Sept./Oct. 1981
Volume 31
Number 5
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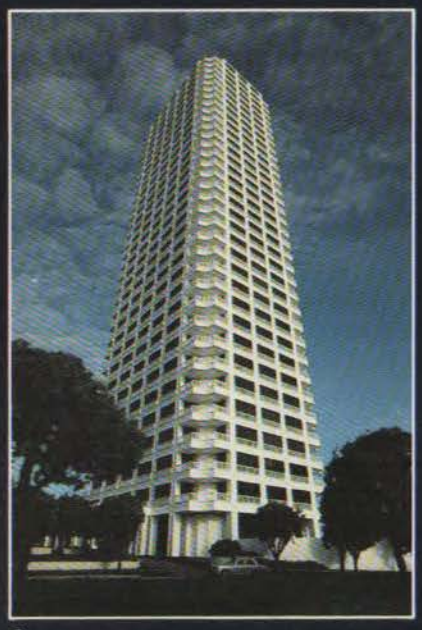

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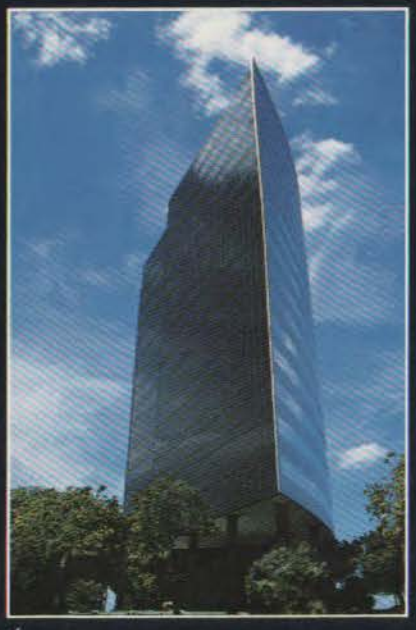

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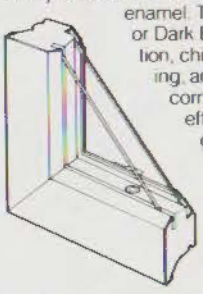

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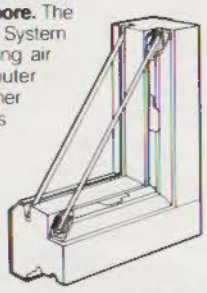

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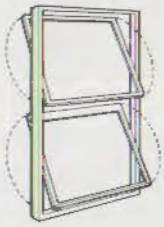

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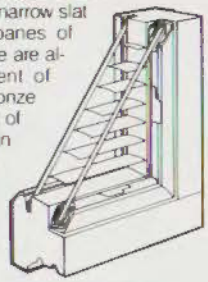

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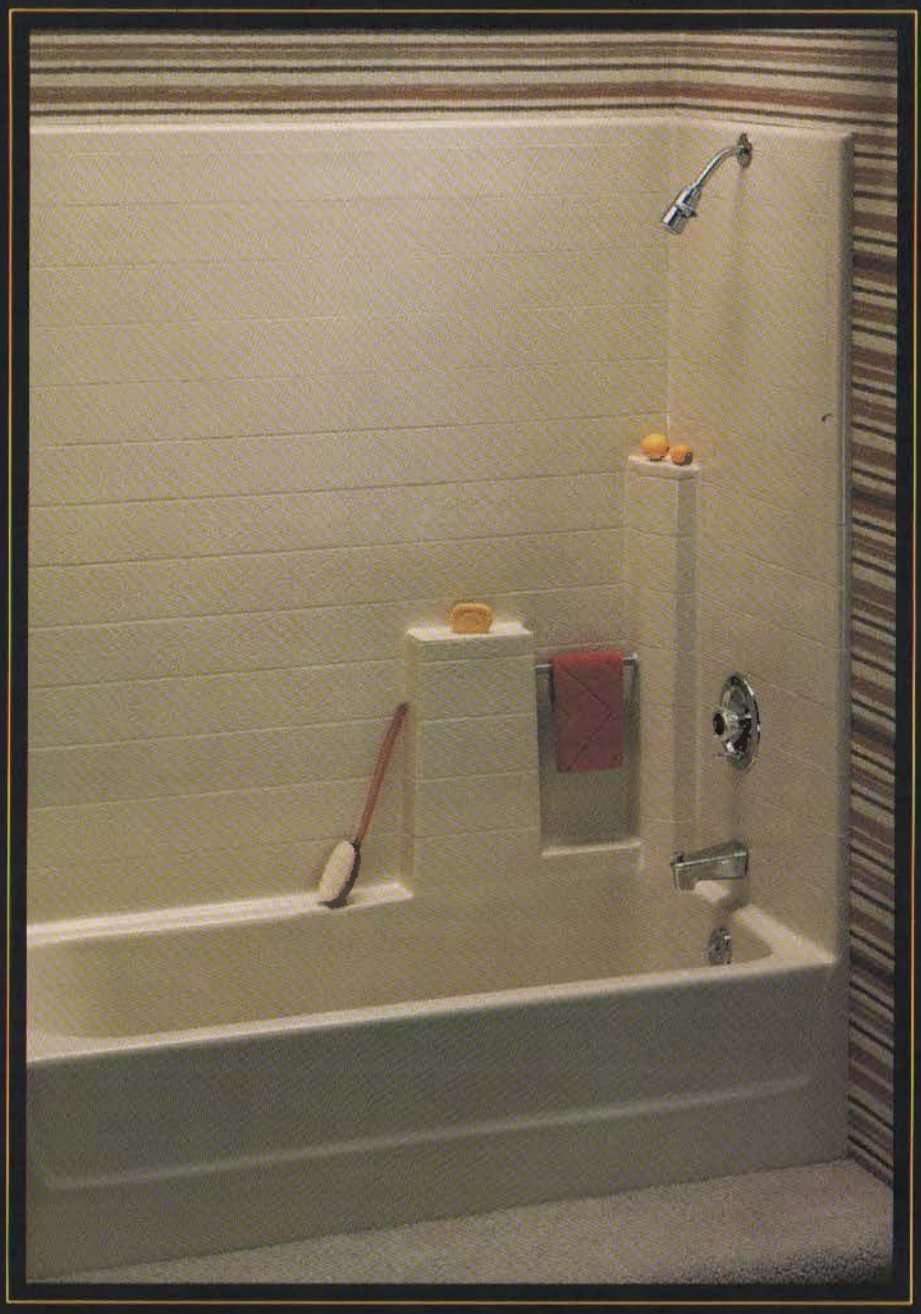

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Coming Up: *The November/December issue of* Texas Architect *will feature the third annual "Review of Texas Architecture," the winning entries in TSA's 1981 Design Awards Program.*

On the Cover: *Looking out toward the beginnings of Corpus Christi's bayfront drive, from the interior of the Art Museum of the Southwest, by Johnson/Burgee. Associated Architects: Barnstone & Aubry. Photo by Richard Payne.*

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Texas Architect is published six times yearly by the Texas Society of Architects, official organization of the Texas Region of the American Institute of Architects, Des Taylor, Executive Vice President.

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Letters

Editor: Your issue on Regionalism [July/August 1981] was excellent, but I can't help but take extreme exception to the ridiculous praise being showered upon such insignificant nonsense as the Davis House Addition in Houston. This is another example of the Marshmellow Modern Movement, the triviality of which fails to transcend the already determined triviality of the original Davis House facade. Architecture is unfortunately entering into a phase of fashion madness not too far removed, in significance and permanence, from window display design, of which the Davis House Addition is an unfortunate example.

Roy Lowey-Ball, AIA
San Antonio

Editor: I was pleased to see the Davis house addition included in your August issue as a current example of Texas Regionalism. Its larger-than-life Southwestern vernacular has impressed neighbors as well as a distinguished panel of judges. For a house of such modest beginnings, the design shows that mundane problems also deserve sensitive solutions and that creative wit has a role to play in increasing the awareness of our eoviroomeot.

Carol Sama
Houston

Editor: It was interesting for me to see the article "Texas Regionalism" in the July/August issue of *Texas Architect* (fortunately, a Texas friend handed me a copy), in which Peter Papademetriou reviewed Regionalism's influence on Modernism in Texas architecture.

Since the article included photographs of and references to my Austin house of 1941, memories and emotions have carried me back through distance and time. That unique experience—designing and living in that house following my graduate studies with Gropius and Breuer—is still very much a part of me. It was my laboratory and my manifesto, and a haven for Lorine and me during a crucial period of architectural change and of my career. Five years after I built the house, and because of it, I was called to Harvard to teach with Gropius. Several years later, continuing my stay in New England, I sold the house, with numerous takers available on the first day of sale.

As to the question of Regionalism, I cannot claim to have had a clear view of what might have been appropriate. However, the imparities implicit in the site; my desire for views and free-flowing, interpenetrating spaces; the use of native materials, such as stratified limestone; traditional, wood open lattice work; the amenities of passive solar; and many more desires entered into the design considerations. Solar calculators helped determine sun-control overhang on the south. All west walls were blank to exclude the afternoon summer sun. Windows on the north walls were kept small.

Perhaps not the least of the influences which shaped the house were the conditions of my boyhood. I was born in my father's Victorian house in Fredericksburg in 1911 and had my vacations at my pioneer grandfather's farm in the limestone hills near Comfort. And a major factor in my commitments was the approach to design which Gropius instilled in his students—an attitude of freedom to do what the unique circumstances seemed to call for, that to respect tradition and the character of the region is not to imitate, but to find the consequent integrity, where all parts are related and in harmony, pleasing the eye and stirring the soul. It would be a critical omission if I did not recall that sensitivity for Texas architectural traditions which was passed on to me by that kind old mentor in design at UT Austin in the late twenties and early thirties, Sam Gideon.

Now, I would of course do this house differently in another place and time, as I have done others for myself elsewhere since. But if I had it to do again *there* and *then*, I would do it the same. And I wish the best to my old friends in Texas.

Chester Nagel
Denver, Colo.

Editor's Note: *Chester Nagel is currently a visiting professor of architecture at the University of Colorado in Denver.*

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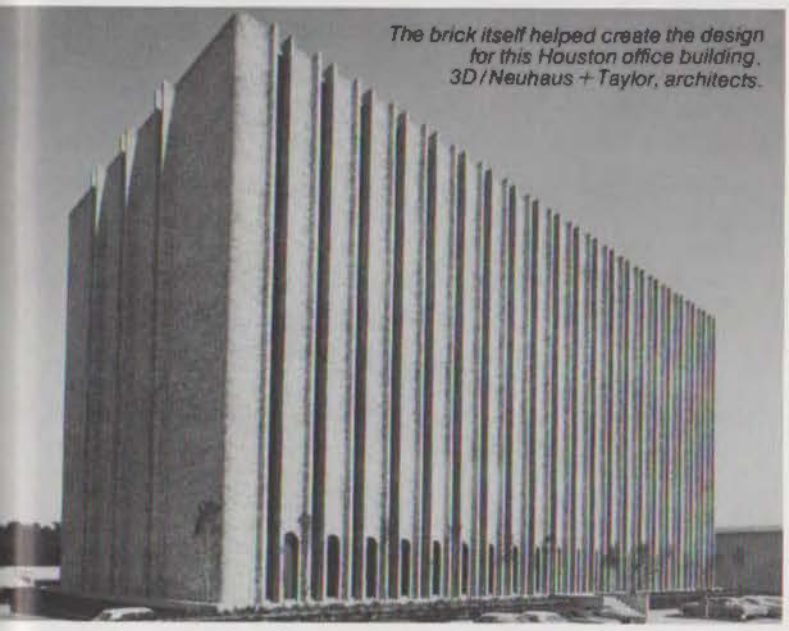

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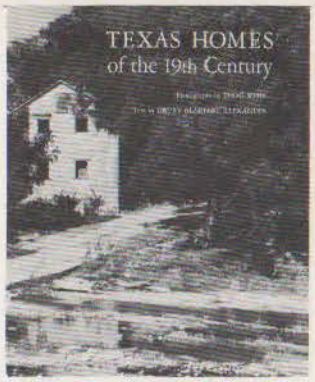

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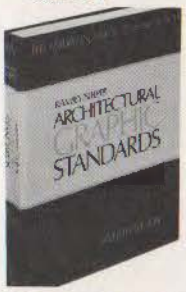

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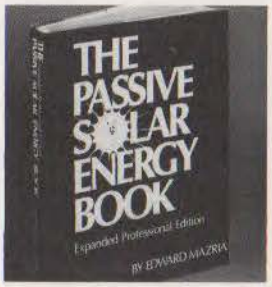

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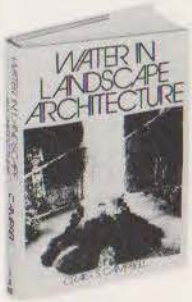

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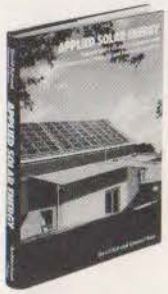

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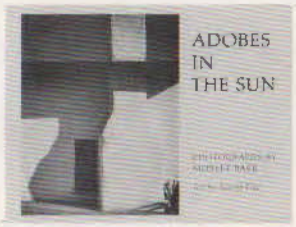

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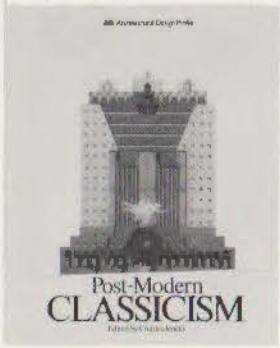

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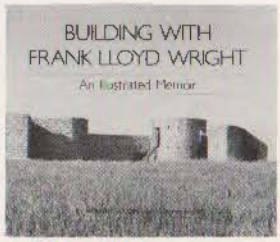

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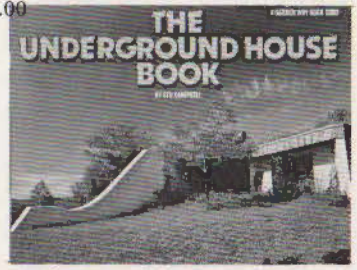

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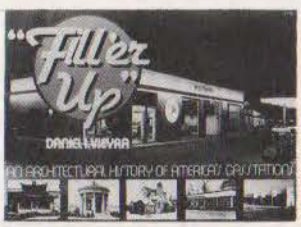

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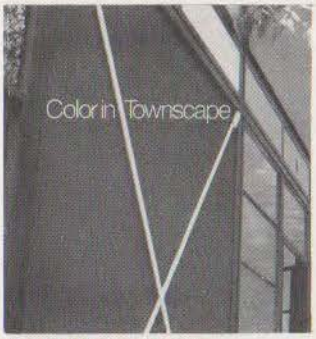

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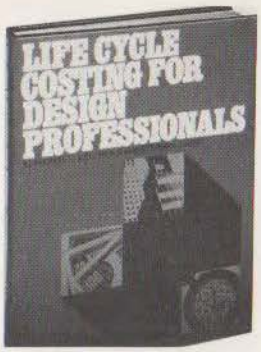

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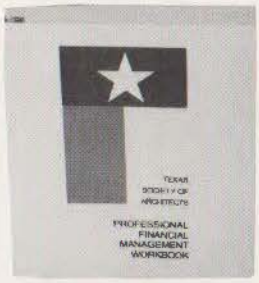

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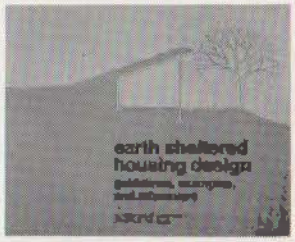

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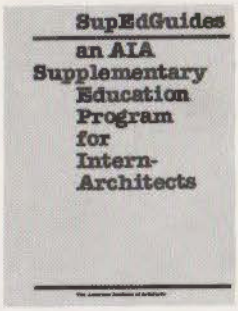

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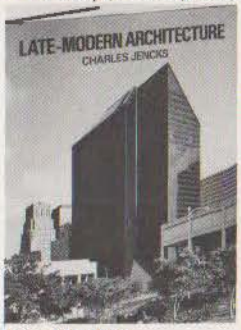

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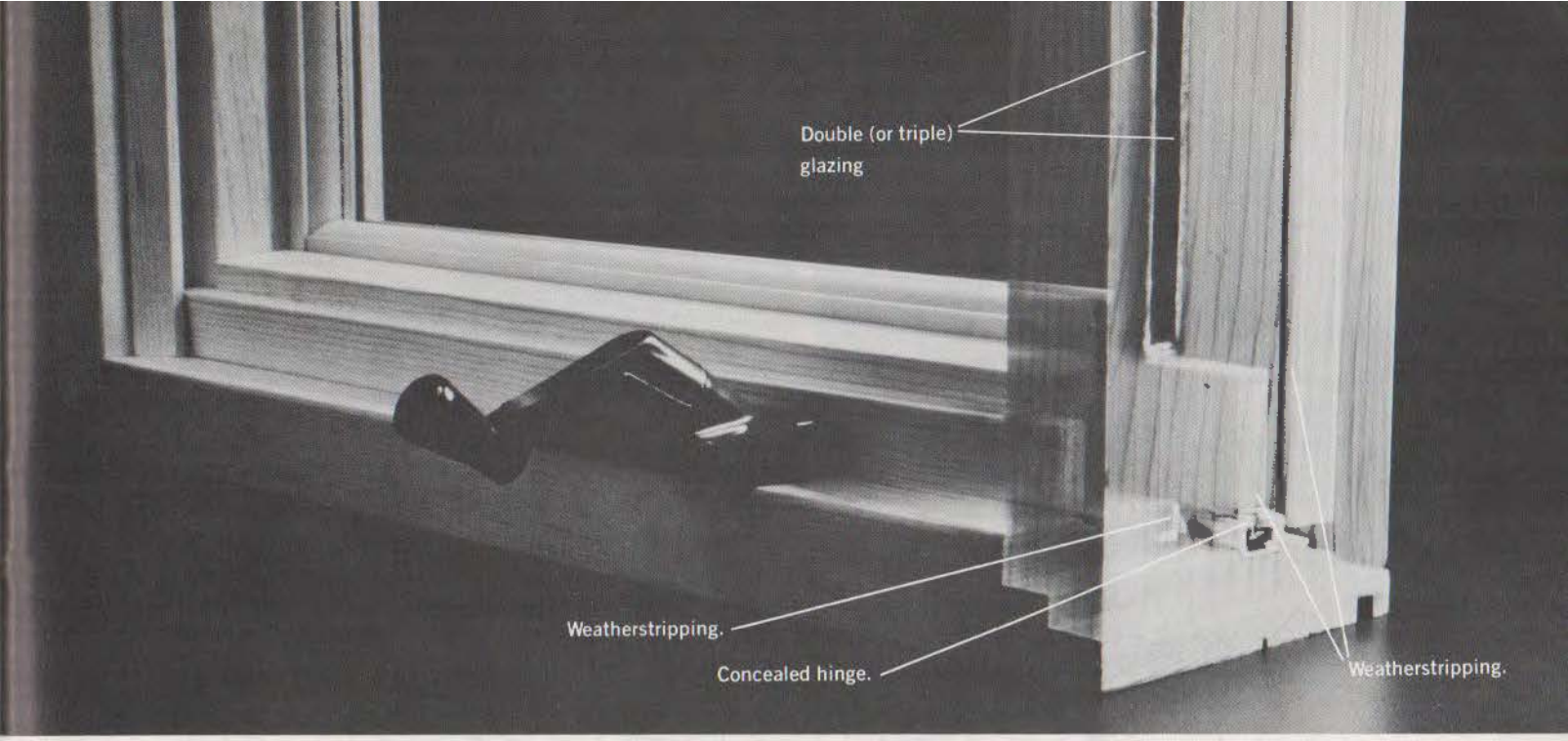

