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ON THE COVER: View through entry, offices of Compendium/ A Design Systems Corporation, Houston. Photo by Robert Miller.



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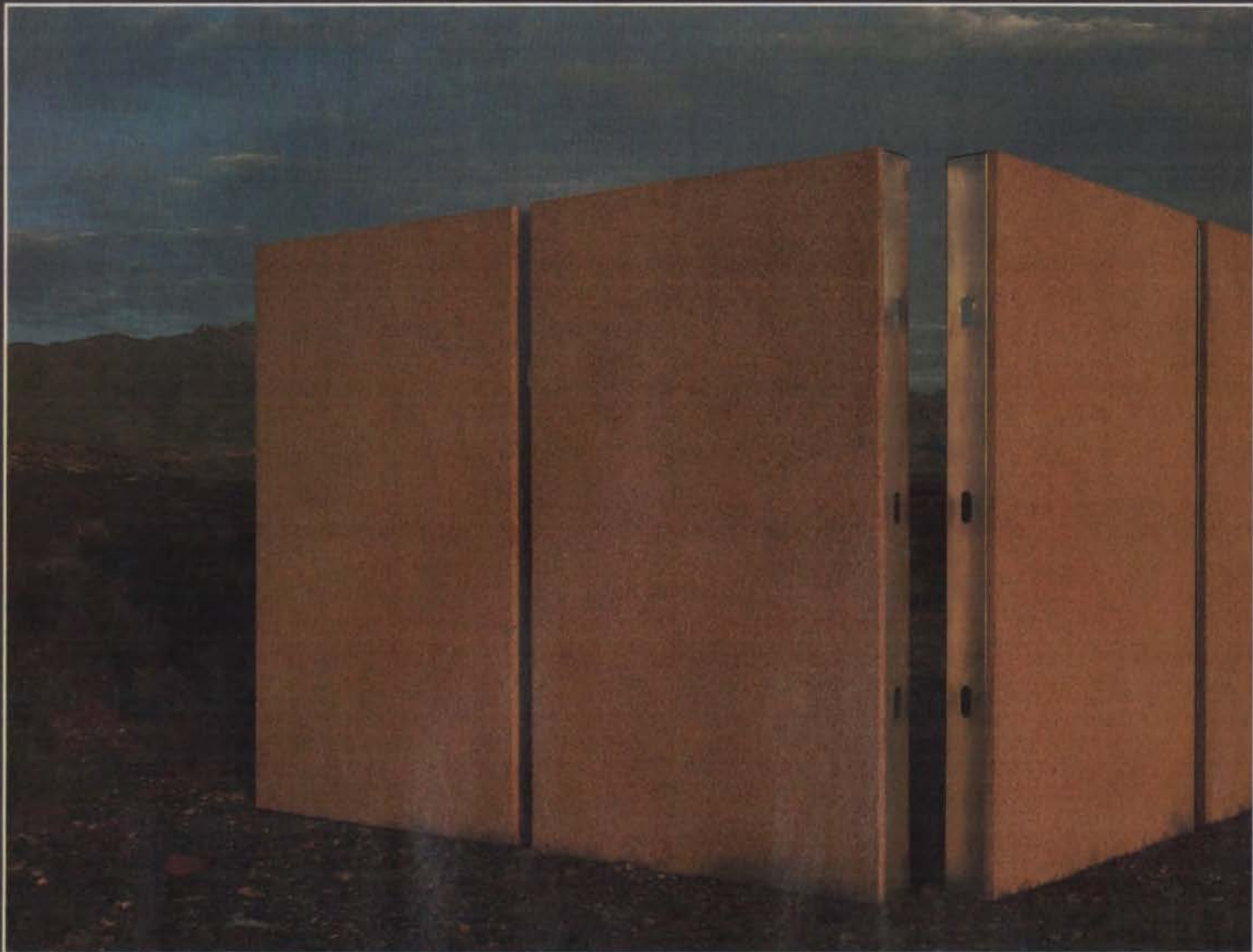


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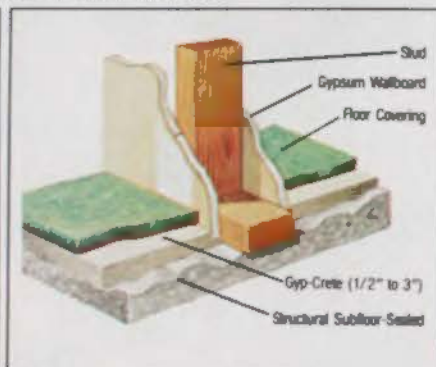
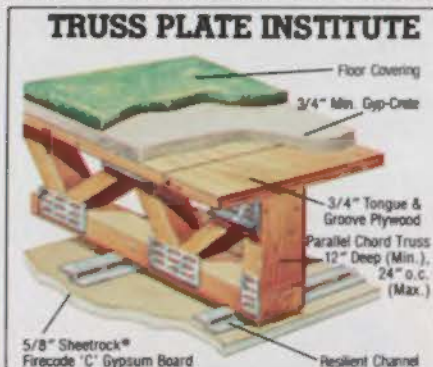
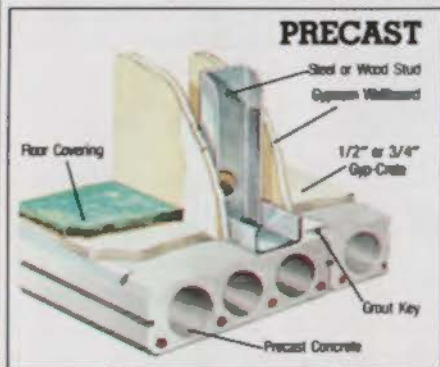
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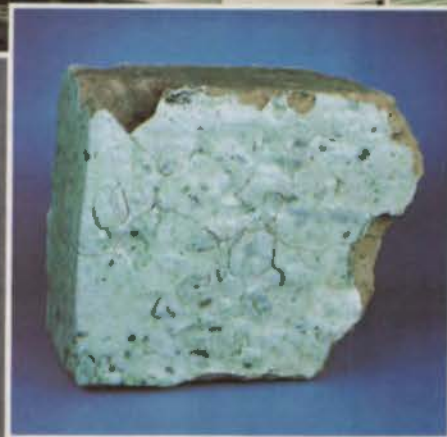


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Associate Architect: Albert S. Komatsu & Associates
Fort Worth, Texas

Masonry Contractor: Fenimore-Blythe, Incorporated
Fort Worth, Texas

◀ Loews Anatole Hotel — First Atrium

Owner: Trammell Crow Hotel Companies
Dallas, Texas

Architect: Beran & Shelmire
Dallas, Texas

Masonry Contractor: Dee Brown Masonry, Incorporated
Dallas, Texas

▲ Cedar Valley Community College

Owner: The Dallas County
Community College District
Architect: JPJ Architects, Incorporated
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Fort Worth, Texas

▲ Brookhaven Community College

Owner: The Dallas County
Community College District
Architect: Pratt, Box, Henderson & Partners
Dallas, Texas
Masonry Contractor: Dee Brown Masonry, Incorporated
Dallas, Texas

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6	5	188
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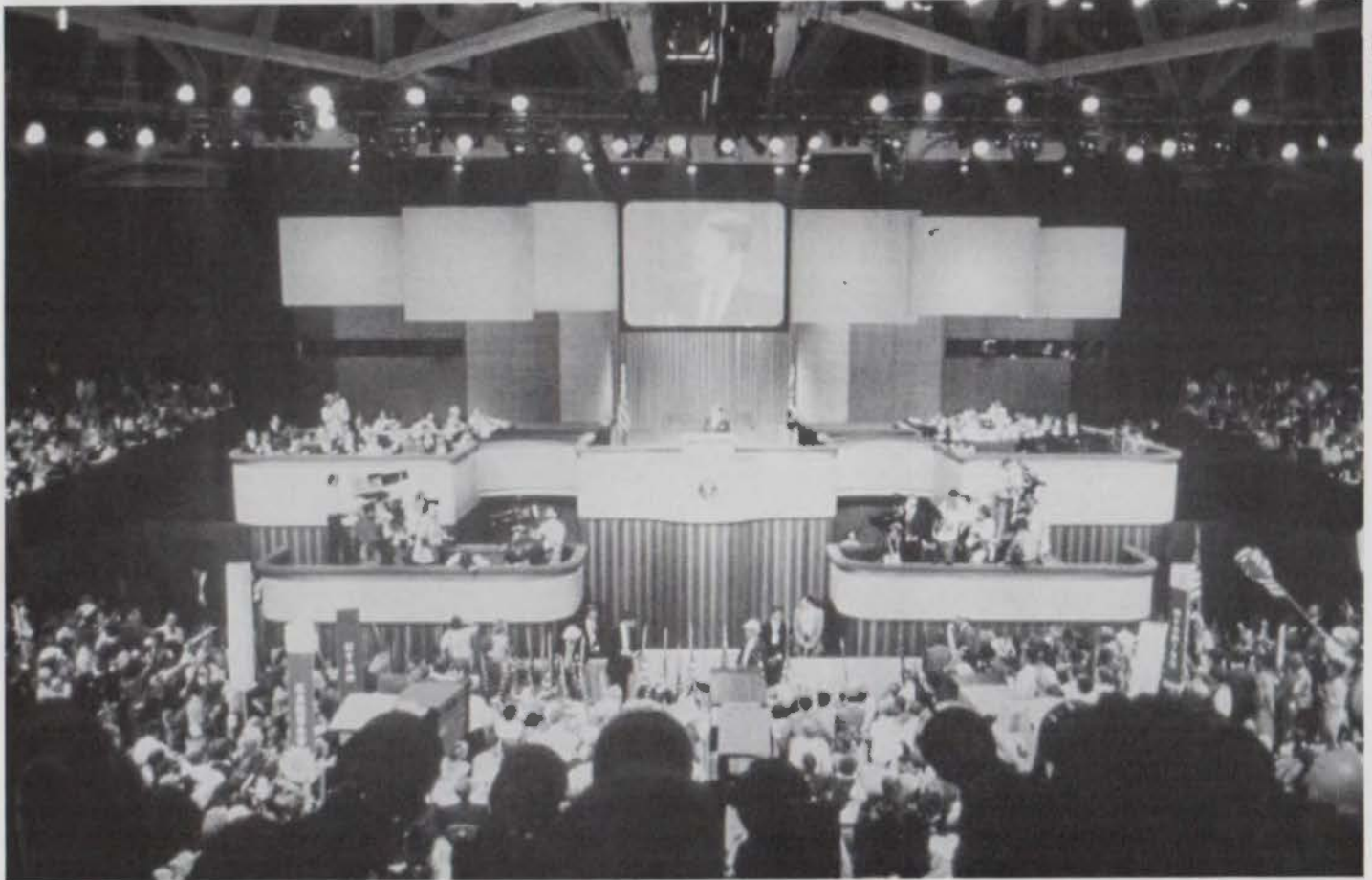
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Edited by Ray Ydoyaga



Fort Worth Star-Telegram

The GOP convention's architect, Martin Growald, describes the podium design as conveying success and tranquility with a touch of Orwellian fantasy.

CONVENTION PROVES BOTH PROBLEMATIC AND FUN FOR GOP'S ARCHITECT

For one week in August, 12,000 members of the press gathered to report the events occurring in a single room in Dallas. What they were witnessing was the Republican Convention. But the reporters and the rest of the country were also inadvertently watching the design efforts of the convention's official architect, Martin Growald of Fort Worth.

"Essentially, it sounds like a simple problem—space allocation. A second

year kid in college could do that," Growald said. But the simplicity eroded into a myriad of problems when Growald attempted to parcel space for some of the nation's most important leaders, and the networks, all of whom were competing for more room.

"Everytime I touched one area, I was making one boss happy and upsetting another one," Growald said.

He became involved with the convention after a friend from New York recommended his firm to the Republicans. He quickly accepted their offer saying he was thrilled and gratified to be chosen.

"It's as if you were given the job of

designing the office for the most important and powerful man in the world," he said.

Growald, though, is baffled by the idea of holding a convention for an incumbent president with no opposition within his own party. "It's really much to do about nothing. I don't know why you have to hold a convention after the primary. I think it's an exercise in redundancy."

He is quick to point out that though the convention and its outcome may have seemed anti-climactic to the rest of the nation, for North Texas the convention was an extraordinary event. "You don't

often get the chance in life to go to a formal dance. For Dallas and Fort Worth, the Republican Convention was the biggest high school prom ever held. It was a way for Dallas to wipe out its image of the Kennedy assassination. It was a way for Dallas to show the rest of the country that it is organized, civilized and reasonably beautiful, and that it is capable of hosting the 'Papal Benediction' of the most powerful man on Earth."

Growald's main task as official architect was to supervise construction and space planning in the Dallas Convention Center. "The whole idea of the convention is that it is a media event and the floor itself is a giant studio. Thus, the technical problem was the lighting and bleacher set-up. We were building a stage set that was to last four days and then be torn down. Sounds simple enough, except that at the last minute every corporation in the world wanted to donate something. I guess they figure if Reagan gets re-elected then their donation of a product is going to mean a lot. Or maybe it's just the exposure of their product on national television—who knows. Mitsubishi, for example, shortly before the convention donated the biggest television screen ever built. But it was a TV screen that looked good only from 300 feet away. Where were we going to put it? So we decided to put the screen way up above the podium flanked by rows of smaller screens."

The huge media entourage presented its own share of headaches for Growald. "The press was pretty divisive. The four networks, CBS, NBC, ABC and CNN, were competing with each other for the best camera positions. If we would have allowed it, I think they would have wanted a camera in every conceivable location, one looking up the president's nose, another one near his ear and maybe one from behind. Since each network was allowed only certain positions on the floor, they all asked for hang baskets—that's a guy and a camera suspended from a roof truss. What we did was compromise and installed robot cameras on the trusses."

Besides the politicians and the press, Growald also had to meet the requests of the Secret Service. "They have all these elaborate safeguards for the president, some of which I still can't talk about.

Basically, the podium was initially designed almost like a mobile home—it barely holds itself up. The Secret Service went in and made certain modifications. They put metal plating behind the rails and they installed this exotic array of medical equipment on the stage, and all this other protective stuff that's about as old as the Middle Ages. But really, all of their James Bond stuff is more like a last-minute insurance policy.



Fish-eye view of complex roof lighting.

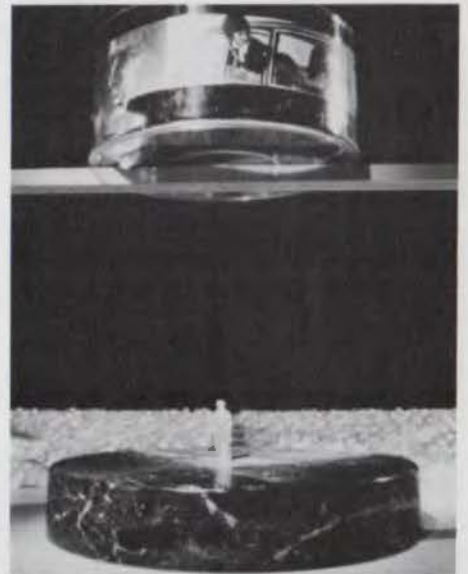
Their sophistication comes in the millions of dollars they spend to create profiles of people attending the convention. Through this they're able to distinguish the bad guys from the good guys."

The overall look of the convention was designed by a New York firm working closely with the Republican hierarchy. "The colors and the podium shape came from Imero Fiorentino and Associates. I just can't praise that guy enough. I'm usually pretty conceited about what I work on, but really it was Fiorentino's show. He knew what colors look good on camera and where to place all those huge light fixtures to get maximum effect. He really made things easy for me since this is my first national political convention and it is his twelfth.

"I think it's interesting how the designs of the two conventions demonstrate the different politics involved. The Republican convention was curvilinear, and done in shades of brown. By contrast, the Democratic convention was hard-edged, pointy and the colors were red, white and blue. I think our solution was the superior one. Reagan came off as this kind of friendly guy, who talks from a podium in colors you'd probably have in your own living room. They are relief

colors, not the excited colors of the Democrats. It's a theatrical difference. It's interesting to note that everyone working on the Republican convention referred to the podium as the stage set. And it is. We were putting on a very expensive, four-day show for one entertainer, the president, who was just going to perform for a few moments. And the message the Republicans wanted to convey, the old soft-shoe as it were, was that this president is a sweater-and-pipe guy—a successful, tranquil and safe man."

Besides Fiorentino, Growald also credited the look of the convention to Freeman Decorators. "They must have spent a million dollars just to build most of the partitions and put up the curtains. They just did a hell of a job, working harder than probably anyone else."

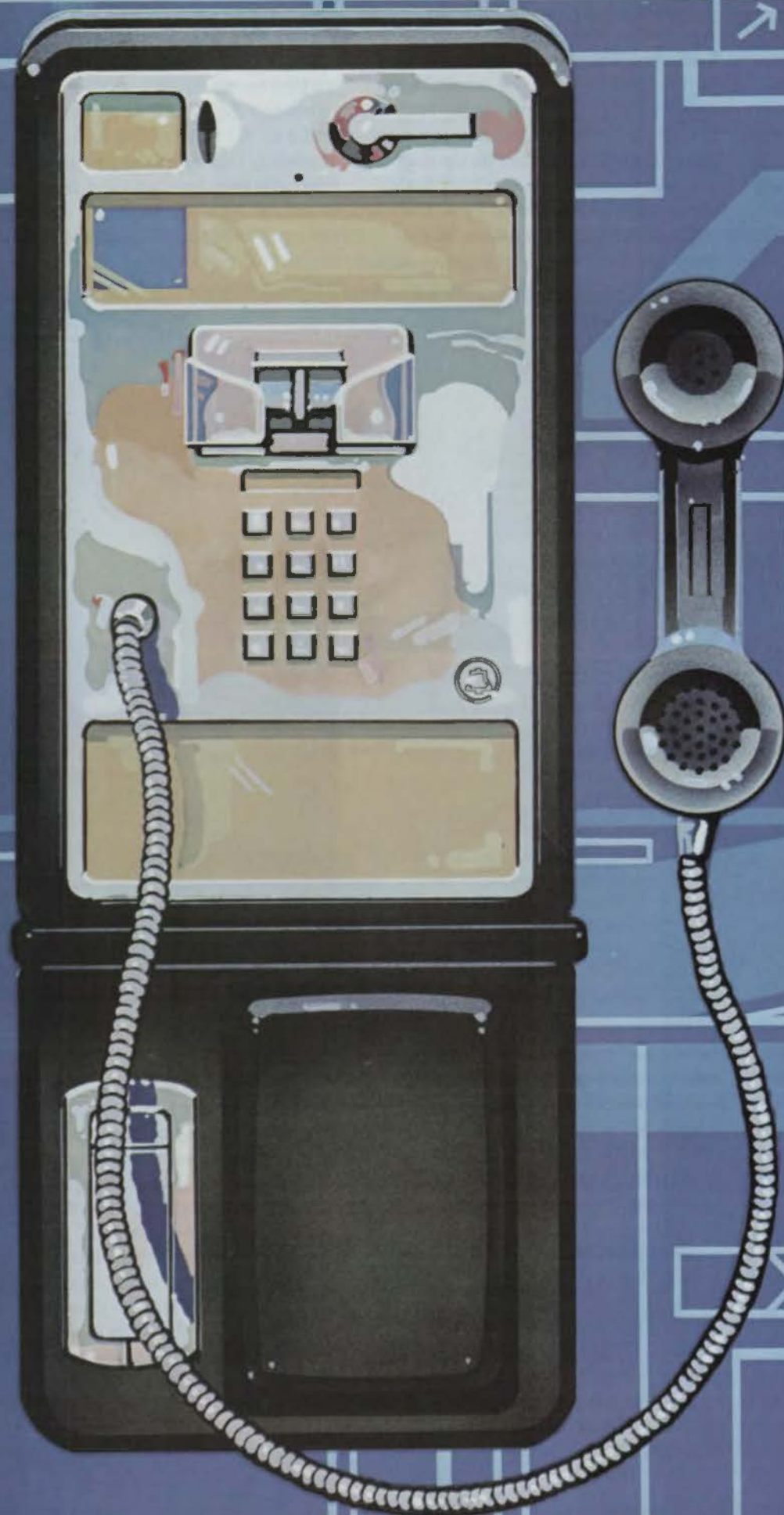


Growald's original convention proposal.

Growald originally proposed a theatre in the round concept for the convention but it was vetoed by the Republicans. "Imero kept telling me the idea wouldn't go anywhere because of the Secret Service. But he said if I felt strongly it might be worth a shot, so I went ahead and designed it. We prepared a model and gave them this fancy videotaped presentation. Well, Imero was right, the Secret Service didn't like the idea at all; they just thought it was too dangerous."

Ron Walker, the convention manager, told Growald his efforts and the conven-

NEWS, continued on page 30.



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tion itself, on a scale of one to ten, scored a perfect ten. "It was slicker than anything," Growald said. "I think about the only unexpected thing that happened was when Nancy was at the podium. There she was talking about Ronald to the nation and she didn't realize that he was being televised on the big screen behind her. He was sitting in his hotel room watching her watching him on television. It was just a big Orwellian fantasy—a kind of TV insanity. I think Marshall McLuhan would have had great fun writing about this convention."

Although Growald says he's normally a "stingy kind of guy," he donated his professional services to the Republicans even though the architect for the Democratic convention, Arthur Gensler, was paid \$300,000 for his services.

"It's ironic that Arthur is a Republican, and I'm a Democrat. I didn't make any money, but if they asked me to do it again I'd still jump at the chance—and I'm still a Democrat. I guess these types of organizations know how to induce you to do volunteer work. The most interesting thing about working on the convention was that we all felt like Boy Scouts; we were all starry-eyed. Everyone had this amazing spirit, a really tight camaraderie. The Republicans have a way of promoting a volunteer spirit that induces you to work to the point of exhaustion and yet you still feel grateful to be a part of it all. I knew it was a gypsy camp to begin with, but when they tore it all down, I just couldn't help feeling sad."

