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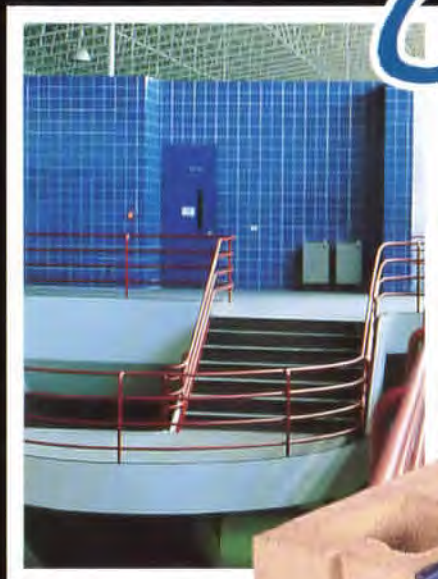


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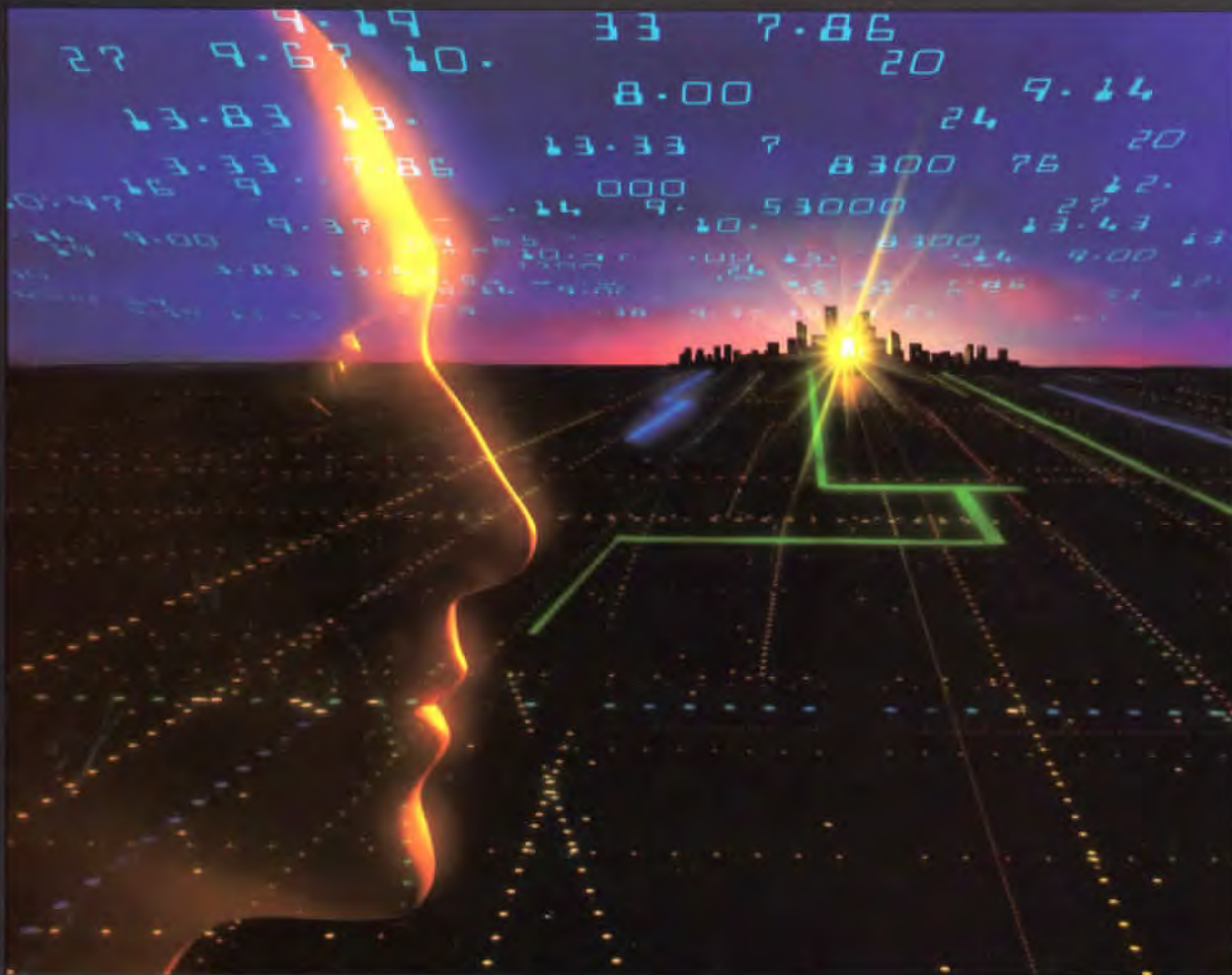
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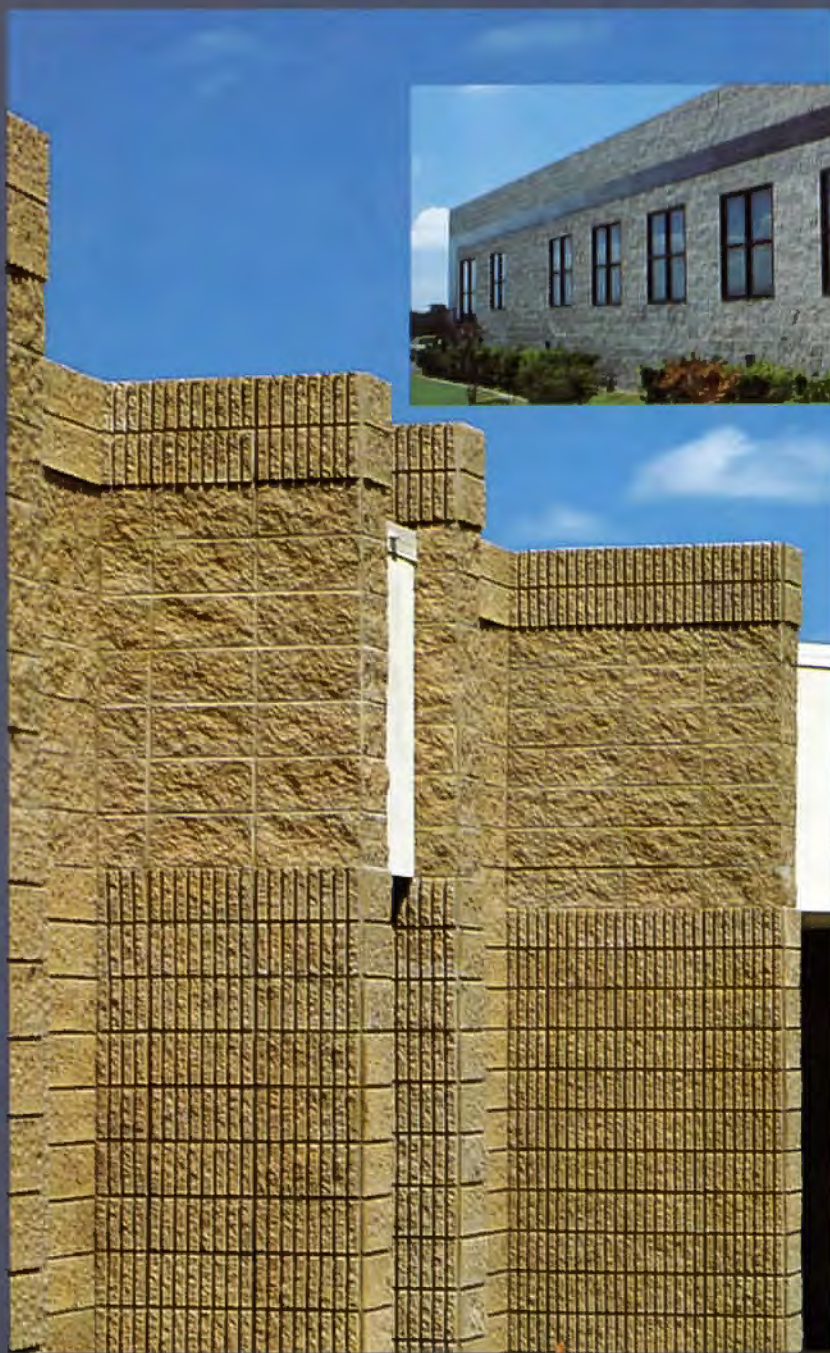
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FOCUS ON INTERIORS



The Dallas offices of Carrington, Coleman, Sloman & Blumenthal, designed by ISD Incorporated, Houston, are among the architectural interiors marking a new trend in Texas.

In the architectural profession, the only constant seems to be change. This issue of *Texas Architect* reflects one of the most important changes now affecting the profession: the growing significance of interiors commissions to most Texas firms. With the maturing of the building boom and recent changes in federal tax laws, fewer new buildings are going up. But the population continues to increase and the state's economic base grows and veers in new directions. Gradually the state's excess office capacity is being filled and finished out.

In this issue we present an essay by award-winning designer Judith Urrutia on some of the best of the current crop of interiors, along with a portfolio of recent furniture designs by Texas architects. Both features show not only the economic importance of interiors commissions but the heightened attention that Texas architects are giving to transforming offices, houses, and other interiors into significant architectural spaces. This is a trend that *Texas Architect* will be highlighting in future issues.

We also present a cautionary note. It is architect Michael Meyers's thoughts on the problems that the standard architectural curriculum and registration process can cause for young architects who hope to specialize in interiors. Meyers raises a point that bears further discussion.

As we were preparing to send this issue of *Texas Architect* to the printer, we learned of the deaths of two of the state's most esteemed and influential architects, George L. Dahl, FAIA, and Hugo Neuhaus, FAIA. David Braden, in his "Musings" column, reflects on some of the things he gained from knowing and working with George Dahl. Feature stories on the enormous contributions that both these architects made to Texas and the nation are planned.

—Joel Warren Barna

Edited by Charles E. Gallatin

A CLASH OF CAUSES IN THE RIVER CITY

The San Antonio Conservation Society (SACS), a powerful and well-organized group of preservationists used to wearing the white hat in battles to save historic buildings, has taken on the equally up-standing Sisters of Charity of the Incarnate Word over the planned demolition of the Sisters' Mother House.

The Sisters say the Mother House, an 88-year-old convent designed by Alfred Giles located on the campus of Incarnate Word College, must go to make way for a \$15-million nursing home and health care facility for the increasing number of retiring sisters. The new building would be virtually the same size with a facade that would "replicate" the original structure. Preservationists are aghast at the whole idea and maintain the Mother House can be retrofitted to meet the congregation's needs for about \$1 million less than the cost to rebuild. Although the Sisters hold the trump card—they own the building and have never even registered it as a historic structure—the Society has fought tirelessly to save it. In addition to circulating petitions, contacting alumni, organizing a letter-writing campaign, and stringing a "Save The Mother House" banner over a nearby street, the Society

has even requested an audience with the Pope, who will be visiting San Antonio Sept. 15.

Both groups have a long and distinguished history of benefiting the community. Since 1924 the San Antonio Conservation Society has ridden to the rescue of such now-famous local landmarks as the River Walk, the Missions, and the Spanish Governor's Palace. Much of what makes San Antonio one of the most historically interesting cities in Texas and the U.S. is directly attributable to the work of the 4,000-member Society.

The Sisters of Charity are no slackers in the public service department either. The missionary teaching and nursing order, which founded Incarnate Word College, has 700 nuns scattered

throughout Texas, Mexico, and Central and South America. They have supported renovation of Brackenridge Villa and are planning on saving the chapel connected to the Mother House.

Dividing the two groups is Alfred Giles' four-story Mother House. Giles, whose work is currently enjoying a revival, was an English architect who moved to San Antonio in 1873. His works include the Joske Bros. Store, the Crockett Hotel, and the old Lone Star Brewery. He later opened another office in Monterrey,

Mexico, where several of his buildings have been restored. The Mother House is the last of three important commissions Giles' received from the Catholic Church in the late 1800s.

At the core of the issue is money. The Sisters commissioned an engineering report, which they say indicates it would cost more to renovate the Mother House than it would be to just raze it and rebuild. John Kell, principal with Jones/Kell Architects, the firm working on the new design, says his firm explored sev-



The Sisters of Charity say they cannot afford to keep the 88-year-old convent.



Conservationists say the detailing of the Mother House would be costly and difficult to duplicate, although the nuns say they would keep and reuse as much of it as possible.

John Dyer

John Dyer

eral options for saving all or some of the walls, but the cost was still higher than rebuilding. According to Kell, differences in cost estimates between the Sisters' engineering report and estimates done for the Conservation Society stem from whether foundation problems are addressed or not, although he believes the building would not be safe without foundation work. "I think there's a lot of wishful thinking going on and a lot of statements that would not prove out cost-wise," he says of pro-renovation arguments.

Although Kell says he is "not wild" about seeing a chapter of architectural history fall, he agrees with what his client is doing. "I think owners as serious and contemplative and thoughtful as these owners are have a right to make up their own mind," he says.

Restoration architect Killis Almond vehemently disagrees with the Sisters' conclusions, however. Almond, who supervised the reconstruction of the Galveston Opera House, calls the engineering report "ridiculous." Although he has not been inside, Almond has studied the exterior and says the primary problem with the structure is the "negative drainage" at the site, which allows rain water to pool around the foundation resulting in some cracked walls near downspouts. Almond, who cites 14 years in restoration work, maintains that Giles' foundation and 20-inch-thick masonry walls would provide a sound basis for a renovated building that could save the order approximately \$1 million. "If I were one of the students at that school I would be causing an uproar. They are taking down the major building of that campus. It would be like tearing down the Tower on the UT campus," he says.

The restoration architect dismisses the replication of the front facade of the Mother House as inadequate, saying, "There's no way to rebuild history." He believes the Sisters do not care about the historical importance of the building and are ignoring its potential. "My personal feeling is that if a proper study were done, an acceptable alternative could be found," he says.

Cognizant of that fact, the Conservation Society has suggested another study of the Mother House, which they are willing to pay for. The nuns have refused the offer, however. According to Sr.

Rosita Hyland, treasurer for the order, the new study would simply duplicate the feasibility study already done and delay progress on providing shelter for the sisters who need to move into the care center.

"We have studied this now for five years," she says, calling the final decision "painful." Although she agrees the building could be saved, Sr. Rosita says the order has decided not to save the building because of the high cost, difficulties in getting the old building to meet new needs, and concerns over the safety of the structure. The Sisters point out that their charter requires financial resources to go to schools and hospitals, not maintenance of old buildings. "This just seems to be the right thing to do," Sr. Rosita says.

The Mother House is scheduled to be torn down next summer. SACS president Liz Davies acknowledges that the only hope for the structure is to convince the Sisters to keep it, and "they have given no indication at this point that they will consider renovating." But the Society will keep trying. "The longer it is there, the longer we can celebrate the building," she says.

—Charles E. Gallatin

FOUR TEXANS WIN NATIONAL AIA PHOTOGRAPHY AWARDS

Four Texas architects won awards in the 1987 Architectural Photography Competition, including the first place prize of \$1,000 won by George E. Clower, Jr., of Corpus Christi, for his photo, "Madonna & Child at La Tourette."

The prize is a first for Clower, who says that although he has been taking pictures since the age of 15, he has never entered a competition before. Even the decision to enter the AIA contest was made at the last minute. "I got to the post office with about five minutes to spare to get the post mark," he says.

