

In this issue:

El Paso Portrait

Downtown Spruce-Up

Discovering Henry Trost

Shangri-la on the Border

Practice Across the River

Texas Architect

NO. 5 VOL. 27 SEPT./OCT. 1977



el paso

Contents



On the Cover:
Watercolor proto-
type of outdoor
wall mural planned
for downtown El
Paso as part of the
"El Corredor II"
urban design proj-

ect, a joint venture of Staten/Pierce, Lacy Inc., El Paso, and the Crane Design Group, Houston. This desert scene was executed by Houston artist Suzanne Dagenhart, wife of Richard Dagenhart, Crane Design Group's Project Director.

Editorial 3

El Paso Portrait 7

El Paso. A look into the City of the Sun—its myths, problems, present, past and future, and its style, architecturally and otherwise.

Downtown Spruce-Up 15

In El Paso there is a plan afoot to revitalize downtown through pedestrian improvements: beautified walkways and "pause" areas, giant murals and landscaping. A plan to make downtown more walkable.

Discovering Henry Trost 19

This prolific early 20th Century architect—little known outside El Paso—left behind a body of work that warrants further study and recognition.

Shangri-la on the Border 25

The campus of UT-El Paso maintains a consistent architectural style that is perhaps unique to America—Bhutanese, modeled after the architecture of a Himalayan mountain kingdom.

Practice Across the River 30

Two young architects from Juarez (one of whom works for an El Paso firm) compare architecture on opposite sides of the Rio Grande.

Saudi Campus 34

Caudill Rowlett Scott's award winning campus for a university in the sun-bleached desert near the Gulf of Dharan preserves traditional Saudi forms in a contemporary facility.

Camp Allen 36

Campsites and cabins set unobtrusively into the piney woods of East Texas win a design award for the Houston firm of Charles Tapley. Barn-like buildings identify with the area's rural tradition.

Houston Central 38

Octagonal glass-and-granite library on a plaza creates a kind of civic hub for downtown Houston. Design award winner by S. I. Morris Associates, Houston.

Projects in Progress 43

In the News 49

Letters 59

Coming Up: *The November/December Texas Architect will deal with the subject of health facilities—where the field is headed, cost containment, energy management, research trends, ambulatory care, and more. Contributions from major figures in the field.*

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Convention Focus: Energy

**Focus 77 Energy. Texas Society of Architects 38th Annual Meeting,
El Paso Civic Center, October 19-21, 1977.**

Well, it's almost that time of year again, time for the architects of our sprawling state (and driving out to El Paso you get an idea of how big Texas really is) to leave the drawing boards for three days of El Paso style conventioning.

There will be plenty of the fun that everyone always expects from conventions—the let-your-hair-down good times, the mixing and mingling, the lighthearted conviviality—all in the context of professional camaraderie. It will be a time for catching up, for renewing old acquaintances and for making new ones. And it will be a time for that informal, yet invaluable, interchange among colleagues which is one of the primary benefits of membership in any professional organization.

Also this year there will be the annual product exhibition, in which some seventy or so manufacturers are represented, affording architects an opportunity to keep up with rapid change and progress within the construction and furnishings industries. It will be something of a marketplace of ideas, where suppliers and specifiers intermix for their mutual benefit.

And again, as in times past, the architects will explore a general convention theme of interest to the profession. This year's emphasis—our focus—is on the subject of energy. Yes, energy—even though we are bombarded with the word every day—because problems and available solutions as they pertain to architecture are still hazy. And we need to bring them into focus.

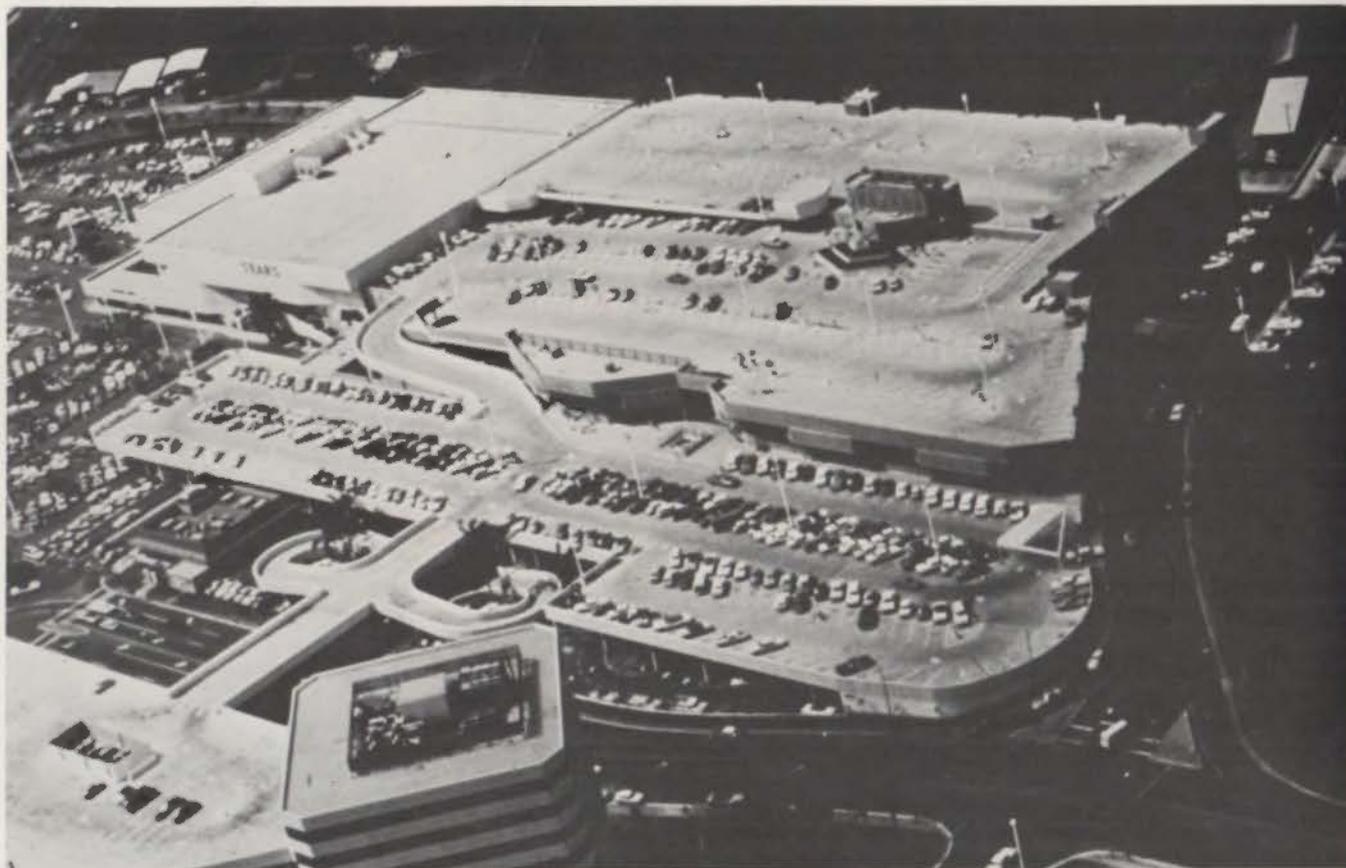
Consider that, despite all the hubbub about energy conservation, we as a nation continue to consume more energy than ever before. Since a full 30 percent of our energy consumption is due to buildings, the significance of our role as architects is obvious. Yet the profession has been slow to push for dramatic change and reliable new technology in the energy field. So it is that this year's annual meeting will be a time of assessment and evaluation, a time for nuts-and-bolts sessions on solar applications and energy conservation methods. And what better place to dwell on the subject of energy than El Paso, City of the Sun, where day after day after day we are bathed in that shimmering vitality that beckons to serve our needs?



Don Henry

**Don Henry
1977 TSA Convention Chairman
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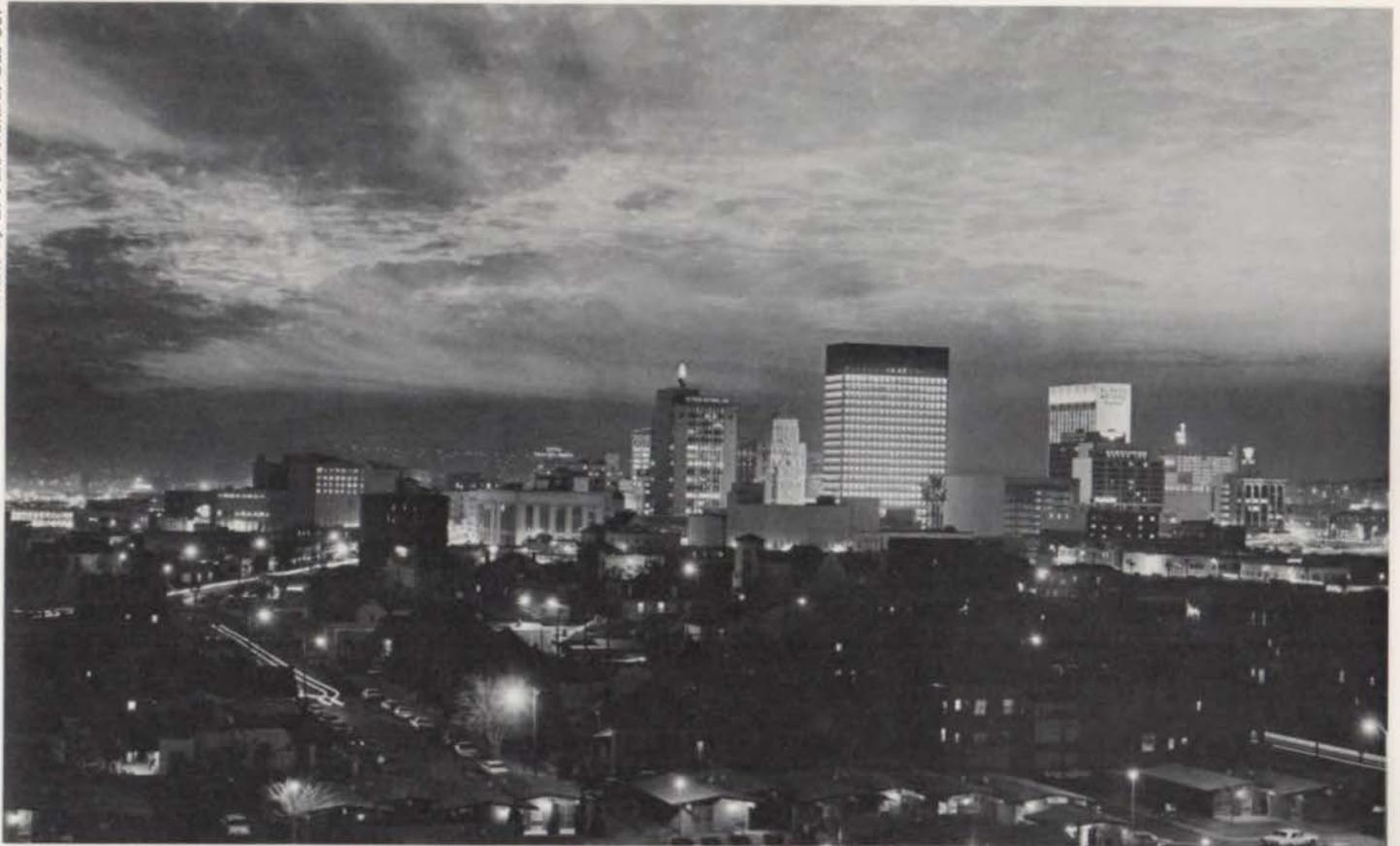
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El Paso is a city way out in the middle of nowhere. Thinking of it always recalls (along with tumbleweeds, mountains and flaming sunsets) that classic Marty Robbins ballad of love and jealousy and death, tales of outlaws and señoritas and men being gunned down, Hollywood-style, in the streets. And these are not false images. El Paso was like that once—the wildest town in the West.

But like a gangly teenage boy, El Paso has shot up into a big urban center. Oh, it is still out in the middle of nowhere; ask anybody from San Antonio or Dallas or Houston who has driven from sunup to sundown across hundreds of miles of scrubbrush desert to get there. But today it is a

el paso portrait

By Steven McBrearty

sprawling, industrious, cosmopolitan city of some 400,000 souls (give or take who knows how many thousands of Mexican aliens who either live illegally in El Paso or cross the border daily to work as maids or at other menial tasks). It is the metropolis of a far-flung trade area encompassing far West Texas, most of New Mexico, southeastern Arizona and the state of Chihuahua in northern Mexico.

The city's roots are in its Spanish past: Cabeza de Vaca passed through en route to California in 1536. The Mission of Guadalupe was erected at the site of present-day Juarez in the 1600s, more than a century before Junipero Serro built the first church in California. Spanish padres

Detail from Cortez Hotel.



Photo by Luis Villalobos

Traffic from Juarez to El Paso over Cordova Island Bridge.



Photo by Luis Villalobos

trekked across mountain trails to spread the "Good News." And Conquistadores passed through in search of gold and silver and fountains of youth.

But what kind of a city has sprung from these roots? To gain some understanding of El Paso's problems and development, both architecturally and in the social fabric which makes its architecture possible, we talked to El Paso architects Charles DeVillier and David Hilles, of the firm of Garland and Hilles, and architect Louis Daeuble.

There is no denying that El Paso is looking more and more like any other American city. It lost its chance long ago, Louis Daeuble points out, to establish a genuinely characteristic architectural style, like

Santa Fe's, for example, with its narrow, crooked streets and adobe walls to the property line. "When you get McDonald's here," says David Hilles, "it looks like McDonald's in Houston."

Acre upon acre of tract subdivisions have blossomed like desert cactus on the arid fringes of town. Shopping centers, apartment complexes (ersatz Spanish Colonial, ersatz English Tudor, etc., occupancy rate: 97%), high-rise hotels and motels, fast food joints and chain restaurants stand like mirages on naked sandy hills through which streets have only recently been cut. A pair of eight-lane freeways barrel through town.

Downtown banks have big flashing signs. There are "putt-putt" golf courses and "go-kart" tracks and drive-in theaters—everything one can find in Houston or L.A. or Louisville.