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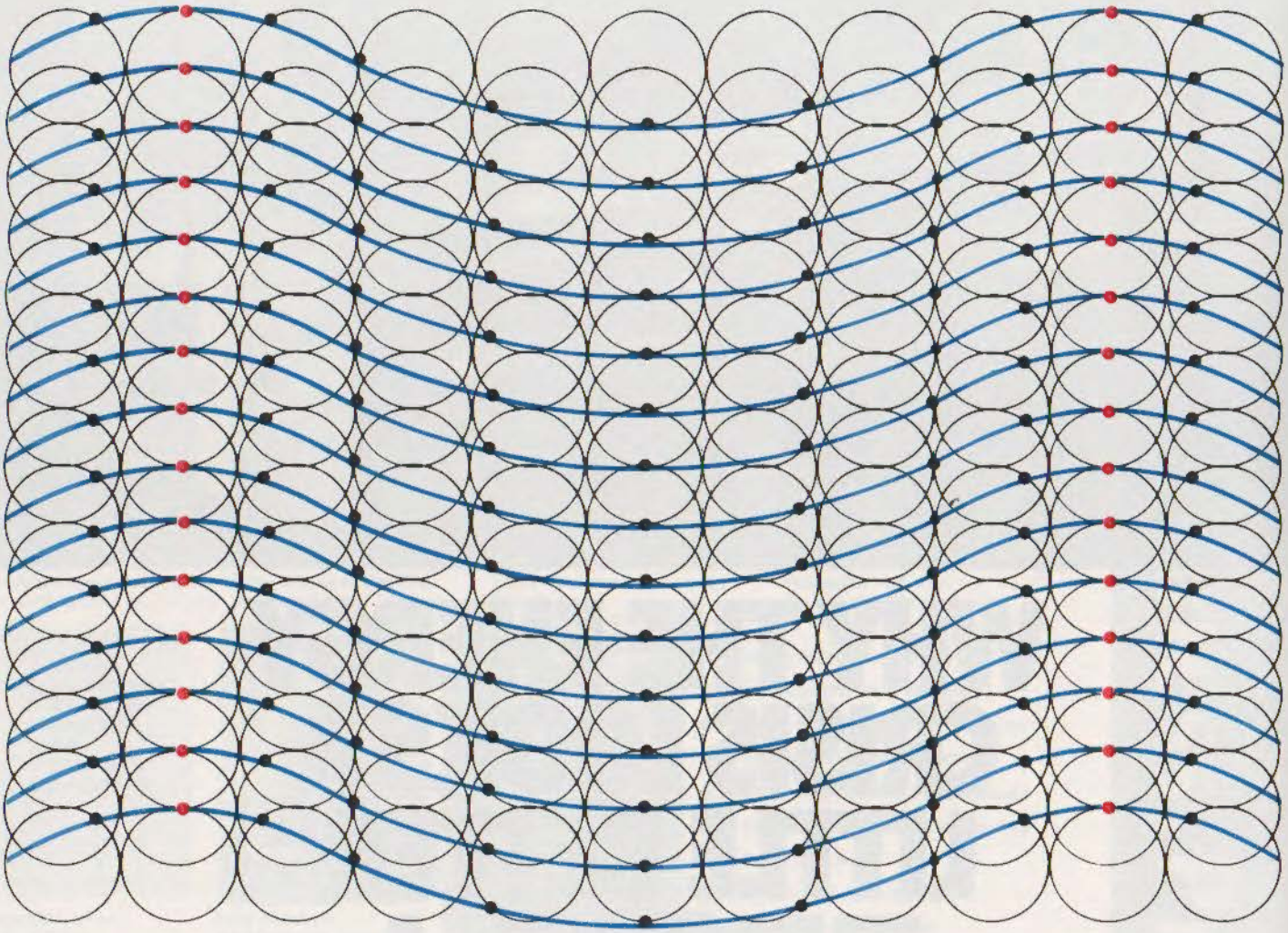

WAVELENGTHS

TEXAS SOCIETY OF ARCHITECTS FORTY-SECOND ANNUAL MEETING

BAYFRONT PLAZA • CORPUS CHRISTI • OCTOBER 29–31, 1981

Now is the time to register for WAVELENGTHS, the 42nd Annual Meeting of the Texas Society of Architects, set for Thursday, October 29, through Saturday, October 31, at the spectacular Bayfront Plaza Convention Center in Corpus Christi.

Tune in to a premiere program: *New York Times* architecture critic **Paul Goldberger** on the state of architecture in Texas. Mini-PDPs on **Financial Management, Reprographics, Liability Insurance** and **Computers in Architecture.** And a panel discussion on design led by Los Angeles author and critic **John Pastier,** featuring panelists **O'Neil Ford, FAIA; R. Lawrence Good; Paul Kennon, FAIA; Taft Architects;** and **Frank Welch, FAIA.** Engage in a lively debate on the issue of architect registration, and enjoy a super seaside social agenda.

TSA members should have received registration materials by September 15. (If not, contact TSA at 512/478-7386 to request a packet.) Action is required before October 7.

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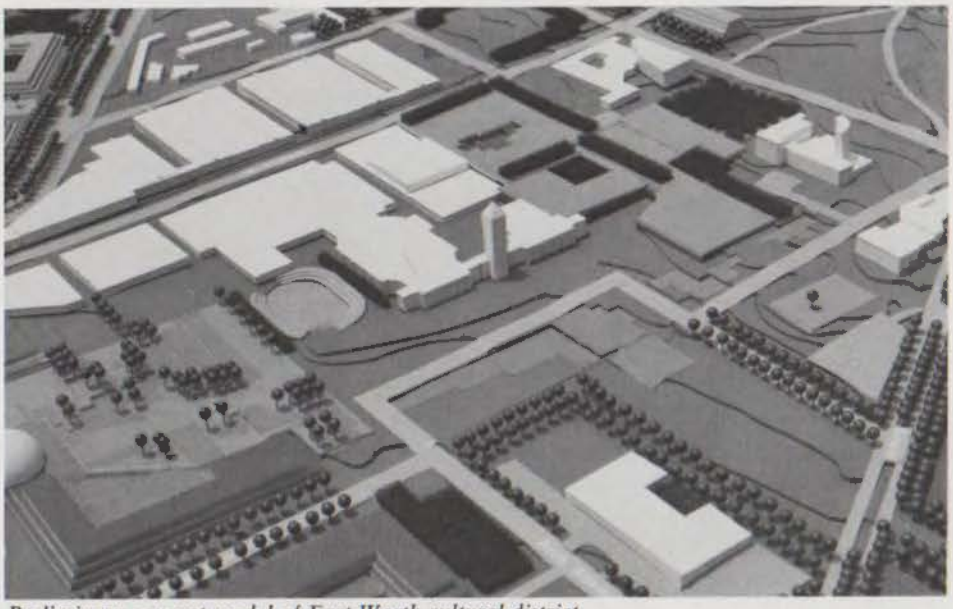
People, Projects, Books, Schools, Events, Firms, Products

Edited by Michael McCullar



Preliminary concept model of Fort Worth cultural district.

Hardy Holzman Pfeiffer Study Fort Worth Cultural District Plan

The New York firm Hardy Holzman Pfeiffer Associates, winner of the 1981 Firm Award from the American Institute of Architects, has been commissioned to conduct a $195,000 study to establish a cultural district plan for the City of Fort Worth.

The idea is to improve upon the existing Will Rogers Memorial Center and museum complex on the near west side of town. The study seeks ways to enhance what architects and city planners agree is the area's greatest quality—a rich cultural mix of livestock-show arenas and art museums, among other things.

Existing facilities in the district include the Kimbell Art Museum, the Amon Carter Museum, the Fort Worth Art Museum, the Fort Worth Museum of Science and History, the Casa Mañana theater-in-the-round and the Botanic Gardens, all existing in harmony with the Will Rogers Center, remnant of a 1936 Texas centennial exposition and site of the annual Southwestern Exposition and Fat Stock Show since 1944.

In an interview with *Dallas Morning News* art critic Janet Kutner, partner-in-charge Malcom Holzman said the firm's role is primarily to "tie it [all] together not by unification, but by combining it into a kind of stew."

Currently envisioned are four stages of improvement of the district, according to city planner Carol Minar:

- Renovation of the Will Rogers Memorial Center auditorium and reconstruction of the exhibit building.
- Improving the street system and landscaping, such as building a major new street to define the southern boundary of the district and creating green spaces and walkways to link the four museums.
- Construction of new facilities, such as a magnet school for the arts and an exhibition hall to provide display space for the museums when their own facilities can't accommodate large exhibits.
- Encouraging complimentary commercial and residential development in and around the district to stimulate activity.

The purpose of the project, says Minar, is to improve the district's image, as well as devise a plan for the area surrounding it so that future development will enhance the district rather than detract from it.

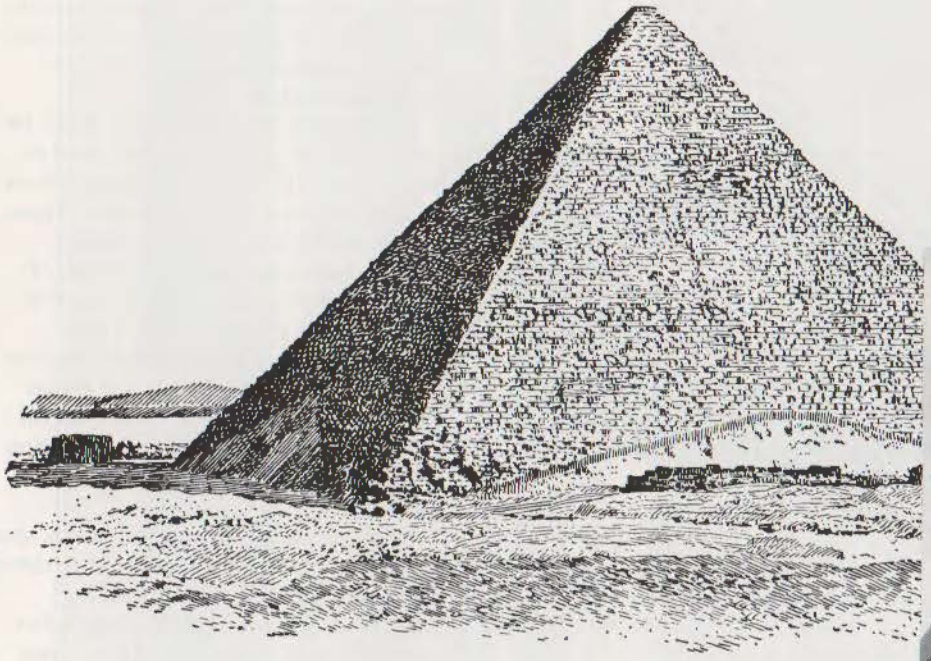
Architects will present their final recommendations to the City in October 1981. Initial funding for implementing the plan would come from a bond issue, which will be presented to the voters in late January 1982. Additional funding would come from private sources.

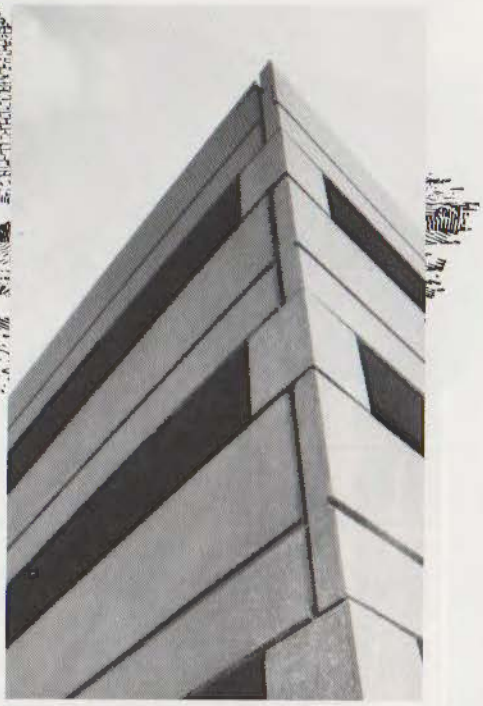
City planners are optimistic about public and private support of the plan. "Everybody loves the Will Rogers Memorial Center," Minar says. "It is very much a part of Fort Worth's life." Also, the downtown Fort Worth convention center is trying to attract most of its business from out of town," she says. "Local activities need another home."

Also involved in the city study are landscape architects M. Paul Friedberg & Partners, New York; engineers and planners Carter & Burgess, Inc., Fort Worth; Economic Research Associates, New York; and "cultural programmer" Ralph Burgard, Scarsdale, N.Y.

Symposium on 'Dimensions Of Texas Architecture' To be Held at UT-Austin

A symposium examining the building art of Texas through the eyes of some of the state's leading architectural historians and practitioners will be held Oct. 9-10





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Entitled "Dimensions of Texas Architectnre," the symposinm will address such "focusing influences" as climate, geography, native materials and cultural and construction traditions, along with such "centrifugal forces" as rapid growth, technology, social and economic patterns and the accelerated communication of architectural ideas.

The keynote speaker on Oct. 9 will be eminent Texas architect O'Neil Ford of San Antonio. The next day, presentations on three stages in the evolution of Texas architecture will be given by Eugene George and Lawrence Speck of the UT-Austin School of Architecture and Willard Robinson of Texas Tech. Then Midland architect Frank Welch, Houston architect Howard Barnstone and *Dallas Morning News* architecture critic David Dillon will take part in a panel discussion moderated by author and critic John Pastier.

Registration fee for the symposinm, sponsored by the UT-Austin School of Architecture and the Division of Continuing Education, is $20 ($8 for students). For more information, contact Dimensions of Texas Architecture, the Division of Continuing Education, Thompson Conference Center, Austin 78712. Telephone: (512) 471-3123. Registration deadline is Oct. 1.

Paul Goldberger To Keynote TSA's 42nd Annual Meeting

New York Times architecture critic Paul Goldberger will be the keynote speaker for the Texas Society of Architects' 42nd Annual Meeting Oct. 29-31 at the Bayfront Plaza Convention Center in Corpus Christi.

Goldberger, a native of Nutley, N.J., was educated at Yale University, where he studied under noted architectural historian Vincent Scully and received his bachelor's degree in art history in 1972. He joined the *New York Times* that same year as a member of the Sunday magazine staff, then in 1973 succeeded Ada Louis Huxtable as *New York Times* architecture critic.

Goldberger also has contributed free-

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lance articles to a variety of other publications, including *Architectural Record* and *Progressive Architecture*, and is the author of the book *The City Observed—New York: An Architectural Guide to Manhattan*, published in 1979 by Random House/Vintage Books.

In addition to giving the convention's keynote address, Goldberger will join former *Los Angeles Times* architecture critic John Pastier for a tour of the host city and to convey their impressions of Corpus Christi to local media.

TSA's 42nd Annual Meeting, the first in Corpus Christi since 1968, also will include a variety of professional development programs on such topics as financial management, reprographics, liability insurance and computers in architecture, as well as a special panel discussion on design led by Pastier, who is currently working on a book for TSA on the history of architecture in Texas and the Southwest.

Marcel Breuer Dies In New York at Age 79

Marcel Breuer, a major force in contemporary architecture, died July 1 at his home in New York City at the age of 79.

In a career that spanned more than half a century, Breuer received the profession's highest honors for his work in the United States and France, including the Gold Medal of the American Institute of Architects in 1968. He retired from active practice in his New York firm, Marcel Breuer Associates, in 1976 because of ill health.

Marcel Lajos Breuer was born in Pecs, Hungary, on May 21, 1902. He studied and later taught at the Bauhaus in Weimar and Dessau, Germany, and in 1937 came to the United States to teach at Harvard's Graduate School of Design. Among his students were Edward Larrabee Barnes, Philip Johnson and I. M. Pei.

Breuer is best known, perhaps, for his now-classic chair designs, the first furniture of tubular steel construction. Among his major achievements in building design are the UNESCO World Headquarters in Paris; the Whitney Museum of American Art in New York; the ski town of Flaine in the French Alps; the head-

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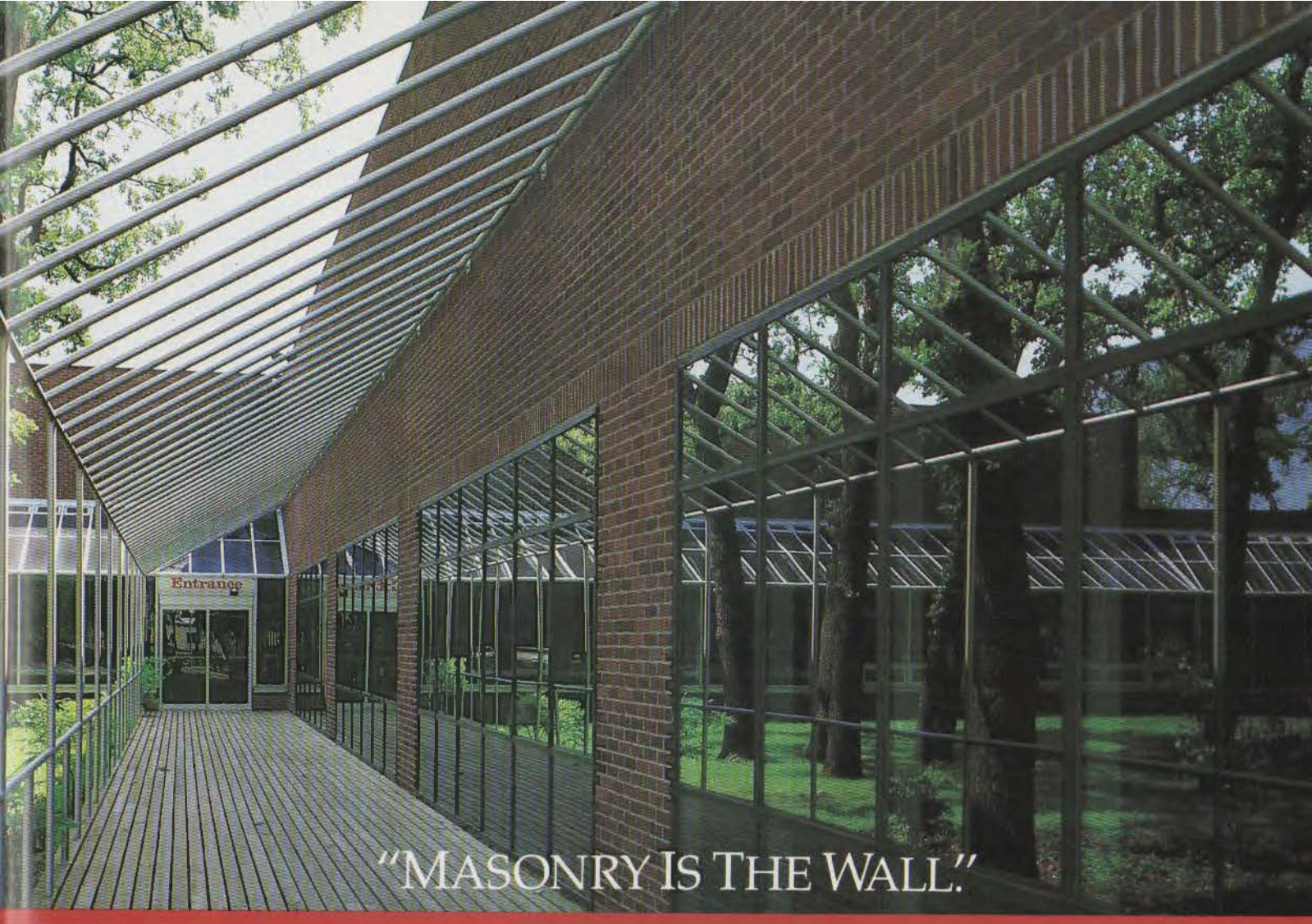

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David Dillon Appointed Architecture Critic At Dallas Morning News

Dallas writer David Dillon, twice winner of the Texas Society of Architects' John G. Flowers Award for architectural reporting and criticism, has been named Architecture Critic for the *Dallas Morning News.*

Dillon had been senior editor of *D* magazine and a contributing editor for *Texas Homes,* capacities in which he won a National Endowment for the Arts Critic's Fellowship as well as the Flowers Awards.

