

July/August 1979

Volume 29

Number 4

**In this issue**

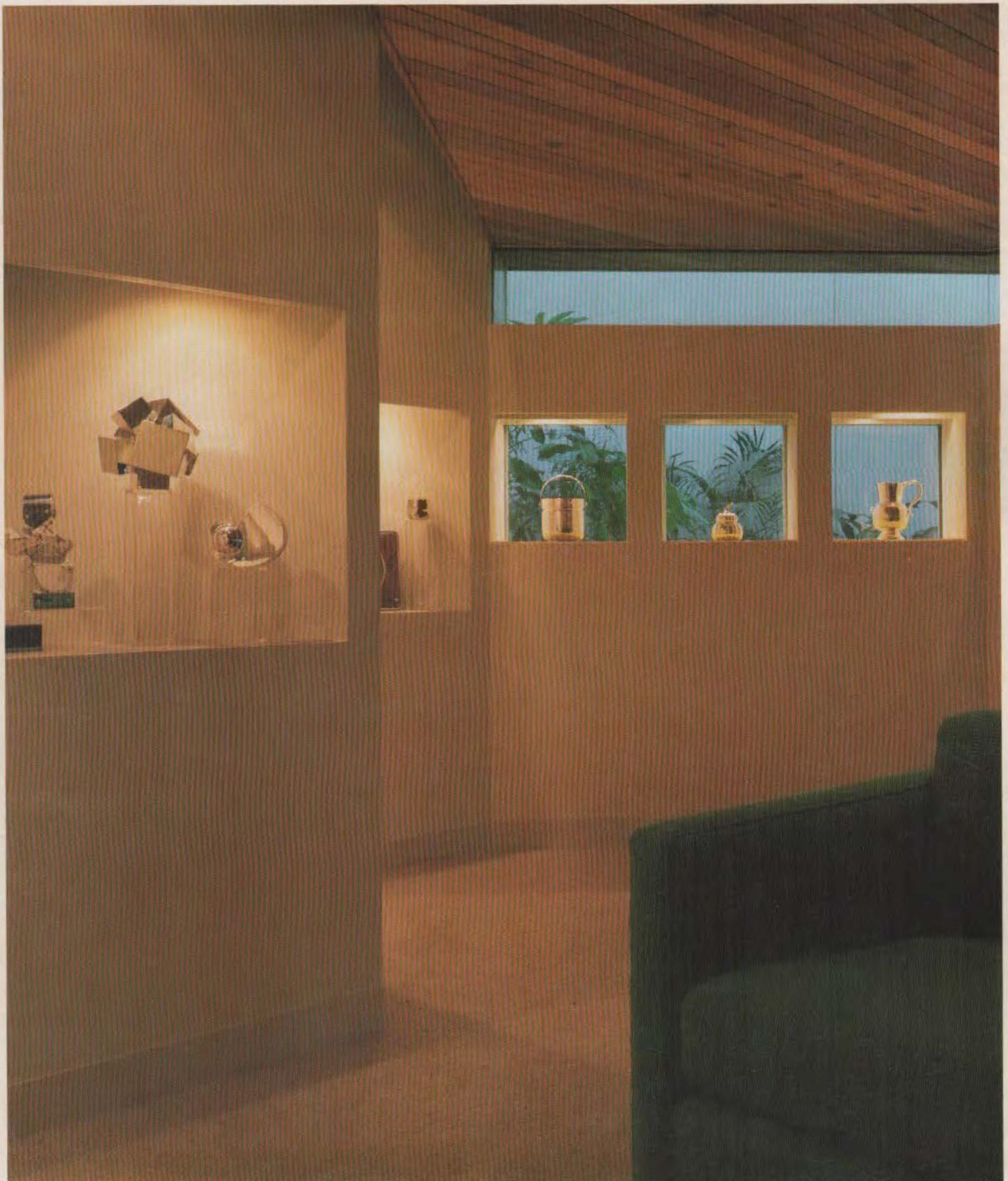
Design for Merchandising

Glassell School of Art

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Profile: Bartlett Cocke, FAIA

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# PROFESSIONAL SCALE MODELS



**BEFORE**

A year can make a big difference. The picture on the left was available for press releases and brochure production one year earlier than the actual building construction on the right. For that time period, this developer had not only uncanny photographs of this project, but also a beautifully detailed scale model display with which to attract potential tenants.

We have a complete slide catalogue of our most recent work and would like to have the chance to show you what we can do for your next project.



**AFTER**

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Pictured above is the West Loop Arboretum Building designed by Pierce Goodwin Alexander, Architects, and developed by Jim Shindler.

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and exclusivity. Design by Ray B. Bailey Architects, Inc., Houston. Photo by Richard Payne.

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*Another new contributing editor, David Braden, FAIA, of Dallas, devotes his first editorial contribution to revealing the trials and tribulations of "the only architect in America who admits to being a humorist." Both hint and disclaimer of what will follow in issues to come.*

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**Coming Up:** The Sept./Oct. issue of Texas Architect will feature a lead article on "Highway Architecture," structures designed to be appreciated from the highway with a passing glance.

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Texas Architect is published six times yearly by the Texas Society of Architects, 2121 Austin National Bank Tower, Congress at Sixth, Austin, Texas 78701. Telephone: 512/478-7386. Subscription price is \$8.00 per year for addresses within the continental United States excepting Hawaii and Alaska.

Application to mail at controlled circulation rates is pending at Austin, Texas 78701.

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BPA membership applied for May 1979.

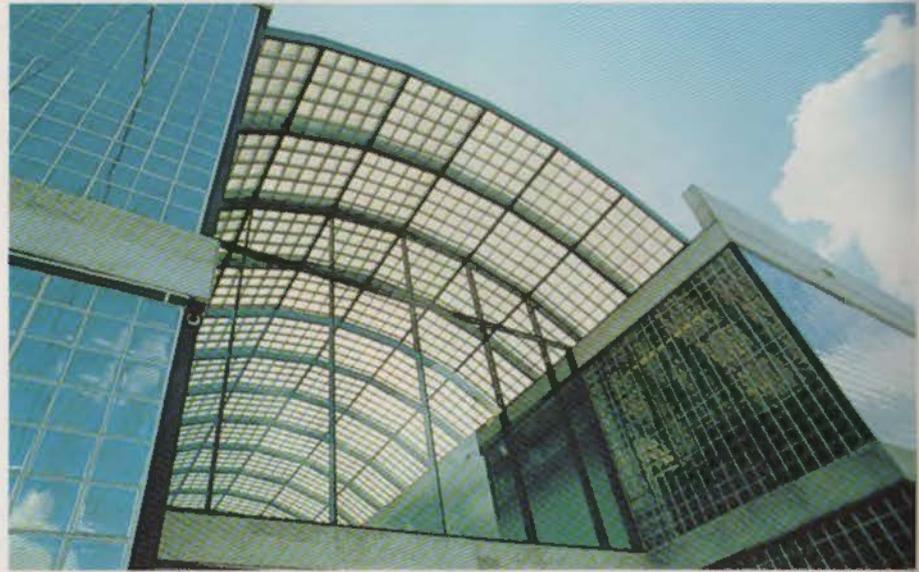
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# THE NICHOLAS CLAYTON AWARDS PROGRAM,



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## The Alfred C. Glassell School of Art

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## John Sealy Hospital, South Addition

"Ambitious and strong . . . towers and recesses reflect an energy consciousness . . . form allows light penetration to interior public spaces."

---

# EXCELLENCE IN DESIGN WITH MASONRY



The Alfred C. Glassell School of Art in Houston has been bestowed the Nicholas Clayton Award for outstanding masonry design.

Architect: S. I. Morris Associates;  
Owner: The Museum of Fine Arts, Houston;  
Contractor: McGregor Construction Company; Mason Contractor: McGregor Construction Company.

The architectural firm selected glass block masonry construction for its appearance, low maintenance and energy conserving characteristics.

The building is a two-level structure with an enclosed area of 41,669 square feet. Ground floor functions include a two-story exhibition space enclosed by a continuous skylight above.

A jury of five members of The Boston Society of Architects also designated three buildings to receive awards for Excellence in Design with Masonry:

## The John Sealy Hospital, South Addition, in Galveston

Architect: Pierce, Goodwin, Alexander;  
Owner: Board of Regents, The University of Texas; Contractor: Thomas Construction Co., Inc.; Mason Contractor: Thomas Construction Co., Inc.

## The Sarah Vickers Chancellor Elementary School in Alief

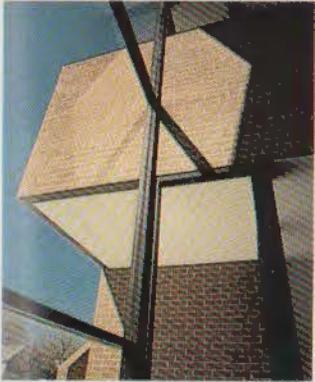
Architect: Goleman and Rolfe Associates, Inc.; Owner: Alief Independent School District; Contractor: Wilmac Constructors, Inc.; Mason Contractor: McCurdy-Wilson Masonry.

## The Colonial Park Recreation Center of West University Place

Architect: Mitchell, Carlson and Associates, Inc.; Owner: City of West University Place; Contractor: Rayko Construction Company; Mason Contractor: McCurdy-Wilson Masonry.

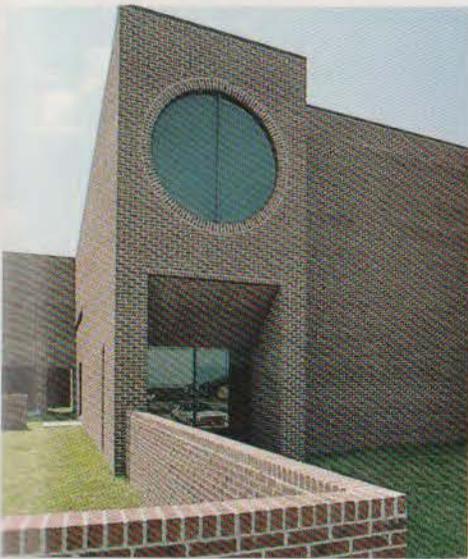
Adjacent to photos are comments of the jury.

The Masonry Institute of Houston-Galveston, sponsor of the Nicholas Clayton Awards Program, congratulates the winners and thanks all those who participated.



## Colonial Park Recreation Center

"Handsome composition of form derived from its programmatic elements, not applied or arbitrary sources . . . careful detailing of brick."



## Sarah Vickers Chancellor Elementary School

"Whimsical, lively interior space . . . round windows are justified by the humane and pleasant feeling of environment, appropriate to the building's purpose."

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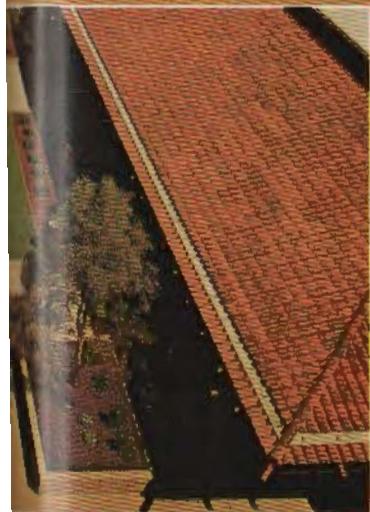
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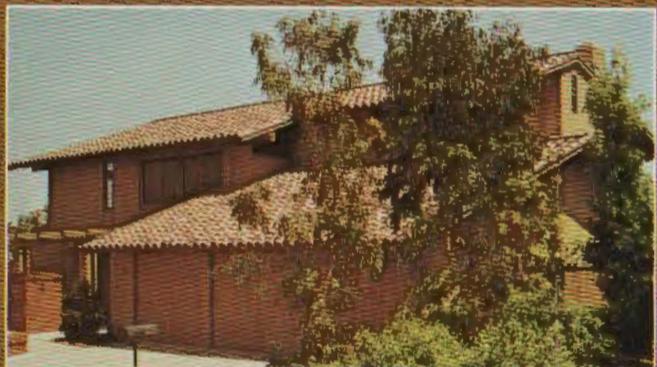


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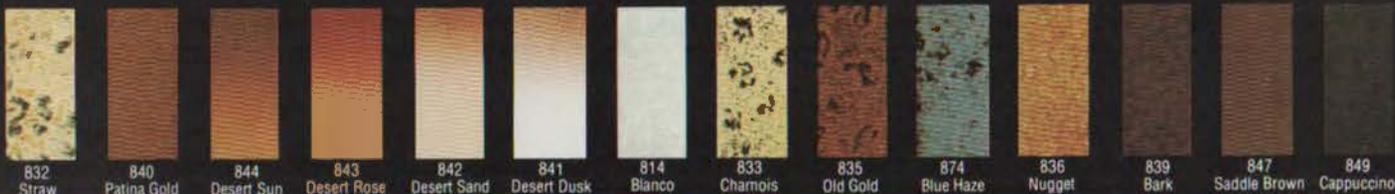
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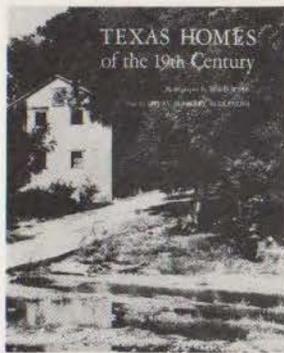
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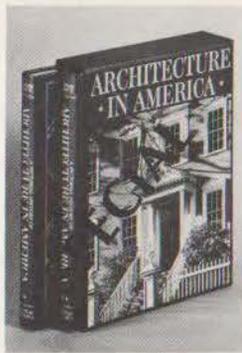
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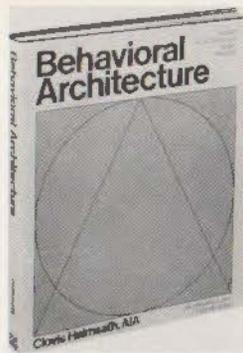
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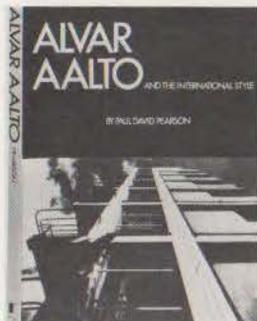
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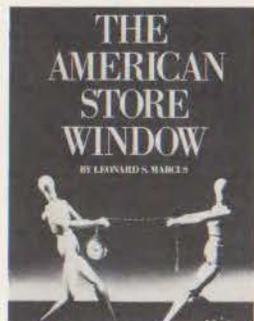
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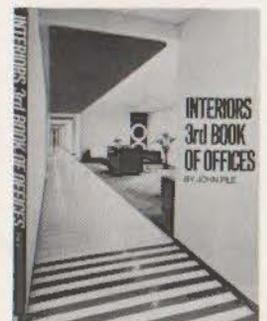
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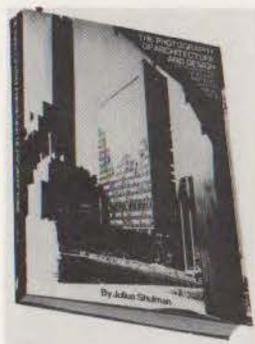
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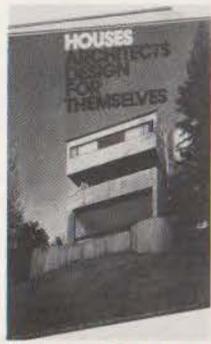
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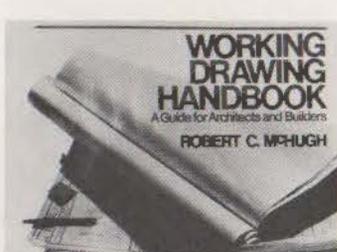
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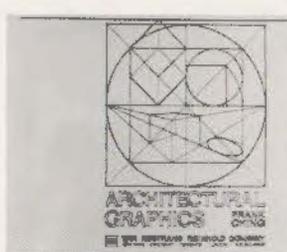
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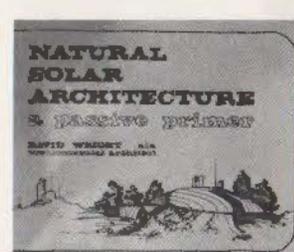
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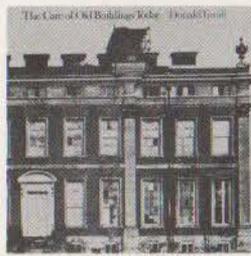
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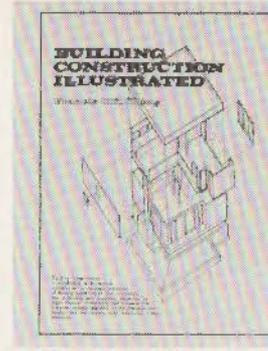
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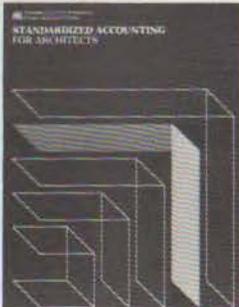
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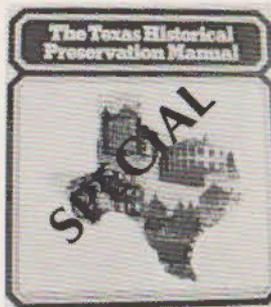
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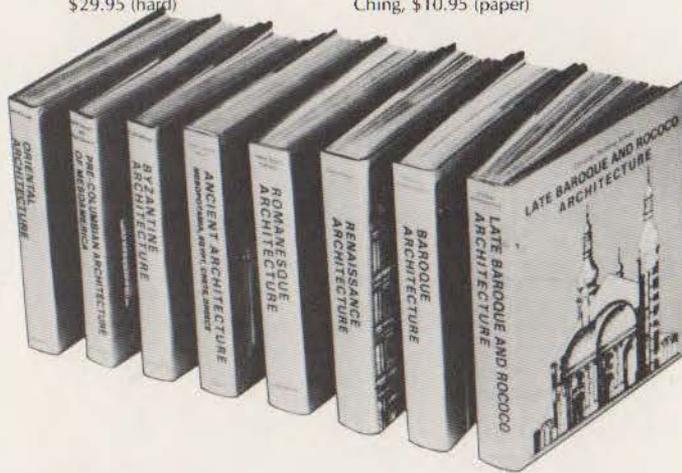
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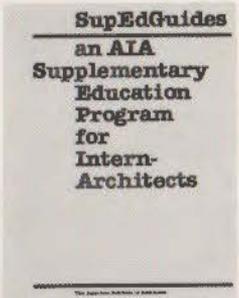
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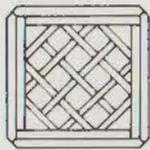
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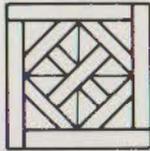
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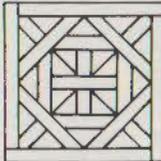
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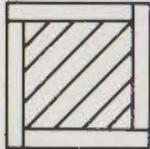
**FONTAINEBLEAU**  $\frac{3}{4}$ "x39"x39"  
or  $\frac{3}{4}$ "x42"x42" with pickets (as shown)  
10.56 or 12.25 SF/Sec.  
Plain Oak  
Quartered Oak or Ash  
Walnut or Cherry