But then, how many places have a river on the edge of town with Mexico on the other side? El Paso can't help being just a little different. "It's the one place where the United States and Mexico really confront each other," Hilles says. On downtown streets (where Mexican citizens shop El Paso department stores) one hears the Spanish language as often as one hears English. Friends visit friends across the border. El Paso

businessmen take clients to Juarez for lunch. Workday mornings the international bridges are jammed with Juarez residents coming over the border to jobs or to look for jobs; on weekends the bridges are packed with Americans who want to shop the tawdry Juarez markets or take in a floor show or a dog race with dinner. For, as Charles DeVillier will tell you, El Paso and Juarez are just one big urban center, home for a million people.

Juarez has mushroomed even faster than El Paso: a quarter of a century ago there were maybe 50,000 people living there. Now there are officially nearly 600,000, and who knows how many uncounted thousands piled into the shanty-houses which line the hills on the edge of town?

Free parking meant to encourage turistas.



Photo by Luis Villalobos

Slow day in el mercado.



Photo by Lance Murray

Juarez is a magnet for people from all over northern Mexico, and the country's fourth largest city. A lot of Mexicans are drawn to Juarez by what they see as an opportunity to work in the United States, or at an American manufacturing plant on their side of the border, for much higher wages than they would make in the interior.

Juarez has a major economic influence on El Paso, says DeVillier. "The labor market is what attracted such industries as the clothing industry; it hinged around the flow of people from Mexico." The presence of able-bodied Mexican workers (who cross the bridges with shopping passes or down river a bit by simply walking across) has tended to depress the wage scale, as many American em-

ployers are all to glad to hire them and they are willing to work for a fraction of the salary Americans would demand. "In residential construction work," Daeuble says, "guys scrape up whatever labor they can find—and a lot of it is from Juarez."

And then there is the matter of Mexican maids, about which El Pasoans often joke. The Immigration and Naturalization Service estimates there are approximately 12,000 illegal maids in El Paso; other sources place the figure as high as 50,000. The old story around town, says DeVillier, is that well-to-do ladies from the country club doing volunteer work in day care centers take care of Mexican kids whose

mothers are taking care of the well-to-do ladies' children as maids in their homes. It is prestigious to keep a Mexican maid in El Paso, and quite cheap: the usual wages are about \$20 per week.

"The influx to the border from the interior of Mexico keeps all the wage scales low," says Daeuble, "and we don't have the income we should have. . . . We need to strengthen our economic base; and we have strengthened it a lot through twin-plant developments, in which large manufacturers have maybe an assembly plant on this side but actually fabricate the parts over in Juarez." In these setups, the average wage on the Mexican side, including fringe benefits, is about \$1 per hour—extremely low by our stand-

ards, but practically a windfall by theirs.

Situated on a crossroads of the continent, El Paso traditionally has been a kind of jumping off spot for people heading on to other places, new dreams; this was true for the Spanish, for prospectors with dollar signs in their eyes in the California gold rush of 1849. And it has been true for military residents of Ft. Bliss and for vacationers motoring Winnebagos through town along the interstates. El Paso is a city of new faces. What has happened down through the years is that a lot of these people liked, say, the weather

Making pottery for market.



Photo by Armando Maese

or the natives or the idea of being tucked away in their own little corner of the world; they stayed on. (For instance, approximately 54,000 ex-Ft. Bliss servicemen and families are here to stay after leaving the military.)

"It's appealing to a lot of people to face an environment that's very different," says Hilles, who himself came to El Paso from Oklahoma 20 years ago. "That's what brings a lot of people here." Taking to the El Paso streets, one is beset with contrasts: gaunt old Mexican faces and sun-burned tourists in ban-lon shirts. High-rise office parks and earthen missions dating

from the time of the Conquistadores. Franchise fried chicken and tortillas made by old women in the streets.

But back to the matter of architectural style: if there is an indigenous El Paso style, one that sets it off from, say, Atlanta, or any other place, it is the use of thick walls closed to the sun and made of masonry, i.e. adobe, a mixture of sod and straw baked in the sun; river-bed boulders or rock quarried out of the Franklin Mountains; and concrete or brick from regional resources. This is a heritage owing to the climate, the materials at hand, and the influence of various settlers who have tramped through the region. "We try to use materials reflective of the place where we live," DeVillier says. Rock houses built after

Civic Center Theater, an El Paso landmark.



Carroll, Daeuble, DuSang & Rond and Garland & Hilles. Project Architect: Bernard Mahville.

Photo by Julius Shulman

World War II were small, two- and three-bedroom structures in the Heights area of town along the slopes of the mountain which juts into the city limits; building materials were taken right off the slopes. And "the sites themselves make for a different kind of architecture," Hilles says. "Architecture is different from what you find in East Texas in that we start with a rock lot and we've got to bring in water and landscaping . . . whereas East Texas starts with trees."

Other structures, too, reflect a certain tenuous Southwestern-desert motif, which, say the architects, is difficult to define. Architecture in El Paso today,

says Hilles, "is not just the use of native materials—adobe, the old adobe is a fragile material. It's more a form, a search for a form that not only fits this geography but the 20th Century problems that are tearing us up just like everybody else. With the freeways, the chains coming through from Houston and California, going in two directions right through us, it's a battle to create a form that is . . . distinctive—and this is true in any city."

Daeuble points to such structures as the Civic Center, the Sun Bowl and the airport terminal as contemporary buildings which have evolved from the environment and culture of the region. The Civic Center, says Daeuble, is "done in a stucco, is deep revealed, very definitely with the Mexican-Southwestern influence." The airport building

Sun Bowl filled to capacity with 35,000 spectators.

Photo courtesy of El Paso Chamber of Commerce



Photo by Luis C. Villalobos



"has evolved through several stages of trying to make it Spanish; I don't say it's Spanish influence but it's open in a very gracious manner and is quite unique." The Sun Bowl stadium, on the campus of the University of Texas at El Paso, was built by excavating then pouring concrete directly into a hollow created in the mountains. And one of Dacuble's own designs, "La Villita," (see *TA*, May/June 1973) preserves—in a shopping village reminiscent of turn-of-the-century El Paso—a kind of definitive El Paso style with its brick walls and pavement, low-slung Mexican brick entrance arch and interior plaza.

Yet, the toehold El Paso has on a regional style is precarious. High-rises, for instance, look pretty much like high-rises anywhere—though there are virtually no all-glass build-

ings in the city, which Hilles sees as a turning away from contemporary trends toward "native forms of closed walls and patios and little spots of water." DeVillier worries about the "bastardization" of the Spanish heritage which he claims has exerted mostly a "pseudo influence" on El Paso design, producing such things as mission tile roofs on strip developments which are just a "faint reflection of architectural style."

Historically, El Paso and its buildings have been influenced by several cultures, Dacuble says. There were the Spanish colonists who arrived in the Pass in the 1500s, using the valley as a way station between Mexico City and Santa Fe, the provincial headquarters

of the Hispanic new world. With the Spanish and the Indians living in the region came the adobe, stucco, tile roofs, patios and gardens which are prevalent throughout Latin-American architecture. Hence the beautiful missions still standing today.

Later, with the gold rush that brought the stage coach to town and the arrival of the railroad in 1881, Anglo-German settlers pushed through on their way to California. Many of these folks wearied of the journey and dropped anchor in El Paso. (In the days after the coming of the railroad, El Paso had a reputation as the wildest settle-

ment in the whole wild-and-wooly West. Famous outlaws like John Wesley Hardin set up shop there. But the town was finally on the map and gunmen were eventually eradicated through self-annihilation and a succession of tough-minded sheriffs, but not until well into the 20th Century.) With the settlers came building materials and ideas from "the East," meaning in this instance, St. Louis and Kansas City. "Particularly," says Dacuble, "was this true of brick." For many years El Paso received continuous shipments of brick for its building needs until eventually brick plants were constructed in the city—providing El Paso the nickname "brick city."

Mesa Avenue, 1912, and Trost's Roberts-Banner Bldg., right.

Photo from Otis A. Aultman Collection, El Paso Public Library



Downtown from the freeway.

Photo by Armando Maeste



During those early decades of the 20th Century—El Paso's "formative years," says Daeuble—the biggest individual influence upon El Paso's architectural scene was Henry Trost, who had worked in Louis Sullivan's office with Frank Lloyd Wright before coming out West in 1904. Trost, who also designed buildings in Tucson, Phoenix, Albuquerque, Austin and on the Texas Gulf Coast, designed most of the major buildings in El Paso in a period between 1904 and his death in 1933. Trost was influenced by both the classical style popular in his day and Sullivan's use of ornamentation. Most of the

early hotels, skyscrapers, and schools were designed by Trost; the entire downtown district of El Paso is his legacy.

Another source of influence is El Paso's proximity to New Mexico and Arizona and Mexico across the border. Says Hilles: "We share their culture along this river." "We are perhaps more influenced by New Mexico and Arizona than Texas," says Daeuble, "although we do get a lot from Dallas. We are fairly close to Dallas by plane, and El Paso goes to Dallas for decorator and interiors shows." And lately, Daeuble believes, El Paso has been influenced, in a subtle manner, by the contemporary architecture of Juarez, derived from some

of the very fine work going on in Mexico City. "The architectural profession and construction industry in Mexico City has progressed tremendously," Daeuble says, "and I've got the feeling that we in El Paso have become influenced in recent years by the work of these Mexican architects." "Modernized mission influence," Daeuble calls it.

With so many forces at work, it is a continuous battle, Hilles says, to develop a unique or significant architectural style. But perhaps even more important are the everyday urban design con-

siderations deriving from El Paso's runaway growth. Its population has tripled since 1950, when it stood at 130,485. Recent estimates place El Paso fourth among Texas cities in numbers of people, lo and behold edging out Fort Worth, which has occupied the slot since horse and buggy days. El Paso is, in fact, the largest city on the entire 1,600 mile stretch of U.S.-Mexico border and the biggest point of passage into and out of Mexico—tens of millions walk or drive across the three international bridges yearly.

El Paso is crisscrossed by a network of transcontinental and international railroads, highways and pipelines bearing gas and oil from the Permian Basin to be refined near El Paso. The Phelps-Dodge plant on the eastern outskirts is reputedly the

View of downtown at twilight.



Baseball in a bone-dry Rio Grande.



Photo by Bill Bridges

Photo by Bill Bridges

largest copper refinery in the world El Paso is the cattle market for West Texas, New Mexico and Mexico. It is a leading city in apparel manufacturing, housing 60 plants employing more than 15,000 people—one million square feet of new facilities having been constructed by El Paso apparel manufacturers in the past decade. Manufacturing employment has risen from 6,200 in 1947 to 30,000 in 1977; 475 manufacturing plants are based in the El Paso-Juarez metropolitan district. Ft. Bliss military personnel and military construction projects pour huge sums yearly into the city's economy. And it doesn't look like the growth rate is slowing down: it is projected that by the year 2,000, over 600,000

people will call El Paso home—a growth rate of 60%.

All of a sudden, says DeVillier, El Paso is "suffering from the same problems as other cities, trying to deal with transportation, public housing, a declining city core—problems typical of any city." "Everything is a battle of growth," Hilles says. "It's making your school systems work (they've been growing like crazy for 20 years); the colleges, the health services, transportation." There are the barrios of South El Paso, jammed in near the river, overcrowded and riddled with poverty and disease. The

city is hemmed in by a mountain and a river and a military base so that it is forced to grow in scattered strips.

But the architects with whom we talked are optimistic; they see a bright future ahead for the City of the Sun. "The problems are being attended to," DeVillier says. One example of affirmative action is the El Corredor Project, a plan to revitalize downtown by making it more "walkable." And other needs—housing, transportation, parks—are being addressed by an active city planning department; El Paso is learning to cope with pains of growth. Yet all the while it retains its own special ambience, born of the sun, and the desert, and Mexico.

There is always a hint of Fiesta in the high, thin air so delicious to breathe, something in the atmosphere—a special aura as colorful as the gaudy trinkets lining the thoroughfares of Juarez—which makes people linger in El Paso. El Paso del Norte, Pass of the North. Walking the streets, gazing up at the bald, undulating mountains looming over the city like sinister beasts, one recalls the primitive past, the El Paso past of myth and legend, of rinky-tink music and desperados, of Indians and Spanish padres. It is all part of a legacy for today, in a place where two nations, two peoples, face each other across a shallow river, striving for an answer to tomorrow. And left to their own devices, they will probably find it.

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El Corredor II

Downtown Spruce-Up

Downtown El Paso is everybody's neighborhood. Unlike many urban settings, whose vitality has been completely sapped by competition from the suburbs, El Paso still has a strong daily flow of committed downtown patrons—tourists, Mexican nationals on shopping or work trips, and employees who work in the still-vital office, government and retail cores. Downtown activity has slumped only minimally. But a recent study commissioned by the city warns that action must be taken now to avoid a much faster rate of decline.

The report—a joint venture of Staten/Pierce, Lacy Inc. of El Paso and The Crane Design Group of Houston—warns that, with the current condition of relative good health, "... it will be easy for the business community and the city to continue with business as usual. However, we expect changes over the next 10-15 years to be much more dramatic than in the last decade." The report goes on to recommend an "agenda for action" which will help preserve downtown El Paso as the prosperous "hub of a most important international city."

Addressed in the consultants' recommendations is the complex intermingling of forces and conditions which influence a city's well-being. These include such considerations as the existence of an organized constituency to exert a sustained influence in behalf of the downtown area; the coordination and quality of transportation; the dynamics of downtown business—including functional and geographical "linkages" and sources of

revenue for improvement programs, as well as the many individual elements comprising a city's character, ambience and appeal. Many of the recommendations and observations contained in the report demand long-term attention and planning, but at least one major program—"El Corredor II"—is currently underway as a direct result of the study.