Although Growald won't have the opportunity to apply for work on a national political convention until 1988, he is busy designing the inauguration festivities for the Republicans should Ronald Reagan be re-elected. "I saw the Statue of Liberty as it was being renovated, engulfed in this magnificent scaffolding. Man, I just loved the way it looked. So for the inauguration, should Reagan win, I'd love to fill the parade and bleachers with white-painted scaffolding. The Republicans haven't commissioned me to do this; I just decided that I want to work on designing it and see how they respond. If the convention taught me anything, it's that everyone should get involved in the political process. I think it's enormous fun and well worth all the hard work that goes into it."

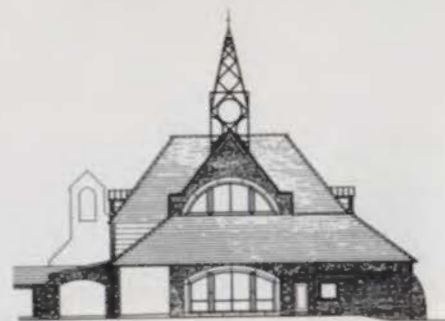
HOUSTON CHAPTER SPONSORS CELEBRATION OF ARCHITECTURE

Tours of downtown and River Oaks, a concert tour of Houston churches, and open house in several architects' offices were offered to the public during October as part of *Celebration of Architecture*. The month-long series of events, designed to enhance the understanding of architecture and its historical and social significance, was sponsored by Houston AIA.

Chapter Executive Director Martha Murphree reports heavy public attendance of the tours, as well as lectures, exhibitions and symposia. On two consecutive Sundays, the chapter held "Music in the Church: A Concert Tour." Houses of worship on the tour circuit included Rice University Chapel, Good Hope Missionary Baptist Church, Christ the King Lutheran Church, St. Michael's Catholic Church, Chapel of Temple Emanuel, St. Stephen's Episcopal Church/Covenant Baptist Church and St. George Orthodox Church.

Of the "Bike Tour through River Oaks," architectural historian Stephen Fox said, "We rode past some of the finest examples of domestic architecture in the United States, and of course past plenty of 'swankiendas' that keep the neighborhood lively." Fifteen architectural firms, ranging in size from six-person offices to some of the largest offices in the nation, opened their doors to the public in mid-month.

A Friday noon lecture series held in the downtown central library covered such diverse topics as "Creating Tomorrow's Heritage: Choosing the 20 Best



Christ the King Lutheran Church.

Buildings in Texas" by Ray Bailey; "Baroque Gardens" by Gerald Moorehead; "Salisbury Cathedral" by Harry Jemison; and "Let's Grow . . . Better" by Barry Moore. A provocative symposium entitled "Planning, Design and Development in Houston" was held in late October, too late to be covered in the current issue, but it will be reviewed in January/February.

DART BEGINS TO TAKE SHAPE AFTER A YEAR IN BUSINESS

The Dallas Area Rapid Transit Authority celebrated its first birthday in August with a crisp new logo and an official endorsement for light rail trains powered by overhead wires. DART has been severely criticized for keeping relatively quiet in the past year, working behind-the-scenes planning for a mass transit system. Since the one percent DART tax went into effect in 15 Dallas-area cities on Jan. 1, the Authority has lowered the basic bus fare from 70 cents to 50 cents and has increased non-rush-hour bus service by 11 percent. But these accom-

TA PUBLISHER LASH RESIGNS TO ENTER PRIVATE VENTURE

Texas Architect Publisher John Lash has announced plans to resign Nov. 7 to enter a private publishing venture, *S/LASH INC.*, which will publish a new magazine, *Austin/San Antonio Home*.

During Lash's ten-year TSA career, advertising revenue for *Texas Architect* increased over 1400 percent. He was an



integral member of the *TA* editorial team that transformed the magazine from a 48-page publication into an award-winning 100-page journal that has been cited as the premier regional architectural magazine in the country.

"It is difficult to lose someone as valuable as John," TSA Executive Vice President Des Taylor said. "His record of innovation, creativity and achievement will be hard to match. We are grateful for what he has left behind and wish him success."

plishments have been labeled by DART's detractors as insufficient progress during its first year.

Several suburban communities are currently contemplating whether to pull out of DART. Many of these outlying towns complain that DART is focusing too much money and attention on downtown. So far, two cities, Farmer's Branch and Carrollton, have scheduled January referendums to consider withdrawing from DART.

The Authority is hoping to quell the tide of negative publicity by increasing its productivity by nearly doubling the size of its staff from 48 to 80 positions. Included in the new staff hirings is a six-person public information office.

The Authority has also made a series of decisions within the past month that may change the public's attitude on DART's efforts to implement a mass transit system.

On Sept. 26, the DART Board approved light rail trains powered by overhead wires as the only system capable of adequately serving the needs of Dallas within DART's budget of \$3.2 billion.

Board members rejected the cost of implementing heavy rail, at \$4.4 billion, as too expensive, although they want to study the option of future conversion to heavy rail. They also dismissed some new experimental systems, including monorail, claiming it would leave DART captive to a single contractor. The Board has still not decided whether to build a subway or a rail mall downtown and is currently considering how many ground-level street crossings its rail system should include.

The Board envisions a transit system that would resemble modern European systems and not mimic the trolley lines Dallas scrapped two decades ago. DART wants to model its system after one in use in Newcastle, England. The Authority has also decided against commissioning a single prototype station. Instead, each community will have an individually-designed station so that it "conforms to the community that it is in . . . and reflects what the neighborhood wants."

Of the 300 places where DART's rail lines would cross streets, 100 would be at ground level with gates separating traffic from trains. Virtually all of the ground-level crossings would be outside

Loop 12. Under this plan the trains are expected to average at least 30 mph.

DART will choose a rail strategy for downtown Dallas within the next few months, and will then proceed to plan for a three-and-three-quarter mile stretch of rail from North Central Expressway to Mockingbird Lane. The Authority is currently three months behind the schedule they adopted in late 1983. DART officials claim the delay is due to the complications that arose in improving bus service. They have further said that this delay will not affect the target construction of the first rail line in 1986. In the meantime, DART staff will spend much of next year developing a phasing plan, acquiring station sites and right-of-way acquisitions so that its first rail line will be in operation in 1988.

Two days prior to DART's approval of light rail, Dallas AIA's Young Architects Task Force announced the results of a

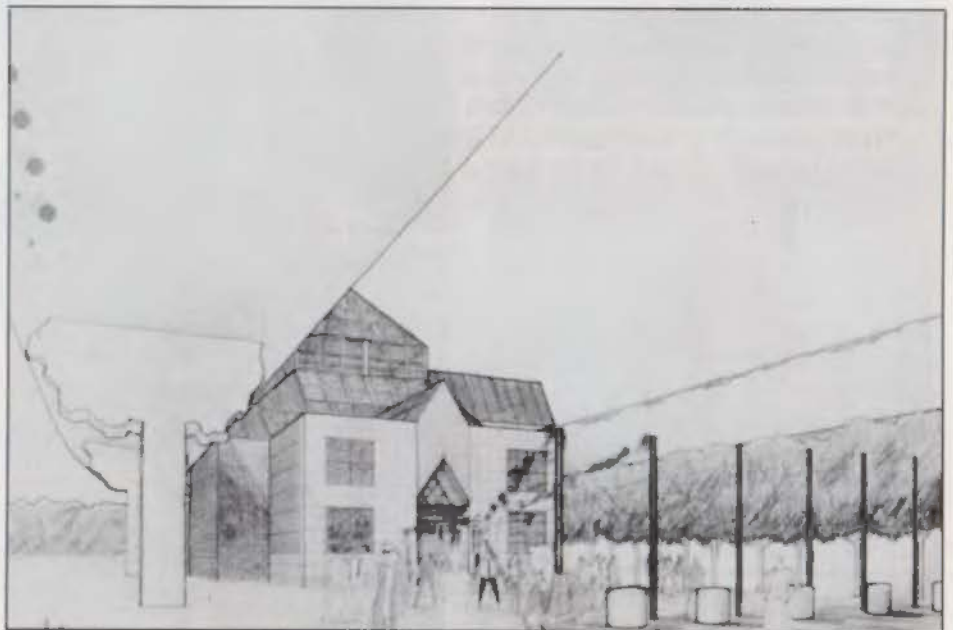
competition to design a transit station for Love Field. DART contributed \$500 to the competition prize money, though it is not bound to build any of the award-winning designs.

Jurors for the competition include Eugene E. Aubry, FAIA, Morris/Aubry, Houston; Araldo A. Cossutta, FAIA, Cossutta and Associates, New York and Dallas; Adlene Harrison, chairwoman, DART; and John M. Sedlak, director of facilities planning, Houston Metropolitan Transit Authority.

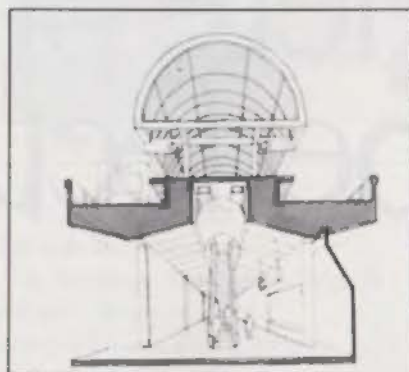
First Place Award of \$500: John DuBard, Kent Freed, Donald Kubula, Scott Mahaffey, James Stark, all staff members of Good, Haas & Fulton, Dallas.

Second Place Award of \$200: Darrell Fitzgerald, Edward Wong, both with John S. Chase Architects, Dallas.

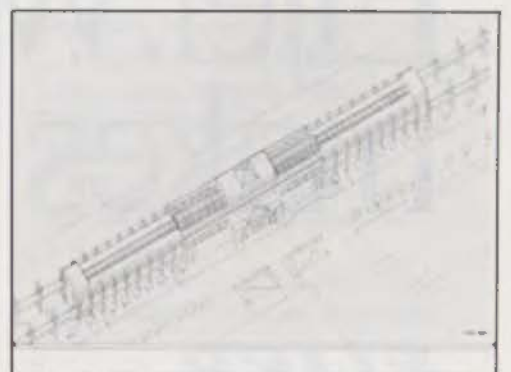
Third Place Award of \$100: David Collins, Allan Zreet, both with Gresham, Smith & Partners, Dallas.



First place award: Good, Haas & Fulton.



Second place: John Chase.



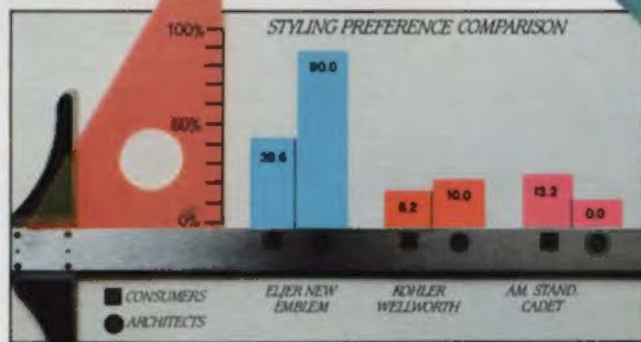
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HOUSTON CHAPTER ANNOUNCES DESIGN COMPETITION WINNERS

Twelve projects were chosen as winners in the 1984 Houston AIA Chapter Design Awards Competition. The general design jury consisted of Thomas Beeby, Hammond, Beeby & Babka, Chicago; Douglas Davis, architecture critic of *Newsweek*; Frank Welch, FAIA, Dallas and Midland. The interiors jury consisted of Charles Redmon, Cambridge Seven, Cambridge, Ma.; Beverly Russell, editor-in-chief of *Interiors*; Kenneth Walker, Walker Group, New York.

Interior Architecture Honor Awards:

- Mississippi Pavilion, 1984 Louisiana World Exposition, New Orleans; 3D/International.



Mississippi Pavilion.



SOM Offices.

- Crocker National Bank, Houston; Gensler and Associates.

- Skidmore, Owings and Merrill Offices, Houston; SOM.

General Design Honor Awards:

- Albans Street Townhouses.

Houston; William Stern and Associates.

- YWCA Masterson Branch, Houston; Taft Architects.

- Southside Place Bath House,



Albans Street Townhouses.



YWCA Masterson Branch.



River Crest Country Club.

Houston; Taft Architects. (See page 41.)

- River Crest Country Club, Houston; Taft Architects; Geren Associates, associate architects.

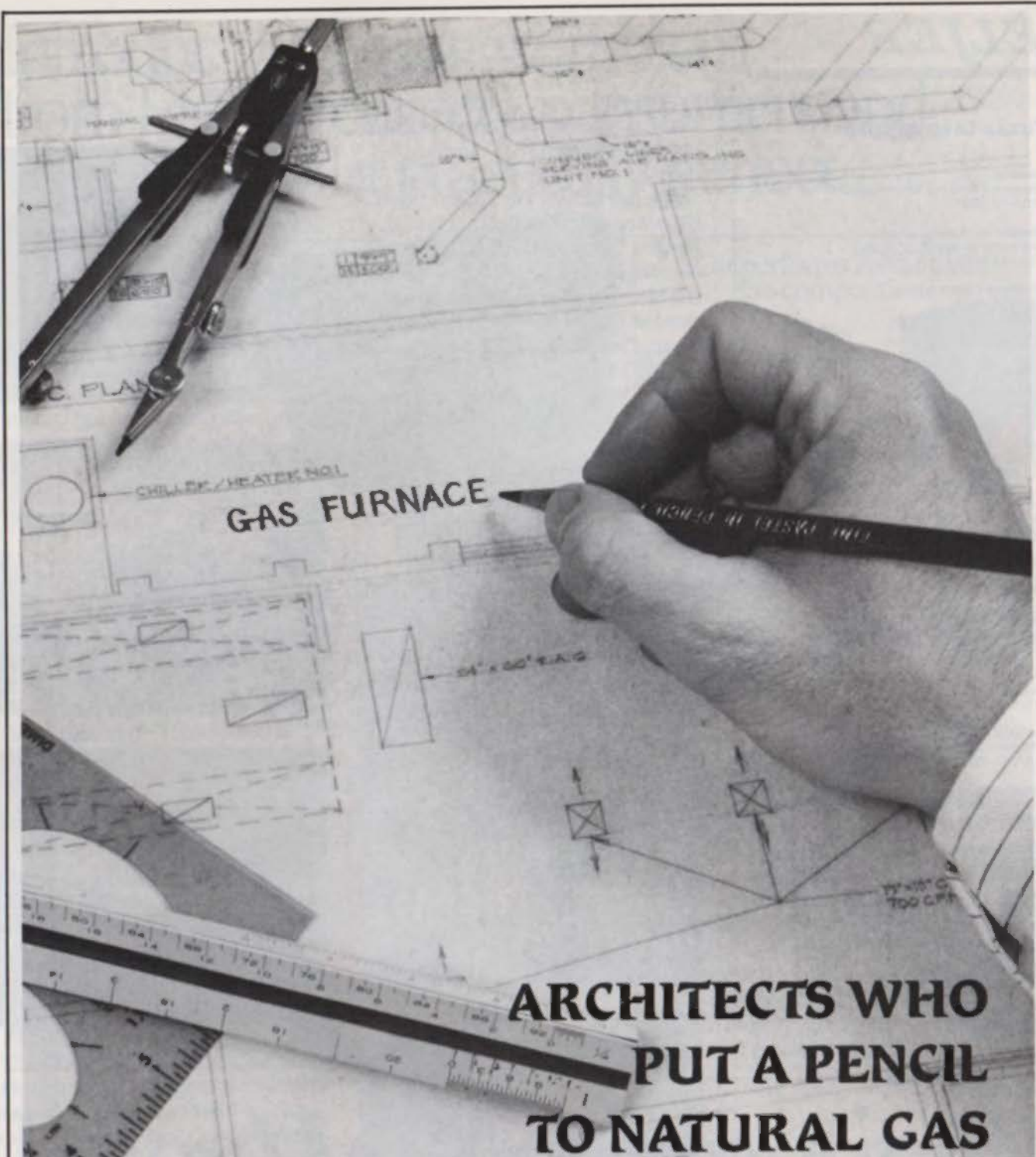
Honorable Mentions:

- Gulf Oil Retail Marketing Prototype, various locations throughout the country; 3D/International. (See *Texas Architect*, May/June '84.)

- First United Church of Christ, College Station; Clovis Heimsath and Associates.

- Residence in Sandia Park, N.M.; Jeffrey Karl Ochsner and Associates.

NEWS, continued on page 93.



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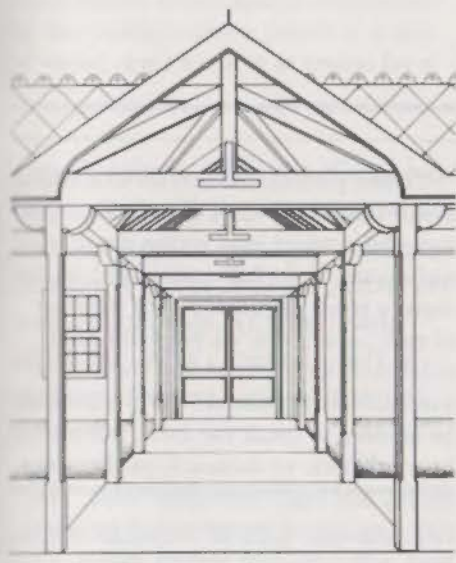
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Arcade, Allen Academy, Clovis Heimsath Associates.

First things first. As announced on page 30, *Texas Architect* publisher John Lash is leaving the magazine to pursue other publishing ventures. Not only do we wish him well, but we wish to thank him—for his resourcefulness, his dedication, his expertise and, above all, his counsel. A large measure of any success we have enjoyed over the last ten years is due to the contributions of John Lash, our colleague and friend.

As for this issue, we are focusing once again on the Texas Society of Architects' annual statewide design awards competition (see page 40). As a departure from years past, we are also including in this one issue the interior architecture projects premiated in the same competition (see page 63).

The inherent imperfections of design awards programs are widely known and the attendant disclaimers are profuse. Some of these foibles are touched on in the introduction to our design awards treatment—a candid and generic look at jurying by Frank Welch, FAIA, who is a frequent participant on AIA awards juries around the country. Nevertheless, the awards program—over time—has become a valuable and widely respected methodology for monitoring the design product of Texas architects.

In the course of examining jurying in general, Welch also focuses to some extent on what jurors tend to seek in their search for award-winning buildings—the characteristics that set buildings of distinction apart from buildings that are merely adequate or worse. This kind of analysis is welcome since promoting an understanding of architectural quality is perhaps the most noble ambition to which an awards program can aspire. Accordingly, it seems appropriate to extend this analysis through some cogent ideas gleaned from the comments of this year's jurors, who are introduced on subsequent pages:

- Maximal impact from minimal means remains a worthwhile design objective, a

mark of ingenuity, and a measure of an architect's value to the client. In this regard, the deft manipulation of color and/or materials is a rich source of opportunity. (See Southside Place Bath House, page 41, and Allen Academy, page 50.)

- Eschew the overwrought, the fussy, the self-conscious. As a designer, have the courage to be cautious, to quit while you're ahead.

- Older buildings have at least one valuable lesson to offer in the subject of spatial quality—an extra two feet of ceiling height goes a long way toward commodity and delight. (See Alps Office Building, page 60.)

- God may be in the details, but unless they work as a whole, everything goes to hell.

- Attempt to reinvent neither the wheel nor a proven architectural prototype. Refining the tried and true is usually a more rewarding pursuit. (See Landmark Office Building, page 44, and Greenville/Martel Commercial Strip, page 48.)

- Behind every good building is a good idea. Clarity of intent, coupled with nimble execution, makes for a winning combination.

Aside from these random points, the jury made the general observation that many of the projects submitted reflected a "cavalier" attitude toward the land. Texas building is somewhat unique in that much of it takes the form of free-standing objects on the landscape. More rigor and more sensitivity are needed to create special environments out of large tracts of land.

Another general observation relates to a kind of schizophrenia apparent in design today. On the one hand we find sound Modernist planning that yields visual blandness; on the other we find stylistic overkill that proves deadly to the plan. Bringing the two extremes together in marriage will yield perfect harmony. At least that's the theory.

—Larry Paul Fuller

ON JURIES AND JURYING: STANDING IN JUDGMENT OF ARCHITECTURE

By Frank Welch, FAIA

Back in the fifties, Harwood Taylor, FAIA, only recently graduated from the University of Texas and barely beginning a design-conscious career, was asked over drinks what he wanted to achieve in architecture. "I want the approval of my peers" was his quick answer. Taylor, even in his youth, was expressing a deep feeling that most architects share—at least those that care a great deal about buildings as art. No doubt about it, having a favorite building singled out for an award is as dearly gratifying as its rejection is bitterly disappointing. Architects look lovingly on cherished work like parents view their newborn—with perspectives askew. We professionals have set up awards programs—official baby-judging contests differing in meaning and attitude from year to year and from jury to jury. How sweet the approbation, but how devilish the rebuff, by a design awards jury!

There are overlapping inequalities in the way architects judge their fellows through design awards programs—inequities that are inherent in the process of placing value on works of architecture and recording for the profession and public alike the opinion of what is worthy of high regard. Issues of excellence are clouded by the process of making value judgments about buildings of great variety in use and style, by jurors equally diverse in their philosophies of what constitutes quality in design. Being reviewed might be a hospital in Alaska, several 50-story buildings, a 1500-sq.-ft. house addition, three motor banks and a riverside open air theater. Doing the reviewing might be a 35-year-old San Franciscan from SOM, a practicing professor from Arkansas, and a recent competition winner from Princeton. Coming from different directions, they must with justness select not the best apples, oranges and avocados, but the best pie, sherbert and

guacamole. Is that really apple pie as is claimed, only a tart, or—worse—an overdone fritter?