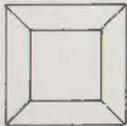
**BRITTANY**  $\frac{3}{4}$ "x28"x28"  
5.44 SF/Sec.  
Plain Oak  
Quartered Oak or Ash  
Walnut or Cherry



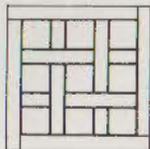
**BORDEAUX**  $\frac{3}{4}$ "x36"x36"  
9 SF/Sec.  
Plain Oak  
Quartered Oak or Ash  
Walnut or Cherry



**LOUVRE**  $\frac{3}{4}$ "x23"x23"  
3.67 SF/Sec.  
Plain Oak  
Quartered Oak or Ash  
Walnut or Cherry



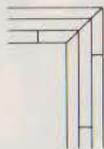
**MONTICELLO**  $\frac{3}{4}$ "x10"x10"  
.694 SF/Sec.  
Plain Oak  
Quartered Oak or Ash  
Plain Walnut or Cherry  
Burl Walnut



**AMERICAN MARIE ANTOINETTE**  
 $\frac{3}{4}$ "x30"x30"  
6.25 SF/Sec.  
Plain Oak  
Quartered Oak or Ash  
Walnut or Cherry  
(Also available unassembled for continuous pattern.)



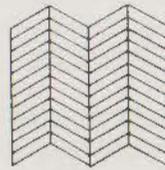
**EUROPEAN MARIE ANTOINETTE**  
 $\frac{3}{4}$ "x9"x9" slat centers  
w/ $2\frac{1}{4}$ "x20 $\frac{1}{4}$ " bands  
.88 SF/Sec.  
Plain Oak  
Quartered Oak  
Ash, Walnut, Cherry



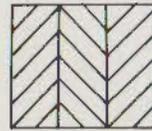
**FEATURE STRIP**  $\frac{3}{4}$ "x3"xRL  
Bundled as ordered  
Plain Oak  
Quartered Oak or Ash  
Walnut or Cherry



**PLANK**  $\frac{3}{4}$ "xRWxRL  
Bundled as ordered  
2 $\frac{3}{4}$  lb/SF  
Plain White Oak, Yellow Pine  
(3"-5")  
Plain Red Oak  
(3"-7")  
Quartered Oak or Ash  
(3"-6")  
Walnut or Cherry  
(3"-6")



**MITERED HERRINGBONE**  
**Tropical Mitered Herringbone**  
 $\frac{1}{4}$ "x15 $\frac{1}{8}$ "x15 $\frac{1}{8}$ "  
37 SF/ctn, 37 lb/ctn  
Tropical Oak  
Tropical Walnut or Cherry



$\frac{3}{4}$ " T/G Mitered Herringbone  
 $\frac{3}{4}$ "x2 $\frac{1}{4}$ "x6 $\frac{3}{4}$ "-18", 2 $\frac{3}{4}$  lb/SF  
Plain Oak  
Quartered Oak  
Ash, Walnut, Cherry



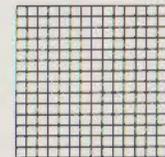
**Teak Herringbone**  $\frac{7}{8}$ "x1.714"x12" (T&G)  
40 SF/ctn, 60 lb/ctn  
Teak



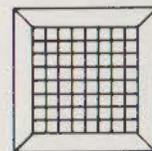
$\frac{3}{4}$ " T/G Herringbone  $\frac{3}{4}$ "x2 $\frac{1}{4}$ "x6 $\frac{3}{4}$ "-18"  
2 $\frac{3}{4}$  lb/SF, Cartoned as ordered  
Plain Oak  
Quartered Oak  
Ash, Walnut, Cherry



**Tropical Herringbone**  $\frac{1}{4}$ "x14 $\frac{1}{8}$ "x16 $\frac{3}{4}$ "  
34 SF/ctn, 34 lb/ctn



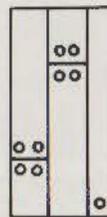
**DOMINO**  $\frac{1}{4}$ "x18 $\frac{7}{8}$ "x18 $\frac{7}{8}$ "  
67 SF/ctn, 67 lb/ctn  
Tropical Oak  
Tropical Walnut or Cherry  
Tropical Mixed Species



**FRANKFORT** 5/16"x12"x12"  
25 SF/ctn, 32 lb/ctn  
Teak Prefinished Natural  
Teak Unfinished Square Edge



**STRIP**  $\frac{3}{4}$ "x2 $\frac{1}{4}$ "xRL  
Bundled as ordered  
2 $\frac{3}{4}$  lb/SF  
Plain Oak  
Quartered Oak  
Maple



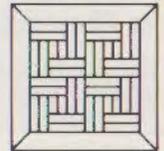
**PLANK w/PLUGS**  $\frac{3}{4}$ "xRWxRL  
Bundled as ordered  
2 $\frac{3}{4}$  lb/SF  
Quartered Oak or Ash  
(3"-6")  
Walnut or Cherry  
(3"-6")  
**Vinyl Laminated Plank** with or  
without plugs 1/10"x4"-6"-8"x48"  
24 SF/Ctn, 15 lb/ctn  
Oak, Walnut, Cherry

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**HADDON HALL**  
**Tropical Haddon Hall**  
 1/4" x 15 1/8" x 15 1/8", 43 SF/ctn, 43 lb/ctn

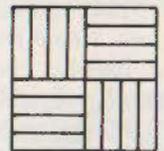
Tropical Oak  
 Tropical Walnut or Cherry



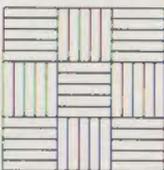
**BLUEGRASS** 5/16" x 16" x 16"  
 44.44 SF/ctn, 55 lb/ctn  
**Teak Prefinished Natural**  
**Teak Unfinished Square Edge**



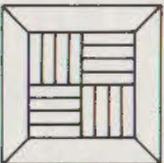
**Teak Haddon Hall**  
 1/4" x 12" x 12", 25 SF/ctn, 23 lb/ctn  
**Teak Prefinished Natural**  
**Teak Unfinished Square Edge**



**3/4" T/G Fingerblock**  
 3/4" x 6 3/4" x 6 3/4" up to 18" x 18"  
 2 3/4 lb/SF, Cartoned as ordered  
 Plain Oak  
 Quartered Oak  
 Ash, Walnut, Cherry



**Tropical Fingerblock** 1/4" x 18 7/8" x 18 7/8"  
 67 SF/ctn, 67 lb/ctn  
 Tropical Oak  
 Tropical Walnut or Cherry



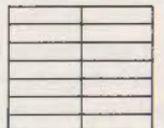
**LOUISVILLE** 5/16" x 12" x 12"  
 25 SF/ctn, 32 lb/ctn  
**Teak Prefinished Natural**  
**Teak Unfinished Square Edge**



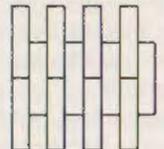
**5/16" Fingerblock Prefinished**  
 5/16" x 6-11/32" x 6-11/32" (T&G)  
 50 SF/ctn, 60 lb/ctn  
 Prefinished Oak or Ash:  
 Natural or Dark



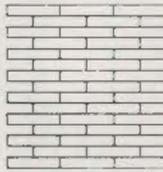
**Tropical Straightline** 1/4" x 18 7/8" x 18 7/8"  
 67 lb/ctn, 67 SF/ctn  
 Tropical Oak  
 Tropical Walnut or Cherry



**3/4" T/G Straightline** 2 3/4 lb/SF  
 3/4" x 2 1/4" x 6 3/4" - 18", Cartoned as ordered  
 Plain Oak  
 Quartered Oak  
 Ash, Walnut, Cherry



**3/4" T/G Ashlar** 3/4" x 2 1/4" x 6 3/4" - 18"  
 2 3/4 lb/SF, Cartoned as ordered  
 Plain Oak  
 Quartered Oak  
 Ash, Walnut, Cherry



**ASHLAR**  
**Tropical Ashlar**  
 1/4" x 18 7/8" x 18 7/8"  
 59 SF/ctn, 59 lb/ctn  
 Tropical Oak  
 Tropical Walnut or Cherry



**AZTEC** 1/2" x 18 7/8" x 18 7/8"  
 32 SF/ctn, 64 lb/ctn  
 Tropical Oak  
 Tropical Walnut or Cherry



**ALAMO** 1/2" x 3" x RL  
 Cartoned as ordered, 2.3 lb/SF  
 Mesquite



**BOWIE** 1/2" x 3" x 3" or 1/2" x 5" x 5"  
 Cartoned as ordered, 2.3 lb/SF  
 Mesquite



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 4 SF/Sec., 2.3 lb/SF  
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# In the News



*Stirling (standing, right) reviews second-year graduate student project for addition to M.D. Anderson Hall as architecture dean Jack Mitchell (standing, center) looks on.*

## Stirling to Design Architecture School Addition at Rice

Noted English architect James Stirling has been commissioned to design a \$2 million remodeling and expansion of M. D. Anderson Hall at Rice University's School of Architecture in Houston.

According to Rice architecture dean O. Jack Mitchell, the program calls for renovating 23,000 square feet of the existing building and adding a 15,000-square-foot addition which will be responsive to the Italianate flavor of the Rice University campus.

The new wing will house, among other things, new studio space, a gallery, a jury room and a 250-seat lecture theater.

Mitchell says work is underway on preliminary plans for the project, construction of which is scheduled to begin next spring.

Stirling's partner, Michael Wilford, has taught at Rice as a visiting critic and

once conducted a design studio which involved students in the design of the Anderson Hall expansion and renovation. Stirling also has taught at Rice as a visiting lecturer.

Among Stirling's most acclaimed British projects are Leicester University's Engineering Building (1959); Cambridge University's History Faculty Building (1964); and Queen's College, Oxford (1966).

Mitchell says Stirling was chosen for the project because both he and Wilford fit the Rice board of trustees' selection criteria to a tee: "distinguished in their field; showing strong skills in creating a new building in an old or existing context; making the transition smoothly; and having some connection with Rice."

Local associates for the project will be Houston architects Robert Ambrose and Michael McEnany.

## Gov. Clements Signs Registration Law

Gov. Bill Clements signed Senate Bill 551 during ceremonies June 13 in Austin re-enacting the state's Architects Registration Law and recreating the Texas Board of Architectural Examiners (TBAE).

The bill was passed by the Texas House of Representatives May 17 during the closing weeks of the 66th Legislative Session, the final product of 18 months of review by the state Sunset Advisory

Commission.

TBAE was one of 26 state agencies under review since the establishment in 1977 of the state Sunset Act, which calls for the state's 177 boards, agencies and commissions to justify their existence every 12 years or be eliminated.

## National Trust Awards Go to Two Texas Projects

The National Trust for Historic Preservation presented awards for achievement in preservation to the Stewart Title Co. of Houston and the Junior League of Corpus Christi during ceremonies May 7 in Washington, D.C.

Stewart Title Co., headquartered in Houston, received the Trust's Gordon Gray Award for restoration of its Galveston office, the 1882 Stewart Title Building in the historic Strand District.

The company, founded in 1896,



*Stewart Title Building.*

bought the former Kaufman-Runge building for use as its headquarters in 1905. Designed by Texas architect Eugene Heiner in a neo-Renaissance style, the building was completed in 1882 and was the tallest 19th-century structure on Galveston Island to remain standing after the turn of the century.

Stewart, which has occupied the building continuously since its purchase in 1905, was cited for continuous preservation of the building's facade, which included reconstruction of a missing cornice, and rehabilitation of its first floor interior, as well as for the company's efforts in promoting historic preservation nationwide.

The Junior League in Corpus Christi received the Trust's President's Award for acquiring from the city and restoring the 1893 Sidbury House, according to the Trust the last remaining example of "high Victorian" architecture in Corpus



*Clements signs S.B. 551 as TBAE/TSA representatives observe (standing, left to right: Ronnie Rucker, Phil Creer, George Loving and Des Taylor.)*



Sidbury House, Corpus Christi.

Christi.

Located near the city's Bayfront Arts and Science Park, the building is operated as a museum by the Junior League, which maintains offices on the second floor.

### Texas Region Leads In Applications For DOE Energy Grants

The Department of Energy's recent solicitation campaign for its Appropriate Technology Small Grants Program has yielded 1,653 applications in DOE Region VI (Texas, Oklahoma, Arkansas, Louisiana and New Mexico), more than any other region in the country.

And, according to the DOE regional office in Dallas, of the 1,653 applications for the program, 46 percent came from Texas, more than any other state in the region (18 percent came from New Mexico, 16 percent from Oklahoma, 10 percent from Arkansas and 10 percent from Louisiana).

DOE says preliminary data indicates that about one-third of the applications related to solar energy, with the rest having to do with conservation, wind energy, geothermal and a variety of other systems, from experiments with electric cars to conversion of wave power in the Gulf of Mexico.

The program, begun last December, is designed to support "small-scale energy-related technologies applicable to local needs, skills and available energy sources," according to DOE. "In effect," the Department says, "the program provides funding for the average American who has a good energy-saving or energy-producing idea but doesn't have the money to perfect it."

Applications are currently being reviewed by the state energy office in each of the five states in the region. An-

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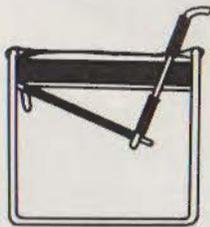
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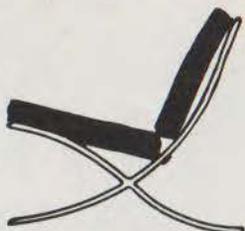
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nouncement of the first round of grant winners is expected to be made sometime around Aug. 1.

Anyone wishing to find out more about the program, and the second round of proposal solicitations expected to begin later this year, may contact the Department of Energy, Appropriate Technology/6CE, P.O. Box 35228, Dallas 75235.

## Texas Monthly Credits TSA For 'TexAd' Inspiration

*Texas Monthly* magazine associate publisher Ted Siff has credited TSA as the inspiration for its recent "TexAd" competition, a program intended to improve the quality of life in Texas through public service advertising.

Individuals and organizations were invited to create and submit for judging fullpage advertisements promoting their favorite Texas causes. The ten winning ads are being run in the next few issues of the magazine as a public service.

In a letter to TSA President George Loving, FAIA, Siff praised TSA as a leading force in improving the quality of life in Texas. "From your 'Texas: Handle with Care' to Preston Bolton's 'Texas: The Quality Life,' TSA themes have spawned not just good feelings but many tangible benefits to all Texans," Siff observed. "*Texas Monthly* owes a debt to the TSA in general and last year's president, Preston Bolton, FAIA, for planting the seeds which eventually grew into our TexAd competition."

## Houston Leads Again this Year In First-Quarter Housing Starts

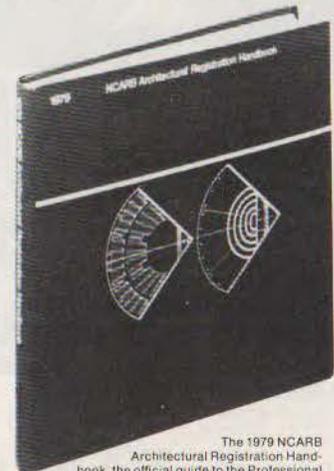
Houston led in construction of new housing units nationwide in the first quarter of 1979, according to a McGraw-Hill F. W. Dodge Division report released in June.

The report cites Houston as the most active housing area in the country for the period with 13,876 units, followed by Phoenix with 13,699.

A runner-up to Houston for the first quarter last year, Dallas, with 9,061 units, slipped to sixth this year behind Los Angeles/Long Beach, with 10,820, West Palm Beach/Boca Raton, with 10,243, and Tampa, with 9,460.

The report indicates that total housing starts nationwide for the opening quarter increased three percent this year, com-

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Cost of the 1979 NCARB ARCHITECTURAL REGISTRATION HANDBOOK is \$24.00. The price includes \$1.10 state sales tax and \$0.90 for postage. All orders must be accompanied by payment. Make check or money order payable to the Texas Society of Architects. For delivery allow 10 days from August 13, 1979.

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pared to the same period last year. After adjustment for seasonal variations, however, the first quarter total for the nation showed a five percent decline from the last quarter of 1978.

According to George A. Christi, Dodge vice president and chief economist, "the decline indicates that the record cost and diminishing availability of mortgage money are finally beginning to impinge upon new residential building."

