintenance facility for the Houston Metropolitan Transit Authority, replacing a turn-of-the-century trolley barn, is intended to represent the state-of-the-art in bus maintenance facility design. The oval shape best fulfills functional requirements while taking maximum advantage of the 21-acre site. The semicircular maintenance end of the facility contains three concentric rings of activity: 50 maintenance stalls forming the outside perimeter, next a parts storage area, then a shop area. This arrangement permits immediate access to parts storage from both stalls and shops. The other end of the complex houses operational and administrative offices. The facility is designed for expansion to ultimately accommodate a fleet of 2,500 buses. The rounded design also results in a minimum of exterior wall space, which makes it easier to heat and cool the building from the core. Extensive skylighting throughout the building and a clerestory in the shop area reduce the lighting load.

**Additional Credits**

*Associate Architect:* John F. Chase, FAIA, Houston

*Interior Designers:* Clegg/Houston  
*Civil Engineering:* Louis Fontenot Associates

*Owner:* Metropolitan Transit Authority of Harris County

*General Contractor:* Manhattan Construction Company



*Bus maintenance facility, with downtown Houston clustered in the distance.*



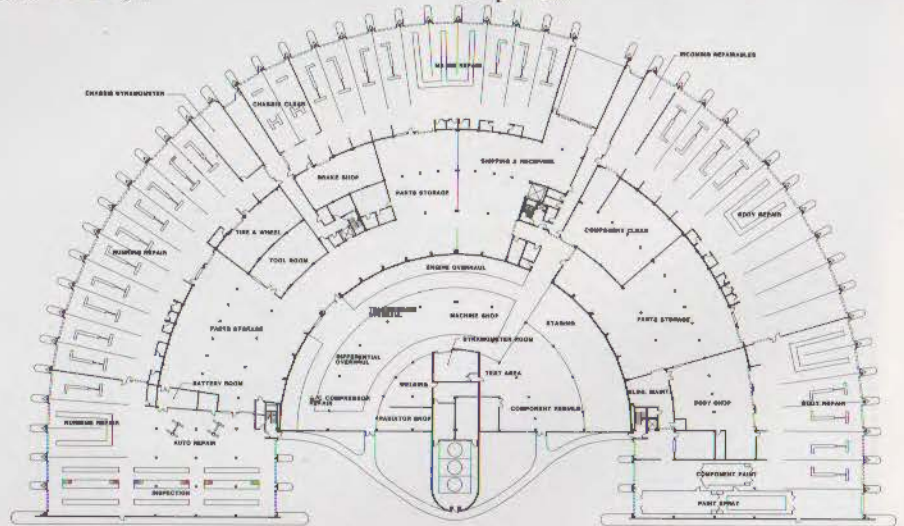
*Maintenance stall on outer perimeter.*



*Elevated walkways.*



*Shop area.*



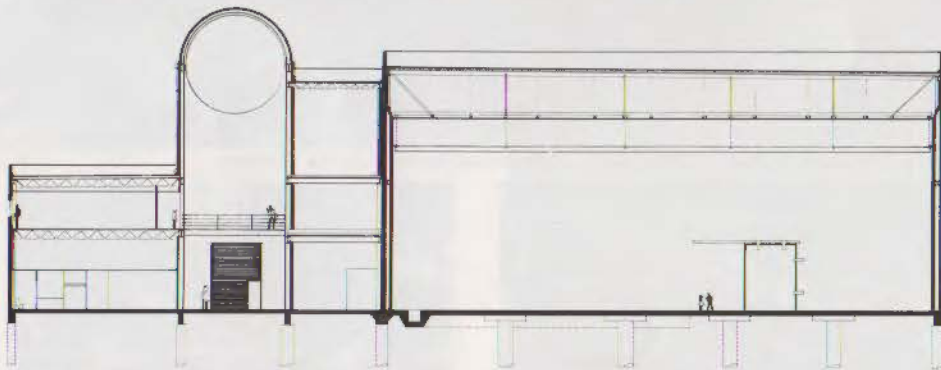
*First floor plan, maintenance end.*





**GROWALD ARCHITECTS,  
FORT WORTH:  
COMMUNICATIONS COMPLEX  
SOUND STAGE, DALLAS**

This sound stage in the new Dallas Communications Complex in Las Colinas in Irving is part of the first phase of a 100-acre planned development for the area's burgeoning video and film production industry. Owners wanted to provide a superior sound stage that would rival any such facility in Los Angeles or New York. To that end, the program called for a 71,000-square-foot building that would contain three sound stages, service and ready areas, set construction areas, rehearsal space, dressing rooms, wardrobe storage area, administrative area and reception lobby. Architects used the service and ready area as a spine running the length of the building and separating the sound stages and set construction area from such support functions as dressing rooms and offices. The spine rises to a height of 72 feet, becoming a full-length barrel vault, each end of which is pierced with a round window 24 feet in diameter and glazed with grey glass. The structure is all steel construction on concrete piers. Floors are concrete, exterior walls are tilt-up concrete panels, roofs are loose-laid polyvinyl chloride plastic sheet with ballast covering, the barrel vault is clad in standing-seam copper. Air-conditioning is provided by individually zoned fans and a central chiller. There is no heating system. Specialized lighting and equipment needs are handled by grid systems in each of the three studios.



*Section.*



*Sound stage.*



*Main entrance.*

**Additional Credits**

*Consultants:* Nagler, Pitt & Merrit Consulting Engineers, Dallas (structural engineering); Ammann & Whitney Consulting Engineers, New York, N.Y. (mechanical and electrical engineering); Carter & Burgess Engineers/Planners, Fort Worth (civil engineering); Bolt, Beranek & Newman, Canoga Park, Calif. (acoustics); Imero Fiorentino Associates, New York, N.Y. (theatrical and studio lighting)  
*General Contractor:* Avery Mays Construction  
*Owner:* Production Center Partners, LTD.





*Service- and ready-area spine with vaulted ceiling and round window.*



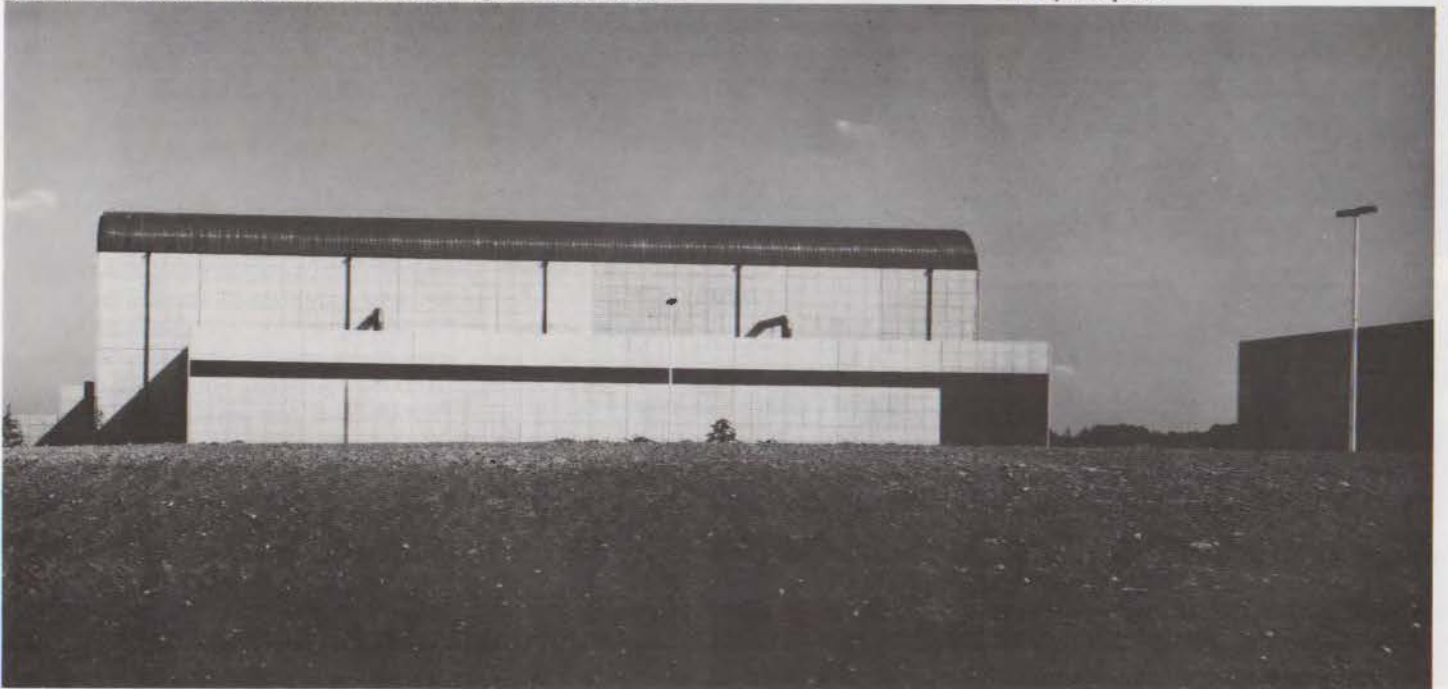
*West (top) and north elevations.*



*Second floor plan.*



*First floor plan.*



*North elevation.*



**THE OGLESBY GROUP, DALLAS:  
ARMSTRONG TOWNHOUSES,  
DALLAS**

Developers of the Armstrong Townhouses in an inner-city neighborhood in Dallas wanted a maximum density of units on the one-acre site, 2,000 square feet in each unit and private garages (see *Texas Architect*, July/August 1982). Architects came up with two plans—one oriented to the public street side, the other to an interior street—then developed a repetitive rhythm of form and detail to emphasize the whole (15 townhouses) rather than individual units. Materials are wood frame, painted brick and stucco veneer, and gypsum board dry wall.

**Additional Credits**

*Consultants:* Mitchell/Hall, Inc., Dallas (structural engineering)  
*General Contractor:* Tom W. Kindred Company, Dallas  
*Owner:* Roblee Corporation, Dallas

Photography by Hursley/Lark/Hursley



Photography by Balhazar Korab

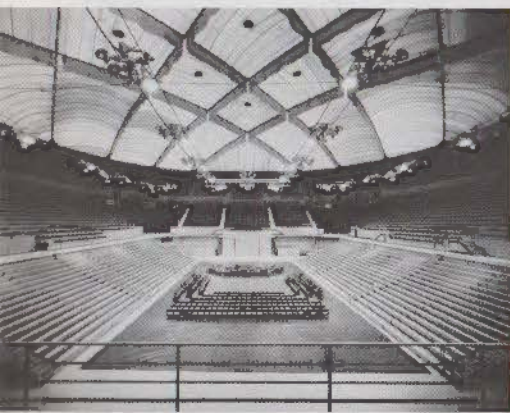


**CRS, HOUSTON:  
STEPHEN C. O'CONNELL CENTER,  
GAINESVILLE, FLA.**

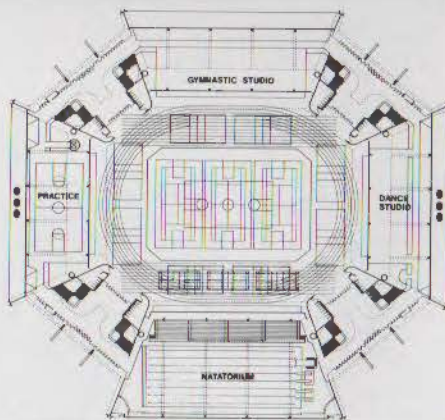
The Stephen C. O'Connell Center at the University of Florida in Gainesville is designed to provide an energy-efficient facility for a wide range of student activities and to serve as a new campus symbol of "vital activity and dynamic spirit" (see *Texas Architect*, March/April 1982). It is covered with a translucent, double-layer, teflon-coated fiberglass skin, supported by air from four 100-horsepower fans and a series of concrete columns, which also serve to anchor the structure and define its shape. The 246,900-square-foot center contains seven major activity areas, including the 100,000-square-foot main arena, a 23,100-square-foot natatorium, intramural courts, weight rooms, dance studio and fencing-karate rooms.

**Additional Credits**

*Engineers:* Geiger-Berger & Associates, New York, N.Y. (structural and mechanical); Flack & Kurtz, New York, N.Y. (electrical)  
*General Contractor:* Dyson & Company, Pensacola, Fla.



Main arena.



Ground floor plan.



**SELZER ASSOCIATES, DALLAS:  
HIGHLAND PARK VILLAGE  
SHOPPING CENTER RENOVATION,  
DALLAS**

The Highland Park Village Shopping Center in Dallas, designed by the Dallas firm Fooshee & Cheek and built in the early 1930s, is the oldest shopping center in Texas and the first in the United States to face buildings inward to an interior parking area (see *Texas Architect*, Nov./Dec. 1980). By late 1976, when the historic shopping center was purchased by its present owners, it had suffered from a decade of minimum maintenance and very little aesthetic control. Although located in the middle of one of Texas' most affluent communities, the center's sales volumes were low, and one of its major tenants was planning to close its doors. After a community survey to determine what area residents wanted of the center, the new owners implemented a program of improvements: the complex was extensively landscaped, graphics were replaced, traffic flow was improved, fluorescent lighting was replaced with period fixtures, cracked concrete sidewalks were replaced with brick and exposed aggregate paving, buildings were painted and exterior dining courts were added in common areas. Tenants also were shown how to improve their image with new storefronts. Today, as the ongoing renovation continues, the owner is constantly trying to create more retail areas in the old complex by adding mezzanines, and tenants are developing more effective merchandising techniques to maximize the use of limited retail space.

**Additional Credits**

*Original Architects:* Fooshee & Cheek, Architects, Dallas (1929-1934)

*Project and Consulting Architect (1977-78):*

Eugene Patrick Holden, Dallas

*Consultants:* Naud Burnet-Howard Garrett, Dallas (landscape architecture); John

Deshazo (traffic)

*Contractors:* various



Before.

Dale Setzer



After.

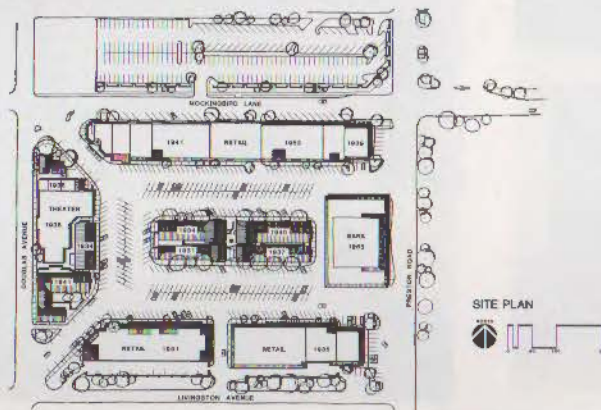


Before.



After.

Dale Setzer







NORTH ELEVATION



EAST ELEVATION



SOUTH ELEVATION



WEST ELEVATION



New kitchen.



**CHARLES TAPLEY ASSOCIATES,  
HOUSTON:  
CLEVELAND SEWALL RESIDENCE  
RESTORATION, HOUSTON**

The Sewall residence, built in 1926, is one of a very few houses designed by Boston architect Ralph Adams Cram, architect of Rice University. The Spanish style reflects Cram's interest in Spanish domestic architecture, and the house was thoroughly detailed and furnished to maintain that character. Its restoration, after years of being unoccupied, weather-beaten and vandalized, involved work throughout the interior and exterior of the house and all over the site. Inside, all materials and finishes were returned to their original condition. Oak woodwork and beamed ceilings were stripped and refinished. Spanish ceramic tile floors and wainscots were repaired from a stock of surplus tile found in the basement. The floor in the new kitchen also was made with original tile. On the exterior, the tile roof was repaired, cypress windows and screens replaced and the peach-colored stucco cleaned. Extensive landscaping of the six-acre site, in keeping with Mrs. Sewall's original plan, contrasts formal beds and axial compositions with more natural areas of oak, lawn and underbrush.

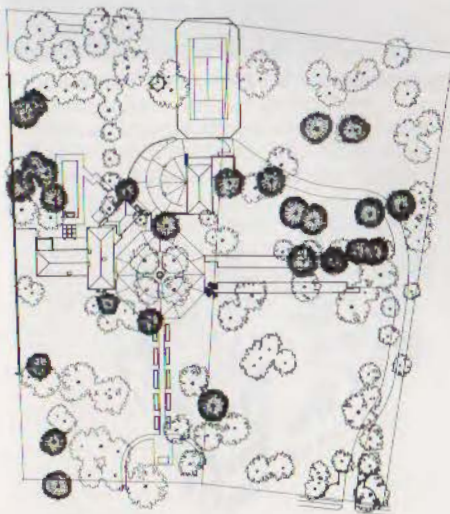
**Additional Credits**

*Original Architect:* Ralph Adams Cram, Boston

*Engineers:* Nat Krahl & Associates, Houston (structural); Timmerman Engineers, Houston (mechanical)

*General Contractor:* Tynes Sparks Building Corporation, Houston

*Owner:* Mr. and Mrs. Nathan Avery



*Site plan.*





**BURSON, HENDRICKS & WALLS,  
DALLAS:  
GOVERNOR'S MANSION  
RESTORATION/RENOVATION,  
AUSTIN**

Built in 1856 by Master Builder Abner Cook, the Greek Revival Governor's Mansion in Austin has undergone only one major structural modification since then—an L-shaped addition in 1914 that replaced a semi-detached two-story kitchen wing and added a family dining room behind the original dining room. But certain parts of the structure suffered physical decline over the years, and the mansion became further and further removed from its original elegance as each gubernatorial family made cosmetic changes to suit its own tastes. In 1979, due largely to the influence of Governor and Mrs. Clements, the 66th Legislature appropriated \$1 million for the mansion's renovation and restoration. The architect's approach was to work within the existing building envelope, despite some sentiment that further expansion was needed. The attempt was to restore the original portion of the mansion to its 1856 condition, to the extent possible, and to restore the integrity of the exterior, including the 1914 addition. Private living quarters have been upgraded and redesigned for greater flexibility. Highlights of the restoration include the rebuilding of nine fireplaces, replacing and exposing the wide pine flooring, providing *faux bois* treatment for interior doors, and restoring the stairwell window and south entry.

**Additional Credits**

*Clerk of the Works:* Wilson-Stoeltje-Martin, Austin

*Engineers:* Datum Structures, Dallas (structural); Sam Toub & Associates, Dallas (mechanical and electrical)

*Landscape Architects:* Lambert's, Dallas  
*Interior Designers:* Jed Mace/Friends of the Mansion

*General Contractor:* Lawless & Alford, Austin

*Owner:* State of Texas

Ron Dorsey



Front (east) facade.