Before becoming a full-time writer, Dillon was an assistant professor of English at Southern Methodist University, where he won the Mortar Board Award for outstanding teaching in 1974.

Dillon studied English Literature at Boston College, earning his bachelor's degree in 1963. He went on to receive his master's degree and PhD in the same subject from Harvard in 1965 and 1970.

Texas Construction Activity Shows 40 Percent Increase For First 6 Months of 1981

Total construction contracts in Texas reflect a 40 percent increase for the first six months of 1981 compared to the same six-month period in 1980, McGraw-Hill's F. W. Dodge Division reports.

According to George A. Christie, Dodge vice president and chief economist, contracts for residential, non-residential and "non-building" construction statewide totalled $8,579,858,000 from January through June 1981, up from a total of $6,142,129,000 for the same period last year.

Non-building construction includes such projects as streets and highways, bridges, dams and reservoirs, river and harbor developments, sewage and water

Continued on page 56.

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Right inset: Bannockburn Lake Office Plaza, Bannockburn, IL. Architects: Solomon, Cordwell, Buenz & Associates, Chicago, IL

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About this Issue

The Texas Society of Architects' Forty-second Annual Meeting, scheduled for Corpus Christi Oct. 29-31, occasions in this issue a glimpse of what long has been billed as the "Sparkling City by the Sea."

Indeed, for an industrial port—boasting the third-largest tonnage in the Gulf, behind Houston and New Orleans—Corpus Christi is "sparkling" clean. Because its petroleum- and mineral-based industry has been tidily confined to an industrial district along the channel northwest of the city, Corpus' southeasterly breezes minimize pollution, and the bayfront itself has escaped the fate of many port cities whose once-pristine waterfronts have been usurped by shipping and commerce. The channel now is a source of controversy, however, due to a proposed dredging operation and the attendant plan of the Corps of Engineers to dump the spoils within the southern limits of Nueces Bay (which joins Corpus Christi Bay north of the city). While there is general agreement that the channel needs deepening some five feet to preserve its viability in the world shipping market, environmentalists are fearful of incalculable damage to the bay's ecosystem and would prefer an onshore disposal site.

Another current controversy revolves around the proposed construction of a major aquarium which, like Philip Johnson's Art Museum of South Texas and the adjacent new Bayfront Plaza Convention Center, would be a strong regional attraction. An enthusiastic aquarium association stands ready with fundraising plans, but a conflict has arisen over the city council's decision to lease out part of the Peoples Street T-head for the site. Opponents of the proposed location cite congestion and obstruction of seaward views as drawbacks and would prefer situating the aquarium on the old North Beach or adding another land mass north of the existing marina.

While these issues certainly are real, it would be misleading to imply that controversy is a significant element in the overall character of the city. Fundamentally, Corpus Christi is a rather easy-going, slow-moving, all-American sort of place. Perhaps as an inevitable consequence of tourism's suffusive presence, the city is relaxed; it eschews formality. Corpus Christi is a place that avoids extremes, even in weather, except of course for its occasional hurricanes which, though devastating, have left the city with a certain strength of character and have kept it physically new. In spirit, though, the city is a bit behind the times. Deeply rooted in the South Texas traditions of Big Ranching and Big Oil, it represents a curious blend of fishing village, cow town and oil town, yielding an aura that is distinctly provincial, as opposed to cosmopolitan. In fact, now that Fort Worth is experiencing a dramatic downtown renaissance, Corpus Christi may well be the largest small town in Texas.

Despite the fact that the city's population of about 230,000 represents little more than a 12 percent growth rate for the last decade (20th in percent of increase out of 25 Texas SMSAs), economic indicators reflect the beginnings of a minor boom and signal new levels of growth and prosperity. There seems to be a consensus among influential citizens that—as a local columnist put it—"It's time to be bullish on Corpus Christi." After a period of inertia, there now appears to be a strong push toward implementing major civic improvements.

With the completion of the impressive new convention center, demand for hotel rooms has increased, as have prospects for new hotels to accommodate large conventions. As an incentive for hotel development, the city has expressed a willingness to issue industrial revenue bonds to create low-interest, tax-exempt financing. Equally significant are current modifications to improve the efficiency of the airport, thereby enhancing the possibility of what one local referred to as "squirting a large, national convention through there."

The city has stacks of planning reports which isolate needs to be addressed as taxpayers become willing to let go of more dollars. Major priorities include:

- expanding the marina and creating more color, activities and pedestrian amenities, particularly between the marina and Bayfront Plaza;
- taking affirmative action in the form of public/private cooperation to rejuvenate the retail sector of the city core, long ago sucked dry by suburban malls;
- creating a grand pedestrian link between uptown/downtown and the marina;
- encouraging a more pronounced expression of a rich Mexican-American heritage in a city whose Mexican-descended population now measures more than 50 percent.

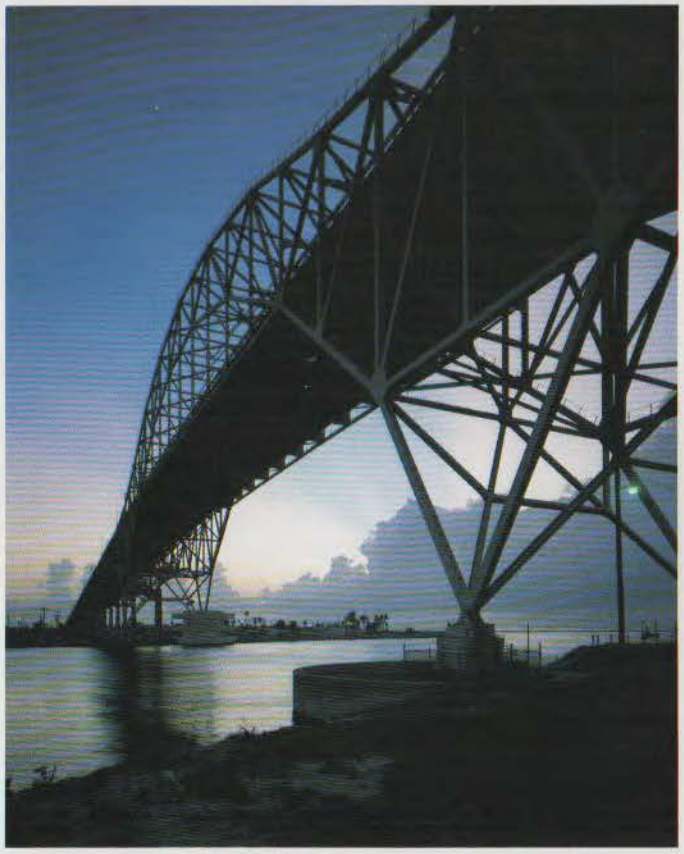
It is evident that Corpus Christi is far from meeting its full potential. But, to the city's credit, it always has understood and respected the significance of its seaside setting. It is the sea—with its awesome, primordial attraction—that sustains Corpus Christi and serves as the *real* source of its sparkle. In this increasingly competitive age, it gives the city an edge.—*Larry Paul Fuller*

Corpus Christi's Ocean Drive

The Continuing Evolution of an Urban Identity

By John R. Dykema, Jr.

Ronald Randolph



Richard Payne

Harbor bridge from south side of ship channel.

Of the various elements urban designers can manipulate, the street is perhaps not only the most common, but also that which provides the greatest opportunity for the city to express its personal character. Often it is a particular street which becomes the lasting image one associates with a city. Along with monuments, plazas and individual buildings, the street can contribute to a city's visual appeal and the quality of its public environment. Such is the case with Ocean Drive in Corpus Christi.

Through various stages of the urban design/planning process, a direct and powerful expression of urban cohesion has evolved in the form of the city's bayfront drive. It has become a link between the civilized urban context of the city and the natural, sustaining force of the region—Corpus Christi Bay and the Gulf of Mexico. As such, it is Corpus Christi's most symbolic element in both sociological and physical terms.

The landscaped, split-lane boulevard runs along the curvature of the bayfront, from the heart of the downtown where it actually is labeled "Shoreline Boulevard" through a neighborhood of beautifully landscaped homes to a Padre Island access road. It has become the major arterial and consequently has created some of the most valuable land in the city. Unaffected by state laws declaring coastal beaches public land, the bayfront on Corpus Christi Bay is not protected against private ownership. Fortunately, however, planners have made various tracts of land along Ocean Drive accessible to the public, thus insuring access to the water, both visual and physical. As urban design is a never-completed process, it is important that this concept of designing for the public benefit be preserved as a governing influence in the Drive's continuing evolution.

Front facade, Art Museum of South Texas.

Above: Richard Payne

Larry Paul Fuller

Museum viewed from bay. Windows frame selected views.

The Art Museum of South Texas, a continuing source of civic pride for the city, was designed by Philip Johnson and opened to critical acclaim in 1972. An agglomeration of hard-edged forms carefully crafted in pure white concrete, the museum is the epitome of building-as-sculpture. Its success derives from the juxtaposition of forms to create rich spatial experiences, as well as from the deft manipulation of light and view. The whole evokes a range of associations, including the white-against-blue of a Mediterranean setting and the thick-walled, punched architecture of the Pueblo. From outside and within, one experiences a pervasive sense of coolness and shelter. But another key element of the overall concept—the grandeur of the sweeping, formal approach—unfortunately has been diminished considerably by the scale of the new Bayfront Plaza Convention Center adjacent to the museum and now the dominant element of the surrounding complex.

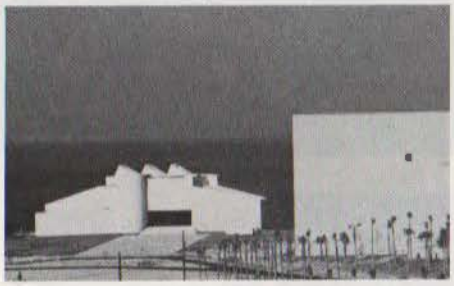
The main entry to the museum opens into the primary exhibit and gathering space—the two-story Great Hall—surrounded by ancillary galleries and rooms and traversed overhead by a 60-foot bridge connecting second-level galleries. The facility also includes an outdoor sculpture court, a 231-seat auditorium, and a lower level for storage, studios and library.

Architects: Johnson/Burgee, New York. Associated Architects: Barnstone & Aubry, Houston.

Bayfront Plaza auditorium.

Joe Acker

BELOW: A clash of scale.



The 397,000-square-foot Bayfront Plaza was designed to provide space for a variety of activities and to be integrated into the existing Bayfront Arts and Science Park on the shores of Corpus Christi Bay. The Plaza is intended to reinforce the park's position as the north terminus of Ocean Drive and to encourage use of its facilities, which include museums, historic buildings and a community theater. It consists of three structural parts—auditorium, exhibition hall and upper-level banquet room—to reduce its inherently large scale and is clad in warm-tone architectural concrete for contextual compatibility.

The 2,500-seat auditorium is designed to accommodate symphonies, opera, musicals, theater and lectures; the 75,000-square-foot exhibition hall, three-fourths of which is column free, features utility outlets at 30-foot intervals for flexibility and efficiency in exhibition layout; and the upper-level meeting room is situated to provide a panoramic view of the Bay, "framed" views of which are provided by the orientation of the Plaza's lobby and the placement of windows.

Architects: An association of SHWC, Inc., Corpus Christi, and CRS, Inc., Houston.

Richard Payne

Bayfront Plaza, main entrance.

Joe Acker

Exhibit Hall has floor area of 75,000 square feet.

Joe Acker

Auditorium foyer.

Richard Payne

Aerial view of Bayfront Arts and Science Park shows bridge crossing channel to North Beach, industrial development along the channel. Johnson's museum is barely visible at top right. Lower middle, esplanade begins.

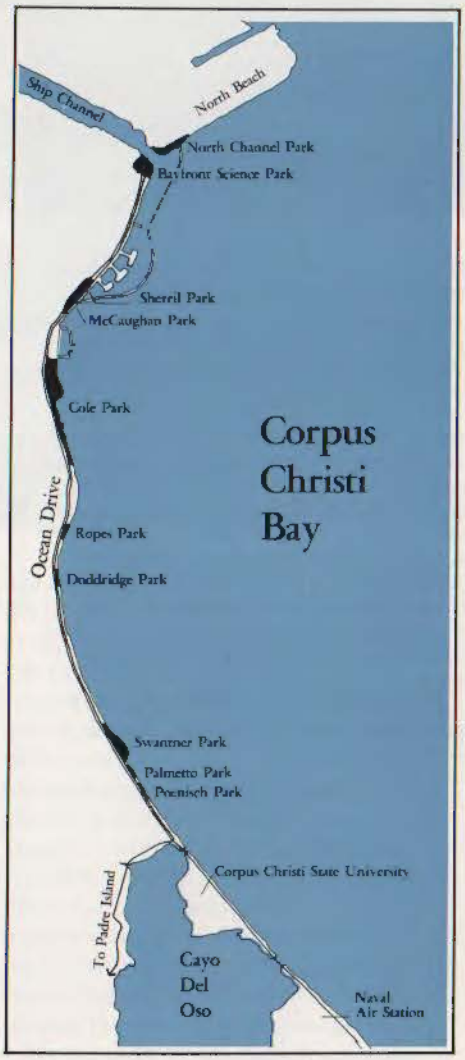
Early Development

The background of Ocean Drive, and the city as it relates to the bayfront, began in terms of formal planning around 1929 when Major A. E. Wood of Dallas was engaged by the city council to draw up a master plan. At this time, as was the case in many other cities, there was no planning authority, and not until 1937 did the city finally accept the concept of zoning. While small cities had been able to zone themselves naturally through incremental growth the increasing prevalence of the automobile added a new dimension to planning, which Wood addressed in his report. He visualized

> a new boulevard along the bayfront, which in reality will be a beautiful parkway extending from the bascule bridge (now Harbor Bridge) to Louisiana Avenue. In addition to furnishing an adequate traffic way and relief for all future congestion on the streets, it also will form a nucleus for a splendid boulevard system. From the water approach to the city the seawall and boulevard would furnish an unusual attractive setting and emphasize the graceful curvature of the bay. In addition, the numerous parks will furnish attractive settings for new buildings, thus enhancing not only the civic appearance of Corpus Christi but property values as well. The boulevard will undoubtedly give Corpus Christi the same opportunities for fame that certain European and South American cities have utilized to such good advantage.

Although most of the land now bordering Ocean Drive was at that time cotton fields or beaches outside of the downtown area, there was some development which suggested the direction that growth was to follow. What is now North Beach, previously connected by a modest bridge, was a popular fairground and acted as a significant terminus to the northern edge of the city. It has suffered significant setbacks due to various storms, particularly Carla in 1970, and now, though it is experiencing a growth period, has less of a connection with Ocean Drive due to the scale of the Harbor Bridge which arches across the ship channel. However, the recreational value of the property still is so high that North Beach may one day be reconnected with Ocean Drive in spirit, if not physically.

At the mouth of the channel on the south side, a proposed convention center project has become a reality and recently has opened at the north end of Ocean Drive. The center, named Bayfront Plaza, is the largest (397,000 square feet) and newest component of the Bayfront Arts and Science Park. This complex—which includes Philip Johnson's Art Museum of South Texas, the Corpus Christi Museum, and the Harbor Playhouse—is the city's cultural center and serves as an anchor for the north end of the boulevard.



Robt. Cook

Viewed from the Marina, the new Corpus Christi National Bank dominates the skyline.

Richard Payne

The new Corpus Christi National Bank project (top of page) is an arresting architectural composition which has reshaped the edge of the city along the seawall bordering the marina. The original 12-story rectangular tower has been re-clad to match the new construction of pre-cast concrete and granite aggregate. The angular form of the new tower, reminiscent of a harbor-bound vessel, helps maximize seaward views in both towers. The two-story element parallel to the seawall hovers above and protects a parking area and the whole complex is connected to an eight-level parking garage via a skybridge over Water Street. Interconnecting the main elements is a two-story covered atrium, in lieu of a wind-swept plaza.

Architects: Harwood K. Smith & Partners, Dallas, and Kipp Winston Richter, Corpus Christi.

Ronald Randolph

Aerial view shows T-heads and L-head at the edge of downtown, and the sweeping curve of the palm-dotted boulevard.

Ronald Randolph

Terrace Hotel, 719 S. Shoreline. One of several small-scale, salty retreats interspersed along the boulevard.

Donigan House: Seaside villa.

Larry Paul Fuller

Watson House: Taos import.

David Bright

Another area which began as a recreational zone has, since the 1930s, been supplanted by residences. This stretch of property—from the downtown to the Cayo del Oso estuary to the south—now is marked by houses, in a range of styles, belonging to some of the city's most prominent citizens. The site of the Donigan House of 1937, an imposing Spanish Colonial villa in the 3300 block, formerly accommodated the Alta Vista Hotel, which was built in 1892 as part of a grand effort to start a tourist boom. Premature and perhaps misplaced, the hotel was never a success and therefore was not rebuilt after its destruction by fire in 1927.

One of the most interesting residences along the Drive is the Watson House, located at Louisiana Avenue. A copy of the Mable Dodge House in Taos, New Mexico, it was constructed out of shellcrete, a type of adobe made by mixing lime with sand and shell from the bay.