### Working Drawing PDP Slated for Austin Aug. 17-18

The extension division of the University of Wisconsin in Madison, in cooperation with the Texas Society of Architects and The University of Texas at Austin, will conduct a two-day institute entitled "Working Drawing Production Systems," scheduled for Aug. 17-18 on the UT-Austin campus.

Instructors Ned Abrams, Kaiman Lee, Robert Olden, Gerald Pfeffer, Fred Stitt and Thomas Zimmerman, along with participants, will examine: planning for working drawings, the implementation of new drawing production systems, photographic techniques, time and cost saving production techniques and the use of the computer in developing working drawings.

Fee for the institute is \$110. For more information, interested persons may contact Philip M. Bennett, Program Director, Department of Engineering, University of Wisconsin-Extension, 432 North Lake Street, Madison, Wis. 53706. Telephone: (608) 262-2061. (For enrollment, interested persons should call 512/471-3123.)

### Caudill Receives Honorary Doctoral Degree From University in Mexico



William W. Caudill, FAIA, chairman of the Houston firm Caudill Rowlett Scott, received an Honorary Doctoral degree from the Universidad Autonoma De

Guadalajara, Mexico, during ceremonies May 18 in Guadalajara. The degree is awarded for outstanding merit in the service of culture and scholarship.

Caudill is only the second architect to be awarded the honor, the first of whom

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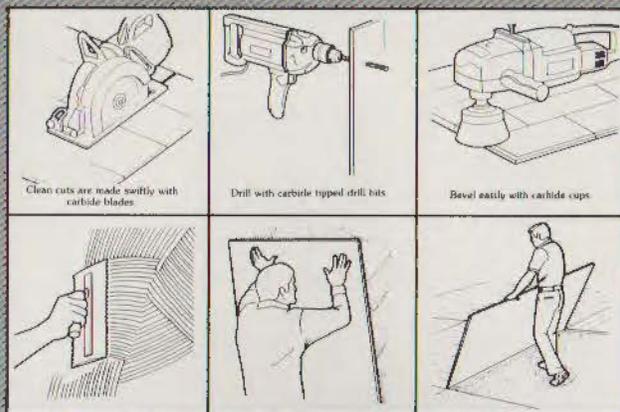


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Perlato

Negro

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was Pedro Ramirez Vazquez, noted Mexican architect and designer of Mexico City's Olympic facility and Museum of Anthropology.

Caudill received his bachelor's degree in architecture from Oklahoma State University and his master's degree in architecture from the Massachusetts Institute of Technology, where he currently serves on the advisory panel. He is a registered architect in 37 states and has served as a principal of CRS since its founding in 1946.

Among other honors, Caudill is a member of Oklahoma State University's Hall of Fame, a Gold Medalist in Tau Sigma Delta Architectural Fraternity and recipient of an Honorary LL.D. from Eastern Michigan University. He was named 1970 Planner of the Year by the Council of Educational Facilities Planners and served as chairman of the American Institute of Architect's 1979 Honor Awards Jury.

### Barnes Elected AIA Treasurer



Austin architect J. W. Barnes, FAIA, was elected treasurer of the American Institute of Architects (AIA) June 6 during the 1979 AIA National Convention in Kansas City. He

will begin his two-year term as treasurer in December 1979.

Principal in the Austin firm Barnes Landes Goodman Youngblood, Barnes is an Austin native and a 1950 graduate of The University of Texas at Austin with a bachelor's degree in civil engineering.

He has served as president of the Texas Society of Architects (TSA), and on four national AIA committees, including the AIA Finance Committee and the Committee on Planning and Natural Resources.

In 1974 Barnes was appointed to the State Citizen Advisory Committee on Coastal Zone Management and served that same year on the City of Austin's Codes Committee for Historic Buildings.

Currently, Barnes' professional activities include service as chairman of the AIA Research Corporation, AIA Director and as Trustee and Treasurer of the Texas Architectural Foundation (TAF).

*Continued on page 62.*

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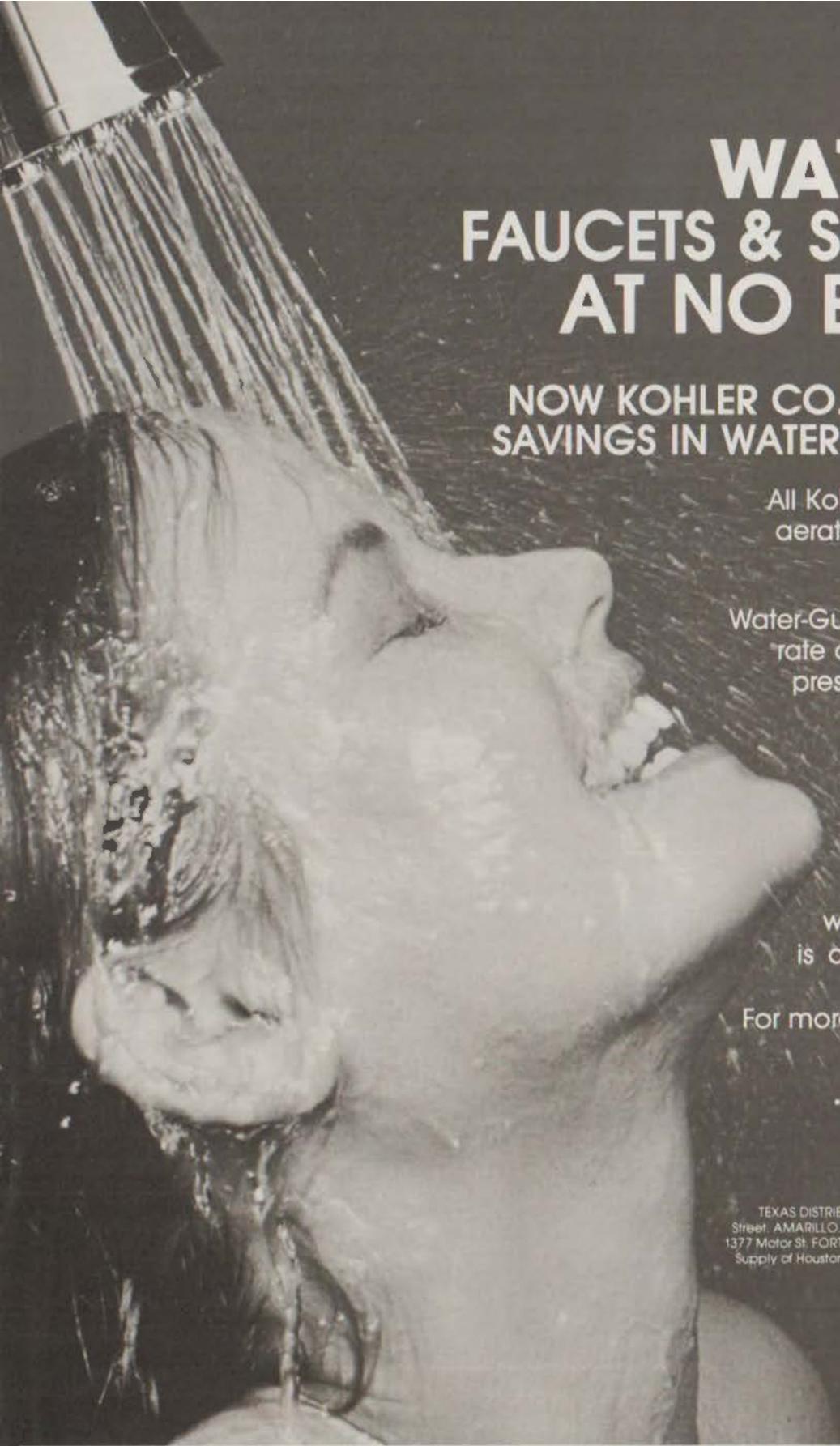
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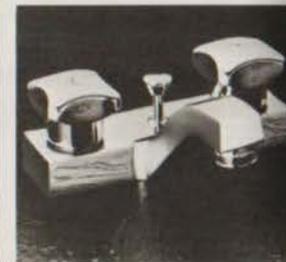
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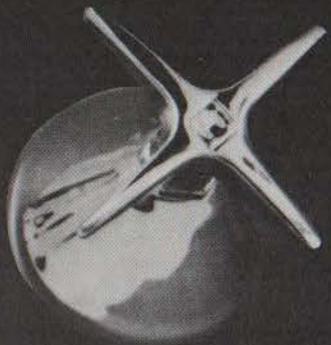
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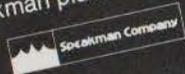


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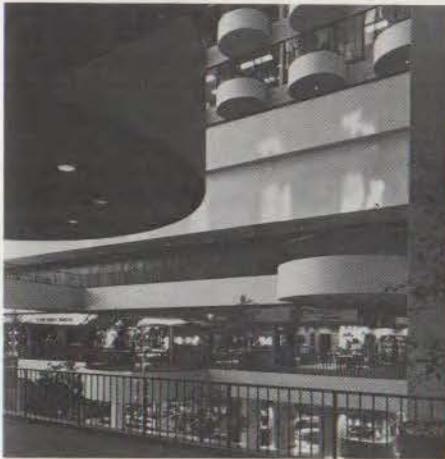


*Hugh M. Cunningham*

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# About this Issue



As the nation's storekeepers endure the discomforts of a mushy economy and wince at the pinch of "stagflation," they can find cause for a measure of optimism in one enduring reality: Americans, at heart, are incurably voracious consumers. Decades of relentless exposure to promotion and images of the "good life" have produced in this country a stalwart strain of buyer whose spending performance can be reliably calculated to *exceed* actual capacity. If anti-establishment thought of the '60s partially curbed the nation's rampant materialism, the "me generation" of the '70s has succeeded in bringing self-indulgence back into a state of respectability. And if merchants are hurting somewhat for customers these days, at least it can be assumed that America will someday be back.

But despite the fact that consumers let go of 780 billion dollars for retail purchases last year—and would love to have spent even more—staying alive in the world of retailing is becoming increasingly difficult. One obvious reason is that the soaring cost of energy has cut deeply into profits (and into consumers' expendable income). Increasing revenues through store expansion is becoming less and less feasible because of drastic rises in construction costs. And with a growing percentage of women being forced (or simply *choosing*) to work, there is less casual shopping being done, resulting in fewer revenues from impulse buying. In fact, there seems to be a general trend—related as much to the consumer advocacy movement as to the state of the economy—toward more deliberate and discriminating shopping. The bottom line for merchants is that, although it is the American way for consumers to spend up to and beyond their capacity—resulting in billions of dollars to be snatched up for retail coffers—the competition for those dollars is excruciatingly fierce.

What the retailing industry has learned through sometimes painful experience is that providing a reasonable variety of merchandise, of reasonable quality, even at reasonable prices, is not enough to guarantee success. Admittedly, there is some consumer appeal in the concept of "warehousing," a merchandising technique in which savings from operating in a minimal retail facility are passed on to the buyer in the form of reduced prices for quality goods. But, by and large, people are downright picky about where they shop, even to the point of being indignant. Not only do today's consumers want more and better merchandise for their money, but they expect shopping to be a pleasant, efficient and stimulating experience. They are not likely to put up with tacky or mediocre environs when novelty, glamour and dazzle are readily at hand.

What makes a customer choose Oakwood Mall over Sprucewood down the street? Or Tots 'N' Teens over Teens 'N' Tots next door? With the dominance of national brand names making a larger and larger percentage of all merchandise identical, such choices are becoming less and less dependent upon the merchandise itself. The crucial difference, and the main point of this issue, relates to the simple truth that people respond positively or negatively to architectural space and form. The difference is in design.

—LPF

# Design for Merchandising

*Bringing Theater to the Marketplace . . . On Time . . . and for Profit*



Photo by Mort Levy

**ABOVE:** A tiny space, such as this Houston candle shop, depends on the storefront design to tell the merchandising story and establish the image. Design by Levy & Vane Architects, Houston, in association with Joe D. Webb, corporate architects for Wicks 'N' Sticks, Inc. **FACING PAGE:** (And on cover) Tane, at Saks Fifth Avenue Center of Fashion in Houston, highlights individual pieces of merchandise in a spacious setting of luxury and exclusivity. Design by Ray B. Bailey Architects, Houston.

By Morton L. Levy, Jr.

The designer of spaces for merchandising is challenged to create environments with trend-setting *newness*, to serve a functional purpose that has remained virtually *unchanged* for millenia. The bazaar of the Orient—a marketplace where buyer and seller were brought together—was one of the hallmarks of early civilization. Later, Athens had its stoae, streets of stores where philosophers lectured to the background clamor of merchants hawking their wares. (Or was it the philosophers making the background noise? This question of emphasis—what really attracts attention—is still very much with us.) By the time the Romans began the orderly arrangement of shops in a peristyle, it was already an old idea.

It is a much later concept, the Nineteenth Century department store, that most often is noted as *the* major development in the history of merchandising. With beginnings in Paris, and stateside with Lord & Taylor in New York City (1826), the department store offered such innovations as responsibility for goods (return privileges), marked prices, free entrance with no obligation to buy, free delivery and credit, and the advantages of rapid stock turnover. But even the early department stores, such as Paris' Bon Marché, were simply clusters of small shops under one roof; innovation came from the merchandiser, not the designer.

## Formats

Today there is a multitude of retailing formats—chains, discount emporia, mail-order houses (non-architecture), supermarkets (often anti-architecture, a notable exception is illustrated here), even automatic vending. But the format which has been a form-giver beyond its own horizons is the *boutique*. Featuring quick turnover, the newest lines and

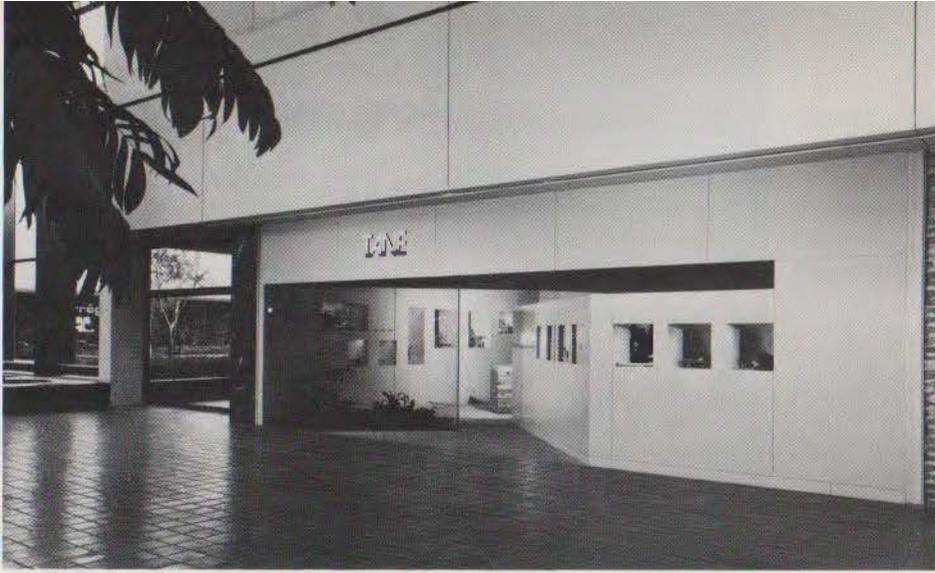
types of goods, and a name that evokes an image of both shop and merchandise, its whole character and purpose seem to cry out, "Design me with *style!*"

There is also a wide variety of environments for selling—center city, strip center, neighborhood and regional shopping centers enclosed and unenclosed, mixed-use complexes, rehabilitated facilities—all of which involve special design considerations.

Much well-deserved attention has been given the pace-setting multi-use complexes such as Eaton Centre in Toronto, Citicorp Center in New York City, Chicago's Water Tower Place with its seven levels of merchandising, and Houston's Galleria and Greenway Plaza complexes. Rehabilitation and adaptive reuse examples vary from the chocolate factory at Ghiradelli Square in San Francisco to the one-time airplane hangar, Olla Podrida, in Dallas (illustrated). The environmental context can, as with any building type, be a design stimulant or a design depressant.

## Diversity

Adding another dimension to the complexity of creating innovative design for an unchanged purpose, in a variety of formats and a complete range of environments, is the broad diversity of product categories to be accommodated—sometimes within a single store. Merchandising lines as diverse as apparel (fashion and otherwise), greeting cards, groceries and sound systems, obviously require different display formats. And a full merchandising environment often includes a variety of services which lend themselves to no less imaginative presentation than hard and soft goods. These include such enterprises as haircare salons, travel agencies, banks, restaurants and lounges, theaters, ticket agencies, car rental offices, and even physical fitness centers.



Although the scope of design for merchandising is complex, all designers and designs in this field share a simple goal:

*Achieve the highest value of sales per square foot of floor space with minimum cost per operating hour.* This is a simple statement, but there is no one yellow brick road to success for the designer to follow. Like the many paths to the top of the proverbial mountain, there are many directions possible, but not all lead to the mountain-top. Some trails that were acceptable last year lead to dead ends this year; the best trail is often the one blazed by leaping ahead of the pack. And there is a constant threat of being pushed off a cliff by aggressively fierce competitors. Directors of hospitals, schools, jails, and many other building types are eager to share their ideas about what is best for the future development of their specialty. But in the merchandising world, where most dollars are earned by one store simply because they were not spent in a competitive store, and where *success is measured daily* by comparing sales figures with those of the same day last year, information and ideas are shared only as *faits accomplis*.