Clower's photo has also been selected to appear in the 1989 edition of the annual AIA calendar.

Three other Texans won merit awards for their photos. Richard L. Dotson of Dallas won for his photograph entitled "Paris—Republican Guard." Michael J. Riehm of San Antonio won two merit



"Madonna & Child at La Tourette," George Clower



"Paris—Republican Guard," Richard L. Dotson



"Man in Siena," Michael J. Riehm

OF NOTE

The "Hurricane House" of Bayview, by Peter Waldman and Christopher Genik of Houston, was published in the July/August issue of *METROPOLIS*.

The National AIA Committee on Architecture for Justice has selected the Westside Police Area Command Station, designed by The McGinty Partnership of Houston, and the Children's Family Law Center, by Cox/Croslin and Associates of Austin, for its 1987 Exhibition of Architecture for Justice.

The Decorative Center Houston commissioned a survey of interior designers, which included a rating of them and seven other professionals on a "trustworthiness scale." Those who have used designers ranked them this way: doctor, accountant, architect, policeman, interior designer, lawyer, politician, and car salesman. Among those who have not used designers, the ranking was: doctor, policeman, architect, interior designer, lawyer, accountant, politician, and car salesman.

The third volume of *Center: A Journal for Architecture in America*, published by the Center for the Study of American Architecture at the University of Texas, received an award of merit in the 1987 Museum Publications Competition of the American Association of Museums. The award went to the "New Regionalism" edition.

Michael Underhill, director of the Rice School of Architecture, has accepted a position as chairman of the Department of Architecture at Iowa State University, Ames, Iowa.

Site planning and architectural services for Pope John Paul II's Sept. 13 Mass in San Antonio, which is expected to draw 500,000 people, was done by San Antonio's Alamo Architects. Focal point for the 144-acre site is a stepped-pyramid altar covered by a helium-filled cloud-like balloon, with a backdrop using motifs from traditional Mexican *papel picado*—"punched paper" designs.



"Blue Door Mykonos," Michael J. Riehm



"Dallas Victorian," Willis C. Winters

awards for his images, "Man in Siena," and "Blue Door Mykonos." Willis C. Winters, who also won a merit award last year, won this year for his photo, "Dallas Victorian."

Judges noted that the quality of entries this year was above average. Some 400 architects entered 2,000 slides this year, double the entries over last year. All the winners in the competition, which is organized by the St. Louis AIA chapter, were included in a display at the AIA national convention in June.

—CEG

DESIGN UNVEILED FOR SAN ANTONIO BANK TOWER

New office tower construction, once a common sight in Texas, has become increasingly rare in the last few years as the state's economy has slowed. Bucking the trend, and visibly underlining the strength of downtown San Antonio, is a new bank tower announced earlier this summer.

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TEXAS ARCHITECTURAL INTERIORS NOW

Judith Urrutia

Even in an uncertain economy, Texas firms are creating interiors that make strong architectural statements.

In Texas interior architecture, the state of the art is the state of the state. The blockbuster interiors that proliferated a few years back have dwindled, forcing large firms to cultivate new geographical markets where business as usual can still be practiced. Smaller firms are turning to modest projects and, like their larger counterparts, developing new skills to gain entrance to new markets.

At the end of a free-wheeling, free-spending era, Texas has entered a transitional period, uncoupled from its past and as yet unable to visualize its future, and the field of interior architecture reflects these changes. Nevertheless, firms across the state are designing projects that make strong architectural statements.

In contract design, law offices currently dominate the market, followed by architect's offices, public-sector work, and a few corporate headquarters. Residential projects, including additions, continue to offer possibilities for good design. The eight projects described below, exe-

cuted by both large and small firms, give some indication of the variety and quality of current interior architecture in Texas.

The Yvonne Lifshutz House, San Antonio, Ford, Powell and Carson, Inc., San Antonio

The Lifshutz residence is truly an interior house, with a stucco exterior so minimal and enigmatic, separated from a semi-commercial street only by a motor court, that it is often mistaken for a commercial building. Seven chimneys and a lack of signage are all that distinguish its simple elevation as a residence.

The plan is paradoxically simple yet intricate, a progression of spatial sequences organized around a central atrium. Instead of offering up the free-flowing spaces that typify atrium houses, the architects have skillfully crafted a layer of thick-walled, intimately scaled rooms, which serve as private retreats for the owner and her guests. Only the kitchen, the most public area in the house, is allowed to expand into the generous circulation area separating the outer layer of rooms from the atrium. Across the atrium from the kitchen, this circulation area doubles as a library, with bookcases lining the wall.

If architecture has content, the subject matter of the Lifshutz house is light. Openings—the doors and windows that admit, block, or filter light—are significant, allowing the richly colored layer of rooms to take on a variety of temperaments, from quietly moody to exuberant. The 18-inch-thick exterior walls are penetrated by “San Antonio” doors, so named and romanticized by the late, well-known San Antonio architect (and Ford, Powell and Carson founder) O’Neil Ford, FAIA. The doors incorporate hinged glazing and stationary screens, allowing maximum ventilation while excluding insects. Inside these doors, heavy wooden shutters provide additional opportunities for manipulating light. The inside of openings between rooms are painted white, to emphasize wall thickness. This convention, which seems



TOP: Lifshutz residence, front elevation; ABOVE: living room detail

Lifshutz residence, floor plan: 1: garage; 2: workroom; 3: servant's suite; 4: galleries; 5: mechanical; 6: studio; 7: kitchen; 8: courtyard; 9: dining; 10: master suite; 11: secrets room; 12: living room; 13: entry; 14: guest bedroom



borrowed from the 1940s and '50s projects of interior architect Alexander Girard, works much better with the clear colors in Girard's vocabulary. Here the whiteness is jarring and compromises the illusion of solidity by emphasizing the thin layer of applied paint.

In overall effect, however, the Lifshutz residence presents probably the best residential interior designed by Ford, Powell and Carson since the Marshall Steves residence of 1965.

**The Zvonkovic House, Southside Place
Val Glitsch, Houston**

The 4,200-square-foot Zvonkovic House, like its much more modest one-story neighbors in the Houston suburb of Southside Place, occupies a 75-foot-wide lot. Its careful massing overcomes what might have been excessive verticality, allowing it to fit snugly, but gracefully, into its surroundings.

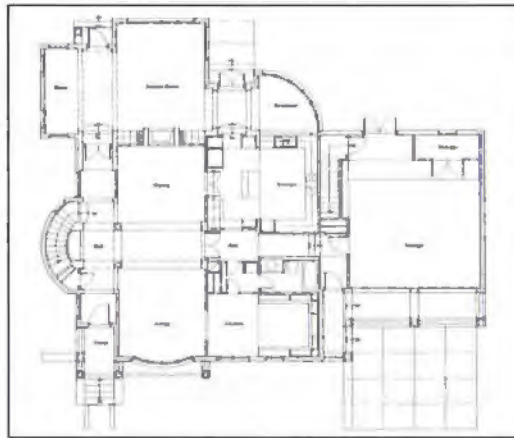
The axial plan is simple and exceptionally well crafted, quite satisfying just to contem-



TOP: Ford, Powell and Carson have layered spaces around the Lifshutz residence's central courtyard.

LEFT, dining room; BELOW: Section through kitchen, courtyard, and master bedroom





Zvonkovic House, by Val Glitsch Architect; second-floor plan, ABOVE, and first-floor plan, RIGHT

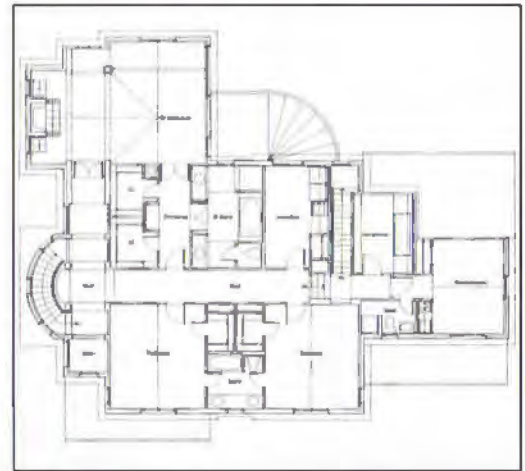


plate. But the house's volumes are even more enjoyable to experience. Each plane in each space has been carefully articulated. Rooms borrow spatially from one another, through adjacencies and interior vistas. Natural and artificial light carefully model the architect's language of forms, achieving an unusual richness within self-imposed limitations. The architecture is so strong in its qualities of scale, form, and light that it can survive almost any furniture assault.

The Block/Drucker Duplex, Los Angeles
Val Glitsch, Houston

The Block/Drucker project is a successful remodeling of a Los Angeles 1920s quasi-Mediterranean duplex for two owner-occupants. What was a cut-up plan with antiquated kitchens and baths emerges as two spacious, light-filled residences, each designed to reflect the requirements of its respective owner.

The building exterior, with white stucco walls and red tiled roof, remains virtually unchanged, while the ground floor becomes both studio and residence for an artist/photographer. The 2000-square-foot space underwent significant alterations in order to accommodate a study and dark-room in addition to living room, dining room, kitchen, bedroom, and two baths. The artist and the architect achieved a surprising, even disconcerting, effect by incorporating the photographer's portraits into the panes of interior doors and cabinets.

The three-bedroom, two-bath second-floor unit is more typical in plan. It features a large kitchen and a dramatic black-and-white guest bath. The other colors, mid-valued and greyed, are found in most of Glitsch's work, as is the generous use of patterned ceramic tile. The only disappointment occurs in the interruption of the tile pattern by white duplex outlets.

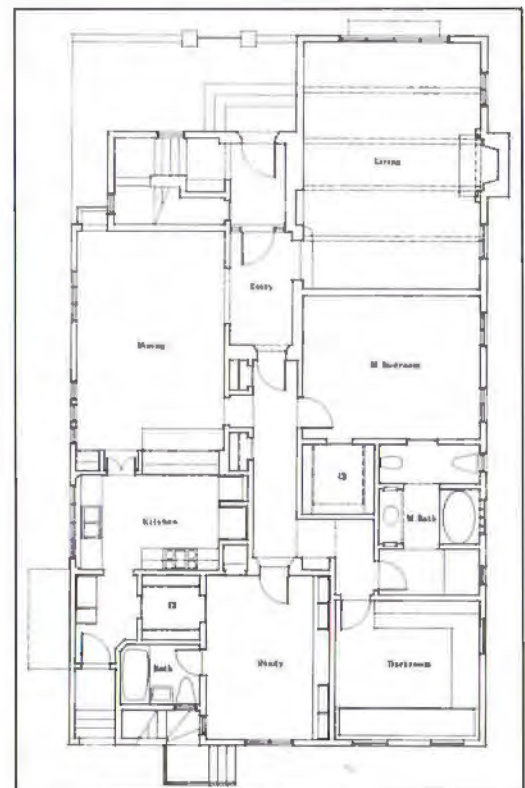
As in the Zvonkovic house, the architecture is rewarding on both an abstract and experiential level. Glitsch's interiors are restrained without being cold, superbly articulated without being self-conscious.

Neo-Georgian Residence Addition, Dallas
Howard Glazbrook, III, Architects, Dallas

Architect Howard "Nick" Glazbrook almost doubled the size of this Neo-Georgian house in the Preston Hollow area of north Dallas. The expansion requirements were standard, consisting of an entertainment area, and a master bedroom and bath above. The architect's solution



TOP and ABOVE: In the Zvonkovic house, natural and artificial light model the architect's language of forms, achieving unusual richness.



Block-Drucker House, first-floor plan



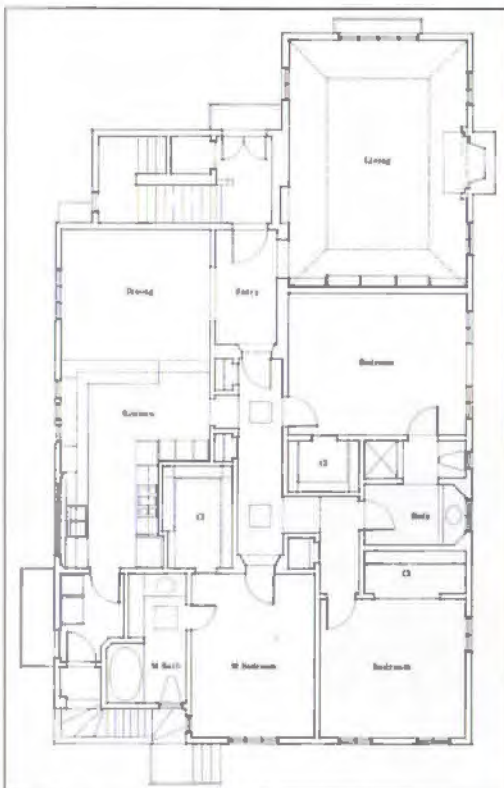
Neo-Georgian house, first-floor plan



Ground floor areas of the house open to each other end in a bay window.

was a two story T-shaped addition. On the ground floor, the plan indicates two areas visually open to one another, terminating in a large bay window framing a landscaped fountain. Extending the cross axis of the T is a covered pavilion overlooking the pool, giving shade during the summer heat and providing a setting for outdoor dinner parties.

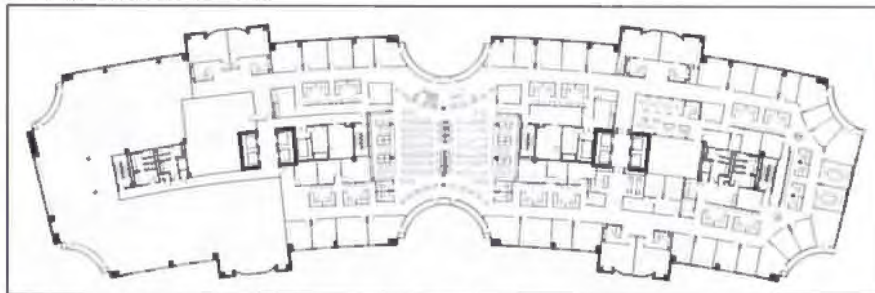
Within the existing house, the architect claimed a little-used area under the stairway for a new powder room and, adjacent to it, added a sizable bar, oriented toward the addition. The new rooms step down from the original floor level, giving a comfortable scale to the expansive space. Interior designer Dan Nelson cleverly



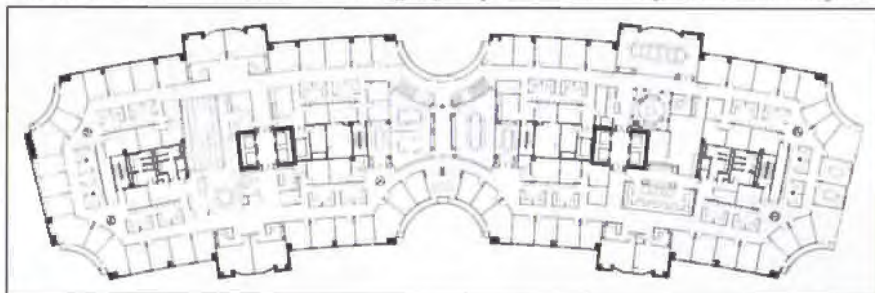
Block-Drucker House, second-floor plan



CENTER and ABOVE: Glitsch converted the Block-Drucker house's carved-up spaces into two roomy residences.