Between 1939 and 1940, the city undertook the construction of a seawall extending from the port entrance to Cole Park. Gutzon Borglum, the sculptor of Mount Rushmore, received the commission and designed the stepped configuration which descends so gracefully into the bay. The wall rises some 14 feet above sea level, and 2 feet above the high water mark of the 1919 hurricane, due to a dredging and filling operation which also extended the former edge of the city two blocks into the bay. Upon this fill area behind the seawall was created the landscaped, northernmost stretch of the bayfront drive—Shoreline Boulevard. Bayfront improvements also included construction of the marina—consisting of two T-Heads and an L-Head—as a dynamic foreground to the city center and an area of active commercial and recreational use. As the downtown develops further and additional marinas are constructed, this portion of the boulevard will continue to provide the city's strongest imagery.

By the early 1940s, then, three major

Richard Payne

Richard Payne

elements had evolved along Ocean Drive: North Beach, with its recreational activity; the downtown behind the seawall, which largely was and still is composed of office/hotel/commercial uses; and the major portion of the bonlevard to the south, which was left available for residential development. A fourth area of development along the bayfront, which jumped the residential area to the sonth, was the Naval Air Station, built on the tip of the Flour Bluff peninsula in 1941 as a pilot training center. Between the peninsula and the mainland is Ward Island, which accommodated a secret radar school during World War II. Today, the air station continues to be an important employment center and Ward Island now is the site of Corpns Christi State University, which began in 1949 as the University of Corpus Christi and in 1973 became a component of the Texas A&I system. With these developments at the southernmost tip of Ocean Drive, the entire urban context had been established around this one primary artery.

On the inland side of Ward Island, the Cayo del Oso tidal estuary remains as an unspoiled ecological zone which affords a quiet refuge from the city. Planners repeatedly have recommended that the current informal, light use pattern on the shoreline of the Cayo del Oso be continued as a means of preserving the natural character of the zone.

Piecemeal Growth

As the city expanded to the south and west in the late 40s and 50s, the development of properties along Ocean Drive continued, resulting in the infilling of many remaining lots. The bayfront was being strengthened as public and private concerns reinforced their shorelines with breakwalls in an attempt to arrest the eroding effect of the waves. Of great import during this period was the attitude of the city to create public land in the form of parks along the drive in order to assure views of the bay and access for the public. This resolve was carried out in a variety of ways. As a whole, the city was provided with public land due to a municipal code requiring developments of more than 10 acres to donate 5 percent of the property to the city. But the lots on Ocean Drive, for the most part, had been privately purchased. Some of this land, such as Cole Park, had been made public through gifts. But to prevent total development of the remainiug southern stretch of Ocean Drive, the city exercised its power of eminent domain and utilized matching funds from the Bureau of Outdoor Recreation to acquire many of the undeveloped parcels of land left along the bayfront. Ropes, Swantner, Doddridge and Palmetto Street Parks all were created through this process. The result is that areas of concentrated use are complemented by alternative spaces affording both views to the water and settings for less intense activity.

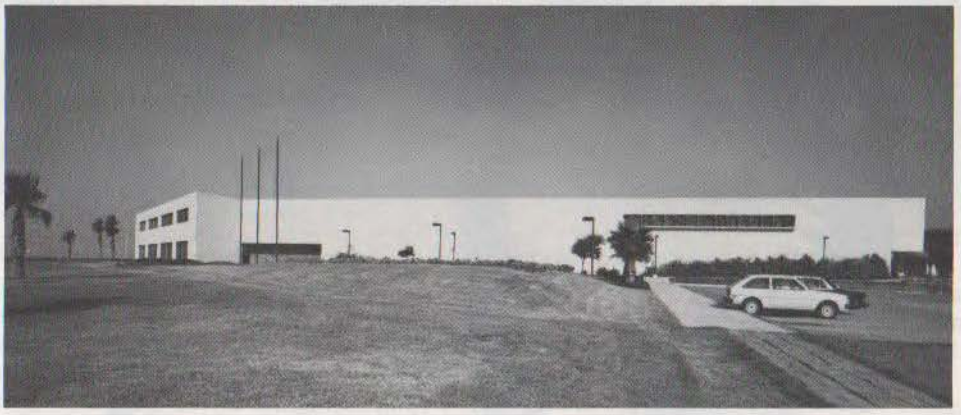
Reinforcement

Of the various recommendations that have been made through the years by planners, commissioners and consultants, some have been accepted, some rejected, others put on hold. One of the early grand schemes visualized a boulevard running from Brownsville to Galveston, of which Ocean Drive would have been a small portion. Rights of way may still be encountered along the Gulf Coast dating back to the time when there was a likelihood that this project would be implemented.

Another more recent scheme proposed a new causeway extruding offshore from the downtown area at Kinney Street and extending to the southern end of Ocean Drive, thus creating an estuary between the existing shoreline and the causeway. Along this offshore highway would be created three islands with mixed development activities, all connected by the new arterial. Marinas, parks, hotels and commercial and residential activity were planned to take advantage of the proposed beachfront.

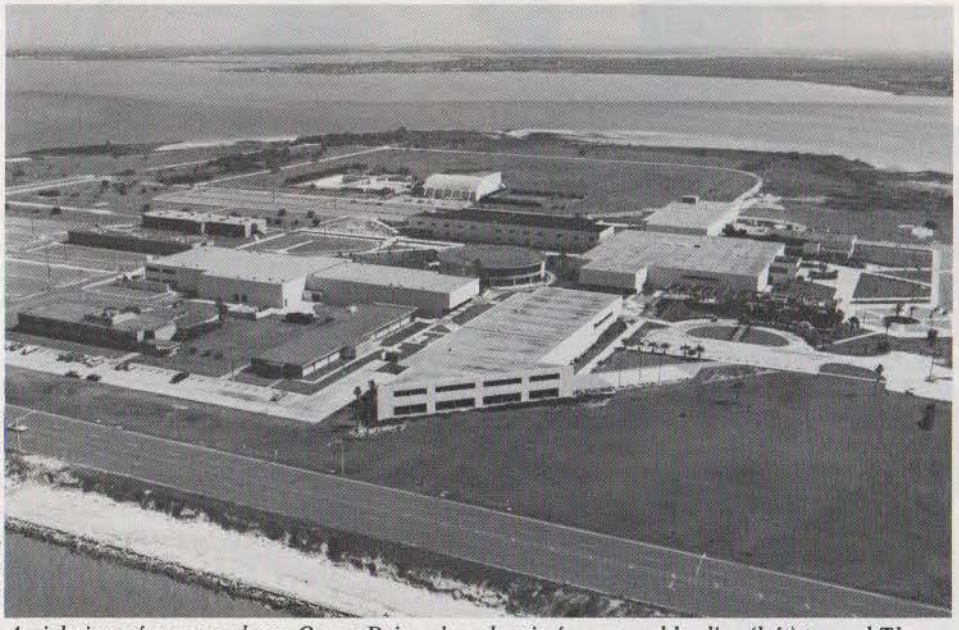
The city's planning consultants, Sasaki Walker Associates, of Sausalito, California, recommend future development patterns which would reinforce the existing four districts along the bayfront drive. Since growth inevitably strains traffic capacities, some special measures probably will be necessary to maintain the efficient movement Ocean Drive currently enjoys. But the boulevard already has demonstrated its ability to accommodate growth and change. Because of certain inherent qualities—grand sequences, dramatic vistas, and generous access to the water itself—Ocean Drive is likely to maintain its position as one of the great waterfront drives of the world.

ABOVE AND BELOW: Corpus Christi Hall, Corpus Christi State University.



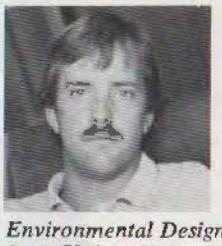
The master plan for the Corpus Christi State University campus, conceived in 1973, called for a new kind of "no nonsense" university. The campus would serve only juniors, seniors and graduate students—many of whom hold down part- and full-time jobs, and all of whom commute to school from homes in the community.

The first new building completed was the campus keystone—Corpus Christi Hall, designed in joint venture by SHWC, Corpus Christi, and the Houston firm Caudill Rowlett Scott (who also worked together on the master plan). Clad in buff-tone concrete, bronze glass and weathered redwood and cedar, the two-story classroom and administrative building was to serve as the "head" of the central campus spine and to set the architectural style for future construction. The building features overhangs to shade windows and exterior walkways and an angular facade designed to provide views of Corpus Christi Bay and of the city itself stretched along the shoreline.



Photos by Richard Payne

Aerial view of campus shows Ocean Drive along bay in foreground leading (left) toward The Naval Air Station, Cayo del Oso at rear.



John Dykema works with Bright/Associates Architects in Corpus Christi. He earned degrees in architecture from the University of Pennsylvania and UT-Austin, and teaches a course in Environmental Design at Corpus Christi State University.

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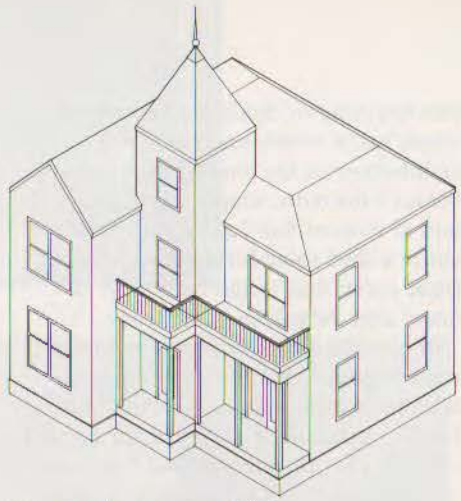
Design for Climate

Adaptations to Meet the Texas Extremes



Victorian house, circa 1890.

By Gordon Wittenburg

Larry Pearlstone

Governor's Palace, San Antonio, 1749.

It is obvious that before the advent of air-conditioning there was a strong and necessary relationship between building form and climate. This was especially true in Texas, where the climate is one of the hottest in the United States. Responding to this climatic extreme, a rich architectural heritage evolved in the state, though it was born of adaptation rather than invention. In cultures more established than Texas', and with climates just as severe, architectural prototypes developed which were more unique. The architecture of the French West Indies or the Arabian Gulf Coast, for example, clearly responds by design to a particular climate. In Texas, however, because of its relatively recent settlement and the availability of developed building forms and techniques, architecture was imported, then modified to meet the demands of climate.

The extremes of the Texas climate are represented by the eastern and western borders of the state. The Gulf Coast has very mild winters and hot summers with very high humidity. Daily temperature fluctuation is characteristically small (plus or minus 10 degrees). The western border of the state experiences more extreme temperatures both in summer and winter but the humidity is much lower. Daily fluctuations are also much higher (30 degrees) so that very high daytime temperatures might be followed by moderate to cool nighttime temperatures, behavior characteristic of a desert climate.

Obviously, the majority of the state lies somewhere between these two extremes. While it is difficult to draw a clear dividing line, the problems of each respective climate tend to become dominant on the north-south line which forms the eastern border of the "Hill Country." Some very early Spanish settlements were in the western half of the state, but the majority of early settlement was in the eastern, or "hot-humid," half. In any event, the chief architectural problem for the Texas climates is cooling. Heating has not been a major consideration because of the relative mildness of the winters and abundance of fuel.

SPANISH COLONIAL: SAN ANTONIO GOVERNOR'S PALACE

The Spanish colonization of Texas took place primarily through the establishment of missions, which emerged over about a 70 year period, beginning in 1684. Examples of Spanish Colonial architecture which remain intact date from the second decade of the 18th century (Mission San Antonio: 1716; Mission Concepcion: 1716; Mission San José: 1720). After the establishment of these missions, the Spanish Government established a military governorship in San Antonio for which the Governor's Palace was built in 1749. This building, restored in 1929-30, is the oldest governmental building in Texas and represents a typical example of Spanish Colonial architecture.

The building consists of a narrow band of rooms built around an arcaded central court. The building form is closed and constructed from massive materials such as adobe and stone. Both the plan and construction can be related to concerns of climate as well as image and defense.

Courtyards and arcades are the most familiar adaptation of Spanish Colonial architecture to Texas climate. They form outside living spaces which can be used as soon as outside temperatures drop to a comfortable level. This is particularly important in a drier climate where the diurnal temperature change might be substantial. The arcade further serves to screen the buildings from unwanted solar heat. The ground level arcade is a special

characteristic of Spanish architecture which had a widespread influence on the architecture of the South and Southwest. Some of the more temporary outbuildings at mission San Juan Capistrano utilize a shed room form with a "cut-out" front porch that would be typical of many later American homesteads.

It is in the actual construction materials, however, that these bnildings exhibit their most unique thermal characteristic, particularly effective for an arid climate: the "Flywheel Effect." A massive structure built of masonry or stone can store temperature from one part of the day and transfer it to another. Depending on the massiveness of the building, the temperature effect could be delayed eight to 12 hours.

If there is a difference between night and daytime temperatures, the building would tend to store the cool night temperatures and carry them into the day. Of course, the building would also tend to delay hot daytime temperatures into early evening, but the outdoor areas would be comfortable by this time. Because of this effect, buildings like the Governor's Palace provided a tolerable environment during the hottest part of the day.

THE FRONTIER HOMESTEAD

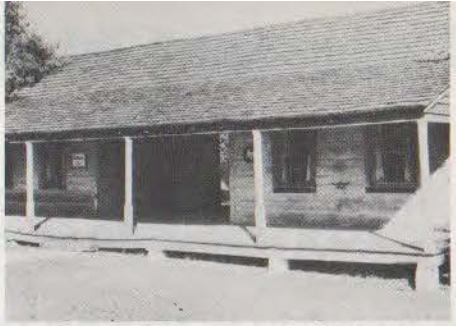
The major house types in Texas can be reasonably associated with the two major waves of settlement after the Spanish Colonial Period: French (in Louisiana) from 1780 to 1830 and English/American from 1800 to 1860. There are other specific immigration waves such as the German settlement in Central Texas and the Irish settlement along the South Texas coast. These groups tended to use local building forms, however, so their impact on this line of development is minimal.

The most common house type throughout pre-Civil War Texas was the "Dog-Trot" cabin. As Seymour V. Connor points out in *Texas, A History:* "The typical colonial family lived in a two-room log house called a double log cabin because the rooms were separated by a breezeway, or 'dog run,' where dogs lolled almost perennially." The "dog trot" plan was common throughout Southern and Central colonial America. The distinct thermal advantage it offered when properly oriented was a sheltered outdoor area through which wind would be funneled by the building itself. Consequently, the breezeway would be continually cooled by ventilation. The major modification to this type seems to have been the addition of a continuous front porch which increased the outdoor area and provided shading for the building.

The continuous porch and sheltering roof was characteristic of Spanish Colonial architecture developed in areas where wood was the primary construction material. A number of early Spanish outposts, such as the reconstructed post at Pascagoula, Miss., are typical of this style. This building type, consisting of a single line of rooms with the roof extended to form a front and back porch, is another honse type that became a standard on the frontier. The porch provided shading for the building and an outdoor living area, and the single depth of rooms could be easily ventilated.

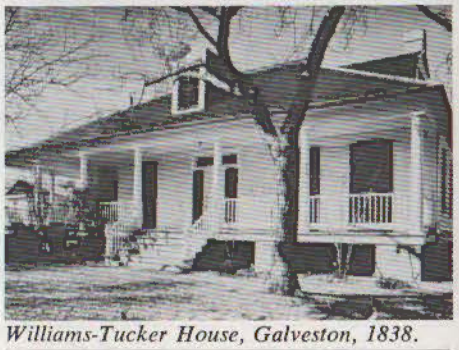
Because of the simplicity and thermal effectiveness of these structnres more elaborate versions developed over time. The Sam Houston Home in Huntsville exhibits the characteristics of the dog-trot plan. The porch has been partially eliminated, but the house has been raised for better ventilation and high ceilings are provided to allow hot air to dissipate. There also is a grille above the entrance door. The plan was also developed into a two-story version. As this prototype developed, it was common to see the central breezeway enclosed to form one deep, but easily ventilated, room. The rooms were also doubled on either side of an extended breezeway, in which case ventilation was provided through the corners of the rooms on either side. The persistence of this plan type is a testament to its effectiveness. Developers in the Houston area were using this form, in which the breezeway became a room supplied with maximum openings on either end to promote cross ventilation, in the late 1940s and early '50s, prior to the introduction of air-conditioning.

From Louisiana in the early 1800s came a house type developed specifically for the hot-humid Gulf Coast, one which featured a large sheltering roof to protect the building from the sun and to form a continuous wrap-around porch. The house also was raised above the ground to enhance ventilation and to be removed from the dampness of the earth. A good example of this house type, which never did catch on in Texas in spite of its suitability in East Texas and along the Gulf Coast, is the Williams House in Galveston.



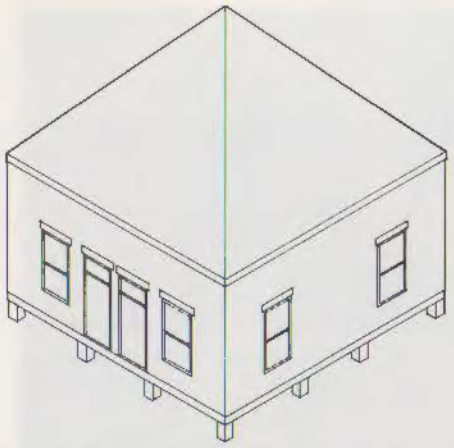
Eggleston log house, Gonzales, 1840.

Sam Houston Home, Huntsville, circa 1840.

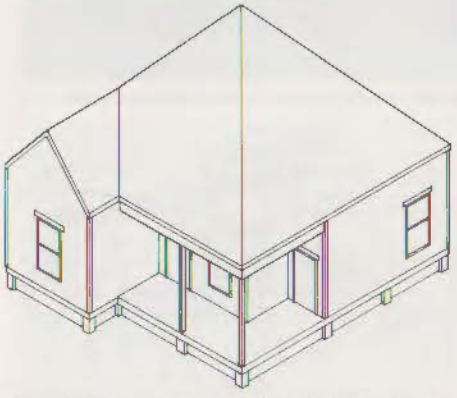


Williams-Tucker House, Galveston, 1838.

The last, and in many ways most important, settlement wave was that from the United States east of the Mississippi to Texas in the first half of the 19th century. This movement began with the Stephen F. Austin Company and did not really cease until West Texas was settled. Many of the early settlers came from the Midwest. They were familiar with a simple log cabin style which was then modified in the Spanish tradition by the addition of a porch or breezeway. With the growing availability of saw-cut lnmber after the Civil War, however, a very simple square cottage plan began to appear throughout the Mid- and Southwest. It consisted of four rooms arranged in a square plan around a central chimney. This house may be a very late adaptation of the simple New England cottage, such as the Coffin House in Nantucket, Mass., which dates from the 17th century. As the plans were first used, there were no overhangs, porches, or breezeways incorporated. The reason for this may have been that the original compact version was easier to heat in the northern Midwest and New England states. In any event, this house type evolved into a much more complex form throughout the



Square homestead house, circa 1865.



Extended-wing homestead house, circa 1880.

Subdivision house, Houston, 1949.

Rice Hotel, Houston, 1912-1913.

Midwest and Texas.