**Designer's Role**

The designer helps the merchandiser achieve sales goals by *presenting the image* desired and appropriate to the goods sold (expensive must look expensive, though one current trend is to "trade up," making even the inexpensive look better than it is), by *promoting the ease and efficiency of sales* and by *creating an enjoyable environment* for the shopper (and salespersons). Even the most hard-nosed merchant knows that it requires more than a supply of goods to induce a shopper to enter the store and be persuaded to buy. Vital design input factors include the sales and

Photo by Rick Gardner



Photo by Rick Gardner



**RIGHT:** Interior use of "golden arches" reinforces the identity of this fast-food restaurant at Galleria II in Houston. Design by Joel Brand Associates, Houston.  
**BELOW:** Dansko, a Galleria boutique, by John Kirksey & Associates, Houston.



Photo by Rick Gardner

operating methods of the merchant, the buying habits of the market appealed to, and the environmental context in which the store is situated.

An aspect of merchandising design worth exploring in some depth is the question of *image*. A store design can stimulate extremes of impression on the customer. It can say "Fashion." It can produce an institutionalized feeling ("I've been here before") which is both comforting and boring. It can overwhelm with an impression of maximum stock from which to choose. Many feel that image or impression are even more important than the actual goods, arguing that there is not much difference between merchandise; the significant variable is its presentation.

An example of a design detail that is influenced by the image required is the degree of openness of a store's "front." One would expect a design rule-of-thumb to be that a store should appear "open and inviting," but sometimes the image of exclusivity is desired and is best served by the Tiffany approach—crossing the threshold becomes an act of will not to be taken lightly.

#### **Merchandising as Theater**

Perhaps the most apt comparison employed in discussions of store design and objectives is with the theater. *Merchandising is a continuous, evolving display in a controlled environment.* This theatrical analogy is tempered by the fact that the complex and dramatic exhibition of merchandise must be combined with the most efficient and workmanlike of warehouses; during each day, both the exhibit and the warehouse must be raided and replenished without any public dislocation of the main show.

The sequence of pleasant events which is the goal of design for merchandising theatrics is not without constraints. The personality of the merchant, for example,



*LEFT: Cullum & Boren Company's desire to present a memorable image is fulfilled by the emphatic selections of materials and embellishments. This downtown Dallas store was designed by the Pierce-Lacy Partnership, Dallas. BELOW: The lines between spaces for selling and spaces for strolling disappear in the conversion of an airplane hangar into the bazaar-like atmosphere of Olla Podrida in Dallas. Design was by the Dallas firms Pratt, Box, Henderson & Partners, concept architects, and The Architects Partnership, design architects. BOTTOM: Grand spaces make shopping an event at Hulen Mall, Fort Worth. Design by Hellmuth, Obata & Kassabaum, Inc., Dallas.*

does not always happen to fit the image that advertising and promotion have created for the merchandise; an appropriate reconciliation becomes a design problem. Another constraint is the need to design for self-selection, if not self-service, eliminating some of the personnel that might otherwise be required to "sell" the merchandise. Buying then becomes much more of an impulse reaction than it was in the traditional bazaar atmosphere; the designer can develop the necessary levels of presentation only through a sophisticated understanding of the psychology of buying.

#### **Trends**

Design is also influenced by a variety of trends in the marketplace. Retail environments must appeal to today's shopper, who is younger than ever before (if not younger, at least youth-oriented), has more disposable wealth, and is a wiser, more thoughtful and selective purchaser. Highly specialized themes and specialties come along with rapidity and must be addressed through design. "Designer collections" now extend far beyond fashion apparel or tableware to sunglasses, briar pipes and denim jeans. The "high tech" sensation has given birth to whole new lines of popular merchandise (metal school lockers, chemical glassware, industrial shelving, commercial lighting devices) which demand innovative concepts of display and presentation.

The one design avenue which has invariably proved to be a dead-end is "pure design"—the creation of effects without recognition of merchandising needs. One astute merchandiser has written that whenever he has made a special trip to see a "prize-winning" design, he has found that the store has already gone out of business or has been remodeled. (Perhaps this is less an in-

dictment of designers, however, than of design juries and editors.)

A significant influence on the whole spectrum of merchandising environments and images is the boutique concept, especially as applied in the larger store, an idea dating back to the original collection of shops in the Bon Marché, or back to Athens' stoae (pleated trouser fronts are back in style, too!). Macy's in New York did a major business turnaround in the mid-Seventies mainly on the strength of its newly designed "Cellar," a collection of small shops lining a "street" in its basement.

Even more significant, as a current trend in merchandising—and one which has been developed by merchants, not designers—is the spread of live "visual merchandising," ranging far beyond the traditional demonstration of kitchen gadgets. Live models, craftsmen in action, even pure entertainment such as dance troupes and mimes, are appropriate supplements to the theater-like environments of modern merchandising. In Japan, one finds department stores as likely as museums to sponsor art shows. In Texas, Sakowitz and Neiman-Marcus are famous for their specialized events—cultural, cosmopolitan, artistic—which are all a part of merchandising.

#### **A Basic Tenet**

However, although many stores, in many ways, are becoming virtual amusement parks, there remains a basic tenet that customers need to stay in the store no longer than is necessary to make their purchases. This assertion brings the emphasis back to where it always has been—on the merchandise and how it is presented (*image, sales promotion, enjoyment*). The designer's challenge is to create environments which are cohesive, yet versatile enough to accommodate a diversity of presentation techniques. Design for merchandising is



*Photo by James F. Wilson*

**RIGHT:** *The Monicle*, at Greenspoint Mall in Houston, an optical shop designed to avoid an institutional feel and to suggest personal attention. All movement through the space is on a diagonal to counteract its narrow width. **BELOW:** *Pierre Dieux*, at Saks Fifth Avenue Center of Fashion in Houston, features French antiques and hand-made goods of French fabric in a four-room, homelike setting. Both projects by Ray B. Bailey Architects, Inc., Houston.



Photo by Richard Payne

design for a fiercely competitive industry, one in which change and the ease of change are vital to survival.

There are three basic planning areas in the vocabulary of store design: the *sales area* for the display and sale of merchandise, the *service areas* in which merchandise is handled and the *storefront* where the business within is first presented to the potential customer. Design for the sales area will be our focus here. We should add, however, that the primary consideration for the service areas is worker efficiency. And regarding the storefront, it takes on an added importance in small shops since it must not only establish the impact of the store's character but must also display a good sampling of the merchandise within.

#### The Sales Area

Design for the sales area must face up to the conflict of emphasis between *merchandise* and *presentation*. Those who espouse the primacy of the merchandise tailor all display fixtures and techniques to emphasize the goods displayed. In this school of thought, the idea of merchandise displays reaching only up to 7'-6" above the floor, crowned by decorative valances from thence to the ceiling, is anathema; instead the goods are likely to be found hanging all the way up to and from the ceiling. Store "design" is in the form of background. Ease of inspecting the merchandise is paramount, avoiding the "rows of shoulders" syndrome best exemplified by clothes hanging uniformly in rack after rack.

On the other side is the view that the merchandise, whether it is good or bad, has minimal influence on the sale. The aim is to get the customers to the merchandise, surround them with it and captivate their imagination with overall visual effect.

Various planning strategies tend to



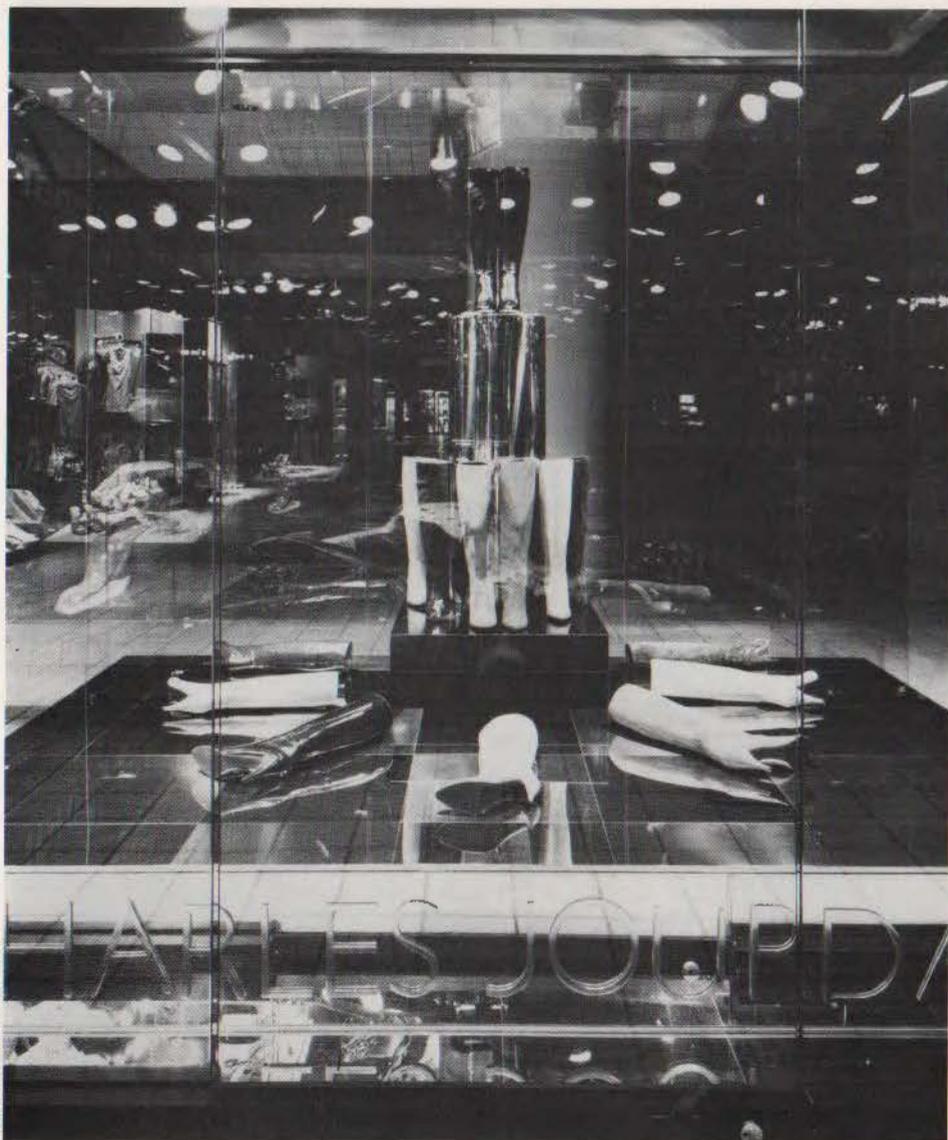
*RIGHT: Cul de Sac, at the Galleria in Houston. BELOW RIGHT: Charles Jourdan, Galleria II. Each project, both designed by Joel Brand Associates, Houston, utilizes storefront designed to enhance elaborate display of merchandise as a means of establishing an image.*

promote customer-merchandise interaction and therefore higher sales volume. Indirect aisles and loop layouts, for example, are often used instead of grids or center aisles. Another popular concept is the undulating store perimeter (we have used this technique in the tiniest of shops), which creates a series of "merchandising stories." The relative location of various types of goods is also important. A basic concept is to locate items purchased on impulse at the front of the store; demand merchandise, which usually accounts for the shopper's visit to the store, is located so as to be reached only after exposure to the impulse items.

A major sub-specialty of store design is *fixture design*, ranging from the overall fixture-mechanical services module concepts of the Omniplan design illustrated here to planning for the accommodation of manufacturer-supplied cardboard and plastic mass merchandising units. The author's daughter spent a tour of duty working in one of Houston's better fashion stores in which one of her first tasks was to put together coordinated clothing ensembles to "tell a story" on a "waterfall" fixture specially designed for presenting such groupings. Fixture design has expanded in scope to include modules defining both the physical limits and the character of whole departments, thus covering the scale range from storage compartments for sales tickets to major elements of form and space definition.

#### **Design Tools**

Among the design tools available to the store designer are color, graphics ("super" and informational), motion and reflecting devices, lighting (functional and decorative), video monitors (a "visual merchandising" technique), a variety of materials (chrome and acrylics are currently popular, to a fault), fun things and funky things, and high-



*RIGHT: Miller's Department Store, Knoxville, Tenn. Walls, fixtures, power lines, mechanical equipment and decorative baffles are hung—puppet-like—from the ceiling and relocated with ease. BELOW: Miller's in Bristol, Va. Both designed by Omniplan Architects, Dallas.*



tech or industrial devices.

Of these tools, *color* is a major consideration. Color has been proven to play a role in perception modification. On this level, color is used to create images and to motivate. On a simpler level, color is used to make a statement about current fashion ideas (taupe is "in" this year).

Perhaps even more significant is *lighting*, the subject of many detailed discussions in books and articles. Lighting must be considered for its color rendition, must be designed for flexibility and must be evaluated for energy conservation economics. For the designer, light defines colors and spaces, creates traffic patterns, adds distinction and personality to an environment. For the merchant, it does these things and more; it attracts customers and promotes ease and comfort in their minds, hastens buying decisions, reveals the inherent qualities of the merchandise (thus reducing the frequency of returns) and enhances security. Light increases sales by increasing the effectiveness of displays as sales tools and promotes future business by helping to create lasting impressions.

*Further considerations* in design for merchandising include adaptation of services and equipment for automation, design for ease of maintenance and energy conservation, and—of ever greater importance—design for security.

#### **Practical Considerations**

There are several *practical aspects of the professional service* provided by the store designer that should be mentioned. One is the *nature of the client*. Merchandising is a large community which is neither static nor well-mannered. Within this community the keenest competition exists; it is led by talented and aggressive merchants who combine a unique ability for "big picture" conceptualizing with exhaustive attention to



LEFT: Bold and colorful graphics create a special ambience in this supermarket designed by James A. Bishop Associates, Houston.

detail. And the pressures of time are unlike those of any other building type. Due to the long lead time required to promote and stock a store for the specifically selected opening date and season, deadlines cannot be missed.

In addition, in the case of facilities located in shopping centers, the designer must deal with a whole series of natural conflicts between the landlord and the merchant, remain on a friendly and cooperative basis with both parties, and never get confused about who the client is. While both parties are primarily interested in bottom-line profits, different values are placed on such factors as storefront design, signs, energy management, parking facilities, construction quality, location relative to traffic and adjacent tenancy, limitations of the building shell and administrative and construction schedules. The designer must come to a project aware of landlord requirements that are often more extensive than those of the client; submittals to the landlord for preliminary and final approval are required for storefronts, signs, materials, colors, mechanical systems and energy conservation. To cite one example, there are often pages of instructions relative to policies on cutting holes in the roof—who does it, who pays for it, when and how it is to be accomplished.

#### Spin-offs

Expanded design opportunities are available for the development of a complete image for the client, including logos, shopping bags, other printed materials, even decoration of delivery trucks. And of course there is often an opportunity to further serve the client in the design of central office and distribution facilities.

Many store design services are provided by a specialist-consultant whose staff does nothing but design for mer-

chandising. Some chains have their own in-house architectural and construction management staff. Some architectural offices have departments or task-groups for this specialty; others handle it within their general organization as simply another building type to deal with. Often design teams are formed through collaboration between generalists and specialists.

A major appeal of the design of spaces for merchandising is its immediacy, since most designers seem to have limited concentration spans. The process of conceptualizing an interior space, and the time required for its realization, is relatively brief—a very attractive alternative to the often years-long process of designing and constructing many building types.

Even more appealing is the challenging opportunity to evoke the creativity of theater within the constraints of a highly competitive business, to participate in a creation not unlike Bulwer Lytton's Nineteenth Century characterization: "Theatrical representation awakens whatever romance belongs to our character. The magic lights, the pomp of scene, the fair, false, exciting life that is detailed before us, crowding into short hours almost all our busy ambition could desire—all these appeals to our senses are not made in vain."



Morton L. Levy, Jr., of Levy Associates-Architects, has been architect for "close to two hundred" store spaces, located nationwide. Presently serving a second term as TSA vice president, Levy also is a steering committee member of the National AIA Committee on Architecture for Commerce and Industry.

## The Range Of Design Services

The normal range of services provided by the designer for a merchandising facility includes:

- participation in development of merchandising concepts;
- schematic design of department sizes, flow, adjacencies;
- detailed design of each department's configuration, including stock and service areas;
- fixturing plan, including perimeter and center floor fixtures and feature displays;
- color and material selections for all surfaces;
- design of ceilings, especially relating to architectural details and lighting;
- layout of power and signal systems;
- construction details, including fixtures;
- determination of materials resources and costs;
- preparation of construction documents;
- receipt of bids and development of construction contracts;
- construction contract administration;
- coordination of the work of separate contractors.

Photos by Bill Cooksey



*TOP: Vertical tubes of Steelcase fabrics form color spectrum on reception area wall. ABOVE: Corporate identity symbol was formed on glass entry doors by etching the glass around it, leaving "Steelcase" transparent. RIGHT: Employees are utilized as part of the showroom display in an effort to create an authentic working environment.*

# Steelcase Showroom

The problem: how to transform 5,000 square feet from an unwieldy L-shaped layout, 36 feet at its widest point, into an attractive and efficient showroom without diverting attention from the office furnishings on display.

The solution: curves.

The result: an eye-appealing and colorful new showroom in Houston for Steelcase Inc., a leading national producer of office furniture.

"The whole concept was to break down the feeling of walking into a rental office space, to create a different feeling for the showroom guests by destroying all those rectangular walls," said the principal in charge of design, Gyo Obata of Hellmuth, Obata & Kassabaum (HOK), Inc., St. Louis.

Project manager Terryl Rodrian of HOK's Dallas office said the plan was predicated upon interiors for selling. Obata created the curves to both highlight and camouflage, while the eye naturally sweeps past the smooth curves to the furnishings on display. Hidden is the original shape of the space and tucked beyond nearly invisible entrances are an audio visual room and a customer resource room.

Steelcase regional manager Thad Minyard calls the design a "symphony of curves" providing an extremely attractive, yet very functional showroom and office for Steelcase employees who work there.