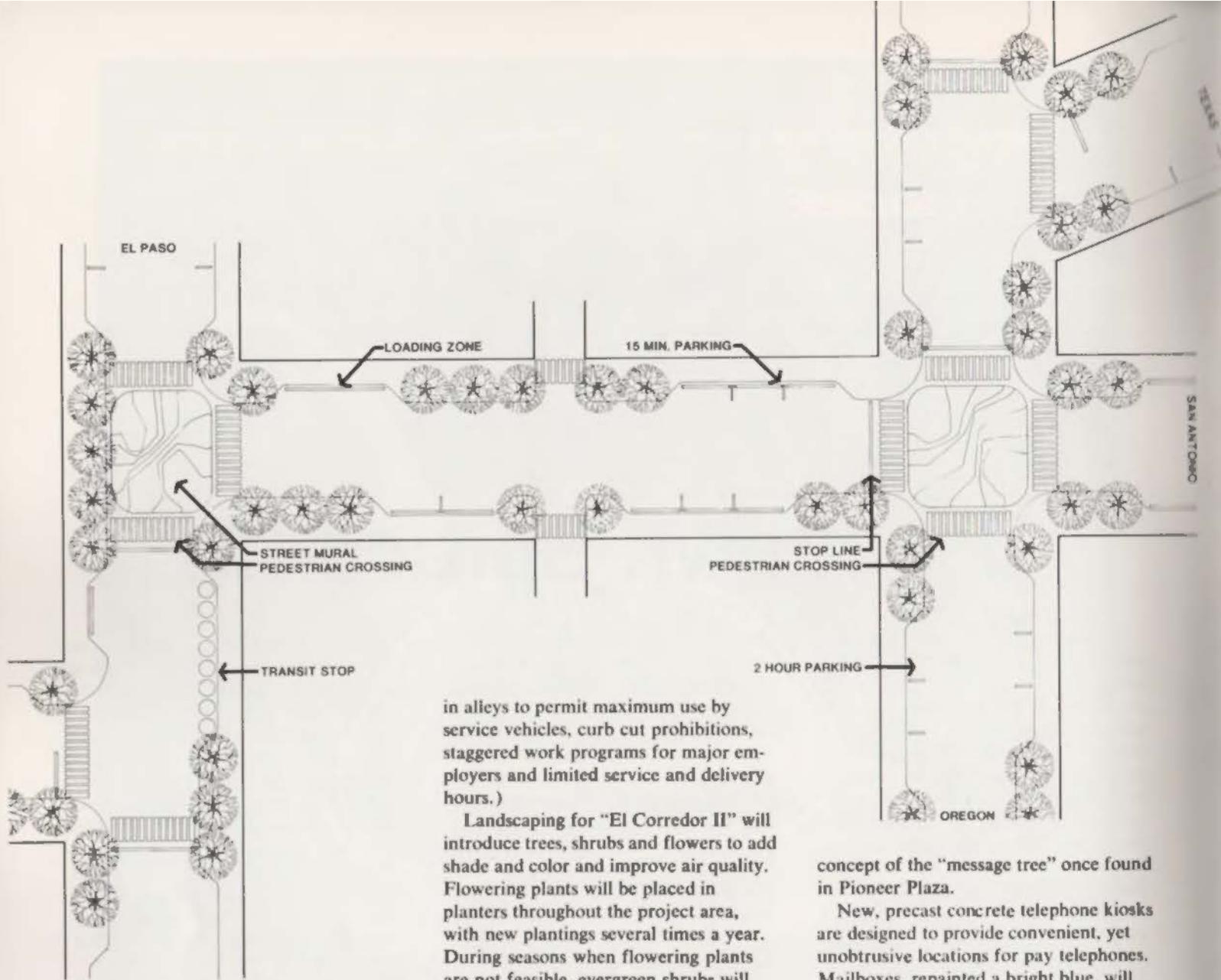
"El Corredor II" is an extension and amplification of the city's original El Corredor program, which consisted of pedestrian improvements along San Francisco and Mills Avenues linking the Civic Center with the ever-popular San Jacinto Plaza, a block of green space in downtown El Paso. The new program, another joint venture of Staten and Crane, is being fully funded by a grant from the Economic Development Administration's Public Works Program. The \$2,475,000 project involves an 18-block area of downtown.

Behind the concept for "El Corredor II" is the realization that an improved pedestrian environment is a prerequisite to other major efforts in downtown revitalization. Street improvement provides a framework in which broader public and private programs may work. It provides linkages among key functional areas, channeling pedestrian traffic so as to reinforce existing street level uses and provide opportunities for new ones. And street improvements make for an immediate and dramatic visual impact which both symbolizes and encourages vitality.

"El Corredor II" includes programs for intersection and sidewalks improve-

ment, landscaping, street furniture, urban walls, street murals, international signage and downtown lighting. The intersection and sidewalks improvement phase consists of completely removing the existing paving, curbs, gutters and sidewalks along the retail corridor and redesigning new sidewalks, crosswalks and "pause" areas near the intersections. New curb profiles have been designed to allow free movement throughout the project area for the handicapped. Landscaped pause areas are now being provided at each intersection. Most of the sidewalks are being resurfaced with buff-colored concrete accented with brick pavers or quarry tile for permanence, color (reflective of the desert region) and texture. All pedestrian crosswalks are being enlarged in width for greater capacity and reduced in length by 35%. These measures will reduce pedestrian crossing time, allowing them to clear the intersections more quickly, while concurrently speeding up movement of automobile traffic. No changes have been made in the width or number of automobile lanes, and parking is being reduced only slightly. Also, pedestrian-auto conflicts are being substantially minimized.

The design team has recommended the preparation of a long-overdue detailed traffic plan for downtown that will consider coordination with the long-range transit plan, adjustments to the one-way street system, street realignments, guidelines for on-street and off-street parking and special regulations for downtown (such as ordinances prohibiting parking



in alleys to permit maximum use by service vehicles, curb cut prohibitions, staggered work programs for major employers and limited service and delivery hours.)

Landscaping for "El Corredor II" will introduce trees, shrubs and flowers to add shade and color and improve air quality. Flowering plants will be placed in planters throughout the project area, with new plantings several times a year. During seasons when flowering plants are not feasible, evergreen shrubs will provide a pleasant relief from the concrete and asphalt environment.

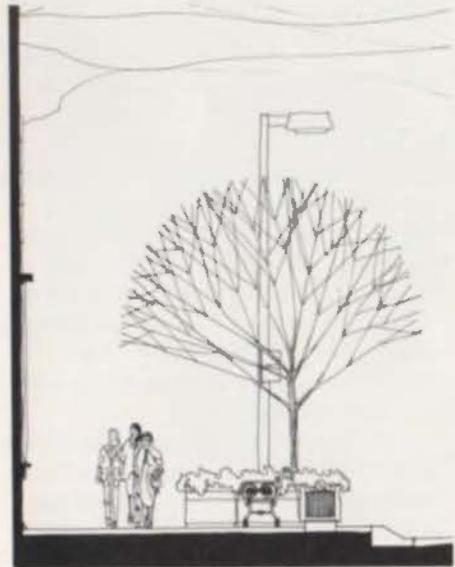
Over 1,000 items of street furniture will also be provided downtown. Precast concrete posts, about 18" in diameter and 24" high, will define pedestrian pause areas and ward off wayward automobiles. Several sizes of precast concrete planters—of buff-colored exposed aggregate with a bright blue band—will accommodate plant materials and enclose pedestrian spaces. Precast concrete trash receptacles will match the planters and replace the ugly metal containers (with out-of-date advertising) now being used. Information kiosks or "slabs" will provide space for posting tourist and shopper information, special events posters and other data, returning to downtown the

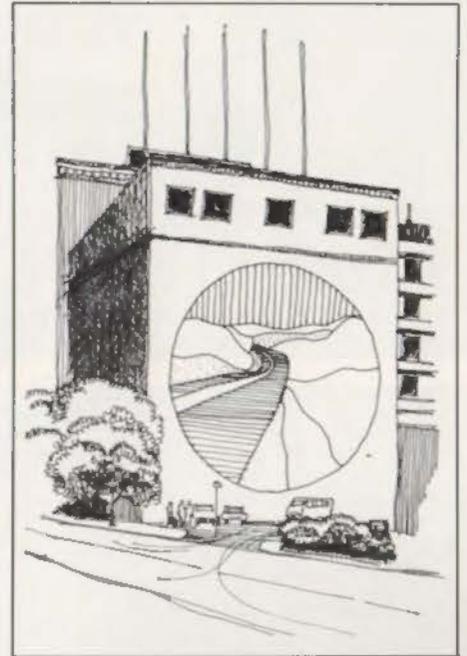
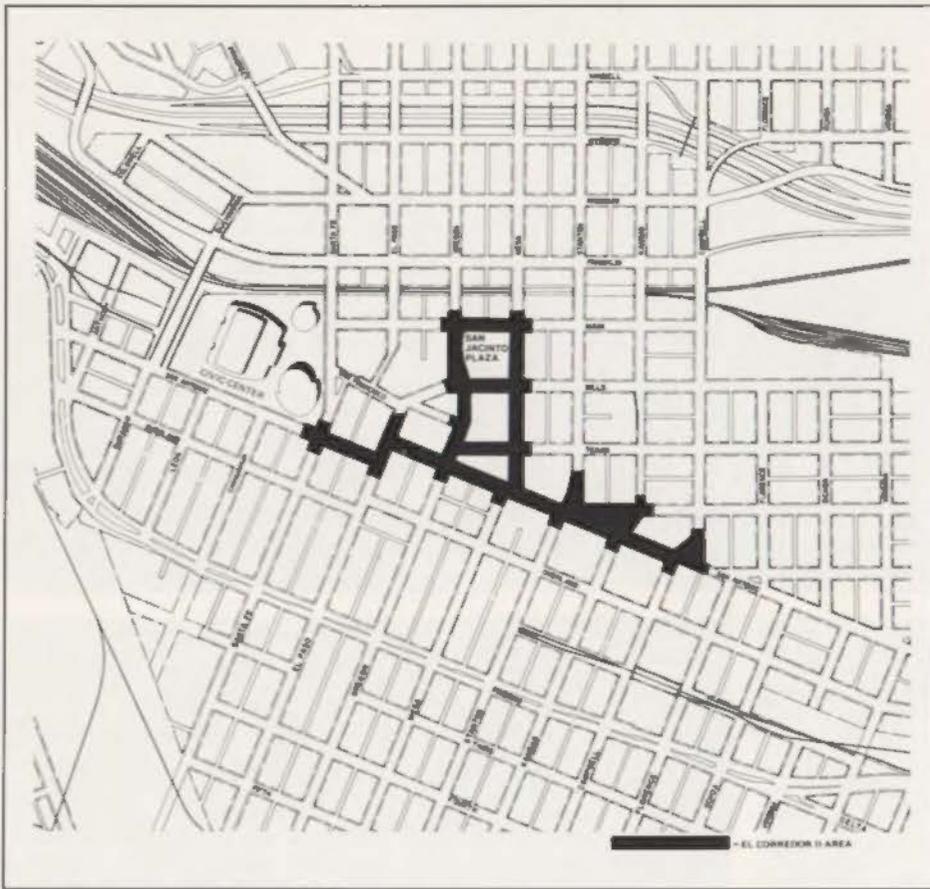
concept of the "message tree" once found in Pioneer Plaza.

New, precast concrete telephone kiosks are designed to provide convenient, yet unobtrusive locations for pay telephones. Mailboxes, repainted a bright blue, will also be integrated into the street furniture. Cast aluminum "four seasons" Chihuahua benches, replicas of those found in San Jacinto Plaza, will be placed in the rest areas in addition to the posts and planters, which can double as seating.

Downtown bus shelters, being provided under an urban mass transit grant, will be coordinated with the other street furniture in areas where transit stops are planned. These shelters, constructed of precast concrete, can be relocated as bus routes are changed or when a downtown transit terminal is constructed.

Construction is proceeding in phases beginning at the Civic Center and extending Eastward over a period of 18-24 months. The work is being carefully se-





quenced to provide a minimum of disturbance to downtown.

The Urban Walls portion of "El Corredor II" consists of decorating buildings with giant painted murals of abstract or Southwestern scenes. The first wall to receive a mural will be the East wall of the Popular Dry Goods building on San Antonio Avenue near Stanton Street. This mural (see prototype on cover of this issue) will be a Southwestern sunset scene measuring approximately 120' wide and 50' high. In addition, street murals—30' square—will be placed in the center of important intersections throughout the project area. Utilizing a new Downtown Action Logo consisting of earth tones accented with desert hues, the street murals will provide focal points for pedestrian activity throughout the retail corridor. And if expectations hold true, the activity in downtown El Paso will be greater—more vibrant—than it's ever been before.





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Discovering Henry Trost

One must probe only ever so slightly into the history of El Paso before confronting the life and work of Henry Charles Trost, architect. His practice from 1904 until his death in 1933 has established Trost as something of a legend in El Paso. But, little known elsewhere, he deserves wider recognition, for, at his best, he produced architecture that transcends the bounds of local significance.

Trost was born in Toledo, Ohio, in March of 1860, the son of German immigrants. He was graduated from an art school at age 17 and spent three years as a draftsman for Toledo architects. From that time until his move to El Paso in 1904, Trost practiced in several locations, but details of his life are rather sketchy.

Trost is known to have practiced in Colorado—Pueblo and Colorado Springs—and in Tucson, where he was located immediately prior to his move to El Paso. He worked for a while in Kansas, contributing to the design of the Senate Chamber of the State Capitol. And he is also identified with designs for the World's Industrial and Cotton Exposition in New Orleans in 1884. One intriguing account puts Trost in Galveston in 1883 and 1884, where he is said to have worked with Nicholas J. Clayton, although no obvious Clayton influence is to be found in his buildings.

Tradition also has it that Trost, sometime during his Chicago years from about 1886 to 1897, worked in the firm of Adler and Sullivan with Frank Lloyd Wright. Whether or not Trost actually worked with Sullivan and Wright, he demonstrated in his career a thorough awareness and appreciation of their work. In contrast, however, Trost was a self-effacing man; very little was published about him during his lifetime, and he did not feel compelled to leave us with written words on architecture. What he did leave was an admirable collection of buildings which reflects his restless independence and artistic inventiveness. The following El Paso photographs reveal a portion of that legacy.