The earliest modification of the square seems to have been the creation of a porch under the pitch by extending the roof or cutting back the front rooms of the house. Another modification was the extension of one or more rooms into a projecting wing. This not only recouped indoor space lost by the porch but provided a room location which could be easily ventilated by windows on two sides. Since these buildings were very close to square in plan, ventilation tended to be through the corner windows placed on adjacent walls. Interior air circulation was provided by large double-door openings between rooms. These houses were also built with very large attic spaces and high ceilings to shelter the space as long as possible from overheating. The house types generated from this development of the square plan could become quite complex. Many elaborate Victorian houses are based on this plan idea.

Obviously, as the house became more complex its response to climate became less direct (and probably less effective). Properly oriented, the earliest house types (with a single depth of rooms and a large overhanging roof) probably functioned most efficiently in shutting out the sun and promoting cross ventilation.

Another plan type used much less frequently, but which can be related directly to climate, is the "wing type." In this plan four rooms are placed in a cruciform pattern around a central space.

The common characteristic of all these ideas is an elongation or extension of the building plan to provide additional ventilation exposure while extending specific surfaces to provide adequate shading. These are qualities of good passive design in response to a hot and humid climate.

COMMERCIAL AND INSTITUTIONAL BUILDING: THE RICE HOTEL

The Rice Hotel was built in 1910-1913, covering a one-half block area fronting Texas Avenue at Main Street in downtown Houston. At 17 floors it was one of the higher buildings in the downtown area and the largest hotel in the state. What is notable about this building, among other things, is that it incorporates a number of features in response to climate that are typical of large institutional and commercial building before the introduction of air-conditioning.

The building consists of 15 floors of rooms located above a two-story base containing lobby, meeting rooms and commercial space. The rooms are organized into three wings connected by a slab, oriented south.

The most striking feature of the building is its organization into wings with a relatively narrow cross section (less than 50 feet). The purpose of this configuration is to provide light and ventilation to all the rooms. The building is oriented south so the external wings partially shade the building from east and west sun and is also open to the direction of the prevailing breeze from the southeast.

This plan type, dividing the building into wings which could be naturally lit and ventilated, was characteristic of other large building types as well. All office buildings, prior to the introduction of air-conditioning, were limited in the depth of the space from the window wall by the limitations of natural light and ventilation. There were essentially two ways of achieving this narrow depth in a large and complex building: organization in wings or organization around a central space or court. One of the early

institutional building types in Texas, the county courthouse, exhibits these two possibilities. The Fayette County Courthouse appears to be a massive building but is in fact built around a central court open to the outside. Other buildings, such as the original El Paso County Courthouse, were divided into wings organized in a cruciform plan. The courtyard could be enclosed to form an atrium. This produced special thermal effects which will be discussed later.

Another exterior feature of the Rice Hotel visible from the street is the metal canopy or shade over the sidewalk that runs continually along the south side of the building. As mentioned earlier, the arcade was a typical feature of both early Texas residential and Spanish Colonial building, and it is also perhaps the most common adaptation of commercial architecture to the Texas climate. It might be very simple, as in the case of the Reinbach Building in Fredericksburg, or very elaborate, such as the shop fronts along the "Strand" in Galveston reminiscent of New Orleans cast-iron architecture. The original Rice Hotel also had an open-air roof terrace restaurant covered only by a simple shading structure which provided additional outdoor area.

Another feature of the Rice Hotel, characteristic of early commercial architecture in the state, is the extremely high ceiling on the ground floor. The purpose of the large interior volume was to allow hot air to stratify near the ceiling plane and consequently have minimal effect on the habitable space. Actually, the use of the high ceiling is often misunderstood. The higher ceiling did allow more air circulation through the space. More importantly, however, the higher space provided a sufficient volume of air in which heat could dissipate during the hottest part of the day when buildings were generally closed to the outside.

One of the most interesting and least obvious features of many early commercial and institutional buildings was the utilization of the "thermosyphon" effect for ventilation. The tendency of heated air to rise was known prior to the 19th century, though it does not seem to have been widely applied to the ventilation of buildings. Sometime during this period the phenomenon began to be applied to building in at least three distinct ways: the attic or roof-space ventilator, the exhaust chimney, and the atrium skylight ventilator. The application of the gravity ventilator to unoccupied attic spaces intended to insulate the building is the most familiar application. The roof ventilator would allow superheated air to escape from an attic space. Cooler air would then be drawn in from the outside to replace the exhausted air and cool the space. Roof ventilators appeared as grilles on gables and as metal devices on the face of the roof. Patents for roof applied ventilators date from the 1870s and seem to have been in general use throughout Texas by the 1880s.

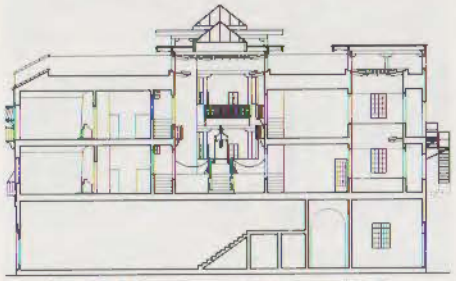
The exhaust chimney consisted of a vertical duct extending through the building topped by a device that could rotate to face away from the prevailing winds. Air heated by occupancy in the space would enter the duct through registers and tend to rise to the top of the building. The extraction rate of this air could be increased by negative wind pressure created by the leeward orientation of the outlet. Such systems were common in public school buildings throughout the United States.

The vented court or atrium is perhaps the most interesting concept in its architectural implications. In this case the atrium space itself would act as a chimney through which heated air would rise, drawing fresh air in through the surrounding spaces and thereby ventilating them. The occupants and equipment of the building would form a source of heat but the skylight over the space could form a much more intensive source that could heat the air around it.

One of the earliest uses of this concept seems to have been in the county courthouses constructed between 1875 and 1900. Many of these buildings were organized around a central space that was open or contained a vertical circulation element. These spaces were continuous to a skylight or cupola that contained vents to allow hot air to escape. The Ellis County Courthouse is among the most elegant of this type. Obviously, orientation was not so critical in such an internally ventilated building.

An interesting and more contemporary version of this concept is illustrated in Isabella Court, a small Spanish Revival apartment building built in Houston in the 1920s. Individual apartments open into a central space which is covered by a pavilion-like skylight structure open on all sides. The skylight is heated by the sun and helps drive the thermosyphon system. In this case the performance of the system is enhanced by an opening at the southeast corner which allows the prevailing wind to augment the thermosyphon.

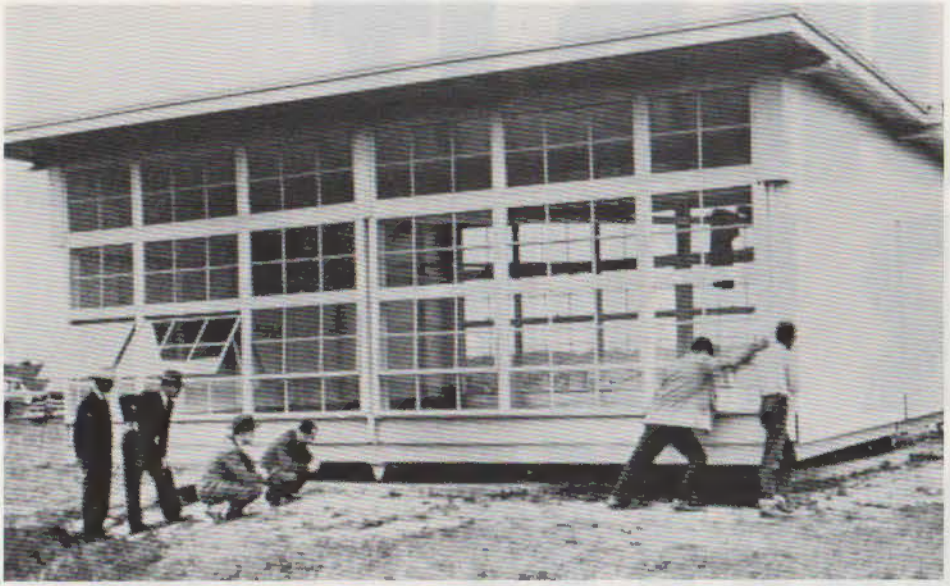
Reinbach Building, Fredericksburg, 1904.



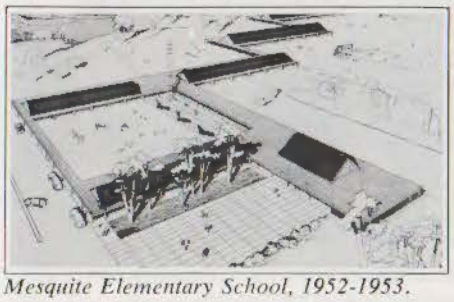
Section, Isabella Court, Houston, 1929.

The thermospyhon effect was utilized in at least two distinct ways in the Rice Hotel. The lobby area was originally connected to large roof ventilators through the ballroom space. Air, superheated in the lobby space, would rise through the ventilators creating some air motion. This effect might have been aided by the orientation of the front entrance, which let in the prevailing breezes. Large gravity ventilation shafts, extended vertically 14 floors, were used to extract air from bathrooms and corridors on the typical room floors. These were connected to roof ventilators which were later removed when the penthouses were added.

The organization of the hotel into a series of connected wings was a result of the discipline of providing light and ventilation to interior spaces. As mentioned earlier, this was a problem in any large building and therefore a major determinant of building planning prior to the general introduction of air-conditioning. Even the early air-conditioned buildings such as the Milam building in San



Experimental classroom module, Texas A&M, 1950.



Mesquite Elementary School, 1952-1953.

Georgetown Elementary School, 1952-1953.

Antonio (1928), generally recognized as the first air-conditioned office building in the United States, were organized in a traditional wing plan and did not take advantage of the deep space configuration air-conditioning made possible.

POSTWAR SCHOOL BUILDING

In the period between the earliest uses of air-conditioning (1930) and its universal application (1955), there was a resurgence of interest in the adaptation of form to climate. This interest produced a number of buildings which represented a serious attempt to derive architectural form from climate. Among the best known of these was a series of schools done in the early 1950s by the Houston firm Caudill Rowlett Scott.

Actually, the concern for climate was a primary interest of the International Style architects and can be traced to the work of Corbusier, among others, in the 1920s. Most American architects were not exposed to these ideas until the International Style exhibit and expatriation of a number of its proponents to this country in the 1930s. The most important personality in this group, as far as climatic design was concerned, was Walter Gropius, who relocated in Cambridge. By 1946, graduates from Harvard, including Bill Caudill, had returned to Texas with a number of ideas. In addition, a number of architects and engineers had seen and read about buildings incorporating the principles of cross ventilation and passive solar heating during the Second World War, and there was considerable interest in applying these ideas in the period immediately after the war. A number of houses were built incorporating these ideas, but they were first applied to institutional buildings, particularly schools.

By 1950 there was a tremendous increase in the number of schools required to accommodate the post-war baby boom. This coincided with an interest in climate as a basis of architectural form. The most significant research in this area was done by Bill Caudill and Ben Thompson at Texas A&M University from 1949 to 1951. Through a coincidence of need and interest, the research focused on the natural lighting and ventilation of the schoolroom and its impact on architectural form. An elaborate wind tunnel and artificial sky were developed to evaluate models and collate their performance with full-size mock-ups.

The primary concerns in the schools were ventilation and natural lighting. At that time fuel prices were not a primary motivation, so heating was not considered a serious problem. Characteristic of all these schools, the classrooms are organized into a connected series of "wings," or structures, sufficiently dispersed to allow wind ventilation through each section. The buildings are oriented south with minimum east and west exposure to minimize solar gain. Most of these buildings encourage ventilation and lighting by proper design of the exterior window wall. The slotted overhang was a device derived from wind tunnel tests, as were many of the cross sectional arrangements. As a result, these schools and ideas received a great deal of attention in the national architectural press.

Unfortunately, this movement that represented a kind of high water mark in the adaptation of building to climate was over almost as soon as it had begun. Air-conditioning had become a standard feature of development housing by 1955 and was being seriously considered for institutional buildings. One has only to compare the Mesquite School with such schools as the South Park High School in Beaumont to see how ideas about school planning had been changed by the inclusion of cooling. The latter was one of the first schools in the state planned for air-conditioning. Its compact form and windowless, internally oriented space were typical of a new building form, one which was totally dependent on an artificially generated climate and which interrupted a long tradition of adaptation and response to the external environment.

Gordon Wittenburg, an assistant professor of architecture at Rice University in Houston, is currently finishing a manual on passive solar cooling for the U.S. Department of Energy. He also has a small practice in Houston in which he specializes in energy efficient architecture.

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Pragmatic Design

Practicality as a Basis for Decision-Making

By Donald J. Watts and Robert D. Perl

Photos by the authors

Texas Tech Museum: analogic design drawing upon mesa land form. By Stiles Roberts & Messersmith and McMurtry & Craig, 1970.

With an increasing interest in Regionalism gaining architectural expression at the national and international levels, it is especially timely for a renewed interest in what Regionalism means at home. Of course Texas in general and West Texas in particular long have espoused regional interests and a regional identity. Yet, while design professionals in other regions are reinterpreting their past, many in West Texas seem resolved to "let the past lie." But how can the past not be part of what lies ahead? A close look at what has characterized the West Texas built environment raises some implications for its future.

The importance of the physical and social qualities of the region to the built environment is made manifest in the meaning they possess for those who settled and reared succeeding generations in West Texas. Cultural geographers invariably are quick to mention the awesome vastness and severity of the region and its effects upon the psyche of its inhabitants. The struggle of settling this inhospitable territory fostered a markedly hostile, exploitative and aggressive attitude toward nature's austerity. Nature was respected as an adversary and often was referred to as the best teacher. As throughout the U.S. frontier, livelihood sprang from self-initiative, self-reliance, common sense and good luck. West Texas continues to eulogize such characteristics and possesses a strong character marked by pride, directness, restlessness, independence and unquestioning self-assuredness.

Unlike the plurality of aspirations commonly associated with the national spirit of today, West Texas maintains a remarkable singularity of purpose: *progress.* Virtually all energies appear to revolve around the business of progress and the progress of business. Progress means physical growth. Business becomes the vehicle; money is the tool. The way of the builder is deemed righteous and desirable, and economic values largely supplant aesthetic values when decisions affecting the public interest are made. Practicality is the basis for a pragmatic kind of decision-making which promotes a shortness of vision when applied to the future of the built environment. By definition, pragmatic decision-making excludes intellectual, artistic and idealistic matters. Pragmatic design has a problem-solving focus, a clarity of intent and a directness of approach which is possible only with limited, controllable objectives. A corollary to clarity and directness is expediency, wherein the style or manner of solution is valued in time and money.

Pragmatic design is one of four generic approaches to architectural form derivation, as identified by Geoffrey Broadbent in *"Design in Architecture."* The other three are "iconic design," "analogic design" and "canonic design." Pragmatic design is more innovative than iconic design (which reuses tried and accepted forms) or canonic design (whichs adopts a formal set of rules to which the design should subscribe). Analogic design is considered to be more creative than pragmatic design because of its conscious use of analogy, abstraction and alternative conceptions of reality (whereas the pragmatic approach stems largely from a sensorially-based reality).

Few examples of analogic architectural design responding to characteristics of this region are to be found. The most notable exceptions are several works, by architects, which draw upon the mesa land form for their inspiration. The other

"Pragmatic design has a problem-solving focus, a clarity of intent and a directness of approach possible only with limited, controllable objectives."

Images on these pages show a range of responses to the pragmatic imperative. At right, utilitarian cottonseed shelters on the east side of Lubbock.

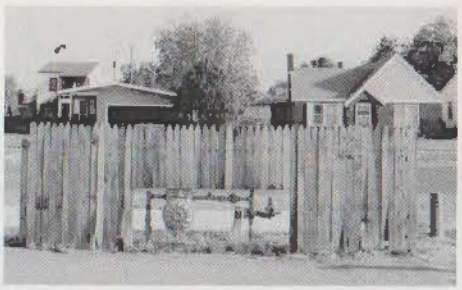
three modes of response are widespread and can be seen within an historical perspective beginning with the largely pragmatic response of the native inhabitants and earliest Anglos of the region. Pithouses, tepees, dugouts and sodhouses all reflect a direct and expedient response to limited resources. With the beginnings of permanent Anglo settlement, established architectural styles from Eastern and Southern traditions were imported into the region. This iconic design approach faced the realities of local material, labor scarcities and the severity of the natural environment. The resultant adaptations of the imported styles yielded a canonized set of pragmatic patterns of building in West Texas. These patterns include:

- building low,
- planting vegetation near perimeter walls and especially in front of windows,
- sealing for dirt,
- anticipating site run-off caused by the occasional downpour,
- protecting west facades from intense summer sun,
- avoiding wind-catching architectural projections,
- parking near the entry,
- fencing solid the backyard,
- using wind turbines for attic ventilation,
- limiting exterior wood finishes,
- protecting windows against solar glare,
- encouraging cross-ventilation.

Perhaps the best examples of pragmatic design in the Lubbock vicinity are the utilitarian cottonseed shelters on the east side of town, which serve a single purpose. Strangers to the cotton industry are always struck by the unusual building shape, which is readily understood during harvest time as cottonseed piled on the ground mimics the pyramid-like form.

Another pragmatic response is the adaptation of west facades of residences to the severe summer sun. One often finds that shrubbery is allowed to cover the west facade, while shoots naturally occurring elsewhere around the property are promptly pulled.

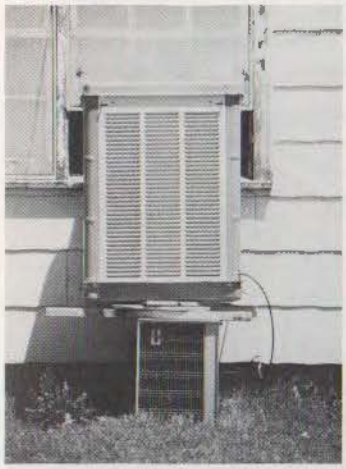
In the case of multi-dwelling developments, the pragmatic approach to construction and site planning sometimes takes the limitations of planning and zoning directives as prescriptive standards, producing housing in a most expeditious manner.



In extreme cases, one finds built form resulting from collisions of autonomous legal discourse—a property line fence collides with the meter it is intended to protect and stands as a testimonial to mindless construction.

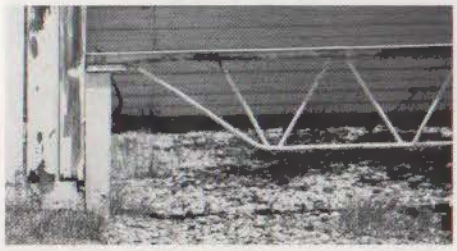
At the city-wide scale, Lubbock's development accepted original section lines and the roads thereon as an a priori framework for growth. Many of today's major streets maintain this congruence with the county land survey and have received the brunt of the city's commercial development. On 34th Street, a particularly pragmatic decision was made concerning new high-power electric lines for the city. After considerable debate, the lines were added overhead at curbside rather than in the alley or underground, saving considerable time and money. However, aside from the overwhelming scale of the towers themselves, their massive bases impose serious visual obstructions for drivers attempting to turn onto the street from intersections and parking lots.

Supporting the ubiquitous cooler: creativity born of expediency.