"The employees are a living, breathing part of the showroom display," said Minyard, whose region includes the southern half of Texas, Mississippi and Louisiana. "In this manner, a businessman can walk in the door and see Steelcase furniture at work."

One of the first things the visitor sees



is the mood-setting spectrum of color composed of vertical tubes of Steelcase fabrics on the reception area wall. The spectrum is repeated beginning with the first work station in red and ending with the final work station in red violet, with orange, yellow, green, blue and blue violet in between.

The interior wall is a long, sweeping curve. The exterior walls are floor-to-

ceiling glass, providing natural lighting.

Artificial lighting is minimal and selectively located. Reflector lamps rim the spectrum wall and wall washers follow the curve of the interior walls. All lighting in the display area is produced by the task/ambient fixtures built into Steelcase's Series 9000 system.

The atmosphere is quiet; fabric walls and systems furnishings and panels on

*Glass and acrylic panels form see-through sound barriers*



*Workroom*



*Informal conference area*



*Modular office units*



display are sound absorbent for conversational privacy.

Rodrian said that although the showroom was designed to display Series 9000 systems furnishings, "We didn't want the design limited forever to that one system. Thus, the architecture had to be a backdrop to whatever furnishings the company displays there for years to come."

Obata said the curves provided the soft background he sought to highlight "the highly engineered, highly technical type of product that Steelcase makes. The showroom was a dichotomy between good architecture and a good background for the products," he explained. "It had to appeal to a wide range of people—to those knowledgeable of the products and to the lay person just shopping. So, actually, we used simple materials, shapes and fabrics to create the desired environment."

Steelcase's Minyard said the final design creates an atmosphere clearly displaying the furnishings in a non-traditional showroom setting. "You don't feel you're in the typical office furnishings showroom with desks and chairs and tables randomly scattered everywhere," he said. "You know you're in an office environment that could be effective for your business. You don't have to guess what your new office will look like when complete."

The showroom, located at 1455 W. Loop South, began operations in May and had its official opening in June.

**Architects:** *Hellmuth, Obata & Kassabaum, Inc., St. Louis and Dallas*

**Design Principal:** *Gyo Obata*

**Project Manager:** *Terryl Rodrian*

**Project Designer:** *Wayne Cage*

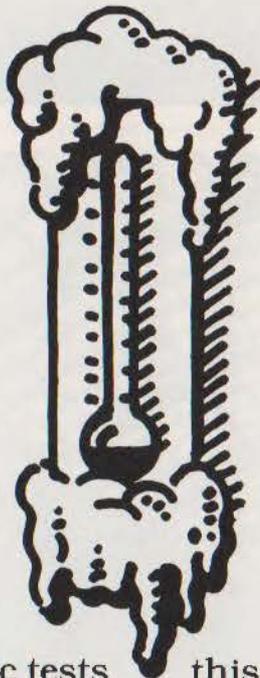
**Project Architect:** *Doug Harden*

**Graphic Design:** *Chip Reay*

**Lighting Design:** *Pamela Hull*

**General Contractor:** *Versi-Craft, Inc., Houston*

# It's twenty below zero in Tyler, Texas today.



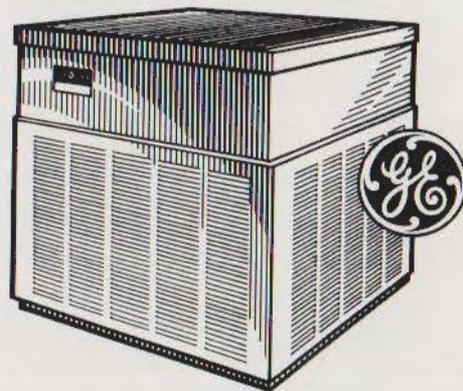
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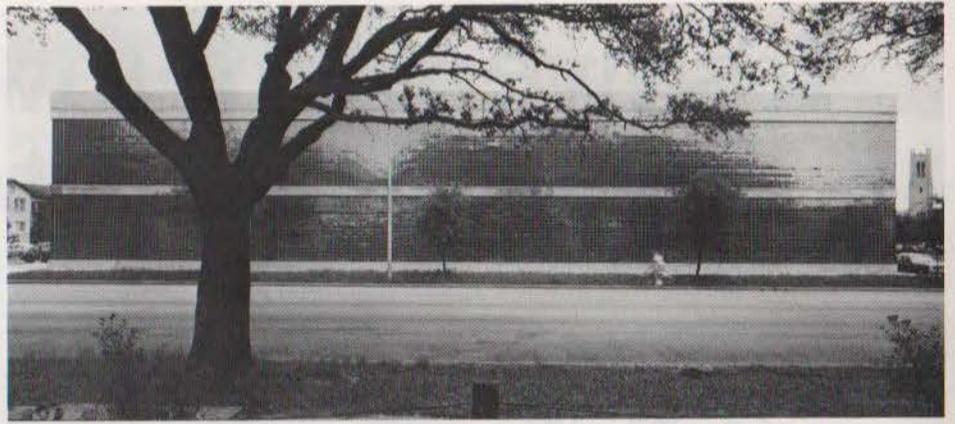


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*View from Montrose*



*Central concourse*



*Photos by Rick Gardner*

By Peter C. Papademetriou

The 53-year-old School program of Houston's Museum of Fine Arts finally has a home all its own after years of making do in the basement, a converted church and rented quarters. Now billed as the Alfred C. Glassell, Jr., School of Art, it is the largest museum-affiliated art school in the Southwest and comprises nearly 42,000 square feet of enclosed space in a two-story structure which, with some 4000 square feet of enclosed outdoor sculpture yard and parking for 38 cars, occupies the east side of the 5100 block of Montrose Boulevard, completing Houston's "cultural corner."

Program needs for the School were developed by a team of board members working directly with teachers, among whom artist Dick Wray emphasized the need for a non-inhibiting work space. Director Ken Jewesson characterizes the product as "... not too pristine, something which lends itself to almost dictating work." While cost was a definite factor, there was an expressed wish for certain features such as interior ceiling height. The faculty also developed the concept that experience indicated a distinction between "quiet" and "noisy" sides of activities and expressed a concern that exhibition space be centrally located.

Gene Aubry, FAIA, of S. I. Morris Associates took these basic needs as the cue and developed the gallery as a central concourse dividing the two program sides of the building. This two-story space (some 33 feet in height and 38 feet at maximum width) becomes the major point of orientation and although circulation is possible between most rooms within the facility, the central gallery concourse is the place where the entire building comes together. This is a theme which Aubry has used before—to introduce a socializing element, solve the needs for separation of functions and resolve circulation in a direct way. Similar galleries appear in his design for the KPRC Building and Crooker Center at the University of St. Thomas.

This space is a positive space and is read as being, in a sense, the residual generalized space left over between the more densely-articulated blocks which define it. A vault composed of five-foot square panels in turn consisting of special one-foot square glass blocks (gray-coated on the exterior with a corrugated diffusion surface on the interior) connects the

## Artwork in Glass



*Noguchi's sculpture garden model*

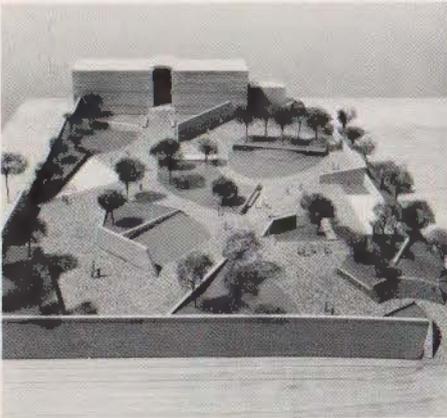
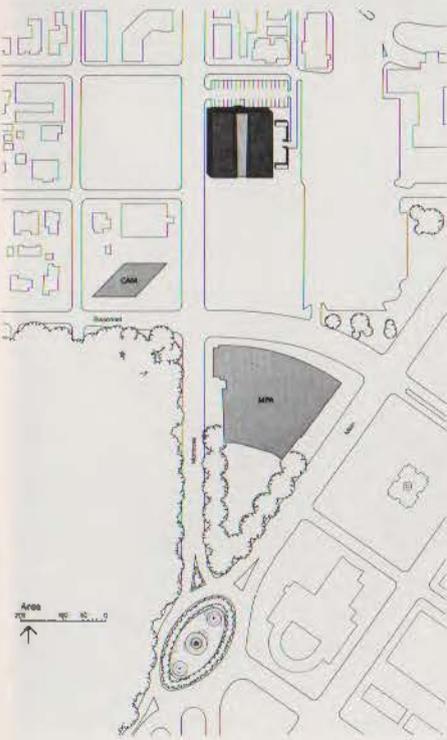


Photo by Allen Mewbourn

*Sculpture studio*



two sections and articulates the gallery space. Two stairs at opposing ends connect up to bridges directly over building entries (a small elevator also services the gallery and, in combination with other design features, makes the building entirely accessible to the handicapped). Several functions engage in and out of the second-floor gallery soffit, but a clean sweep of pipe handrails around the second floor circulation emphasizes the totality of the central space.

This gallery has a slight level in plan, a feature which Aubry introduced to work against a strictly static axial arrangement. This level is read in reference to the constant span of the vault over the interior space. In fact, the entire building is rendered as a discreet statement of components. Vault, entry glazing, parapet, slab and supports, exterior skin, mechanical services, lighting; the design is an elementary and neutral aggregation of building elements. The functional areas in the two basic blocks are contained in reinforced concrete structures divided by three rows of 18-inch round columns supporting one-way pan joists. The edge spandrel separates structure from enclosure, and it is the enclosing skin which is the School's most distinctive feature.

Director Jewesson is quick to point out that the glass block exterior is the virtual symbol for the School. A special coating was developed with the manufacturer of the 8-inch square block to eliminate significant solar loads, since primary walls faced east and west. These were laid up in twelve-foot square wall panels which shortened erection time. Ultimately, however, it is the constant lighting level which gives the School its unique interior quality.

The building never really pretends to be other than what it essentially is: a warehouse for working on art. Yet, special facilities include a two-story sculpture studio adjacent to a large exterior court; three sets of rolling doors open the two spaces to one another. There is also a modest 70-seat auditorium for lectures and slide shows. Lighting is a uniform mix of pink and blue fluorescent tubes, with incandescent spots in the gallery. Faulty location during construction of the service boxes for the track lights has given an unfortunate cutoff on the gallery walls in conjunction with the location of an air-conditioning duct. A lack of performance information on the glass block apparently forced the



First Floor Plan

mechanical engineers to design conservatively; as a result too much air is moving, causing noise. Noise problems from all the hard surfaces have begun to be solved through the installation of acoustic panels on room walls, however.

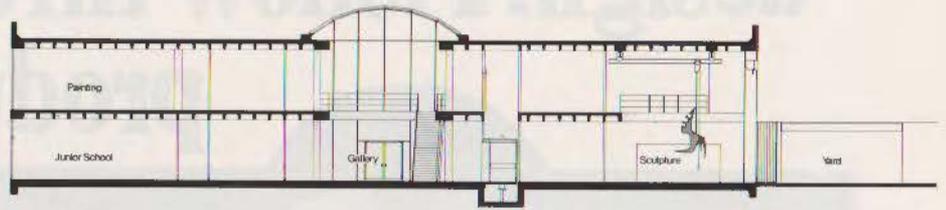
The sum total is a pleasant working environment which encourages working in a variety of materials. Both children and adults, with a 50% increase in enrollment, have begun to test out this environment with success. The architects chose their punches carefully: high image through the glass block, a sense of total community with the gallery concourse.

It is ultimately in the choices the architects were *not* able to make that some opportunities were missed. Site constraints were so tight that if one might fault the School with a lack of relationship to the Museum of Fine Arts itself, it must fairly be noted that the project was not defined in these terms. The recently unveiled Lillie and Roy Cullen Sculpture Garden designed by Isamu Noguchi, to occupy the space between both facilities, as well as the corner adjacent to the Contemporary Arts Museum, appears as just another event, not intended to pull the sum of the parts together into a whole. The effectiveness of the arts complex stays shy of an urban design solution and regretfully will thus rest with the positive success of each element. As the working environment it is proving to be, and with an image far in excess of the means used, the Glassell School of Art will hold its own on this basis.

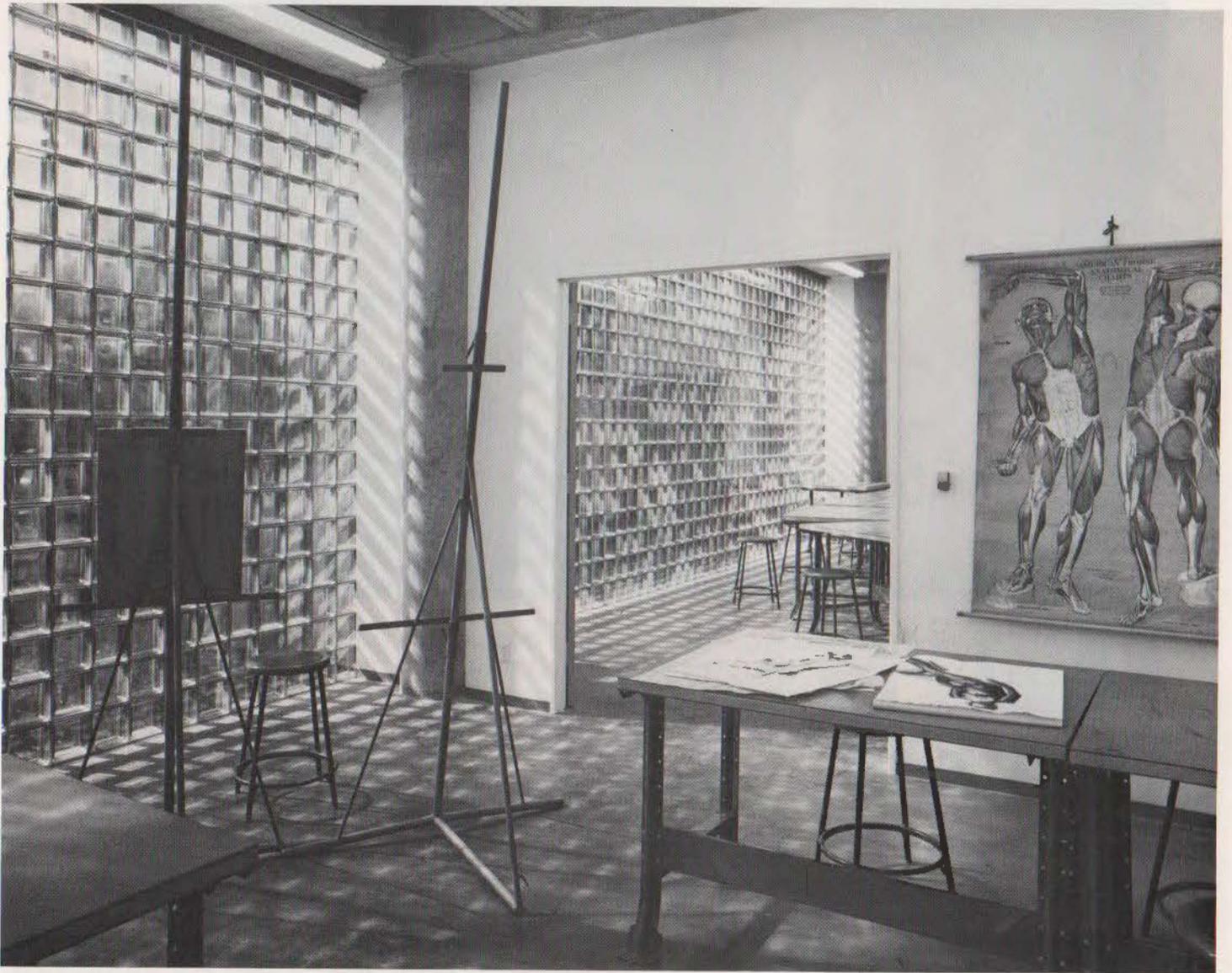
*Peter Papademetriou, an architect, a writer and an associate professor at Rice University, is Southwest correspondent for Progressive Architecture and a Texas Architect contributing editor.*



Second Floor Plan



Section Looking North



**Architects:** *S.I. Morris Associates, Houston*  
**Design Architect:** *Eugene Aubry, FAIA*  
**Partner-in-Charge:** *R. Nolen Willis*  
**General Contractor:** *McGregor Construction Co., Houston*  
**Mechanical-Electrical-Plumbing:**

*I.A. Naman & Associates, Houston*  
**Structural Engineer:** *Walter P. Moore & Associates, Houston*