Carrington, Coleman, Sloman & Blumenthal office floor plans. ABOVE: 14th floor, BELOW: 15th floor.



The stairwell offers another visual explosion of the skyline.



CCS&B's conference room: managing to elicit all the appropriate responses without resorting to clichés.

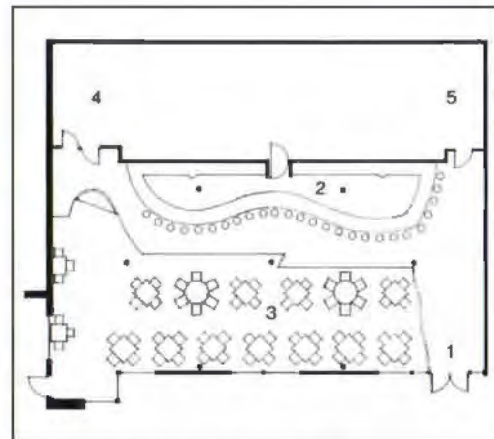
erly placed the oversized furniture at an angle in the room, allowing its occupants to focus both on the fireplace and the entertainment center. The lengthwise end of the addition is sparsely but elegantly furnished with a grand piano and two modest-sized chairs framing a table.

**Carrington, Coleman, Sloman & Blumenthal, Dallas
ISD Incorporated, Houston**

The Crescent—a name almost certain to elicit a response from any Texas architect. In terms of interior planning it is not an easy building to love. Its bending, linear form, punctuated with notches and protrusions, while giving designers fits, gives its tenants one outstanding amenity—a spectacular view. Architects are obviously meeting the challenge of The Crescent. Two exceptional interiors now occupy the building: the Herman Miller showroom by Taft Architects (extensively covered in the *May Architectural Record* and the June



CCS&B's secretary's station



LEFT: Nash D'Amico's, Houston, by Michael Underhill, now of Cisneros Underhill Architects Planners, Houston. Neon lighting, used as the sole source of illumination, lends high drama to the space but renders the tomatoes unappetizing. ABOVE: Floor plan showing 1. entry; 2. bar; 3. dining; 4. kitchen; 5. restrooms

Architecture) and the law firm of Carrington, Coleman, Sloman & Blumenthal, designed by ISD.

Judging by most legal offices, some prankster has apparently perpetuated the myth that law clients only trust firms that occupy quasi-historical interiors replete with dark paneling, antique reproduction furniture, and art depicting the hunt. Even the best design firms in the state seem cowed by this formulaic approach. One of the most corporate of all corporate design firms has challenged the status quo, however, breathing new energy into a moribund tradition. ISD's interior for Coleman, Carrington, Sloman & Blumenthal manages to elicit all the appropriate responses without resorting to clichés, exuding professionalism, success, and prestige while conveying the image of a forward-thinking law firm able to take risks and win.

As one steps off The Crescent's elegantly detailed elevators, all expectations of dark, Dickensian law offices are immediately dispelled by surroundings bathed in light. Segmented arches surround a seating area, which is floored in whitened maple, with small ebonized square insets repeating the form of the illuminated gold dome above. Looking through the arches, the glazed wall of the main conference room gives access to a stunning view of downtown Dallas. The environment, though light, is anything but antiseptic. Black leather lounge seating and Macintosh chairs provide the necessary value contrast in the reception area.

A walk through the offices gives only the slightest indication of the building's eccentric configuration until one encounters the semi-circular notch that defines the separation of the

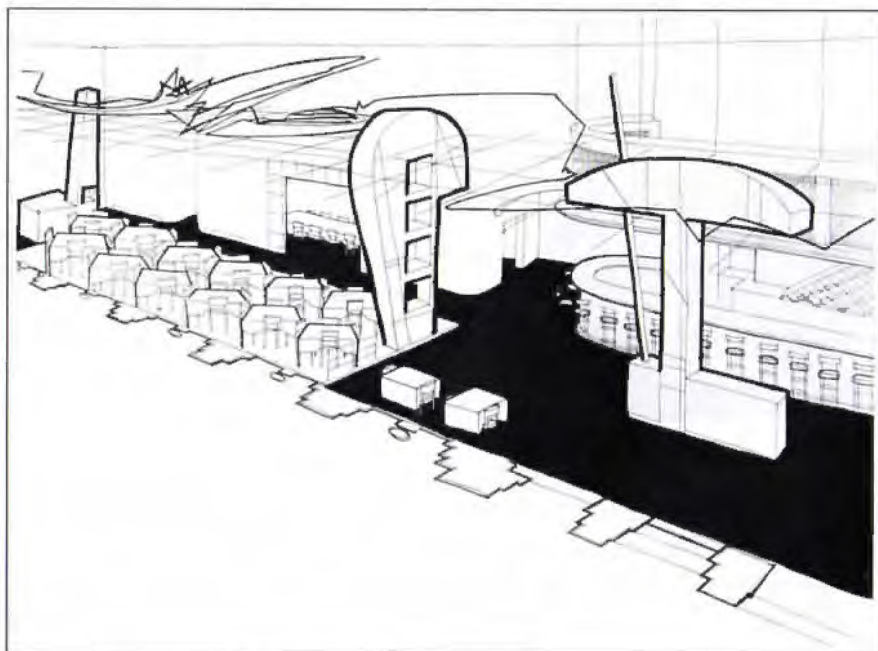
towers. A ceremonial stair conforms to the indentation, curving gracefully down to the library and offices below and presenting another visual explosion of the skyline.

Although the firm occupies 76,000 square feet in two of The Crescent's three towers, the environment is never overwhelming. To some extent, the use of art is responsible for this effect. Every path is punctuated with works of art, giving each section of the office its own sense of place. The art is special—not the visual background music that decorates most offices. It runs the gamut from large contemporary landscapes to Red Grooms sculpture, and all collected, not by a consultant, but by the partners.

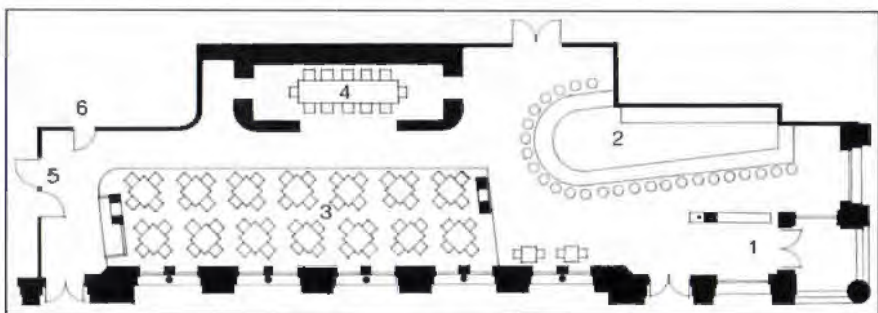
Nash D'Amico's Pasta and Clam Bar, Houston and Galveston Cisneros Underhill, Architects & Planners

The first Nash D'Amico's Pasta and Clam Bar opened in Houston's Village near Rice University and was a commercial, if not an architectural, success. For his second Houston location at Westheimer and Chimney Rock, the owner hired architect Michael Underhill, who produced an unabashedly trendy but good-humored piece of interior architecture. The lighting and interior design consultants' contributions were, however, not entirely supportive of the architect's effort. Although the use of neon as the restaurant's sole lighting source may constitute something of an achievement, and does indeed lend high drama to the space, the selected colors tend to be unflattering not only to the diners, but to their tomatoes. Likewise, the interior designer's garish, out-of-the-tube colors stubbornly refuse to work together.

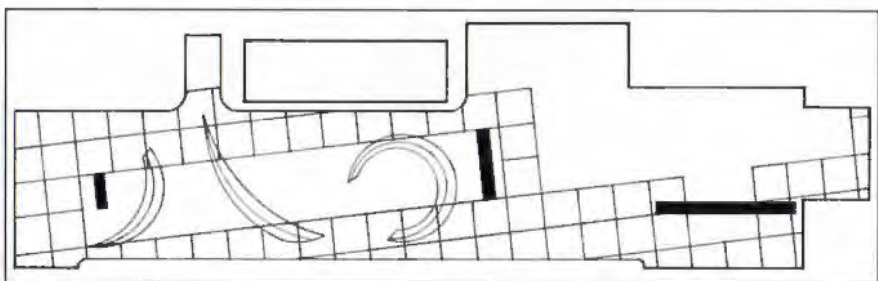
Underhill is apparently exhibiting more control over his second effort for Nash D'Amico's in the historic Sealy Building on the Strand in Galveston. As the project began fast-track construction, it appeared to offer innovative and architecturally integrated solutions to an obsti-



Sectional perspective of Nash D'Amico's, Galveston



Restaurant floor plan showing 1. entry; 2. bar; 3. dining; 4. private dining; 5. kitchen entry; 6. restrooms



Plan of ceiling decoration

nate space, 97 by 26 feet, that would seem better suited to a bowling alley. The envelope's footprint is complicated further by a bank vault that juts 10 feet into the space, as well as by a similar aberrant shape housing restrooms.

Undaunted by the impracticality of the shell, Underhill resolutely disregarded the building's architectural past and proceeded to fill the space with his own vocabulary of free-standing

elements. These elements exist in their own grid, showing no relationship to the building shell. In plan, the bar, which occupies the front one-third of the interior, is an elongated form with one curved end. A similar configuration suspended above the bar houses HVAC and lighting. Variations of the bar plan are repeated vertically, to form standing partitions that define the dining area. The bank vault has been converted to a private dining room. The ceiling plane of the dining area reiterates the interior grid in a suspended metal framework. Above a center opening float large, ambiguous, banana-shaped sculptural elements, which supply light as well as excitement.

If Nash D'Amico's in Galveston is completed as designed, it will be a welcome change from the usual ceiling-fan-and-beer-sign restaurant interiors in renovated historic buildings. Who knows, maybe hanging bananas will replace hanging ferns in restaurant design.

Cafe Margaux, Dallas Howard Glazbrook, III, Architects, Dallas

Sometimes it's not so much the end product of a design that distinguishes a project, but rather what the architect accomplished in its execution. Such is the case with Nick Glazbrook's interior for Cafe Margaux. The restaurant's previous location on Lover's Lane was small, intimate, and unpretentious, serving some of the best food in Dallas. Against the advice of many experts, the owner leased a larger space in a midrise Oak Lawn office building, which had previously housed an unsuccessful restaurant. The former tenant had used, or rather misused, expensive finishes in a plan that was a disaster, except for the kitchen. Glazbrook managed to dismantle and reuse most of these materials and rework the plan according to the needs of his client.

Costly teak was recovered from massive light fixtures and used, along with glass, as in-fill for the painted grid forming divisions between the dining areas. An elevated granite-topped bar remains unchanged, except for lighting and cosmetic improvements, but the raised platform surrounding the bar was eliminated. This light-filled space, with the only exterior view, is separated from the bar by a gridded divider and used for dining.

A dark, seemingly unusable, dead-end space adjacent to the entrance was converted to an agreeable room by opening it visually to the kitchen. The guests can now watch, through a glazed, gridded opening, preparation of the fare for which the establishment is known.

A clumsy, curved, stainless steel furr-down in-

stalled by the previous tenant, careening senselessly through the space, could not be removed without replacing most of the ceiling. Unable to eliminate or hide this eyesore, Glazbrook decided to embellish it with glittery lights and paint. It's probably not what the architect would have done from scratch, but, surprisingly, it works. The story has a happy ending. Cafe Margaux is more beautiful than it was, seats more diners than it did, and is even more popular than ever with its clientele.

More Than Marking Time

It is difficult to find an architecture firm that is not in the throes of change. A reorientation is taking place—involuntarily brought on by financial climate and client conservatism. The profession may require this time-out to reevaluate now-outmoded approaches to Texas clients in order to secure the profession's place in the future Texas market. These eight interiors may be an indication that architects are recovering their confidence and becoming "bullish" on design.

TSA member Judith Urrutia is principal of Urrutia, Inc., Interior Design in San Antonio.

SOURCES

Information on the products and suppliers for these projects can be found on page 59.



Floor plan of Cafe Margaux, Dallas, by Howard Glazbrook, III



Cafe Margaux, Dallas; Making sense, and success, from uncongenial surroundings.

FURNITURE BY TEXAS ARCHITECTS

By Joel Warren Barna, Charles Gallatin, and Blair Calvert Fitzsimons

Witold Rybczynski, architect and author of *Home: The History of an Idea*, notes that comfort, as part of furniture design, has not appealed as strongly to architects as it does to other people. He also points out that, as an idea, comfort has not been around all that long. It appeared in the 17th and 18th centuries, when the notion of the private home and the sustaining, protecting quality of home

life appeared. Comfort wasn't seen as a separable quality before then, he says.

Until modern times, Rybczynski says, "there were no such distinctions. Every object had a meaning and a place in life that was as much a part of its function as its immediate purpose and these two were inseparable." Chairs, he says, were as much symbols of authority as they were things to sit on. He continues:

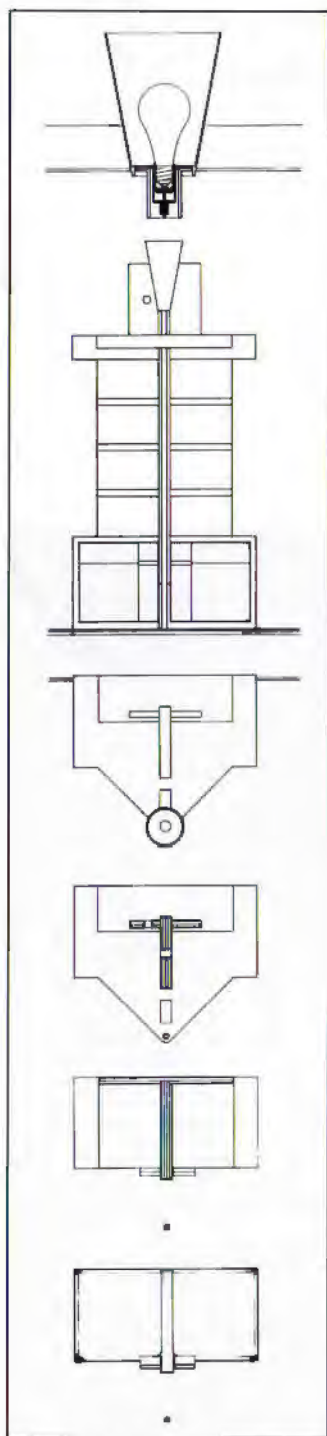
"Since there was no such thing as 'pure function,' it was difficult to consider functional improvements; that would have meant tampering with reality itself."

The penchant for treating function as a discrete aspect of design culminated in the early 20th century. Architects and other designers, caught up in the discovery of artistic abstraction, used new materials at the same time that they explored a vision of the world stripped of meanings left over from the previous century. Comfort also became a secondary consideration, reappearing as a serious pursuit only after it was technologized into "ergonomics."