The way an awards jury operates requires that the participants, if conscientious, be fast learners while maintaining a balance of fairness. The jurors, if known to each other slightly or at all, probably have never been joined for such an exercise. They meet for the first time early on the day of judgment and are quickly closeted with their host, a slide projector and an awesome stack of slide trays. The submissions, numbering as high as 300 at the state level, are given an initial run-through in a winnowing intended to separate the serious contenders from the also-rans.

Being presented in quick succession are two-dimensional photographic depictions of complex three-dimensional constructions, very few of which have much in common except as building types that are highly varied in scope, style and presentation. It is a dark room of strangers confronting and responding judgmentally to a myriad of new visual material and trying to perceive it clearly and fairly.

Equitable or not, this first cut is accomplished with relative dispatch and survival depends heavily on first impressions. The merits of the individual works notwithstanding, pictorial eloquence and the overall quality of the presentation count enormously in this phase of the value accounting.

Good photography is a vital ingredient in conveying a building's message and holding the attention of the jury, but not even Richard Payne can create poetry from the prosaic. And, ironically, good professional photography can emphasize a building's basic hollow spirit, being more a testament to the art of the camera than to the art of architecture. Beautiful pictures are very winning as long as what they illustrate is equally lucid.

Certain political banners are first visible in this initial culling. The individual design philosophies held by the jurors are manifested, if not fully articulated, in this cursory phase of judging. The message of each submission via projector needs to be succinct, unredundant and free of overzealous persuasion. The work should be allowed to speak for itself, free of heavy rhetoric or camera hype. Restraint, brevity and logic have great value. The jury tires fast of overproduced presentations with a favorite feature shown repeatedly. ("Isn't her little nose cute?") The images conveyed must be vivid, whether abstractly graphic or romantically picturesque—two architectural characteristics that invariably attract our eye, and when fused artfully, overwhelm us. A building like the Kimbell Museum does affect both the intellect and the emotions.

After reducing the entries by as much as two thirds, a headier and more analytic

Architects look lovingly on cherished work like parents view their newborn—with perspectives askew. We professionals have set up awards programs—official baby-judging contests differing in meaning and attitude from year to year and from jury to jury.

round occurs during the second cut. Having gotten through the initial winnow when basic image communication was the issue, the jury gets down to more comprehensive review of the buildings' response to program, expressiveness as philosophy and worth as art.

What a gaggle of subspecies are in flight from Modernism! A gabble of tongues and dialects, the pluralism ranges

from the *Ortho Modernism* of Gwathmey to the *Neo Modernism* of Stirling and the *Pictorialism* of Michael Graves through the *Deco-Tech* of Jahn and the *Pan Picturesque* of Moore to the *Dick Tracy-Modern* of Arquitectonica and the *Flotsam & Jetsam* of Frank Ghery. A parity of honors distribution is complicated by this multiple choice placed to a jury of varied stripe itself. It is natural for a

Coming from different directions, they must with justness select not the best apples, oranges and avocados, but the best pie, sherbert and guacamole. Is that really apple pie as is claimed, only a tart, or—worse—an overdone fritter?

juror to endorse a building that validates the juror's own work, whether that work be "mossback" or cutting edge. The political lines become clearer as deliberation on the entries becomes more sharply verbalized and warm with philosophic passion. Often, the *avant garde* is represented by an articulate and zealously influential young architect who can effectively have his way with a jury. All architects are attracted to the novel, and the design-sensitive want to be counted as stragglers even less than as camp followers.

On the other hand, some juries are weighted with grumpy conservatives and the choices reflect a different perspective of what constitutes excellence. Taft Architects' widely celebrated YWCA Branch in Houston was initially refused honors at the chapter and state level before receiving an AIA award at the national level, and recently the 1984 TSA awards jury contradicted some jury choices made by the Austin AIA jury. Awards reflect the jurors' consensus of bias, which itself is a summary of the jurors' accumulated experience. These predispositions, fundamental to all value judgment, are the vantage points—the spots on the philosophic compass that point us in a direction to forming opinion. Art has always been politicized, and there is no way around it. But beyond the closed door polemics of an awards jury, there is in most cases

a sincere and conscientious search for the true, the articulate and fully realized work. A building is a message, and a dissembling design cannot be concealed easily. The next set of eyes might be coming from another direction, but the search for the true and coherent is consistent.

In architectural terms, what is the true and coherent? What characterizes an award-winning building? Regardless of its style, a building should have an *idea*, with a meaning that is fully expressed and realized. Many buildings have a valid premise but execution is clumsy. The Pennzoil building undoubtedly was the pivotal, sculptural rethinking of the sleek, modern, upended box of New York's Seagram building. Regard what has happened since in the form of shaped skyscrapers—angled, notched, sliced, sloped and eroded mutations that only create respect for the original. Another example is what followed the sheer minimalist shaft of Boston's John Hancock building, uncompromising in its reflective curtain-wall purity. See the proliferation of stretch-wrapped buildings on the skylines and freeways, hollow references to the Pei original. Charles Moore knows history and manages it firmly and beautifully in his architectural concerts but, unfortunately, less scholarly and less dexterous hands cannot maintain the proper melange control. Johnson's controversial AT&T building's roof-hat, indigenous to Manhattan's tower tradition, is spawning a plethora of tall buildings with "hello there!" roofs, mostly party hats and dunce caps, but occasionally something strongly expressive like the glass pyramid on SOM's LTV tower in Dallas. If "everything has been done before," most noteworthy buildings are fresh interpretations of something time-honored. Architects of failed projects seem concerned more with *effects* than with *essences*. And if there were a formula available for creating *essence*, all projects would be winners; design awards would be archaic.

Through awards programs, we single out certain buildings as examples for examination and admiration by professionals and nonprofessionals alike. There is a sharply heightened public interest in all matters architectural, much as there is a new keen feeling for the variety and quality of fine art and fine food. In a way, the professional award-givers, if not taste-

makers, are at least trustees of the public's new and real concern for design quality. In Dallas there is quite a buzz over Martin Growald's lacey, anomalous Infomart building, while there is widespread pride and admiration for the Dallas Museum of Art—even most local architects ungrudgingly praise this cool complex by Edward Barnes. Several years ago in Houston the graphically vivid Pennzoil captured the public's imagination as the most exceptional structure in the city, but fashion and Philip Johnson being the nimble things they are, the new rosy and romantic RepublicBank has replaced the lustrous Pennzoil as the downtown skyline favorite. I. M. Pei's fine, stake-like and unemotive Texas Commerce Tower never engendered the kind of excitement that Johnson's priapic and glassine Transco tower is causing in its landmark deco solitude. The public concern for quality is widespread enough to prompt George Toomer, a *Dallas Morning News* columnist, to call for a kind of Design Police Force for the city—a "Taste Boot Camp" and a visual and written licensing test for developers in

In a way, the professional award-givers, if not tastemakers, are at least trustees of the public's new and real concern for design quality.

which they would have to identify good design.

Professional curators of architectural quality and the enlightened public may differ in degree in their scholarship and devotion to high design standards. But everyone is always learning, maintaining a "student" status. What's good today might sour overnight. The pros simply have a more fully developed *bias* than their lay counterparts, in determining what should be held up for regard. At their most conscientious, design awards juries represent the interests of the larger society in placing value on singular buildings that inspire as eloquent expressions of an era.

Dallas architect Frank Welch, FAIA, a frequent participant in awards juries across the country, has also been a winner—as well as a loser, he hastens to add—in many design awards programs.

TSA DESIGN AWARDS: THE 1984 REVIEW OF TEXAS ARCHITECTURE

We are pleased to present, on the following 22 pages, the 12 projects that emerged as winners in the general design and adaptive reuse categories of the Texas Society of Architects' 1984 design awards competition, open to all TSA member firms. (The winners of the interior architecture category are presented following the introduction of the interiors jury on page 63.) These 12 projects represent the work of ten Texas firms, although two of the buildings themselves are located outside the state—one in Louisiana and one in North Carolina. It was only after consideration of some 254 submissions that the following projects were selected for recognition. Texas Architect applauds not only the dedicated work of the jurors, presented at right, but the dedication to excellence these buildings represent.



STEVEN IZENOUR is a senior associate in the firm of Venturi, Rauch and Scott Brown in Philadelphia, directing design of theater and audio-visual facilities, exhibitions and graphics. He holds a B.A. from Swarthmore College, a B. Arch. from the University of Pennsylvania, and an M.E.D. from Yale University. Izenour co-authored Learning From Las Vegas, has published numerous other research projects, has been a design critic at U.Penn since 1972, and won an AIA Silver Medal in 1981 for a children's zoo design.



GERALD HORN, FAIA, is a partner of Holabird & Root in Chicago, and is responsible for shaping the character of the firm's design. He has received three National Honor Design awards in the last six years, including one for restoration of the Chicago Public Library and two for industrial designs. Horn's works have been published and exhibited in numerous international forums. He has served since 1974 as adjunct professor at Illinois Institute of Technology.



W. STEPHEN WOOD is a senior associate with I. M. Pei and Partners in New York. A native of Fort Worth, Wood holds B. Arts and B. Arch. degrees from Rice University and has performed graduate work at the Institute for Architecture and Urban Studies. His works have included hospital, museum, and corporate designs in the United States as well as office tower projects in Mexico and Argentina and a temporary air structure housing a U.S. exhibition this fall in Beijing (Peking), China.



SOUTHSIDE PLACE BATH HOUSE

Formality and presence were achieved in this bath house design, despite budget limits and a site lacking character of its own. Placed in a park within the 400-family-enclave City of Southside Place, surrounded by greater Houston, the bath house was conceived as a linear wall structure that defines the edge of the park while providing a sense of entry for the pool, as well as storage space and dressing areas. The portal is marked by overscaled lanterns and a garden gate.

On axis with the entrance is a canvas-covered pyramidal pavilion that recalls the tents of seaside resorts while affording shade for the wading pool.

The walls are constructed of split-face grey concrete blocks forming a base, and smooth red concrete blocks set in bands above.



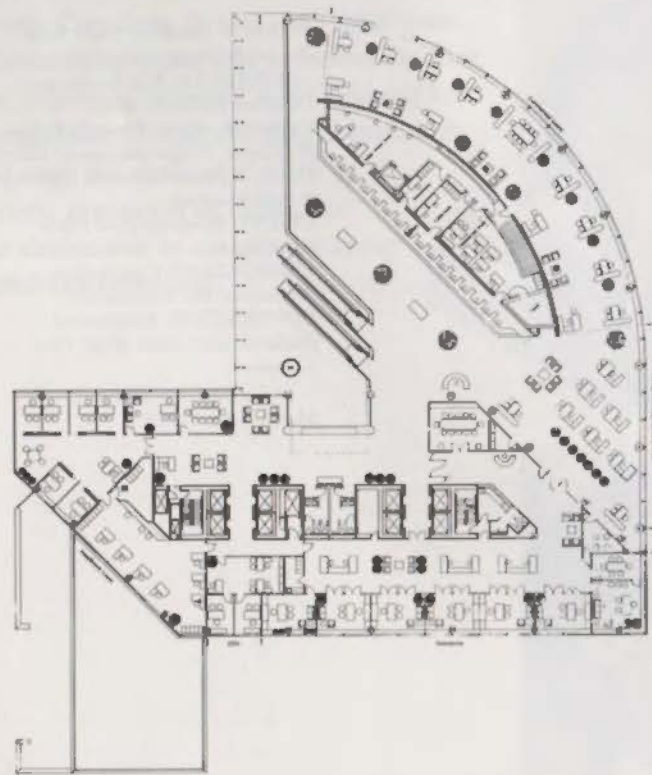
PROJECT: *Southside Place Bath House, Southside Place (Houston).*
ARCHITECTS: *Taft Architects, Houston. Partners: John J. Casbarian, Danny Samuels, Robert H. Timme. Project assistants: Larry Dailey, Suzanne Labarthe. Support: Robert Bruckner.*
CLIENT: *Southside Park Place Association.*
CONSULTANT: *Cunningham Associates, Inc. (structural).*
CONTRACTOR: *Renaissance Builders, Inc.; Pool: Watts Pool Company.*
(Also see *Texas Architect*, March/April 1984.)

CALCASIEU MARINE NATIONAL BANK

Calcasieu Marine National Bank Chairman William Lawton decided the bank had outgrown its circa 1900 building in downtown Lake Charles, Louisiana. Lawton not only wanted to move but to attract attention to the new bank for miles around. The bank now occupies the first five floors of its new tower and a two-story wing; Lawton and Vice Chairman Jack Lawton occupy the 21st floor with their own spectacular view of the surrounds.

A mirrored-glass curtain-wall structure, the bank's tower is a rectangle in plan, oriented east-west, and cut 45 degrees at its northeast and southwest corners. The wing extends south from the tower and has a rounded facade that responds to the configuration of the site in relation to Lake Charles. The wing's east face is clear glass, revealing a full-height bank lobby and building entrance inside, with services on mezzanine levels. The building captures superb views out to the lake during the day and at night creates a striking scene for views inward to the brilliantly-lit lobby.

PROJECT: Calcasieu Marine National Bank Tower, Lake Charles, Louisiana.
ARCHITECTS: Brewer & Fillpot Architects, Lloyd Jones Brewer & Associates, Houston.
CLIENT: Calcasieu Marine National Bank.
CONSULTANTS: Walter P. Moore & Associates (structural), I. A. Naman + Associates (mechanical).
CONTRACTOR: Miner-Miller, A Joint Venture, Houston.



Photography by Chas McGrath

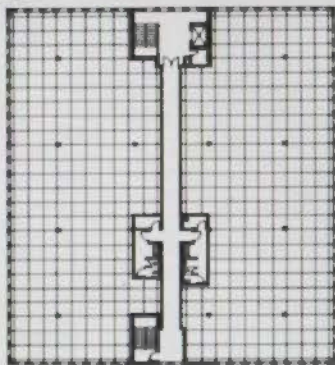


View to entry.





Second floor landing.



Typical floor.



Sticking to the premise of Modernism that "less is more," this office building is a straightforward solution to the developer's wishes. While the interior displays a refined attention to detail, the exterior is simply a brick-veneer box, enclosing parking at ground level and two floors of office space above. Both architect and developer set out to make their building contrast with what they term "slick" and "loud" North Dallas architecture.

A central entry bay is highlighted with the building's only exterior projection, a fabricated-metal-frame, glass-covered gable awning. Larger windows in this bay illuminate the stairwell and elevator lobbies inside. A close look will reveal that the double door structures and the narrow window moldings are teak, lending a surprising bit of delight to this disciplined example of firmness and commodity. Exterior vine plantings are intended eventually to engulf and rusticate the brickwork.

Interior stairwell floors are colorfully tiled in Mexican patio fashion; walls are overlaid with horizontal bands, emphasized by deep coursing. The banding occasionally pauses to frame a piece of artwork hung behind a clear plexiglas box. Tubular stair rails are laced to tread frames with heavy wire stock, creating multiple geometric patterns on their ascent.

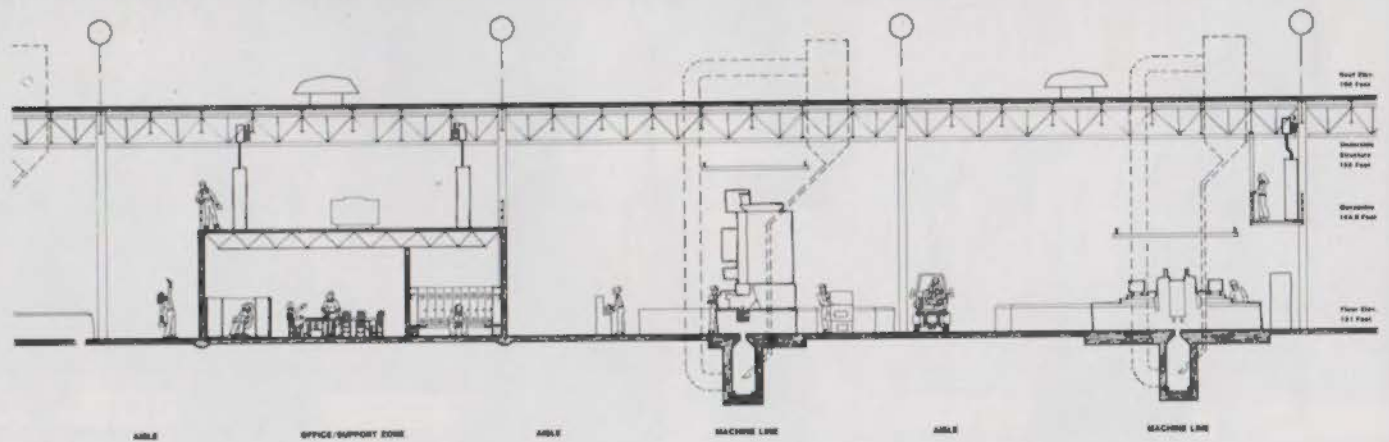
PROJECT: 14840 Landmark.
 ARCHITECT: Gary M. Cunningham Architects/Planners.
 OWNERS: Luedtke, Aldrige, Pendleton.
 CONSULTANTS: Ellisor & Tanner (structural); Steve Dunn & Partners (mechanical/electrical).
 CONTRACTOR: W. B. Kibler Construction.

A simple, brick-veneer box contrasts with the "loud" architecture of North Dallas.





Entry canopy is both functional and visually compelling.



CONSOLIDATED DIESEL MANUFACTURING PLANT

A functional skin applied to a flow diagram, plus the use of color, light and acoustics, here have produced a simple and handsome building for this diesel engine manufacturer. J.I. Case Company and Cummins Engine Company wanted to enhance employee productivity and morale through the design treatment. Plant operations in the 1.5-million-square-foot structure were distributed through five color-coded team areas around a central office and laboratory core. Skylights, clerestories, views to the outside, and extensive use of sound-absorption panels make the plant more energy efficient and give employees more psychological working space. Breaks can be enjoyed in glass-clad exterior enclosures a few steps away from work stations.

A common entrance to the plant used by all employees fosters a sense of shared values and quality. A large red skeletal structure at the entrance provides a striking contrast to the simple forms of the building.

PROJECT: Consolidated Diesel Manufacturing Plant, Rocky Mount, North Carolina.

ARCHITECT: CRS Serrine, Inc., Houston, Design Principal: Paul Kennon, FAIA.

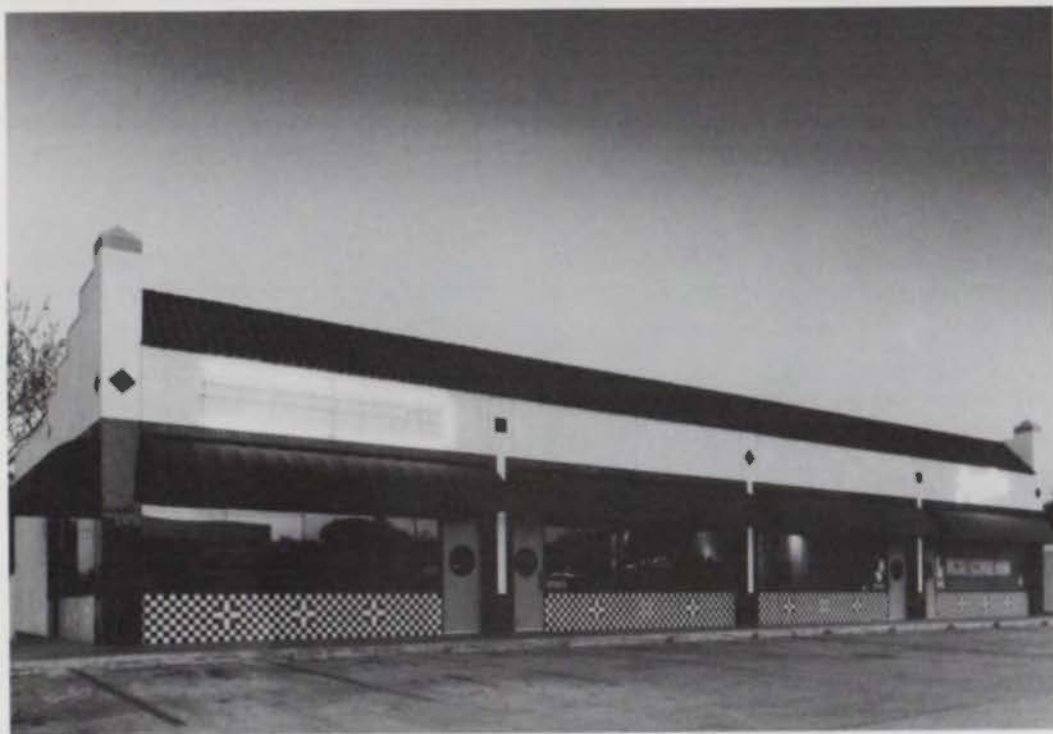
OWNER: Consolidated Diesel Engine Company (a joint venture of J. I. Case Company and Cummins Engine Company).

CONSULTANT: Giffels Associates (mechanical/electrical).

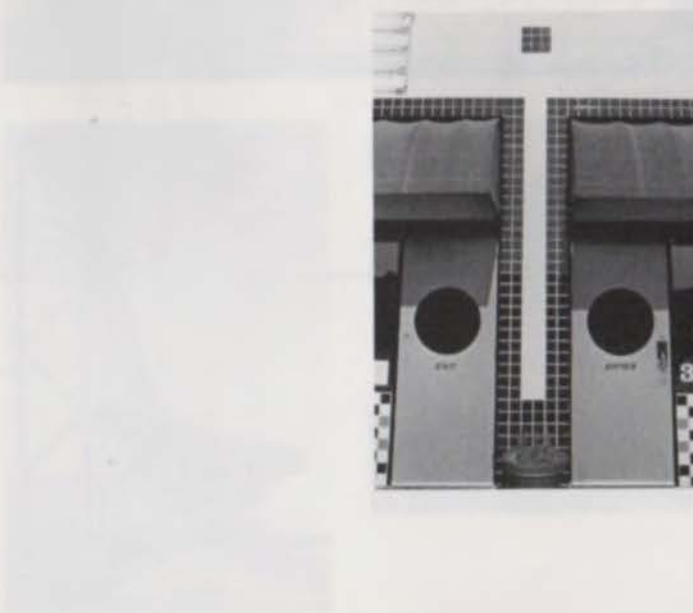


Photography by Balhazar Kerub





A creative response to its context, this four-bay commercial strip is a sensitive intervention in an established neighborhood of buildings from the '20s and '30s.