Courtesy: Texas Homes

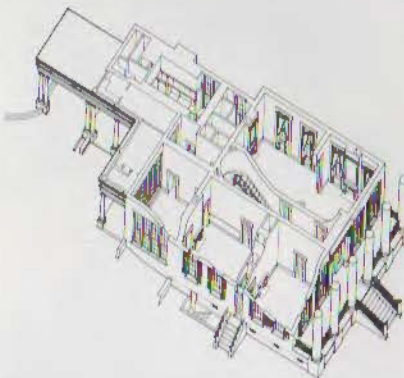


Entry. Stairwell window—in the original rear wall—has been restored after being concealed for years.

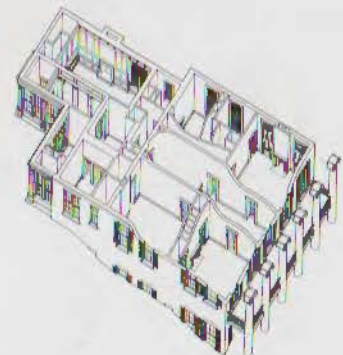
Courtesy: Texas Homes



Adjoining parlors, entered to right from entry. Museum-quality 19th Century furnishings adorn the Mansion throughout.



First floor.



Second floor.



**3D/INTERNATIONAL, HOUSTON:  
NASSRYIAH ROYAL GUEST  
PALACE RESTORATION/  
RENOVATION, RIYADH**

The restoration and renovation of the 300,000-square-foot Nassryiah Royal Guest Palace in Riyadh, Saudi Arabia, involved the updating of a long-neglected building with "state-of-the-art" technology while preserving as much of its original character and formality as possible. The palace—built in 1954 for a royal family and staff—was a conglomeration of many styles of Islamic architecture. And most of the exterior architectural features, made of gypsum plaster, had deteriorated, as had the substrata of concrete block on which the exterior plaster had been applied. Architects devised a new resurfacing system of wire lath secured to the structural system, coated in cement plaster with an aggregate of glass and stone. Inside, inaccessible service areas on the first and third floors made movement between the palace's two major wings impossible on those levels, inhibiting overall circulation. To alleviate that, two bridges were designed to span the huge multistory space created by the high entrance foyer and grand stairway. Complete kitchen facilities were added to each major suite, and formerly open balconies were enclosed and airconditioned to increase total living space. In its new capacity, the palace can simultaneously accommodate a king and a president, for example, along with their staffs in 7,000-square-foot suites. The remaining 76 guest rooms range in size and appointments according to protocol requirements.

**Additional Credits**

*Consultants:* Carter and Burgess, Fort Worth (mechanical, electrical, plumbing and structural engineering, and landscape architecture); Mercier Frere, Paris, France (interior decoration); Laschober and Sovich, Pasadena, Calif. (kitchens); Variable Acoustics, Fort Worth (audio visuals)

*General Contractor:* Daniel J. Keating and Company, Philadelphia, Penn.

*Owner:* Government of the Kingdom of Saudi Arabia

Photography by Michael Sparrow



*Arabic salon.*



*Before.*



*After.*





**EUGENE GEORGE, AUSTIN:  
RANDLE-TURNER HOUSE  
RESTORATION, ITASCA**

The Randle-Turner House near Itasca is one of the few surviving examples in north central Texas of a house type with antecedents in the southeastern United States. Dating from the 1850s, the house's survival is quite remarkable due to the fact that Indian raids occurred in the area throughout the time of its construction and early occupancy. The building is a typical "two-pen dog-run" house with a gallery on the south and "lean-tos" on the north. The frame is hewn oak sheathed in cypress weatherboarding, with double-hung windows and a wood-shingle roof. The program called for accurately restoring the house to its initial period using materials and construction techniques of the time, an approach which required extensive documentary research and historic analysis of the structure and the site. Except for fire-retardant roof shingles and fireplace lintels, all new materials match original materials in specie, size and fabrication. Since the project was a "pure" restoration, the building was not adapted to any modern functional requirements. Although energy efficiency considerations were not part of the program, the house's large and strategically oriented windows, along with the shaded south gallery and central dog run, provide a maximum of creature comfort in the climate of the region.

**Additional Credits**

*General Contractor: Steve Whiston  
Owner: Mr. and Mrs. W. T. Crouch*

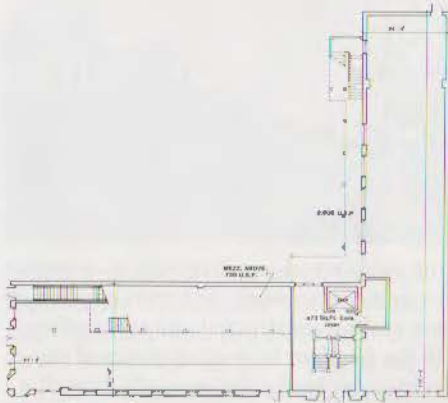


*Under restoration.*

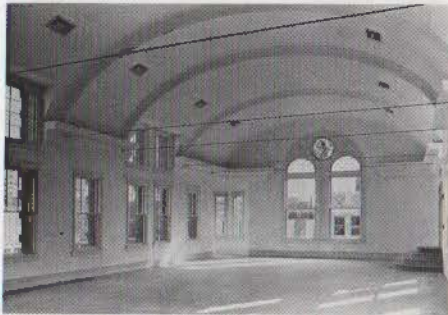


*Before.*





First floor plan.



Tie rods through third-floor arches.

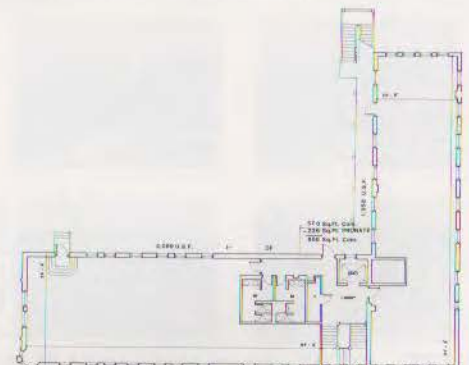
**WOODWARD & ASSOCIATES, DALLAS:**  
**KNIGHTS OF PYTHIAS BUILDING ADAPTIVE USE, FORT WORTH**  
 To convert the Knights of Pythias Building, built in 1901 as a fraternal hall, into retail and office space, architects had to add an elevator, fire exits and an HVAC system. It was also necessary to stabilize the building—a three-story, 15,500-square-foot, load-bearing masonry structure—and to reconstruct the storefront, canopy, turret roof and interior stairs. New exit balconies were built in the courtyard on the interior of the block, and all exterior masonry was repointed. The structure also was anchored by steel braces to the building immediately to the north. The braces are attached to original tie rods that pass through the third floor at the spring line of the arched trusses. (See *Texas Architect*, Sept./Oct. 1982.)

**Additional Credits**

*Engineer:* Carter and Burgess, Fort Worth  
*Contractor:* Thos. S. Byrne, Inc., Fort Worth  
*Owner:* Panther City Development, Fort Worth



Second floor plan.



Third floor plan.



## *The Search for a Symbolic Landscape*

By Peter Jay Zweig and Bruce C. Webb

In December 1853, young journalist Frederick Law Olmsted and his brother John left their Staten Island farm and set out for Texas. It was a road already well traveled, according to the following scene recorded in Olmsted's diary:

The country along the way was very similar to that passed over the day before. . . . A good part of the land had, at some time, been cleared, but much was already turned over to the old field pines, some of them even fifteen years or more. In fact, a larger area had been abandoned, we thought, than remained under cultivation. With the land many cabins had, of course, also been deserted, giving the road a desolate air. If you ask where are the people who once occupied these, the universal reply is, "gone to Texas."

—*A Journey Through Texas*,  
(Austin: The University of  
Texas Press, 1978), p. 62

Olmsted's description could pretty well be transposed to the present. Some of the specifics of the scene would change: empty mills and factories in Detroit and Chicago, abandoned two-stories with weeds partially hiding the "For Sale" sign. Gone to Texas.

It has never been entirely possible to

think of Texas apart from the rest of the country. Nor has it been possible to think of Texas in the mainstream. It was always a different kind of place—the end of the road or a new beginning. One of the states with a high recognition factor, it provides one of the pegs in our impressions of what can be called American pluralism.

The fierce climate and rugged landscape were historically the great equalizers in Texas. The expansive land offered opportunities, but it also posed challenges to the new settlers. The people who came didn't come empty-handed, however. They brought their own possessions, ideas and dreams put together under more familiar conditions in other places. This amalgamation of the familiar and the strange created the polyglot cultural landscape of Texas, a symbol system which is always complex, always evolving and usually capable of a multitude of interpretations.

### **Places, Then and Now**

The first and most predominant architecture of a region speaks in the vernacular. It thrives on the commonplace, on

materials which are inexpensive to come by and easy to work, and on shapes which are readily constructed and appropriate to the weather. Individual pieces of the vernacular landscape generally fit well with their neighbors, since they are very direct responses to similar sites, climate and available materials. But in a land of immigrants, the vernacular speaks not just of the here and now but of places in memory, places perhaps far away in space and time. It is made of recollections of how ancestors pitched a roof or shaped a window or painted an interior wall back in Boston or Alsace or Bohemia. These grafted features of imported styles form a kind of mnemonic architectural landscape, evoking a history of their makers. They are, for the most part, transformed styles adapted to local conditions.

The predominant characteristics of Texas architecture were formed during its two most expansive growth spurts: the first in the early 19th Century and the second in the mid-20th Century. The settlers of the 1800s showed a remarkable aptitude for place-making. On the vast Texas prairie, settlements grew up around



*LEFT: Aerial view of La Grange town square shows J. Riely Gordon's Fayette County Courthouse isolated in the central block. The photo is from a study of Texas town squares by University of Houston architecture student Tess Shine, which was undertaken as part of the College of Architecture's Texas Studio.*

Tess Shine



**Places Then:**

BELOW: Main Street, Comfort, Texas. Still much like it used to be. RIGHT: DeWitt County Courthouse, A. O. Watson, 1896—conceived as the center of civic activity. FAR RIGHT: 19th Century Houston dream house.



Bill Kennedy



Rick Gardner



C. Miller

the town square, a place which gathered together the civic functions of the town and organized them in a clear hierarchy. Of the 254 county seats in Texas in 1885, 196 had "classic" Texas town squares consisting of a centrally located courthouse and square surrounded by the main shopping district. The central image of the government building as the nucleus of the town offered a comforting symbol of order on the frontier and a clarity of organization which is only vaguely remembered in the present-day towns.

The rural Texas house created a symbolic presence out of shapes and devices designed to shade, protect and capture breezes. The Texas "dog trot" house became a distinctive typology, a house formed in modules or "pens" and punctured by breezeways which captured and distributed the winds. Similarly, the porch became at once a shaded and protected gathering spot, a kind of outdoor parlor, as well as a framework for a decorative celebration of the entry facade. By the extensive growth binges of the mid-20th Century, most of these places and the ideas which gave them coherence were lost.

It was during this recent growth period that the already stretched connections to Texas history were dramatically snapped. It is difficult to describe the architecture of this period, but when viewed from the perspective of recent economic trends and concerns about energy costs, it would certainly be called audacious. This was a time which reflected the belief that geography had been conquered; contemporary technology provided tools for transcending the impulses which had shaped the architecture of the past and for changing whatever didn't suit. The builders of the recent past seemed to view the Texas landscape as a *tabula rasa* where contrived dreams could be manufactured on a grand scale. And that was exactly the kind of building in which Texans of that period could excel.

It was during this time that the problem of too-hot afternoons at the ball park was solved by putting the whole affair—playing fields, stands and a collection of other attractions—under an air-conditioned dome. Extending the same idea, Texans put the pedestrian street inside, even wrapping it around an ice skating rink.

And they air-conditioned outdoor performance stages and waiting lines at amusement parks. Architecture became a kind of media event of familiar symbols arranged inside the anonymous air-conditioned perimeters. None of this may be architecture, but it was the kind of can-do attitude and audacity which came to characterize the Texas image.

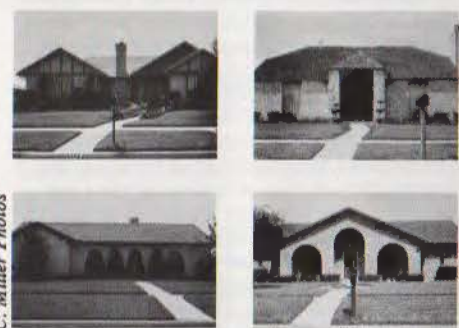
During this same period the housing industry de-romanticized the idea of the vernacular by creating endless acres of typologically similar three-bedroom houses, each with its own exterior decor package alluding to richer historical styles. Buyers were faced with the dilemma of choosing their own domestic dream from a list of formula options: Colonial, Spanish, Tudor, or save the price of the decor package altogether by going with the "contemporary." The subdivisions themselves were given idyllic names well-seasoned with evocative words like glen, wood, water, or green. The expanding street grid taxed the imaginations of the street namers in attempting to maintain the appropriate mood, usually by picking names from places in Massachusetts, Pennsylvania or Scotland. This scene in



Richard Payne



C. Miller



C. Miller Photos

**Places Now**—LEFT: The Galleria, Houston—Main Street turned inward. ABOVE, LEFT: The Astrodome, Houston—Civic Center enclosed. ABOVE, RIGHT: Houston dream house of today.



# A MANUAL OF THE



HERITAGE

CLIMATE

VEGETATION

MATERIALS

TOPOGRAPHY

SINGLE PEN

DOUBLE PEN

From a poster by Peter Zweig, Joyce Rosner and Sharon Tyler—University of Houston Regional Architecture Program



*This chart provides a conceptual framework for looking at Texas vernacular house types and the forces that have affected them. The five regions shown here are based primarily on early 19th Century settlement patterns of the cultures comprising Texas' architectural heritage. English settlers of the Tidewater Region from Chesapeake Bay southward to North Carolina settled in the south-central, north and northwest regions of Texas. Scotch-Irish and Germans who lived in the Middle Atlantic area of Pennsylvania and Maryland set up houses in the Panhandle and central regions of the state. The Spaniards settled in the southern part of Central Texas and along the Rio Grande. Various groups of French, Swiss, Czechs, and Norwegians scattered throughout the state. Each nationality brought with it its own beliefs, skills and ideas based on its cultural heritage.*

Texas was, of course, not so different from similar developments in every part of the country. Only in Texas they were more ubiquitous, more dominant and more powerfully air-conditioned. If there is such a thing as a current vernacular, it would probably be found in these little contracted worlds of artificially contrived consistencies, symbolizing that uniquely 20th Century invention: the "purified community."

It is, in a sense, a landscape turned outside in. The shopping mall and the Astrodome turn the symbols of Main Street and the public square inward, gathering activities together in the enclaves of their well-tempered environments. Like all technologically formulated solutions, these were less concerned with the nature of place than with remaking it. In the process the continuum of the landscape was nearly subverted, expressing a funda-

mental antagonism between the qualities of the natural locale and the needs and desires of its inhabitants.

Current wisdom would have us believe that this was a vision that failed: one simply could not seal up the world and fill it with air conditioning. But leaving aside the contentious issue of energy extravagance, at the heart of the matter are more significant issues which have to do with how a society presents itself to itself. The experiments of the recent past were young and primitive in their demonstration of how to make an architecture out of the available technical possibilities. Although technologically we can build anything we want anywhere we want—ignoring climate, landforms, soils and existing culture—the question of meaning in doing this was never asked in an operational way. When technology is cut loose, it creates the new landscape of the eternal



# TEXAS FOLK HOUSE



TRIPLE PEN

FOUR PEN

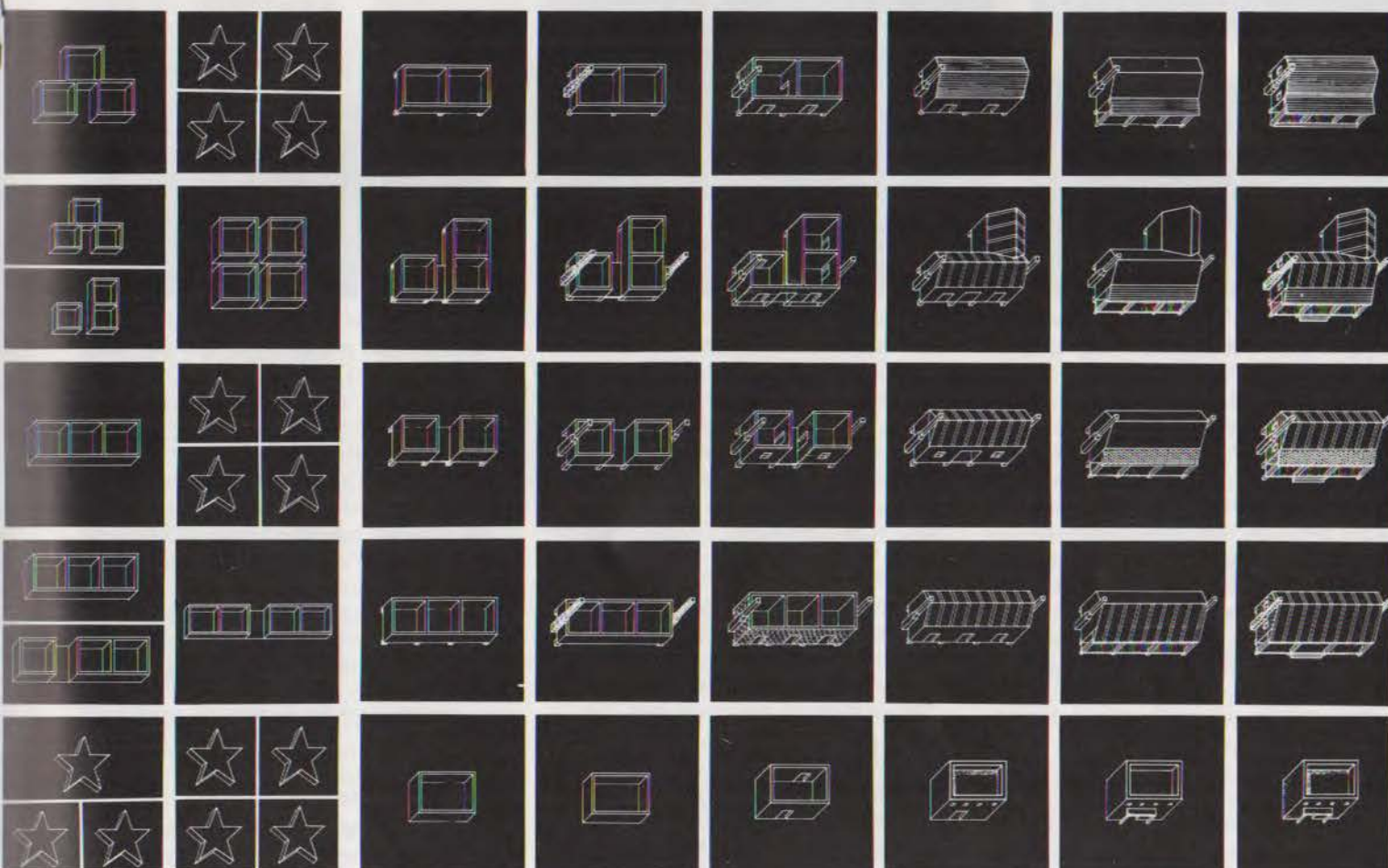
FOUNDATION

CHIMNEY

FACADE

ROOF

PORCH



present. In the final analysis, the failure of that vision is a failure of invention, of not being able to develop and refine building forms which represent a synthesis of place, culture and technical innovation.