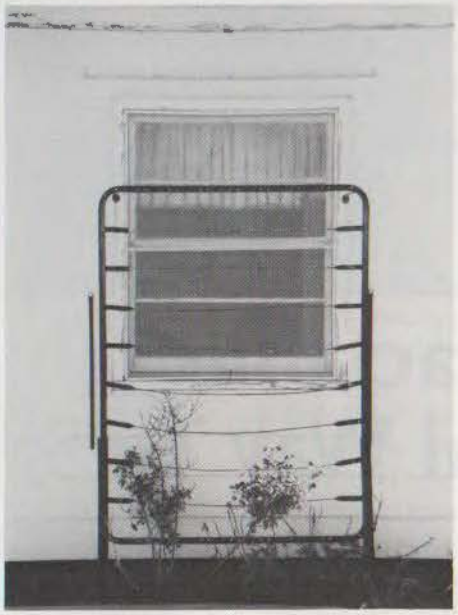



Regionally, water availability is *the* crucial issue affecting the future of West Texas, yet it has taken decades for the reality of water scarcity to seep into the consciousness of the local populace. The pragmatic approach has split the issue into two responses: local development programs to sustain existing growth and, at the same time, calls for ever-more extensive studies to survey current water resources. Whether any attempt is being made to reconcile local development plans with regional resource surveys is still an open question.

Undeniably, pragmatic decision-making's emphasis upon expediency and its lack of pretentiousness engender novel and often creative design responses. One of the richest examples is how home-owners choose to support the ubiquitous evaporative cooler.



In the case of a bar-joist fence or a trellis made from bedsprings, we see even more clearly the actions of a "bricoleur" as described by Claude Levi-Strauss in *The Savage Mind*. The bricoleur is adept at "making do with what is at hand" and can perform diverse tasks with a limited set of common materials and equipment. The bricolage trait exemplifies the typical West Texan's operational viewpoint toward his property and represents a significant characteristic of the region's social and built environments. The resultant pragmatic forms are accretionary in character and reflect little concern for overall visual unity or consistency. Whereas some communities or regions have made a deliberate overture toward historicism, the lack of a dominating historic tradition in West Texas opens the door to change.



The difficulty with the pragmatic approach is in its utilization for issues beyond the concerns of the single individual. Regardless of the lessons learned by considering a city the same as a single house or as a "small town at heart," the fact remains that any city which multiplies five-fold in 50 years to a population in excess of 170,000 has undergone a change *in kind* and must be conceived of as something other than a big small town. In D. W. Meinig's *Imperial Texas*, a local historian wrote of Lubbock that it "has the mark of West Texas upon her whereby it possesses the small town individualism and straightlaced moral attitudes characteristic of much smaller communities." Evidence abounds that the same attitudes remain largely intact. They fuel a pragmatic approach to urban and regional decision-making, promoting continued incremental growth upon a physical and mental framework which often goes unquestioned.

The ever-increasing confrontations between pragmatic attitudes and urban realities find their regional extension in Houston. Periodically, Texas architects have described with dismay the poverty of community spirit caused by incessant and uncontrolled urban growth. (Clovis Heimsath's "Houston in All Candor," *Texas Architect*, November/December 1979, is a recent case-in-point.) The sense of community which Houston has lost and which Lubbock is rushing to leave behind is one of the most tragic consequences of the pragmatic decision-making strategy. It is incumbent upon our profession to pose foresightful alternatives commensurate with our self-image as builders of the future.


Donald Watts, left, and Robert Perl teach in the Division of Architecture at Texas Tech University in Lubbock. Watts currently is on a leave of absence to teach at Yarmouk University in Irbid, Jordan.

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Paris Portfolio

Images and Reflections from Two Trips Abroad

By Frank Welch, FAIA

Rue de Rivoli, 1953.

There were 25 years between the first and last time I saw Paris. In 1953, the city was recovering from World War II. There was general unrest, a shortage of housing, and communists were ascendant. But still the Parisian women exhibited great restrained style with their close-fitting street clothes, often made from men's suits. Edith Piaf, "the little sparrow," ruled the popular world and was a sort of feminine ideal among the struggling Parisians. All the women seemed to wear black as Piaf did, but in Piaf's case, it dramatized her remarkable face and hands under a spotlight, while black was the practical color for the street-wise Parisian. All of the cars seemed to be black Citroens of the same model, if they weren't the tinny, grey *quatre cheveaux*.

There was no new construction, only bare maintenance of what existed. For an untraveled Texan, the great attraction of Paris, beyond its venerable monuments and vivid urban design, was the intimacy of twisting streets, leafy squares and rose-hued bistros, where it was impossible to get a bad meal. The French might have been low, but it was a great place for someone young and American to be for awhile.

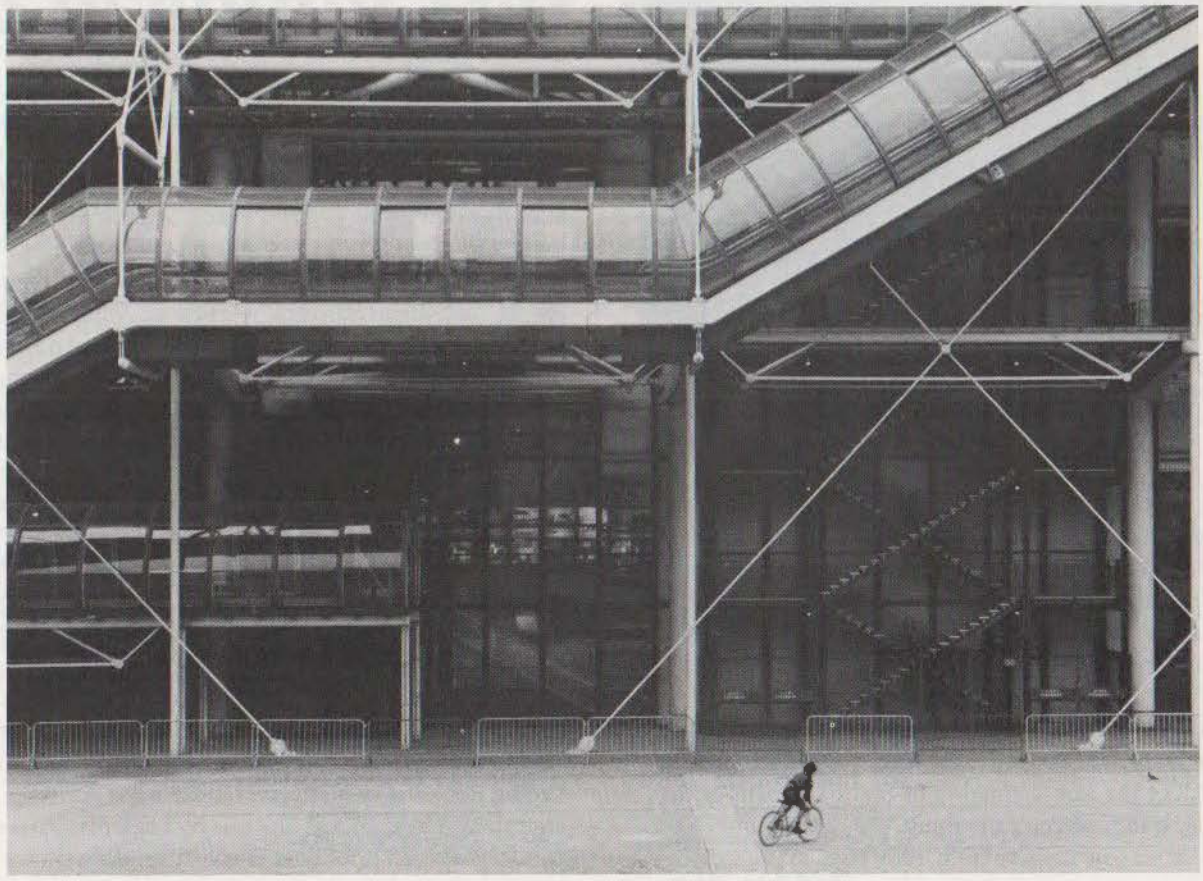
Returning in 1978, I found a city tripled in population, prosperous, ultra-proud—with cleaned-up monuments and a sense of grand theatrical style nourished by the de-Gaulle years which delivered to France an artificial sense of itself. The city seemed overextended and overused by the people and the vehicles. The important streets were choked with car exhaust and the long perspective of the Rue de Rivoli was blue with its haze. On weekends, dust rose from the floor of the Jeu de Paume as at a barn dance.

Like de Gaulle, Le Corbusier was dead and some of his utopian principles were horribly corrupted in the "planned cities" on the city's perimeter, such as La Defense. Also, American commercial culture lay heavily on everything, from curtain walls to supermarkets. Restaurants and hotels of simple and explicit charm were "modernized" in plastic and plywood losing their "French" identity. A lot of it looked like bad Southern California. The Centre Pompidou was built on the Plateau Beaubourg and was less notable for its "arc-high-tech-ture" ("How do you dust it?") than for the cultural role it played for the city and nation through its galleries and reborn ancient neighborhood. Paris had entered a rich, modern era, but in a way the city was strangely unsophisticated for a western world capital.

Much of the new was reminiscent of America's modern period of the '40s and '50s, before we were reminded of our special cultural derivatives and began to relax and enjoy our pluralist nature. Paris has yet to gain this self-knowledge. Looking at the pseudo 18th Century housing being built around Place Beaubourg to complement the older adjacent neighborhood, I thought, "These people could use O'Neil Ford or Charles Moore to help them paraphrase their past with some vigor and joy." Gertrude Stein said, "America was the first country to enter the 20th Century." Seeing Paris today made me realize what America has accomplished in such a short time by beginning to live comfortably with its brief past in a very modern way.

Editor's Note: We happened upon a trove of exceptional photographs—eight of which are reproduced here—taken by Midland architect Frank Welch in Paris as a Fulbright Scholar in 1953 and as a tourist some 25 years later. We are delighted that he was willing to share for our readers both his photographs and his reflections.

Quai Branly, 1953.



Centre Pompidou, 1978.

5th Arrondisement, 1953.

Northeast leg, Tour Eiffel, 1953.

Boulevard St. Michel, Luxembourg Gardens, 1953.

Gare du Luxembourg, 1978.

Rue Mouffetard, 1953.

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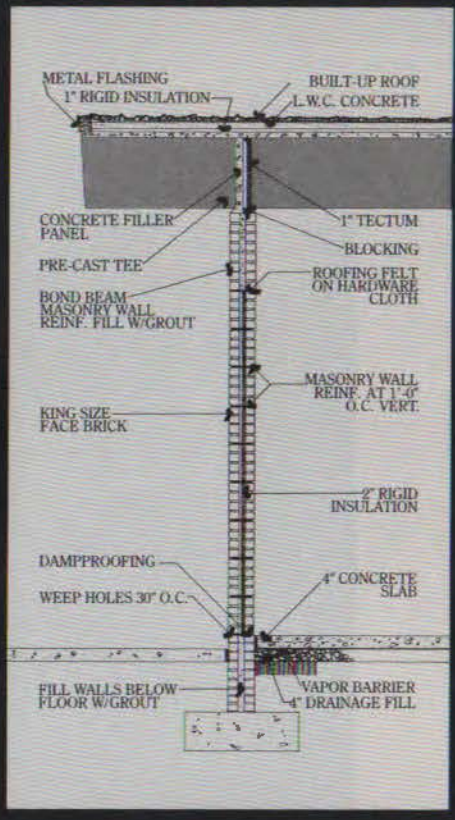

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In the News, *continued from page 24.*

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Total residential and non-residential building contracts in Houston showed a substantial increase for the first six months of 1981—up 90 percent from the same period last year. In the Houston metropolitan area—Brazoria, Fort Bend, Harris, Liberty, Montgomery and Waller Counties—residential and non-residential construction from January through June totalled $2,653,157,000, up from a total of $1,392,767,000 for the same six months of 1980.

Building activity in the Dallas/Fort Worth area showed a 21 percent increase for the first six months of 1981. Residential and non-residential contracts in Collin, Dallas, Denton, Ellis, Hood, Johnson, Kaufman, Parker, Rockwall, Tarrant and Wise Counties for the first six months of 1981 totalled $1,786,557,000, up from a total of $1,471,149,000 for the same period last year.

American Productivity Center, Houston.

Productivity Center Wins Environmental Improvement Award

The American Productivity Center in Houston, designed by the Houston firm Kendall/Heaton/Associates, was one of 10 winning entries in the 15th Annual Environmental Improvement Awards Program, sponsored by the Houston Chapter AIA, the Municipal Arts Commission and the Chamber of Commerce.

Judges praised the project for preserving the natural beauty of its Buffalo Bayou setting. Wildlife, trees and other vegetation were protected throughout construction by restricting all equipment, workers and storage to one side of the structure.

Other environment-enhancing features include a redwood deck over a water runoff, which provided an outdoor lunch spot as well as prevented the destruction of trees from filling the runoff with dirt.

The American Productivity Center was established in 1977 to examine the decline of productivity in the United States. The Houston offices, at 123 North Post Oak Lane, were designed to be a model for open office planning and to enhance the productivity of the Center's staff itself.

Jurors for the Environmental Improvement Awards Program were I. S. Brochstein, Terri Hershey, Malcom McCorquodale, Ray Miller, Drexel Turner and Ben Woitena.

Projects in Progress

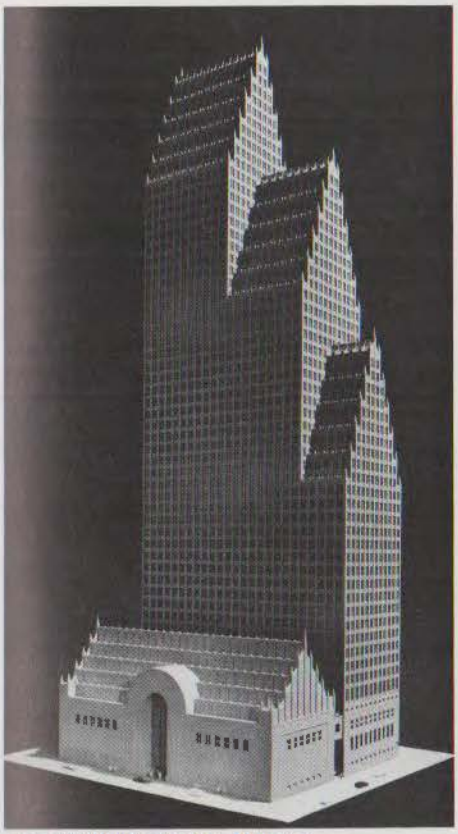
Hines, Johnson/Burgee Team Up for Two 'Revival' Towers in Houston

Houston developer Gerald Hines has announced plans to build two new office towers in Houston, both designed by Philip Johnson and John Burgee to recall historic architectural styles.

Scheduled for completion in the fall of 1982 near the Galleria is the 64-story Transco Tower (Morris * Anbry Architects, Houston, associate architects), an "Art Deco Revival" setback skyscraper clad in reflective glass and anodized aluminum, with bay windows of darker glass projecting from the facade.

The tower will rise from a five-story base and feature setbacks at levels nine,

Transco Tower, Houston.



RepublicBank Center, Houston.

49, 56, 58 and 63, all topped at 901 feet above street level by a pitched roof. A 90-foot arch of Texas pink granite, contrasting with the glass exterior, will mark the main entry into the lobby.

The second building, the 56-story RepublicBank Center, scheduled for completion in late 1983, will be "Neo-Renaissance" in style. Johnson and Burgee (with associate architects Kendall/Heaton/Associates of Houston) designed the structure to be divided into three segments by two major setbacks, which will vary the floors from 5,000 square feet at the top to over 30,000 square feet at the bottom. A steeply pitched gabled roofline, like Johnson and Burgee's Pennzoil Place directly across the street, is intended to create a "striking skyline image."

The gabled roofline of the tower will be repeated on an adjacent banking hall, which will form the entrance to the tower off Louisiana Street through a 75-foot-high arched granite doorway. The hall will rise to a height of 125 feet, its tiered roof lined with a series of skylights running the full length of the 250-foot structure.

The building's "Renaissance" flavor will be due largely to spires rising from every roof level, added to give a "sparkling effect against the sky," Johnson says.

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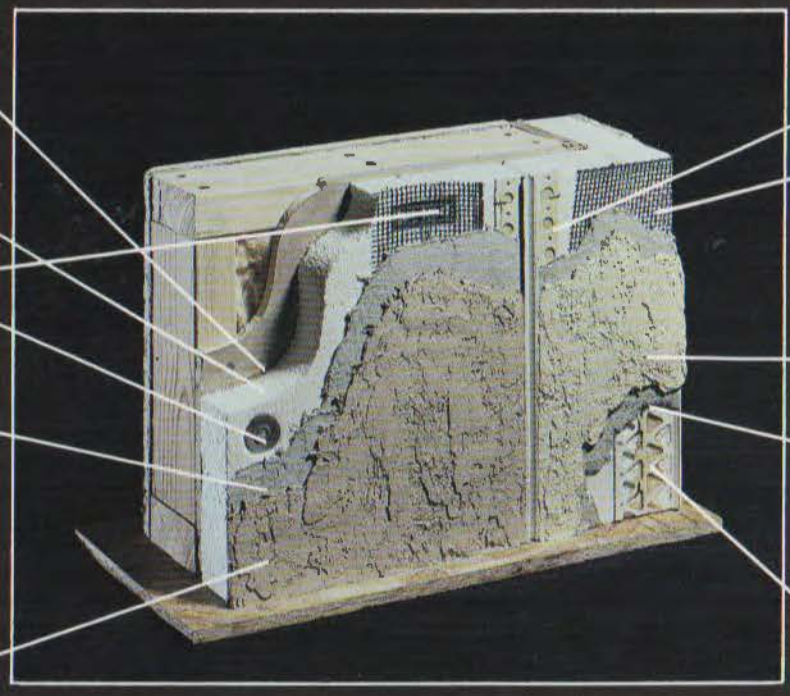

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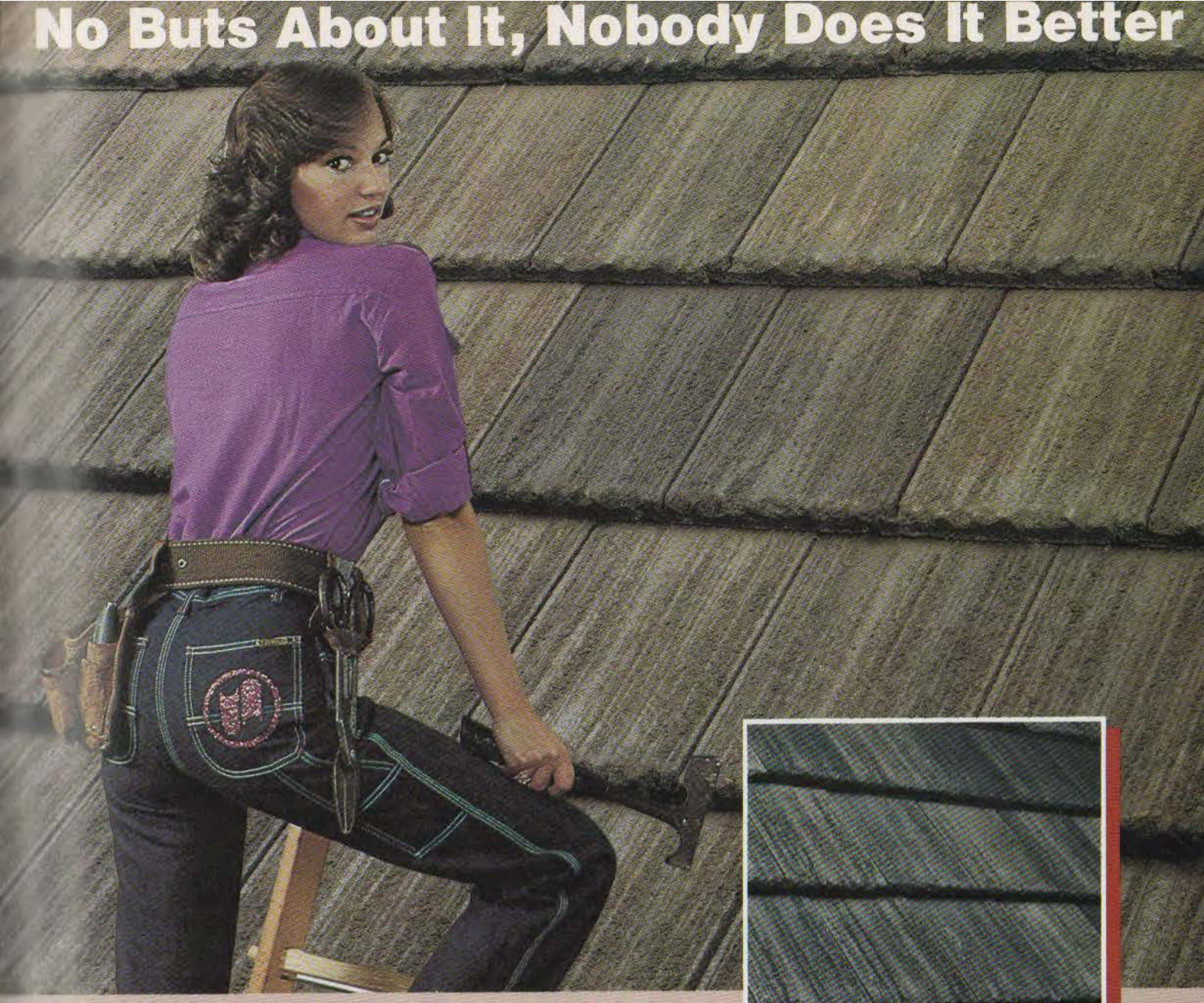

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The building's exterior will consist of dual-pane insulating glass windows and flame-finished Napolean Red granite quarried in Sweden and processed in Italy.