Source: Lloyd C. Englebrecht, "Henry Trost: The Prairie School in the Southwest," *The Prairie School Review*, Volume VI, Number 4, Fourth Quarter, 1969.

Photo from El Paso Public Library



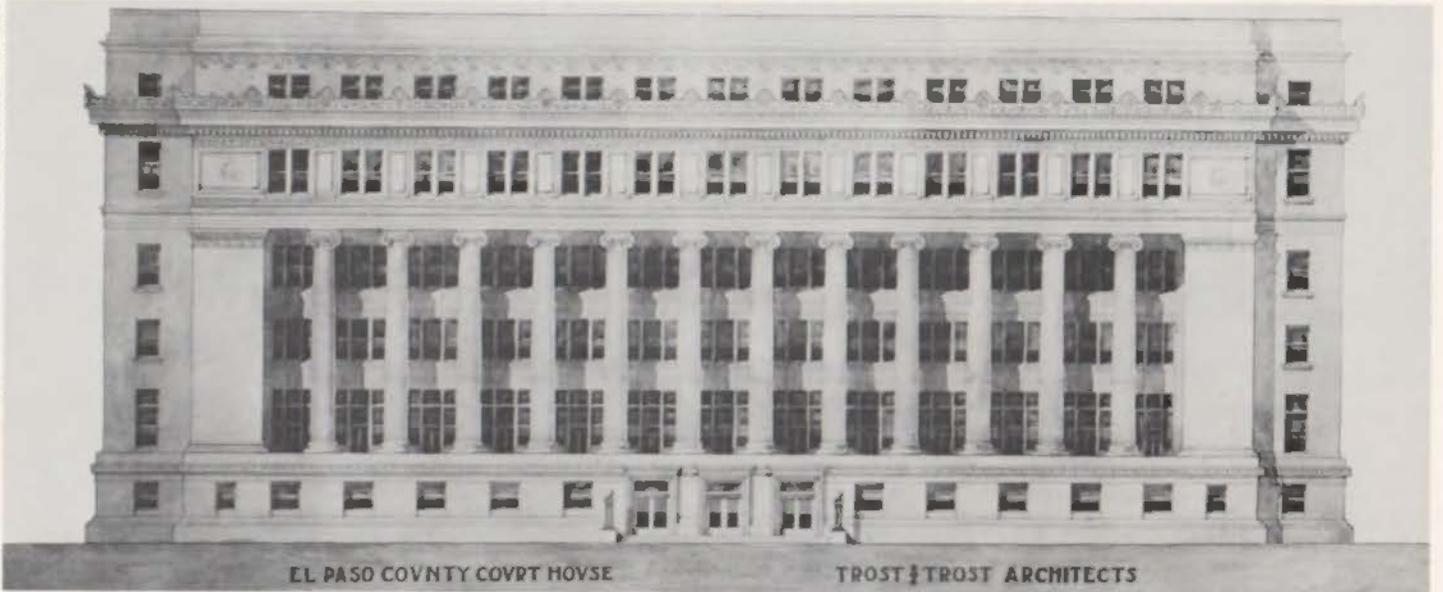
YMCA Building, Oregon and Missouri Streets, shown shortly after completion in 1907, now demolished. Lively handling of windows, mullions and spandrels. Grouping of concentric arches at entrance recalls Sullivan.



Anson Mills Building, Mills Street across from San Jacinto Plaza, shown near completion about 1911. One of Trost's most important buildings, and location of his own firm, Trost and Trost. The practice was a partnership with his brother Gustavus, a construction supervisor; nephew George, who kept the books; and, later, another brother, Adolphus, a structural engineer.



Roberts-Banner Building, Mesa and Mills Streets, completed about 1908, shown here about 1911. Constructed of reinforced concrete. Comprises five stories and two wings separated by a U-shaped light well.



Rendering of the original El Paso County Courthouse, now part of City-County Building, Kansas and San Antonio Streets. Designed in 1915 to resemble the "new courthouse" in Dallas.

Photo by Fouts, Langford, Gomez, Moore, Inc.



Henry C. Trost House, West Yandell and Hawthorne Streets, constructed in 1908, pictured here as seen today. Perhaps Trost's most remarkable building, a true example of Prairie School design and reminiscent of Wright's Dana House in Springfield, Illinois.

Photo by Fouts, Langford, Gomez, Moore, Inc.



Henry C. Trost House, west side view.

Photo from Otis A. Aultman Collection, El Paso Public Library



W.W. Turney residence, Montana Street, shown shortly after completion in 1906. Illustrative of Trost's willingness to vary his style, it is an imposing classic structure with Corinthian columns and pilasters.

Photo by Julius Shulman



Turney residence with alterations and additions forming the El Paso Museum of Art (a project by the firm known at the time as Carroll & Daeuble & Associates).



Douglas Grey House today, designed about 1910. Sullivanesque ornamentation.

Photo by Fouts, Langford, Gomez, Moore, Inc.



A.B. Poe House, on North Mesa Avenue, designed in 1914, shown today as part of the El Paso Guidance Center. One of two Prairie School houses designed by Trost in El Paso in addition to his own. It stands next to the Adolph Swartz House, designed by Trost in a classical idiom.



Lawton House, on North Mesa Street, as seen today.



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Circle 6 on Reader Inquiry Card

The story of the architecture at the University of Texas at El Paso begins with the Fifth Dalai Lama's construction of the Potala, in Lhasa, capital city of Tibet, in the 17th century.

Or, maybe it begins a little later when the Tibetan saint or *Shabdung* left Lhasa to become the first spiritual and temporal ruler of Bhutan, a land lying between the great Tibetan plateau and the Assam-Bengal plains of India, a land whose fierce shrieking winds gave it the name "Land of the Thunder Dragon." The early fortress-monasteries of Bhutan, called *dzongs*, were miniature copies of the great Potala in Lhasa.

Or, perhaps the story begins in 1887 when the British political officer and engineer, John Claude White, joined the Public Works Department of Bengal and began his journeys into the Himalayan kingdoms of Sikkim and Bhutan.

Or, better yet, it probably begins in April, 1914, when White's article and photographs on Bhutan, "Castles in the Air," appeared in the *National Geographic*.

All of these "origins" have a direct bearing on the truth in answering the question: How did a college campus on the U.S.-Mexico border develop an architectural style so unmistakably Himalayan?

The institution known today as the University of Texas at El Paso (a component of the University of Texas System) had its origins as the Texas State School of Mines and Metallurgy chartered by the Texas Legislature in 1914. Its first "campus" consisted of a Main Building, a dormitory, an assay building and a mill, all located on property which is today part of the Ft. Bliss Army post.

A fire of unknown origins gutted the Main Building on October 29, 1916, destroying all school records, furniture and laboratory equipment. But the pieces were quickly picked up and by the following June, the School of Mines was being rebuilt on the rocky western foothills of Mount Franklin, a 23-acre site donated by a group of civic-minded El Pasoans, and located about seven miles from the original campus. This was to become the permanent home of the School of Mines (in 1949 redesignated Texas Western College, and in 1967, the University of Texas at El Paso, and in 1977 grown to 225 acres and nearly 15,000 students).

It took eight months, 20 tons of dynamite to clear the site, and \$100,000 in



Shangri-la on The Border

Bhutanese Architecture At UT-El Paso

By Dale L. Walker

emergency funds from the Legislature for the new School of Mines to open. And as the buildings were under construction, it became clear they were going to be different, architecturally, than anything ever seen before in the Southwest.

The inspiration for the style of the buildings was to the credit of Mrs. Kathleen L. Worrell, wife of the School of Mines' dean, an experienced traveler and travel-writer and a great fan of the *National Geographic*. She had been impressed especially with the April, 1914,

issue of the magazine which carried an article, "Castles in the Air," by John Claude White, depicting, through the narrative and 74 striking photographs, the Himalayan mountain kingdom of Bhutan. Mr. White's photographs revealed a mountain terrain quite similar to that of the Franklin Mountains in El Paso, and the Bhutanese buildings—Dug-Gye Dzong, Sang-Tog-Peri, Paro Dzong, Tongsa Dzong—were of a distinctly beautiful style, befitting their mountain environment: massive, gently sloping walls, high indented windows, artistic projecting eaves, and dark bands of brick and tile at the window levels. The sepia-toned photographs seemed to show the buildings painted in an almost desert-colored tannish-white.

Mrs. Worrell turned her idea over to her husband: Why not have "Bhutanese" styled buildings for the School of Mines? Dean Worrell in turn consulted the El Paso architectural firm of Charles M. Gibson and George C. Robertson and a set of four drawings was made for new Mines buildings—based on John Claude White's *National Geographic* photos. The preliminary sketches were accepted and in June, 1917, construction was begun on four new buildings (\$100,000 went a long way in 1917): the Main Building ("Old Main" on the campus today), Burges Hall (designated "Graham Hall" today), a Chemistry Building, and a power plant. By January, 1918, the buildings were ready for occupancy by the 61 students signed up for classes that semester.

In the 60 years since the first "Bhutanese" buildings were erected at Mines, the distinctive style of the campus architecture has been altered gradually—and in a few regrettable cases, drastically—from the original concept. The Main Building, one of the original 1917 structures, remains the widely-accepted "classic" Bhutanese building of the campus. It resembles the Paro *dzong* of Thimbu, the Bhutanese capital, with its red brick band between its severely indented windows, the slope of its walls (in Main, seven inches in ten feet), its

TOP: Photo from National Geographic which served as the inspiration for the Bhutanese architecture at UT-El Paso.

MIDDLE: The drawn concept for the original Main Building, known today as "Old Main." BOTTOM: "Old Main" as seen today, the oldest structure on campus.

RIGHT: Djeri Gompa, above Thimbu, Bhutan. Photo sent at instruction of Her Majesty Queen Ashi Kesang Wangchuk. **BELOW:** Detail from Old Kelly Hall. It was not until many years after construction that a Bhutanese expert pointed out that, in Bhutan, such decorative bands denote monasteries.



Photos by Russell C. Banks

overhanging hip roof and dusty brown stucco finish. Main, together with the other original buildings and those that followed through the 1920-60 era, managed to retain many of the key characteristics of "Bhutanese"—departures from the concept becoming more noticeable toward the end of the 1960s.

Ten years ago, the writer of this article decided to undertake a study of the architecture of the U.T. El Paso campus with the particular goal of determining from experts—including Bhutanese ones—just how authentic the University's derivation of "Bhutanese" style was and is. The timing was excellent since a new Library was under construction on campus which was the source of great controversy for its obvious departure from the Bhutanese motif and for what some campus critics claimed was its "unrelieved ugliness."

A sampling of building photographs was sent to Her Majesty Queen Ashi Kesang Wangchuk of Bhutan and to two men who had written exclusively about Bhutan in the *National Geographic*, Bert K. Todd of Ligonier, Pa., and Desmond Doig of Calcutta, India. Accompanying the photos was a letter asking for their impressions on the U.T. El Paso build-

ings and their relationship, if any, to Bhutanese ones.

In a charming letter, Queen Ashi Kesang wrote: "It is thrilling and deeply moving to see a great new University built in a faraway America inspired by Bhutanese architecture. The buildings in your photographs are most similar to our Bhutanese *dzongs* and have the same shaped roofs and strong, simple lines. I think your new University buildings are beautiful, combining modern design so harmoniously with ancient Bhutanese architecture. I wish our new buildings in Bhutan could be so finely built!"

Mr. Todd wrote: "Actually I have known of your fine University for some time, and this last year forwarded a newspaper article concerning its architecture to His Majesty, the King of Bhutan. Your style of architecture is pure Bhutanese-Tibetan . . . the *dzongs* or fortress-monasteries of Bhutan are almost identical to your buildings."

And Mr. Doig responded that after seeing the photographs of U.T. El Paso buildings, "I thought them to be new construction in Thimbu, the capital of Bhutan, where a modern city is being built. Immediately indicative of Bhutanese, or Tibetan architecture, are the



ABOVE: Engineering/Science Complex (a joint venture between Garland & Hilles and Carroll, Dacuble, DuSang & Rand) recalls Bhutanese style through contemporary lines. **RIGHT:** View from front steps of Centennial Museum toward mountain backdrop. Urn-shaped sculptures right and left are patterned after Bhutanese prayer wheels.





LEFT: Aerial view of the campus. BELOW: Liberal Arts building, reflecting Bhutanese style through sloping columns (designed by Jessen & Jessen, Austin). BELOW LEFT: Takhtsang Gomba, "Tiger's Nest Monastery," near Bhutan.

heavy sloping walls, the severe windows, the ornamental band at top window-level, and the projecting eaves. . . . When I was told that they were American campus buildings, I was genuinely amazed."

The unique architectural style of the University has become over the years a topic of sometimes heated debate. Students and alumni and older faculty members of the University take pride in the fact that U.T. El Paso has what one expert called "one of the few living architectural traditions among U.S. university campuses." Departures from the tradition invariably generate sarcastic editorials in the student press and ill-disguised disgust elsewhere.

When the campus Library addition was under construction in the spring of 1968, letters to the *El Paso Times* from outraged citizens complained the building wasn't "conforming" to the accepted traditions of the Bhutanese style of the campus. The University's student newspaper, *The Prospector*, editorialized heavily against the design. Similar criticism was leveled against the Fine Arts Center, a massive, \$7.8 million multi-level complex which opened in 1974. Any other architectural merits notwith-

standing, it remains perhaps the least Bhutanese of all campus structures.

The interest of the University's students and alumni, and El Pasoans in general, on the matter of U.T. El Paso's architecture proves one point: There is great pride taken in the beauty of the campus. (U.T. El Paso is regarded by many as having the most esthetically beautiful campus in Texas and among the most beautiful in the country.) The beauty of it is a combination of the mountain backdrop, the crisp blue skies, the landscaping and protection of pockets of grass, trees, flowers and desert flora of all variety. (Fauna too: the campus is the home of roadrunners, squirrels, desert lizards and birds, partly because the ecological systems of the arroyos which traverse the campus have been protected.) Finally, there is the matter of the architectural style of the campus buildings—Bhutanese, unique perhaps in the Western hemisphere, certainly unique on an American university campus, and a perfect blend with the surroundings.