### The Search for Symbols

Both abstraction and decoration involve the problem of selection; the first of what to take away, the second of what is to be added. In this sense abstraction can be said to converge on essences, decoration to diverge into elaboration.

We seem to have come to our notions about the importance of symbolism in architecture as a reaction to the abstracted character of the International Style. This line of thinking creates a false dilemma and focuses attention away from where it belongs. The question is not abstraction or decoration, universal or vernacular. It is rather a question of principles and intentions. There is a line of thought

which views symbols as a kind of quotable language, a code which can be called up to provide meaning to something. And because symbols can be independently designated, they do not represent so much an understanding of what is being symbolized as they do an understanding of the code. The symbolic front porch veneer that is one foot deep on the facade of a house with nailed down false shutters tells us nothing about the experience or understanding of a porch or a shutter in a hot climate. One can no longer talk romantically about the front porch as though air conditioning had not been invented. But these "shriveled symbols" represent the loss of the porch, its memory reduced to a set of stylistic visual cues independent of function and principles.

Style is a search for a cultural consciousness, a way of commenting on the

act of making something, specifying it and giving it special meaning. When one makes a door or a window, the meaning of that architectural element is further interpreted to communicate a sense of the meaning of this particular door or window. This kind of elaboration is also a way in which the hand of the designer is made apparent, an indication that there is a poetic consciousness at work which transcends the calculations of the technical solution.

As it becomes codified, style becomes a form of ritualistic behavior. It endows something with meaning so long as the ritual has meaning. However, the most profound symbols are not codified but innovative. They pull together regions of meaning making visible relationships and levels of synthesis which have not been consciously considered before. This was true even of the International Style, which



**The rise and fall of the Texas porch:**



C. Miller



C. Miller



Rick Gardner

*FAR LEFT, ABOVE: The porch as functional appendage. FAR LEFT, BELOW: Stylized formal elaboration of porch and columns. LEFT: The porch becomes a framework for decoration. BELOW: The porch loses its function, becoming a shriveled symbol.*



C. Miller

sought to create a symbolic presence out of structure, volume, surface, edge and connection. Decorative elements, which to our recollection became the primary morphological elements of historical styles, frequently evolved out of reinterpretations of the mechanics of construction, particularly those which gave a visual definition to the joining of materials and surfaces. Over time the device is separated from its original denotative function, becoming, in a sense, a free symbol. The connection between object and its original idea or purpose becomes lost. The landscape becomes a media event in which our primary orientation is not to place but to symbols. The problem for contemporary design is not simply to recover memory but also to come to terms with the realities of the present. The mission of architectural innovation is to add to the repository of symbols which a society can draw upon.

**Regional Formulas**

In formulating a regional view of Texas architecture, the categories of historical analysis and the methods of architectural invention both become useful tools. Several challenges for a new synthesis emerge which would begin to describe the symbolic content for an authentic regional architecture:

*1. A synthesis of buildings and natural geography.* It is the land and the climate which pose the first challenge to builders. Attempting to “conquer geography” through technological invention has turned out to be very expensive business. But the challenge here is not simply an economic or a pragmatic one. Beyond the principles of energy-conscious design, there is a real need to see architecture as a symbolic extension of the land and climate. If designing for an uncomfort-

able climate means an act of intervention, then that intervention should be seen as a coming to terms with rather than a conquest. The quality of place represented in Luis Barragan’s work is largely a result of capturing features of the Mexican landscape, reducing them to essential elements of meaning and then holding them in an interpretative composition.

*2. A synthesis of contemporary architecture and cultural heritage.* When we dip into the past for inspiration there is implicitly an act of selection taking place. Some things are left behind, others are brought forward. As Orwell said, “He who controls the present, controls the past.” It is important to remember that when we quote from the past as a source of decoration, we are separating style from principle. It seems sad that the ideas of the dog trot, the front porch, the sleeping porch and the covered walkway were left behind while the symbolic details of historical style have been rejuvenated. Our symbolic referential system should indicate not simply a longing for the past, but rather a sense of the past and present as parts of a continuum.

*3. A synthesis of contemporary building and appropriate technology.* Technology has significantly altered the traditional connection between building forms and their primary sources of inspiration. The independence of symbol and function, which is at the heart of Post-Modernism, is made possible largely because of technology—particularly central heating and air conditioning. Central air conditioning stripped a building of many of its climatically determined functional elements—elements which had become decorative features as well. The symbolic content is developed independently and usually used to mask the technology. It’s either the

machine in the garden (the subdivision house) or the garden in the machine (the shopping mall). In either case it makes the landscape of anywhere or nowhere: the building is a technical prototype and the symbols become media.

In thinking about this idea of architecture as synthesis, it is useful to return to the original understanding of architecture as the making of place. Architecture deals in the actualities of material and function, which it uses to give shape to experience. At its best, it always represents a gathering, a bringing together of material, function and idea. The understanding represented by this gathering process helps to form the symbolic landscape of place.

**Regionalism in the Invisible Museum**

The current interest in regional architecture represents an attempt to shape the search for architectural significance by seeing it as being related to a certain place and time. The failures of a universal or international conception of architecture on both the climatological and the symbolic levels have been well documented in the critical literature of the seventies. Universal models of architectural form are, by their nature, conceived in a rarefied spirit of abstraction where specific attributes of locale are stripped away to arrive at the underlying or most general principles. Such propositions make architecture itself into a kind of region of its own wherein all architecture can inform all other architecture, and much of the literature in architectural theory consists of attempting to pare back the layers of surface structure in order to arrive at this region of universal comparisons.

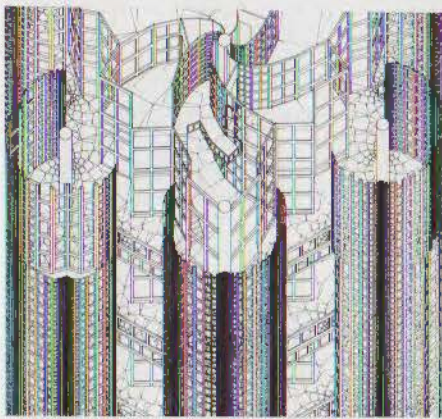
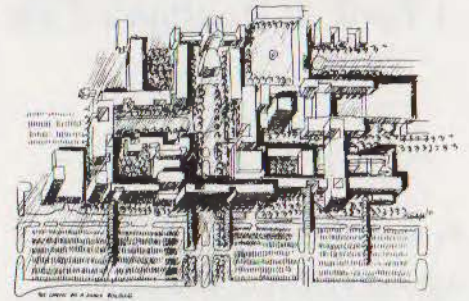
The notion of a geographical region as a sphere of influence is in many ways



**Studies—Texas Studio:**



*FAR LEFT: Waxahachie Courthouse—Charles Moore. LEFT, ABOVE: Housing project—Frank Welch. LEFT, BELOW: Student project for a Town Square, Jefferson, Texas—Masashi Fukuda. BELOW: Campus infill project—Paul Rudolph.*



*Field theory drawing for a housing project—Walter Netsch.*

at odds with the makeup of the modern world. We inhabit what André Malraux called the "invisible museum," wherein a person has at his disposal, in a way his predecessors did not, access to the whole world-wide achievement of human endeavors. Stated another way, we know our place in terms of other places, our achievements in terms of the achievements of other times and other places. Cities and towns which found the local vernacular and the local architects sufficient for most of their building requirements still went outside to find the style-setters for the special buildings. It was in this way that the provincial region participated in the larger and more universal culture. The ideas worked out elsewhere, in Europe, on the East Coast or in *Progressive Architecture* begin to show up here. So it is not a question of either/or—regionalism or the universal. It is always both. And the transaction between the two is the process wherein we work.

This transaction formed a primary dialectical structure for the Texas Studio Program at the University of Houston

College of Architecture, conceived as a forum for exploring what a contemporary Texas architecture might be. Four visiting critics involved with the first studio—Frank Welch, Walter Netsch, Charles Moore, and Paul Rudolph—each came to a notion of Texas architecture from different points of view. Welch, the only Texan of the four, attempted to create a language out of a regional vocabulary which he used to formulate a contemporary architecture of historical allusion. Netsch employed his field theory processes to generate formalistic models which responded to environmental and functional requirements. Rudolph's visit to the studio provided insight into the principles of urban architecture and the ordering of space in terms of basic issues of scale, proportion, light, and formal organization. Charles Moore, with yet a different emphasis, instilled a keen appreciation for overlooked architectural specimens, things found along the road, surprise buildings which don't quite fit anyone's scheme of things but somehow seem just right.

In an interesting discussion with Moore during a Texas Studio session, he made a useful distinction between two kinds of vernacular architecture: low and high. The first is rhetorical: the decorated houses of the subdivision. The second represents an attempt to transcend itself, to make a relationship between the immediate solution and some deeper or more universal principles. From the viewpoint of the regionalist, it would appear that the two approaches of the vernacular and the universal would be arranged as steps rising toward one another, high universal and high vernacular both seeking to achieve a solution which would unite them. Two examples of this achievement in Texas come to

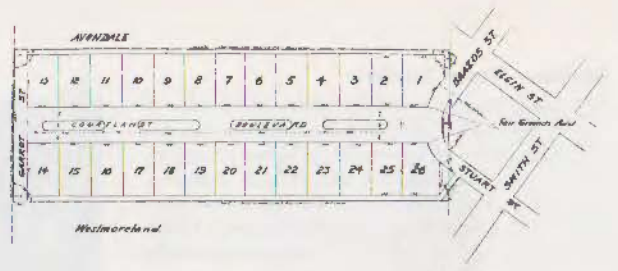
mind. One is Kahn's extraordinary Kimbell Museum in Fort Worth. The other is the San Antonio Riverwalk, a kind of miniature, symbolic city within the real one, and a place which brings together past and present in the context of a celebrated natural feature of the site.

We have come to a time when a sense of order is no longer inherent in the process of living. We are freed from many of the incessant tasks which gave form to living in previous generations. The electric light turns night into day. Central air conditioning creates one long temperate season. The car takes away nearness as a condition for relationships so that our friends can be scattered all over and our neighbors remain unknown. We inhabit an expanded world of abstract realities which we try to interpret through a contracted world of familiar symbols. The architecture of the present need not be a pastiche of romanticized imitation antiques. The past is a useful source; the sense of it helps to give shape to the present culture. But the challenge for contemporary Texas regionalism is to develop an identity which represents a synthesis of historical and contemporary culture, of technical invention and, most importantly, of place.

*Peter Jay Zweig and Bruce C. Webb are Associate Professors in the College of Architecture, University of Houston. Zweig, a Houston architect, is coordinator of the Texas Studio Program and Webb is director of the Graduate Architecture Program. The two are collaborating with Charles Moore on a book on regional architecture.*



# Courtlandt Place on Tour



## A Look at Houston's First Elite Neighborhood

By Stephen Fox

Although a history of American suburban settlement patterns has yet to be developed and chronicled, Robert A. M. Stern and John Montague Massengale made a preliminary survey of the topic in an exhibition which they organized at the Cooper-Hewitt Museum in late 1981 called "Suburbs." In the catalogue of the exhibition, *The Anglo-American Suburb*, Stern and Massengale illustrated a number of American suburban types which have had an effect upon Texas. One of the most interesting, but least studied, of these is a suburban type that originated in St. Louis, the private place. Between 1870 and 1900, it provided the dominant pattern for upper-income neighborhoods in St. Louis. And because of St. Louis's influence as a commercial center, the private place was transmitted to other Middle Western, Southern and Western cities. Courtlandt Place is Houston's homage to the St. Louis private place.

In the fall of 1906, the Courtlandt Improvement Company purchased fifteen acres southwest of downtown Houston for \$61,000 and retained the civil engineer A. J. Wise to subdivide the long, rectangular tract into 26 lots, 13 to either side of a central drive. Courtlandt Place conformed in its layout almost exactly to Stern's and Massengale's definition of the typical St. Louis private place, comprising a "broad boulevard, divided by a generous planting strip and marked at both ends by gates, that runs between large houses with common setbacks on small lots." At the east end of the subdivision, where the Courtlandt Place boulevard intersected the differently aligned grid of Houston, a crescent-shaped ceremonial entryway was located, with two stone piers bearing lantern globes flanked by lower sets of piers framing the sidewalks. By the end of 1908, the boulevard had been graded and curbed and the entry piers were in place (1). Construction of the first houses in Courtlandt Place began in 1909.

Thirteen of the 18 houses in Courtlandt Place were built between 1909 and 1916. The Houston office of the Fort Worth architectural firm Sanguinet and Staats (Sanguinet, Staats and Barnes as the Houston office was known from 1910 to 1913), designed the five earliest houses to be built at the east end of the boulevard. Each received a different stylistic treatment but all contained variations of a single plan type. This featured a wide central reception hall containing a broad staircase, with public rooms to either side. The houses were big in scale, simply detailed and had symmetrically composed facades facing the boulevard. Yet differences between these houses, probably relating to the clients' directives, are evident. The Autry House (2), despite its grandiose classical front porch and vast reception hall, contains rooms that are quite domestic in feeling. The Cleveland House (3) is more restrained externally but possesses generously scaled internal spaces. Two other early houses, the Carter House (4) by the Houston architect Olle J. Lorehn, and the Carroll House (5), exhibit the same characteristics of plan organization, massing and resolution of the street elevation. Major rooms were aligned consistently along the east sides of all of these houses to take advantage of the prevailing breeze. Side porches with sleeping porches above were also characteristic.

### Increased Refinement

Houses built in Courtlandt Place after 1913 display the increased refinement with which American eclectic architects sought to imbue their work. Greater attention was paid to compactness of planning, to elegance of scale and proportion and to consistency of decorative detail. An ability to design knowingly in the so-called period styles was evident. The four houses that Houston's first outstanding eclectic architect, Birdsall P. Briscoe, designed in Courtlandt Place between 1913 and 1916 provide the earliest indications of his discriminating

taste. Especially important in promoting this tendency in Houston was the decision of one Courtlandt Place property owner, Thomas J. Donoghue, to commission the New York architects Warren and Wetmore to design his house in 1915. Its effect was immediate, as Sanguinet, Staats and Gottlieb's sixth and last house in Courtlandt Place, the Nazro House (6) of 1916, indicates. There, proportion, scale, detail and plan configuration all acknowledge the authoritative example of Warren and Wetmore, and set the Nazro House dramatically apart from Sanguinet and Staats's previous work in Courtlandt Place.

### Changing Tastes

Changing tastes in domestic architecture were more and more strongly felt in Houston during the 1920s. As the house built for Mrs. Sarah Brashear Jones and her daughter's family (7) in 1921 shows, some Houston architects like Alfred C. Finn were slow to come to terms with the new trend. Others, like John F. Staub, brilliantly displayed an ability to design houses that were elegant, accommodating and never pretentious. Staub's one house in Courtlandt Place, the Parker House (8) of 1926, presents a subtle contrast to the big Sanguinet and Staats houses that surround it. Briscoe and Staub even imparted this new sense of style to two of the earlier houses in interior remodelings: Briscoe at the Carroll House and Staub at the Cleveland House.

This shift in taste—favoring smaller scale, compact organization and stylistic unpretentiousness—meant that newer houses in Courtlandt Place had to compete with their established neighbors on a less-than-equal footing. The two newest houses in the neighborhood illustrate some of the problems of architectural inequality. The house for the banker William A. Kirkland (9) of 1938 by Burns Roensch (actually designed by a young architect then employed in his office, S. I. Morris) tends



Photos by **WOODALLEN** of Houston, except numbers 3, 6 and 10. Photo below reproduced from Key to the City, Federation of Women's Clubs, December 1908.



1. East entrance to Courtlandt Boulevard, looking west, showing original piers in place.



2. Autry House, 5 Courtlandt Place, Sanguinet and Staats and A. E. Barnes, architects, 1913.



3. Cleveland House, 8 Courtlandt Place, Sanguinet and Staats and A. E. Barnes, architects, 1911.



4. Carter House, 18 Courtlandt Place, Olle J. Lorehn, architect, 1912.



5. Carroll House, 16 Courtlandt Place, J. J. Carroll and the W. T. Carter Lumber and Building Company, designers, 1912.



6. Nazro House, 25 Courtlandt Place, Sanguinet, Staats and Gottlieb, architects, 1916.



7. Jones-Hunt House, 24 Courtlandt Place, Alfred C. Finn, architect, 1921.



8. Parker House, 2 Courtlandt Place, John F. Staub, architect, 1926.



9. Kirkland House, 10 Courtlandt Place, Burns Roensch, architect, 1938.



10. Moench House, 13 Courtlandt Place, W. Robert Singleton Associates, architects, 1978.

On October 9-10, the Rice Design Alliance and the Courtlandt Association jointly sponsored a tour of eight houses and one garden in Courtlandt Place, attracting some 1,200 people. Since 1976, RDA has held an annual tour of Houston architecture, which has become the organization's most popular event and has been an effective way of familiarizing architects, students and the general public with different aspects of the local architectural scene.

to appear smaller than it actually is. The Moench House (10) of 1978 by W. Robert Singleton Associates, with its exposed two-car garage, is quite anomalous despite the architect's effort to introduce elements appearing on other houses in Courtlandt Place.

#### A Lasting Record

The houses of Courtlandt Place are a record of the changing patterns of taste, style and accommodation which have affected domestic architecture in Houston. The survival of these buildings and of this elite, private place type neighborhood demonstrates that cities do not have to be leveled and rebuilt every generation to be useful for present purposes, a lesson which needs to be taken to heart in many Texas cities and towns before every architectural trace of the past is eliminated. Fortunately, the residents of Courtlandt Place—those who have lived there "forever" as well as more recent arrivals—are dedicated to the conservation of their neighborhood. In 1980, they succeeded in having it listed in the National Register of Historic Places and earlier this year were able to convince the City of Houston to permit the closing of the boulevard to through traffic, insulating the neighborhood somewhat from restaurants and clubs of the more raffish sort which encircle it. Apart from losing its east gateway to the construction of the Southwest Freeway in 1969, Courtlandt Place is intact. It remains a splendid monument to a particular era in Houston's history; it is also a lively and interesting neighborhood which continues to enrich the fragmented city around it.