GREENVILLE/ MARTEL COMMERCIAL STRIP

Though for years a bustling counterpart to its continually developing segment north of Mockingbird Lane, lower Greenville Avenue in Dallas hasn't seen much new construction since the 1950s. The popular strip is lined with restaurants and clubs in Art Deco-inspired commercial buildings of the 1920s and '30s, framed by the residential side-streets of that same era. For this new four-bay commercial shell, the architects were inspired by the predominant styling of the avenue's older row buildings, and by other pre-World War II Dallas shopping centers that used Mediterranean stucco and tile in homage to the local climate.

Glazed tile in geometric patterns, oversize porthole door lights, and colorful neon signs confirm that Art Deco was as eclectic as it was refreshing. Long, rounded awnings, with canvas stretched tightly over their ribs, unify the vertical and horizontal elements with a touch of sophistication.

Three restaurants have leased the 3,500 square feet of space, justifying this insertion of new construction into an old established district.

PROJECT: Greenville/Martel Commercial Strip.
ARCHITECT: Good, Haas & Fulton Architects, Dallas.
CLIENT: Hopkins Shafer, Dallas.
CONSULTANTS: Interfield Engineers, Dallas (structural), Interfield Engineers, Houston (mechanical).
CONTRACTOR: Sikes Construction, Dallas.



ALLEN ACADEMY

Simple but well-executed architectural maneuvers—including the addition of awnings and connecting arcades, as well as imaginative paint application—have enhanced and unified the institutional brick and stucco structures of Allen Academy in Bryan. As the first phase in a conversion from a military-bent all-male boarding school to a small co-ed day school, the new owners wanted immediate cosmetic improvement to display the school's new image and purpose.

The arcades and corresponding awnings are constructed of heavy chamfered posts secured against their beams with thick, notched brackets. The somewhat Victorian-era detailing is enhanced with cresting along the gable arcade roofs, and diamond-pattern shingles. Wood-frame window units and other existing wooden elements on all academy buildings were painted in a consistent blue-red-cream theme, emphasizing the chamfers, cresting, and sashes. Students attending the revamped school have already dubbed the free-standing arcade as "The Blue and Red Dragon."

PROJECT: *Allen Academy rehabilitation, College Station.*
ARCHITECTS: *Clovis Heimsath Associates, Inc., Fayetteville.*
OWNER: *Allen Academy.*
INTERIORS: *Clovis Heimsath Associates.*
CONTRACTOR: *Catalena Company, College Station.*

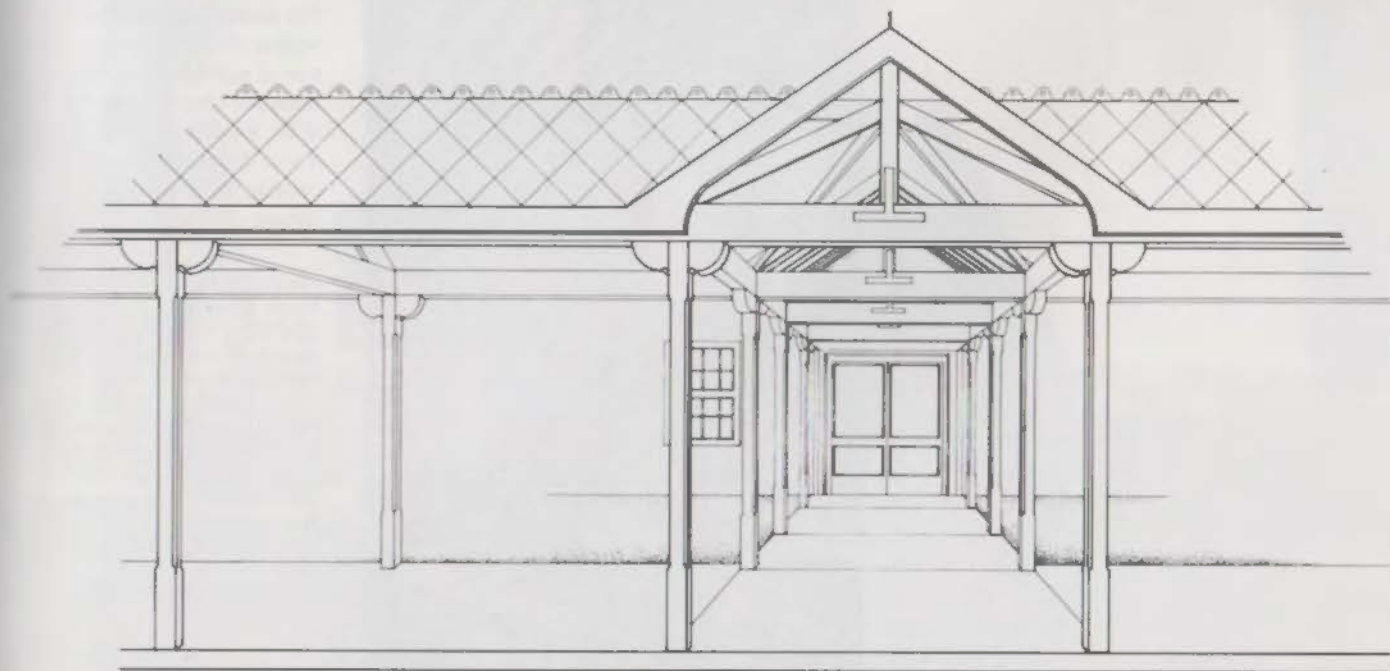


Photography by Maryann Heimsath





The arcade is a simple gesture that enhances and unifies the campus.



DAVID STRAUS RANCH HOUSE

The rustic beauty of South-Central Texas still inspires its settlers to heed its climate and utilize its native materials in the creation of its architecture. Observing the experience of earlier inhabitants, from both Hispanic and Germanic backgrounds, the client and architect applied contemporary taste to time-proven building techniques for this rambling complex near Castroville.

Sited on a small lake, several thick-walled structural elements are clustered along an acequia. This small canal's flowing water serves the nearby vegetation and a circular tank centered in the complex. The footpath follows and bridges the channel for visual benefit, but the acequia also adds an audible element to the scene as it flows through a small waterfall into the lake. An open-rafter extension off the main kitchen provides an opportunity to cook and host meals outdoors.

The main house encourages circulation between living, dining and kitchen areas and a perpendicular library. A large fireplace hearth in the living room projects its thick walls into the space to emphasize a pediment sculpted into its depth. The master bedroom features a similar massive hearth in a gesture of self-sufficiency. Massive walls are confirmed throughout at the window penetrations, and screen doors allow ample air circulation in the agreeable climate.

PROJECT: David Straus Ranch House, Castroville.
ARCHITECTS: O'Neill & Perez Architects, San Antonio.
OWNER: David Straus.
CONSULTANTS: Feigenspan & Pinnell (structural), Goetting & Associates (mechanical and electrical).
INTERIORS: Larry O'Neill/Lyda McAllister.
LANDSCAPE: O'Neill & Perez Architects.
CONTRACTOR: Griggs Construction.



View from south.



Living area.

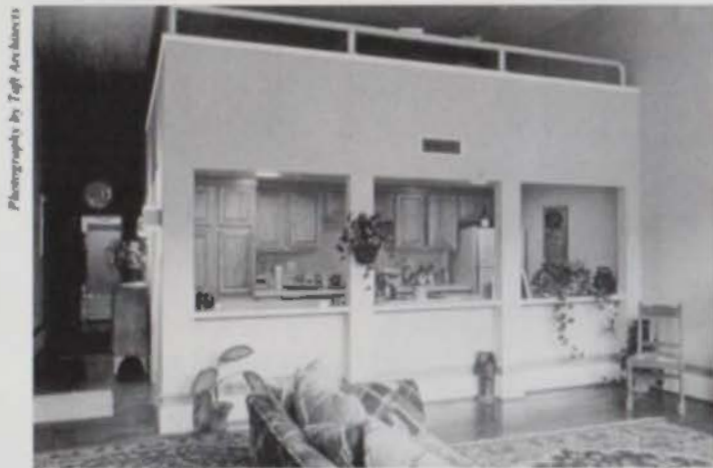


Open-air cooking area.





Garden room/atrium.



High ceilings accommodate mezzanine above kitchen.



View from mezzanine.

Photographs by Tapp Architects

SPRINGER BUILDING

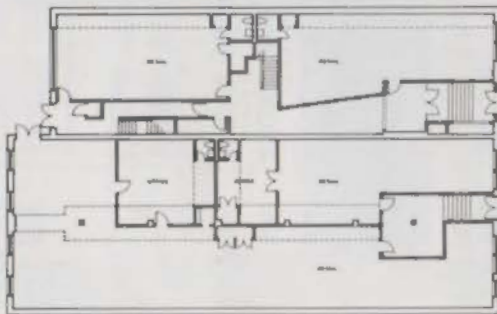
The Springer Building, part of Galveston's historic Strand, was designed by Nicholas J. Clayton, master of lively facades. But the decoration here was stripped away in the 1930s. New York artist Richard Haas painted a trompe l'oeil mural on the Strand elevation in 1978 to re-establish its pre-1900 character. In adapting this former warehouse to retail and residential use, a three-dimensional environment of Victorian elegance has been created inside to rival the exemplary prototypes of the district. By paying particular attention to the decorative scheme—through colors, highlights and stenciling—the elegance was achieved efficiently and economically.

The project began with two buildings, of two and three stories. Original separation was retained in planning four retail spaces on the ground level, but the plans were linked at the second level with an atrium. Each of eight living units rotates around a central bath/kitchen core. The dwellings themselves are organized around the atrium, which provides a common garden room that serves as a "front yard" for all the apartments.

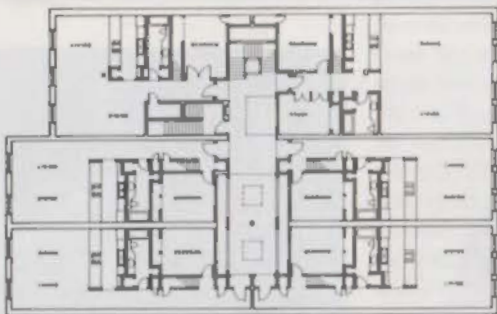
PROJECT: Renovation of the Springer Building, Galveston.
ARCHITECT: Taft Architects, Houston. Partners: John J. Casbarian, Danny Samuels, Robert H. Timme. Assistant: Larry Dailey. Support: Janet O'Brien, Suzanne Labarthe, Charlie Thomas, Natalie Appel.
CLIENT: Springer Building, Ltd., Robert L. K. Lynch, general partner.
CONSULTANTS: Cunningham Associates (structural), Joe E. Lee & Associates (mechanical/electrical).
INTERIORS: Margaret Rochelle, hand stencil execution.
CONTRACTOR: Renaissance Builders.



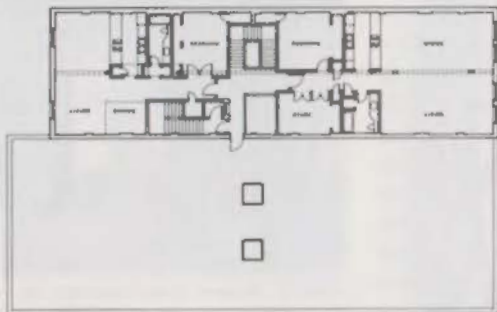
Strand elevation bears a Richard Haas trompe l'oeil.



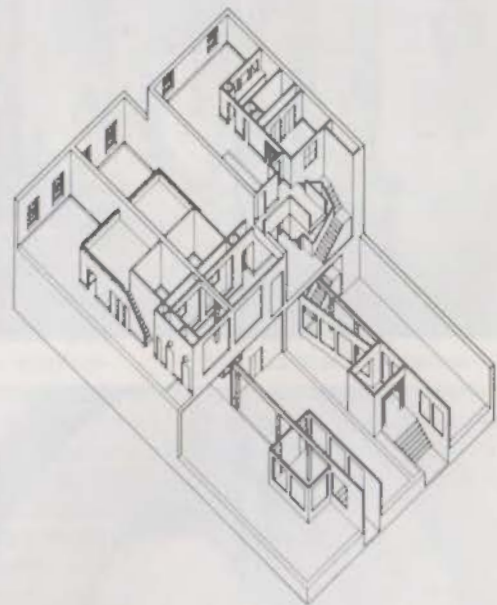
First floor plan.



Second floor plan.



Third floor plan.



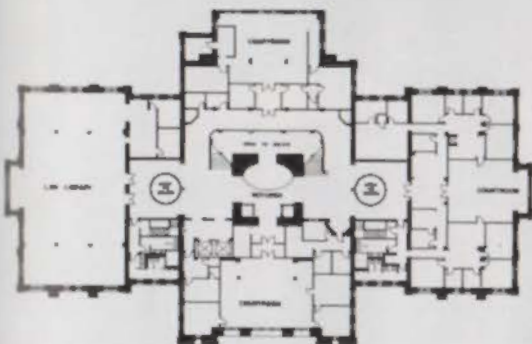


Photography by Bob Guarnieri



ABOVE: Natural light illuminates the resculpted ceiling of the fourth floor Dell DeHay Law Library. LEFT: A stained glass window depicting the county seal can now be viewed from the reopened rotunda.

RIGHT: Corinthian capitals, curved mouldings, judicial benches and hardwood backdrops in this courtroom are replicated from original details.



TARRANT COUNTY COURTHOUSE

Often compared to the Texas Capitol in Austin, completed in 1886, the later 1893–95 Tarrant County Courthouse dispelled the notion that fine detail could not possibly be chiseled from native pink granite. Its Renaissance Revival styling by architects Gunn & Curtiss ornamented one of the largest and most impressive edifices to appear during the late-19th Century courthouse boom in Texas. Taxpayers considered the expense a bit too impressive, and reputedly ousted the responsible county judge and commissioners. Subsequent servants obliged the utilitarian wishes of the voters and put every inch of space within the structure to use.

While the exterior retained its dominant position on Fort Worth's Main Street, the interior was converted to a morass of partitions, paneling and institutional paint. Finally sensing the public's change in attitude toward their symbol of democracy, and a new interest in history, re-

cent county officials approved a complete rehabilitation of the courthouse interior.

The result is a fine line between restoration and renovation. Elegant open spaces were reopened on the fourth floor as a new setting for courtrooms and a law library. Elsewhere, false ceilings and the elliptical rotunda light well were reopened, air conditioner derrieres were removed from hallway transoms, and a pleasing—though not historic—paint scheme was applied throughout, with woods naturally finished.

PROJECT: *Tarrant County Courthouse, Fort Worth.*
 ARCHITECTS: *Burson, Hendricks & Walls Architects/Ward Bogard and Associates—A Joint Venture.*
 OWNER: *Tarrant County.*
 CONSULTANTS: *Datum Structures (structural); S. Toub & Associates (MEP).*
 CONTRACTOR: *Walker Construction.*



STOCKYARDS HOTEL

Philip Poole

Relying on details for distinction, this turn-of-the-century commercial building had acquired a few too many over the years. Early Fort Worth developer Col. T.M. Thannisch had built his 1906 retail/hotel venture on a premier site, where North Main Street and its streetcars arrived from downtown at the corner of Exchange Avenue with its bustling stockyards and packing houses. The real West eventually gave way to the Hollywood version, though, and by 1982 the building's street level had taken on the appearance of Miss Kitty's saloon.

Rough cedar awning posts and board-and-batten veneer were removed, and a proper awning was secured via the original system of tie rods and cast-iron hooks, still extant in the brick walls. Transom lights were opened and fire stairs were moved from the street facades to existing light wells penetrating the rear of the building.

Two retail spaces with street entries remain; total hotel room space was reduced from 92 to 52 in the renovation. A "celebrity suite" was worked into the ground floor plan, with a deck overlooking the new river walk. Rehabilitation followed official guidelines of the surrounding National Register district.

PROJECT: Stockyards Hotel, Fort Worth.
ARCHITECT: Ward Bogard & Associates.
INTERIORS: Kay Howard.
OWNER: Marshall Young and Tom Yater.
CONSULTANTS: Ernest Hedgcoth, Consulting Engineers (structural).



Exchange Avenue view of Stockyards Hotel and restored 1910 sign.



Ron Dorsey



Ron Dorsey

LEFT: Second floor lounge adjoining one of the new atriums. ABOVE: Booger Red's Saloon offers saddles for barstools.

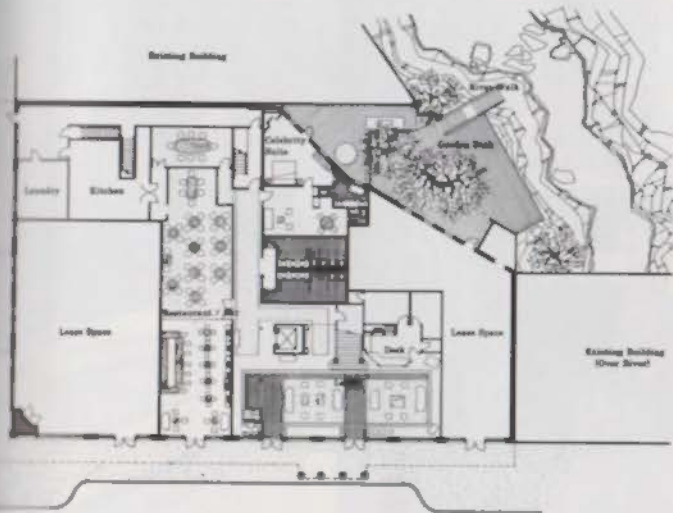


LEFT: The new bedrooms, now significantly enlarged, provide comfortable seating in a Western motif.

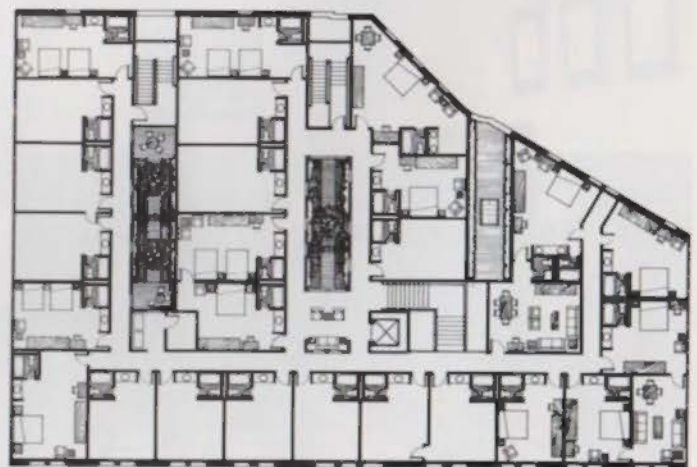
Ron Dursey



Phillip Poole



First floor



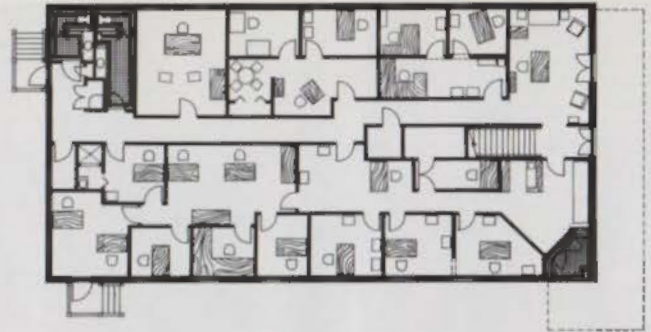
Second floor

STOCKHOLM
HOTEL

BELOW: The West Exchange Avenue facade contains two restored storefronts with transoms that had been previously covered with untreated rough cedar siding.



Ward Bogard



First floor.



Second floor.



Maria LeMay

First floor reception area.



Phillip Poole

Store front with canopy.

ALPS OFFICE BUILDING

Converting this 1910 grocery store and boarding house to office space provided attributes often lost in modern office buildings. High ceilings textured with pressed metal as well as hardwood floors add beauty and elegance to an otherwise simple structure and interior scheme.

Typical of the brick commercial buildings of the historic Fort Worth Stockyards district, the Alps Hotel suffered under previous revivals of interest in the area. The building suffered from Wild West dressing in rough cedar and general deterioration in window frames and interior appearance. Recent renovations in the Stockyards, however, have reflected the National Register status of the buildings, with tax incentives for owners to rehabilitate their properties in a sensitive and cohesive fashion.

Windows and transoms not covered with crude siding had been plugged with air conditioning units. Though limited by interior spaces, the architects managed to insert a central air system, while reopening the numerous penetrations intended for natural light. The result is a tight warren of offices, yet the working spaces remain pleasant and efficient.

PROJECT: Alps Office Building, Fort Worth.
ARCHITECTS: Ward Bogard & Associates.
OWNERS: The Alps Partnership Limited.
CONSULTANTS: Ernest Hedgcoth, Consulting Engineers.
CONTRACTOR: Bogard/CM, Inc.



Philip Poole



Mark LeMay

ABOVE: The ornamentation and detailing of the Alps Office Building indicates its alliance to the mercantile style prevalent in Texas at the turn of the century and typical of structures in the Stockyards Historic District. LEFT: Typical office interior.