At U.T. El Paso, building buildings un-Bhutanese is not only considered untraditional, but uncalled-for.



Photo by A. Gunster



Dale L. Walker is director of the Office of News & Information at the University of Texas at El Paso and maintains a continuing interest in the architecture of the campus. He has authored several articles on the subject.



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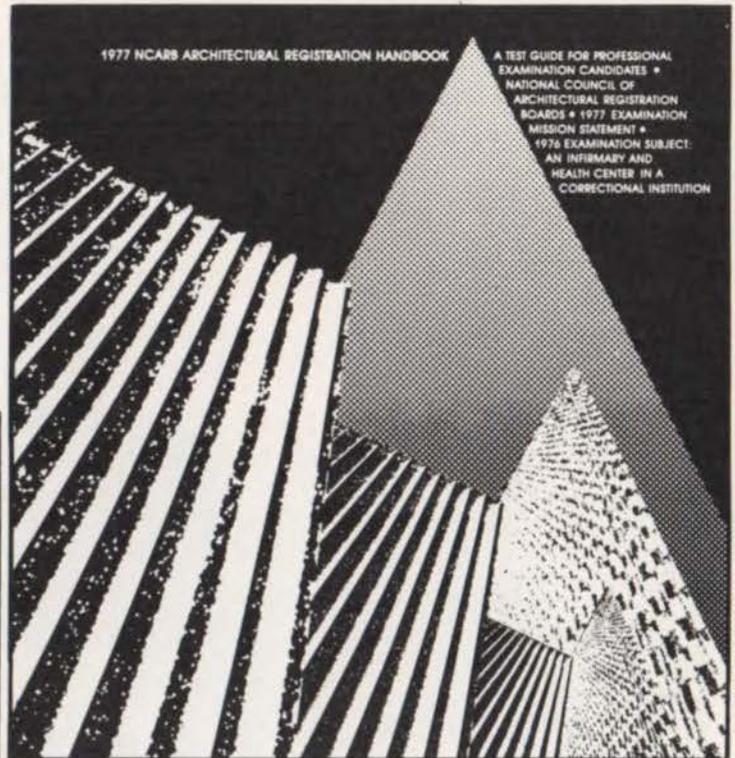
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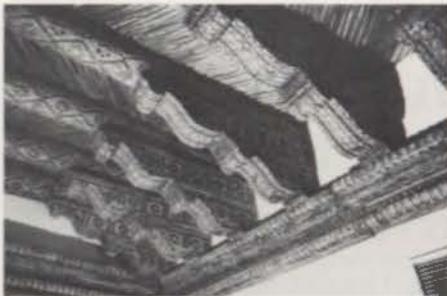
Mission of Our Lady of Guadalupe, Juarez.



Arquitectura en Juarez: Practice Across the River

By Lorenzo H. Aguilar M. and Juan Manuel Sanchez Romo

Ceiling detail.



Chapel interior.



There is a world of difference between practicing architecture in El Paso, Texas, and in practicing across the river in Juarez, Mexico. Ask Lorenzo Aguilar, an architect with the El Paso firm of Fouts, Langford, Gomez & Moore, Inc., born, reared and still living in Juarez but who did graduate work at the University of New Mexico and who has practiced on both sides of the border. Or ask his friend, Juan Manuel Sanchez Romo, an architect who also grew up in Juarez, attended the University of Guadalajara, and now is President, Asociacion de Ingenieros y Arquitectos of Juarez. Romo is also a professor at the Universidad Autonoma de Ciudad Juarez and maintains a private practice. Aguilar and Romo are good friends who work, for the most part, on opposite sides of the Rio Grande. In this piece, they speak of architects and architecture from two different cultures.

In colonial days an architect in "El Paso del Norte" was, in the true sense of the term, a master builder. He was designer, contractor and craftsman, all in one. He hammered nails and sawed wood and laid doors in place. Take, as an example, the construction of the Mission of Our Lady of Guadalupe, built in the early 1600s, when the Rio Grande flowed swift and deep. The architect wanted the little church to be beautiful, wanted to capture the essence of a garden on the ceiling. He thought of how the Virgin would like a flower garden to gaze at up above. So he had tree trunks floated by river from the north, and hauled by land across the scorching desert. The logs were painstakingly cut into pieces the same size and texture; the builder then lovingly carved the patterns of lines and flowers that now adorn the ceiling of the mission.

Many years have come and gone since then, and the little mission in Juarez is still beautiful, still reflects the love, the care, the handiwork of the person who designed and built it. But the scene has changed since the time



LEFT: Interior of the more contemporary Seminary Chapel. BELOW: Banco Serfin, on the Avenue of the Americas, designed by Romo and Juan Ubaldo Benavente.



it stood alone atop the hill. Today, a crowded, fast-paced city bustles around its weathered facade. Adjacent streets are crammed with shops and offices. Bus fumes spoil the air. People hurry by on their way to work. Life is very different. Architecture has changed too.

Today, three centuries later, the Juarez architect still maintains the role of master builder, but in a different form. He is master builder in the sense that he is both the coordinator and designer of a project, who relates on a person-to-person basis with the construction workers. The architect communicates verbally what needs to be done, sometimes taking a hand at demonstrating various techniques, but leaving the actual labor to others.

In Mexico, construction details (such as quality of workmanship and materials) are rarely specified in a drawn/written document. Contract documents, in the complete, American sense of the phrase, are limited to rare projects in which the architect is contracted to perform only the design portion of the work, or in projects which due to their size and complexity will not

permit the architect to double as contractor. The architect uses contract documents merely as a reference to himself as builder. As both designer and contractor, he guarantees his own work. He is a little like a movie director shooting a script he is licensed to change at will. In the United States, of course, construction plans and specifications must be followed meticulously from start to finish.

A major problem for the Mexican architect in a provincial city such as Juarez is that—the way the system works in Mexico today—major projects requiring complete documents, such as government contracts, are almost invariably awarded to firms in the interior. Thus the provincial architect finds the scope of his practice reduced to private residences, small offices, religious buildings and general work that is locally financed. It is the government which imposes this condition, and efforts are continually made to curb this practice.

In construction materials and techniques, the Juarez architect and his American counterpart are a long way

apart. While the American has at his disposal a myriad of products from anywhere in the country, or around the world, plus the latest in machinery and construction techniques—the Mexican (due partly to cost limitations and partly to cultural preferences) is restricted to such soil-derivative local materials as stone, concrete, clay tile, brick, adobe, stucco and plaster. Whereas, in a typical American project, gypsum board is applied to 2" x 4" wood members, in Mexico, plaster is applied to massive brick walls. And while the American depends on fine tools, sophisticated machinery and advanced construction techniques, the Mexican must rely on the skills of individual craftsmen.

Still, despite the deep-rooted differences found in comparing times and cultures, the practice of architecture is more than methods and techniques. It is a result. And our understanding of its basic principles is changeless.

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Saudi Campus: Landmark for Learning



Mosque and minaret.



In 1964, the Houston-based architectural/planning firm of Caudill Rowlett Scott was retained by the Saudi Arabian government to analyze possible sites for the permanent location of its University of Petroleum and Minerals and to recommend the most suitable location. The next year, CRS began a master plan for long-range development of the campus. And by 1974, twelve buildings had been completed on a sandy, windblown ridge near Dhahran: heavy shops, laboratory/classroom buildings, library and mosque.

The project requirements entailed providing a physical campus to support the goal of educational excellence and creating a strong image which embodied the best of modern technology, all while incorporating the elements of traditional Saudi form.

An initial siting concern was the wind, which blows constantly and fiercely, principally from the northwest, in this section of the Arabian desert. The ridge of the plateau on which the campus is situated serves as a natural buffer for the heart of the campus surrounding the mosque. Buildings are linked by pedestrian platforms which define a kind of concrete oasis atop the plateau and provide further shelter from the sand-bearing winds.

Traditional Saudi motifs are expressed in various functional elements throughout the campus—the arch, the dome, narrow slit windows, overhangs to block the sun. In addition, all buildings are cast-in-place concrete with sand-blasted finishes exposing Saudi Arabian aggregate, cement and sand. (This was the first use of architectural concrete in the Middle East.)

A 155-ft. water tower at the top of the main entrance stairs provides a symbolic visual image for the university and is a landmark for miles around; it is also a highly-visible clock. A mosque, cooled on three sides by pools, beckons students to

Administration Building.



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Faculty and student center opening onto terraced courts.



Open space in a classroom/laboratory building.

worship at prayer-times. Trees and a lawn planted around the pools offer a splash of green on an otherwise bleached and barren landscape.

For the sports-minded, there is an Olympic-size swimming pool, amphitheater for judo instruction and other activities, thirteen tennis courts, soccer fields, a basketball gym and an outdoor track. Planned housing and academic facilities will give the university the capacity for the instruction and housing of 3,000 students.

The stark, bare campus, with its sharply angled and intersecting walls, its geometrically precise arrangement of buildings, its steep banks of outdoor steps, fits unobtrusively yet picturesquely into the rugged landscape, the glaring sun, the Saudi way of life.

Architect: Caudill Rowlett Scott, Houston; Charles E. Lawrence, Design Principal
Principal in charge: Joe B. Thomas
Project manager: Conrad Neal
Contractors: Taisei-Jindan and The Consolidated Contractors Company S.A.L.



Conference Center, interior.



Photos by Gerald Moorhead

Conference Center, east view.



Conference Center, west view.



CAMP ALLEN



Left to right: Gerald Moorhead, project architect; Spencer Parsons, project manager; Charles Tapley, partner.

The Episcopal Diocese of Texas acquired over 700 acres of virgin east Texas forest to relocate and centralize the activities of several older and inadequate camping areas. The program for this new site anticipates 400 people using the facilities at peak seasons.

A primary influence on siting and design of the facilities was maintenance of the ecology, the natural balances and processes of this land, one of the few remaining wilderness areas in east Texas. A master plan took into consideration soils, topography, hydrology, vegetation and wildlife. Building sites were chosen combining factors of vegetation density (natural clearings used where possible), soil conditions, topography and drainage (surface and subsurface).

The campsites are located deep in the forest, accessible only by jeep trail. Cabins are raised above the ground to disturb as little as possible the fragile soil on sloping sites. Space under the tree-house-like cabins becomes a usable activity area. The assembly building at each camp contains bath, dining and covered activity areas. A raised floor framing system on concrete piers was used to avoid grading and excessive clearing. Natural cedar siding and galvanized roofing will

Typical cabin. At right, bathhouse interior.



Honor Award
Texas
Architecture
1976

Assembly Building.



Assembly Building.



softly weather the geometry into the forest.

The conference center and housing buildings provide facilities for meetings, dining and sleeping for groups up to 200. Sited on a low ridge, the conference center affords dramatic views across the treetops to forested hills beyond. The major rooms are framed with great wood trusses, which, along with the boldly patterned roof, evoke a barn-like image compatible with the rural setting. In fact, all the building forms used at Camp Allen identify strongly with rural Texas barns and sheds. This image ties these buildings to a tradition of construction respondent to regional climate and materials and that coexists in gentle harmony with the landscape.

Housing, west view.



Architects: Charles Tapley & Associates, Houston; Spencer Parsons, project manager; Gerald Moorhead, project architect.

Structural Engineers: Krahl & Gaddy, Houston
Mechanical Engineers: Ralph Speich Associates, Houston

Civil Engineer: William Charaklis, Houston

Food Service: Mulhauser/McCleary Associates, Houston

Contractors: Bradley/Raus, Houston (cabins); Senry Construction, Bryan (assembly buildings); Brook Construction, Houston (conference center)





HOUSTON CENTRAL

In the intervening half-a-century since the Houston Central Library was completed in 1926, the city on the bayou had blossomed into a metropolis—and the library facility had become too small, too burdened by the demands of an enormously increased population. The Houston architecture firm of S. I. Morris Associates was commissioned by the city to design a new downtown library, one that would meet present needs and allow library services to be expanded far into the future.

The award-winning central building of the Houston Public Library is a six-story octagonal structure, monumental in form, dominating a plaza linking it to the original library. Clad in Dakota mahogany granite with a thermal finish, the 333,620 sq. ft. building is centrally planned around the vertical movement systems that handle the public, staff and book circulation. One side of the octagon is modified to create a portico facing the plaza. Solar bronze glass permits the public floors to be viewed externally from all sides. Inside, a three-story lobby spatially interconnects

the public reading rooms. Above the three floors of public areas are three floors of closed book storage, the administrative offices, and the film library. The concourse level connects the new building to the existing building (technically the new facility is an annex) and houses the children's room, the auditorium, technical services and mechanical, supplies and storage areas. Complete accommodations for the handicapped are provided. With over 425,000 volumes now, the library has a maximum capacity for some 2,000,000.

Outside, on the plaza, Claes Oldenburg's monumental sculpture "Geometric Mouse X"—it is eighteen feet high and fabricated of cor-ten steel painted red—creates its own focal point unifying surrounding buildings.

In all open areas such as the vestibule and reading areas, there are virtually no visual obstructions; space, light and view are unrestricted. The dominant materials in public area furnishings are white oak, white enamel and polished chrome. The oak is used for reading tables, study carrels and seats and backs

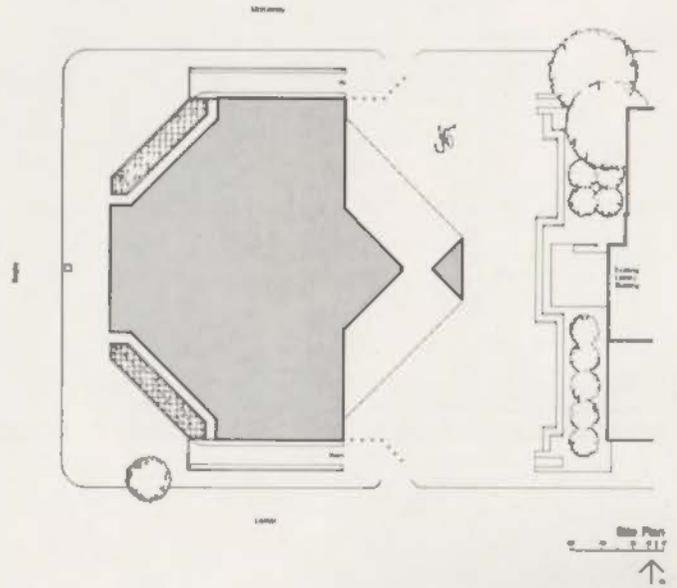
for the reading chairs. All the metal bookshelving is finished in white enamel. Lounge seating is leather covered in natural hues. Strong color is brought into the spaces by the use of red carpet. The children's area is furnished with multicolored wire frame chairs and modular cushioned seating. The shelving is metal finished in blue enamel. Square fluorescent air supply return ceiling fixtures with parabolic reflectors illuminate all public and office spaces.