*Stephen Fox is a Fellow of the Anchorage Foundation of Texas.*





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# Topping Out the Heart of Houston

## Murphy/Jahn Wins Southwest Tower Competition

By Jeffrey Karl Ochsner

Webster's *New Universal Dictionary* defines an obelisk as, "a tall, slender, four-sided pillar, gradually tapering as it rises, having the top in the form of a pyramid." The obelisk was first seen in Egyptian architecture and was erected in honor of a significant person or his achievement. Since then the obelisk has been used in monuments and memorials of all types and has been universally recognized as connoting achievement or glory. Now, in the recently announced Southwest Tower for Southwest Bancshares and Century Development, Helmut Jahn of Murphy/Jahn in Chicago has designed an obelisk over 1200 feet high for downtown Houston.

Southwest Tower will occupy a full city block in the heart of Houston's CBD—adjacent to both One and Two Shell Plaza, Allied Bank Plaza, Tenneco, the existing Bank of the Southwest and the Esperson Buildings—and will be a major new landmark on the skyline. For this prime location the developer and the bank felt that a unique architectural statement was essential and sought to achieve it by means of a multi-stage invited competition. From an initial list of 30 architectural firms worldwide, 10 firms were selected for in-depth interviews. From that group, three—Kohn, Pederson, Fox of New York; Murphy/Jahn of Chicago; and Skidmore, Owings and Merrill of Houston, Chicago and San Francisco—were invited to submit designs. The selected scheme, by Murphy/Jahn, was unveiled at a press briefing October 11 in response to curiosity surrounding the project. Groundbreaking is not anticipated until spring 1983 and occupancy is not likely until 1986.

The basic form of the building is a tapered square tower with chamfered corners at a 45° angle to the downtown Houston street grid. The 82-story structure rises to about 1225 feet above grade

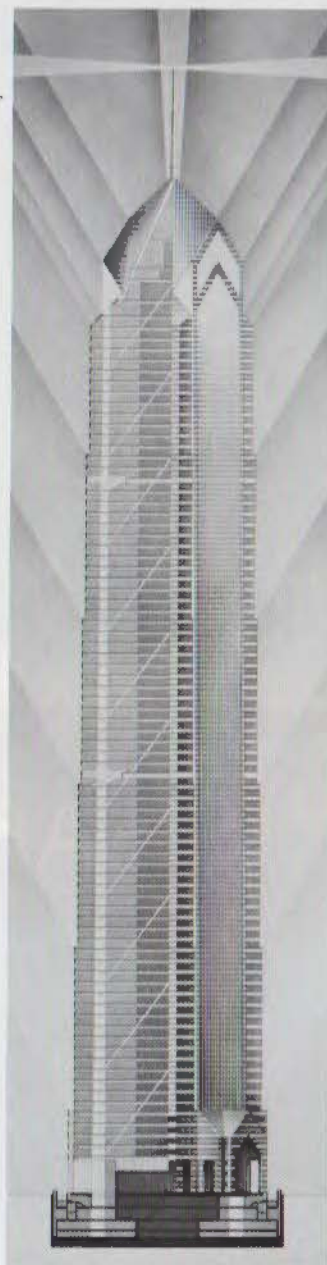
and is topped by a spire rising to about 1350 feet. The building will have roughly 2,000,000 square feet of office space, with an additional 300,000 square feet below grade for parking, services and a retail concourse at the tunnel level. The typical square floor plan measures 165 feet across at the building base, which reduces to 135 feet across at the top due to the 15 feet of taper on each side.

A central aspect of Jahn's design is the fusion of iconography and technology. The competition program called for an architectural form with an "institutional timeless character" which would become "a symbol of the project and its central presence in downtown Houston." Jahn's scheme meshes an imagery which recalls the theatrical-historical mode of skyscraper design of the 1920s and 1930s (particularly that of the Chrysler Building in New York) with the most advanced structural design.

Structurally, the Southwest Tower progresses beyond the cantilevered framed tube systems used in almost all tall buildings built since 1965 to a structural scheme where all gravity and wind loads are resisted by a few massive columns at the building exterior. (The full theoretical basis for this development was projected by the late Fazlur Khan in a *Progressive Architecture* article in October 1972, but Jahn's building, with structural engineering by LeMessurier Associates/SCI of Boston and Walter P. Moore and Associates of Houston, is the first major design to apply this theoretical advance.) In plan, the eight massive concrete columns which carry all the wind and gravity loads form a Greek cross tied together by an internally braced system of internal "superdiagonals" straddling the core in each direction. This scheme allows the reduction of all other exterior columns to a minimal size, offering a much greater feeling of



Chrysler Bldg., 1930

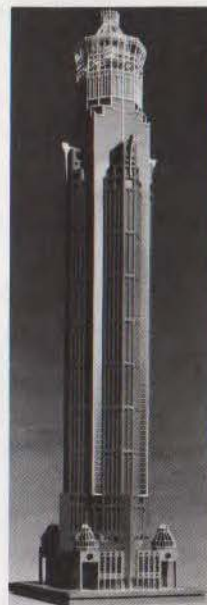
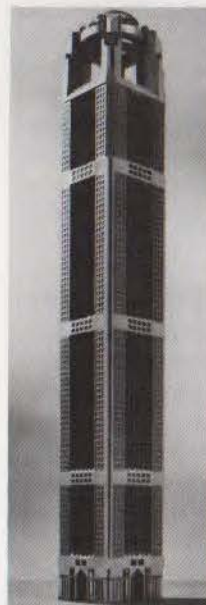


Structural system based on massive exterior columns and "superdiagonals" straddling the core.





ABOVE: Rendering shows winning scheme for Southwest Tower and its proximity to familiar Houston architectural landmarks. Murphy/Jahn will be associated with Lloyd Jones Brewer and Associates. The project team also includes: LeMessurier Associates/SCI and Walter P. Moore & Associates (structural), I. A. Naman + Associates (MEP), and Gensler & Associates (space planning). RIGHT: Entry by Skidmore, Owings and Merrill. FAR RIGHT: Entry by Kohn, Pederson and Fox.



openness on the building perimeter.

The eight massive columns, which measure five feet by five feet at the top of the building and almost 10 feet by 15 feet at the bottom, also give the tower its architectural expression as they demarcate the various exterior surfaces. The central gabled panel on each of the four sides of the tower is treated in light reflective glass with strongly vertical aluminum mullions. In contrast, the four building corners, which gradually step back, are horizontally expressed in two types of granite and recessed glass and the chamfers are flush-glazed.

The gables of the four central side panels are united by the folded pyramidal roof topped by the spire.

The base of the building is treated in granite, which continues the horizontal expression of the building corners. Four entry porticos, each 100 feet high, face the four corners of the site, lead to the lobby and are connected by arcades parallel to the adjacent streets.

The Southwest Tower will be the tallest building in the United States outside of New York and Chicago. Although approval must still be secured from the FAA, Century Development does not anticipate major difficulties. The impact of this structure on the Houston skyline will be lasting. As Bank of the Southwest is among the last of the downtown financial institutions to build a new tower, it appears unlikely that an even taller building will soon be proposed.

The impact of the Southwest Tower on the development of architectural form will be to reinforce the continuing revitalization of the theatrical-historical mode of skyscraper design (see *Texas Architect*, May/June 1982). Although the building does offer a major structural advance, this can hardly be said to shape the building in the way that structure shaped the skyscrapers of the 1960s. Rather, structure here is the servant of stronger concerns of imagery, iconography and symbolism.

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*Jeffrey Karl Ochsner is a lecturer at Rice University and a practicing architect in Houston. His book, H. H. Richardson: Complete Architectural Works, was published by MIT Press in September.*



# TSA Honor Awards

## *Citing Concern for Environmental Quality as its Own Reward*

**Editor's Note:** 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 that 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 43rd Annual Meeting Nov. 4-6 in Fort Worth.

### **Sid R. Bass Fort Worth Honorary Membership**



Fort Worth developer and financier Sid Bass receives an Honorary TSA Membership for his efforts in revitalizing Fort Worth's once-decaying central business district.

As president of Bass Brothers' Enterprises, Bass came up with the idea in the early 1970s of seeding the redevelopment of the moribund downtown with nothing less than the construction of a 510-room hotel and convention complex, the Americana, designed by 3D/International of Houston; the rehabilitation of the historic Sundance Square restaurant and retail strip nearby, by Woodward & Associates of Dallas; and the development of City Center, a 1.5 million-square-foot, twin-highrise complex designed by Paul Rudolph. The result of all this has been a veritable urban renaissance in downtown Fort Worth, with Bass Brothers' projects spurring new construction and restoration projects throughout the city and a renewed sense of civic excitement and pride among its inhabitants.

### **John S. Justin, Jr. Fort Worth Honorary Membership**



John S. Justin, Jr., chairman of the board and chief executive officer of Justin Industries in Fort Worth, receives an Honorary TSA Membership for his business and civic leadership in the growth and vitality of Fort Worth. The grandson of the man who founded the Justin Boot Company in Spanish Fort, Texas, in 1879, Justin worked in the boot factory as a schoolboy, attended Texas Christian University, then started his own Justin Belt Company in 1938. Reentering the family boot business in 1949, Justin became president of the company three years later. In 1968 he merged Justin Boot company with the Acme Brick Company, forming what was to become one of the most vibrant publicly owned companies in the country. Meanwhile, in addition to overseeing the growth of his business, Justin maintained an active involvement in civic affairs, being elected to the city council in 1959 and mayor of Fort Worth in 1961.

### **Lillian M. Bradshaw Dallas Honorary Membership**



Lillian Bradshaw, director of the Dallas Public Library System, receives an Honorary TSA Membership for her development of a network of libraries in Dallas that has become a national model and

for her unabashed "love affair" with architecture. Since becoming Dallas library director in 1962, Bradshaw has been involved in the planning and realization of a new central library downtown and a 16-facility branch library system throughout the city (including three AIA award winners), and has authored several articles on Dallas architecture (including "Architecture: A Dallas Public Library Perspective"). All the while she has been a tireless promoter of good libraries and good architecture, constantly spreading the word by telephone, publications, speaking engagements and questionnaires about her growing public library domain and how it works. She is considered by many Dallas architects who have worked with her on her library projects to be a one-person building committee, a mover and a shaker, who achieves good architecture because she is personally involved in everything from raising funds to obtaining certificates of occupancy to turning out the lights at night.

### **Lyn Dunsavage Dallas Honorary Membership**



Lyn Dunsavage, founder and publisher of *The Dallas Downtown News*, receives an Honorary TSA Membership for her energetic, intelligent, thorough and accurate coverage of architecture and related urban issues in downtown Dallas. Since the first issue of her weekly newspaper rolled off the presses on Nov. 9, 1976, *The Downtown News* has done much to raise public awareness of pressing downtown issues such as housing, traffic, high-



rise development and historic preservation while creating a sense of community among downtown's diverse daily population. Somewhat unrecognized as a "serious newspaper" in the beginning, Dunsavage's *Downtown News* has won a host of prestigious Dallas journalism awards in recent years, including two Katie Awards from the Press Club of Dallas for best column, all print media, and best weekly or semiweekly publication in the Dallas/Fort Worth area.

**Walter T. Jones**  
**El Paso**  
**Honorary Membership**



Walter T. Jones, former manager of El Paso International Airport, receives an honorary TSA Membership for his belief—and demonstration of the fact—that an airport

doesn't have to be an urban intrusion. During Jones' 13-year tenure as El Paso airport manager, two industrial parks, a unique in-terminal shopping mall and a municipal golf course were developed on airport grounds—the architecture and landscaping of which were carefully regulated through design covenants and the requirement that only licensed architects and engineers do the work. As a result, the El Paso airport—located in the center of the city—has become a self-supporting operation, a great source of civic pride and one of the most beautiful airports in the United States, according to *Dallas Times Herald* travel editor Michael Carlton.

**Houston Chamber of Commerce**  
**Houston**  
**Citation of Honor**

The Houston Chamber of Commerce receives a TSA Citation of Honor for addressing the suffocating problem of traffic congestion in Houston in a bold and creative fashion. Exemplifying voluntary community service at its best, the Chamber's Transportation Committee produced a \$16.2 million "Regional Mobility Plan" for Houston, for which fundraising is now under way. The plan—backed by the Texas Department of Highways and Public Transportation, Harris County, the City of Houston and the Turnpike Authority—calls for 284 miles of new freeway, 98 miles of major

capacity improvements to existing freeways (with special facilities for express buses and high-occupancy vehicles), 1,400 miles of arterial streets and roads, and new park-and-ride lots, buses and bus maintenance facilities, among other things. The committee estimates that it will take 15 years to implement 75 percent of the plan, which would reduce existing congestion to 1975 levels. The remaining 25 percent would be completed as the population increases thereafter.

**San Antonio Museum Association**  
**San Antonio**  
**Citation of Honor**

The San Antonio Museum Association receives a TSA Citation of Honor for focusing public awareness on the importance of architecture and its place among the arts through exhibits and lectures and the celebrated adaptive use of the old Lone Star Brewery as the San Antonio Museum of Art. SAMA's architectural programs have included "The Drawings of Andrea Palladio," which contained 130 works by the 16th



Nick Wheeler

*San Antonio Museum of Art.*

Century Italian architect, and "Buildings Reborn: New Uses, Old Places," held in conjunction with a city-wide celebration of historic preservation. For its preservation of the old brewery, SAMA received a design award from *Progressive Architecture* magazine in 1978 and an honor award from the San Antonio AIA chapter in 1982. SAMA, founded in 1925, now has a 30-member board of trustees, a staff of nearly 100 and oversees the operations of three museums in San Antonio: the San Antonio Museum of Art; the Museum of Science, Technology and Transportation; and the Witte Memorial Museum.

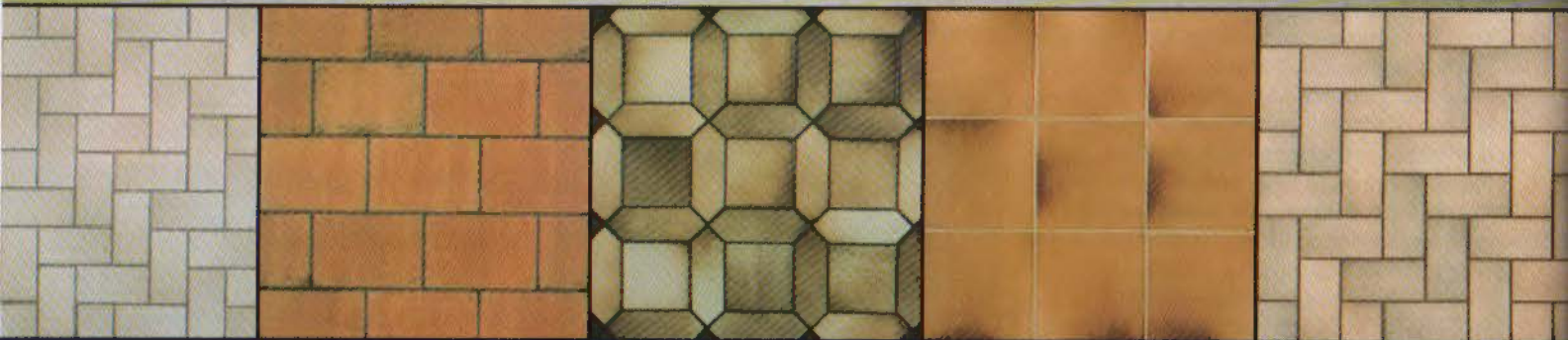
**Thos. S. Byrne, Inc.**  
**Fort Worth**  
**Citation of Honor**

The Fort Worth general contracting company Thos. S. Byrne, Inc., receives a TSA Citation of Honor for 59 years of superior workmanship in a wide range of major building projects in Fort Worth and throughout the state. Founded in 1923 by Thomas Sneed Byrne, an Austin native who received a degree in architectural engineering from M.I.T. in 1913, the company was built on Byrne's insistence on professionalism and fair-dealing with owners, architects, subcontractors, craftsmen and laborers alike. Thos. S. Byrne, Inc., received the first Build/America Award from the Associated General Contractors of America and the Motorola Corporation for construction of Louis Kahn's famed Kimbell Art Museum in Fort Worth from 1969 to 1972. Utilizing innovative techniques such as large, mobile molds for forming the distinctive vaulted concrete ceilings, and maintaining excellent relationships with the building trades involved, the company worked within a "guaranteed maximum cost" contract, finishing the project within budget and on time.

**Northwood Institute**  
**Dallas**  
**Citation of Honor**

The Northwood Institute in Dallas receives a TSA Citation of Honor for developing and promoting an effective marriage of business and the arts. The Dallas branch of a private business college with campuses also in Michigan and Indiana, the Institute offers a curriculum and series of programs that are intended to forge a trusting relationship between business and arts leaders and to impress upon the business community the importance of good design in long-range planning. The Institute's curriculum includes an "arts dimension program," which gives students of business management the skills to secure and use the expertise of those in the arts, including architects, interior designers, landscape architects, planners and artists. With the growing success of the Institute's arts and business community seminar program, whose theme is "The Arts Make Good Business Partners," Northwood is now receiving inquiries on how to set up similar seminars in other communities.





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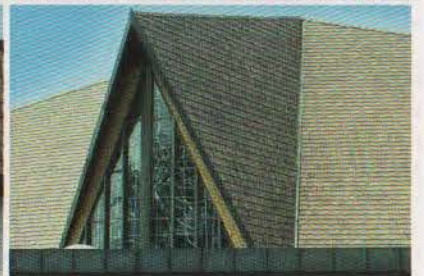


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## RDA Offers a Periodical and Beneficial Forum

By Larry Good

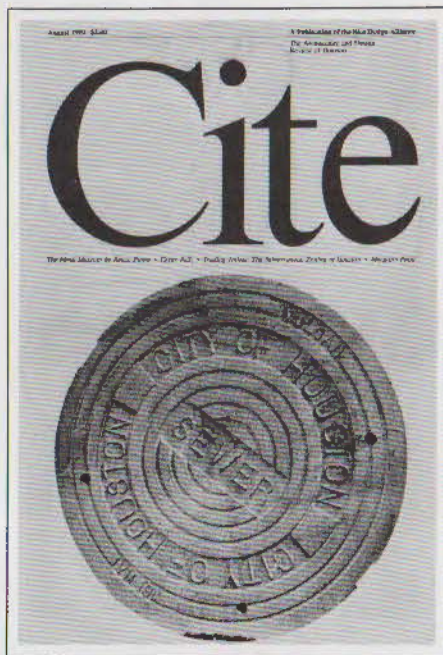
### Cite: The Architecture and Design

Review of Houston, a publication of the Rice Design Alliance, Houston. 20 pages, \$2 (periodical).

August, 1982, marked the first volume and number of *Cite: The Architecture and Design Review of Houston*. *Cite* is an 11-by-17-inch "magapaper" published by the Rice Design Alliance with the stated goal of "providing a public forum for the presentation and discussion of design ideas at both the architectural and urban scale"—a purpose parallel to that of the RDA itself. The journal, to be published on a regular but as yet undefined schedule, intends to focus specifically on issues critical to Houston as a rapidly developing metropolitan area.