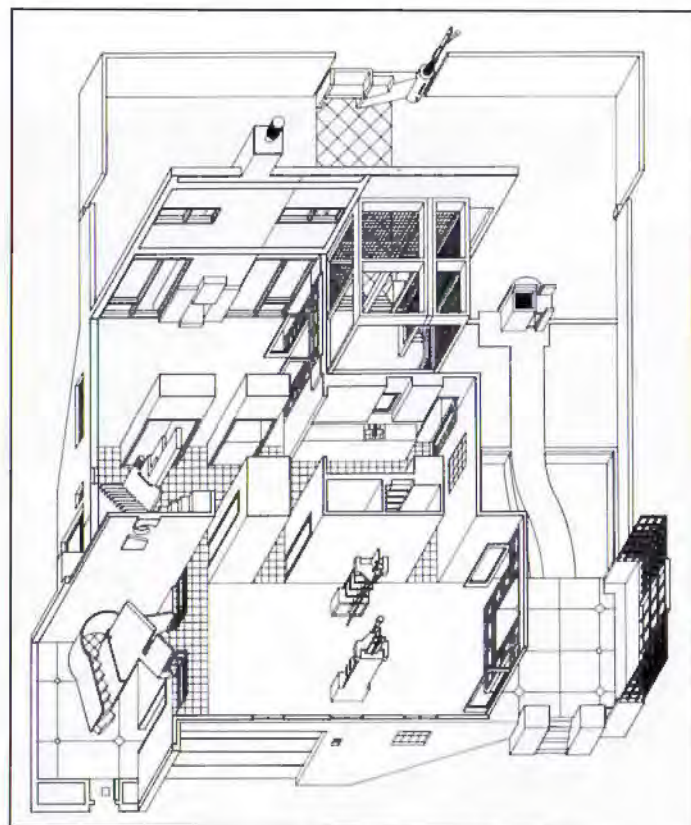
But that has been changing in recent years. Architects in Texas designing furniture and objects today, while still within hailing distance of functionalist theorizing, seem to be much more focused on reuniting function with meaning. George Gintole, for example, an associate professor of architecture at UT Arlington, traces furniture names back to the zoomorphic sources at their roots. In one house he created shelving units that act as "sentries," dividing rooms and showing the house's core protecting occupants.

Gintole's method draws on clues from clients, while other architects whose work is shown here invest objects with meaning by drawing on generic, culturally determined forms.

The goal, however, seems to be the same: to create spaces and objects out of what looks like a pre-modern sensibility, to give everyday things "a meaning and a place in life that [is] as much a part of its function as its immediate purpose."

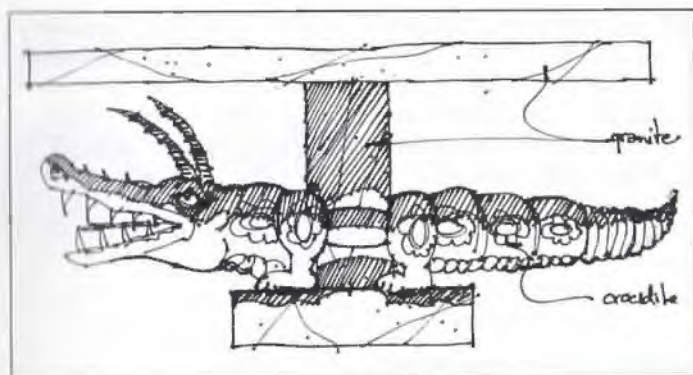


ABOVE: "Sentries" designed by George Gintole



Gintole's "sentries": Axonometric showing position in house.

Today's Texas architects are designing furniture and objects that, while still within hailing distance of functionalist theory, seem much more focused on reuniting function with meaning.

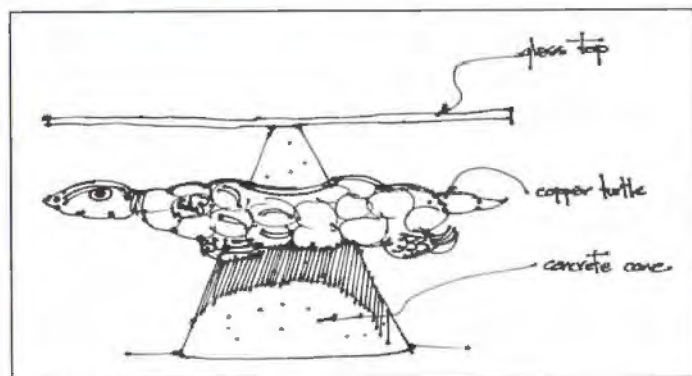


David Lake's Crocodile credenza

Architect David Lake, a principal of Lake/Flato Architects, San Antonio, has designed furniture that synthesizes Mexican folk-art pieces with modern materials to produce a combination of whimsy and functionality. His first piece started with a bounding, papier-maché-and-wood dog, which Lake found in a Santa Fe gallery. With its torso-sized hole, it is a parade costume for a Mexican children's festival that celebrates the kingdom of the animals. Lake designed a red tubular metal base and a glass top to project through the central hole, creating a truly animated table. Since finishing the dog table (and winning a *Progressive Architecture* award this year with it) Lake has sketched two others: a turtle table and a credenza built around a boisterously horned crocodile. Each piece plays off aspects of its motif animal, using materials that work metaphorically while contrasting strongly with the craftsman-like quality of the originals. The dog table, for example, plays off the guarding, serving role of man's best friend. The turtle, four-feet in diameter in pounded copper, swims under a glass top that is supported by a



Lake's dog table



David Lake's turtle table. ABOVE, and RIGHT: plan

conical stained-concrete base. The crocodile lurks under a massive granite table, pierced by a heavy cylindrical granite pedestal. "I didn't think it could 'lurk' very well with lighter materials," says Lake. "It needed something heavier to balance its wildness."



La Bamba furniture

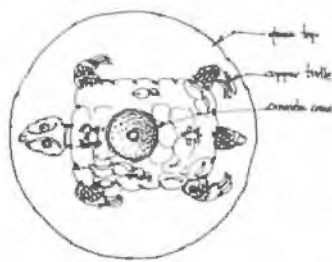
Austin architect Robert Smith and artist Stephen Ray play against architectural tradition in the furniture they produce through La Bamba Industries, which they founded in 1986. Starting with Mexican wood-and-leather *equi-pal* furniture, they paint on patterns that *hide* structure. The formula sells: 20 showrooms nationwide offer La Bamba furniture.



Anthony Frederick's bench, TOP and table, BELOW



Houston architect Anthony E. Frederick, designer of the Richmond Hall gallery, the Image of the Black Library, and other projects for the Menil Collection, has designed furniture and fixtures for these and the main museum's public spaces and offices that catch the organization's undemonstrative elegance. The materiality of Frederick's cherrywood desk for a Menil Foundation office, for example, is emphasized by its sparseness: not an ounce more wood is used than was necessary to give the impression of solidity. The result is a table that makes a moral imperative of efficiency. His wood and metal bench for the Menil Collection's porch blends with Piano and Fitzgerald's severe exterior, but still manages to convey a sense of respite.

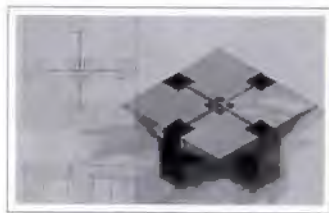


The goal is to give everyday things a meaning and place in life that is as much a part of its function as its purpose.

Bruce Owensby, San Antonio, uses his designs for tables to explore what he calls "the concept of the center." In each table he expresses the theme of a square and employs an inverted pyramid table top supported by solid, pyramidal or geometrically-shaped legs. In some cases the table construction is expressed with notched legs that show on top of the table, while in others the top seems to float.

Materials are simple and natural. The coffee table is constructed of rosewood with a contrasting black aniline-dyed rosewood. The dining table uses a lightweight precast concrete, ground down, then stained and pol-

ished to achieve a high-gloss, mottled look.



ABOVE: dining table; TOP: coffee table

Straightforward design and quality materials characterize Houstonian William Stern's designs, many of which he creates to suit the interior design he is doing for clients. His chaise longues, built for an Albans Street townhouse, were designed as freestanding window seats with attached end tables and space for stereo speakers, giving the piece a double function. Materials are lacquered wood with natural-oak dowel legs and cushions of Gretchen Bellinger cotton fabric.

The bridge table, designed for the TSA Design Award-winning Orton Condominium, is a combination oak veneer top with lacquer stain, natural-oak side rails, and natural-maple tapered legs.



Chaise longues with speakers inside



Card table designed for Orton Condo

Furniture by James Sailor, Dallas, explores the boundaries between art and function, as well as different types of materials. His "Glossamer" table plays with the difference between heavy-massive and light-airy qualities. The six-foot glass top floats above a hollow cast-terrazzo base. A 36-inch wide plate of bulletproof glass is sandwiched in-between,

though sandblasting the glass top obscures it from view and causes the top to look internally lit.

The chaise longue, "Summer-set," explores the boundary between art and furniture. The back is waxed maple and the seat, headrest, and tabletop are particle board with an aeronautical lacquer finish. The back, table, and headrest are adjustable.

Michael Galatis



The glass top "floats" above the base.

Michael Galatis



The chaise is portable and adjustable.

Designing furniture for the great outdoors creates a whole new set of variables, especially if it is going to go into Austin's closely scrutinized Town Lake park. A park bench by Lawrence Speck, Austin, has a metal seat spanning solid white limestone end piers, which create a generous, permanent character. The curvilinear metal slats are spaced to create a light, transparent quality and allow breezes through. The shade structure's

shape recalls that of the trees and is painted green to further enhance that image.



Benches have heavy limestone end piers and shade roofs shaped like tree tops.

Paul Hester Photography

Paul Hester Photography

Some architects draw on clues from clients, while others invest objects with meaning by drawing on culturally determined forms.

Davis Sprinkle, San Antonio, explores the relationships between color and form. "Dias,"



"Dias," a lamp and a clothes hanger.

constructed of painted steel with zebra wood paneling, functions as both a floor lamp and a clothes hanger. The piece is weighted by a stained concrete base which curves inward to allow for toe kick. Above, a copper-clad shelf is shaped like an airplane wing and the fiberglass lamp diffuser is torn to resemble a flame.

"Koy Kaddy" is a series of boxes loosely stacked on top of a hidden, rotating base. Clad in birds-eye maple, each box is stained a different color.

Michael Wilsmith



"Koy Kaddy," color and form

Bill McDonald, San Antonio, eschews the native stone and wood of his hometown to achieve his designs in metal and glass. His Enn Table is constructed of three-inch by three-inch aluminum tubing, welded to produce a continuous form without the cross section of the material being evi-



The Exx Table requires no bolts.

dent at the intersections. The table rests on the floor on its points, as does the glass on top.

The Exx Table is constructed of three similar component parts, each cut individually to act as a leg or top. The table assembles without screws to form a small end table 23 inches high. It is constructed of one-inch plywood and covered with Formica's Color Core.

Parish Photography



The Enn Table rests on its points.

Mark Wellen, Midland, won a Texas Homes 1986 Award of Merit for his knife-fork-spoon plywood table. The table is designed for ease of operation: a simple pair of plywood cutouts form the silhouette of the flatware, sliding together within a grooved base, folding flat for storage. Wellen is considering various tops for his creation, including glass and marble. The existing top is birch plywood, fir, and mahogany.

The scheme lends itself to economical machine mass production, simple portability, and storage. Wellen is also



The knife, fork, and spoon table folds flat for storage.

considering other leg silhouettes, such as classical columns, flowers, or fruits.

David Graeber, Austin, designed this functional and striking piece to serve as a receptionist's desk. Distinctly Memphis inspired, the design differs with the Memphis school by using clear wood finishes rather than the typical paints and dyes. The strong geometrical sense conveyed by the use of spheres,

half circles, and pyramids is countered by the richness of the highly figured carpathian burled elm, curly maple, and cherry. The desk is designed to handle the many different duties of a receptionist. Spaces are included for typewriter, telephone, packages, and file drawers.

Greg Hursley/photographer



Though Memphis inspired, the receptionist's desk uses clear wood finishes.

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By
Rita Zenzen Heck

KITCHENS AND BATHS ARE BIG BUSINESS

According to government data, professional remodeling expenditures in the U.S. last year totalled \$54.9 billion. For 1987, that figure is predicted to be \$65.4 billion, and by 1990 professional remodeling expenditures are expected to rise to \$90.2 billion.

New construction, both residential and commercial, may be down in Texas at the moment, but surprisingly, there is money being spent on residential remodeling, especially of kitchens and baths.

According to a five-year forecast based on U.S. Department of Commerce data recently published by *Quality Remodeler* magazine's Bureau of Remodeling Market Research, professional remodeling expenditures in the U.S. last year totalled \$54.9 billion. For 1987, that figure was predicted to be \$65.4 billion, and by 1990 professional remodeling expenditures were expected to rise to \$90.2 billion. On top of that, "do-it-yourself" remodeling also adds substantially to the total: in 1987, DIY's are expected to spend \$36.6 billion more.

RIGHT:
GE's high-end line of custom kitchen appliances includes a 42-inch-wide side-by-side refrigerator, electronic dishwasher, induction cooktop, and double-wall oven.

What's more, *Kitchen and Bath News* notes that demographic trends are changing rapidly. Family sizes are decreasing. The national market for kitchen and bath redos has shown strong growth in converted condominiums. There are an estimated 60 million "singles" who are opting for more exotic kitchens and, particularly, baths—as the magazine reports, they are not "stifled" by Victorian notions that "one must be





LEFT: A growing trend in home kitchens: Viking's stainless-steel range and oven.



RIGHT: Dacor's new red gas six-burner cooktop answers a demand for more cooking area in one of this year's most popular kitchen colors.



Traulsen's Ultra Line refrigerator/freezer has been introduced especially for the residential market.

alone in the bath" and are not afraid of the community hot tub.

There is also big money in the "over-60s" and "empty-nester" markets. These groups are maturing, and their changing needs are reflected in the kitchens and baths of their homes. Whereas once they had a "super bath," now they want a self-contained getaway for 24-hour liveability that includes chaise longues, audio-visual equipment, even mini-kitchens for snacks and beverages.

For many Texas architects, these trends already represent avenues to additional business, whereas others consider residential remodeling with a

bit of hesitation. Some architects have begun working with specialists in just these areas, designers who have earned the title Certified Kitchen Designer (CKD) from the non-profit National Kitchen and Bath Association (NKBA). Architect Bill Gedney of Dallas, along with interior designer Gay Fly of Houston, formed the Southwest State Chapter of NKBA several years back.

Architect Bob Kirkendall, of R.L. Kirkendall Architects, Houston, has specialized in structural remodeling for several years, although he works closely with clients on important aspects of interiors, including surface materials, lighting, and

colors. Kirkendall says that, "to carry my plans to greater detail," he often works with CKD Peggy McGowen. "She has an attractive showroom and deals with my clients by discussing and actually showing appliance lines, cabinets, and accessories," says Kirkendall. "She knows about the latest products and how they can best accommodate the individual client's tastes and preferences." In addition, he says, "because of her product knowledge and innate design sense, she is often able to refine my space design for a more efficient built-in effect."

One of their most recent joint efforts involved the expansion of a kitchen in



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The Poggenpohl look—clean, sleek lines, a wide range of new lacquer fronts and a wealth of freestanding and open elements for endless open-plan kitchen design ideas

Houston, adding approximately 335 square feet gained by removing the walls between the existing kitchen and adjoining rooms. A small "powder room" was also added. The new kitchen includes what had been a utility room; new wooden flooring erases the difference between the floor levels. In addition, a non-view side window was replaced by an operable bay window and a new glass door, providing more light.