Public parking in the lower basement level accommodates 167 cars. A central plant supplies chilled and hot water to multi-zone air-handling units throughout the building.

The massive six-story structure dominates its plaza like a Goliath, yet its glass walls invite one in. The new library, in both a symbolic and a physical sense, has become what a library should be—a hub, a focal point, a kind of civic center for the city.

Architect: S.I. Morris Associates, Houston
Contractor: H.A. Lott, Inc., Houston
Engineer: Ellisor Engineers, Houston

Honor Award
Texas
Architecture
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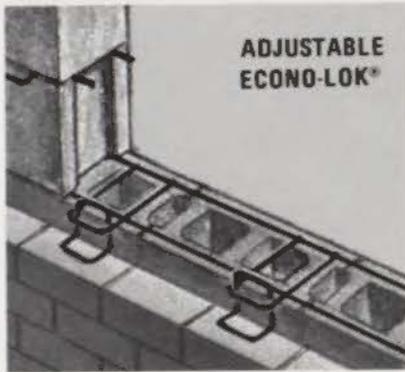
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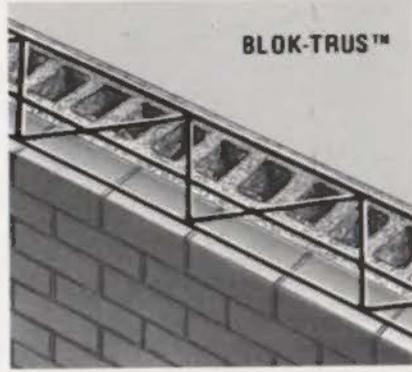
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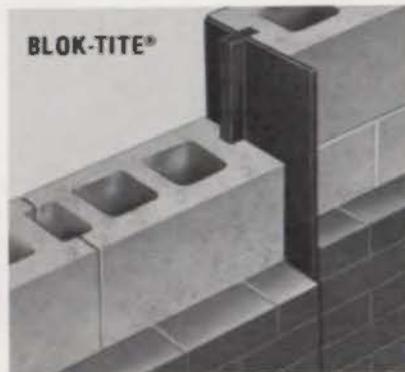
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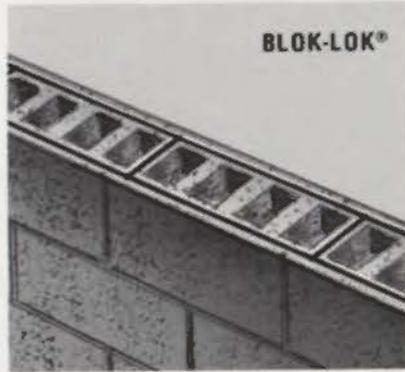
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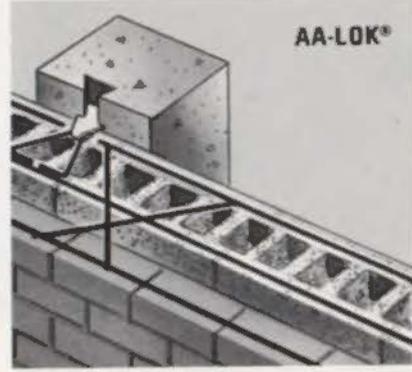
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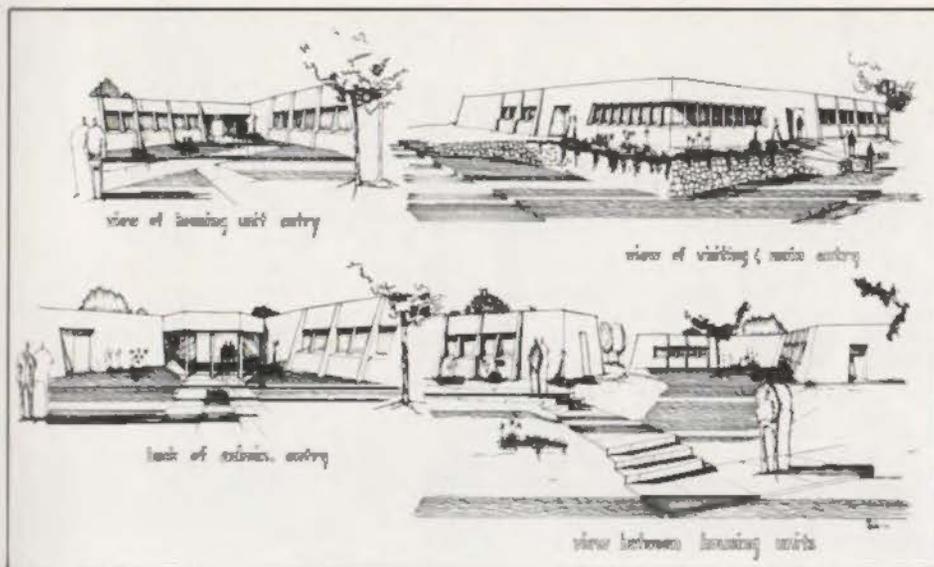
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Projects in Progress



Construction Underway on West Texas Correctional Facility

Rising out of the desert sands in far West Texas are the administrative buildings and first phase housing unit of a minimum custody camp facility for 250 inmates of the Federal Correctional In-

stitute at La Tuna, designed by Fouts Langford Gomez Moore, Inc., El Paso. The site is being developed to maintain the arid sandy desert characteristics of the terrain, with green landscaping adjacent to the buildings. The complex consists of a number of low-slung units spaced across the floor of a Franklin Mountains valley. Energy conservation

measures include: orientation of buildings related to sun angles; window shading from recesses and fins; double glazing with tinted glass; insulated plenum space above the ceilings; and double wall system of insulated concrete masonry units and battered-stucco exterior enclosing air spaces which double as pipe chases for fin/tube radiators, roof drains and domestic water.

The housing units consist of 42 two-man cubicles, shower and toilet rooms, TV rooms, laundry, recreation and counselling areas and offices. The Administration Building houses food service and dining rooms, a commissary, indoor and outdoor visiting facilities, educational and religious areas, work and hobby rooms, classrooms, a barber shop, infirmary and offices.

The initial contract, let at \$800,000, includes construction of one housing unit and the administrative building with the exception of interior finishes, site work and landscaping. It is scheduled for completion in late fall of this year. Construction will begin soon on a food service building at the La Tuna main institution and later on a second residential unit at the camp.



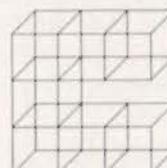
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El Paso Church To Have New Sanctuary

The new sanctuary for Highland Presbyterian Church in El Paso, designed by the El Paso firm of Boyd and Associates, Architects, will include administrative offices, library and book store, nursery, choir room, pastor's study, bride's room, restrooms, storage and seating for over 500 people. Contiguous to the church's existing facilities, the building will contain 10,850 sq. ft. and will cost an estimated \$350,000.

A narrow site and the need for on-site parking dictated that the building be situated on an equilateral triangular grid, tucked into the northernmost corner of the property, with a drive-through in front and parking to the side. The building, with its graceful, contemporary



spire, utilizes the prominent Dyer Street location in such a way that the new sanctuary complex will present a commanding visual symbol within the community.

The existing building will be renovated to provide new facilities for the church's ministry.

Anticipated completion date is July, 1978.

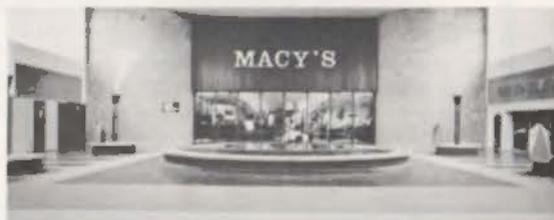
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Architects to Open New Office

Slated to open October first, 414 Executive Office Center Building will be headquarters for the El Paso architectural/engineering firm Foster, Henry, Henry, and Thorpe, and will provide lease space for other companies. Designed with en-

ergy conservation in mind (there is plenty of glass to catch the sun in wintertime but overhangs to block the rays in summer), the two-story, 19,500 sq. ft. structure blends with the existing architecture in the campus-like office park in which it is set, and is oriented so as to maximize the view (the site is the highest in the office complex).

The architects specified full-glass first-

floor walls shaded by a cantilever on the second story for the view; the second floor is glass from 30" up and is shaded by a roof canopy overhang. Spandrel panels in ceramic tile with full 4-6" batts will be installed in the second floor ceiling. Brick, canopies and columns are of materials which match the established pattern throughout the complex. Approximate cost of the project is \$393,000.

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Community College to Serve El Paso Region

The Val Verde Campus of the El Paso Community College is located on a sloping 132-acre site near the population center of El Paso in the southeast quadrant of the city. Designed by the El Paso firm of Garland and Hilles, the campus—a cluster of buildings constructed around central courtyards, with covered walks in between—will serve a metropolitan region encompassing urban, suburban and rural population. It is accessible by freeway and has fine vistas of the El Paso skyline and surrounding mountains.

Master-planned for 7,500 students, the project is scheduled for four phases of construction that can be accomplished with minimal disruption of the educa-



tional program; the plan takes into account such considerations as site topography, access, parking (the students will all be commuters), indoor-outdoor circulation and the optimum placement of buildings for view. A diversified educational program consisting of lower-division transfer education paralleling the lower divisions of four-year colleges and universities will be offered. There will be technical/occupational education, con-

tinuing education and developmental education programs as well.

The complex of buildings will include a Learning Resources Center with Student Center and District Administration; a gymnasium and central mechanical plant; and classrooms for Humanities, Math/Science and Technology instruction. Estimated cost for the 280,000 sq. ft. facility is \$12,900,000. Anticipated completion date is September, 1978.



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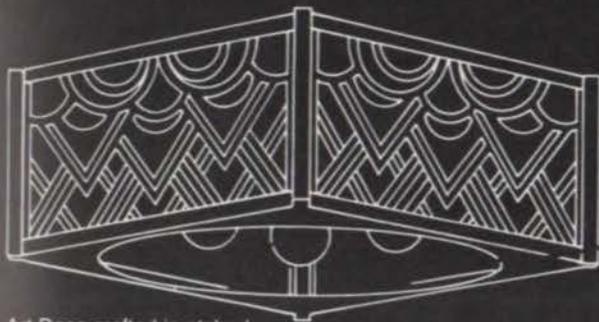
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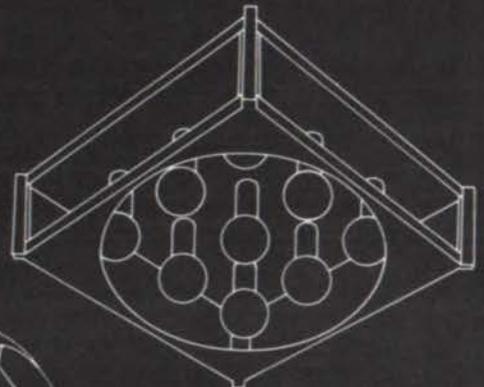
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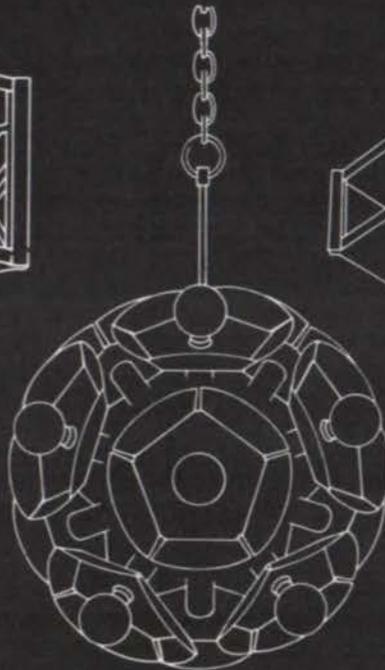
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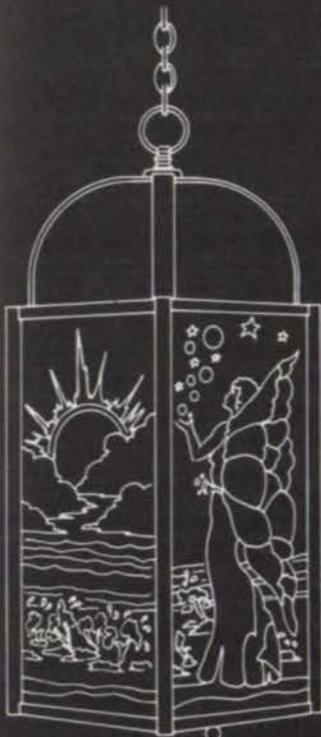
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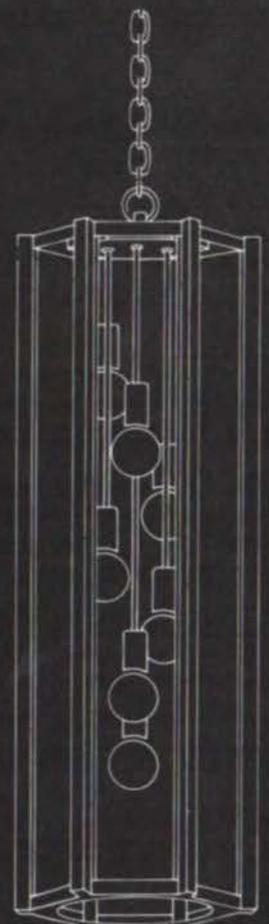
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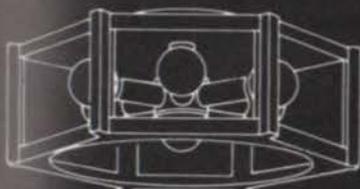
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Art Deco