The subjects of articles in the first issue are diverse, ranging from the cover story on the interrelationship of sewage treatment capacity, sewer rights and Houston's growth to a review and response to *Texas Monthly's* April, 1982, article about "The Architects" of Houston. Urban sociology, book and exhibit reviews, a calendar of events, urban design, news items, an interview, and a photo portfolio are all included in *Cite's* inaugural paper. With two exceptions, the material is fresh. A brief tribute to O'Neil Ford is concise, yet too little too late. And the umpteenth review of Goldberger's *The Skyscraper* was personally unwelcomed.

Two pieces deserve further consideration. "A Clapboard Treasure House" by Stephen Fox (an author well-known to readers of *Texas Architect*) is a presentation of Renzo Piano's new museum for The Menil Collection near The University of St. Thomas. Fox is known as an excellent researcher, extremely thorough and intelligent. His piece, for instance, is footnoted, the only article treated so formally in this serious, yet casually



*Cite: volume one, number one.*

formatted, journal. Although the presentation of the museum is fascinating, Fox occasionally forgets the interdisciplinary audience the RDA is hoping will digest *Cite*:

The structural schema is a trabeated grid rather than a triangulated field. Structure informs space rather than modulating it. Elements of structural support and mechanical servicing no longer constitute the primary zone of architectural invention.

The fog factor increases in the following passage:

Piano does not reject modernism but he seems less interested in the rhetorical iconography of modernist polemics than in investing space with quality.

We think Fox likes the design, and we know he wants us to study it and discuss it with our friends, but he may discourage the public forum with such insider's language, which at times confused us as to his direction.

William Anderson and William O. Neuhaus III's "Trading Toilets" reveals

obscure facts regarding Houston's "sewer moratorium," a compromise which has permitted Houston to grow while a long-term solution to sewage treatment is worked out. In short, in response to a 1974 order of the Texas Department of Water Quality, a system of sewer permit restrictions was placed by Houston's Public Works Department which has generated a controversial process of trading sewer rights within restricted areas.

The article recites the history of Houston's sewage treatment shortage and its position as the number one source of water pollution on the entire U.S. Gulf Coast. The authors then present the "moratorium" strategy as a brilliant one which stimulated growth in the non-restricted central business district at a time when other downtowns "withered." Perhaps the most interesting theories put forth by Anderson and Neuhaus are:

1) that sewer rights have influenced property values and development patterns and, in fact, could be reorganized to shape the city's development by design; and 2) that sewer-permit restrictions inside Loop 610 have forced developers to abandon the inner city and leapfrog to unincorporated Municipal Utility Districts (MUD's) in a perpetuation of Houston's sprawl. Another influence of the sewer moratorium on urban design in Houston is the intensification of development along the hayous, where the installation of self-contained treatment plants can make very large projects feasible in otherwise heavily restricted districts.

"Trading Toilets" is a particularly successful piece of writing. It is clear, fast-paced, relevant, comprehensive and insightful. It teaches and it stimulates, and therefore moves directly toward the purpose for which *Cite* was created.

*Cite's* crisp graphics, under the guidance of design director Herman Dyal, Jr.,



are brilliant. The typography supports the serious writing through changes in size, density and texture, and is effective in promoting the ability to read the paper on two levels. Photography, plans, sections and maps provide adequate illustration of the text, yet never try to be overly pretty. Still, the centerfold "Interview with Cesar Pelli" is a composition suitable for framing. The three-column grid works well, with just enough "rules" to make an exception have purpose.

The concept for *Cite*, in terms of both content and appearance, is not original. *Skyline in New York*, by the Institute of Architecture and Urban Studies, reports monthly on architectural news from the East Coast. *Skyline* was designed by Massimo Vignelli, with slightly more ordered and conservative graphics than *Cite*. The New York paper, now almost a year old, has more pages and covers more "territory" than its regional counterpart in Houston.

Who is behind *Cite*? The Rice Design Alliance is a community outreach organization founded at the Rice School of Architecture in 1972 and composed of individuals of diverse background, all devoted to the improvement of the environment. Gordon G. Wittenberg, Rice professor and practicing architect, is the editor; William O. Neuhaus III, principal in a small Houston architectural firm, serves as president of the RDA board of directors. Contributors to *Cite* include urban design practitioners, University of Houston and Rice professors, authors and architects, several of whom have written for *Texas Architect*.

The quality in *Cite* runs deep. One has to wonder if it can be sustained in future issues. Perhaps it depends on the frequency of publication. Still, it is significant that the intensity of design activity and design interest in Houston can generate the material for such a publication. There is no question that the region will benefit from the forum *Cite* offers.

---

*Larry Good is a Dallas architect and a Texas Architect contributing editor.*



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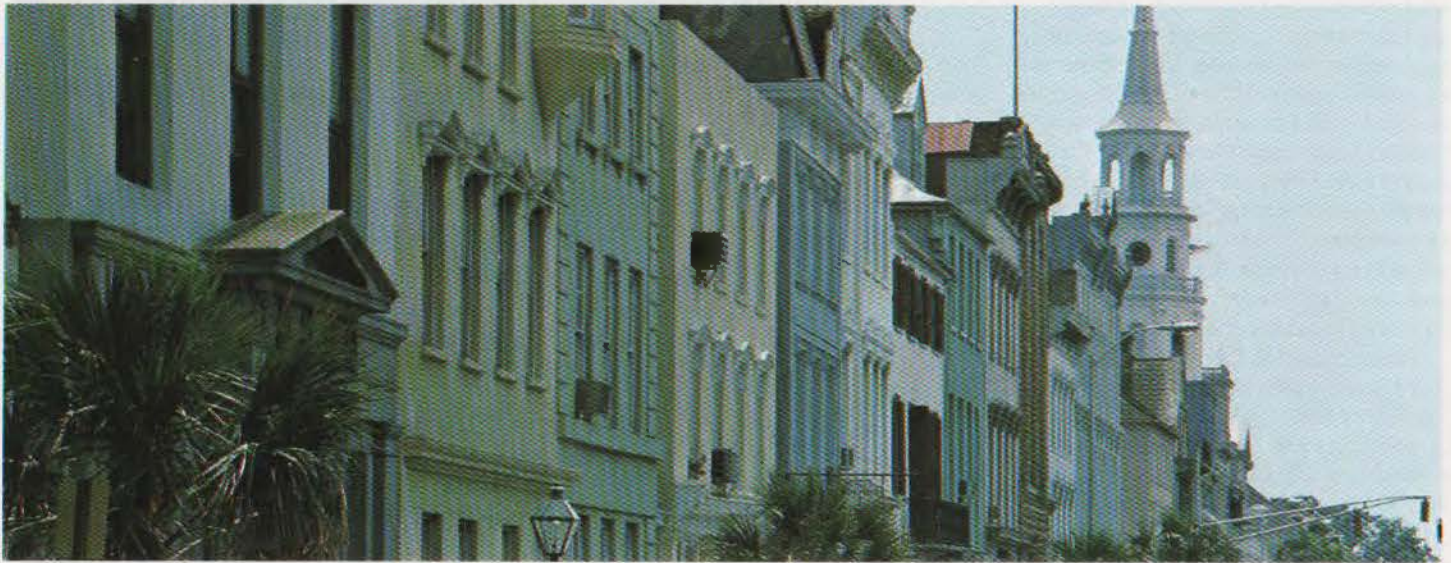
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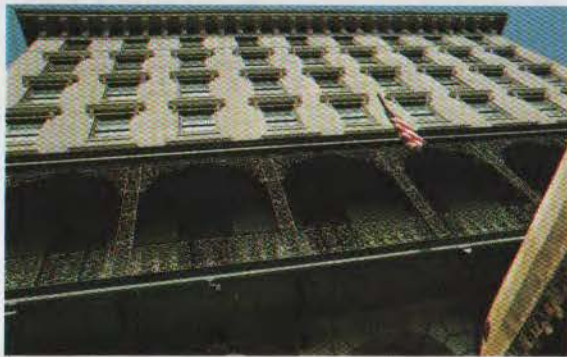
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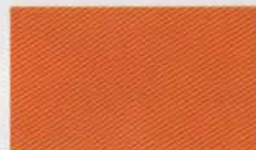
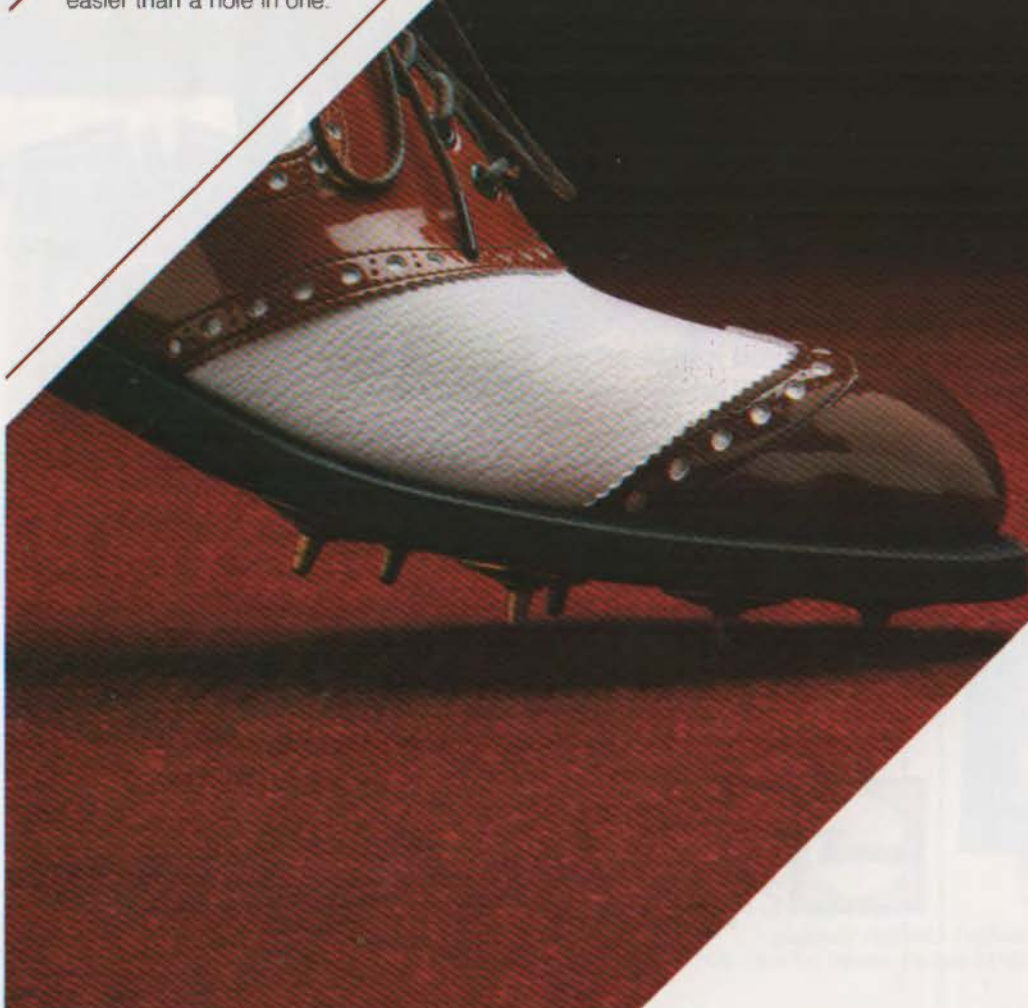
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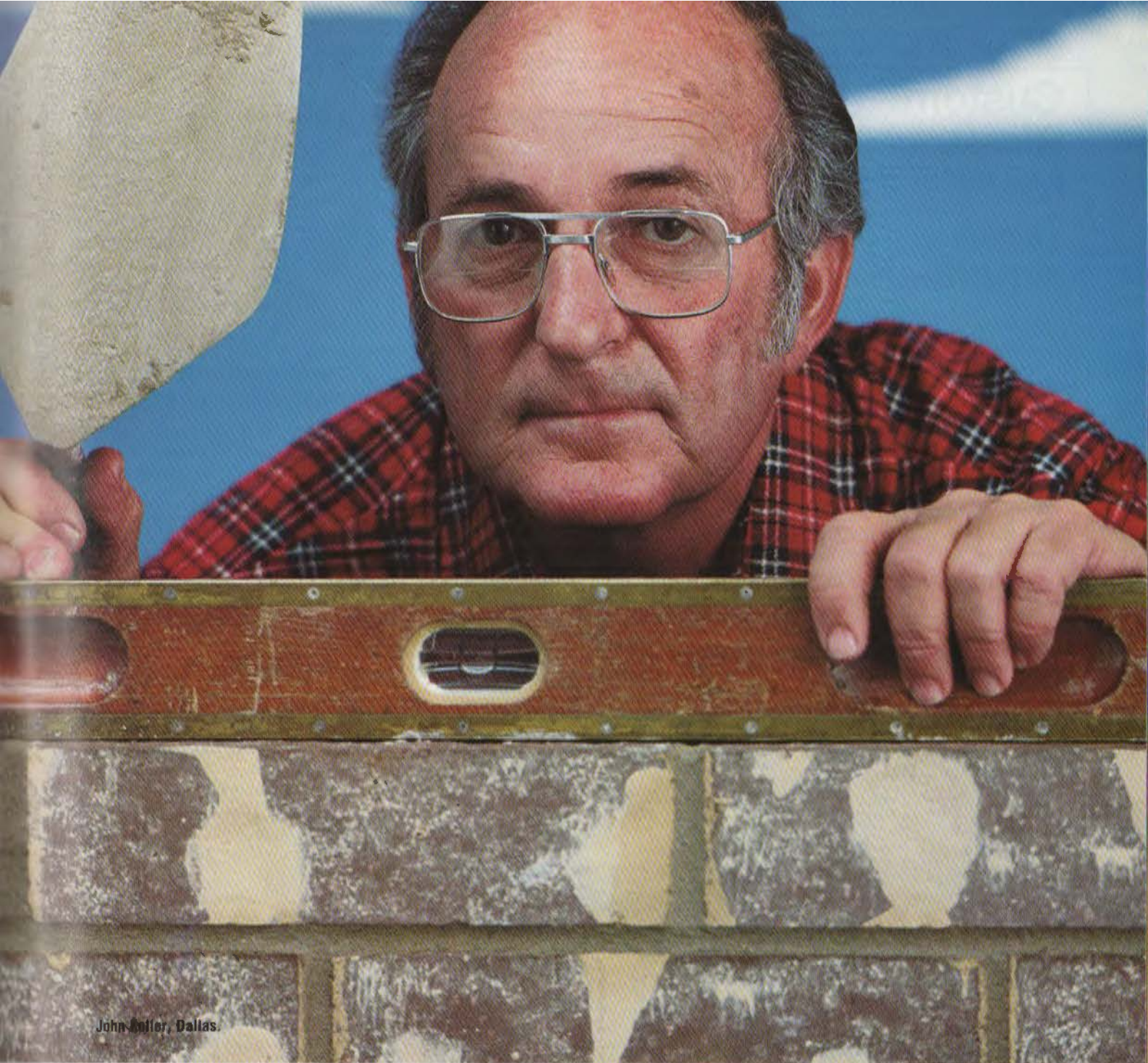
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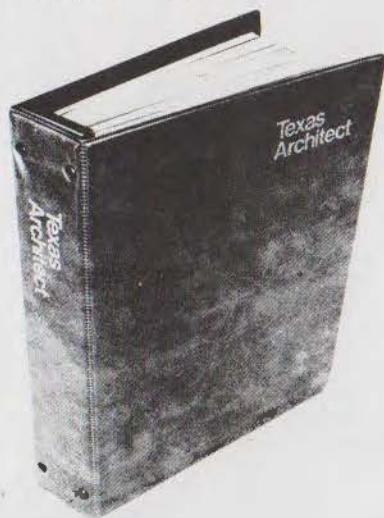
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In the News, continued from page 27.



Dallas Main Center, Dallas.

will consist of another 70-story office tower, a hotel, more parking facilities and an underground retail esplanade.

Developers of the \$1 million project—which is billed to be in the grand tradition of Rockefeller Center in New York and Embarcadero Center in San Francisco—are Bramalea Limited of Toronto and PIC Realty Corporation.

## News of Schools

### Atkinson Appointed Associate Dean at UT School of Architecture



British architect Simon Atkinson, former head of the Joint Center for Urban Design at Oxford, has been appointed associate dean of the School of Architecture at

the University of Texas at Austin.

Atkinson will be responsible for the graduate program in architecture and community and regional planning at UT-Austin and will be working to develop a strong urban design component that will overlap both disciplines.

He came to Austin from Great Britain in the spring of 1982. During the summer, Atkinson led a 12-week urban design seminar for UT students at Oxford with Sinclair Black, UT-Austin professor of architecture.

A member of the Royal Institute of Architects, Atkinson is the head of Atkinson International Associates, a firm that specializes in designing mixed-use building complexes in urban areas.

He has been active recently as the designer responsible for all aspects of planning and architectural design for the island of Gibraltar.

Atkinson also has lectured at universities around the world, including the University of Delft in Holland, Central University of Caracas and the University of Lybia. At UT-Austin, he teaches courses in advanced design and urban design.

### UT-Austin Students Win Big In Houston Hospice Competition

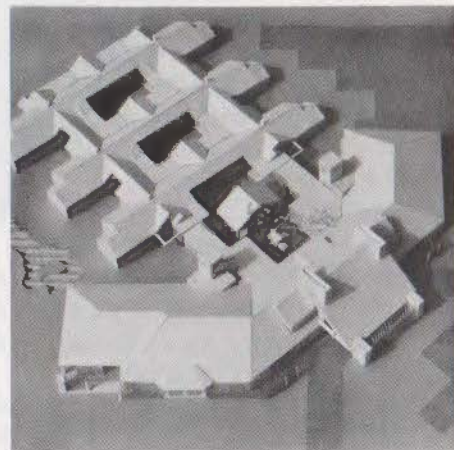
Three students at the University of Texas at Austin School of Architecture won first, second and third place in a competition to design a facility for the New Age Hospice in Houston.

Chosen from a field of 18 entries in the competition, sponsored by the Houston Chapter AIA's Committee on Architecture for Health, were the designs of Margaret Armstrong (first place), Cynthia Yancey (second place) and Richard Robertson III (third place), all fifth-year design students of UT-Austin professor and *Texas Architect* contributor Lawrence Speck.

Honorable mentions went to Kathleen Lipscomb and J. Andrew Baer, also of UT-Austin, and Will Winkelman of the University of Houston.

The program called for designing a 33,000-square-foot, 50-bed hospice for a donated site near the Texas Medical Center. The facility also had to contain patient living quarters, dining area, recreational area and a small medical unit.