Architects John Culpepper of Building Services Associates, Houston, and Charles Walker Ligon, of Charles W. Ligon, Architect, are both still very active in new construction in their area.

Ligon keeps a wide variety of samples and information about surface materials, doors, windows, and other products at his fingertips.

"I'm into French doors and arched windows," he admits. "Anything that 'opens up' a structure."

Ligon has worked with several Houston CKDs in the last decade, but has relied on the talents of Colin Hahn for most of that time.

"We think along the same lines and have completed at least six projects together," Ligon says. "I think kitchen designers are a great help because they take over the bothersome details of how to store dishes, select appliances, and so on, as well as many times coming up with innovative space usages that didn't even occur to me."

John Culpepper has designed 10 \$1-million-plus homes over the past three years, working with Kirk Craig, CKD, of Kirk Craig Co., as a member of his team.

"Architects are generalists," Culpepper says. "We *can* design kitchens, and I usually fill in the raw space. But the kitchen designer gets down to the nitty-gritty of coordinating the storage space,

getting into the client's philosophy of cooking and entertaining, and kitchen preferences in general.

One recent client requested a kitchen with false fronts and non-functioning hardware, "designed for looks alone," says Culpepper. They wanted to impress guests, "but he and his wife hated cooking."

"That was my kind of kitchen," he adds.

Architect Philip E. Rudick, working with his wife and business/promotion manager, Pat, opened a kitchen showroom called The Urban Kitchen after they moved to Austin from Pittsburgh in 1979. Rudick says he likes working with kitchen design and with kitchen products, and has designed kitchens for several of his peers, including one for architect David Graeber's historic Sixth Street home—a second story kitchen under a 40-foot skylit ceiling.

"In [Graeber's] case, the space was already designed, but they wanted order and efficiency in the kitchen—and lots of light," Rudick says.

Rudick, who teaches at the University of Texas at Austin, also designed and built his two-story showroom. Urban Kitchen also has a San Antonio showroom and the Rudicks are looking for locations in other Texas cities.

Architect Jack Tisdale, a principal in



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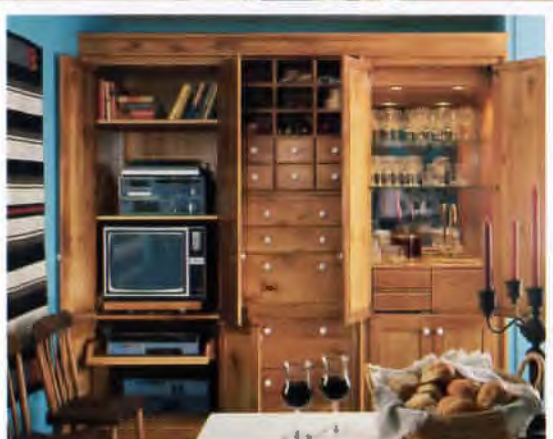
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**A trade publication says:
"Architects will provide the competitive edge in
[future] development. More will be contained in
less space in tomorrow's home. Finding ways
to create more with less is today's
architectural challenge."**

Austin-based RTG/Partners, Inc., is involved in another segment of the market. "Today's commercial market is obviously overbuilt at the moment," says Tisdale. "But we're finding that office buildings are having to redesign their interior for-lease spaces to entice the big-company tenants with such extras as workout rooms, plush executive washrooms, and exceptional kitchens, bars, and dining rooms for employees and executives.

In San Antonio, architect Bill Hablinski of Hablinski & Associates designs residential kitchen spaces along with the rest of the houses he works on, but leaves room for joint final decisions with the owner and kitchen designer. Hablinski notes that clients now demand that more attention be given to master suites, baths, and kitchens, whereas 10 years ago the emphasis was on the living room and other public entertaining areas.

"Now the trend is focused on private space—large bedrooms and baths, with access to private gardens, saunas, steam rooms, exercise rooms, and so on," Hablinski says.

That trend may change, but what seems plain is that more and more homeowners are interested in improving the kitchens and baths of their homes. And *Kitchen and Bath News* says, "Architects will provide the competitive edge in [future] development. More will be contained in less space in tomorrow's home. Finding more in-

genious ways to create more with less is today's architectural challenge."

NEW PRODUCTS

Most observers trace interest in today's kitchen and bath improvements to the emergence of factory-built cabinets as an option for professional remodelers. Factory-built cabinets are now supplementing or replacing site-built cabinets, which had been the rule in most housing throughout the country. The attraction, architects and kitchen designers agree, is quality. In site-built cabinets, good craftsmanship was hard to come by and interiors contained nothing more than rough shelving. By comparison, San Antonio architect Bill Hablinski says, "Mill cabinets are better constructed, with better in-depth space usage through a variety of interior accessories and sizes and shapes. They're a revolution in kitchen design."

Adds Charles Ligon: "The most outstanding aspect of pre-built cabinets is the finish. There is no way the finish can be duplicated on the job."

But cabinet manufacturers are not the only suppliers turning out innovative and efficient products for the residential market. Appliance manufacturers have also been responding to the changing desires of today's consumers.

Commercial appliances, which were the exception in residential kitchens a few years ago, are becoming the rule.

Gourmet cooks



Curves ahead! Millbrook (distributed by Hallmark Fashion Kitchens, Houston) has a no-angle series.

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*Gourmet Sink
in Platinum.*

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INTERNATIONAL COMPANY

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Teak, the durable wood used in yachts, now appears in the bath. Kohler's Mandalay Teakwood Suite includes a six-foot whirlpool bath, a pedestal lavatory, and an elongated toilet seat, all crafted in teak.

are recognizing the advantages of the built-for-business appliance. Heavily insulated stainless-steel refrigerator/freezers with glass doors that make the contents visible without opening the unit have always been energy savers. Now they are becoming status symbols.

Oversized satin-smooth stainless-steel restaurant ranges are also gaining popularity. They are functional, easy to clean and maintain, and they convey something of the culinary passion of today's consumers. "They reflect the personality of the owner," says Bill Hablinski. "For instance, Phil Ramona, who owns Fuddrucker's Restaurants, had a complete commercial kitchen installed in his new residence, including stainless-steel counter tops and maple cutting surfaces—the works."

Meeting these upgraded expectations and appealing to their fast-growing architect trade, the GE company has introduced the new Monogram series, especially designed for the built-in look in all appliances from dishwashers to refrigerators and compactors.

KitchenAid has come out with its first full line of appliances. Dacor has a 30-inch single "convection plus" wall oven and newly designed gas cooktops. Thermadore/WasteKing has ThermaFlame cooktops (with an automatic flame re-ignition system). Venta-A-Hood, Sub-Zero, Gaggenau, and Franke are among the many manufacturers who have come up with new products for the current kitchen-design scene.

Among kitchen cabinet manufacturers, WoodMode is the best known among architects. Other cabinet companies popular with designers, dealers, and customers include St. Charles, Riviera, Rutt, Rambo, QuakerMaid, Millbrook, Poggenpohl, Allmilmö, Snaidero, and

others. Different brands have different characteristics and appeal to different types of clients. The best way to check out appliance and cabinet possibilities is to visit dealers—more than one may be required to get a complete picture.

Bath equipment manufacturers are also trying to stay ahead of the game with pedestal sinks, whirlpool baths, streamlined toilets and bidets, shower enclosures, plumbing fixtures, and such accessories as towel bars and toothbrush holders. Kohler, American Standard, Villeroy & Boch, Moen, Eljer, Mora Armatur, and Artistic Brass are among the many companies wooing the giant revitalized bath industry with a potpourri of products designed to make a statement for the owner and impress the visitor.

Surface materials also offer a multitude of choices. DuPont's Corian has pleased many kitchen designers because of its appearance, easy maintenance, and versatility, not to mention its Class I flammability rating. Wilsonart, Formica, Villeroy & Boch, and tile dealers such as Marketing Materials all offer information and samples of materials in this area. Many kitchen design studios also maintain product kits designed specially to help architects.

Rita Zenzen Heck owns Creative Overflow, a marketing and publicity firm in Houston.



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Circle 35 on Reader Inquiry Card



Living up to a legacy. ■

For the professionals enlisted to restore the 1860-vintage U.S. Arsenal into the H.E. Butt Grocery Company's corporate headquarters, the challenge was especially tough. With the territory came limestone walls. ■ And conference calls. Gables and galleries, stucco and strategy. Print shops, plazas and computers. ■

Making the past a part of progress meant making decisions that would stand up to the test of time. For the architects and designers, that meant meshing fortress and function with existing details and a touch of Neo-Classicism. ■ But that was only half the battle. For the contractors, it meant using products with a reputation as sturdy as the structure itself. ■

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R E G I S T R A T I O N

TEXAS SOCIETY OF ARCHITECTS
48TH ANNUAL MEETING
NOVEMBER 13TH-15TH, 1987
HOUSTON, TEXAS



LET'S CELEBRATE OUR TEXAS TRADITION

NOTE FROM THE PRESIDENT

Our heritage as Texans, which we celebrate this year, includes not only a strong respect for the past but a vibrant strain of innovation and growth. Each year since 1939, when the first TSA Annual Meeting was held in Austin's historic Driskill Hotel, the members of TSA have met to share professional expertise and fellowship and to transact the business of one of the nation's largest, strongest, most active, and most prestigious statewide architectural organizations.

We continue that tradition in TSA's 1987 Annual Meeting, with events at the Hyatt Regency Hotel in downtown Houston and the new, state-of-the-art George R. Brown Convention Center. Again this year, the annual meeting will feature the country's largest regional exhibition of architectural products and services, along with a strong and varied selection of programs designed to help architects at all levels of experience expand their knowledge of the profession. The 1987 TSA Annual Meeting will also feature chances for relaxation with fellow professionals that have proved popular in the past, including the popular At Home/At Office parties, the Featherlite Golf and Tennis Tournaments, and the Acme/Ceramic Cooling Tower Breakfast.

But in keeping with the trend toward innovation that also marks our Texas tradition, TSA's 1987 Annual Meeting features changes that will become the traditions of tomorrow.

This will be, for example, the first-ever weekend convention sponsored by TSA, opening Friday, November 13, and ending Sunday, November 14. More architects will be able to attend without taking time out from the demands of their practices. The 1987 Annual Meeting will also feature, on Saturday, November 14, the first New Architects Convocation, a ceremony to congratulate newly registered architects and welcome them to the profession. The Convocation will feature remarks from nationally known architect Jack Hartray, FAIA, and it will be followed by the Hugh M. Cunningham, Inc., Convocation Reception. Later that evening, the traditional Presidents' Gala will be celebrated as "Hail To The Chiefs," a dinner, with cabaret-style entertainment, offering tribute to presidents of TSA's 17 chapters.

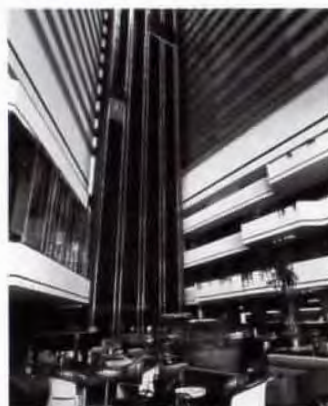
Design, the strength that distinguishes the architectural profession from all others, will be honored at the TSA Awards Luncheon on Sunday, November 15.

These are but a few of the things you can look forward to at the 1987 TSA Annual Meeting. An organization that is worthy of your support in flush times also merits your support in times of transition. And this year, celebrating our Texas tradition, promises the *best* Annual Meeting ever.

JAMES CLUTTS, FAIA



James Clutts, FAIA



Hyatt Regency Houston

Don Hazeltine Photo



The new George R. Brown Convention Center will be the scene of this year's TSA Annual Meeting.

CONVENTION SCHEDULE

FRIDAY, NOVEMBER 13

7:00 a.m. *Featherlite Golf/Tennis Tournaments*

Buses leave the Hyatt Regency at 6:45 a.m. for the Westwood Country Club, 8888 Country Creek Drive, Houston. Breakfast at 7:30 a.m.; play begins at 8:30 a.m.; lunch/awards ceremony at noon.

12:00 noon *Registration*

At the George R. Brown Convention Center. Registration for TSA members, family, guests, and exhibitors, from noon to 7 p.m. Friday and from 8:30 a.m. to 4 p.m. Saturday. Shuttle bus service from the Hyatt Regency Hotel will be provided.

3:30 p.m. *Exhibit Hall Opening and Welcoming Party*

Convention Center, until 7:30 p.m. Celebrate the opening of the nation's largest regional building-products exhibition at the festive exhibit-hall party, complete with free beer and entertainment. Architects may register for prizes to be given away Saturday afternoon. Exhibits will also be open Saturday from 9:30 a.m. to 3:30 p.m.

7:30 p.m.

At Home/At Office Parties

Enjoy dinner in the homes or offices of Houston architects (for out-of-town pre-registrants who request an invitation by October 16). Transportation from the Convention Center will be provided by Hosts. Dress is casual.

SATURDAY, NOVEMBER 14

7:00 a.m. *Acme/Ceramic Cooling Tower Breakfast*

Hyatt Regency Hotel, until 8:30 a.m. "Eye-openers" at 7:00 a.m., breakfast at 7:30. No cost to convention registrants, but a ticket is required.

8:45 a.m.
TSA Opening Business Session
Convention Center, until 9:30 a.m. Important business items, including election of officers, receipt of committee reports, presentation of TAF awards, and comments from 1988 AIA President Ted Pappas, FAIA. All TSA members are welcome.

9:00 a.m.
Auxiliary Tour and Lunch
Starting from the Hyatt Regency after the Acme/Ceramic Cooling Tower breakfast, buses will take spouses and guests on a tour of Broad Acres, including homes designed by John Staub, and to lunch at The Houstonian, returning to the Convention Center at 3:00 p.m. (See page 44 for details.)

9:30 a.m.
TSA Products Exhibition
Convention Center, until 3:30 p.m. Continuation of the nation's largest regional building-products exhibition, with booths displaying products and information that architects need to know about. Architects may register for prizes to be given away Saturday afternoon.

9:30 a.m.
Professional Programs
Convention Center, until 3:15 p.m. Speakers, topics, and times are listed on pages 40-41.

9:30 a.m.
*Children's Workshop,
A Celebration of Architecture*
Convention Center, until 3:30 p.m. Sponsored by the TSA Public Education Committee (see page 44 for details).

9:30 a.m.
Convention Center Tours
Walking tours of the new George R. Brown Convention Center led by convention-center architects. Groups leave the main lobby on the hour until 3:30 p.m.

12:00 noon.
*Products Exhibit Hall
Luncheon*
Convention Center Exhibit Hall, until 2:00 p.m. Enjoy a lunch with a choice of three entrées, side dishes, and desserts as you visit the displays of products and services and mingle with exhibitors.

3:30 p.m.
Convocation of New Architects
Convention Center, until 4:30. A new tradition, recognizing this year's group of newly registered architects. The convocation, jointly sponsored by TBAE, will feature the remarks of nationally known architect Jack Hartray, FAIA.

4:30 p.m.
*Hugh M. Cunningham, Inc.,
New Architects Convocation
Reception*
Convention Center, until 5:30. A party honoring the new architects of Texas.