The 1.5 million square foot complex also will include retail space and underground parking.

Mart Hotel, Dallas.

Oval-Shaped Mart Hotel Now Under Way In Dallas Market Center

An elliptically shaped Mart Hotel tower, designed by the Dallas firm Dahl, Braden, Chapman, is now under construction on the north side of Stemmons Freeway in the Dallas Market Center complex.

The 572-room highrise, scheduled for completion in early 1983, will rise 30 stories from a flared base, within which will be the first two levels of public areas, restaurants and entertainment facilities. The exterior will be polished granite and reflective glass and the top of the 350-foot tower will be capped by a diagonally truncated wall. Within this varying height parapet will be a rooftop health club, including swimming pool, sauna and exercise equipment.

To accommodate meetings of a variety of sizes, the entire third floor of the hotel will consist of four large meeting rooms capable of being subdivided into 10 individual meeting rooms.

Sunchase Condos Going Up On South Padre Island

Scheduled for completion in mid-summer 1983 on South Padre Island is the fourth phase of the Sunchase condominium project by the Houston firm 3D/International.

Sunchase Condos, South Padre.

The $13 million resort complex, located on the southern tip of the Island, will include two- and three-bedroom split-level condos ranging in size from 1,300 to 4,000 square feet of living space. Exteriors will be white stucco with grey-tinted floor-to-ceiling glass. The complex is designed so that each condo has views of both the Gulf and Laguna Madre Bay.

Also included in the complex will be tennis courts, swimming pool and game and exercise rooms.

Books

Tropical Deco: The Architecture and Design of Old Miami Beach, by Laura Cerwinske, with photographs by David Kaminsky. Rizzoli International Publications, Inc., New York, N.Y., 95 pages, $14.95

"If jazz could be manifested in architectural form," writes author Laura Cerwinske, "it would no doubt be in a Tropical Deco hotel." In 1979, one unique square mile of Miami, wherein that particular building type reigns supreme, was appropriately designated an Historic District. Known as "Old Miami," the area contains a wealth of Art Deco buildings—mainly hotels and apartments built in the '30s to cater to Yankees escaping the winter winds and Depression drabness of the North to bask in the sunny romance of Miami Beach. *Tropical Deco* recounts the birth of that unique urban area and of the Art Deco style itself, describing the merging of the two into a distinctive regional hybrid. Text and photographs—all in color—describe such flamboyant features as cantilevered "eyebrow" sunshades over "porthole" windows, "racing stripes," friezes and the imagery of exotic tropical birds and plantlife, glassblock, finials, colors of yellow and green and pink ac-

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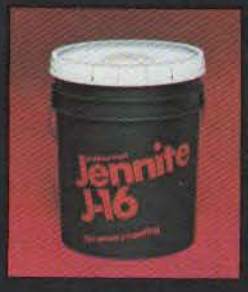

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Pictured above is the model of the Las Colinas Inn and Conference Center and the Las Colinas Sports Club developed by Southland Real Estate Resources, Inc., and designed by Architect Harwood K. Smith & Partners in Dallas, Texas. All materials, from the brick veneer to the raw plexiglass, landscape materials, ground foam, glues, adhesives and paints were furnished through Professional Model Materials. The presentation of the Inn and Sport Center is highlighted by 1300 handmade trees of various sizes, styles and configurations.

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centing white stucco and articulating the details. Architects of the structures were mostly unknown and untrained: Albert Anis, L. Murry Dixon, Roy F. France, Henry Hohauser, Anton Skislewicz, who unwittingly served as "channels," Cerwinske says, "open to the aesthetic forces of the time to recognize trends that were more than just economically viable."

Daylight in Architecture, by Benjamin E. Evans. Architectural Record Books, McGraw-Hill Book Company, New York, N.Y., 204 pages, $29.95.

People like daylight, author Benjamin Davis points out in the preface. It provides a soothing ambience when not too harsh or hot, particularly inside a building. It should follow, then, he continues, that when people have it "they will be more content and more productive than when they don't." Nevertheless, Evans reminds us, natural daylighting is still the exception rather than the rule in architectural design, even though it saves energy and money as well as improves the visual quality of the environment. To help architects see the light, Evans discusses, among other things, how buildings and their surroundings respond to daylight; the nature of the sky, with charts and tables for use in determining how much daylight is available at a building site; and how to evaluate design alternatives through the use of scale models. The book also includes 18 case studies of a variety of building types showing how daylight can give form to structure. The author, now a professor of architecture at Virginia Tech University in Blacksburg, Va., gives grateful acknowledgement to CRS cofounder Bill Caudill, FAIA, for stimulating his interest in daylighting when Evans was Caudill's student at Texas A&M in the 1950s.

Post-Modern Classicism: The New Synthesis, edited by Charles Jencks. Architectural Design, London, Rizzoli International Publications, Inc., New York, N.Y., 144 pages, $19.95.

Almost all the most prominent Post-Modern architects share in a consensus of design thought that is beginning to look like a Movement, according to editor Charles Jencks. James Stirling, Philip Johnson, Michael Graves, Charles Moore, Robert A. M. Stern, Robert Venturi, Arata Isozaki, Hans Hollein, all have adopted parts of a classical vocabulary in their work. Motivations are varied (as well as conjectural, Jencks says, "they are not the kinds of things architects like to admit."). And although fashion is a part of it, he concedes, it is only a fraction. Jencks postulates that Johnson and Stern, for example, may be attempting to "accommodate majority tastes . . . as well as experiment with a language of architecture they find comfortable." Isozaki may be more surrealist in his persuasion, with a "desire to perplex." Still others could be considered futurists, believing "that by extending classicism into areas into which it had never existed before, they can innovate, shock and produce great architecture while still being old hat and acceptable." People and projects covered include Charles Moore's Piazza d'Italia in New Orleans (see *Texas Architect,* May/June 1981); Robert A.M. Stern's "column studies" for Best Products; James Stirling's designs for Rice University in Houston; Michael Graves' Sunar Showroom in Houston (see *Texas Architect,* May/June 1980); Taft Architects' Quail Valley Municipal Control Building near

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Houston (see *Texas Architect*, March/April 1980); and Hans Hollein's Austrian Travel Bureau in Vienna. The evidence of consensus is there, Jencks writes, and it could become even more abundant. Since most of these practitioners are in their prime, "we may be on the verge of a mini-renaissance" of classicism. That is, Jencks adds, if the movement isn't "short-circuited by a consumer society and added to the long list of 'isms' it has prematurely turned into 'wasms.' "

News of Schools

Ted Maffitt Joins Architecture Faculty At Texas A&M

Palestine architect Theodore S. Maffitt, Jr., FAIA, an AIA director for the Texas region, has joined the faculty full time at Texas A&M's College of Architecture and Environmental Design, effective Sept. 1.

With the rank of professor, Maffitt initially will teach construction drawings. Plans call for him eventually to teach specifications and conditions, advanced documents and professional practice.

Maffitt was graduated from Texas A&M with a bachelor's degree in architecture in 1948. Since then he has been associated—either as associate, partner or principal—with the Palestine architecture firm originally established by his father, Theo. S. Maffitt.

UT-Austin to Offer Energy in Architecture MA

Beginning this fall, a new graduate-level academic program called Energy in Architecture will be offered at the UT-Austin School of Architecture, among the first of its kind in the United States.

According to Dr. Francisco Arumi, architecture professor and coordinator of the program, the thirty-four hour curriculum is a degree concentration for the existing master's degree in architecture. Courses required include heat transfer, numerical experiments in building design, applied solar energy and passive solar design analysis. A thesis also is required.

Graduate students who enroll in the program must have completed the professional bachelor of architecture degree.

Peter Rowe Named Director Of Rice School of Architecture

Peter G. Rowe has been named the new director of Rice University's School of Architecture. He will be responsible for academic matters and curriculum.

The director's post had been vacant since Dean O. Jack Mitchell, FAIA, relinquished it to accept the deanship of the school two years ago.

Rowe, a native of New Zealand, received his bachelor's degree in architecture from the University of Melbourne, Australia. He received his master's degree in urban design from Rice in 1971 and is a specialist in urban design and environmental management.

Coming Up

Sept. 10-11, Sept. 22-23, Nov. 4-5, Dec. 4-5, Jan. 21-22, Feb. 11-12: "Energy in Architecture" workshop series in Dallas, Fort Worth and Houston, levels 2, 3a and 3b (techniques, processes and practice), sponsored by the American Institute of Architects. Contact Brenda Henderson, the American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C., 20006. Telephone: (202) 626-7353.

Oct. 10-11: "In a Grand Manner," fourth tour of architecturally distinguished houses in Houston sponsored by the Rice Design Alliance. Contact Rice Design Alliance, P.O. Box 1892, Houston 77001. Telephone: (713) 527-4876.

Oct. 16-17: Second National Technical Conference on Earth Shelter Buildings, Tulsa, Okla., sponsored by Architectural Extension at Oklahoma State University. Contact Jody Proppe, Supervisor, Architectural Extension, 120 Architecture Building, Oklahoma State University, Stillwater, Okla., 74078. Telephone: (405) 624-6266.

Oct. 28-31: Third International Conference on Urban Design, Galveston, sponsored by the Institute for Urban Design in cooperation with Rice University and the University of Texas at Austin. Contact the Institute for Urban Design, Dept. G-1, Main P.O. Box 105, Purchase, N.Y., 10577.

Oct. 29-31: Texas Society of Architects 42nd Annual Meeting, Corpus Christi.

Nov. 9-10: "Computer Aided Construction Cost Estimating," two-day seminar in Houston sponsored by McGraw-Hill's Dodge Building Cost Services unit. Contact Pat Houghton, Dodge Building Cost Services, 331 Madison Ave., New York, N.Y., 10017. Telephone: (212) 490-3898.

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

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

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

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

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

News of Firms

The Houston firm **Sikes Jennings Kelly** has added Robert J. Reid, Sam S. Crawford, Patrick Lo, Stephen L. Onxley, Dorothy L. Victor, John C. Knight, F. Conrad Neal and Michael J. Stapenhorst to the firm's staff.

Terry M. Gober and John E. Short have announced the formation of their Fort Worth firm **TMG and Partners,**

with offices at 3128 Handley Drive, Fort Worth 76112. Telephone: (817) 429-8167.

James H. Meyer & Associates of Dallas has relocated its offices to Park Creek, 13345 N. Central Expressway, Suite 205, Dallas 75243. Telephone: (214) 234-3566.

Amarillo architect Earl D. Miskimen has established his own firm, **Earl D. Miskimen and Associates,** with offices at Wellington office park, 1616 Kentucky, Building B, Suite 109, Amarillo 79102. Telephone: (806) 358-1970.

The Dallas firm **Harper Kemp Clutts and Parker** has announced the addition of Raymond H. Harris and Robert A. Hackler to its staff.

Thomas E. Hansz has joined the Houston firm **Caudill Rowlett Scott** as project manager.

The San Antonio firm Robert E. Morkovsky has changed its name and address to **Morkovsky + Associates, Inc.,** Suite 100, 8031 Broadway, San Antonio 78209. Telephone: (512) 826-7318.

The Dallas office of St. Louis-based **Hellmuth, Obata & Kassabaum** has named Matthew Woodson Mosby III the firm's new marketing director for the interiors group of HOK/Texas. Also, Robert Husell has been appointed managing principal of the firm's Houston office.

The Fort Worth firm **Architecture Incorporated** has announced a change of ownership and address. New owners are Gary Lindsey, president; Ricardo Bargas, vice president; and Mark Canterbury, secretary/treasurer. The firm's new address is 1525 Merrimac Circle, Suite 103, Fort Worth 76107. Telephone: (817) 731-3411.

LevyAssociatesArchitects, Houston, has added Nabil Kazzaz to the firm as architect and senior designer and Michael Brewster to the firm as project manager.

Richard H. Bundy and Thomas E. Young, Jr., have become principals in the Wichita Falls firm **Killebrew/Rucker Associates, Inc.**

James W. Hiester, president of Dallas-based **SHWC,** has been elected to the Board of Directors of the Professional Services Management Association. SHWC also has announced the addition of James Stanley Batten and William Richardson to the firm's Dallas office and Stephen Worth Perry to the firm's Houston office.

The Fort Worth firm Palmer Associates has changed its name to **Palmer,**

Bartel & Wood Inc., with the addition of architect and engineer Albert R. Bartel and architect Robert D. Wood.

The Starnes Group of Houston has announced the addition of John R. McCarnes to the firm.

The Austin firm **Shefelman & Nix/ Architects** has added the following staff members: Jim Barr, specializing in adaptive reuse and interior architecture; Joann Ullrich, interior design; Bennett Foster, construction management; and W. Scott Field, historic preservation and restoration.

Allison Associates, Houston, has announced the addition of two principals to the firm: C. Dee Warren and F. James Akin.

L. Herbert Rather, Jr., and R. P. Sweeney, Jr., have joined the Houston firm **H. C. Hwang & Partners** as partners and vice presidents.

The San Antonio firm **Rehler Vaughn Beaty & Koone** has appointed landscape architect John Meister to head the firm's new landscape architecture department. In addition, architect Sam R. Briggs has acquired an ownership position in the firm and assumed the role of project architect in charge of one of the firm's three production teams. The firm also has named Ted G. Kohleffel, Jr., architect-in-charge of construction administration and Hervey Cervantes, Jr., team production manager.

The Bellaire firm Earthman Architects has added Kim Kimbrell as a partner, and now will be known as **Earthman-Kimbrell, Inc.**

CM Inc., Houston, has named Francis G. Whitcomb chairman of the board and chief executive officer. He succeeds Charles B. Thomsen, who has been appointed executive vice president of The CRS Group, Inc. Joseph J. Scarano has been appointed CM's executive vice president. Robert P. Cooke, Jack Eimer and Tandy O. Lofland were named senior vice presidents. Named as vice presidents were Pat R. Harris, John P. Littlejohn, Edward A. McManus, Donald B. Russell and Robert D. Watt. Robert Allen, Richard Allely, John Archer, Robert Morse, Bruce Schlaitzer and Ken Womack are new senior managers.

TMHI of Houston has added Gregg Martin to its architectural staff.

Michael H. Damore has been named an associate partner in the Houston office of **Skidmore Owings and Merrill.**

Los Angeles-based **Daniel, Mann, Johnson & Mendenhall** has named Clarence Passons director of architecture for the firm's Southwest regional office in Houston.

Val M. Glitsch and Edward F. Rogers, Jr., have been named associates in the Houston firm **Wm. T. Cannady & Associates, Inc.**

Hatfield Halcomb Architects, Dallas, has appointed Patrick K. Magill as an associate and project manager and has added Andrew Abernathy and Brian Porter to the architectural staff.

Oklahoma-based **Benham-Blair & Affiliates, Inc.,** with offices in Houston and San Antonio, has assumed the overall corporate identity of The Benham Group.

Kendall/Heaton/Associates, Architects, Houston, announces the promotions of three new associates; Joe E. Prothro, Douglas J. Brezinski and Laurence C. Burns, Jr.

Houston's **MacKie and Kamrath, Architects,** announces that partner Eldred M. Brunson, Jr., is no longer associated with the firm.

Thomas H. Elting and Harold C. Recer have formed **Elting and Recer, Architects-Planners, Inc.,** 6633 Grapevine Hwy., Fort Worth 76118. Telephone: (817) 284-2361.

The Klein Partnership, Inc., Houston, has added Frederick J. Marks, former assistant director of Professional Interest Programs for the AIA, as assistant operations manager, and William Mayo, Jr., as architect planner in the health facilities group, and has promoted Kenneth L. Ross, Jr., and D. Kirk Hamilton from vice presideots to partners.

The Austin firm **Page, Southerland Page** has announced the addition of civil engineer Clayton G. Rutter as senior associate.

Messersmith Whitaker Messersmith has relocated its Lubbock office to 2807 74th Street, Suite 1, Lubbock 79423. Telephone: (806) 745-7707.

Ward Bogard & Associates, Fort Worth, has added Mark Lamay to the firm's staff as project coordinator.

3D/International in Houston has announced that William E. Diamond II has joined the firm as vice president and marketing representative for the architecture division and that Michael J. Obringer has joined the firm as senior planner and associate.