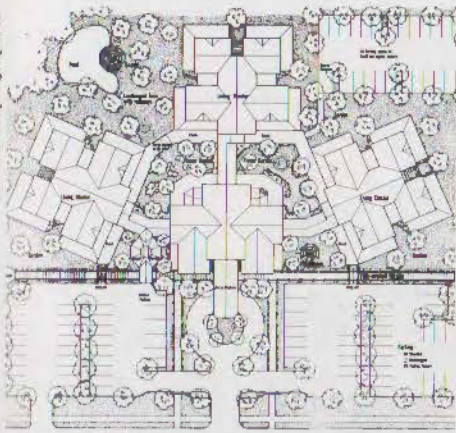
Jurors for the competition were Ray Pentecost of the University of Texas School of Public Health; Marion Wilson, president of the New Age Hospice; Father Manger of the National Hospice Or-



First place hospice design by Armstrong.



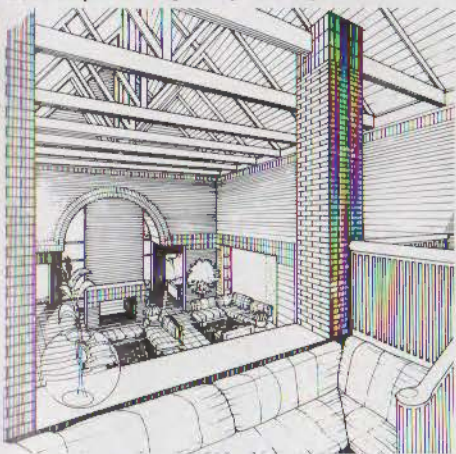
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Second place hospice by Yancey.

Thomas Reprographics



Third place hospice by Robertson.

ganization; Bill Somyak of Architectural Images; Hugh Rafferty of the Sisters of Charity (donors of the hospice site); Suthipan Smittipong of CRS; and Ben Greenwood, Houston architect.

## Coming Events

**Until Nov. 20:** "Urban Open Spaces," a photographic exhibition organized by the Smithsonian Institution's Cooper-Hewitt Museum and focusing on the distinctive spaces in between buildings that help create the urban environment, at the Passillo de Artes Gallery in the Texas Commerce Bank Building in Austin. The exhibition explores plazas, streets and pedestrian malls throughout the world, from the Tuileries in Paris to the Galleria in Houston, revealing some of the common qualities of successful open space design. Texas Commerce Bank Building, 700 Lavaca, Austin 78701. Telephone: (512) 476-6611.

**Until Nov. 28:** "H.H. Richardson: Residential Projects, 1879-1886," original drawings and photographs of 17 residential projects by the late-19th century

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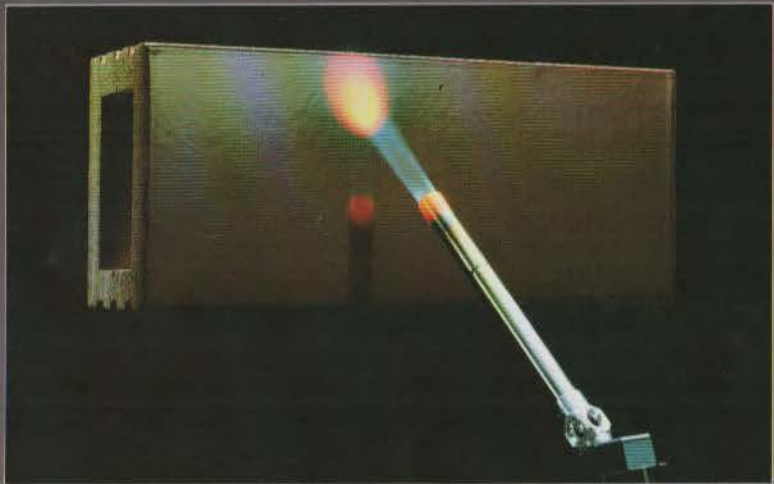
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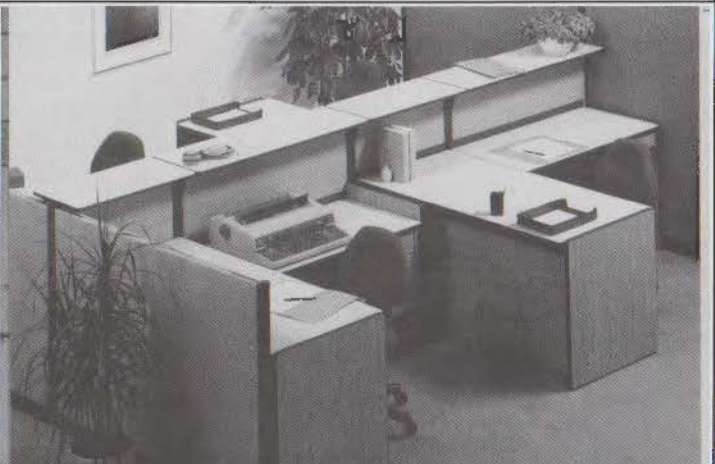
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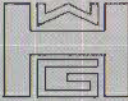





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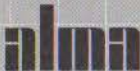











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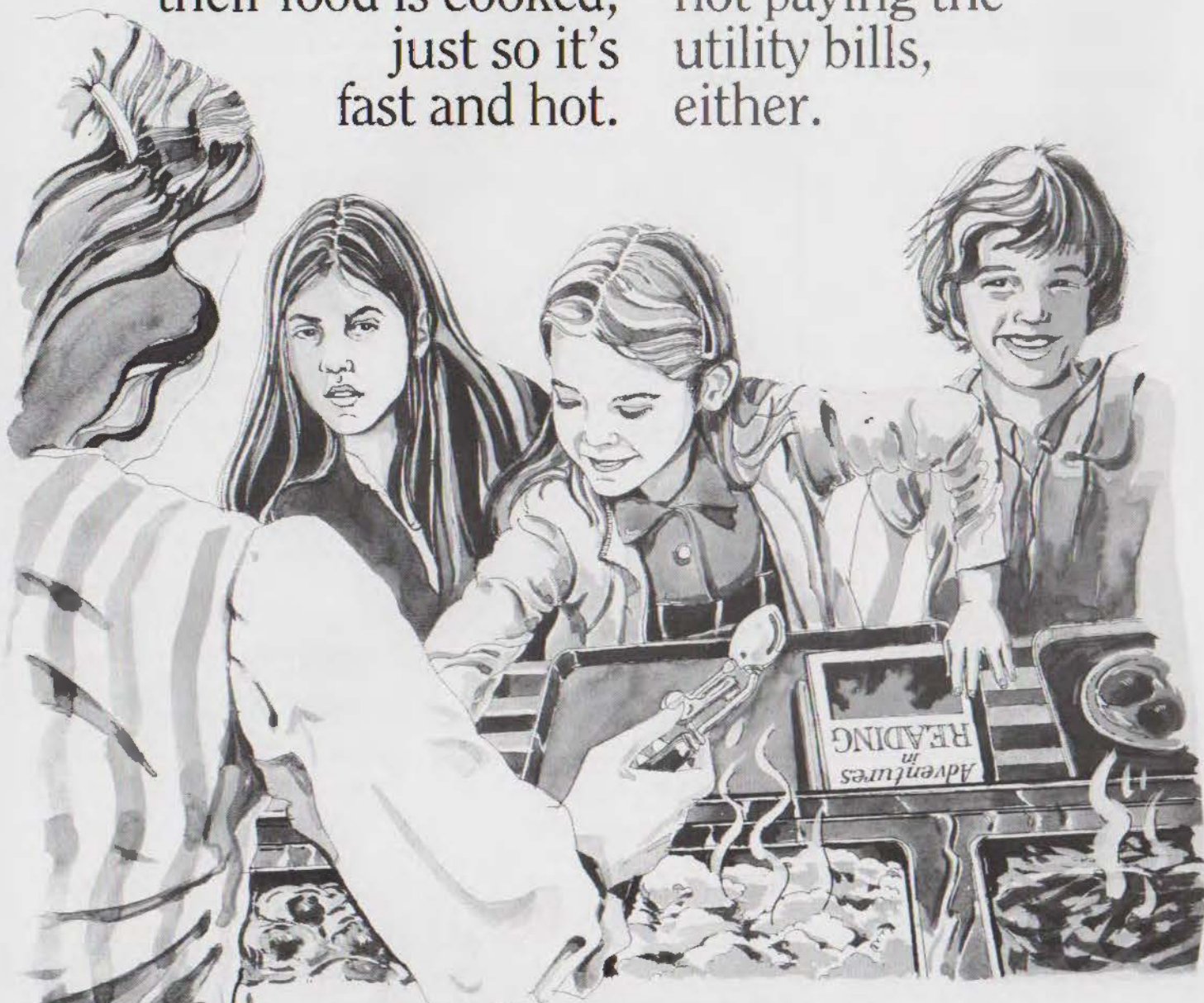
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architect best known for his more monumental works, at the Farish Gallery of the School of Architecture at Rice University in Houston. More than 150 sketches, studies and presentation drawings, supplemented by more than 80 photographs of completed structures, depict such notable Richardson houses as the Trinity Church rectory in Boston, the John Hay and Henry Adams houses in Washington and the John Jacob Glessner house in Chicago. The exhibition follows the publication this fall of *H.H. Richardson: Complete Architectural Works*, by Jeffrey Karl Ochsner, a faculty member at Rice, *Texas Architect* contributor and curator for the Farish Gallery exhibition (see *Texas Architect*, Sept./Oct. 1982). Rice University School of Architecture, Houston 77001. Telephone: (512) 527-8101, ext. 3465.

**Until Nov. 28:** "Creativity—The Human Resource," an exhibit examining how prominent American artists and scientists think and work, sponsored by Chevron to commemorate the California oil company's centennial, at the Museum of Science and History in Fort Worth. This traveling exhibit, designed by the Burdick Group in San Francisco, features the work-in-progress of such seminal Americans as Jonas Salk, Jasper Johns, Linus Pauling, Merce Cunningham, Buckminster Fuller and Judy Chicago. Museum of Science and History, 1501 Montgomery, Fort Worth 76107. Telephone: (817) 732-1631.

**Nov. 9-12:** "Rehab '82: New Economic Opportunities," jointly sponsored by the Texas Historical Commission and the Texas Society of Architects, in Amarillo, Dallas, San Antonio and Houston. This one-day conference, held in four Texas cities on successive days, will cover new tax incentives for, and the intricacies of, the rehabilitation and adaptive use of historic commercial buildings. The conference will be held Nov. 9 at the Hilton Inn in Amarillo, Nov. 10 at the Plaza of the Americas in Dallas, Nov. 11 at the Marriott Hotel in San Antonio and Nov. 12 at the Shamrock Hilton Hotel in Houston. Pre-registration fee is \$50 (\$20 for students). Texas Historical Commission, Box 12276, Austin 78711. Telephone: (512) 475-3094.

**Nov. 17-Jan. 9:** "Joseph Hoffman: Design Classics," an exhibition of the work of the Viennese designer and architect (1870-1956), at the Fort Worth Art Museum in Fort Worth. The exhibit

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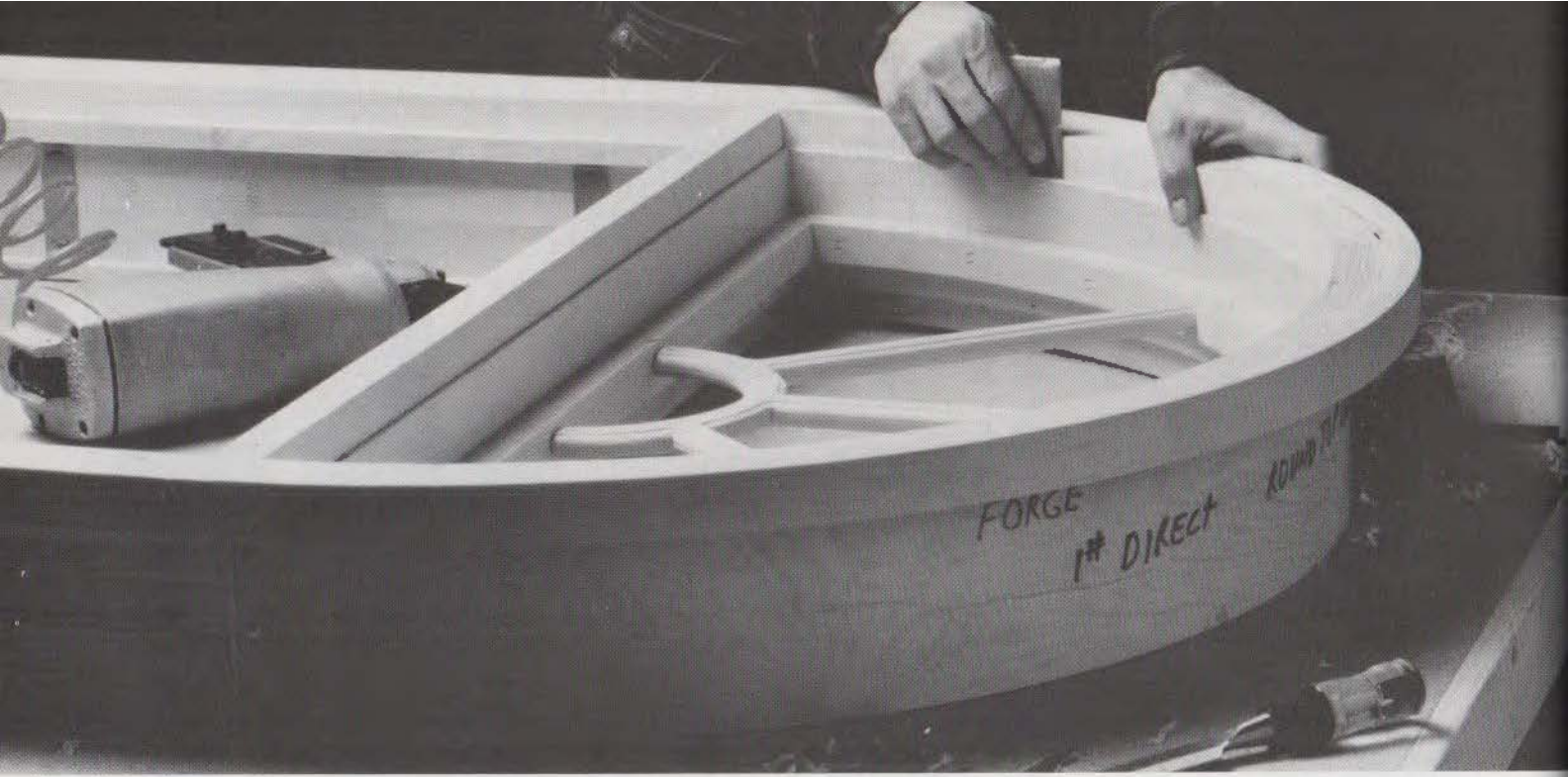
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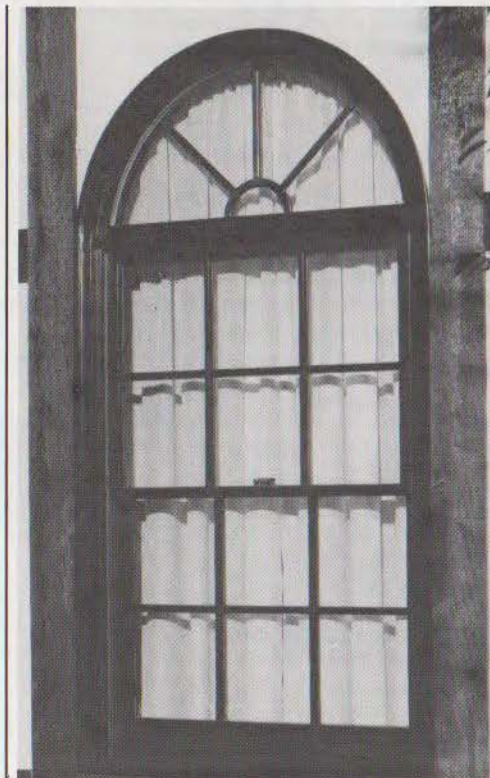
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bition will consist of approximately 150 pieces, primarily furniture and decorative-arts objects, designed during Hoffman's most creative period, from 1900 to 1920. Drawings, architectural renderings and a catalogue containing an essay by architecture historian David Gebhard will supplement the exhibition. The Fort Worth Art Museum, 1309 Montgomery St., Fort Worth 76107. Telephone: (817) 738-9215.


**Nov. 19:** "Managing Your Architecture Firm," a workshop on the business of being in the architecture business, at the Thompson Conference Center at the University of Texas at Austin. The instructor will be James J. Amis, president of Urban Associates, Inc., of Austin. UT Division of Continuing Education, Thompson Conference Center, P.O. Box 7879, Austin 78712. Telephone: (512) 471-3121.

**Dec. 9:** A conference on roofing systems, sponsored by the National Roofing Contractors Association, dealing with "what it takes to keep America's buildings watertight and secure," in Houston. The program will cover roof decks and details, insulation, single-ply roofing, roof membrane leaks and failures, and protecting the roof's most vulnerable points. This one-day seminar also will be held Dec. 2 in New Orleans, March 24 in Charlotte, N.C., and April 7 in Kansas City. Registration fee is \$145. National Roofing Contractor's Association, 8600 Bryn Mawr Ave., Chicago 60631. Telephone: (312) 693-0700.

**Dec. 16-17:** Jail architecture seminar, sponsored by the correctional facility consulting firm Voorhis Associates of Boulder, Colo., to develop the architect's skills to work with correctional administrators and government officials in designing a jail to meet contemporary jail standards, at the Hilton Southwest in Houston. The seminar also will be held Nov. 10-11 in Atlanta and Nov. 17-18 in Boulder. Registration fee is \$375. Voorhis Associates, Inc., 5796 51st St., Boulder, Colo., 80302. Telephone: (303) 530-2159.