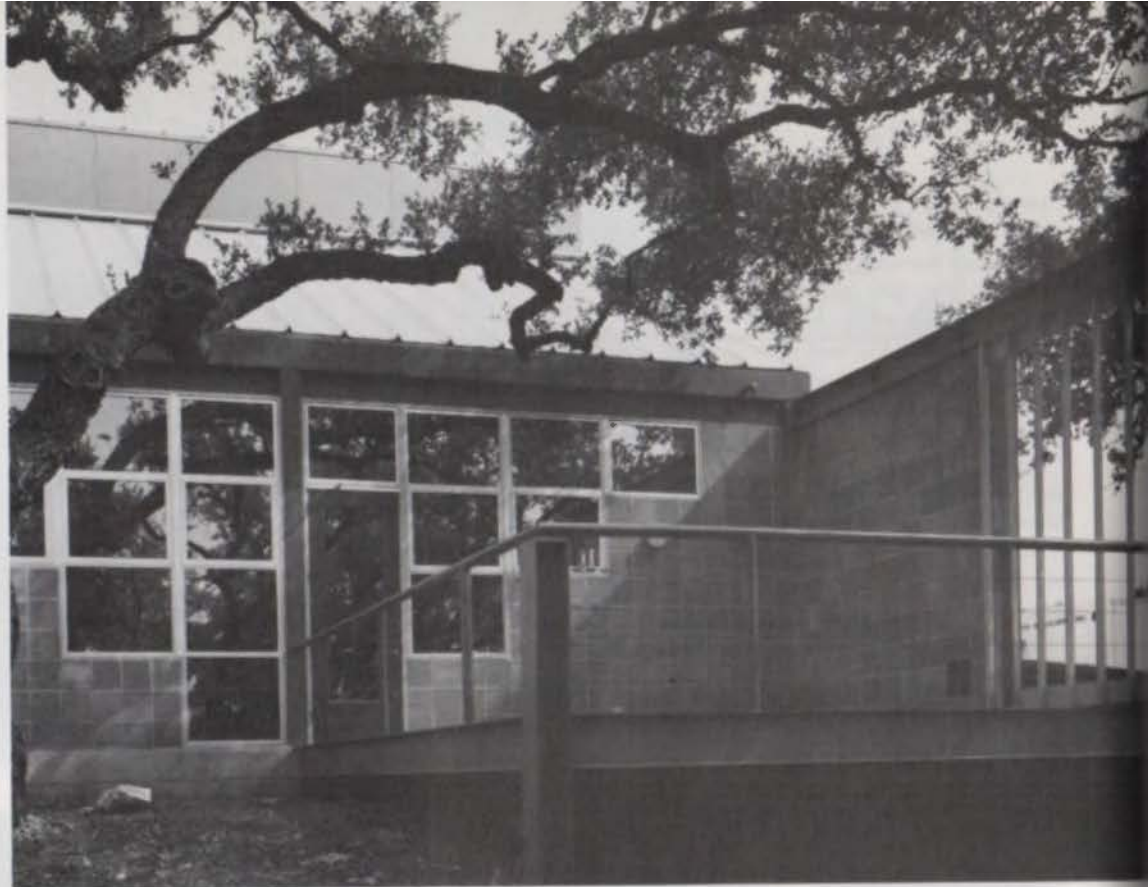
MAXINE HARVEY STUDIO

Designing a private studio and display space for an artist recalls similar challenges for museums: how to create a statement without shouting to the point of distracting from the art itself. This San Antonio studio for metal-sculptor Maxine Harvey exhibits a "handcrafted" appeal, signaling the client's love of working with materials. Exterior and interior finishes are a blend of natural hues and "high-tech" application, reflecting the artist's organic shapes produced from industrial materials.

The plan staggers two 1,500-square-foot, high-ceiling "pods" for studio and gallery, spliced with storage rooms and an office-kitchen-bath module. Clerestories above the pods admit ample light into the working and display spaces. A central utility chase runs just below the clerestory to diffuse the natural light and carry track lighting for the activity below.

Acknowledging its surrounding industrial neighbors, the studio presents a serious expression to the street. But a discrete entry deck and numerous windows facing veteran live oak trees once again assert the organic spirit of the building. And the window treatments and "color motion" move far beyond the utilitarian.

PROJECT: *Maxine Harvey Studio, San Antonio.*
ARCHITECT: *Chumney, Jones & Kell, San Antonio; John H. Kell, project partner; Jerry M. Sparks, project architect.*
OWNER: *Maxine H. Harvey.*
CONSULTANTS: *W. E. Simpson (structural); Liscano Consulting Engineers (mechanical/electrical); Corporate Interiors (interiors).*
CONTRACTOR: *Mayo Enterprises.*



Entrance and courtyard of gallery.



ABOVE: Gallery with Harvey's sculptures. LEFT: Gallery and studio spaces intersect at end of service drive.

INTERIOR ARCHITECTURE 1984: 8 WINNING DESIGNS

The eight projects on the following 16 pages represent the best in Texas interior architecture for 1984, as judged by the three jurors at left. Eighty projects, representing the work of 46 firms, were submitted in TSA's Design Awards Program interiors competition, open to all TSA member firms. Texas Architect gratefully acknowledges the diligent work of the jurors and salutes the architects of winning projects.



JACK S. BAKER, FAIA, professor of graduate design at the University of Illinois at Urbana-Champaign School of Architecture, is a former member of the AIA National Design and Awards Committee. Winner of numerous design awards, he has lectured extensively and had articles published in both this country and abroad. In addition to his architectural practice and teaching, his current work includes museum exhibitions and stage design for theatre and dance. He is considered a pioneer in his area for adaptive reuse of old buildings and for interrelation of architecture with the performing arts.



DAVIS ALLEN is associate partner in the firm Skidmore, Owings & Merrill, New York. Among his projects in Texas are the Lyndon Baines Johnson Library at UT Austin (1971) and the Texas Bank and Trust Company, Dallas (1969). A 1947 graduate of the Yale School of Architecture, he is currently coordinating the interior design effort of the King Abdul Aziz International Airport in Jeddah, Saudi Arabia. Other recent international projects include the National Commercial Bank, Jeddah, Saudi Arabia; Joint Banking Centre and the Commercial Bank of Kuwait, Safat, Kuwait; and the Hyatt Regency, Cairo, Egypt.



TOD WILLIAMS is a principal in the New York firm Tod Williams and Associates. He holds BA and MFA degrees from Princeton University and was granted the AIA Distinguished Architecture Award (May, 1982) and the Advanced Graham Fellowship at the American Academy in Rome (January, 1982). A frequent contributor to architectural journals and related publications, Williams has lectured at UT Austin and is an adjunct professor at the Irwin S. Chanin School of Architecture of the Cooper Union.



Fanciful brass palm trees sparkle and reflect the light of overhead spots, sending glitter across the room and graceful shadows on the ceiling. RIGHT: The 170-seat oyster bar and night club take on a vibrant and whimsical tone, expressing in parody the opulence and romance of the theme.



Photography by Rick Gardner

LENFANT'S

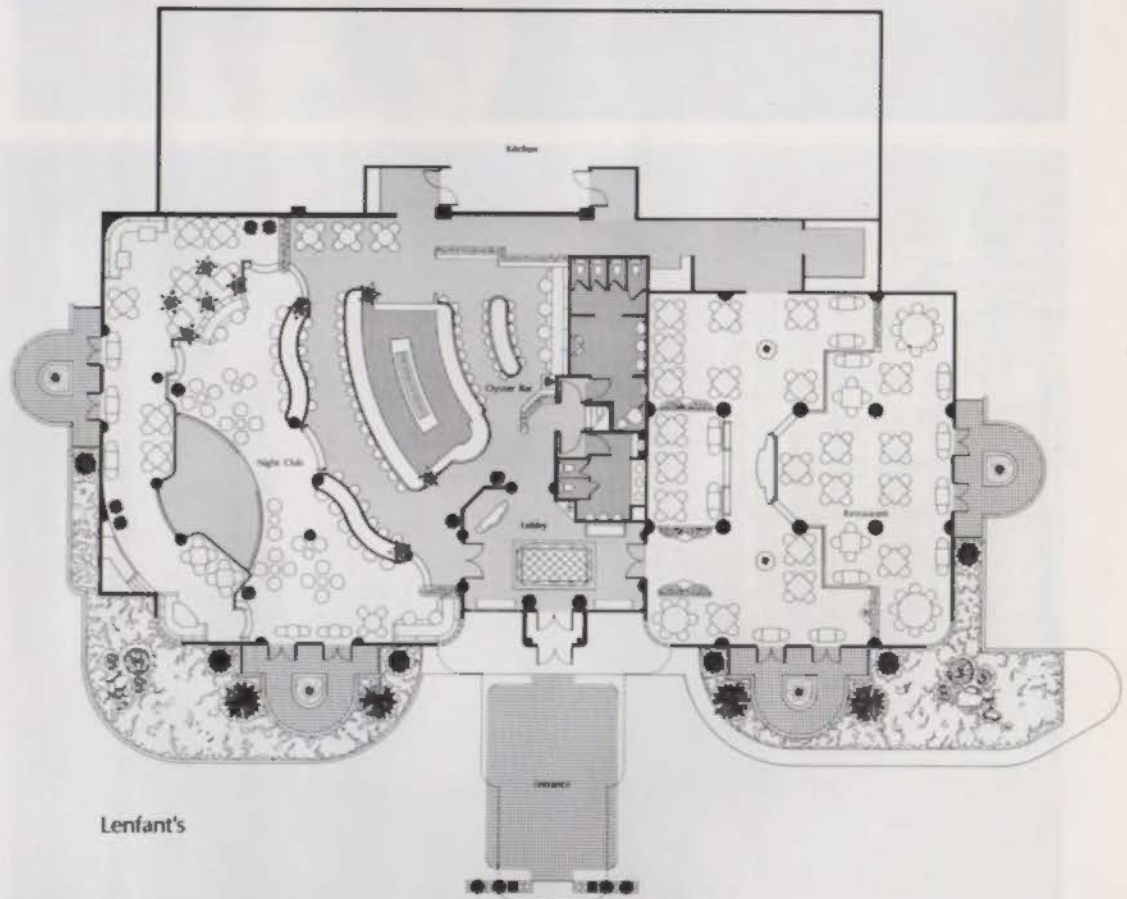
In the heyday of Moderne style, when buildings were designed to look like ocean liners, and ocean liners were designed to look like buildings, Lenfant's was a popular New Orleans seafood restaurant. The 1938 Moderne building saw declining years, but hung on long enough to see its style regain popularity. Now, Lenfant's has been rebuilt as an elegant restaurant, oyster bar and night club, and its Moderne chic is more evident than ever.

Exterior stucco walls were enhanced with more glass blocks, defining intimate fountain courts; more stucco, soaring as a porte-cochere; and more neon, broadcasting the name from a central parapet. Inside, the oyster bar area curves away from the lobby and features a mermaid tryptich left over from the 1930s. Oyster lovers can belly up to a granite-topped bar, reflected in undulating wood beams overhead. The 134-seat restaurant wing is a rich space, at once open and intimate behind bulbous structural pillars accented with wood. The night club is a multi-level area, with stained woods and overstuffed furniture. A forest of brass-leaved stylized palm trees, reminiscent of early-19th Century attempts to disguise metal columns, blend with real flora scattered about in planters.

PROJECT: *Lenfant's Restaurant, New Orleans.*
ARCHITECT: *Richard C. Mouldous, Metairie, Louisiana (production); Doyle R. Wayman, Walt Fleming, Suzanne S. Guenther, Index Incorporated (interiors); Ponchartrain Landscape Company, Kenner Louisiana (landscape).*
CLIENT: *Mardi Foods, Inc.*
CONTRACTOR: *Shamrock Construction.*



Built in 1938, in a simple quasi-Moderne style, Lenfant's had fallen into decay after six dormant years. Existing exterior elements that formed the building's character provided the solid theme for the complete redesign of the interior.



Lenfant's

Plan.

The restrained elegance of the dining room is reinforced by the strong order of columns supporting a wood gabled ceiling.





The main circulation corridor and private offices are located along the straight portions of the plan. The structural columns along the corridor are used as elements in the design of the entrance portals to each office.

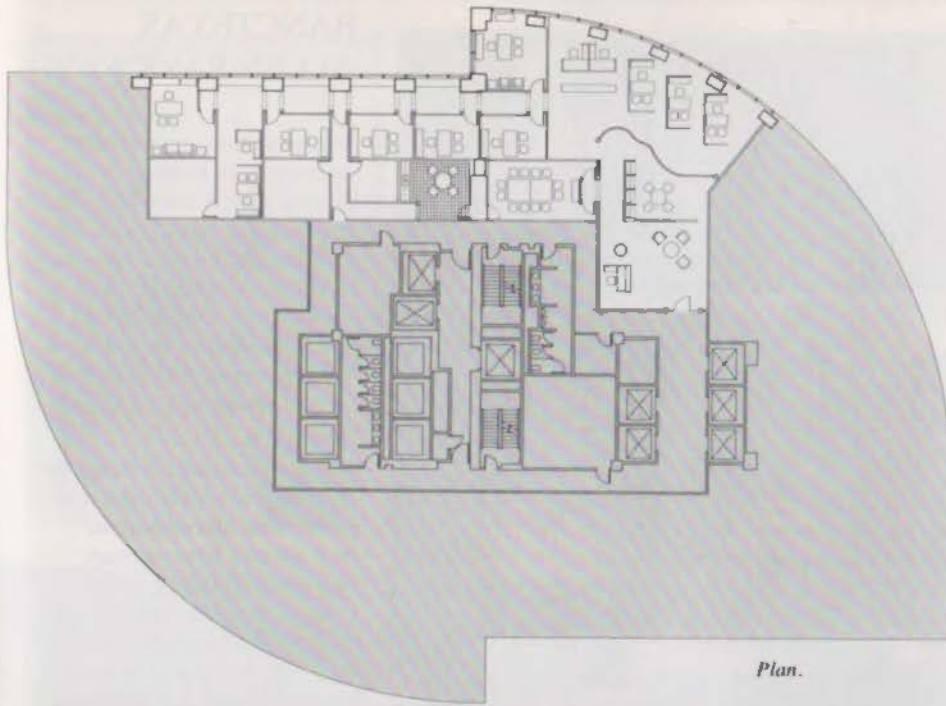


CROCKER NATIONAL BANK

Crocker National Bank is a California-based institution, represented in Houston by this 3,000-square-foot sanctum on the 49th floor of Allied Bank Plaza. The interior arrangement flows easily with the dictated building form, overlapping the office tower's plan of two juxtaposed quarter-round shafts. The office's single formal entrance opens onto a reception area, back-lit by a free-form glass-block wall, and accented by a marble-faced freestanding wall. Behind the "crumbled" edge of this partition is a convenient library/conference area removed from the more methodical system of officer cubicles beyond.

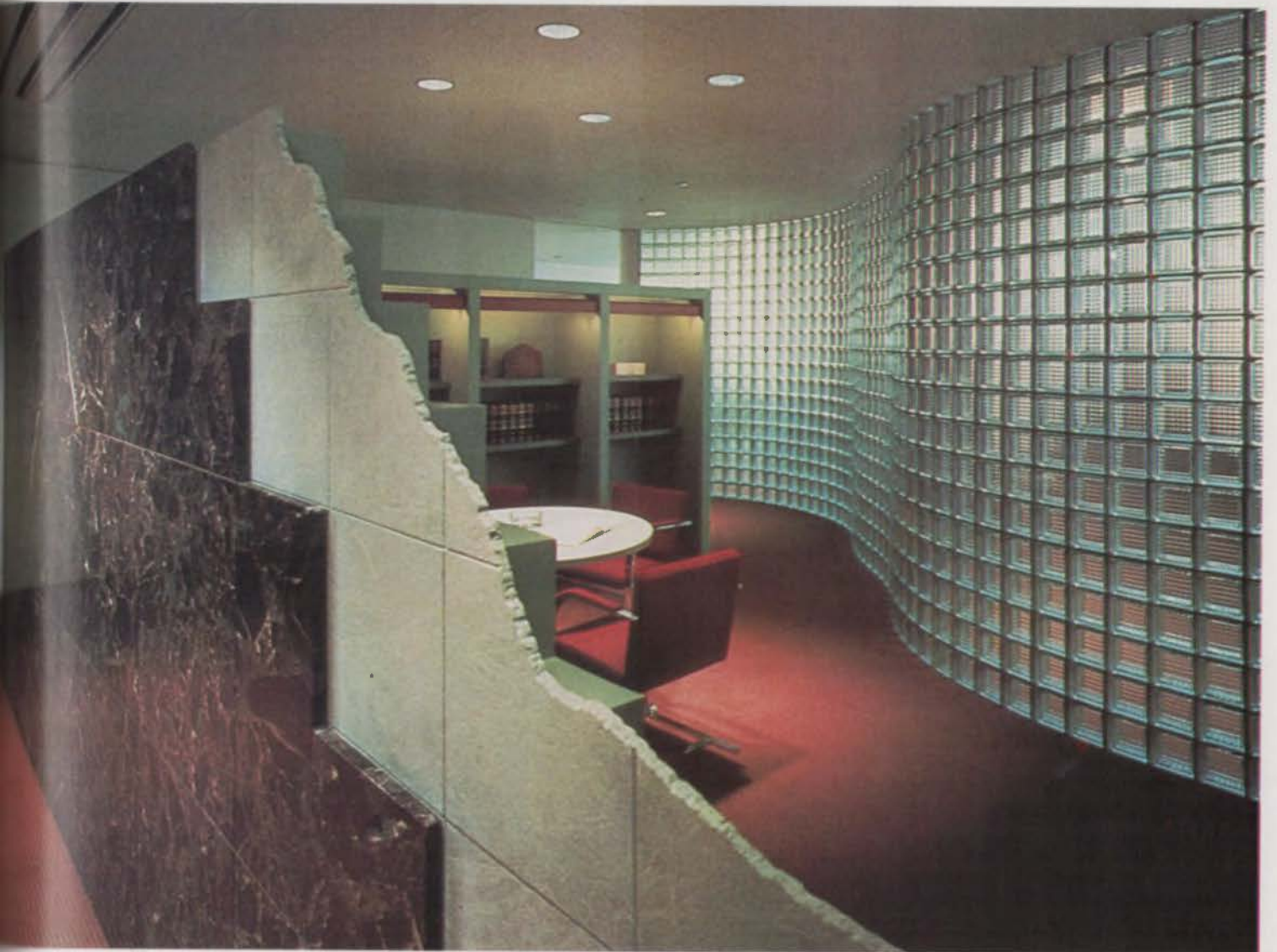
One group of officers is arranged in a large space sweeping along the glass wall of the building's rounded facade. A senior officer's desk occupies the private corner created where the plan jogs from round to linear. Other private officer stations open onto a straight corridor along the building's linear portion. Their doors are formalized as entrance portals opposite the building's structural columns, and their corridor walls are glass-block to bring in diffused light from the exterior wall.

PROJECT: Crocker National Bank, Allied Bank Plaza, Houston.
ARCHITECT: Gensler and Associates, Houston; project team: Scott Strasser, Nancy Kendall, Steve Kovach.
CLIENT: Crocker National Bank, San Francisco.



Plan.

The focal point of the reception area is a marble partition which encloses a library/conference area. The partition crumbles at one corner to soften the otherwise hard, straight lines in the room.



BANCTEXAS ALLEN PARKWAY

Photography by Chas. McGrath

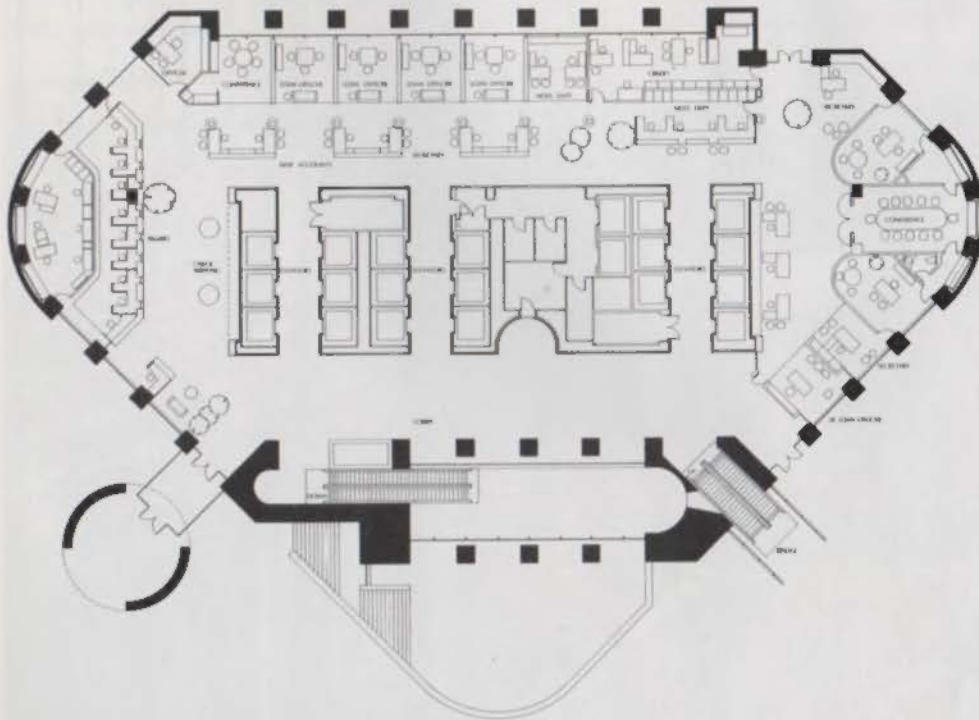
Visitors to this corporate office tower on Allen Parkway are likely to wander from the main elevator lobby directly into the BancTexas as the two spaces become one visual entity. An effective way to increase the bank's client base, the extension of lobby materials into the banking hall creates one grand open space.

A long corridor parallel to the elevator core is lined with semi-private loan officer stations, each opening onto secretary desks arranged along the circulation axis. This corridor services a large triangular space at each end, partitioned between tellers windows and conference rooms.