7:30 p.m.
*Texas Architects Committee
Century Club Party*
Hyatt Regency Hotel Magnolia Room, until 8:00 p.m. For TAC Century Club members.

8:00 p.m.
*Presidents' Gala:
"Hail To The Chiefs"*
Hyatt Regency Imperial Ballroom, until 12 midnight. A dinner/cabaret celebration saluting TSA's outstanding leadership. Enjoy a toast to TSA President Jim Clutts and presidents of the state's 17 chapters, courtesy of INNOVA, Houston. The 1987 Outstanding Educator Award and the prestigious Llewellyn W. Pitts Award will be presented. Semi-formal or formal attire.

SUNDAY, NOVEMBER 15

8:30 a.m.
Walking Tour
Starting from the Hyatt Regency, until 10:30 a.m. A walking tour of downtown Houston's architectural highlights.

8:30 a.m.
Closing Board Meeting
Hyatt Regency, until 10:30 a.m. For members of the TSA Board of Directors, but open to all members.

10:30 a.m.
TSA Awards Reception
Hyatt Regency Imperial Ballroom, until 11:00 a.m. Coffee for recipients of TSA's 1987 Honor Awards and for winners of the annual Design Awards Competition and their clients.

11:00 a.m.
TSA Awards Luncheon
Hyatt Regency Imperial Ballroom, until 12:30 p.m. Presentation of TSA awards, including Honorary Memberships and Citations of Honor, and concluding with a narrated slide presentation of the projects that won the 1987 TSA Design Awards competition.

PROFESSIONAL PROGRAMS

BROAD-INTEREST TOPICS

FINANCIAL PLANNING *Using Your Assets Wisely*

How can you position your assets to take advantage of recent tax changes and market conditions? How can you plan for retirement? **Robert Frater**, a Certified Financial Planner with Houston Asset Management, Inc., will reveal what you need to know now to plan your future most profitably. 9:30-10:45

UNDERGROUND STRUCTURES *Archaeology in Texas*

Archaeologists **Randall Moir**, of Southern Methodist University's Archaeology Research Program, and **Margie Elliott**, chair of the City of Houston's Historical and Archaeological Commission, will address how the protection of historical resources must go beyond simply preserving interesting buildings. Architects concerned with above-ground structures will be especially intrigued by the important below-ground structures presented in this general-interest session. 11:30-12:45.

TEXAS ECONOMY *What's on the Horizon?*

What is the future of the state's economy? How can we read and understand the signals, the trends, the implications emerging on today's economic landscape? With special emphasis on the design professions, this session will provide a no-nonsense review of what's happening and what to expect in the future. This session is designed to be interesting and useful to all. 2:00-3:15.

MARKETING IDEAS

TEAMING/JOINT VENTURES *Assembling the Strongest Team*

Successful marketing—that is, winning commissions for projects—often requires teaming with other firms or specialists to propose the strongest possible capabilities. When to team? Why? On the basis of what criteria? These are the issues considered in this session by such proven team-builders as **James Falick, FAIA**, of the Falick/Klein Partnership, Inc., as well as clients including **John Harris** of Gerald D. Hines Interests and **Richard Thompson** of NASA/Johnson Space Center. **Kay Lentz** of K. Lentz, MMA, will moderate. 9:30-10:45.

COMMUNICATIONS *WITHIN A FIRM* *Building Relationships*

Employer/employee communications should be a two-way street, according to **Pixie Prengle Sykes** of McClelland Engineers, Inc., who stresses that building good interpersonal relationships is the cornerstone of this approach. Maintaining communications with clients, consultants, and professional associates is a task no less important or urgent than communicating internally. 11:30-12:45. IDP Credit.

EDUCATING YOUR CLIENT *Case Studies*

Publications and programs produced by the national AIA, state, and local chapters can enhance architect-client communication as well as inform your clients about the architectural process. Members of the AIA Houston Chapter's Professional Development and Liturgical Architecture committees will present case studies in how they have accomplished effective client communication. This seminar will explore ways to enlist the AIA in educating clients. 2:00-3:15. IDP Credit.

ARCHITECTURAL TECHNOLOGY

THE OFFICE OF THE FUTURE *Does it Have a Future?*

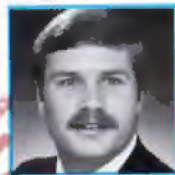
Is the office of the future merely jargon or is it a meaningful concept? What are its implications for design and which firms are doing the most to push back the frontiers of development for the office environment? This session will investigate both technical and design applications of this state-of-the-art concept. 9:30-10:45.

PROBLEM SEEKING *A New Look at Programming*

Kevin Kelly of CRSS will highlight the features of the proven and successful approach to architectural programming advanced in the recently reissued text he co-authored, *Problem Seeking*. Having used it on virtually every project type, Kelly will provide an updated review of how this method should be applied to today's more complex and sophisticated buildings. 11:30-12:45. IDP Credit.

CADD *State-of-the-Art Computers*

Two professors from the University of Houston College of Architecture will lead this technically oriented session developed to explain the state of the art of Computer-Aided Design and Drafting (CADD) systems. **Elizabeth Bollinger** and **Richard Buday**, architects both, will share their extensive experience, research, and vision of this increasingly important tool, from the high-technology view to practical small-office applications. 2:00-3:15. IDP Credit.



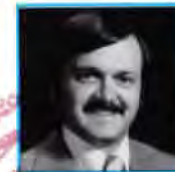
Robert Frater
Financial Planning



James Falick, FAIA
Teaming



John A. Harris
Teaming



Richard Thompson
Teaming



Kay Lentz
Teaming



Pixie Sykes
Communications
Within a Firm



PROFESSIONAL PROGRAMS



Elizabeth Bollinger
CAD

OFFICE MANAGEMENT ISSUES

EMPLOYEE RELATIONS *Legal Implications*

All employees and employers face potentially significant legal problems unless employment procedures and processes are appropriately handled. **Victoria Corcoran**, a partner in the Labor Section of Houston-based attorneys Bracewell & Patterson, will guide you through the shoals of discrimination, slander, and defamation suits. A member of the Texas Bar, she will provide direction on appropriate application forms, documentation, and references. 9:30-10:45. IDP Credit.



Victoria Corcoran
Employee Relations



Rebecca Renfro
Marketing to
Government

COMPENSATION *Achieve the Levels You Deserve*

No one is ever paid as much as he or she deserves without understanding how to be compensated. **William Fanning** of Design Management Consulting, Inc. of Atlanta conducts the annual PSMJ Executive Management Salary Survey and has a national picture of architectural compensation. He will use the data gathered from his surveys as well as his financial and design-firm-management experience in spurring TSA members to achieve the compensation they deserve. 11:30-12:45. IDP Credit.



Laurin McCracken
Marketing to
Corporations

OWNERSHIP TRANSITION *Planning for Survival*

Through time, architectural practices expand and contract; partnerships emerge and dissolve. Many design professionals, however, give little thought to the transfer of management and control within the firm. Most architecture firms do not survive the founding practitioners. In this session, **Richard Jennings** of Sikes Jennings Kelly and Brewer, author of a guidebook on the subject, will discuss the management, marketing, legal, and accounting considerations essential to a successful ownership change. 2:00-3:15.



Frank Douglas, FAIA
Diversification



Charles Harper, Jr.,
FAIA
A Role in Government

SPECIFIC MARKETING IDEAS

COMMUNICATIONS PLANNING *Why It's Important*

Planning a pro-active communications program is but one important ingredient of an overall marketing program. **Linda Cavazos** of Gensler & Associates and **Pamela Lewis**, design editor of the *Houston Post* will consider such subjects as when to issue a press release, how to deal with the media, and what to convey in a brochure. That all architectural firms should recognize the value of planning and implementing a communications program is a basis for this session. 9:30-10:45.

MARKETING TO THE GOVERNMENT

Rules, Regulations, Riches

As traditional markets in the private sector change (or even decline) new and profitable opportunities exist within the public sector, from the local to the federal level. Led by **Rebecca Renfro** of Rolf Jensen & Associates, this session will include participants from the Southern NAVFAC, U.S. Postal Service, and the U.S. General Services Administration, all examining how architects can most effectively take advantage of these opportunities. 11:30-12:45.

MARKETING TO CORPORATIONS

Penetrating the Market

Large corporate clients are known for more than their deep pockets. They also offer architects diverse and long-term relationships for producing significant, even award-winning work. Led by architect **Laurin McCracken** of RTKL, Inc., this session will focus on how successful Texas firms have penetrated corporate markets and on the lessons they have learned in the process. Participating architects will be **C. Jack Corgan** of Corgan Associates Architects and **Paul Kennon, FAIA**, of CRSS, Inc. 2:00-3:15.

ROUNDTABLES

LEGAL ISSUES

The Architect in Court

If there is any one single trend emerging in the design industry today, it is that architects are more and more affected by legal issues. Moderated by attorney and architect **Alan Fleishacker** of 3D/International, this roundtable will discuss topics including: how to be an expert witness; if "going bare" is preferable to buying liability insurance; and how a legal-defense fund for architects might operate. 9:30-10:45

DIVERSIFICATION:

New Markets, New Services, New Clients

This Roundtable will examine the key issues related to diversification: what it means; how it can be accomplished; when to initiate it; what the pitfalls are; and what is on the horizon. Joining moderator **Randle Pollock** of CRSS, Inc., will be **Frank Douglas, FAIA**, of 3D/I; **Doyle Wayman** of Index, The Design Group; **Herman Thun** of LZT; and others. 11:30-12:45

A ROLE IN GOVERNMENT:

The Architect in Public Affairs

How can architects increase their effectiveness in the affairs and processes of government? Is the ability to shape or influence public policy, particularly as it relates to the man-made and natural environment, appropriate for design professionals? If so, should efforts be coordinated with other organizations and programs? **Charles F. Harper, Jr., FAIA**, Mayor of Wichita Falls, and other leading experts will debate these and other issues. 2:00-3:15



TSA MEMBER REGISTRATION

Please use a duplicate form for each registrant. See enclosed schedule for times and information about each Annual Meeting event.

Name: _____ Chapter: _____

Business address: _____

City/Zip: _____ Business telephone: () _____

Occupation: (check one)

- Architect
- Intern Architect
- Designer
- Engineer
- Interior Designer
- Contractor
- Landscape Architect
- Builder
- Developer
- Client
- Other

TOTAL PACKAGE: \$152

To register for all events, check this box, insert the package cost figure of \$152 as your total below, and return this form with your payment by October 16. After October 16, the total cost will be \$182. Associate members may claim a \$30 discount.

Check as applicable:

- I request an invitation to an At Home/At Office party.
- I request a ticket for the Acme/Ceramic Cooling Tower breakfast.

REGISTRATION FOR INDIVIDUAL EVENTS

If you wish to register for individual events, complete the following section. In the cost blank adjacent to each event, write the ticket cost and calculate your total.

GENERAL REGISTRATION

By October 16: \$90 After October 16: \$120 \$ _____

This basic fee covers admission to professional programs, the products exhibition, all special exhibit hall functions, and the no-cost items listed below.

Check if claiming Associate Member discount (\$30); deduct from general registration fee only. \$ _____

FRIDAY, NOVEMBER 13

Featherlite Tourneys—No Charge but return enclosed registration forms No Charge

Exhibit Hall Welcome Party—No Charge No Charge

At Home/At Office Parties—No Charge No Charge

I will attend and request an invitation. Cut-off date: October 16

SATURDAY, NOVEMBER 14

Acme/Ceramic Cooling Tower Breakfast—No Charge No Charge

I will attend and request a ticket

Exhibit Hall Luncheon—\$7 \$ _____

Hugh M. Cunningham, Inc., New Architects Reception—No Charge No Charge

Presidents' Gala, "Hail To The Chiefs"—\$35 \$ _____

SUNDAY, NOVEMBER 15

TSA Awards Luncheon—\$20 \$ _____

Downtown Walking Tours—No Charge No Charge

TOTAL \$ _____

- Return this form with payment to: Texas Society of Architects, 114 West Seventh, Suite 1400, Austin, 78701.
- Only individuals registered and badged may attend convention events.
- Members attending only the products exhibition are exempt from the general registration fee; members attending any other convention events must pay the general registration fee.
- Cancellation policy: Cancellations received before October 23 entitle the registrant to a full refund. Cancellations received after that date, up to November 6, will be subject to a \$30 processing fee. No refunds will be made unless the refund request is received in writing and before November 6.
- Hotel reservations should be made using the enclosed hotel registration form. Cut-off date for guaranteed reservations is October 16.
- Cut off date for guaranteed invitations to At Home/At Office parties is October 16.

FAMILY/GUEST REGISTRATION

Please use a duplicate form for each registrant. See enclosed schedule for times and information about each event.

Name: _____

Address: _____

City/Zip: _____

Telephone: () _____

Occupation: (check one)

- Architect
- Intern Architect
- Designer
- Engineer
- Interior Designer
- Contractor
- Landscape Architect
- Builder
- Developer
- Client
- Other

TOTAL PACKAGE: \$125

To register for all events, check this box, insert the package-cost figure of \$125 as your total below, and return this form with your payment by October 16. After October 16, the total cost will be \$155.

Check as applicable:

- I request an invitation to an At Home/At Office party.
- I request a ticket for the Acme/Ceramic Cooling Tower breakfast.

REGISTRATION FOR INDIVIDUAL EVENTS

If you wish to register for individual events, complete the following. In the cost blank adjacent to each event you wish to attend, write the ticket cost and calculate your total.

GENERAL REGISTRATION

By October 16: \$40 After October 16: \$70 \$ _____

This basic fee covers admission to any general session, the products exhibition, all special hall functions, and the no-cost items listed below.

FRIDAY, NOVEMBER 13

Featherlite Tourneys—No Charge but return enclosed registration forms No Charge

Exhibit Hall Welcome Party—No Charge No Charge

At Home/At Office Parties—No Charge No Charge

I will attend and request an invitation. Cut-off date: October 16

SATURDAY, NOVEMBER 14

Acme/Ceramic Cooling Tower Breakfast—No Charge No Charge

I will attend and request a ticket

Auxiliary Tour and Luncheon—\$30 \$ _____

Hugh M. Cunningham, Inc., New Architects Reception—No Charge No Charge

Presidents' Gala: "Hail To The Chiefs"—\$35 \$ _____

SUNDAY, NOVEMBER 15

TSA Awards Luncheon—\$20 \$ _____

Downtown Walking Tours—No Charge No Charge

TOTAL \$ _____

•Return this form with payment to:

Texas Society of Architects, 114 West Seventh, Suite 1400, Austin, 78701.

•Only individuals registered and badged may attend convention events.

•Family members and guests attending more than one event, including no-charge events, must pay the general registration fee.

•Cancellation policy: Cancellations received before October 23 entitle the registrant to a full refund. Cancellations received after that date, up to November 6, will be subject to a \$30 processing fee. No refunds will be made unless the refund request is received in writing and by November 6.

•Hotel reservations should be made using the enclosed hotel registration form. Cut-off date for guaranteed reservations is October 16.

•Cut off date for guaranteed invitations to At Home/At Office parties is October 16.

CHILDREN'S WORKSHOP

CELEBRATION OF ARCHITECTURE

Designed for students aged eight to 18

Saturday, November 14, 1987, 9:30 a.m. to 3:45 p.m.