**Jan. 21:** Opening of "James Riely Gordon: Texas Courthouse Architect," an exhibition of Gordon's work in Texas between 1889 and 1904, sponsored by the School of Architecture at the University of Texas at Austin, at the Architecture School Library in Battle Hall. The exhibition will consist of, among other primary materials, Gordon's original watercolor renderings and

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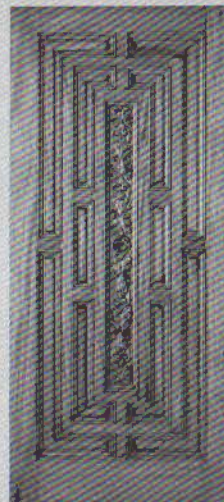
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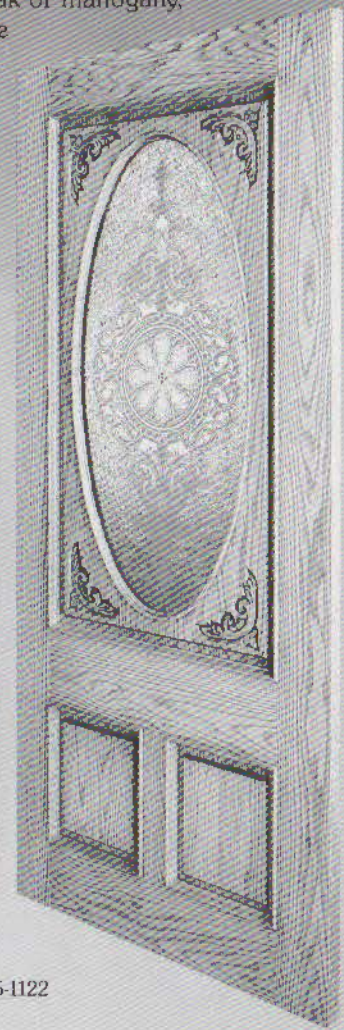
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**March 31-May 22:** "Paul Cret of Texas: Architectural Drawing and the Image of the University in the 1930s," an exhibition of 120 drawings of the University of Texas' master plan designed by the noted Philadelphia architect, in the Archer M. Huntington Gallery at the Harry Ransom Center at the University of Texas at Austin. Archer M. Huntington Art Gallery, Carol McMichael, Guest Curator, the University of Texas at Austin, Austin 78712. Telephone: (512) 471-7324.

## News of Firms

Charles B. Thomsen, FAIA, formerly president of the CRS Group in Houston, has been named president of Houston-based **3D/International**, succeeding Jack M. Rains, who is now chairman of the board. 3D/I also has announced that Ede I. Nemeti has been named a senior vice president of the firm.

Marcus R. Tucker, FAIA, formerly of 3D/International, has joined the Houston firm **Sikes Jennings Kelly** as a principal and will direct the firm's interior architecture practice.

Tien Thu Nguyen has been named vice president, specializing in multi-family residential operations, in the Houston firm **The Architects, Inc.**

The Houston firm Abdullah architects has changed its name to **Landmark Architects**, with offices at 1200 Post Oak Blvd., Suite 418, Houston 77056. Telephone: (713) 961-1303.

**McKittrick Richardson Wallace Architects** in Houston has promoted Fred W. Tooley to vice president and Kenneth L. Scates and Alton L. Akins to senior associate.

The former Houston firm **Hablinski & Associates** has moved its offices to 2161 N. W. Military Highway, Suite 308, San Antonio 78213. Telephone: (512) 340-7021.

James C. Heck has joined the San Antonio firm **Barry P. Middleman & Associates** as an associate and vice president.

The Austin firm **White, Dolce & Barr** has moved its offices to 1501 W. 5th Street, Suite D, Austin 78703. Telephone: (512) 474-9084.

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**Jessen Associates, Inc.**, of Austin has moved its offices to 810 American Plaza, Austin 78701. Telephone: (512) 478-7437.

The Dallas firm **Hobbs/Wiginton/Fawcett Architects & Planners** has moved its offices to 3511 Cedar Springs, Suite 2, Dallas 75219. Telephone: (214) 522-9160.

Odessa architects Daniel M. Norris and Robert A. Monroe have formed the **Norris Monroe Partnership**, with offices at 1815 West County Road, Odessa 79763. Telephone: (915) 332-2160.

The College Station firm **G. Philip Morley & Associates** has moved its offices to 1701 Southwest Parkway, Suite 109, College Station 77840. Telephone: (713) 693-9925.

El Paso architects Jim Langford, Al Anderson, Bruce Thacker and Tom Thigpin have formed the El Paso firm **Langford Anderson Thacker & Thigpin**, with offices at 908 Arizona St., El Paso 79902. Telephone: (915) 542-0976.

Raymond L. Beets, Jr., has joined the Houston firm **The White Budd Van Ness Partnership** as a principal partner.

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## News of Products

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### TSA's 43rd Annual Meeting Products Exhibition: A Sampling of the Offerings

As in years past, the hub of activity during the Texas Society of Architects' 43rd Annual Meeting Nov. 4-6 at the Tarrant County Convention Center in Fort Worth will be the products exhibition. Curious architects will mill about the exhibit hall all day, touching and testing, asking questions and thumbing through the literature. This year, representatives of more than 200 manufacturers and distributors will acquaint the annual aggregate of architects under one roof with the latest in building technology and interior furnishings. Following is a sampling of their offerings in what has become the largest regional building products exhibition in the country.

• Kisabeth Furniture of Fort Worth will exhibit its John S. Collection, featuring the "Mirage" lounge chair and the "Aura" chair, and two- and three-seat sofa. The Mirage comes with legs



*Mirage chair by Kisabeth.*



*Aura seating by Kisabeth.*

and arms in satin-black lacquer, walnut or oak and tight seat and back upholstery. Aura comes with a brass- or

# DODD'S LANDSCAPE

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## ARCHITECTS/CONTRACTORS

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smoked-chrome strip on both arms and a plinth base.

- Mondo Rubber of Montreal, Que., will feature its line of rubber flooring for sport and leisure, indoors and out: "Sportflex" for court surfaces and tracks, "Mondoflex" and "Cork Rubber" for gym floors, and "Indoorflex" for swimming pool surrounds.

- O.S.C. Partitions, also of Montreal, will show its line of modular partition systems, featuring full-height glass,

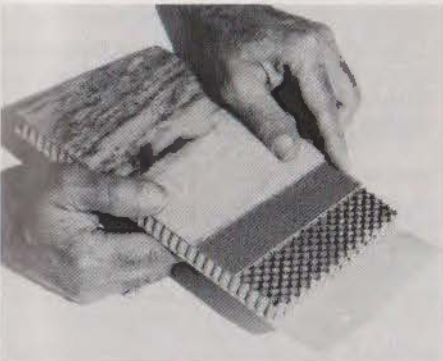


Modular partition system by O.S.C.

curved panels and reversible doors, all of which are interchangeable on the same module.

- Wallcovering Industries of Dallas and Houston will show its newly introduced catalogue, "Curwall," along with samples of its type I and type II commercial wallcoverings.

- Tejas Architectural Products of Dallas will feature a new veneer with a natural stone face. The three-millimeter-



Stone veneer by Tejas.

thick panel is backed with a cellular aluminum honeycomb clad on each side with woven glass impregnated with epoxy resin.

- Wilsonart of Dallas will display its Color Quest line of decorative laminate, winner of a 1982 Product Design Award from the American Society of Interior Designers. The line was cited for its palette of earth tones and pastels.

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# Granite.

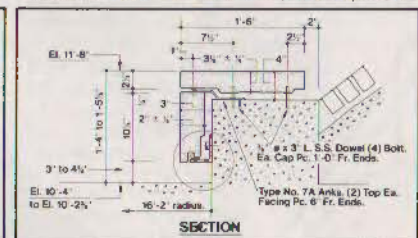
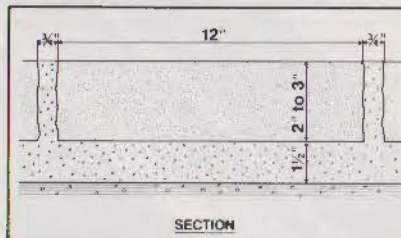
## Not-so-pedestrian plazas for pedestrians.



Architect: Joe Karr & Associates, Chicago, IL  
 Sturr Young, Associate Architect, Oak Park, IL



Architect: Murphy Levy Wurman, Philadelphia, PA  
 Project Architect: Vincent Maiello, Philadelphia, PA



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# Deep-set Pella Clad Windows and thick masonry walls reflect more than the regional architecture of the Southwest.



Architect: Gardner & Froelich, Architects, Pueblo, Colorado  
General Contractor: Houston Construction Co., Pueblo Colorado  
Owner: School District 60, Pueblo, Colorado



They also reflect a lot of heat.

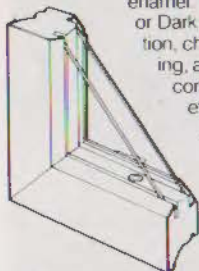
And here in Pueblo, Colorado, keeping cool is much more of a problem than keeping warm. That's why the architects chose the ages-old adobe form of construction for the School District 60 Administration Building.

The 42,000 square foot, three-level building has load bearing walls of vertically reinforced oversize brick with insulated interior surfaces. The deep-set Pella Clad Windows with Solarcool® Bronze glazing admit an abundance of daylight, while shielding the interior from direct sunlight and glare.

Operable Pella Clad Windows relieve the occupants of the "sealed box" feeling and are integral to the efficient operation of the building's absorption air conditioning system as well. And the Pella Clad System keeps the exterior as maintenance free as possible while still providing the warmth and beauty of real wood in the inside.

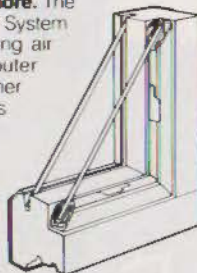
**The Pella Clad System.** Completely covering the exterior surface of doors and windows is a sturdy aluminum jacket that's finished with high-temperature baked enamel. This tough coat, in either White or Dark Brown, resists color degeneration, chipping, flaking, peeling, cracking, and a host of other plagues. The corners are carefully lap-jointed for effective weather protection and give a neat, mitered appearance. Underneath, the solid wood construction has been vacuum treated with a water and insect repellent preservative — after forming and before the units are assembled. Perhaps the

best part of the Pella Clad System is that custom sized and shaped fixed windows are available with the same low-maintenance Cladding to match doors and operable windows.

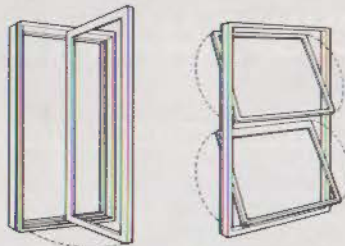


## Air space. It's one of nature's best insulators. And Pella offers more.

The Pella Double Glass Insulation System features a full 1 1/8" of insulating air space between the fixed outer pane and the removable inner glass panel. Or specify Pella's Triple Glass Insulation System with a total of 3/4" of air space between the fixed outer pane and the removable inner double insulating glass panel. For Sliding Glass Doors and large Fixed Windows consider optional Pella Triple Insulating Glass with two 5/16" air spaces between three panes of glass. Standard glazing is double glass with 1/2" of air space. Where protection from heat gain and glare is the issue, specify reflective environmental glass.

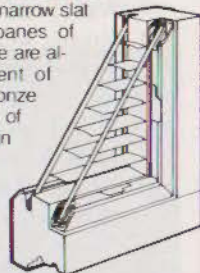


**Easy washing. A distinct advantage.** Pella Casement and Awning windows feature a unique patented hinging system that allows the sash to open towards the center of the frame. There's more than ample room to reach both sides of the window without leaving the building or using ladders. Pella Double Hung windows have a special spring-loaded vinyl jamb that allows each sash to rotate 360°. Every corner can be easily reached for cleaning. And because the sash pivots at the center, the weight is counterbalanced for safe handling.



## More Pella options to consider. Like the Pella Slimshade®.

Attractive narrow slat metal blinds set between panes of glass mean dust and damage are almost unheard of. Adjustment of these Oyster White or Dark Bronze blinds is easy with just a twist of the dial set inconspicuously in the lower corner of the sash. And they offer considerable heat retaining benefits as well as shading. Available on Pella Casement and Double Hung windows, the Pella Contemporary French Sliding Glass Door, and the new Pella Sunroom.



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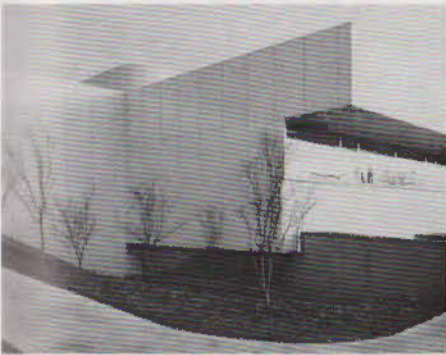
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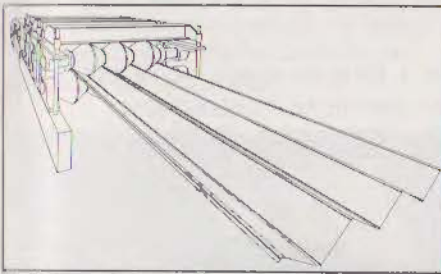
**Pella. The significant difference in windows.**





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• The Shelton W. Greer Co. of Dallas will present "Mirawall" architectural panels made by the GII Corporation of Reading, Penn. Sheets of vitreous porcelain are fused to a rigid substrate of thin-gauge steel coils and an insulating core. The sheets are finished in a semi-gloss or matte and are available in a wide spectrum of colors for a broad range of building types.



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• Bowman Distributing Company of Harlingen will display its roll-formed BrauerPanel in aluminum or galvanized steel and natural or pre-coated finishes. BrauerPanel can be used for building facades, walkway covers, utility buildings, parking canopies, fencing and sports arenas. The 40-inch-wide panel is available in any length and can be roll-formed on the job site if necessary.



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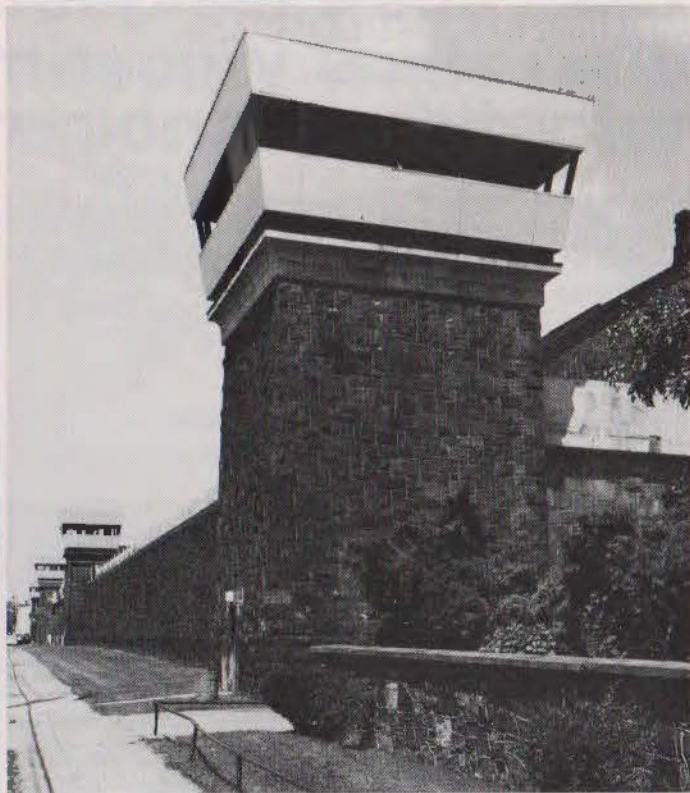
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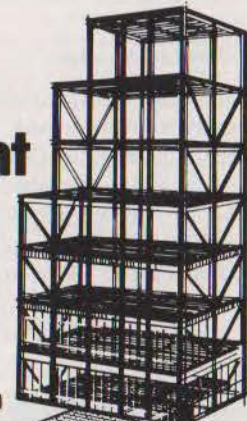
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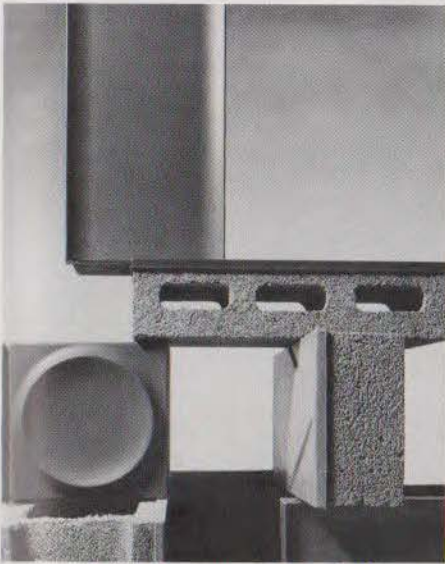


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- Velux-America, with a new regional office in Irving, will feature a new 24-page brochure showing how attic space can be transformed into living space with Velux roof windows.
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- Advanced Coating Technology of Franklin, Tenn., will show its new series of Rayflect Spectrum coated glass, designed to insulate as well as be selective in transmitting and retaining heat from the sun.

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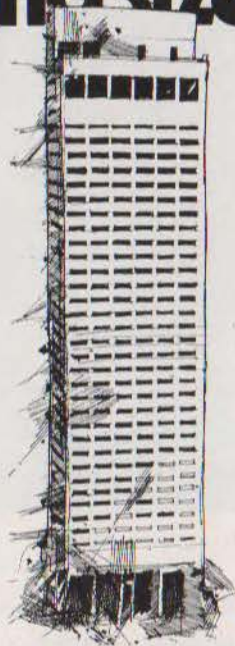
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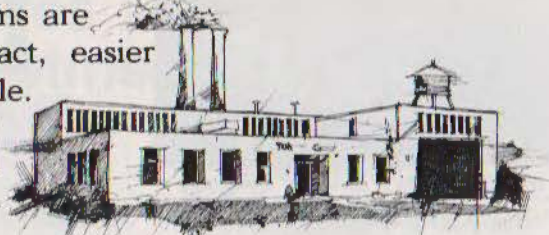
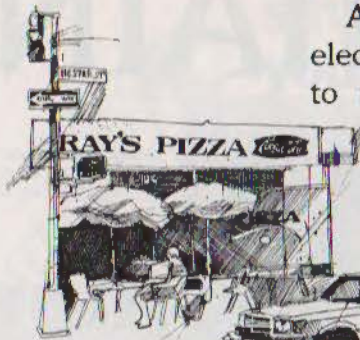
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# LET'S TALK BUSINESS

A continuing series on business communication issues.

## Getting Ready for the Office of the Future: Factors to Consider Now.

The ultimate "Office of the Future" may still be years away. But the information systems you now have in place – or add in the short term – will have a big effect on how quickly your office advances into the future.

Let's examine some factors to consider as new technology unfolds.

### Business Solutions

Information systems and technology should be viewed functionally. How will they improve your information management and help you achieve your business goals?

Most simply, the office of the future is a technological solution to business problems. And that's where your application of information systems should begin.

Through appropriate and well-designed information management systems, you can find ways to improve the quality and timeliness of management decisions, improve productivity, better manage scarce resources and improve the quality of work conditions for your staff.

### What is State-of-the-art?

There is an important difference between functional state-of-the-art and technological state-of-the-art. Some systems which are technologically advanced do not offer any significant advantage in their performance. When comparing systems, the technology used is not as important as what the system can do for you. And, since the costs of different technologies vary, you may be paying a premium for something that is no more functional than systems utilizing less expensive technologies. On-premise digital switching is one of them.

### The Digital Age

There's no doubt that in the future both voice and data communications will be transmitted in digital form. But, it's not a digital world yet. In fact, 85 percent of

what goes on in the office today is analog (voice). And this will not change dramatically in the near future. So – today and in the near future – a digital switching system will rarely improve transmission quality and speed.