The Houston firm **Kirksey Associates**

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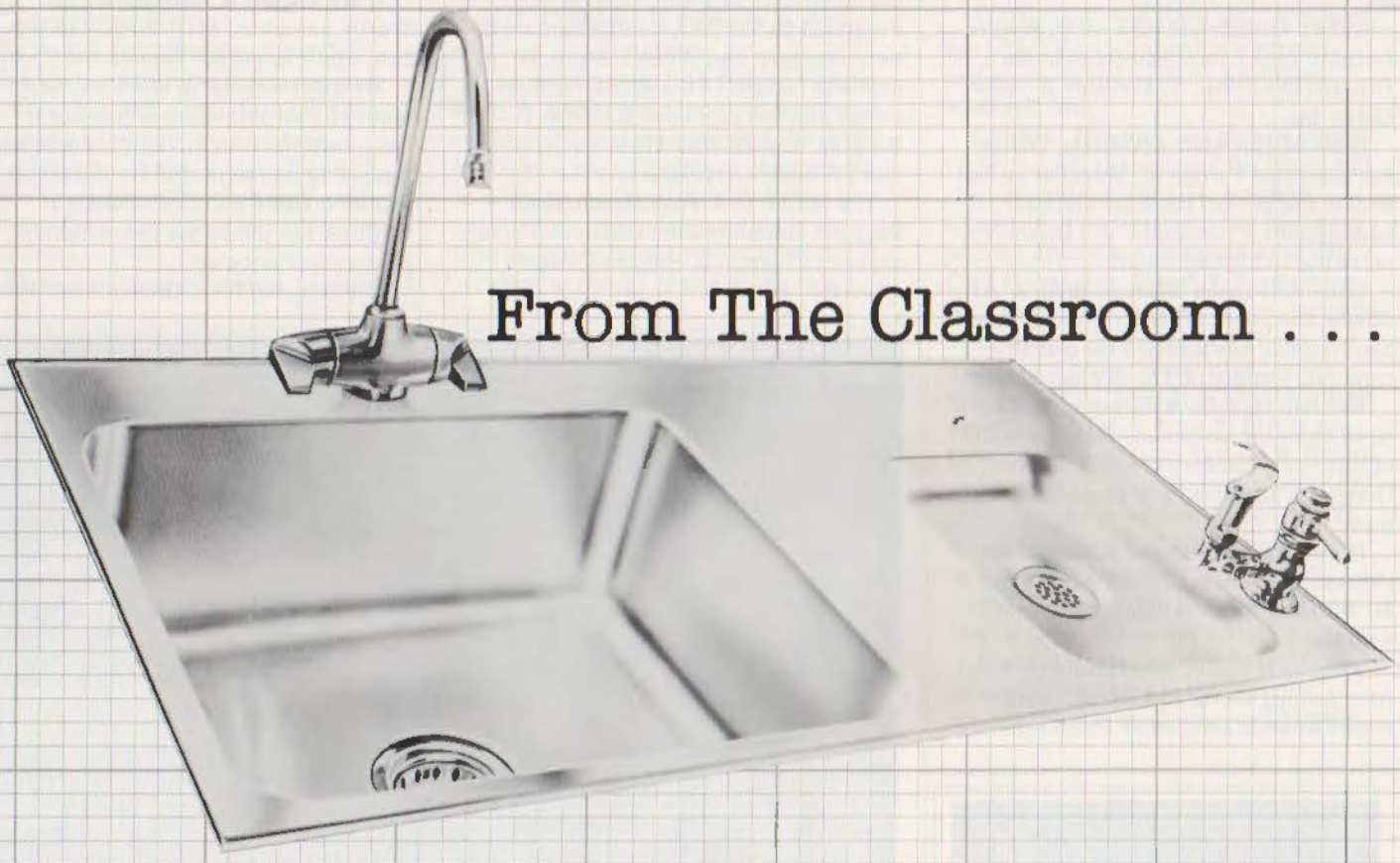

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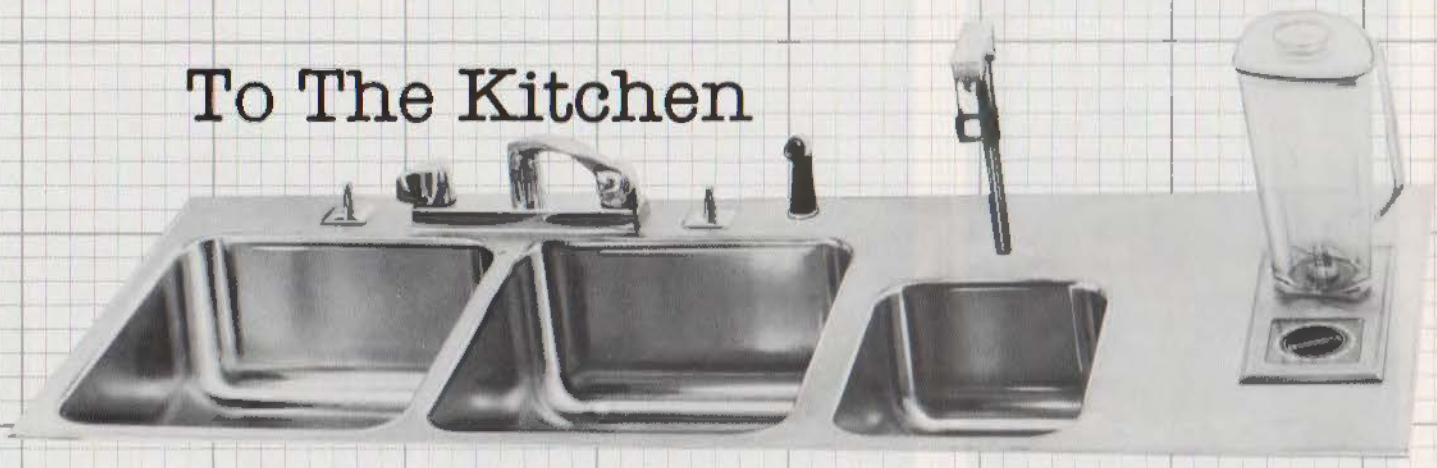

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has moved its offices to 4299 San Felipe, Suite 300, Houston 77027. Telephone: (713) 960-9444.

CRS Group, Inc., Houston, has formed a new subsidiary—INTERGROUP Development, Inc.—that will develop real estate properties for a fee rather than for ownership. According to INTERGROUP CEO Jack Eimer, the formation of the subsidiary was in response to two developing trends in the real estate market: a major shift in commercial real estate ownership toward institutions, large corporations and foreign investors and the diminishing availability and use of long-term fixed-rate financing for commercial real estate projects.

Industry News

Creative Glassworks International, Inc., in Fairfield, Iowa, has developed techniques of precision cutting within unbroken background sheets of stained glass, without the use of lead. Custom and limited-edition works are available, in the form of windows, screens, designer tables and dropped stained-glass ceilings. Creative Glassworks International, Inc., 506 North B Street, Fairfield, Iowa, 52556. Telephone: (515) 472-8145.

Gwathmey Siegel desk and cabinet.

The New York architectural firm Gwathmey Siegel & Associates has joined with **Knoll International Inc.** of New York to produce a modular wood desk and credenza. The Gwathmey Siegel design features modular pedestals that rest directly on the floor. The work surface is cantilevered over the pedestal, forming a "T" with the privacy panel, to which it is hinged. The same modules form the credenza. Comes in four mahogany finishes as well as black, grey and dark brown plastic laminates. Materials can be mixed (storage units in plastic laminate, for example, with the top and modesty panels in wood). Knoll International, The Knoll Building, 655 Madison Avenue, New York, N.Y., 10021. Telephone: (202) 466-5430.

Now available from **Mitsui & Co.**

[U.S.A.] in Houston are Otsuka ceramic murals, produced in Skigaraki, Japan, using 1,300-year-old firing and glazing techniques. Otsuka ceramics are guaranteed for "more than 1,000 years in normal wear and basic color stability," according to Mitsui, and the two-by-10-foot wall panels are installed on a suspension mounting system that has proved resistant to Japanese earthquakes. Mitsui & Co., [U.S.A.], Inc., 5000 One Shell Plaza, Houston 77002. Telephone: (713) 236-6100.

Conference side chairs by Davis.

Now available from **Davis Furniture Industries Incorporated** in High Point, N.C., is an eight-page brochure describing Davis' new Gamma series of office seating from Dreipunkt of Germany. Executive and conference chairs come in assorted semi-aniline dyed leathers, buffed leathers and fabrics. Davis Furniture Industries Incorporated, 602 W. Linden Ave., Box 2065, High Point, N.C., 27261. Telephone: (909) 889-2009.

Pavestone Company has opened a new plant in Grapevine for the manufacture of "Uni-Stone" interlocking paving stones, among other concrete products. According to Pavestone, the plant will be able to produce two million square feet of pavers per year with present equipment, and eight to 10 million square feet per year when more equipment is added. The Uni-Stone pavers are designed to last longer than conventional asphalt, to be picked up and replaced where utility lines have to be laid, to be easily installed and to be ready to drive on as soon as installation is completed.

Bollen & Associates in Dallas has opened a branch office in Bellaire, managed by Harmen and Glenna Bollen. Lines carried are Forms and Surfaces, Integrated Ceilings (out of Los Angeles) and Alcan. Bollen & Associates, 5108 Huisache, Bellaire 77401. Telephone: (713) 661-5577.

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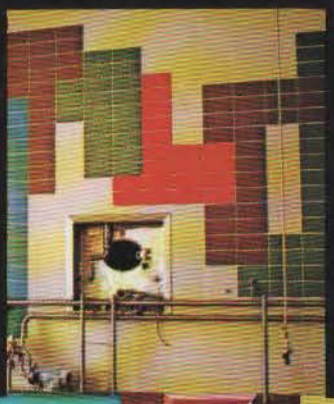

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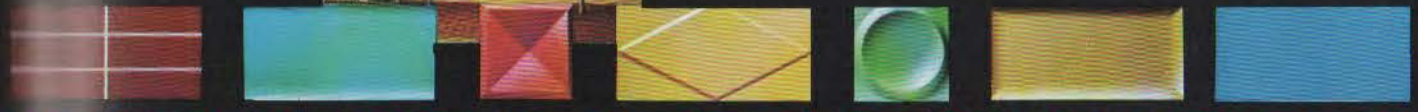

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Karpus by the Sea

Humor by Braden

Author Tom Wolfe recently turned a hot white light on the American institution of convocations, assemblages, conventions—your average "Annual Meeting," if you will: "The American industrial convention is a gin-blind route at a municipal coliseum the size of all Rome, featuring vans in the parking lot stocked with hookers on flotakai rugs for the exclusive use of registered members of the Association."

All of which brings us to the matter at hand: TSA's Forty-Second Annual Meeting in Corpus Christi, a place known to any real Texan simply as "Karpus." After reading Wolfe's description of industrial conventions, all I can say is, up to now, we professionals have been missing out on something.

However lacking in erotica, our Karpus Konvention, provocatively entitled "WAVELENGTHS," is not lacking in promises of pleasurable pursuits for those of us who have spent great portions of our adult lives chained in a sedentary posture to a drawing board. Our conventions do tend to follow the same format, but somehow we manage to stay out of ruts.

Kicking off the Karpus Konvention poses an immediate problem for the local ladies of architecture as they begin to sweat out what to serve at the "ever-popular" At Home/At Office parties. Should they dish up a ton of paella, supply a roast suckling pig or blow their image with a family-size tub of Chicken Delight? What do these idiots drink, sangria or scotch? (Would you believe both and the full gamut of everything in between?)

My advice, gals, is don't sweat it! No matter what you do, we will love it. It's not all that often that most of us sample the beautiful blue saltwater bay and swaying palms of Karpus by the Sea. Cannes you are not, but maybe if you put in a little Film Festival—who knows?

As a beginning, I have been told that our hosts intend to slap *New York Times* critic Paul Goldberger and California critic John Pastier in a van, equipped with a flotakai rug and a scented candle, and buzz them around the coastal community in order that they can clamp their critical eyes on Karpus. The plan is to have them convey their impressions of the city or, as we say in the nether-world, "tell it like it is," to the local media and such.

I presume everybody recognizes the danger of dragging these two outlanders up and down the Texas Riviera and then exposing them to the unconscionable questions of the rabble that constitutes the press. Lord knows what they might say if they get some hoaxed-up tourist tour instead of the full treatment. There is no way they can see the real Karpus as they whiz up and down Shoreline Boulevard, with its blue water, sparkling marinas, and granite breakwaters. The real Karpus has been blown away three times in my lifetime! The visual delight that is Corpus Christi, with the rich kids on surf boards that sleep six, is totally different from the Karpus that used to be. Camille and her sister hurricanes (God's own urban renewal program) have seen to that. Talk about restoration—in Karpus, they excel by necessity. Yet, because of their indomitable spirit, they keep coming back like a song.

There is no way Paul and John can relate the pristine beauty of Philip Johnson's mini-museum and the humongous Bayfront Plaza convention center (obviously those who appreciate the economics of industrial conventions outnumber the Corpus Culture Vultures). And to appreciate North Beach, just across the bridge, one must have known it in the '30s (a trip available only to those of us who are currently experiencing the Joys of Aging). In those days of pure early Texana, Karpus was where you went to see the sea, get blistered, ride the waves, and get stung by jelly fish of the industrial strength variety. How are Paul and John ever going to appreciate the wide-eyed wonder and excitement of an eight-year-old kid driving over the old ship channel draw bridge in a '32 Ford and looking down on a North Beach covered by a ratty old rotten wood public bath house, a ferris wheel and all the other amusement park accoutrements, including hot dogs and beach trash?

While North Beach was an architectural event that only a Robert Venturi could appreciate, currently there is something similar at the local Holiday Inn. There, on any summer Saturday night, one can experience the awfulness of an air-conditioned indoor amusement area crawling with tourist kids playing putt-putt on an astroturf carpet surrounding a freshwater swimming pool, while watching the waves through tempered glass windows. So much for monuments to technological progress!

Ensconced in their suites in one of the bayfront hotels, can Paul and John really understand what it was like to enjoy the summer humidity and humanity at the Depression Era's Club Med, a Texas "tourist camp" sans air-conditioning and almost everything else? We came to the beach for the breeze and the wonders of real waves, protected by lifeguards who gave artificial respiration to those of us who were so poor we couldn't afford the real thing.

I do not believe one can ever really recapture the delights of life's early experiences. Brother Dave says: "You can never do anything again, beloved. You can do something similar, but you can never do anything again!"

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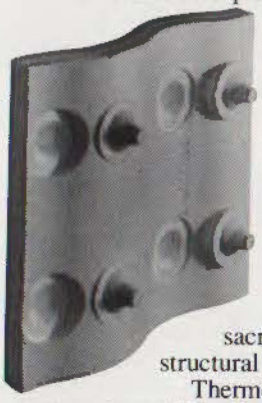

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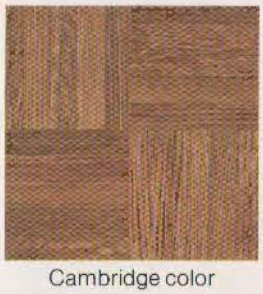

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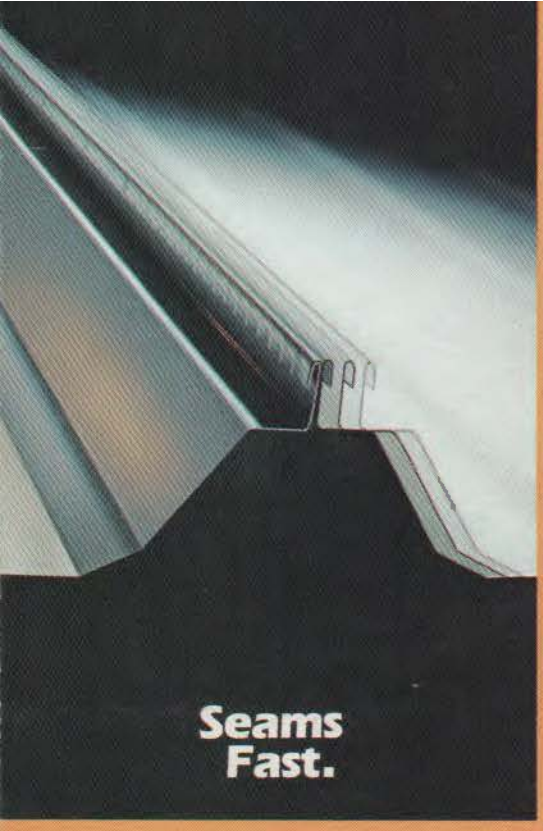

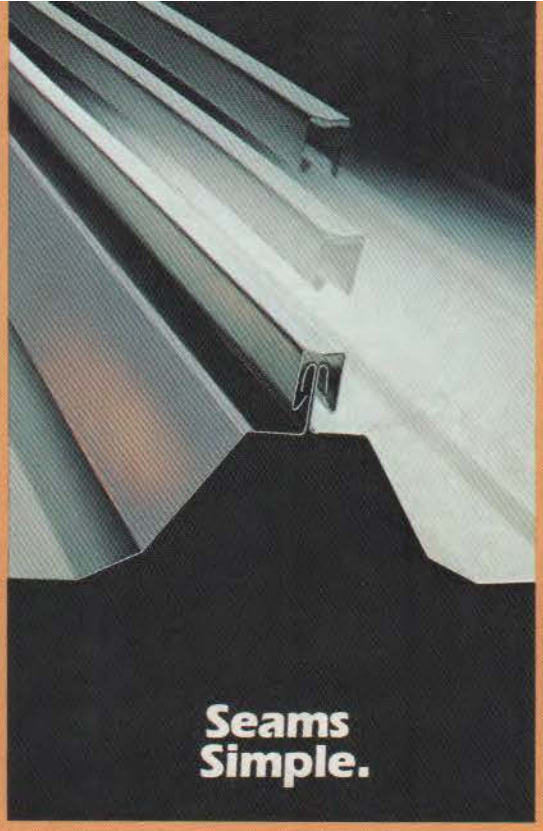

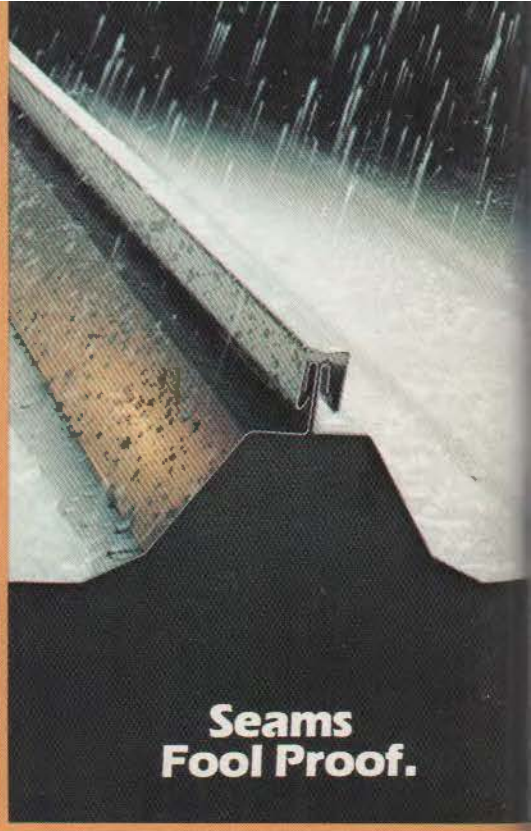

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