Sponsored by the Texas Society of Architects Public Education Committee in conjunction with the TSA Annual Convention at the George R. Brown Convention Center, Houston.

EVENTS:

Presentation of "The Built Environment of Texas."

Draw Your Neighborhood: Keeping in mind Space, Mass, Path, Landmarks, Symbols, and Signs from the preceding presentation, draw a map of your neighborhood to share with your group.

Tour the exhibits at the convention center with an architect for a guide.

"Reading Buildings," a Brown-Bag Lecture by architect Charles Kifer of Gensler and Associates.

A guided tour of downtown Houston, including the offices of Gensler and Associates.

"Design a downtown structure" workshop

Want to know more?

A packet of information for continued study about the built environment will be presented to each participant.

Cost: \$10 per student, including lunch, \$7 for parents and teachers who may wish to observe.

AUXILIARY TOURS

Tour buses will leave the Hyatt Regency Hotel at 9:00 a.m. and take participants to the lovely and exclusive Broad Acres area of Houston, where they will tour private homes designed by architect John Staub. After the homes tour they will proceed to The Houstonian, Houston's unique hotel and conference center and location of The Phoenix Fitness Resort. There they will enjoy lunch and an informative and lighthearted program by Barb Hornbeck, wardrobe consultant.

An abbreviated day has been planned so that participants may arrive back at the convention center in time to attend the final professional programs, to spend the remainder of the day shopping at The Park (located between the convention center and the hotel), or to rest before the "Hail To The Chiefs" Gala on Saturday evening.

Cost is \$26 per person, including lunch. To reserve space, fill out the form on page 43, and send it in before the October 16 deadline.

Reservation form:

Fill out this reservation form and mail it, with a check, to the Texas Society of Architects c/o Houston Chapter/AIA, 20 Greenway Plaza, Houston, TX 77046

Deadline for registration is November 4, 1987.

Name: _____ Age: _____

Number of adults: _____

Address: _____

City: _____ State: _____ Zip: _____

Telephone: () _____

Amount enclosed: _____

For further information contact: Martha Murphree at the Houston Chapter/AIA office, telephone (713) 622-2081; or David Driskill, Texas Tech University, P.O. Box 4140 Lubbock, TX 79409, telephone (806) 742-2791.



Tennant House, by John Staub, is part of the Broad Acres tour.

HOTEL RESERVATION FORM

Rates:

- \$69: Single occupancy
- \$79: Double occupancy
- \$89: Triple occupancy
- \$99: Quad occupancy
- \$125: Regency Club single
- \$140: Regency Club double



(Suite rates are available. Call 713/654-1234 or 800/228-9000 for information)

The deadline for guaranteed reservations is October 16. Reservations made after October 16 will be confirmed on a space-available basis.

Name: _____

Firm: _____

Business Address: _____

City/Zip: _____ Business telephone: _____

Arrival date: _____ Arrival time: _____

Departure date: _____ Departure time: _____

Room type/rate requested: _____ Number in party: _____

Names of others in party: _____ Special room requests: _____

Reservations are not transferable and are held until 6 p.m. on the day of arrival unless guaranteed by advance deposit. MasterCard, VISA, American Express and Diners Club accepted. A \$20 deposit will be required at check in for those not using a credit card for incidental expenses. I will guarantee by:

- Advance Deposit MasterCard VISA American Express Diners Club

Card Number: _____ Expiration date: _____

Signature: _____

Check out time is noon. Rooms may not be available for occupancy until after 4 p.m., but the hotel will make every effort to accommodate you earlier.

Return registration form to:

Hyatt Regency Houston
1200 Louisiana Street
Houston, Texas 77002
Attention: Reservations

For further information,
or to make direct telephone
reservations, call:
713/654-1234
800/228-9000



PRODUCTS EXHIBITION

Come browse through the 1987 TSA Products Exhibition, which encompasses 100,000 square feet in the new George Brown Convention Center. You'll find more than 200 innovative displays featuring new architectural products, systems, services, and technology of interest to all building and design professionals.

On Friday evening, from 3:30 to 7:30, plan to join in the festivities of the Opening Night Party. There will be free admission and complimentary refreshments.

There will be special exhibits, displays mounted by the Schools and Colleges of Architecture, and professional programs as well.

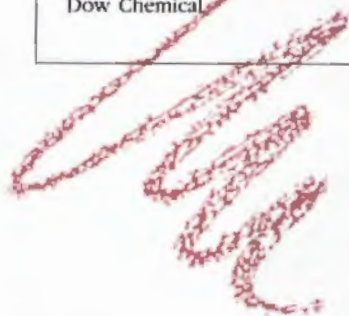
On Saturday the exhibit hall will be open all day and don't forget the Exhibit Hall Luncheon. Come and be sure to register for door prizes with each exhibitor.

EXHIBITORS INCLUDE

Advanced Office Systems
ADO Corporation
AIA Chapters
Alenco, A Division of Redman Building Products
Amega Construction, Inc.
American Olean Tile Co.
Association Administrators & Consultants, Inc.
Assurance Services, Inc.
Binswanger Glass Co.
Bowman Tile Supply
Boyd Calculator Co.
Brekke Distributors
Burr Engineers, Inc.
Carpenter Insulation & Coatings Co.
Cavallini Co., Inc., The Ceramic Cooling Tower
Ceramica San Lorenzo (USA) Inc.
Clark & Shuck Associates, Inc.
Classy Glass
Coleman & Jones
Columbus Wallcovering Company
Commercial Spray Systems
Conrad Company
Construction Technology Laboratories, Inc.
Custom Building Products
Custom Castings
DMC Design Centers Ltd.
Designed Performance Associates
Devoe & Reynolds Co.
Diversifoam Products
Dow Chemical

Dynamit Nobel, Mipolam Division
ECI Building Components, Inc.
Eagle Lake Concrete Products, Inc.
Edward Fields, Inc.
Electric Utility Companies of Texas
Elgin-Butler Brick Co.
Featherlite Building Products Corporation
Ford Motor Company/Ford Glass Division
General Drapery
Green Expectations
Harper & Shuman, Inc.
Haworth Showroom
Herman Miller, Inc.
Horton Automatics
Innovative Stone, Inc.
Intempo Wood Furniture
International Conference of Building Officials
Jackson's Lemmon Ave. Pottery
Jewell Concrete Products, Inc.
Kelly Energy Systems, Inc.
Kronberg's Flags and Flagpoles
Long & McMichael
Marvin Windows
Masonry Institute of Texas
McClelland Engineers, Inc.
Monarch Tile Manufacturing, Inc.
Negley Paint Company
Neogard Corporation, The
Nevamar Corporation, The

Pella Windows & Doors
Pran, Inc.
ProSoCo, Inc.
Quality Woodwork Interiors
Randal Contract Furnishings
Read Architectural Products
Reemay, Inc.
Rib-Roof Industries
Ridgway's Inc.
Roof Tile, Etc.
San Jacinto Materials, Inc.
Saratoga Fence Corp.
Schirmer Engineering Corp.
Society of Architectural Administrators
Southern Building Code Congress International
Southern Components Inc.
Southwest Terrazzo Association
Southwestern Bell Telephone Spencor
Stonhard, Inc.
Summitville Houston, Inc.
Tectum, Inc./Houston, Texas
Texas Canvas & Awning Co., Inc.
Texas Gas Utilities
Texas Granite Corp.
Texas Industries, Inc.
Texas K-Span Structures, Inc.
Thoro System Products
Thycurb
U.S. Intec, Inc.
United States Gypsum Co.
USG Interiors
Versatile Software Packages
Wesco Distribution, Inc.
Wilsonart



GOLF & TENNIS REGISTRATION

Friday, November 13, 1987
Westwood Country Club
8888 Country Creek Drive
Houston, 77036, 713/774-2521

GOLF

Mr. _____
Mrs. _____
Ms. _____

Address: _____

City/Zip: _____

Telephone: () _____

Your handicap or average score: _____

Women: Callaway system of automatic handicapping; Men: team-play Florida Scramble.

TENNIS

Mr. _____
Mrs. _____
Ms. _____

Address: _____

City/Zip: _____

Telephone: () _____

Classification: Beginner Intermediate Advanced

Men's and Women's doubles; round-robin tournament; names will be drawn for teams.

RETURN ENTRY FORMS TO:

Featherlite Building Products Corporation
P.O. Box 1029
Austin, TX 78767
Attention: H.V. Moss



INTERIORS EDUCATION

More and more Texas architects are placing an increased emphasis on interior architecture in their practices. For some firms, this is an outgrowth of previous practice, expanding on opportunities for good design. But for most firms, heightened emphasis on interiors represents an attempt to adjust to a radically different building market than we saw in the 1970s and early '80s. The motivation goes beyond pure economics and is made more appealing by an increasingly knowledgeable clientele, additional attention from the professional publications, and the long overdue recognition that interiors is *not* a secondary aspect of architectural practice.

Practitioners, appropriately, are tracking market forces, but crucial parts of the architectural profession have not been keeping pace.

The first of these is the curriculum in our schools of architecture. The majority of our architectural schools continue to promote a curriculum of "total design" that in reality almost completely excludes the interior aspects of architecture. Architecture students need to be guided to the realization that architecture doesn't stop at the front door, the window wall, or even the building lobby. They need to be exposed to the myriad of problems and issues that mold interior spaces: programming, logical space planning, lighting, building-code compliance, finishes, materials, and three-dimensional studies. But indications are that this is not happening. When I interview architecture graduates or take part in school juries, I ask about why these issues are missing from their projects. "It wasn't in the program," I hear over and over. "We were told to concentrate on the site and the building facade."

Of course students need to learn as much as possible about "total design," but



Today's architecture students are seldom asked to make interiors study models, like this one used by Kirksey-Meyers Architects for their design of Texas Commerce Bank-River Oaks, in Houston.

if the issues of interior space, color, materials, and planning are ignored, what the schools are teaching doesn't merit that title.

What is needed, with more firms expanding into or specializing in interiors work, is corresponding growth in the number of interiors courses offered by architecture schools. More emphasis on designing interiors could be achieved without disruption of the traditional pattern of architectural studies, now focused on building masses, volumes, pedestrian movement, site planning, and the articulation of building facades (the latter, I think, disproportionately emphasized). The level of sophistication demanded by today's clients means that the day is gone when an architect could group Wassily chairs around an area rug and consider the interior complete. Our schools should be teaching architecture as the manifestation of spatial organization—the complete design of the interior spaces simultaneously with the design of the building.

There is an additional problem for young architects hoping to specialize in interior architecture (and for the firms that need their services): they face a reg-

istration process that also virtually excludes interiors. The Intern Development Program and standard preparation for the registration examination focus everywhere but on interiors, making it an uphill fight for someone hoping to specialize in this area to gain needed knowledge and experience. Most young architects have to choose between postponing involvement with interiors until after their traditional preparation for registration is complete, or start working in interiors and then engage in a difficult self-education process to prepare for registration.

Some practitioners may think the internship/registration process is working just fine, but many architects and firms are finding that the process presents an unprecedented challenge. We face an evolutionary shift warranting new thought by educators and practitioners. We must ensure that our most talented graduates can consider a career in interior architecture as a viable primary avenue of practice.

—Michael G. Meyers
Principal,
Kirksey-Meyers Architects, Houston.

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Complete and return the adjacent subscription card to join a growing readership interested in the built environment of Texas.

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Invite you to obtain the information about products and services advertised in this issue of *Texas Architect* by utilizing the adjacent Reader Inquiry Card. To take advantage of this convenient service:

1) Circle the number on the reader inquiry card which corresponds to the number at the bottom of the advertisement.

2) Fill in your name and company address on the card.

3) Detach and mail to the address on the card. The card is postage-paid and pre-addressed.

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Specify: _____
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 10. Others Allied to the Field:

(please specify)

II. If a registered architect, in what state(s) are you registered?

Texas Architect

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(September/October 1987) This card expires November 30, 1987.

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Job Function:

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 Manager/Dept. Head
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 Project Manager
 Intern Architect
 Designer
 Interior Designer
 Engineer
 Client

Do you write or approve product specifications?
 YES NO

Type of Business:

- Architectural or A/E Firm
 Consulting Engineering
 Contractor or Builder
 Commercial, Industrial or Institutional
 Government Agency
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- Owner/Partner/Principal
 Manager/Dept. Head
 Staff Architect
 Project Manager
 Intern Architect
 Designer
 Interior Designer
 Engineer
 Client

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 YES NO

Type of Business:

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Solving a natural dilemma with fire-treated cedar shingles.



Fire. It's the ultimate nightmare. And when you've solved every other problem in a project, it's the last thing you want to worry about. But for Richmond Rossi Montgomery Architects, it actually was.

Their primary problem was to build a business and professional complex on a virtually unbuildable site—and at the same time maintain the natural harmony of the environment. The solution was a design for a series of gracefully shingled pyramids with gently sloping roofs. The only fly in the ointment was the Class B fire code requirement for the roofs. But since cedar shingles and shakes can be pressure treated to meet fire retardancy specifications, that dilemma was easily solved.

For information on fire treated red cedar shakes and shingles write for our free brochure "For The Roof You Really Want."

Red Cedar Shingle & Handsplit Shake Bureau, 515-116th Ave. NE, Suite 275, Bellevue, WA 98004



These labels on the bundles of red cedar shingles and shakes are your guarantee of Bureau-graded quality. Insist on them.

The Promontory, San Luis Obispo, CA
Richmond Rossi Montgomery Architects

Red Cedar Shingle & Handsplit Shake Bureau

The recognized authority.

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Herring Marathon Group

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HALL, St. Louis,
Missouri
Photo courtesy
Missouri Botanical
Garden



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Lafayette, Indiana

CHURCH-
ON-THE-ROCK,
Rockwall, Texas



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PLAZA, Memphis, Tennessee



THE BROWN
CONVENTION CENTER,
Houston, Texas
Photo courtesy Greater Houston
Convention and Visitors Council



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FIRST BAPTIST CHURCH,
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Irving, Texas
Photo courtesy Dallas Cowboys Weekly

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Circle 52 on Reader Inquiry Card

Century Development Corp. of Houston and San Antonio-based National Bank of Commerce (NBC) announced plans for the 30-story building, designed by Cambridge Seven Associates of Cambridge, Mass., in joint venture with Houston-based Lloyd Jones Fillpot and Associates.

To be constructed of granite, limestone, and cast stone, with brown glass windows, the 550,000-square-foot tower steps back at the base and top. An emphasis on landscaping and plazas at the base helped determine the shape of the building, as did the desire for a slim profile. "We really squeezed the building into a much smaller floor plan than normal,"

says Charles Redmon, principal with Cambridge Seven. "Both the bank and the developer were interested in a tall building, so this has a slenderness ratio that most buildings don't have." The effect, Redmon says, is accentuated by stepping the corners. Atop the building, a decorative rectilinear frame will shield planned communications equipment from view.

Designed as an extension of the River Walk, NBC Bank Plaza will provide a terraced park and walkway leading from the adjacent San Antonio River through a large banking hall to a plaza on the street side. This plaza, which will feature fountains and trees, will provide a focal point for the new building and two other NBC buildings around the corner. Arcades on the street side of the NBC Bank Plaza will provide shade for pedestrians. Construction began in July and completion is scheduled for late 1988.