Subtle earth tones ranging from polished travertine floors to light-tan walls complement the deep wood stains of chairs and custom-made desks and teller fixtures, transoms, as well as illumination from 10-foot-tall brass torchere lamps. The classical march of 10-foot-tall brass torchere lamps down the loan officer corridor is complemented by globes at check-writing desks, turned down for task lighting.

PROJECT: BancTexas Allen Parkway, Houston.
ARCHITECT: Lloyd Jones Brewer and Associates.
CLIENT: BancTexas Group, Inc., Dallas.
CONSULTANTS: I. A. Naman + Associates, Houston (mechanical, electrical, plumbing); Walter P. Moore and Associates, Houston (structural); Rambusch, Inc., New York (lighting).
CONTRACTOR: Manhattan Construction, Houston.

The program called for a sophisticated banking space which would become a visual entity within the lobby of a corporate office building.



Plan.

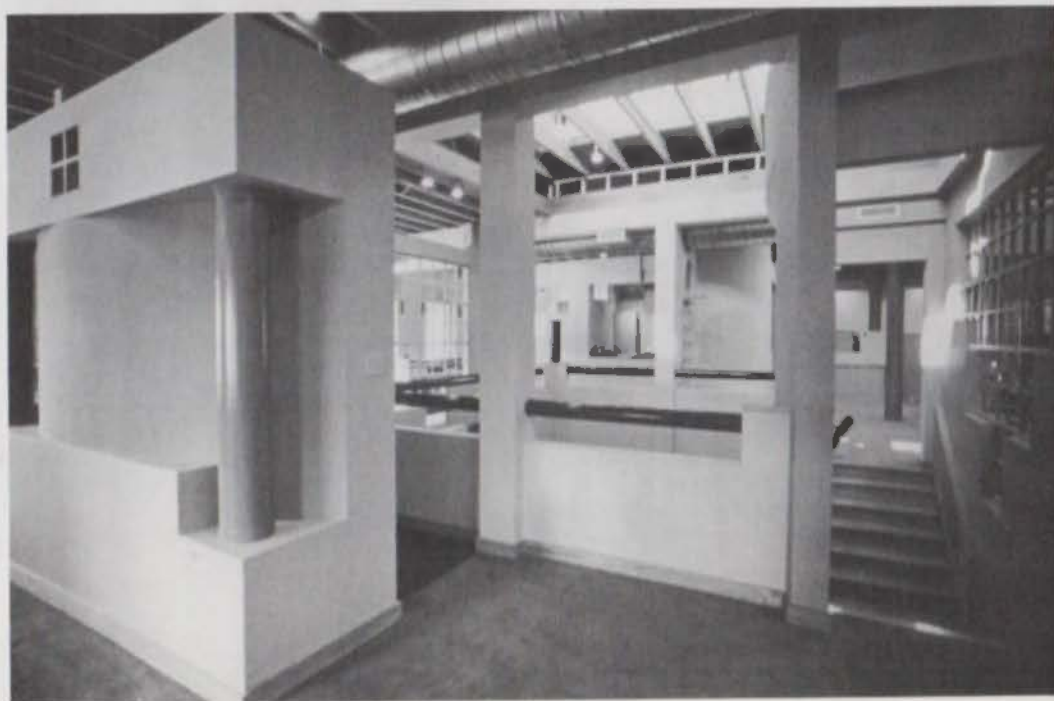


LEFT: A revolving art collection highlights walls and open spaces. BELOW: Illuminated by ten-foot torchere lamps, the banking space emanates a feeling of sophistication and grandeur.





The upper level, formerly a raised warehouse, houses a reception area, accented by a labyrinth of partitions and accented structural columns. ABOVE RIGHT: The monumental central stairway is focused by a grid screen opposite the front door.



SCHLOTZSKY'S OFFICES

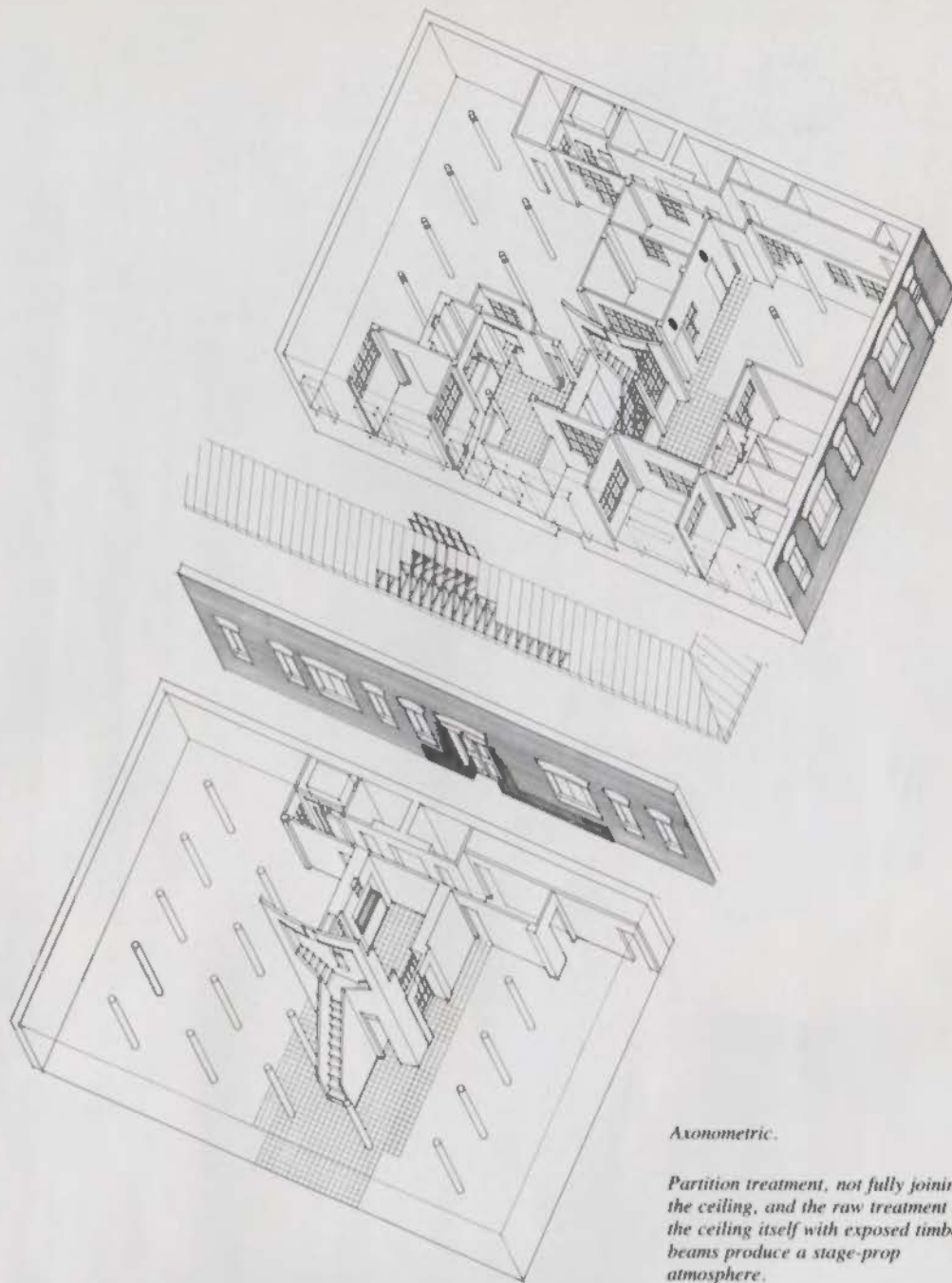
The monumental central stairway of this warehouse-to-office conversion focuses one's attention on the former basement, made usable by raising the upper-level floor two feet.

But it is the stairway itself that serves as the heart of the building. Partition treatment, not fully joining the ceiling, and the raw treatment of the ceiling itself with exposed timber beams and diagonal bracing, lend a stage-prop air in contrast to the well-anchored and inviting staircase.

The stairwell is below a skylight, on axis with the street entry. The well itself, focused by a grid screen opposite the front door, and the sidestairs seen descending onto a turn landing, encourage the visitor to progress through the labyrinth of partitions and accented structural columns to that seductive stair. Like a Schlotzsky's sandwich, this is an experience not soon to be forgotten.

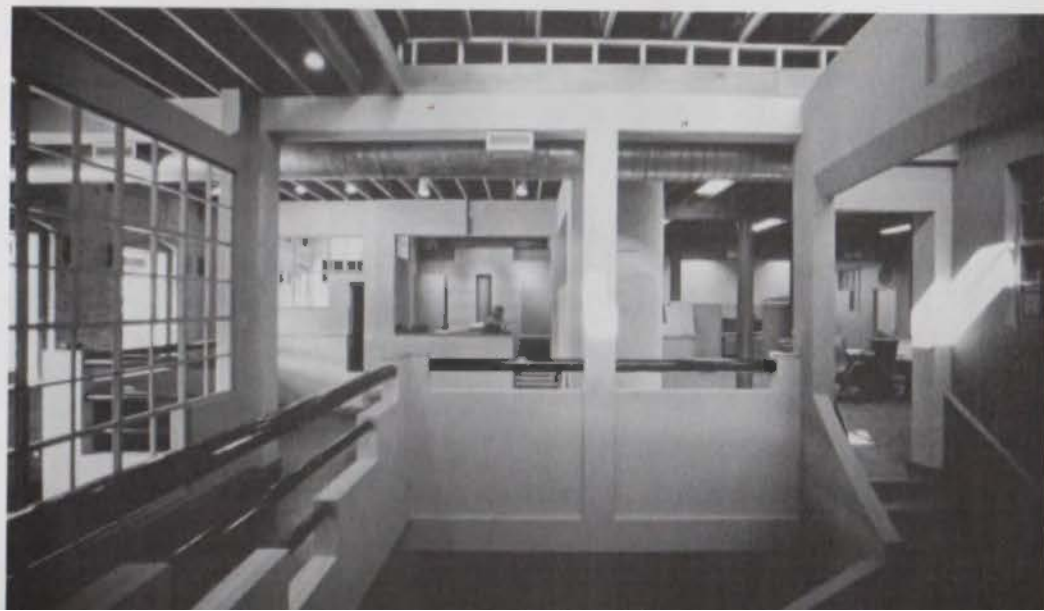
The upper level, formerly a raised warehouse designed to meet the floor of a railroad boxcar spotted at its concrete porch, houses a reception area for Schlotzsky's Holding Company, directors' offices and a conference room. The lower level is an open-space media center and gallery.

PROJECT: *Schlotzsky's Holding Company, Austin.*
ARCHITECT: *Ben J. Refuerzo and Lance Tatum, Architype Design.*
CLIENT: *John C. Wooley.*
CONSULTANT: *Stoeltje & Associates (structural), Hendrix/Myers (mechanical).*
CONTRACTOR: *Jackson/King.*



Axonometric.

Partition treatment, not fully joining the ceiling, and the raw treatment of the ceiling itself with exposed timber beams produce a stage-prop atmosphere.





CHILDREN'S PLAYROOM

While renovating this large old home, the clients/parents decided to utilize the huge attic space on the perimeter of second-level rooms, previously ignored below the steeply pitched roof. Beneficiaries are the three young sons who have the use of this multi-level playroom.

A maze of supporting studs was replaced by a few heavy timber piers, secured with undisguised gussets. Stepped platforms were built below the dormer openings, which were enlarged with casement windows. Raised platforms were placed in the higher reaches of the gabled roof, fenced in for safety with strong ranch mesh. A dominant central brick chimney was repointed and left as an anchor for the geometric nooks and crannies created with the finishing.

The lightly stained, rough cedar boards sheathing the walls and low platforms serve as a durable surface. Natural and indirect light fill the space with illumination, further dramatizing this room full of playful maneuvers.

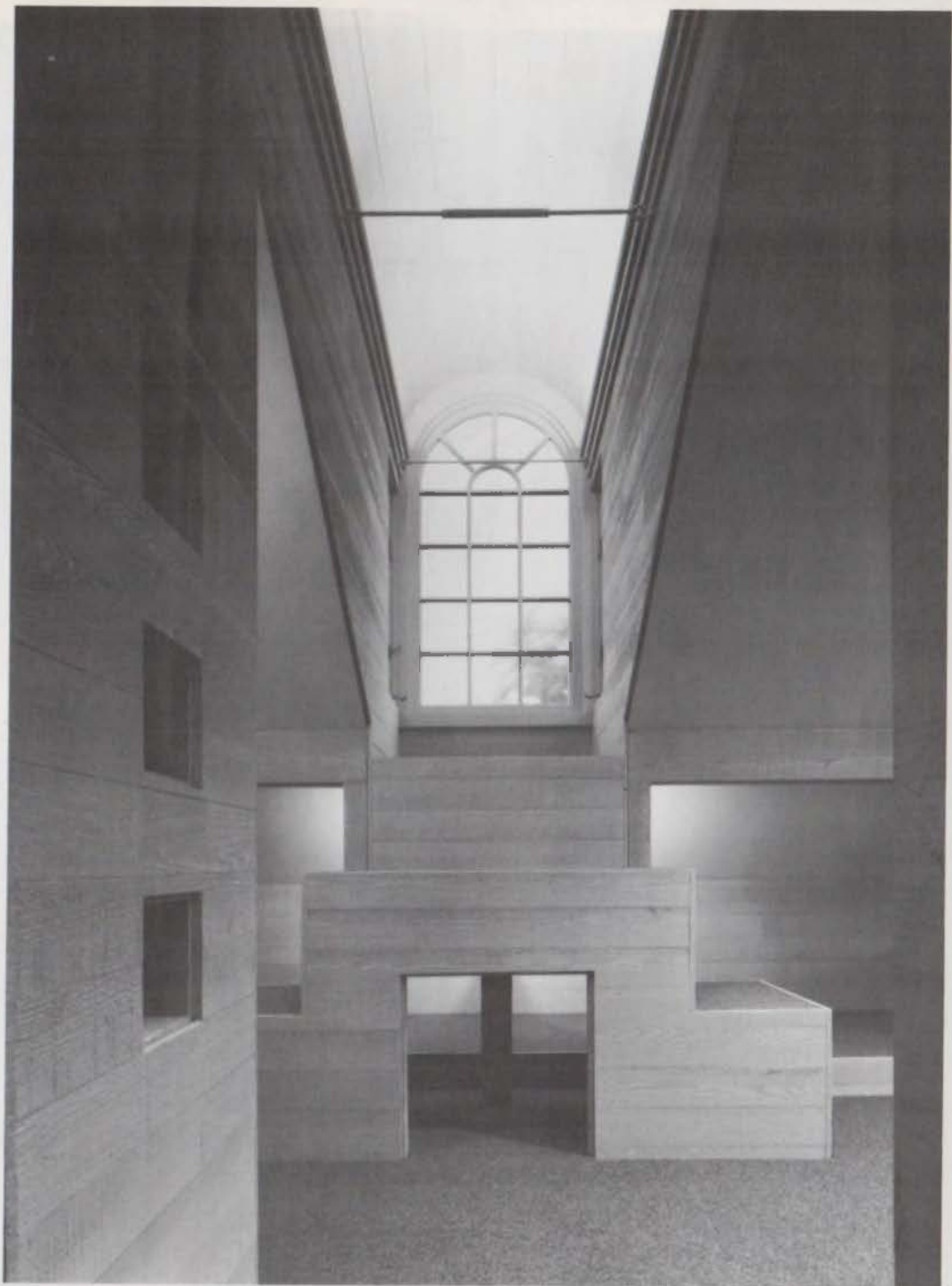
PROJECT: *A children's playroom for a private residence, Midland, Texas.*

ARCHITECT: *Mark T. Wellen.*

CLIENT: *Mr. and Mrs. Bill C. Burns.*

CONSULTANT: *Daniel Herndon (mechanical).*

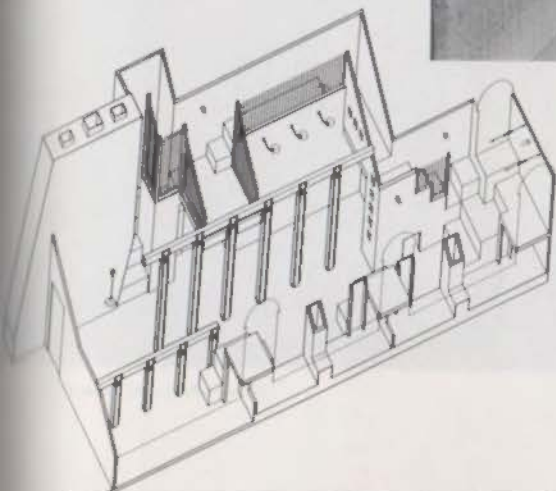
CONTRACTOR: *Howard Cherry/Charles Morris.*

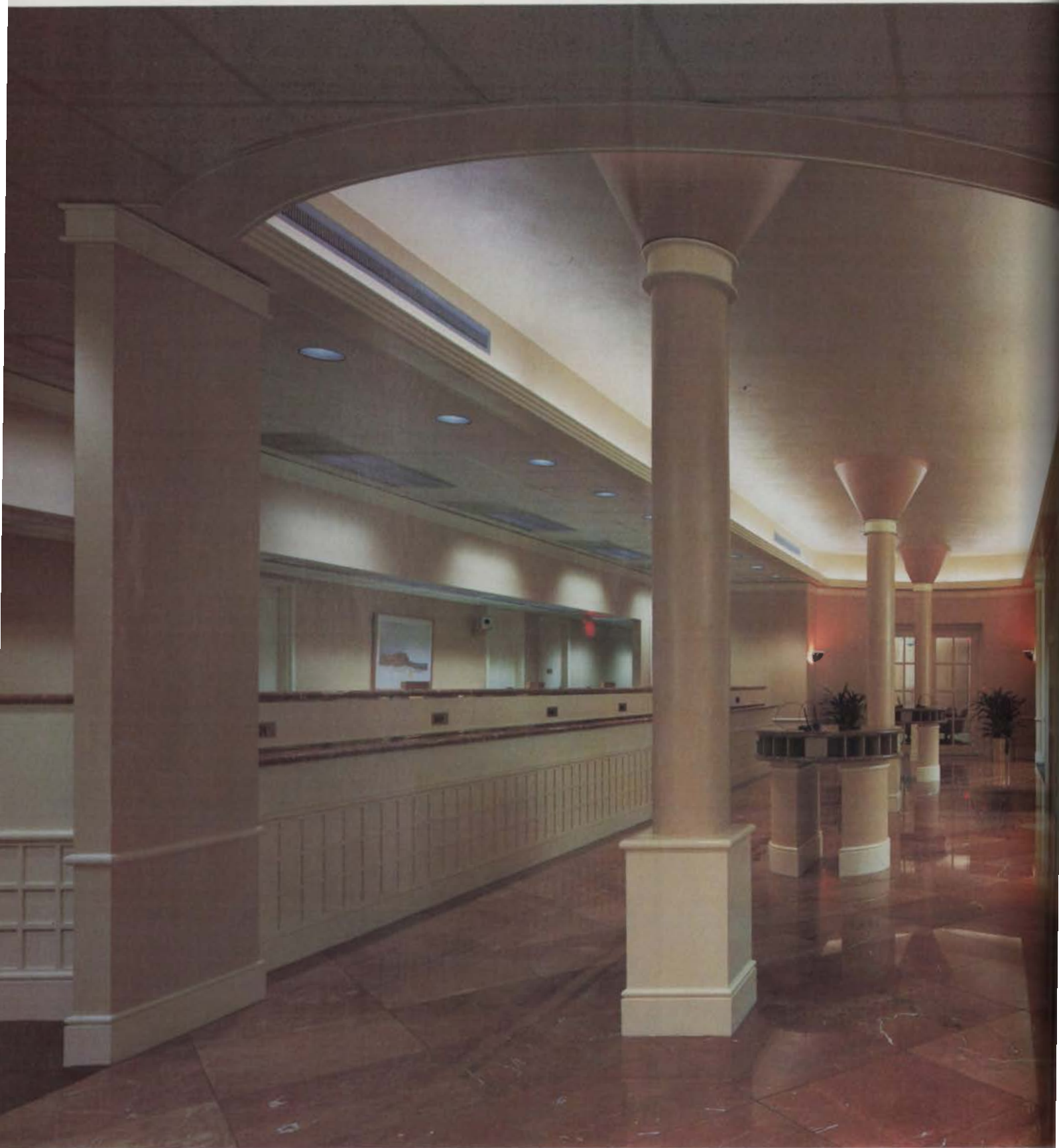


Photography by Greg Hursley



The dormers, which let in the only natural light in the room, were fitted with casement windows at existing attic vent locations. LEFT: Walls in the playroom are sheathed in a light-stained, rough-sawn cedar to provide a durable surface for children's activities. FACING PAGE: To help modulate the space vertically, original load-bearing stud partitions were replaced with a post and beam system.





A raised ceiling with cove lighting, coupled with a row of columns in the lobby create a feeling of spaciousness in a relatively small and narrow space.

Photography by Judd Haggard

WESTHEIMER NATIONAL BANK

While the aging Highland Village strip center outside was being revitalized, this new bank's interior was being designed to remove new customers further from the "strip center" atmosphere. But low ceilings, and a long, narrow configuration of 5,734 square feet, with three central structural supports, challenged the attempt.

To reinforce the orderliness of the central axis, the structural piers were emphasized by rounding them as columns and cladding with square pedestals. Their cone capitals reach into a raised ceiling—which creates a feeling of spaciousness—lighted from a perimeter cove. Marble floors and marble-topped writing tables further define the public space parallel to teller stations. The lobby leads to an enclosed board room on the opposite end of the entry axis.

Private offices face onto the central lobby through multi-paned windows, reflecting the entry wall of multi-paned glass. Abundant natural light from the entry enhances the cove, sconce, and frosted-glass chandelier incandescent fixtures.