But Bell is already leading the way into a digital world. About 40 percent of our metro exchange facilities are digital. Sixty percent will be by the mid-eighties. And, Bell's Dataphone® Digital Service now serves 350 cities encompassing 95 percent of the nation's data center installations.

### Systems that Keep Pace

In preparing for the office of the future, it's important that your systems' software can be updated to take advantage of new technology. This will reduce the number and cost of product hardware change-outs. Bell's focus is to enhance functions by offering you more and better software applications.

You've already seen the beginning of this approach through the diverse feature package applications currently available in our Dimension® product line.



### Integration, Compatibility

"Office of the Future" implies the integration of internal office systems, and external intercity or even international networks. It also implies the integration of all office information management such as voice, data, video, text and sensor. All of this will be driven through a central controller system.

Because of this integration, a major consideration in planning an information network is compatibility. Currently, there is no industry standard for common interfaces between technology or even between digital systems. And the bit rate necessary to transmit digital voice messages is decreasing due to constantly evolving improvements.

### Integrated Planning

It's important for businesses to have integrated planning that encompasses the entire area of information management rather than just telecommunications or data processing. Information, like other business assets, must be properly organized, controlled and distributed to make it a productive management tool.

You'll have questions from time to time regarding how to better manage your planned and existing communication systems.

So here's a suggestion: Call your Southwestern Bell Account Executive (or one of the toll-free numbers below) for more information. Or inquire about an accurate evaluation of your company's present and future communication needs – at no cost to you.

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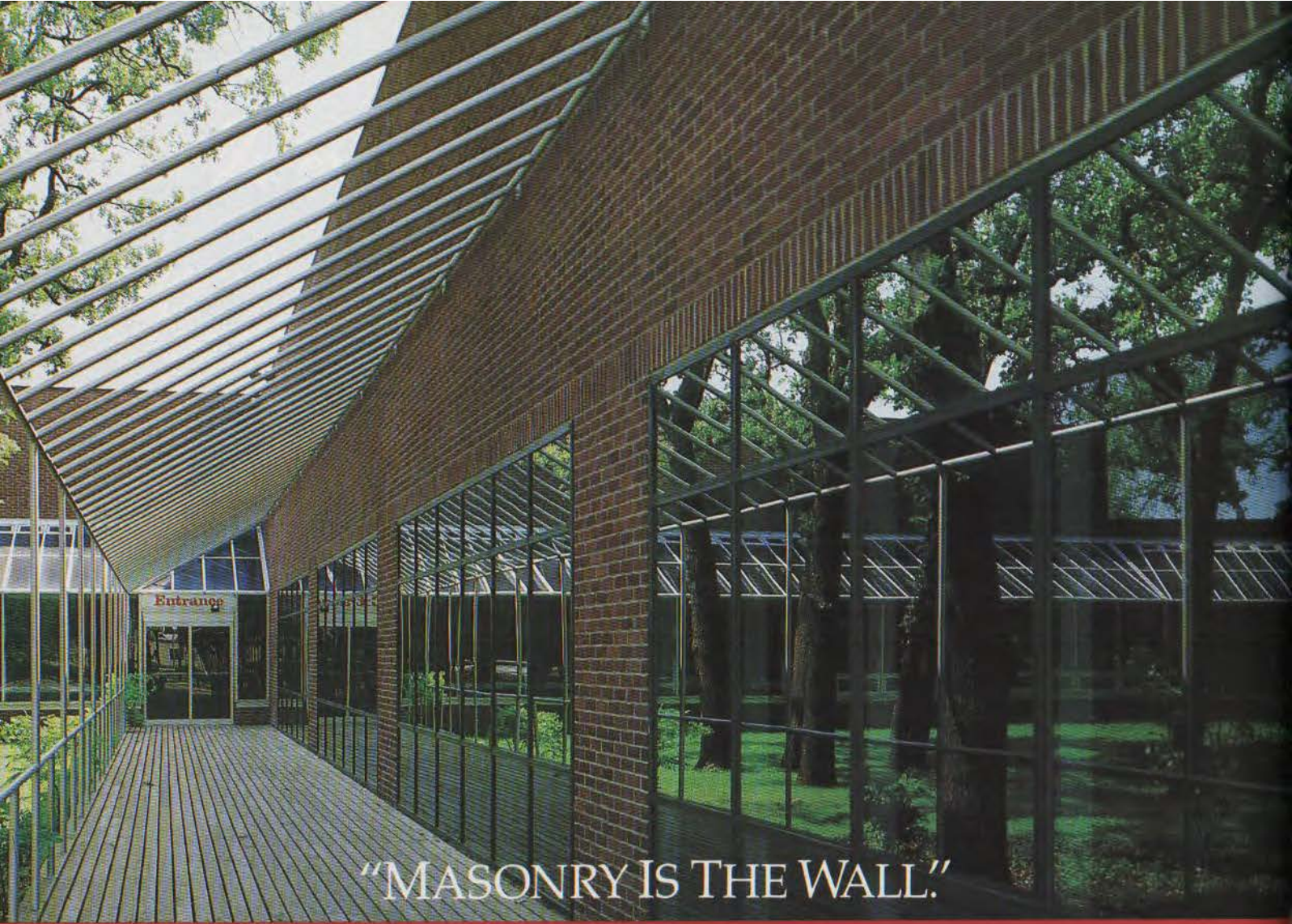
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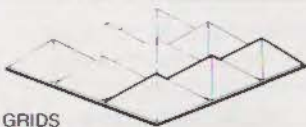
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## David Braden/Musings



### Death, Taxes, and Recessions

Formerly "Humor by Braden," my byline has changed. I'm giving up the rapier wit of the one-liner for the deeper, more philosophical approach of the muser. The change appeared necessary when I overheard one architect ask another: "Have you read Braden's last one liner?" The reply was immediate, direct, succinct, and to the point: "I certainly hope so!"

The truth is, I don't feel too funny these days. I am in a foul mood. I am saddened by the death of six colleagues in the last 60 days, my taxes are skyrocketing, and the economy is gripped by a deep recession. How does one write humorously about stuff like that?

Death is something I can abide. I have never really expected my friends, or me, to live forever. I really believe we will all wind up together again in the Office of that Great Architect in the Sky, working side-by-side with O'Neil and Charles and George, and Donald and Max, and LaVere.

In the interim, those of us left on Planet Earth are searching desperately for our old 1973 Jerry Ford WIN buttons. The WIN button glowed in the dark and architects who wore it on their PJs were comforted by the thought that soon things would turn around.

As a matter of fact, things always do turn around. They must! A turnaround is necessary before another recession can happen 10 years later. It is only after the architects begin to sweat the "upturn" that the rest of the populace begins to understand it is happening again.

The initial sign is when your best developer client tells you his project with you is on "temporary hold" for lack of financing. The clincher that it's really here is when your mail begins to consist entirely of invitations to marketing seminars, presentation clinics,

and classes explaining the techniques of proposal drafting and winning by intimidation. The depths are reached when the AIA Convention program consists entirely of opportunities for you to meet bureaucrats from every government agency ever conceived by man in order that they might tell you how to fill out their standard forms to qualify for the design of a 25-man barracks.

What can an architect possibly do to pull out of a recession? If you are a firm from the Northeast, the answer is to open a branch office in Houston or Dallas. If you are from Houston or Dallas, you go to Saudi and look for an agent with royal blood. If you are from East Texas or the Valley, you go to London and stand on the street corner and trip any Arab that walks by.

Oh, it is rough out there in the Marketplace, beloved. But this time the indicators are stranger than ever before:

- The "Big Board" has not become the "Wailing Wall"; there's a Bull Market working.

- Inflation and interest are down. Unemployment is up to 22% in our industry and the NFL is on strike for more.

- Detroit has *not* vowed to build an economy car; they've decided to give up.

- Fairchild has *not* announced it intends to merge with Honeywell (and thereby become Fairwell Honey-child).

- There is a rumor that OPEC never existed.

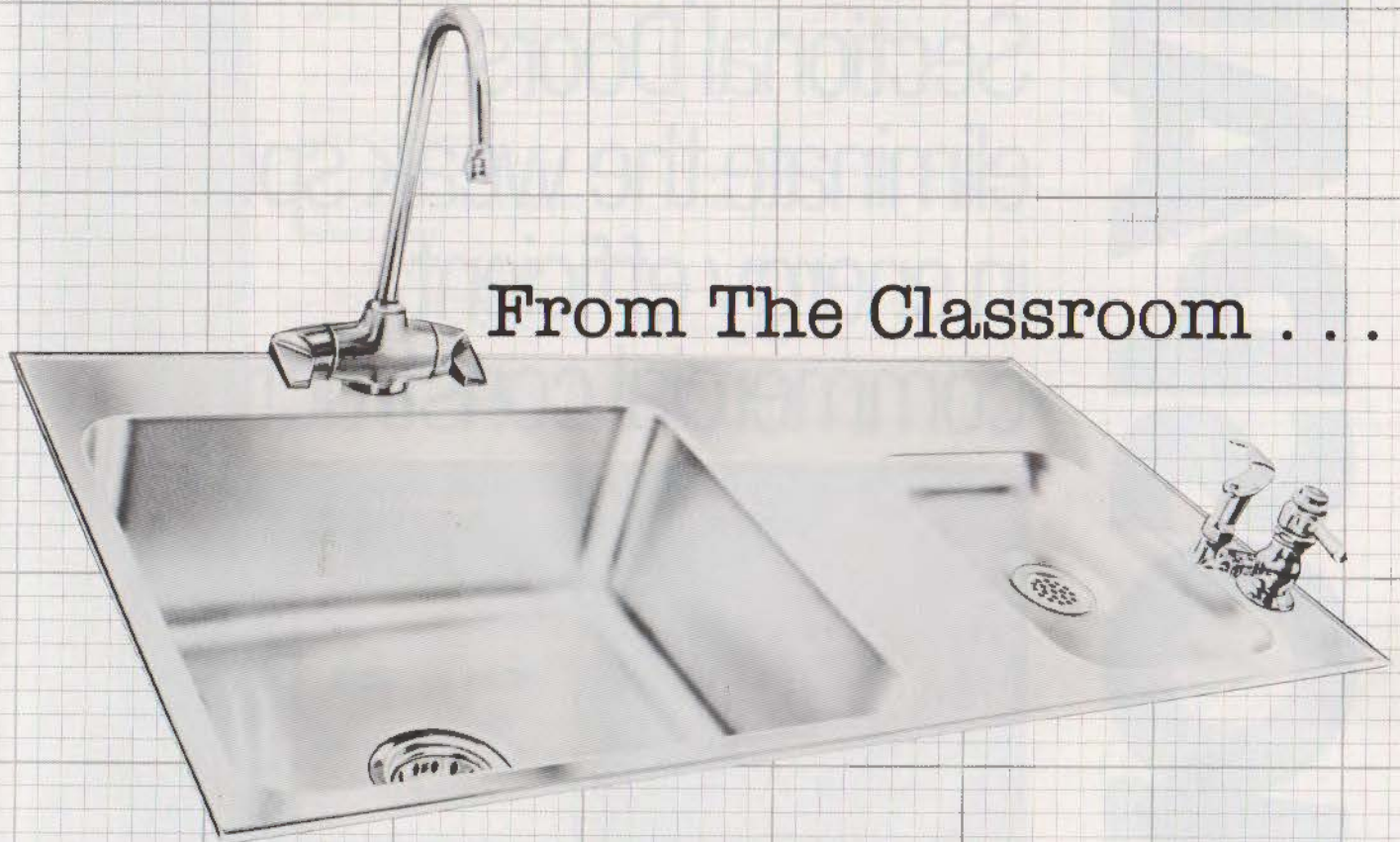
- You can have a heck of a vacation in Mexico for \$50.

- Militant feminists have inquired: "Does God eat quiche?"

- There is nothing you can depend on anymore except Death, Taxes, and Recessions.



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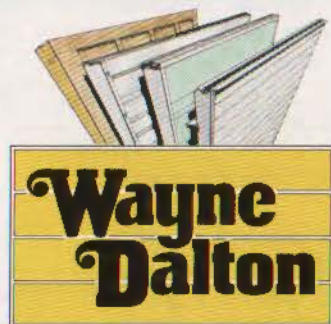


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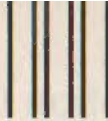


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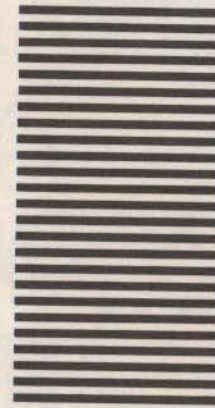
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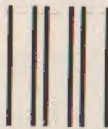
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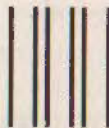
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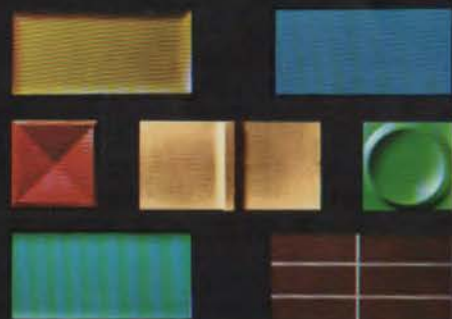
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# EXTERIOR



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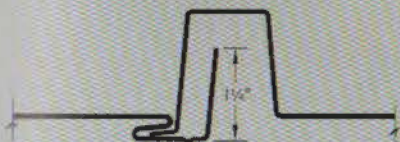
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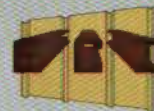


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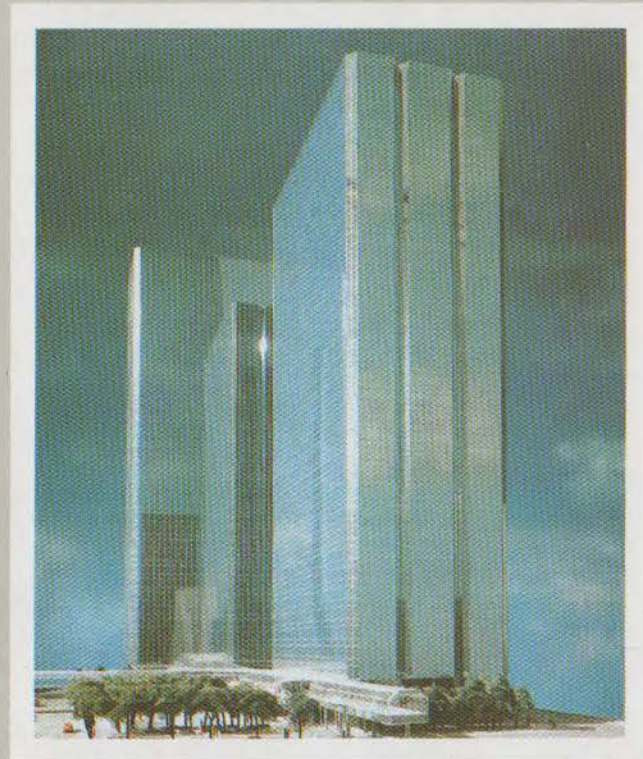
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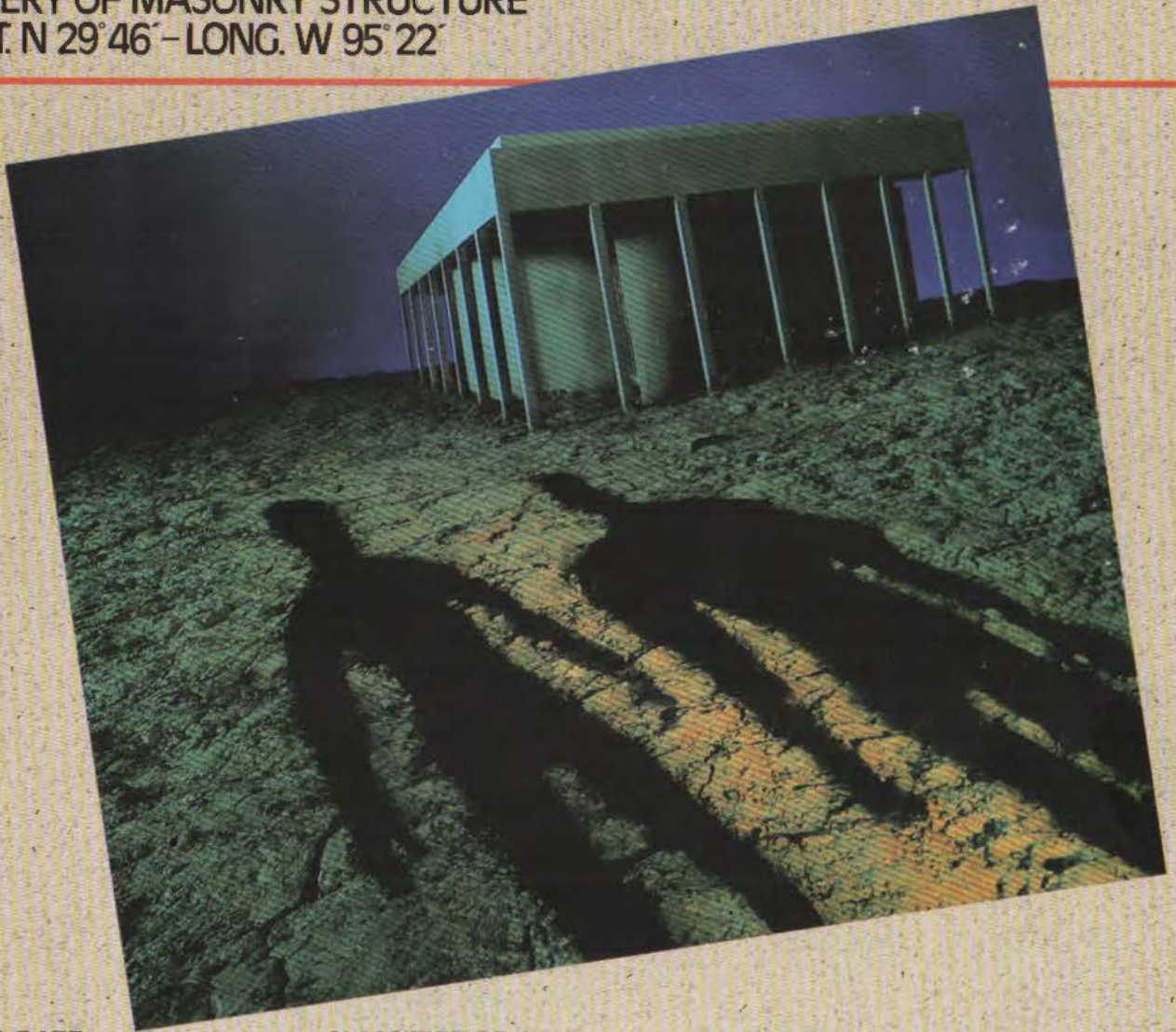


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