—Blair Calvert Fitzsimons

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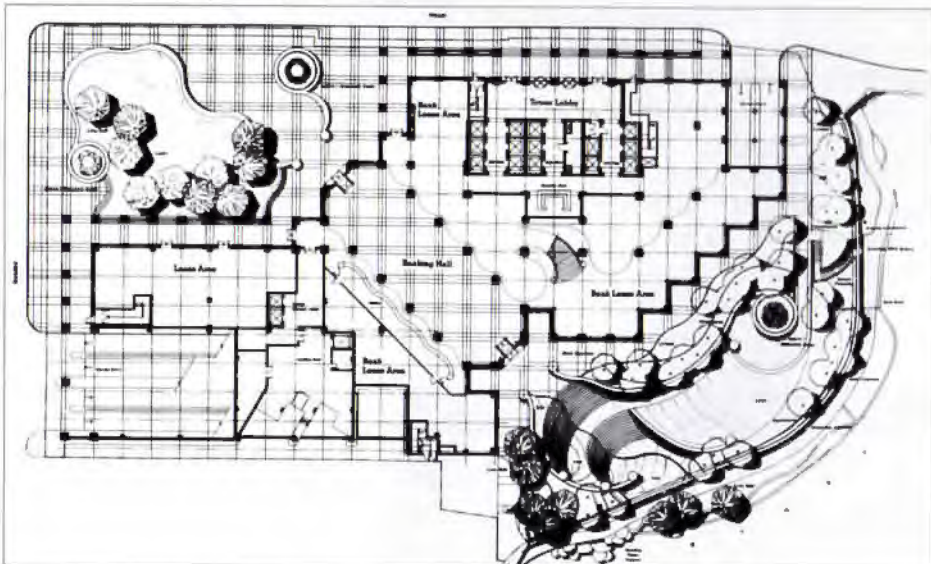
The following anonymous report arrived at the *Texas Architect* offices in mid July.

Rejecting civilization's flabby discontents and being wise in the ways of the steamy Houston streets, I dropped in at the Houston Boxing Association gym one Saturday night back in June.


Do a little work on my job.
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The NBC Bank Plaza is planned for San Antonio.



Floor plan showing the first floor and the building's relationship to the San Antonio River.


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Circle 54 on Reader Inquiry Card

But my plans were kayoed before the first round started. I mean, I could tell immediately that something was wrong.

Sure, there were some professional boxers sparring for a while, but then they disappeared and things got strange. Little details started kind of poking at my consciousness.

Like the punching bags had been pushed into the corners and the gym was full of round tables covered with white table cloths and champagne glasses with little tiny red boxing gloves tied to them, and a couple of skinny guys were playing records real loud. Like they had this professional boxing exhibition, but nobody paid attention. I mean, people ate chicken and pasta until they had the main event—two middle-aged white guys going at it for three rounds. Like after the boxing everybody climbed into the ring and started dancing.



Is this any way to raise money for an architectural magazine? New York developer Jim Sterling (left), duking it out with architect Tom Harris of Houston.

I went up in the ring to check it out, and there was Carolyn Farb, hobbing and weaving. You remember Carolyn Farb. At least she was dressed right.

Then it hit me like a solid right to the kidney. These guys in stiff shirts that made their necks push way up into their chins and women doing the Ali shuffle in dresses with no straps over the shoulders—they weren't in the gym to work out. They weren't even fight fans. They were architects. And developers, if you

can believe it.

I mean, they still have architects and developers in Houston? Hey, it's no joke. And they were having a party to raise money for some organization that didn't have *thing one* to do with boxing. It was Cite or Rice Design Alliance or something.

So why didn't they go to the rice farmers for money? You got me. But they

raised almost enough to wipe out their deficit. They couldn't have done it except a bunch of businesses—Houston Boxing Association, Continental Airlines, 3D/International, among others—covered the expenses.

That's what I heard.

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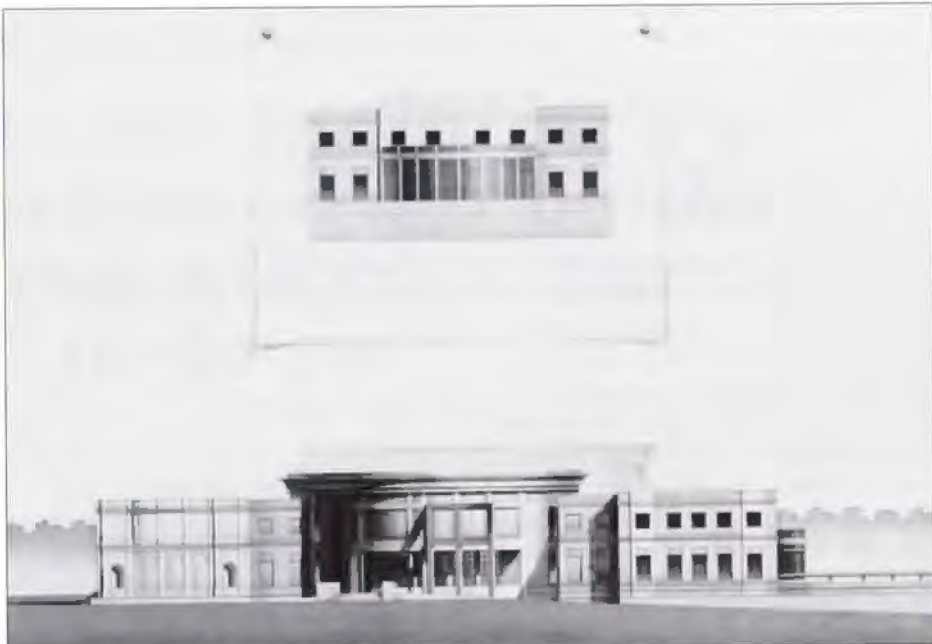
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**MEMPHIS BROOKS MUSEUM,
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RILL, HOUSTON**

Skidmore, Owings and Merrill, Houston, has designed an expansion for the Memphis Brooks Museum of Art, the first phase of a long-range, \$7.1-million master plan for the museum. Headed by SOM's Richard Keating, the design team included the Memphis firm of Askew, Nixon, Ferguson, and Wolfe.

The design increases and improves gallery space, curatorial areas, and access to the museum. It also provides a new library, restaurant, and auditorium.

The architects modeled their work on the museum's original 1916 Beaux Arts



The Museum's new elevation was modeled on the original 1916 Beaux Arts building by James G. Rogers.

building, designed by James Gamble Rogers, and drew on other details characteristic of the period. In addition, the architects use spatial strategies that contrast with the original plan. For example, the main entrance leads into a circular Great Hall, which plays against the rectilinear

shapes of galleries on either side.

Approximately 52,000 square feet will be newly constructed, giving Memphis Brooks a total of 83,136 square feet. Construction will be completed in the spring of 1989.

—Anthony Cornealius



Model, Memphis Brooks Museum, by SOM

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Plan to visit the Electric Utility Companies of Texas booth at the 1987 Texas Architects Annual Meeting and Products Exhibition in Houston November 12-14.

SCHOOLS

The College of Architecture and Environmental Design at Texas A&M University has planned a CAED Open House on October 10. Design exhibits, tours, reserved tickets to the A&M/Houston football game, a barbecue, and several other activities are planned, including a two-day computer/architecture workshop as part of Computer Media '87. Former architecture students are asked to write to David Woodcock, AIA, RIBA, Head of the Department, at the school. For more information call the dean's office at 409/846-0184.

Two students at the School of Architecture at the University of Texas at Austin have received national design awards. Steven Zagorski of Louisville, Kentucky, has been awarded honorable mention in the National Student Design Competition, "American Life Residential Design Competition," and Harry A. Mark of Dallas won second place in the fifth annual Association of Collegiate Schools of Architecture/American Wood Council Student Competition. Also, several new instruc-

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tors are joining the faculty. They include Anthony Alofsin, Christian Olson Bergum, Natalye Appel, Francis Chamberlain, Julius L. Jinkins, Tyrone James Fries, and Mary Hardin.

Robert Timme, award-winning architect and professor of architecture at the **University of Houston**, has been appointed director of graduate studies for the UH College of Architecture. He replaces Bruce Webb, who will return to full-time teaching.

The **University of Texas** Board of Regents has approved a gift of \$18,750 from the John Buck Company and the First Chicago Investment Advisors to fund an endowed scholarship in architecture. The Chicago-based firms are funding an endowment in honor of Chicago architect Thomas Beeby.

Texas A&M architecture student Mark W. Sikes has been awarded an honorable mention in the 1986-87 ACSA Precast Concrete Student Design Competition, sponsored by the Association of Colle-

giate Schools of Architecture. He will receive \$150.

EVENTS

September 3-26: "Work and Play '87," an exhibit sponsored by Austin Women in Architecture. Display highlights creative work of group members, ranging from playful to fully realized projects. Open free to the public, Monday through Saturday, at the Arts Warehouse in Austin.

September 11: Deadline for the Ninth Annual Interior Awards competition, sponsored by *Interiors* magazine. Any U.S. installation completed between January 1986 and September 1987 is eligible. For entry requirements, call 212/764-7767.

September 12 to October 25: "The Architecture of Richard Morris Hunt," at the Amon Carter Museum in Fort Worth. Watercolors and drawings depicting Hunt's work, along with an exhibition of architectural renderings. Open to the public.

September 26: A professional de-

velopment program for women, sponsored by the AIA Women in Architecture Committee, will be held in Dallas. The workshop focuses on communication skills for effective leadership. For more information, call 214/799-6688.

October 5: Deadline for entries in "Creative Visions" design competition sponsored by Naugahyde. Participants are asked to submit conceptual or actual designs in the media of their choice. For more information, contact Michele Zelman, 212/581-4488.

October 7-10: Texas A&M University will sponsor Computer Media '87, a symposium on electronic technology, at the Langford Architecture Center on the university campus in College Station. Topics will include computer management, desktop publishing, networking, and CADD implementation. For additional information, contact Fred Seals, 409/845-5691 or 409/845-1221.



"Could Love Have Saved?" infrared photo display

October 19 to November 8: "Could Love Have Saved," infrared photos by Michael Hawkins, architect with Crain/Anderson Architects in Tyler, displayed at the Barnwell Center in Shreveport, Louisiana. The photos depict the historic Scottsville Cemetery in Harrison County.

November 1: Deadline for registration in the "Pyramid Awards," a residential

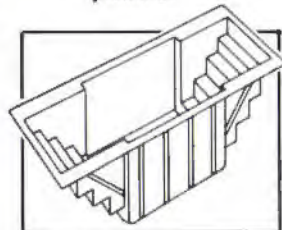


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November 6: "Call for Entries" for the 1987 Concrete Reinforcing Steel Institute Design Awards Program. Participants must be registered architects or engineers, and the structures must be site-cast reinforced concrete completed since Jan. 1, 1985. For more information, contact CRSI, 312/490-1700.

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Val Glitsch, Architect

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Block/Drucker House, Los Angeles

Val Glitsch, Architect

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The **Concrete Reinforcing Steel Institute** offers two Engineering Data Reports that give recommendations on job specifications for reinforcing steel. These are considered valuable resources for structural engineers and architects. For more information circle number 38 on the reader inquiry card.



Integrated Ceilings, a division of USG Interiors, Inc., introduces *Sculptures*, a ceiling that combines the beauty of bas-relief sculpture with the conventional T-bar grid system. Made of two-foot by four-foot metal-backed fabric panels, *Sculptures* can create a multitude of designs when panels are used in different ways. For more information circle number 39 on the reader inquiry card.

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DuPont has announced a synthetic rubber reinforced with a polyester scrim called Hypalon. The product combines the installation ease of thermoplastic membranes with the durability of cured rubber membranes. Hypalon is resistant

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Acme Brick has produced a 12-page brochure illustrating the flexibility and aesthetic advantages of double brick wall construction. For more information circle number 42 on the reader inquiry card.

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Circle 61 on Reader Inquiry Card

GEORGE DAHL, FAIA, 1894-1987

I leave it to others to chronicle the accomplishments of George Leighton Dahl, who died in July at 93. They are a matter of public record—particularly now that public perception has begun to catch up with his life and work. I want to say something about the George Dahl I knew. Or should I say Dahls: one was public, one very private.

The public Dahl was tough, with great integrity. These qualities helped The Chief, as we called him, to lead, organize, and drive people to accomplish the seemingly impossible.

He was also a showman, reveling in unforgettable eccentricities. There were his hats and the granny glasses he wore in the '50s. Or his enormous Cadillac, in which he was apt to sideswipe anything that got near him. *El*

Jefe trained as a fighter pilot in World War I, but the man who mastered a Spad never mastered a Cadillac.

Clients visiting Dahl's office walked in over a red carpet runner that he personally rolled out for them. Sitting across the desk from them, Dahl emphasized remarks by writing key words and totalling columns of figures *upside down*. Clients left convinced Dahl was a genius.

Although he was an excellent architect, it was his business acumen that made the difference. He was an architect/developer in the '50s, and it was then that he made most of his fortune. Dahl invented "fast-track" construction, but never slowed down enough to name it. He invented the drive-through bank window, but never patented it.

Before other architects even

heard the word *marketing*. Dahl had a crude but effective program going that helped develop what became the largest office in Texas.

Throughout the '40s and '50s, his firm, George L. Dahl, Architects and Engineers, was a full service office, the model of professionalism, a mix of modern efficiency and old-school detail. After many years, the pencil and electric erasing machines made their entry, but production on tracing cloth never left. The quality of those construction documents was something to behold.

The private Dahl, who relaxed with his interest in opera, travel, and the arts, worked just as hard as the public Dahl. He took two briefcases of work home each night and checked the final working drawings on projects each weekend. The private man never

discussed his problems, even the family tragedy that struck late in his life. As tough in private as in public, he planned solutions to his problems alone.

There is too little room here to tell the stories that show how Dahl responded to adversity. There is too little space to express the gratitude I feel for the opportunity he gave me.

There will be no more George Dahls. The mold is broken and the setting has changed. To the public he leaves a lifetime of work, including a National Historic Landmark. To the profession he leaves a legacy of innovation and professionalism. To those who knew him, he leaves rich and fond memories. Hail to the Chief!

David Braden, FAIA, is a principal of Dallas architects Dahl/Braden/PTM.

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The little red schoolhouse.

Name: Langham Creek High School,
Cy-Fair I.S.D., Houston, Texas

Architects: Spencer-Herolz Architects, Inc.

Brick: 4-6000F, Quantity: 1,074,000
6-6000FW, Quantity: 317,800

**Special
Shapes:** 9,250 Custom Radius Bricks

Distributor: Upchurch-Kimbrough Co.

Contractor: Jordan & Nobles
Construction Co.

Langham Creek Senior High School. It's not little. It's not red. And it's not a school "house."

The perception of the public school building as a modest, one-room, red-brick building is long outdated—for example, this modern educational complex encloses 473,000 square feet of space and accommodates over 3,000 students.

And as these dramatic curves and accent arches show, the architecture of today's schools is no longer just functional, but visually exciting and innovative as well.

Which is, of course, where Henderson Brick comes in.

Like the little red school house, the perception of Henderson Brick as a small, East Texas brick manufacturer is long outdated. In fact, on a building such as this, where the brickwork demands critical color matches, custom specifications and large numbers of special brick shapes, we really come to the head of the class.

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