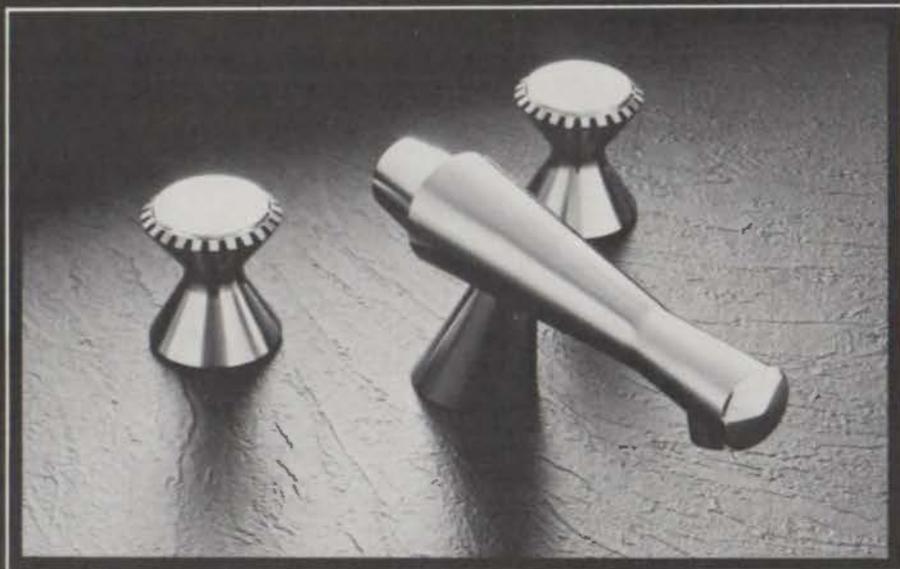


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In the News

Taylor Elected CACE Chairman

TSA Executive Director Des Taylor was elected chairman of the Council of Architectural Component Executives July 29 at a CACE convention in Washington, D.C. He will assume duties for a two-year term in December of this year.

Taylor, currently a CACE regional director, will give coordination and direction to the affairs and concerns of



Des Taylor

component executives and will represent component executives as an ex officio member of the AIA Board of Directors.

Executive Director of TSA since December, 1972, Taylor is a graduate of Baylor University and the Baylor University School of Law. He is a member of the Commercial Panel of the American Arbitration Association. He holds memberships in Phi Alpha Delta legal fraternity, Texas Bar Association, American Bar Association, Texas Society of Association Executives, and American Society of Association Executives. He was elected an honorary member of TSA's Austin Chapter in 1976.

New ASC Director

David L. Browning, 22, a 5th year architecture graduate student at the University of Texas at Arlington, began a one-year term as regional director of Associated Student Chapters/AIA (ASC/AIA) July 1. Browning assumed the position when former director Dean Hobart, UT-Austin, resigned for health reasons.

Browning, from Euless (on the Fort

Worth side of the D-FW Regional Airport), graduated summa cum laude in 1977 with a BS in architecture from UT-Arlington. He was a National Merit Scholar from 1973-1977, retained the NTA academic scholarship from 1973-1977, and won a Rae Jacobs Memorial Scholarship in 1976. Browning was named in *Who's Who, American Colleges & Universities*, and was a staff writer on *Parameters*, the UT-Arlington architectural student newspaper. He was valedictorian of the Euless Trinity High School graduating class of 500 in 1973, and was cited in *Who's Who in American High Schools, 1972-73*.

As regional director, Browning hopes "to promote regional interaction of students," "to serve as representative of student opinions and interests," and "to coordinate activities of the student chapters of AIA in the state of Texas." He views the purpose of the ASC as being "to achieve increased participation with the architectural professional organizations—TSA and AIA—and to provide students with the opportunity to become aware of issues they will be facing in the architectural profession."

Browning hopes to pursue a career oriented toward urban design problems,



David Browning

large-scale issues and planning. Before his election to the regional directorship, Browning served as treasurer of the UT-Arlington ASC/AIA chapter.

Women in Architecture

"Women in American Architecture," a photographic and text exhibit interpreting the involvement of women in design, will be on display at the Houston Public Library November 1-22.



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Opening to critical acclaim in March 1977, the exhibit includes a history of domestic environment by women who were both architects and non-professionally trained designers; buildings by important women architects from the late 19th Century to the present; and environmental projects of an architectural scale by women in the arts. The work of regional women in architecture and design will be highlighted.

Assembly of the exhibition involved over two years of research in historical archives, libraries, universities, private collections, and personal interviews, under the auspices of the Architectural League of New York upon the establishment of its Archive of Women in Architecture in 1973. Arrangements for the showing of the exhibit in Houston were made by the Rice Design Alliance, with the event co-sponsored by the newly-formed Houston Women in Architecture.

A public symposium on women in architecture, to which nationally recognized women in architecture, the arts, and politics have been invited as speakers and panelists, is scheduled for November 19 at Hamman Hall, Rice University, coinciding with the International Women's Year Conference in Houston November 18-21.

The exhibition was organized by the Architectural League of New York with grants from the National Endowment for the Arts; the New York State Council on the Arts; CBS, Inc.; Charrette Corporation; IBM Corporation; the Mobil Corporation; the Monsanto Fund and Harry Winston, Inc.

Dallas Award Winners

Winning projects in the 1977 TSA Dallas Chapter design awards program included a shopping center, a yacht club, an auto bank, a junior high school, a university center, a post office and the Dallas-Fort Worth Regional Airport. Awards of Merit for design projects, honorary memberships in the Dallas Chapter and citations of honor for significant contributions to architecture in the state of Texas were presented June 14 at the Dallas Museum of Fine Arts.

Awards of Merit were presented to Burson, Hendricks & Walls for the Carrollton Park Mall Shopping Center, Carrollton; Ford, Powell & Carson and Duane Landry, Associated Architects for J. M. Haggard University Center, Univer-

Photos by John Sandel



Carrollton Park Mall



Haggard University Center



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sity of Dallas, Irving; Grogan/Scoggins/Associates for Sam Houston Junior High School, Irving; Hellmuth, Obata & Kasabaum, Inc. and Brodsky Hopf & Adler—Architects, Preston M. Geren, Jr. and Omniplan Architects, Harrell + Hamilton—Assoc. Architects for Dallas-Fort Worth Airport Terminal Complex and Related Roadway Geometrics; Omniplan Architects, Harrell + Hamilton for Republic Auto Bank, Dallas; Pratt, Box, Henderson and Partners for United States Post Office, Garland; and Dale E. Selzer Associates, Inc. for Chandler's Landing Yacht Club, Lake Ray Hubbard, Rockwall.

Honorary membership was awarded to Patsy Swank of KERA-TV, Channel 13, Dallas, "for her outstanding accomplishments in promoting the arts through the media of television." Citations of honor were awarded to the Dallas/Fort Worth Regional Airport Board "for leadership and vision in the creation of the airport"; to O'Neil Ford, FAIA, San Antonio, "for significant contribution to the architecture of the State of Texas"; to Virginia Talkington and Lyn Dunsavage of the Dallas Historical Preservation League for "significant contribution in the revitalization and environmental improvement of the community through historic preservation"; and to George L. Dahl, FAIA Emeritus, Dallas, "for his leadership in planning and designing the 1936 Texas Centennial Exposition."

Concrete Seminar

A seminar on "Evaluation of Concrete in Service—How to Repair and Replace" will be presented September 28 and 29 at Stouffer's Greenway Plaza Hotel in Houston, co-sponsored by the American Concrete Institute and the Houston Chapter/ACI for constructors, designers, suppliers, inspectors and owners of concrete structures.

The program will include in-depth discussions of methods for repairing structures with mortars, epoxies, overlays and

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fiber reinforced concrete. Tests and criteria for evaluating existing structures and economic considerations of repair will be presented. Causes and effects of structural deterioration and practical procedures for avoiding failures will be introduced.

For additional information, write Sal Conti, President, ACI Houston Chapter, Madeley Engineers, 9821 Katy Freeway, Suite 8, Houston 77024, Telephone (713) 461-4280; or contact the ACI Education Department, 22400 W. Seven Mile Rd., Detroit, Mich. 48219 (313) 532-2600.

Secretaries Award

The Houston Architectural Secretaries Association (ASA) won a national honor award at the AIA Convention in San Diego in June for their continuing education development program, which was the best "Contribution to ASA" by an ASA chapter. Because of the program, Houston ASA will serve as a task force to review all programs of this type before they are released to other ASA chapters for their use.

Alamo City Conference

San Antonio's Fourth Annual "Back to the City" conference will unfold in the Alamo City October 28-30. The conference will deal with problems in restoration and revitalization of inner city neighborhoods—whether they be historic districts or potential neighborhood conservation districts. It will concern the individual house owner as well as neighborhood or citywide organizations.

A sampling of sessions includes: "Organizing Neighborhoods," "Proper Planning for Renovation," "Taxes," "Waterfront Districts," "New Construction in Old Districts," "Paint Techniques," and "Organizational Fund Raising," among others.

In addition, there will be tours of San Antonio, dinners in private homes, a special Mexican fiesta and an Early Bird reception at the Witte Museum.

The conference will be co-hosted by the San Antonio Conservation Society and numerous neighborhood organizations and public and private agencies. The St. Anthony hotel will serve as conference headquarters.

For additional information, contact: Conrad True, Administrative Director, San Antonio Conservation Society, 107 King William St., San Antonio, Texas 78204. Telephone: (512) 224-6163.

Gershon Canaan Honored

Dallas architect Gershon Canaan was honored recently by the mayor and city council of the city of Dallas on the occasion of his 15th anniversary as honorary consul of the Federal Republic of Germany at a reception in the "Cafe D'or" of the Sheraton-Dallas Hotel. After the reception, Mayor Folsom of Dallas presented Canaan with a "special recognition" at city hall. Canaan was also honored by a special resolution of the Texas Senate July 19 proclaiming him an "exceptional citizen" and "noted architect."

News of Firms

Corpus Christi Planning/Architecture/Consulting/Development firm **Total Design Four** announces the appointment of

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Homer C. Innis, P.E. and Robert R. Conolly as associate members.

The firm of **David Morris Architect** has relocated to 6750 West Loop South, Suite 810, Houston/Bellaire 77401. Telephone: (713) 661-2484. In the July/August issue of **TA**, it was incorrectly reported that Knight Osborne Associates had relocated to the above address; the latter firm's address remains 520 South Post Oak Road, Suite 160, Houston 77056. Telephone: (713) 965-9710.

William F. Nelson, Beaumont, and J. Lynn Harden, Beaumont, have been named principal partners in **The White Budd Van Ness Partnership**, headquartered in Houston and Beaumont. Prior to their promotions, Nelson and Harden were both associate partners in the firm's Beaumont office.

Corgan Associates, Inc., Architects and Engineers, Dallas, announces the appointment of Brent E. Byers and Bryce A. Weigand as Associates of the firm. Both have served as project architect for major projects of the firm.

The Austin architectural/planning firm of Holt & Company has changed its firm name to **Holt & Fatter, Energy & Environmental Architects** following the association of architect Mervin E. Fatter, Jr. with Joseph J. Holt.

The firm has also acquired the services of Austin architect Phil L. Scott, Jr., who will be director of marketing and planning. The offices of Holt & Fatter are located at 2525 Wallingwood, #1201, Austin 78746. Telephone: (512) 327-0454.

3D/International (3D/I), a Houston-based international project management/architecture/engineering firm, announces the following promotions: To Senior Associate—Ahmad J. Ghaddar PE, Civil Engineering; David A. Lehmann CPA, Accounting; Louis G. Mitchell PE, Mechanical Engineering; Gailand J. Smith CPA, Accounting; and Manuel Zepeda, Architectural Production. To Associate: Richard A. Burke, Electrical Engineering; Newell N. Bustin, Construction Services; William C. Clifford, Electrical Engineering; Wesley K. Jones, Architectural Production; Gary W. Murphy, Interior Architecture; Thomas V. Russell, Architectural Production and Design; and Michael P. Webster, Graphics. (Russell is located at the company's Austin office; all others in Houston).

David Burdick has been named a partner in **The Klein Partnership, Inc.**, an architectural and planning consultant firm in Houston. Burdick joined TKP in September, 1975 and has been a project manager specializing in health care facilities.

The Austin firm of O'Connell, Probst & Zelsman, Architects and Engineers, has changed its name to **O'Connell, Probst, Zelsman & Grobe** to include the name of partner William Grobe.

R. Wayne Burford has announced the formation of a new firm, **Medical Planning Consultants, USA/Health Facilities Planners and Hospital Consultants**, at 3333 Eastside Street, Suite 105, Houston 77098. Telephone: (713) 523-4715. The firm will provide a complete range of planning services to hospitals, doctor's groups, architectural firms, developers and others involved in the health care field.

The Partnership of Waller S. Poage and Gary C. Beavers, and Associate Arturo Hernandez, P.E., has announced a change of name from Century Planners, Inc., to **Community Planners**. The firm has also relocated to 1020 Juarez, Laredo 78040.

The firm of **Edward Maurer International** has relocated to 912 Loop 360 South, P.O. Box 5880, Austin 78763. Telephone: (512) 327-4620.

Bill Cantrell Planners, Inc., has relocated to the old F.A.A. Control Tower at the Lubbock Regional Airport. New mailing address is Route 3, Box 52A, Lubbock 79401.

Lubbock architect Robert Messersmith has organized a new firm, **Robert Messersmith & Associates**, located at Suite 202, Page Bldg., 1503 Ave. J, Lubbock 79401. Telephone: (806) 747-3897.

Dan Barnum has opened an office for the practice of architecture at 5220 Cedar, Bellaire 77053. Telephone: (713) 667-4692.