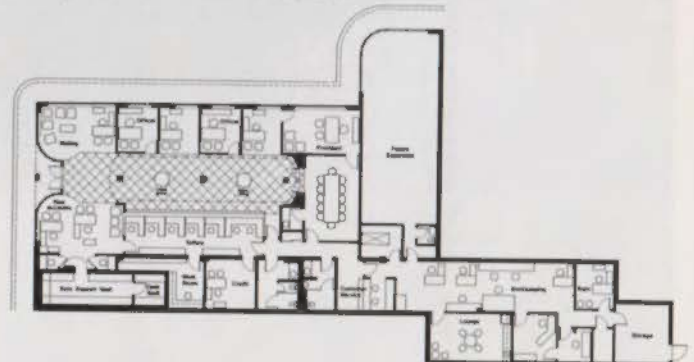
PROJECT: Westheimer National Bank, Houston.
ARCHITECT: McCleary/German Associates, Houston.
CONSULTANT: Howard Pieper & Associates (MEP); McCleary/German Associates (interior design).
CONTRACTOR: Jack Raus, Inc.



The lobby of Westheimer National Bank was designed to resemble the foyer of an exclusive hotel or fine restaurant of the 40s.



Incandescent lighting, Italian wall sconces and frosted glass chandeliers were used to promote an intimate atmosphere.

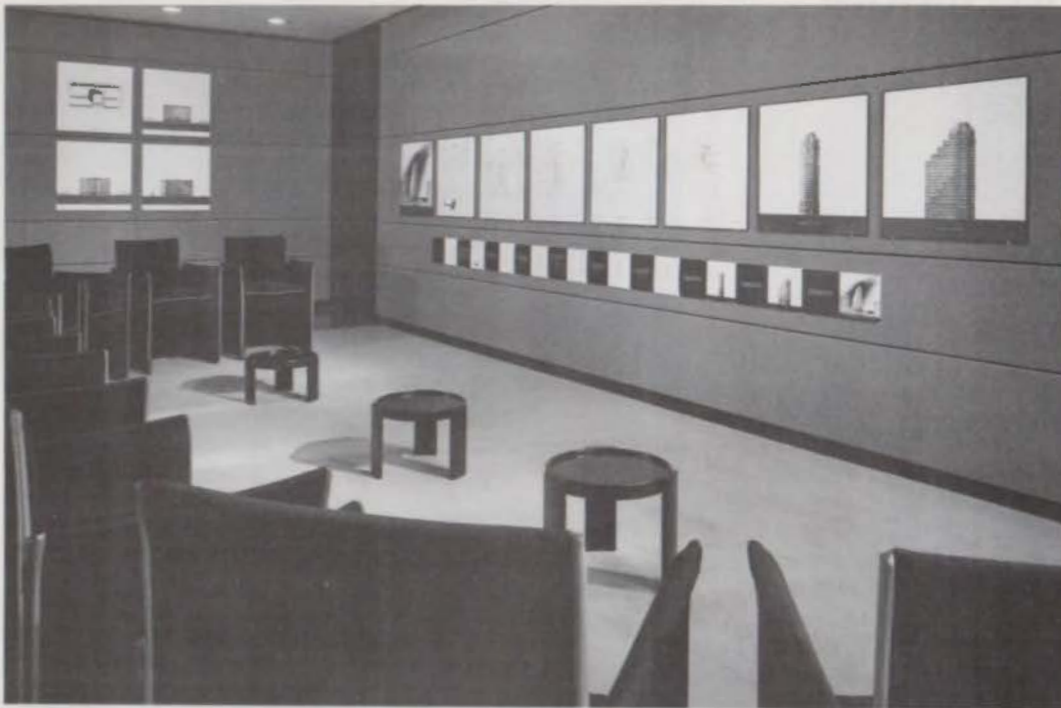


COMPENDIUM OFFICES

The program for this multi-disciplinary design office called for a strong image and a flexible, creative atmosphere. The solution employs a progression of spatial events beginning with an entry portal and vault and continuing into public reception and an adaptable presentation space. Work stations in Compendium's offices are designed for 360-degree views. Two executive offices and a conference room, though partitioned to allow privacy, are set back from the building's perimeter window-wall, affording a free flow of traffic around most of the "abbreviated-triangle" plan.

The decor relies on functional black-fabric covered design-station partitions, but is softened with wood-grain desk tops and cabinet moulds. Service-space core walls are textured in light pastels, with fabric reveal panels. Each executive office aligns its central desk on the diagonal, facing the executive toward a view of the perimeter wall outside. Double entry doors, hinged and anchored at the each executive office's corner, offer privacy or free access to the perimeter traffic corridor.

PROJECT: *Offices for Compendium/ A Design Systems Corporation, Houston.*
ARCHITECT: *Compendium.*
CONSULTANT: *J. A. Naman Associates (MEP).*



Adaptable presentation space.

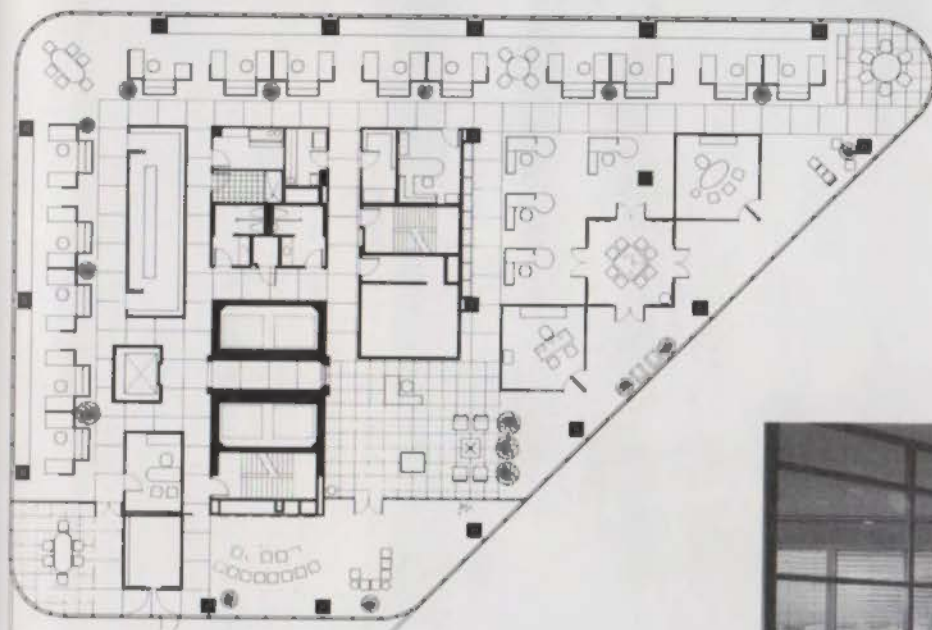


Executive offices, conference rooms, administrative pool and studio workstations are all ordered free of the perimeter wall.

Photography by Robert Miller



Within a program that called for a strong image and a flexible, creative atmosphere, offices were organized into a sequence of areas of distinguished function.



Plan.

A 360-degree view is available to everyone in the office.



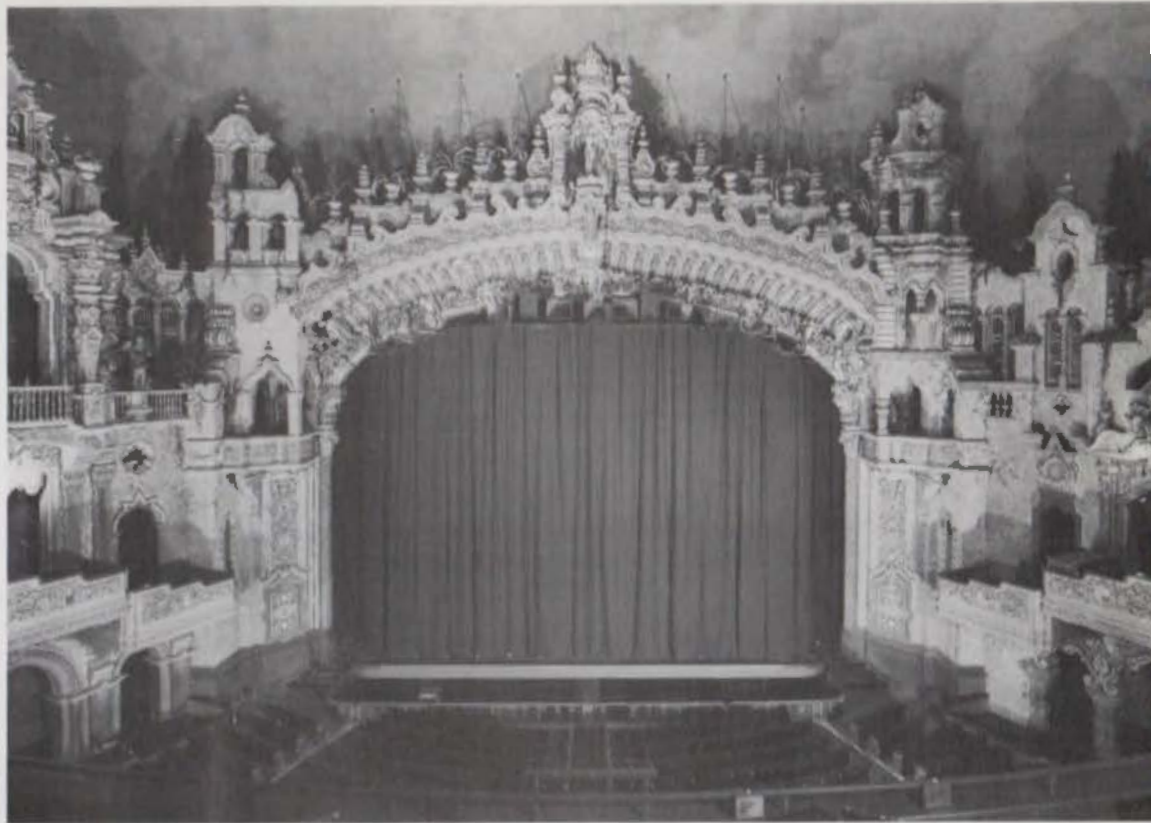


MAJESTIC THEATRE RENOVATION

Chicago architect John Eberson was the Steven Spielberg of the 1920s, creating whole fantasylands within his theater interior designs. The 1929 Majestic Theatre in San Antonio was the last of his "atmospheric" auditoriums, so named for the ceiling's cloud and twinkling-star effects, which transported the patron to the ethereal-out-of-doors. Looming architectural fantasies at once evoked Roman amphitheater stage design, and some distant-future paradise where Plateresque creations gather to enjoy eternity.

The Majestic and its companion 14-story office building have fortunately survived the likelihood of erasure from San Antonio's list of downtown pre-Depression classics. Renovation of the theater included repair and cleaning, rehabilitation of lobby areas, reupholstering and recarpeting, and enlargement of the stage area, with new lighting, sound equipment and other accommodations for modern traveling stage productions. An oval-plan space behind the auditorium now includes a refreshment bar below its intricate Mudejar ceiling; balcony seats were converted to subscription boxes. Designed by Eberson during the heyday of vaudeville and the early fascination of motion pictures, the Majestic is now capable of hosting theater and dance, concerts and musicals.

PROJECT: *Majestic Theatre renovation, San Antonio.*
ARCHITECT: *Barry Moore Architects, Inc.*
CLIENT: *Majestic Performing Arts Center, Inc.*
CONSULTANTS: *Walter P. Moore, Inc. (structural).*
CONTRACTOR: *Contemporary Enterprises, Inc.*



Photography by Rick Gardner



ABOVE: *Renovation of the Majestic Theater included rehabilitation of lobby areas, reupholstering and recarpeting, and enlargement of the stage area. LEFT:* *An oval-plan space behind the auditorium now includes a refreshment bar below its intricate Mudejar ceiling. FACING PAGE:* *Looming architectural segments of Spanish Baroque fantasies evoke Roman amphitheater stage design and some distant-future paradise.*



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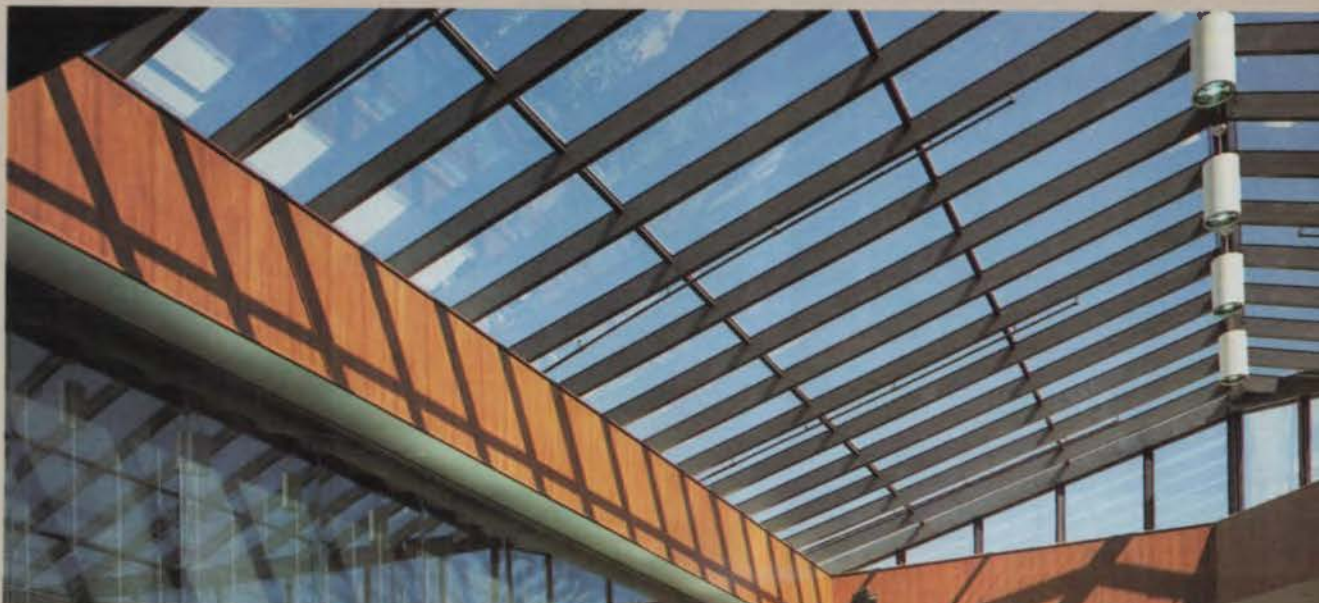
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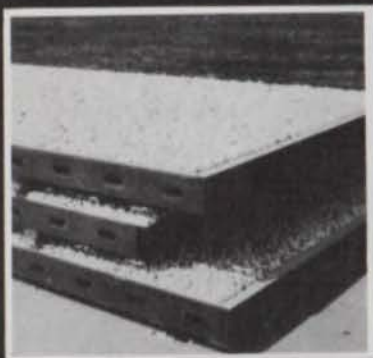
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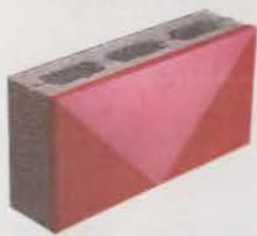


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TSA HONORS AWARDS

TOM BASS

Houston, Honorary Membership

Harris County Commissioner Tom Bass is awarded an Honorary Membership for his sensitivity to environmental and planning issues. A Texas state representative from 1963-1972 and a county commissioner since, Bass has earned a reputation as an advocate of park and recreation facilities, flood control, historic preservation and regional planning. He secured support to provide for improvements to the Sims Bayou Watershed and the acquisition of the Armand Bayou Nature Preserve, and is in the process of developing A Playground for All Children, a park with facilities for both able bodied and disabled children. For his efforts, he has been awarded the Sierra Club Environmental Award (1981) and the Downtown Landscape Beautification Recognition Award (1984) from the Houston Chamber of Commerce.

DAVID HENINGTON

Houston, Honorary Membership

Director of Houston's Library Department for 17 years, David Henington is granted Honorary Membership for his role in creating a climate of excellence in numerous well-designed libraries for the residents of Houston. Concerned that libraries not only function well, but that they entice people to come in to use the services they provide, Henington has shown support of quality architecture beyond that normally found in the public realm. Three recent projects have received TSA recognition for design excellence: Houston's Central Library, the restoration of the Julia Ideson Library and the restoration and expansion of the Heights Branch Library. He was the Texas Library Association Librarian of the Year in 1976 and recipient of the Liberty Bell Award from the Houston Bar Association in 1976 as outstanding citizen of the year.

DON MARTELL

Bryan, Honorary Membership

Developer Don Martell, who earned Bachelor of Science in Building Construction and Master of Architecture degrees from Texas A&M University, is

awarded Honorary Membership for his unusually strong commitment to architectural and environmental quality. His keen interest in design has increased the awareness of architecture in the Brazos Valley with commercial developments that set the pace for others to follow. With attention to a balance between the architecturally and economically sound, Martell's Stanford Associates won the Feature Performance Award from Professional Builder for Stanford Court, a multi-use development in Bryan. A former Texas A&M professor of architecture in structural design, he is currently director of the Bryan Chamber of Commerce.

EVELYN T. NIBLO

Abilene, Honorary Membership

For her dedication to numerous civic projects relating to the arts and her leadership in the preservation and restoration of the natural environment, Evelyn T. Niblo is granted Honorary Membership. A member of the city Planning and Zoning Commission, she is respected for her "tree project," in which 130 trees were purchased and planted near the Abilene airport to beautify the area for new arrivals. As chairwoman of the Centennial Tree Planting Committee, she also called on downtown businesses to further beautify the city. A nine-year trustee of the Abilene Fine Arts Museum, Niblo knows that even a West Texas town should bolster cultural events of all sorts and has worked quietly, but diligently, on their behalf by encouraging the display of public art.

THE CITY OF DALLAS and THE DALLAS MUSEUM OF ART

Dallas, Citation of Honor

For their public and private efforts to build a "world class" museum of art and to inspire the development of a 60-acre Arts District downtown, the City of Dallas and the Dallas Museum are granted TSA Citations of Honor. By working together in a joint public-private effort, Dallas provided \$24.8 million, matched with \$27.6 million from private donors, to build the museum. The museum is the cornerstone of the Arts District which, when completed, will provide 30 acres of arts and public facilities and 30 acres

Each year the Texas Society of Architects recognizes individuals and groups who share its commitment to the quality of life in Texas. The Society presents Honorary Memberships and Citations of Honor to non-architects and organizations that have demonstrated an effective and genuine concern for environmental quality. Texas Architect commends them for their exemplary accomplishments, which will be more formally honored during TSA's 45th Annual Meeting in Houston. Following are profiles of this year's honorees.



Tom Bass

of private development. The District, to be produced on a grander scale than in any other American city, will house all of the city's major cultural institutions in a common area arrayed along a broad, 2,000 foot ceremonial boulevard.

HOUSTON MUNICIPAL ART COMMISSION
Houston, Citation of Honor

Created by city ordinance in 1965, the Houston Municipal Art Commission has for 19 years been active in securing public works of art, in determining their placement, and in acquiring funds for new projects. For its efforts to beautify Houston, TSA awards it a Citation of Honor. The Commission recently published a guide to art in public places, listing 65 such works that "delight the eye and refresh the spirit." Members of the volunteer Commission have served with representatives of the American Institute of Architects and the American Society of Landscape Architects on the Environmental Improvement Awards Committee, which sponsors an annual competition to recognize events or projects which visually or physically enhance the city.

Inc. has been regularly recognized in the Environmental Improvement Awards competition sponsored by the Houston Chapter/AIA and the Houston Municipal Art Commission.

SAN ANTONIO CONSERVATION SOCIETY
San Antonio, Citation of Honor

A Citation of Honor is issued to the San Antonio Conservation Society, which has been the major force in the preservation and restoration of San Antonio's built and natural environment for 60 years. Highly visible in the community, the Conservation Society has established itself as a liaison between design professionals and the public and has been instrumental in promoting architectural awareness. Among the Society's accomplishments are preservation of numerous historic buildings and sites; saving downtown river bend from being paved; and continuing education of the public, particularly children, on the importance of historic preservation. The Society actively supports TSA goals and is considered a model for similar organizations nationally.



David Henington

JESSIE ALLEN WISE GRADEN CENTER
Jefferson, Citation of Honor

The Jessie Allen Wise Garden Center, Jefferson, receives a Citation of Honor for its preservation and restoration of historical East Texas area structures. Appreciation of an architectural heritage by this volunteer group has encouraged owners of over 60 homes, churches and other structures to secure the Medallion Award by the Texas Historical Commission. The Center bought and saved the famous Excelsior House Hotel in 1961, setting an example for Northeast Texas and the rest of the state. Since then, they have continued the restoration of this Texas landmark and have selflessly kept it open for public accommodations, tours, lectures, community and social events so all can enjoy its period architecture, furnishings and rich historical legacy.

SOUTH MAIN CENTER ASSOCIATION
Houston, Citation of Honor

The South Main Center Association is granted a Citation of Honor for its effort to improve planning development in the area. In a city famous for its resistance to zoning, South Main Center Association's approach of gathering citizen, developer, commercial and institutional interests into one planning group is an effective and efficient method of determining land use. Besides working on such highly visible improvement projects as the Jesse Jones Fountain and Trees for Main Street, the Association has contributed to neighborhood cohesion and communication by regularly bringing together diverse forces for regular meetings. The first such organization in the city, the South Main Center Association has become a model for a number of other area associations designed to affect public planning.