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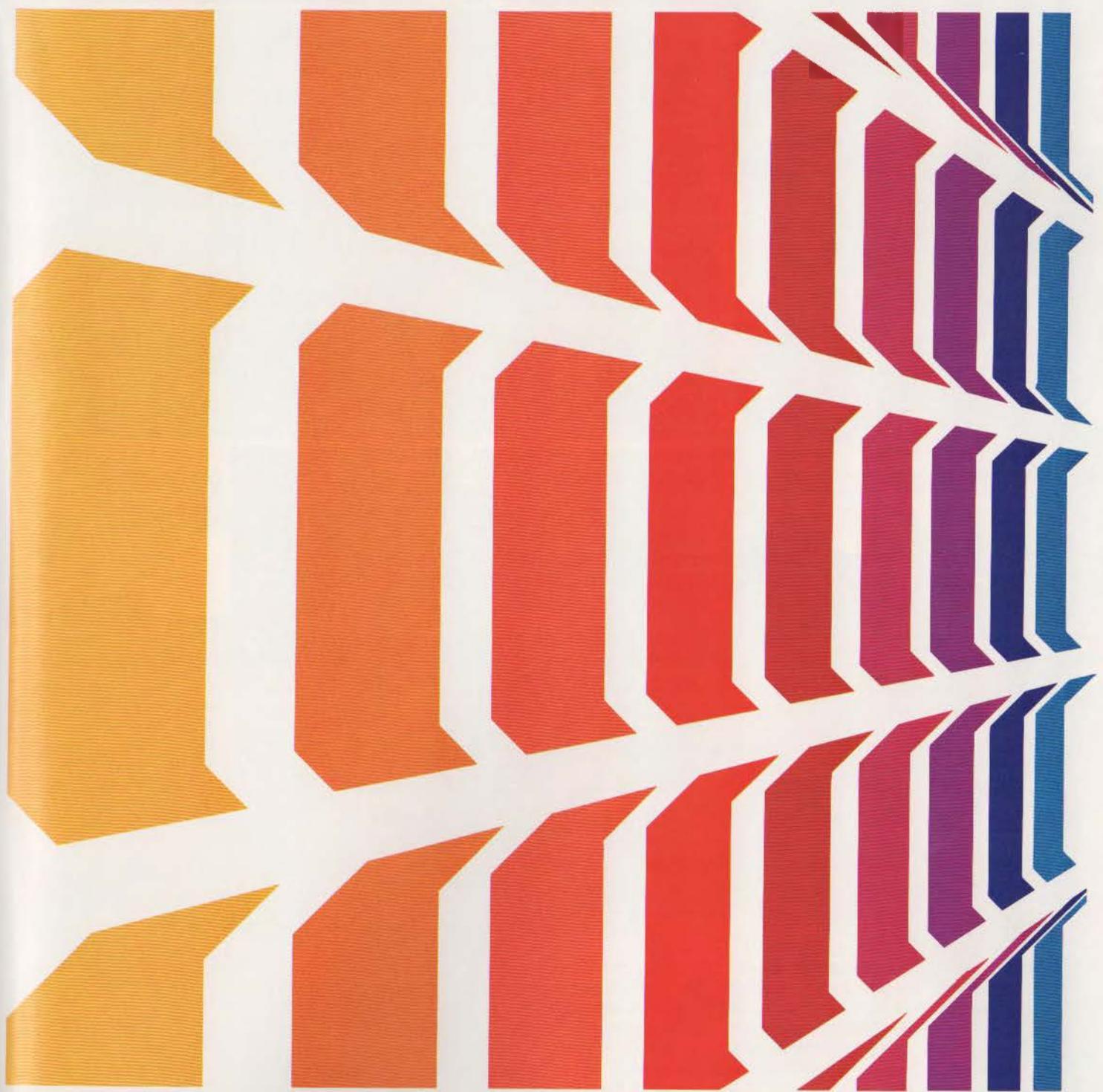
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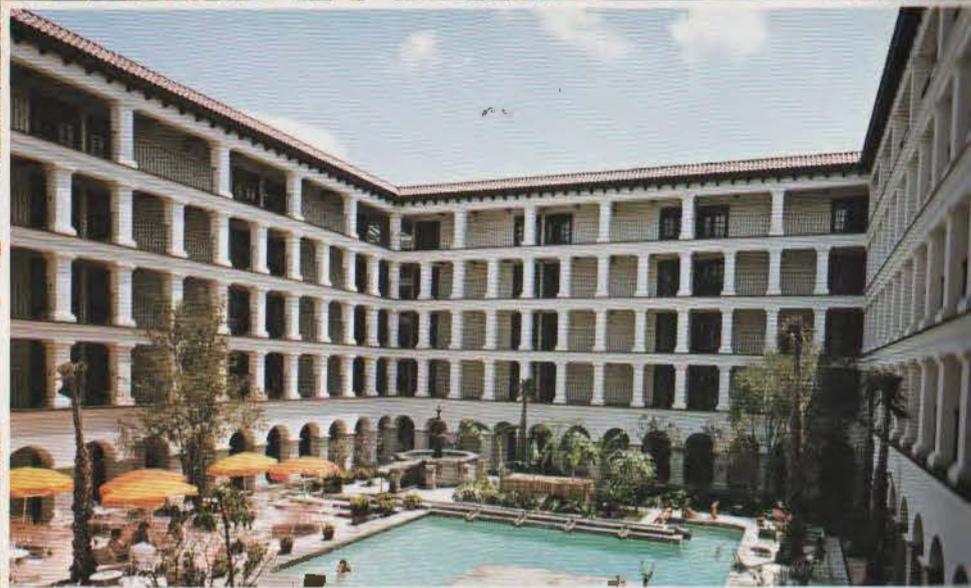
# Quality



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Harwood K. Smith & Partners  
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General Contractor  
Henry C. Beck  
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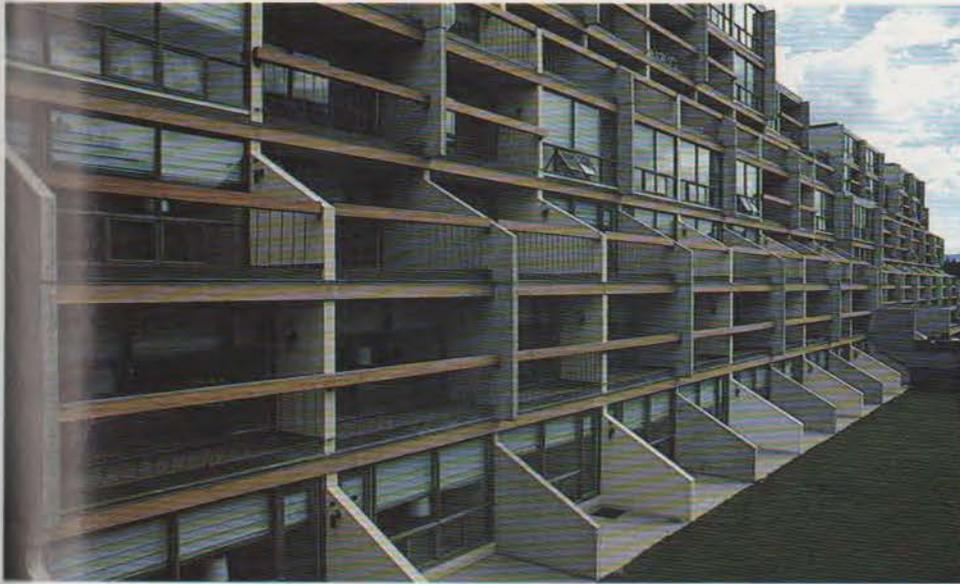
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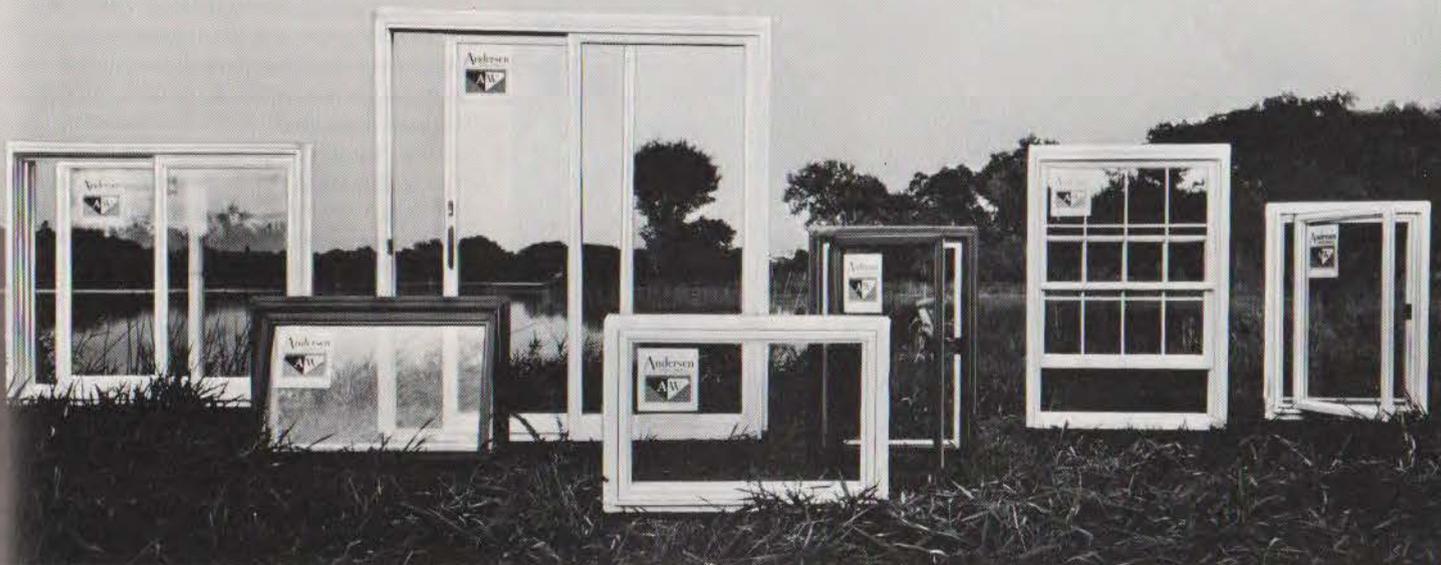
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# URBAN FORESTRY

## Striking a Balance Between Concrete and Plant Life



*ABOVE: Briar Hollow office park in Houston. Building was sited in relation to existing trees.*

“Urban forestry” is not a contradiction in terms. Although traditionally trees and buildings have not mixed very well, that has been due less to incompatibility than the simple fact that the tree has traditionally been a ready source of building material, and it has always been easier to bulldoze a site and start from scratch than ponder the puzzle of integrating new structure with existing vegetation.

In recent years, however, natural shade and greenery—not to mention the aesthetic grandeur of a big old tree—have gained a niche in urban design. And in Houston, on the southern tip of the East Texas piney woods, one of only a handful of “urban foresters” in the country is weaving every tree he can get his hands on into the city’s urban fabric.

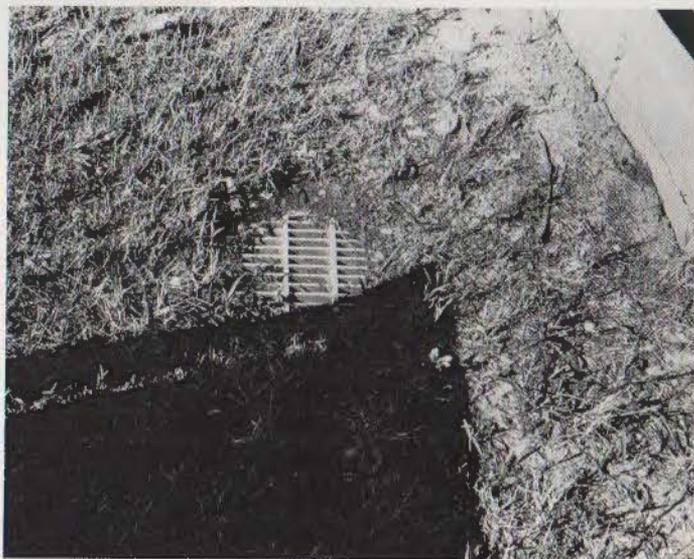
Since 1974, Steve Clark, with a master’s degree in forestry from Stephen F. Austin University in Nacogdoches, has worked with Houston architects, landscape architects, developers and builders to help them strike a balance between concrete and plant life. His firm, Steve Clark & Associates, with a staff of three graduate foresters, will determine whether to save a tree, move it, treat it, trim it or—if worse comes to worse—sell it for lumber or firewood.

“Most developers realize that trees provide some esthetic value to their property,” Clark says, “but often they have no idea how much they can hurt trees while they think they’re preserving them.”

According to Clark, 50 percent of tree preservation problems in Houston are caused by root compaction, when a developer, for instance, takes great pains to put boards around trees to protect them from bulldozers, then drives tons of steel into or piles tons of bricks onto the ground nearby. This compacts the root systems, Clark says, and eventually kills the tree after the project is completed.



*LEFT: Workman sprays insecticide on damaged trees at the Woodway Manor condominium project in Houston. BELOW: Experimental drain in tree well at the Woodstone project. In lieu of an underground network of drain pipes, Clark simply dug a 12-foot hole to a strata of sand through which water draining from the tree well could dissipate.*



Another common inconsideration, says Clark, is the practice of preparing ground for a concrete or asphalt parking lot by running a bulldozer around and under trees to be "saved," then leaving an opening in the topping just slightly larger than the trunk of the tree. "The developer may think he's preserved it, but if 60 percent of the root system is covered by concrete, in most cases the tree will be dead within a month to five years."

Yet another problem, Clark says, is the common practice of cutting through root systems with underground utility lines, which virtually guarantees a tree's demise eventually, again after the project is finished and after building tenants or residents have grown accustomed to the shade.

It all boils down to poor planning, Clark says, bad figuring in the beginning on where to lay asphalt and concrete, where to put underground utilities, where to put the building. Developers often have been prone to take the "stone-age" approach, he says, building homes and offices without realizing the impact that

construction will have on the natural environment that was there to begin with. "It's like an architect designing a building while he's building it. Time and money as well as trees can be saved just by thinking ahead."

If a tree poses an insurmountable barrier to construction on the site, Clark says, it can be dug up until construction is finished, then put back into the landscape design in a new location. If there's no real reason to save the tree, Clark says, or if it's not practical to transplant it, it can be marketed as firewood, lumber or pulpwood. "That way it isn't a complete loss."

An example of Clark's preservation efforts in Houston is the Woodstone Business Plaza, just off the Katy Freeway, a new office park that sits in the heart of a 50-year-old pecan grove. With Clark's help, the design and construction of the project incorporated the existing grove rather than supplanting it. More than half of the original grove remained intact, adding an estimated \$250,000 to the value of the property.

Expanding the science of forestry from the woods to the city does not, in Clark's mind, usurp the role of landscape architect in urban design. Although the two roles do overlap, he says, they are complementary rather than competitive. Clark is more a consulting scientist, planner and preservationist than designer. His forte is determining the best way to keep what is already there, for the most part, consulting with structural as well as landscape designers to make the most of the site's natural offerings.

Aside from the fact that they look nice, and that they help enhance the man-made cityscape—as houseplants add a decorative and comfortable touch to interior spaces—trees help screen out traffic noise, purify the air and cut down on airconditioning costs. And, like adaptive reuse of historical structures, preserving a native tree on a construction site is a good investment, Clark says, since you don't have to buy one and bring it in. And, in many cases, it's not a spindly sappling but a full-grown tree, worth its weight in gold.

*Clustered dwellings minimize street length and utility consumption.*



Photos by Lance Smith

*Plant materials on south and west exposures minimize solar heat absorption.*



*Deciduous trees on south exposure provide shade in summer, permit sun penetration in winter.*



## Zoning for Energy Conservation

**By Thomas R. Sokol**

Early last year, TSA's San Antonio Chapter saw an opportunity to provide policy guidance in a critical area when the City of San Antonio announced a commission given a Chicago law firm to review the City's zoning ordinance and subdivision regulations. Through its Urban and Regional Design Task Force, the Chapter initiated a cooperative effort with the City Planning Department to provide local input to this review through the inclusion of energy conservation requirements for new and existing developments.

This notion is not new, but relatively few municipalities have formalized such regulations. In those which have, the contradiction of dwindling conventional energy resources and accelerating energy usage has stimulated efforts toward conservation awareness and has suggested regulatory relief in the development of alternate energy sources. When it has become apparent that energy scarcity could force regressive changes in the accustomed lifestyle, public interest has shifted to public action. Part of that action has taken the form of energy conservation regulations in land use and development patterns.

In like manner, the San Antonio Chapter voiced its concern, recommending modifications to current development regulations. Primary emphasis was placed upon passive conservation measures since recent experience has shown this emphasis to yield a relatively certain payback with minimum extra investment.

The broad scope of this task required

that architects work in collaboration with other professionals from the fields of planning, engineering and law. These volunteer professionals represented both private and governmental organizations, including the City Planning Department itself.

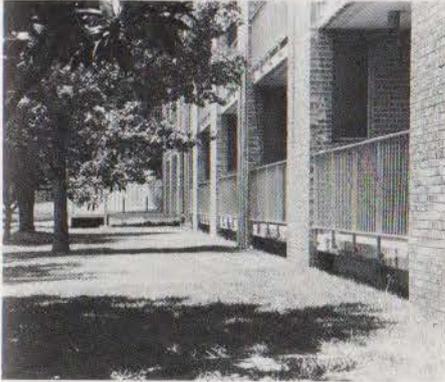
Emphasizing the major energy consumers, automotive travel and space heating and cooling, Task Force members reviewed the zoning and subdivision regulations from their own professional viewpoints. After a series of discussion meetings, a statement of findings was assembled into a report to the City Planning Department and later was formally presented to the City Planning Commission.

The recommendations, primarily statements of encouragement developed around six areas of concentration, are as follows:

### **Land Requirements**

- Promote clustered developments to gain advantages of reduced street length and lower consumption of utilities.
- Encourage proper use of topography, vegetation, orientation, and climate to reduce energy requirements for heating and cooling.
- Encourage the use of landscaping for shading, buffering undesirable winds, and directing favorable breezes.
- Minimize paving of streets and parking lots to restrict heat concentration around habitable structures. Establish a shading ratio over paved areas to serve the same purpose.

*Grass planted at south exposure minimizes heat radiation affecting building temperature.*



*Narrow street with canopy shading reduces heat build-up on pavement.*



*Wide street radiates heat.*



#### **Use Classifications**

- Discourage large exclusive-use zoning districts in favor of mixed-use development, integrating residential, commercial and office uses to lessen the need for extended auto travel.
- Discourage strip commercial development in favor of clustered commercial areas.

#### **Transportation**

- Encourage areas of higher density residential to create favorable economic conditions for mass transportation.
- Reduce aggregate street length by restricting excessive single family frontages.
- Encourage pedestrian and bicycle travel.