Barry Moore, of Harvin Moore/Barry Moore, has formed a second partnership with Philip Winslow, ASLA, of New York City, for the practice of landscape architecture. The firm, **Winslow/Moore**, is located at 1700 Montrose Blvd., Houston 77006. Telephone: (713) 523-6616.

Ufer Nimmons Barbara, Inc., has changed its firm name to **Planning Design Research** and has relocated to 3433 West Alabama, Houston 77027. Telephone: (713) 961-1661.

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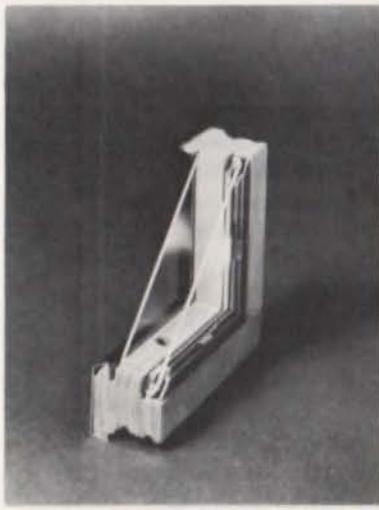
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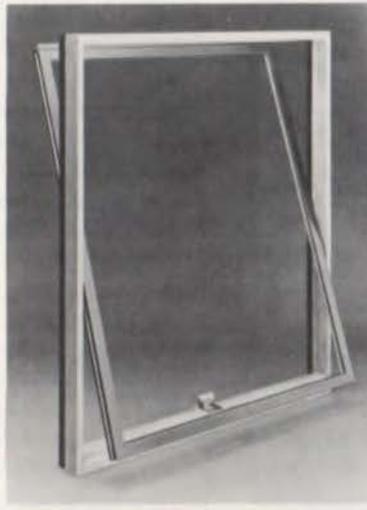


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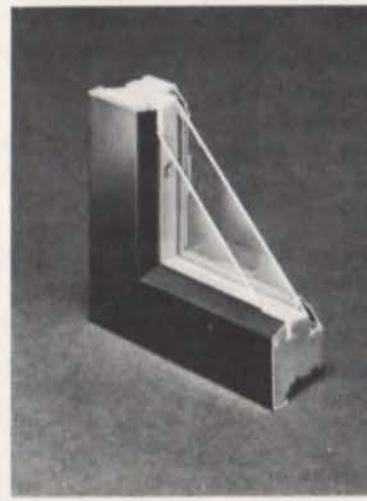


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Wild Basin Success

It was countdown time for the Wild Basin Wilderness Fund (See *TA*, May/June 1975, May/June 1977). The last seven days in June were "Christmas in June" week, the last days for donations for a wilderness park west of Austin, and the spirit of Christmas prevailed. Thanks to the selfless dedication of many hundreds of volunteers and a heartwarming spirit of giving by the citizenry, the goal of \$175,000 was achieved the night of June 30—just in time to apply for matching funds to save the lush wilderness from being developed. As a result, with matching funds from the U.S. Bureau of Outdoor Affairs and a couple of donations of land, a 300-acre swath of rugged hill country terrain just outside the city limits of Austin will be maintained by Travis County as parkland, preserved from developers and homebuilders. After a two-and-half year struggle by concerned Austin citizens, the park was a reality at last.

The notion for a wilderness park outside Austin materialized back in fall 1974 when "Now or Never," a group of West Austin environmentalists, decided it would lobby for the establishment of a national park on the property as a bicentennial project, said Janet Poage, co-coordinator of the Wild Basin Committee. After hitting roadblocks with the city council and county commissioners, the group took its campaign to the people, Poage said—voicing their cause whenever and wherever they could. Along the way they picked up a small army of volunteers, and by the deadline over \$179,000, in donations large and small, had been raised.

The application for funds should be approved by January 1978. (The county is currently purchasing 26 acres with matching funds for \$80,228 approved in January 1977.) Then land can be purchased and the park readied for public use.

Already a master plan study for design and maintenance is underway on a grant from the Texas Department of Community Affairs, which will also provide equipment and materials for a proposed environmental education program and tour guide training. The master plan study will include a natural area survey and will determine such things as where nature trails should be located (in some sections of the park the ecology is too fragile to support pedestrian traffic).

Travis County will operate the park. The Wild Basin Committee will continue to raise auxiliary funds through such events as a proposed yearly polo tournament co-sponsored by the Austin Polo Association. The Texas Highway Department will construct a small picnic facility at the entrance to the park (there will be no picnic facilities inside) adjacent to Loop 360.

The fund-raising experience has been a touching exhibition of caring, Poage said. "One man came in with his three-year-old child under his arm, and as he was

writing his check he told me, 'This is for that child's future.' It really touched something in the hearts of Texans," Poage continued. "It showed that they really do care about their land."

Industry News

Urethane Industries, Inc., a Texas corporation based in San Antonio, has merged with Societe Industriale de Stratifes, of Paris, France, to form **Shelter Insulation Systems, Inc.**, to be known

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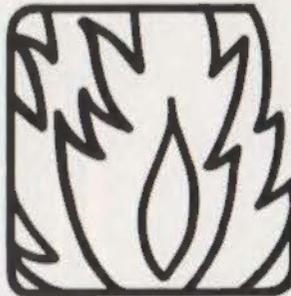
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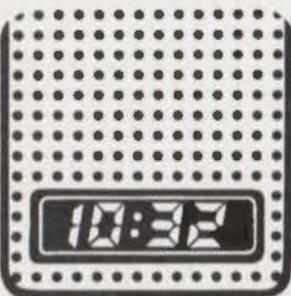
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by the initials "S.I.S." Under its new name the Texas-based corporation will continue manufacturing at 3626 Binz-Engleman Road in San Antonio.

Since its inception in 1972, as Urethane Industries, Inc., the company has manufactured a rigid urethane insulation, supplying the roofing industry nationwide; the French-based Societe Industriale de Stratifes (also formerly S.I.S.) has produced urethane insulation since 1962.

Wylain, Inc., a Dallas-based company which manufactures products for air conditioning, heating, commercial refrigeration, fluid systems, housing, air handling and architectural lighting, announced that it will fund an annual \$2,500 Wylain/Friedrich Scholarship grant to Trinity University's Solar Energy Studies Program. The scholarship will be awarded to students enrolled in the country's only graduate program in solar energy.

Charles Buckner has been appointed General Manager of **Blok-Lok of Texas, Inc.**, Dallas.

Deaths

Richard C. Heartfield, TSA Emeritus, Southeast Texas Chapter, died July 29 in Beaumont. A native of Elgin, near Austin, Heartfield was awarded a bachelor's degree in architecture from Texas A&M in 1923 and moved to Beaumont in 1927, where he co-founded the architectural firm Heartfield and Woodside, serving as partner until his retirement earlier this year. Heartfield founded and served as first president of the TSA's Beaumont Chapter.

Arne G. Engberg, TSA Emeritus, Houston, died at his home in Albuquerque, N.M., July 3. Engberg, noted for his work in school design, was a partner in the Houston firm of White & Engberg, and later with the firm of Engberg, Simmons, Cavitt, McKnight, Weymouth. He retired in 1974.



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Letters

Editor: It was a pleasure to read the May/June 1977 issue of *Texas Architect*.

The articles were realistic in their views and not just a lot of high-sounding theoretical bilgewater such as one has to wade through nowadays in so many architecturally-oriented magazines.

Timely and pertinent!

Richard Ribble
Houston

Editor: The July/August issue of *Texas Architect* is another superb edition of your always excellent magazine.

The book is so well written, so well illustrated and so well organized that it commands respect from a far wider audience than just the profession.

I can't pay it any higher compliment than to say its excellence befits the excellence of the profession and outstanding association it represents. Best wishes for the continued fine workmanship.

Bob Bullock
Comptroller of Public Accounts
Austin

Editor: With much interest I read "INTERIOR ARCHITECTURE: A CASE STUDY" which spotlighted Houston's Hyatt Regency. In fact, I read it twice. Nowhere does this article give credit to the late Ben DuBose, a pioneer in art in Houston.

DuBose Gallery still carries on his tradition of educating and serving Houstonians, old and new. It was his personal interest in trying to upgrade ART AWARENESS in Houston that gave the Hyatt Regency commissions by David Adicks, Herb Mears, Charles Shorea, Charles Pebworth, Lamar Briggs and others. Not only do these artists represent the cultural vitality of Houston for us to enjoy, but to our many visitors. From this lavish sampling of art, visitors learn we offer more than Geo-Physics, Petro Chemical, Banking and NASA.

Perhaps in some future issue you can give more attention and credit to the public art of Houston. Thank you in advance.

Albert Carr
Architectural Interior Design
Houston

Editor: Your July/August issue concentrating on Interior Architecture was an attempt to underscore the importance of "IA" to other architects by illustrating the vital role, the special training, and the scope of the market. In fact, it was a thinly disguised attack on Interior Decorators, Interior Designers, Space Planners and Specifiers that attempted to prove that *only* architects can do interiors. Such a conceited viewpoint was expressed as an editorial by one Marcus Tucker.

For your editorial staff to approve for publication such ridiculous statements as:

When an architect refers to any type of architecture . . . , the same four primary elements are common to all. These are: shaping and organizing of three dimensional space; use of materials; use of light; and last but never least, design style, the personal style of the architect, reflecting the client's taste and image.

under the guise that *only* architects do this is absurd. To insult the common sense and the professional ethics of your readers is, in my opinion, a disgrace.

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As a Registered Architect in the State of Texas and a member of the Interior Design Department of Texas Christian University, I was ashamed that your magazine would bypass the opportunity to constructively educate architects concerning the skills and scope of Interior Design/Architecture in order to pat "IA" on the back while backstabbing all other representatives of the Interior Design Profession!

As a member of this profession, I am deeply concerned with quality education that stresses organizational program development, space planning, anatomical design, ecological considerations to Interior Design, and methods for educating the business community that Interior Design/Architecture has much more to offer than discounted furniture purchases. An issue dedicated to the ways that Interior Architecture is helping to address and solve these problems would have gone a long way toward enhancing the image of Interior Architecture and at the same time providing an acknowledgement that different means exist to reach the same goal. You could have helped to integrate the Interior Design/Architecture community instead of helping to alienate it.

Fred Oberkircher
Assistant Professor of Interior Design
Texas Christian University
Fort Worth



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| 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 |
| 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 |
| 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |

Please check the appropriate box

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- Staff Architect
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- Project Manager
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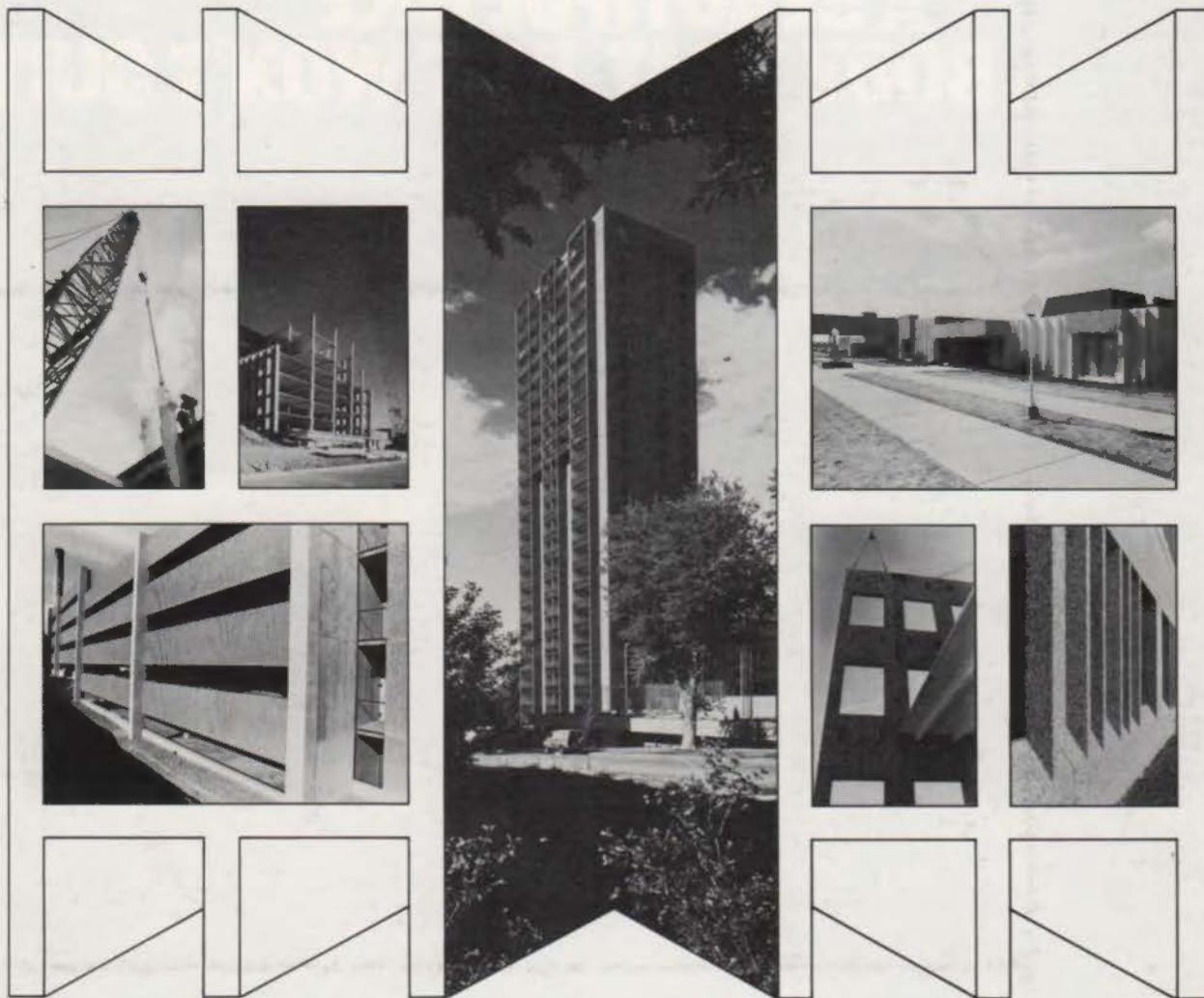
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