Don Martell

THE PARK PEOPLE, INC.
Houston, Citation of Honor

A volunteer citizen group, The Park People, Inc., is awarded a Citation of Honor for its efforts to improve parks and open spaces and to the promotion of the enjoyment of park resources throughout the greater Houston area. Recent projects include planting a nursery of pine seedlings to replace trees lost to hurricane damage; relocation of rare or endangered native plants to new habitats, distribution of bluebonnet seeds; and facilitating the use of public school yards for neighborhood parks. Since 1980, the Park People,



Evelyn T. Niblo

Antonio; Chumney, Jones & Kell.
(See page 62.)

- McAllister Stables, Spring Branch; O'Neill, Conrad, Oppelt.
- Pace Foods, San Antonio; Ford, Powell & Carson. (See *Texas Architect*, Sept./Oct. '83.)

**SAN ANTONIO CHAPTER
ANNOUNCES
DESIGN COMPETITION WINNERS**

Fourteen projects were chosen as winners in the San Antonio Chapter Design Awards Competition. The jury consisted of John Kaliski, editor of *Cite*, Houston; Sinclair Black, Black Atkinson & Vernooy, Austin; Charles Tapley, Houston.

First Honor Award:

- Straus House, Castroville; Larry O'Neill and Andrew Perez. (See page 52.)

Honor Awards:

- S.A. International Airport Development Project; Heery/Marmon Mok/Simpson. (See *Texas Architect*, May/June '84.)
- Gill Savings, Bandera; Larry O'Neill and Andrew Perez.
- Harvey Sculpture Studio, San



S.A. International Airport.

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When James Pope was a boy, he used to frequent the blacksmith shop in his hometown of Cooper, Texas, fascinated by the sounds and smells of working with metal.

After 26 years in Mosher's Dallas plant, working with metal still fascinates him. In his leisure time, he may be found in the small shop he built at home, "making things" from both wood and metal.

A Foreman, James has seen a lot of changes in product and plant, as both grew to meet customer needs. But the attention to detail, the concern for quality and delivery schedules remain a Mosher hallmark.

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Interior Honor Awards:

- Straus House, Castroville; Larry O'Neill, Lyda McAllister and "Horse of a Different Color." (See page 52.)
- Ferguson Map & Travel Store; Chumney, Jones & Kell.



Ferguson Map & Travel.

Merit Award:

- The Rand Building, San Antonio; Marmon Mok Partnership. (See *Texas Architect*, Sept/Oct. '84.)
- Cigarroa Middle/High School, Laredo; Chumney, Jones & Kell.
- U.S. Border Patrol Station, Eagle Pass; Larry O'Neill and Andrew Perez.



Cigarroa Middle/High School.



U.S. Border Patrol Station.

● Ruble Center of Trinity Baptist Church, San Antonio; Chumney, Jones & Kell. (See *Texas Architect*, July/Aug. '84.)

● Texas American Bank, Fredericksburg; Ford, Powell & Carson.

Special Commendation:

● La Villita Restoration; La Villita Associated Architects; Saldana, Williams & Schubert; Ford, Powell & Carson.



Texas American Bank.



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CONDES PICKS INFORMATION AS THEME FOR 1985 MARKET

A new time slot of CONDES '85, Jan. 23-25, allows the event to coincide with the opening week and first market of Infomart, the nation's first information processing mart. The programming of the market, InfoWorks, will be based on the concept of "Information that works—design, technology and productivity."

Tom Wolfe will deliver the keynote address, Jan. 24, 6 p.m., based on comments regarding productivity of structures and interior environments from his book *From Bauhaus to Our House*, as well as current research he is pursuing on the state of architecture through the century's end. Some of the seminars included in the three-day market include:

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Morris Brown

EL PASO PUBLISHES BOOK ON CITY'S ARCHITECTURE

Portals at the Pass, a book featuring 13 of El Paso's most significant buildings, has been published by the El Paso Chapter. A six-year effort headed by Historical Buildings Committee Chairman Duffy Stanley, the book is edited by UT El Paso English Professor Haywood Antone and features sketches by architect Morris Brown, photographs by Frank Hunter, Jr., and text by members of the committee. For additional information, contact Dub Kuykendall at the El Paso chapter office, 1212 Montana, El Paso 79902.

INTERIOR EXPO '84 TO BE HELD NOV. 13 IN DALLAS

The Industry Foundation of ASID's Texas chapter has announced plans for Interior Expo '84, the third annual exhibition of products and services for contract and residential interiors. The event will be held Nov. 13 from 5 to 9 p.m. in the Dallas Trademart courtyard.

Interior designers, architects and de-

sign students from the southwest region are invited to view the displays from 100 Industry Foundation members and their newest lines of furniture, carpet, fabrics, systems, lighting, accessories and services. Admission is free to design professionals and students, and refreshments will be served. For exhibit information contact Stan Jernigan, Marazzi USA, World Trade Center 9063, PO Box 38163, Dallas 75258, (214) 742-2632.

FRED MacKIE DEAD AT 79 IN PALM DESERT, CA.

Former TSA President Fred J. MacKie, FAIA, died in Palm Desert, CA. Sept. 4. He was 79.

MacKie was born on August 13, 1905. He received degrees from the University of Texas at Austin and the Beaux Arts Institute. He began architectural practice in Chicago with the firm Graham, Anderson, Probst & White. Moving to Houston in 1937, he established the firm MacKie and Kamrath Architects.

He served as chairman and member of several TSA committees, and in 1957 was elected president. In the same year he was also elected to the AIA College of Fellows.

UTSA ARCHITECTURE COORDINATOR RESIGNS; CLAIMS INEFFECTIVE ADMINISTRATION

UT San Antonio's booming fledgling architecture program received a setback in early September when the program's coordinator resigned. Richard Tangum said his leaving was influenced by an unresponsive administration that has inadequately funded the architecture program.

One of the fastest growing programs at UTSA, the architecture curriculum falls under the Art and Design Division in the University's College of Fine Arts and Humanities. Tangum complained to administration officials that although architecture students make up two-thirds of the division's 500 students, the program receives only 20 percent of available funding. UTSA has not announced who will replace Tangum.

SCHOOLS

Donations to the fund to establish the Bartlett Cocke Regents Professorship are now being accepted by the **University of Texas at Austin**. Cocke, holder of TSA's Pitts Award, is the first alumnus to be honored with a professorship in his name. A native San Antonian, he founded his practice in 1927. During the depression, he traveled Texas documenting antebellum structures for the Historic American Buildings Survey.

Some of his outstanding architectural works include Joske's at Alamo Plaza, Trinity Baptist Church and, in collaboration with O'Neil Ford, Trinity University. He was a former two-term TSA president, and has served on the TBAE. The endowment qualifies to receive matching funds under the Regents Teacher and Scholars Program. For more information, contact Vivian Silverstein at (512) 471-1922.

Texas A&M University has announced three additions to its graduate faculty: Visiting Professors Malcolm Quantrill, William J. Palmore and Professor Lester Boyer. Quantrill is a former dean of the Polytechnic of North London and former director of architectural studies at the University of Jordan. Palmore, a New York architect, is teaching graduate and undergraduate design studios. Boyer will direct environmental controls studies and research efforts in behavior.

Texas A&M University graduate student Debra Phillips has been awarded a fellowship by the American Hospital Association in conjunction with the AIA. She will use the AHA/AIA Fellowship to research future design strategies for hospital planning.

Barry Maners, **Texas A&M**, is the Central Region first prize winner in the Institute of Business Designers National Student Design Competition for his design of 13,000 square foot office space for a brokerage firm. Maners was awarded a \$500 prize, plus a trip to NEOCON in Chicago to accept the award. Texas A&M students Mathew Mooney and Bruce Nacke also won second prize and second honorable mention, respectively.

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FIRMS

Les Ellason & Associates has relocated to 10713 RR 620 N., Suite 201, Austin 78750.

Randle Pollock has joined **3D/International**, Houston, as Communications Director and as an associate.

Dailey Wann and Michael has relocated to 407 E. 6th St., Suite 200, Austin 78701, (512) 476-4586.

William E. Von Rosenberg has formed the Von Rosenberg Group, Inc., 1920 Nacogdoches, Suite 101, San Antonio.

Richard L. Chambers, Jr., and Carl E. Aeschbacher have incorporated under the name **Aeschbacher Chambers Architects**, 3433 W. Alabama, Houston 77027, (713) 626-3094.

3D/International has promoted Daniel R. Brents and Gary S. Whitney to senior vice president. Promoted to vice president are Joey R. Horn, James W. Kirkemo, Leonard L. Leal, Kay Lentz, Jeffrey B. Mayer, Vilas S. Mujumdar, Joe L. Sebek and Bill G. Tomlinson. Promoted to senior associate are Jane E. Corbus, Kenneth N. Dickerman, Steve Flanagan, Lawrence Channing Galbraith, III, Richard A. Gottfried, Helen Anne Heitman, Dawn Longenecker, Al E. Younkin and Chi H. Wu. Promoted to associate are Maria Bauhof, Clifton Edward Ellis, Lauren Griffith, Mitchell David Bruberg, Daniel Janotta, Larry M. Kesler, Tony G. Lamell, Kimberly A. Miller, Jeffrey Hadley Mooney, Joseph Wesley Motley, Anne Bellassai Newman, Randle Pollock, Frank M. Tockes and Pat Todaro.

John Gosling has joined **RTKL Associates, Inc.**, Dallas, as director of planning and urban design.

Benjamin E. Brewer, Jr., FAIA, has entered a private practice with new offices at 1400 Post Oak Blvd., Suite 900, Houston 77027, (713) 993-9297.

Rick Weatherl announces the addition of Hugh Welch as a partner to the new firm **Weatherl and Welch**, 1482 N. 1st St., Abilene 79601.

Bernard Johnson Incorporated has opened an Austin office at 1701 Director's Blvd., Suite 730, Austin 78744, (512) 447-7955. Joe Janowski will head the office.

PRODUCTS

TSA HOLDS 45th ANNUAL MEETING PRODUCTS EXHIBITION IN HOUSTON, NOV. 1-2

Nearly 300 building and interior product manufacturers, distributors and representatives are scheduled to show the latest in building technology and interior furnishings at TSA's 45th Annual Products Exhibition Nov. 1-2 at the Albert Thomas Convention Center, East Hall. The largest regional building products exhibition in the country is expected to be, as in past years, the center of activity during TSA's Annual Meeting. Also in the East Hall will be booths exhibiting student work from Texas' schools of architecture. Besides prize giveaways and free refreshments, the Products Exhibition will offer an opening night party on Nov. 1 from 4-8 p.m. Following is a sampling of products in this year's exhibit:

Featherlite introduces to Texas the Designer Series Block. Three variable depth patterns called Shadow Stone block is divided into three unequal sections that are split at different depths, creating a random and irregularly textured wall. See Booth 109-110.



Featherlite's Designer Series Block.

Timberpeg will exhibit their pre-cut framing timbers system. Their post and beam buildings are custom tailored to architect's specifications. See Booth 225.

Milgo/Bufkin will display their line of architectural metals. Included in their line is mirror polished stainless steel, bronze and primal stainless steel, a permanently colored stainless steel. See Booth 146.

Lehigh Portland Cement will offer the Atlas Custom Color Masonry Cement. The line comes in 12 colors. See Booth 84.

Wallcovering Industries will introduce Curvwall Textiles. This new line of textiles

has its origins in Europe, with most items from Belgium, in pure form or blends of linen, cotton, silk, wool, jute, rayon and viscose. See Booth 79, 116.

Elgin-Butler Brick will introduce a new Classic Series brick line. This line of commercial face brick is crafted especially for architectural effects with a ceramic coating chemically bound to the brick which allows an almost limitless variety of color. See Booth 119.



Elgin-Butler's new Classic Series brick.

Laymance will feature the Wendel projector used in illumination of art. The firm also serves as a lighting consultant for residences, offices, churches, restaurants and showrooms. See Booth 229.



Residence with Laymance's Wendel projector illuminating tapestry.

Denhome will introduce the Super Sky Line Series. This executive office furniture, constructed of select rosewood solids and veneers, is a modular design system. See Booth 166, 181.



Denhome's Super Sky Line series.

Materials Marketing Corporation will display the company's custom tile, stone and other construction products. See Booth 52-53.



Materials Marketing's new Houston showroom.



Greer's Glasweld panel systems.

Shelton Greer will exhibit its Glasweld line of panel systems. The system has a durable, colorfast finish suitable for exterior and interior applications. See Booth 201-202.

Mirror of Sweden will introduce its Tasso fiberglass wallcoverings. The wallcoverings add texture, improve fire resistance ratings, and protects walls from dents and scrapes. See Booth 209.



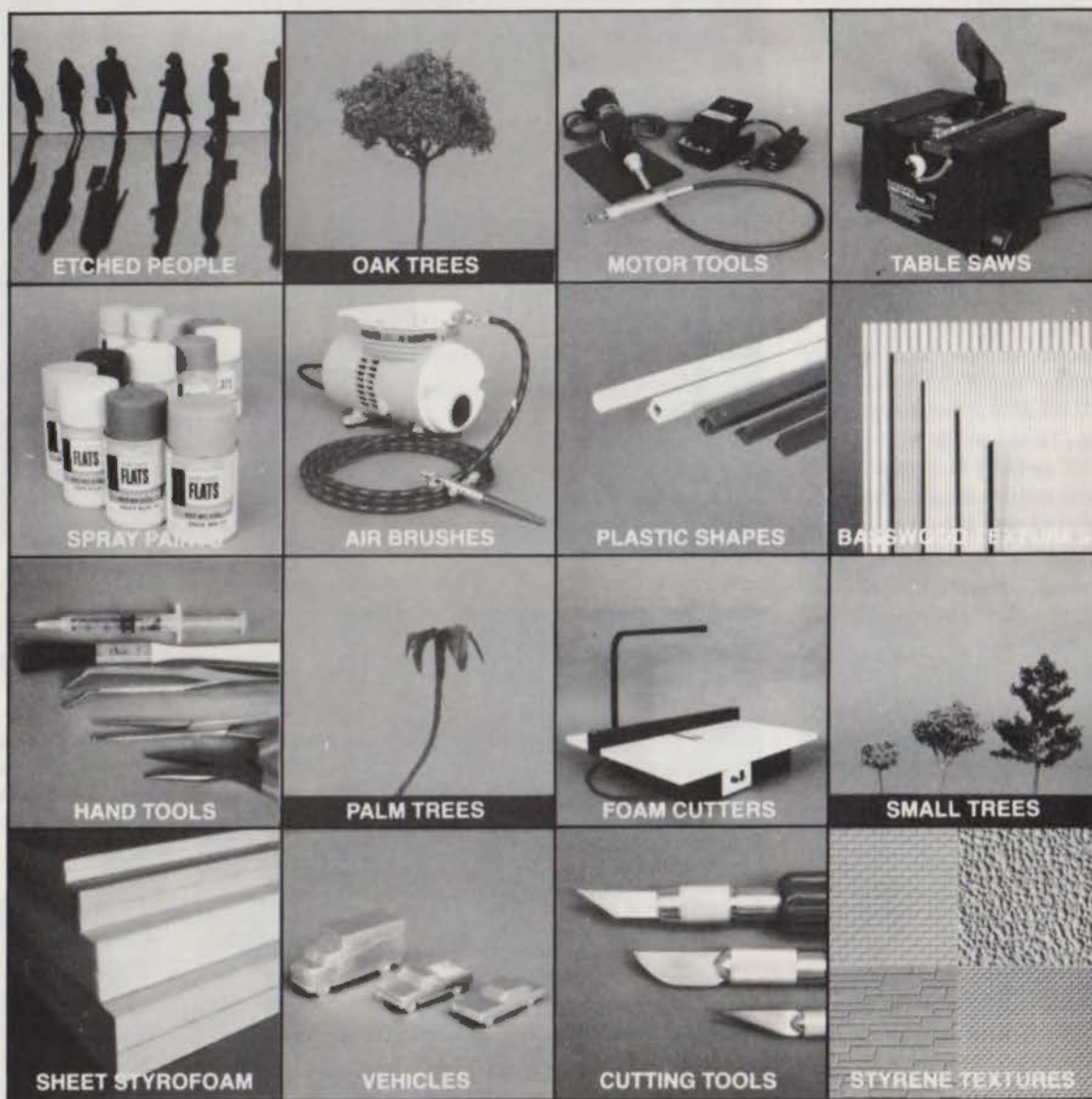
Mirror of Sweden's Tasso wallcoverings.

Partners Construction will offer examples of their specialty interior construction service. Partners will also offer guided tours of Allied Bank Plaza and Allen Center. See Booth 172.

Omega Construction will exhibit its construction system. Developed in France, the

NEWS continued on page 104.

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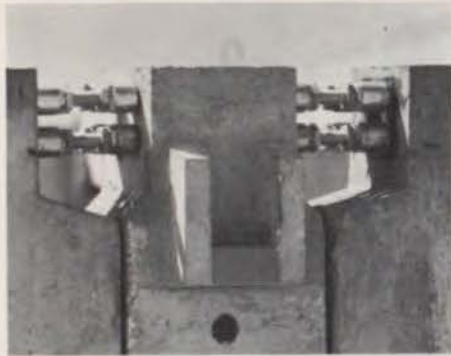
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system is comprised of premanufactured, preengineered concrete components made in Houston with a patented locking system, the BI-2. See Booth 135-136.



Amega Construction's patented locking system.



Carpenter's Glass Fiber Concrete system.

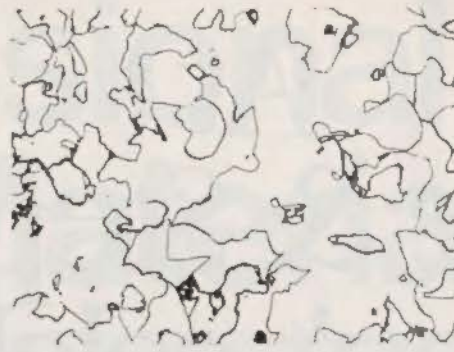
Carpenter Prefabrications will display its Glass Fiber Reinforced Concrete system. The system uses several exterior facings incorporating steel stud framing. See Booth 102, 103.

Hateco will introduce Pattern-Plus. The new wood flooring comes in different lengths and colors, and offers long wear due to the acrylic impregnated wood. See Booth 240.



Hateco's Pattern-Plus wood flooring.

DLW will showcase its line of flooring including the Deliplast/Deliplan Conductive series. The electrically conductive flooring is



DLW's Deliplast flooring.

particularly suitable for computer rooms. See Booth 206.



Velux windows.

Velux-America windows will introduce Type H Flashing. The flashing is designed to

be used with high profile and roofing materials like concrete, flat, Spanish and corrugated tiles. See Booth 72.

B&M Finishers will display its line of Prismatic Stainless Steel panels. The panels offer all of the advantages of regular stainless, but adds color. See Booth 128.

Vecta Contract will show its Wilkhahn FS family of seating. The line offers a complete seating system ranging from executive to reception seating. See Booth 259.

Custom-Cast will feature its lightweight glass-reinforced alpha gypsum. The product can be moulded into an unlimited number of shapes and sizes. See Booth 97.

Siporex de Mexico will exhibit its line of concrete panels. Designed for roofs, floors and walls, the concrete panels are light-weight and steam-cured. See Booth 19.



Siporex's concrete panels.

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The other day, I was in Plano driving by all those \$350,000 ticky-tacky houses out on that flat, treeless, cotton-patchy plain over by the South Fork ranchette made famous by the Ewings of *Dallas*; down into the corridor creep that Central "Expressway" has become; and into the land of stately mansions, teardowns and re-dos that is old residential Highland Park; when suddenly I had a revelation—I am one of an entire generation of architects, university-trained, at great cost, to design houses that nobody likes.

During that trip of some 25 miles, I saw a lot of residential architecture—some good, some bad—but all of traditional eclectic base. I saw nothing that looked like its designer had been even slightly influenced by the works of Neutra, Gropius, Mies, Corbu, etc. It hit me like a thunderbolt! After 30 years of practicing architecture, I suddenly realized I am a member of an unrecognized, unappreciated minority group: the architects who design for design award juries. Will someone please tell the federal government about us so they can send grants, food stamps and joint venture partners?

Central also focused my view on a lot of commercial trash, as well as some good, enduring design which caused me to reflect on a recent column by George Toomer in the Viewpoints page of *The Dallas Morning News*. George, like me, is an occasional contributor to that page which offers expressions of varying opinions on the issues of the day. This time, old George really hit it on the head. George says: "Dallas needs design police."

For your information, George is a local humorist whose general appearance and girth is such that he looks like what would happen if you crossed the Good-year blimp with a Hell's Angel.

George has no particular training for, or calling to, the criticism trade; he just happens to be observant and hilarious. He has noticed there are a lot of really ugly buildings going up around here.

For some reason, George doesn't seem to blame the architects much, but jumped all over the developers and their bankers. According to Toomer, "their bottom line thinking might account for the fact the bottom floor is usually the only redeeming factor in many structures." George has proposed some heavy corrective measures be implemented, including the formation of a squad of "design police" who would drive around in a "taste wagon" and issue taste citations to those developers who hang Dryvit, reflective glass and other fake stuff on a building's facade.

A guy like Toomer can be positively dangerous to some of our best clients. He even proposes a "taste code" which would prevent the use of the words "Place," "Centre," "Plaza," and/or "One anything" except in cases of extreme lack of creativity. "Clone builders" who use paper weights as design inspiration would be immediately sent to the Texas Department of Corrections for courses in art appreciation and the use of red brick. He even proposes that to become a developer, one would have to pass visual and written tests which would be as tough as that required to obtain a driver's license.

The AIA has been encouraging architects to become developers for years—now this guy Toomer wants to make it tough! Like the shoemaker, best we go back to our last and pursue a design award rather than a bad taste citation. In the meantime, write Toomer and tell him to "back off." How can we make a living with all the developers in jail? ■■■■■



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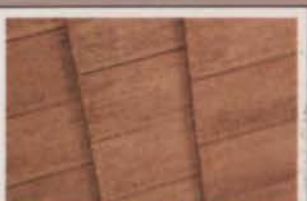
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