#### **Utilities**

- Relax restrictions on new technologies by allowing development of integrated community energy systems, waste heat recycling, and common septic systems.
- Reduce line loss in utility conduits by restricting service of leapfrog developments.
- Reduce proliferation of service lines by promoting cluster development.

#### **Procedures and Enforcement**

- Provide recommendations of specific energy-efficient techniques as a supplement to the general requirements for energy conservation in the zoning ordinance.
- Relax certain requirements in exchange for energy conservation measures.

- Include energy-saving and energy-wasting characteristics as weighting factors in deliberations over variance requests, development proposals, nonconforming uses, and re-zoning plans.

#### **Alternate Energy Sources**

- Allow for proper clearances to encourage small scale energy systems such as solar and wind collection.
- Designate solar districts with proper orientations, setbacks, and height restrictions.
- Permit energy collecting/saving additions to structures currently restricted from modifications.
- Initiate the concept of "transferable development rights" to promote open solar space across adjacent properties.
- Place controls on severe solar reflectance from adjoining properties.
- Consider the use of performance standards on new alternative energy systems to allow design development flexibility.

The City Planning Commission strongly endorsed the efforts of the Task Force and requested the Planning Department to work closely with the Chapter as more conclusive recommendations are developed, thereby acknowledging the architectural community as a credible source of expertise on energy conservation techniques in physical development.

Currently, the Task Force is compiling its recommendations into a series of specific interjections cited throughout the proposed city development code. A proposal containing these recommenda-

tions will be presented to the City in the near future. After review and discussion among the City offices, the revisions will be considered for final approval by the City Council.

Implementation of these recommendations as part of an approved ordinance was discussed during the early deliberations of the Task Force. At that time, it was felt that strict regulatory measures on energy conservation in advance of critical energy shortages would be a difficult exercise. Therefore, the Committee decided its program would best be initiated in the zoning and subdivision regulations as statements of active encouragement. To that end, the general statements are being written to imply reference to detailed energy conservation techniques contained in a supplementary publication which is proposed for preparation and distribution by the City. This initial concept of encouragement is intended to be replaced later by more definitive requirements.

Strict regulatory energy measures in zoning regulations has little legal precedent at this time; however, increasing scarcity of energy seems certain to create what will be perceived as a direct threat to the health, safety and welfare of any community. Evidence of this trend is seen in recent Federal legislation wherein the governor of each state must certify by February 1980 that each unit of local government has implemented building codes ensuring performance standards in compliance with the Energy Conservation and Production Act. The direct carry-over from building codes to

*Unshaded paved lot forms huge heat sink.*



*Shaded parking reduces heat gain next to building.*

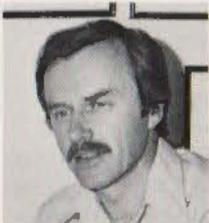


*Bike routes designated by city government promote bicycle travel.*



zoning regulations is obvious.

For architects, the implications of regulatory energy conservation measures are encouraging. Inclusion of these measures in the design process requires a professional sophistication which is basic to the training and character of the architect. It is that sophistication which sets the architect apart and provides a distinct advantage in the growing consumer demand for astute conservation awareness.



*Thomas R. Sokol is an associate in the San Antonio firm Kinnison & Associates, Architects. He studied architecture at*

*Pennsylvania State University and subsequently received a graduate degree in urban planning from Texas A&M and in business from the University of Hawaii.*

#### **San Antonio Chapter Urban and Regional Design Task Force**

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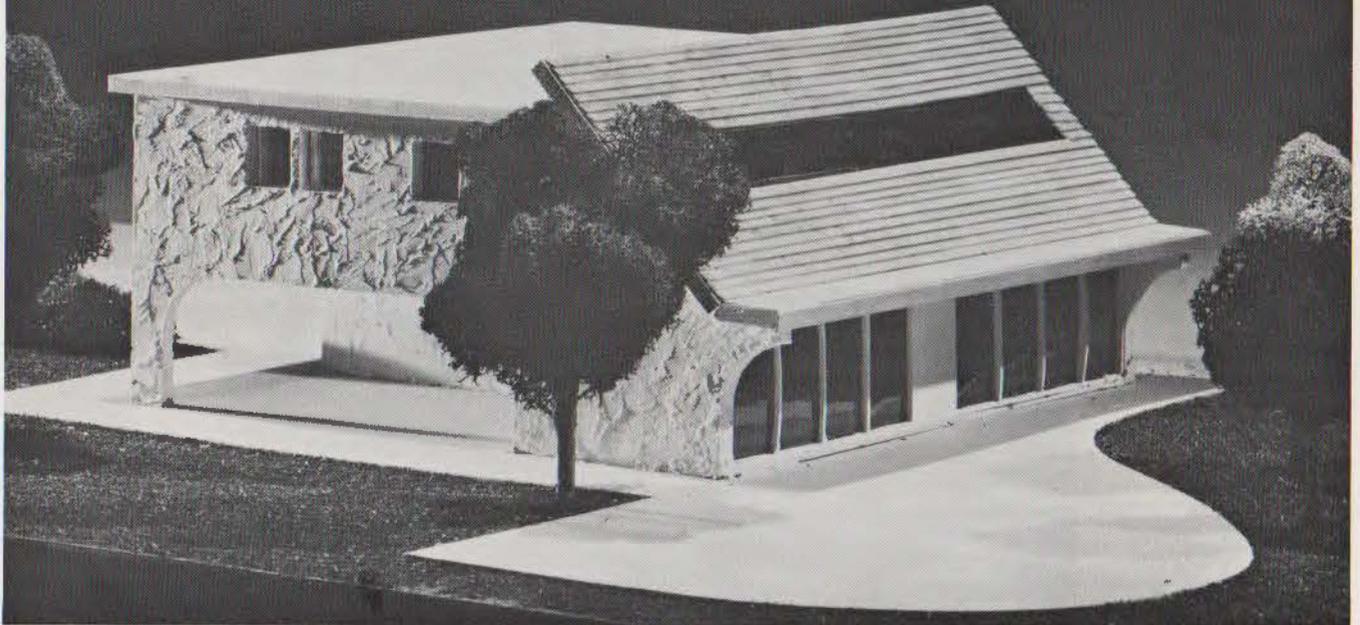
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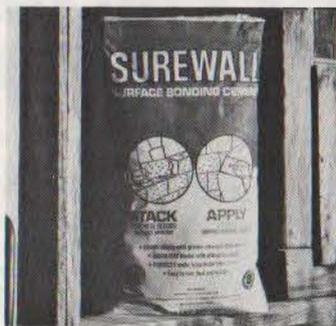
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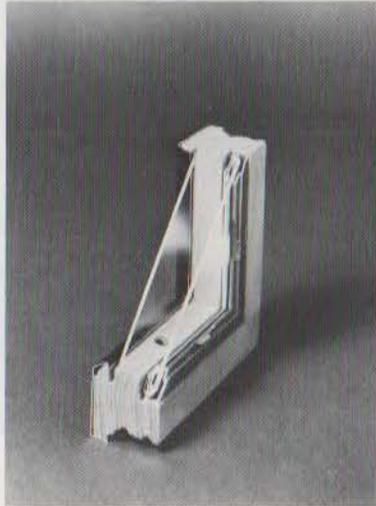
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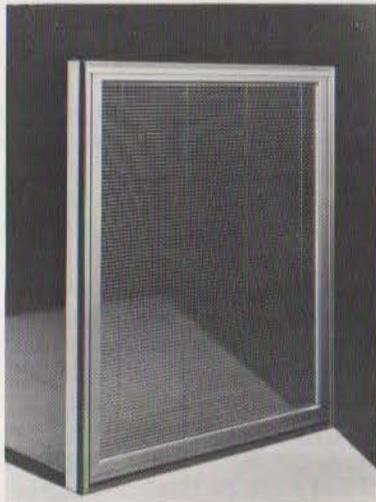
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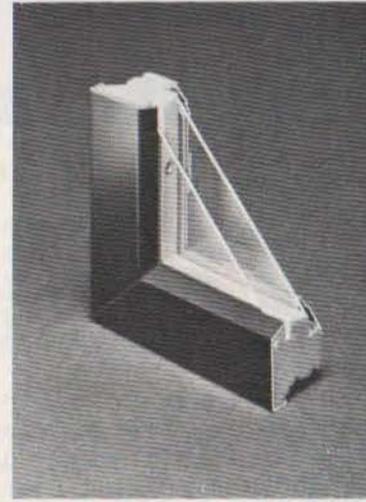


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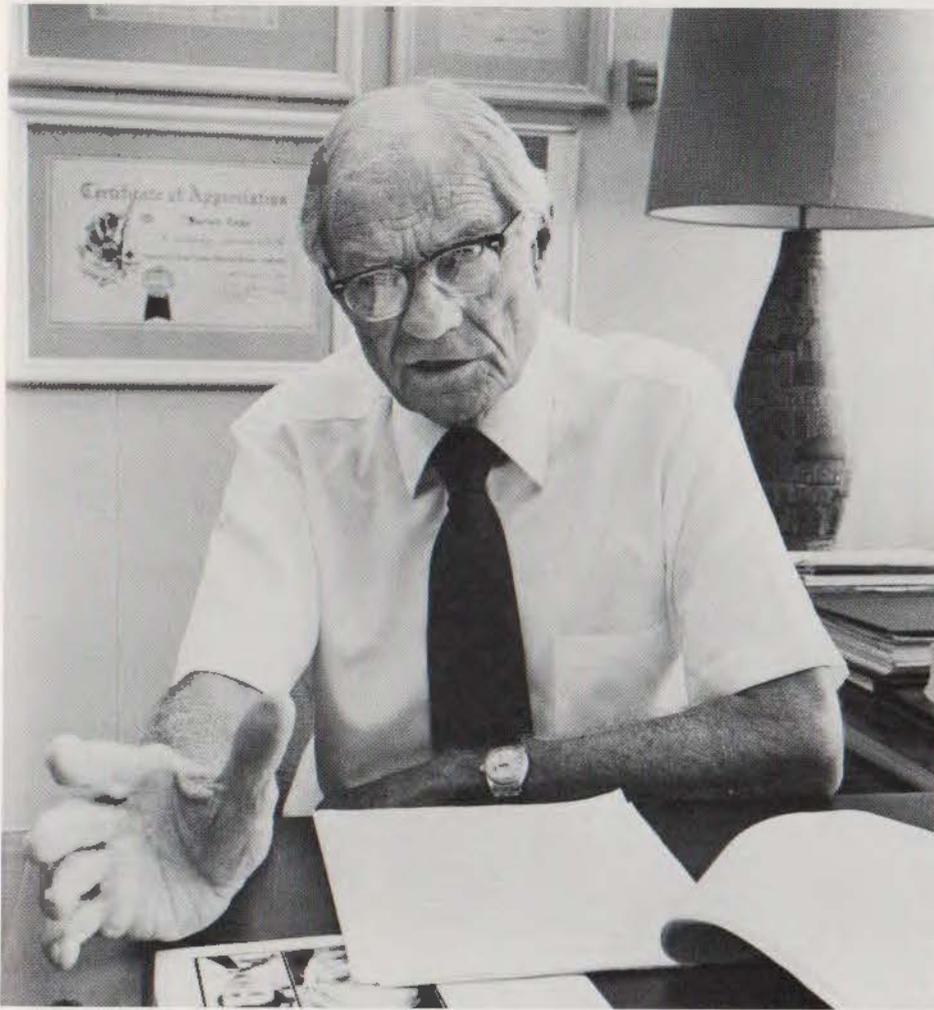
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# Profile: Bartlett Cocke, FAIA



## By Michael McCullar

He compares the practice of architecture today to a "brilliant-cut diamond." The gem's largest, most predominant facet is Design—the creative process of refining the raw elements of construction to form Architecture, aesthetically pleasing as well as habitable shelter for man. There is no question, he says, that design is still the force behind the effort, the architect's primary motivation. But now—and he says there is no question here either—"it takes all facets to make that diamond sparkle."

For Bartlett Cocke, FAIA, founding principal, now advisory chairman, of the San Antonio firm Bartlett Cocke & Associates, Inc., architecture today is a "business profession and a professional business," an "art *and* a science." Over a 52-year career that has spanned, among other things, a Great Depression, enactment of a state Architects Registration Law, a world war, and revolutions in building technology and social and environmental awareness, Cocke has watched the discipline grow to encom-

pass a range of essential skills far wider than just the ability to "draw what you think."

"Lighting, sound systems, energy input, security controls, acoustics, building codes, state and federal building limitations, finance projections, taxes and insurance, land-use planning, traffic patterns, parking, landscaping, site development, specifications, construction drawings, professional liability, service to the profession and the community, office management," Cocke ticks off a list of "other facets" he propounded in response to a recent survey from the National Endowment for the Arts, a follow-up questionnaire to a study done 20 years ago to which he was also a respondent. They wanted to know, to flesh out their original survey findings on the economic situation of the arts nationwide, "the satisfactions, vicissitudes, failures, or frustrations of the practicing artist in a changing society." Cocke told them that architecture, as an art *and* science, was changing right along with it.

While he laments what has been lost

in the evolution—a certain charm and purity that characterized the sole proprietor "practicing in his attic in smock and bow tie," when artistic design had a singular value—he believes there is professional challenge in the complexities of modern architectural practice. And none is more important, he says, than molding and managing a well-rounded and productive office. Known for a wide assortment of projects statewide—in San Antonio, notably, the downtown Joskes and Trinity Baptist Church—Cocke takes as much pride in the formation and evolution of his San Antonio firm, from sole proprietorship to corporation, as in any other facet of the "diamond."

## A Recounting

With a firm footing in Beaux Arts classicism, and a 1922 bachelor's degree in architecture from the University of Texas at Austin, Cocke founded his original San Antonio practice in 1927. He was hardly settled into real-world architecture when the effects of the '29 stock market crash rippled down into Texas, and by 1931 work was scarce. Cocke spent much of his time, along with legions of other out-of-work architects, with the Historic American Buildings Survey, traveling around the state measuring and documenting ante-bellum structures for the U.S. Library of Congress (at \$1 an hour, while the federal funding lasted). When the economy started on its upswing in 1936, Cocke started getting more work as a practicing architect, realizing a profit for the first time in years. As the volume of work increased, so did the number of architects and draftsmen on his staff. He then devised a plan to share his "remuneration" (he dislikes the word "profit") with those who were helpful in producing the work. Cocke placed his associates under contract with the firm—now Bartlett Cocke & Associates—which in turn charged the firm with certain obligations to the associates, profit-sharing, for one.

"I was probably the first architectural firm in San Antonio to establish such a genuine associateship," Cocke says, "one that wasn't just window-dressing. These men were working so faithfully to help me get a good level of production, I knew I would share my remuneration with them until I went broke."

Cocke did not go broke. In 1937 things began to look even better. He was commissioned that year to design a Joskes department store on Alamo Plaza

Joskes department store on Alamo Plaza in downtown San Antonio. *FACING PAGE: Trinity Baptist Church.*



Photo by Zintgraff

in downtown San Antonio, a project he calls his first "really big assignment." Cocke traveled all over the country investigating the current state of the art in department store design, exploring some 57 department stores, then returned to San Antonio to settle on a "softened, modified Spanish Renaissance" style for the San Antonio Joskes.

The project took an interesting turn when St. Joseph's Catholic Church on the proposed department store site refused to budge. Joskes had bought all the property around the church, Cocke says, and was offering to dismantle the structure stone by stone and rebuild it somewhere else, at Joskes' expense. The church, however, refused to sell, and as the design developed, the original L-shape of the department store took on a slight kink with its massive facade engulfing the small church on three sides.

"I'm not the least bit unhappy with the way it turned out," Cocke says. "It might have been inconvenient for Joskes, but I'm a strong believer in preserving old things that are worth pre-

serving. That old church buried there in all that commercialism is just a jewel."

The Joskes project established a sound reputation for Cocke, who was to develop a lasting relationship with Joskes and later Sears, designing department stores and shopping centers across the state (Joskes stores in Houston; Sears stores in San Antonio, Austin, Corpus Christi and El Paso). During the war years, however, private work slacked off, and when Cocke wasn't busy with government projects or war-relief work he was involved with the fledgling Texas Society of Architects (TSA). Founded in 1939, two years after the passage of a state Architects Registration Law (for which Cocke campaigned vigorously), TSA had hardly been organized when the war drained its ranks of able-bodied men. Cocke says 50 architects in attendance at TSA annual meetings between 1941 and 1945 was considered a good showing.

Of primary concern to the Society during the war, says Cocke, who served two terms as TSA president (1944 and

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**"These men were working so faithfully to help me get a good level of production, I knew I would share my remuneration with them until I went broke."**

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1945), was to make it as easy as possible for Texas architects serving in the armed forces to re-enter the profession after the war. Home-front architects refrained from lining up all the work in their absence, he says, "ear-marking certain projects for GI architects so they could pick up where they left off and not have to wait around for work."

After the war Cocke redirected his full-time attention to his maturing practice, while still maintaining a hand in the continuing growth of TSA and an extra-professional interest in civic and community affairs. "I have always been



one to believe that an architect must plow back into the profession and the community whatever benefit the profession and the community have afforded him," Cocke says. "Activity, it takes 60 hours a week to be an architect. You have to express yourself all the time and let architecture be felt by the community, in other ways than just designing its buildings—Chamber of Commerce, Church, whatever. The more we can do for the profession and the community, the better off we are as individual architects."

The postwar years saw new associates trickle in to join the firm: John Kell (1945) and war veteran Lawrence Holhaus ('46); later arrivals William Rupe ('56), Pat Chumney ('59), Carlos Jones ('60), John Kell, Jr. ('65), all of whom comprise today's cadre of firm associates and officers. In 1970, following passage of a state law allowing corporations to practice architecture, Bartlett Cocke & Associates was incorporated. It was a turning point for the firm in more ways than one. A serious illness—temporary,

as it turned out—forced Cocke, then 69, to pass a good portion of the firm's leadership on to his younger associates. He assumed the role of advisory chairman, while Holhaus became the corporation's chairman of the board. Cocke says, however, that the timing couldn't have been better.

"I had already turned over a good bit of the responsibility to my associates, establishing Carlos Jones as my understudy on the ongoing UT-San Antonio project," Cocke says. "He was just breaking in when I got sick. For a year I could work only on a limited basis, working in the morning and resting in the afternoon. I'm fine now and there's no problem. But the important thing was, recognizing this need to pass on the torch ahead of time, before the illness, permitted the firm to continue functioning smoothly—and I soon found out that anyone is fallible and vulnerable, and that these partners of mine could take the responsibility and produce the work just beautifully, without any need of my personal concern."

Today, at 78, Cocke still works on a limited basis, coming into the office around 9:30 on weekday mornings, leaving for a leisurely lunch at noon, golfing and resting in the afternoon. His part-time involvement with the firm gives him time to reflect on the past 52 years of practice, and to try to foresee what the future holds for the profession, art, business and science of architecture.

#### On Design

Recognizing the ever-important facet of design in the architectural diamond, Cocke admits to a certain intransigence in accepting its 20th-century evolution. Drilled in the classics, Cocke says he was slow to adapt to the "cold brutality" of the Bauhaus, preferring instead a somewhat neo-classical approach to design. "So much of the quick-sudden work of Mies van der Rohe was merely an expression of German brutality," Cocke says. "And I didn't like that. I felt a much greater affinity for the style of Frank Lloyd Wright, who may have been a little bit 45-degree diagonal and eccentric, but who knew how to use materials and put them together in a warm and friendly way."

Cocke also admires the design ability of fellow San Antonio architect O'Neil Ford, contemporary, friendly rival and joint-venture associate for the last 30 years. "He has a marvelous feeling for the use of natural woods and masonry,"

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**"An architect must plow back into the profession and the community whatever benefit the profession and the community have afforded him."**

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Cocke says.

Their working relationship goes back to 1951, when Cocke and Ford entered into a joint-venture agreement "to perform architectural services" for Trinity University in San Antonio, a joint venture that has been ongoing ever since. While Ford took the lead in designing the buildings, Cocke says, Bartlett Cocke & Associates was responsible for many of the construction drawings, contracts and project management. The two firms also have joint-ventured on the University of Texas at San Antonio, with a



similar division of responsibility.

Over the years, as Ford developed a certain eminence and panache as a Texas regional *designer*, Cocke honed his firm's behind-the-scenes specialty in construction documents and project management, a role that has often gone unsung in Cocke-Ford joint-ventures.

Nevertheless, Cocke says "We don't want publicity. This office puts out excellent construction documents. We emphasize thoroughness in detail—we don't believe in just throwing out glorified sketches and asking someone to make a building out of them."

Although Cocke says his firm has established no particular design "trademark" or image, its projects have undergone a marked transition from the neoclassicism of the '40s and '50s to the more contemporary designs of today—the Perry Castaneda Library at UT-Austin, for example, or the Liberty National Bank in San Antonio. This increasing flexibility in the firm's design direction is due largely to the influence of the "young Turks" on the staff. John

Kell, Jr., a 1962 graduate of Rice who joined the firm in 1965 and is now its coordinator of design, says a concerted effort is underway to pick up where Cocke left off, to complete the transition from classical to contemporary design, basing the move, of course, on the solid firm foundation that Cocke has already poured.

#### On the Future

"What does the future hold?" Cocke repeats the question. "I wish I knew." The trends are obvious, he says, but it is difficult to conceive of the discipline's maintaining its professional distinction and "personal touch" when the architect is simply part of a "big team." "Buildings are becoming more and more complex. While there will always be architects of major buildings, they will probably be absorbed into complex organizations which are more capable of handling a major project from conception to detailed completion. Architects are going to be part of a complete package—engineers, acoustical people, contractors, realtors—and the one-to-one

relationship with the client will become secondary. That close intimate feeling with the overall project and the client will not be there."

Cocke sees as much change coming in the practice of architecture as has already passed. From his 52-year vantage point, how does he view his present?

"I'm a local architect," he says, "a local yokel having aspired to be a damned good architect in my region. And it took me 30 or 35 years to be recognized as such, to the point where I could keep jobs sold. I've established a smooth operating team with continuity . . . the profession has rewarded me reasonably well, and permitted me to achieve some social status in my community. I did not aspire to anything more."

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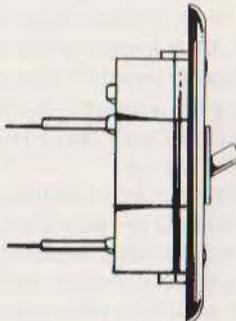
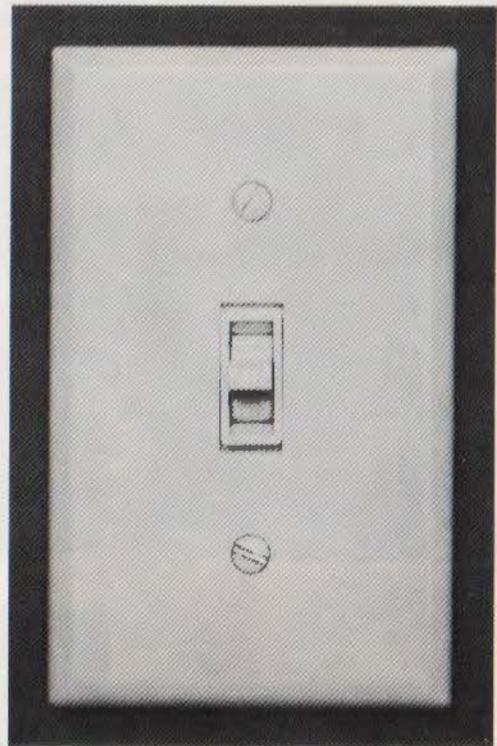
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# Waller Creek Hike and Bike Trail

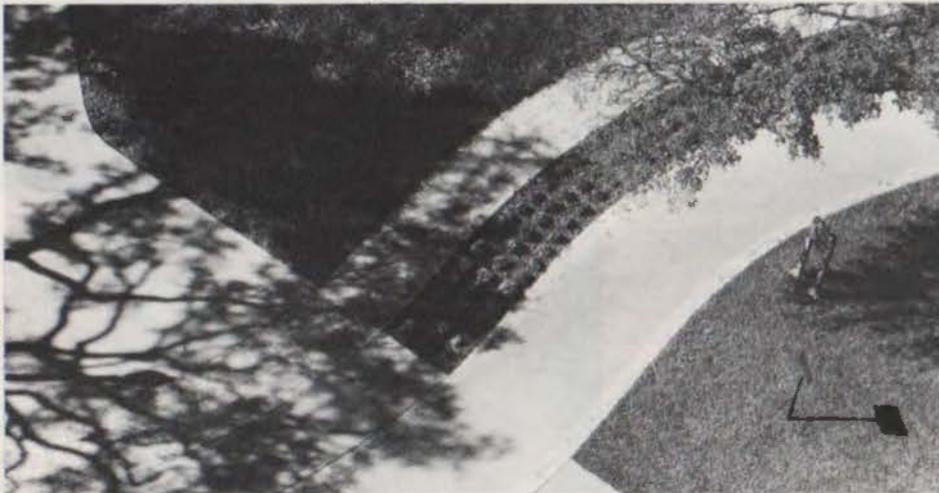


Photo by Pete Szilagyi

Lyndon Johnson walked along it in 1938 and bemoaned the array of squalid shacks along its banks, calling them "hotbeds of crime . . . profits of the moment but community losses in the end."

Thirty-eight years later his widow, Lady Bird Johnson, walked the same creek on the eastern flank of downtown Austin to celebrate the kick-off of the Waller Creek Improvement Project, a Bicentennial "gift to the city" from The University of Texas at Austin.

Under study for years as an ideal spine for a linear urban park, Waller Creek has been considered by many to offer the closest thing Austin has to San Antonio's famed River Walk, similar in ambience if not size and scope.

As a first step in preserving Waller Creek as a natural urban amenity, UT's Office of Facilities Planning and Construction in 1975 commissioned the Austin firm John Robinson & Associates to prepare a master plan for a hike and bike trail along the one-and-a-half-mile portion of Waller Creek that runs through the UT campus.

Phase II of the project, the first part of the trail system to be completed, runs from Martin Luther King Boulevard northward past UT's alumni center to 23rd Street. Plans call for the trail system eventually to connect with the city's proposed hike and bike trail which will

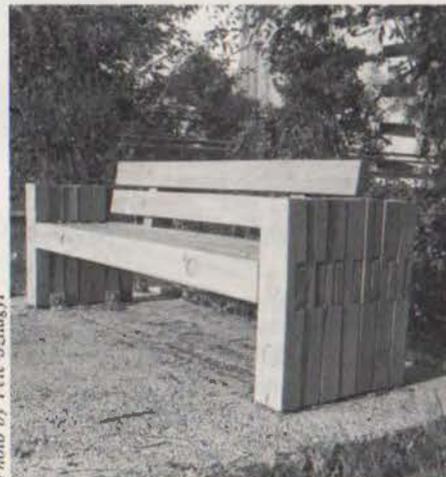


Photo by Pete Szilagyi

Photo by Pete Szilagyi



begin at 15th Street and continue south to Town Lake.

Many of the design decisions for phase II were made after careful study of the creek's flooding potential, as well as to meet primary program criteria for low maintenance. Permanent trails were located out of the creek's flash-flood zone, in areas no lower than four feet above the creek bed.

Robinson also studied characteristics of the pedestrian-bicycle mix in the typical hike and bike trail and determined that, for the sake of both safety and function, the two should be kept physically separate. To further enhance that separation, Robinson used limestone

paving blocks for the surface of the hiking trail and a fine-graded exposed aggregate concrete surface for the bikeways.

The trail system includes site amenities such as graphics, lighting, landscaping, and benches and trash receptacles made locally of cypress for durability and easy maintenance. The project also includes an amphitheater at 22nd Street and redwood deck and terrace areas overlooking the creek at the University's alumni center.

**Architect:** John Robinson & Associates, Austin

**Contractor:** J. C. Evans Construction Co., Inc., Austin



Photo by Pam Meadows



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In the News  
Continued from page 19.



Harker and Tao/Ono-designed Clarksville residence.

### Neighborhood Revitalization: to the Barricades in Austin

Residents of a low-income West Austin neighborhood squared off recently against an Austin architect who may mean well in trying to upgrade the area in a "sympathetic way" but whose designs on the community, residents feel, are far more threatening than beneficial.

"We're being cast as a big Houston developer who wants to come in, scrape the neighborhood clean, drive away the long-time residents and build a bunch of condominiums," says architect Charles Harker, president of Tao/Ono, Inc.

Nothing, Harker says, could be further from his mind.

Clarksville, a low-income neighborhood pocket in the affluent hills of West Austin, is a predominantly black community with more than half of its 96 houses occupied by renters, according to the Clarksville Community Development Corporation. The 30.5-acre core of the neighborhood was entered into the National Register of Historic Places in 1976, based on its historical significance as an all-black rural settlement founded by former slaves in the 1870s. Clarksville's distinction is due also to its continued existence ever since as a primarily black enclave surrounded by later West Austin suburban development, despite the growth of the city's major black community in East Austin.

In recent years, however, due largely to a city-sponsored road and utility improvement project in the area and an increasing demand for near-town hous-

ing, Clarksville's property values and its appeal to middle-income "urban pioneers" have soared correspondingly, to the point that the neighborhood is practically up for grabs in Austin's thriving real estate market.

To forestall any rampant high-density development of the area, Harker says, he began buying vacant lots in Clarksville two years ago on which to build modest single-family homes that would blend with the historic character of the neighborhood—an effort, he says, at "preventive development." His company put together a design criteria booklet to encourage other developers to limit any new construction to conform to the styles of existing housing stock, ranging from 1870s-vintage shanties to 1920s and '30s bungalows.

In two years Tao/Ono has completed three houses in the area, with one currently under construction and several on the drawing boards. All are wood-frame, one to one-and-a-half story, single-family, with appropriate roof lines and composition, and all ranging in price from \$22,000 to \$48,000.

"For development to be responsible development," Harker says, "it must be done slowly and sympathetically, by working within the fabric of the neighborhood and responding to what's happening there."

What's happening there now is organized resistance to the threat of displacement, "upgrading" of the neighborhood so much that the low-income

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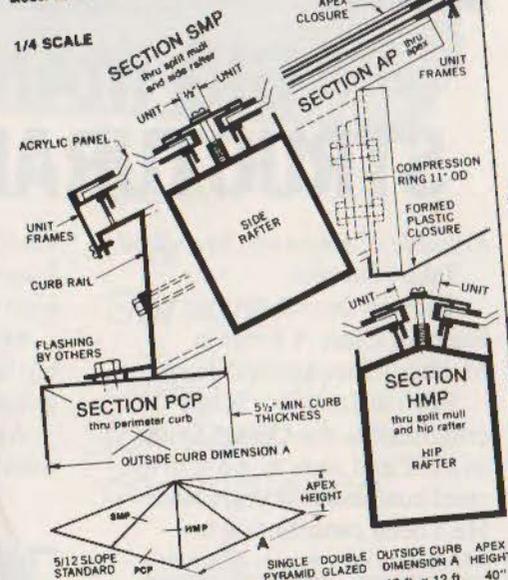
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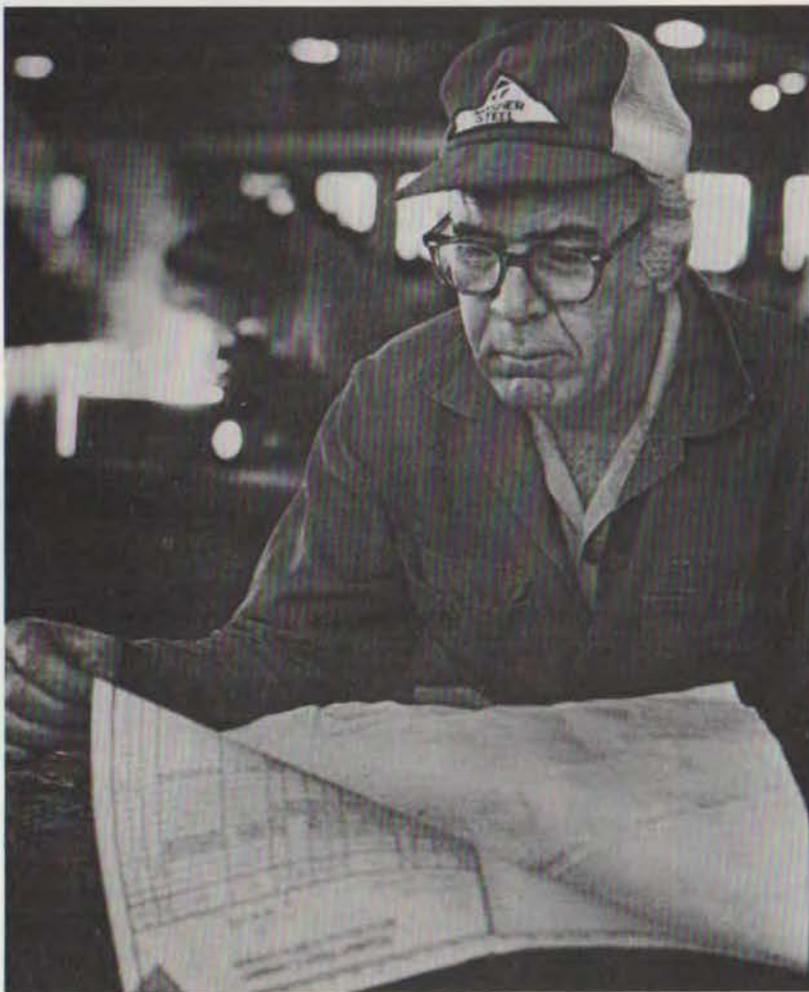
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renters in Clarksville—many of whom are minority families that have lived in the community for generations—are forced to relocate. Although Tao/Ono has focused primarily on vacant lots and new construction, the company did say recently that it could not rule out the possibility of buying some rental property to refurbish and resell to homeowners. With that, the Clarksville Community Development Corp. went to the barricades, protesting the company's development plans and charging Tao/Ono with "murder."

Pauline Brown, director of the community corporation, says "lives are at stake" in the development of Clarksville, whether the approach is in keeping with the architectural styles of the neighborhood or not. "If you move those renters out of their homes," she says "they will have no place to go." Brown says many of the residents are elderly on fixed incomes who are renting houses and duplexes for \$50 to \$150 per month and simply can't afford to turn around and buy their newly refurbished homes or the new houses that might replace them. (As far as blending new construction with the old, Brown says she has lived in Clarksville 50 years, all her life, and the tin roofs and loft bedrooms of Tao/Ono's new houses seem as alien as their white, middle-income occupants. "I don't even know what a loft is.")

Viewing the displacement problem as an unavoidable evil at this point, Harker believes that it can be minimized with prudent and restrictive development, which he says is exactly what Tao/Ono is trying to do. The ice has already been broken for the development of Clarksville with the city improvement project, Harker says, so it is not really a matter of keeping developers out altogether but of keeping the wrong *kind* out. "The houses in Clarksville are mostly absentee-owned, and the area's been slowly deteriorating for the last 10 or 15 years. Now landlords are sitting on their properties watching the values go higher and higher, waiting to sell them eventually, one way or another."

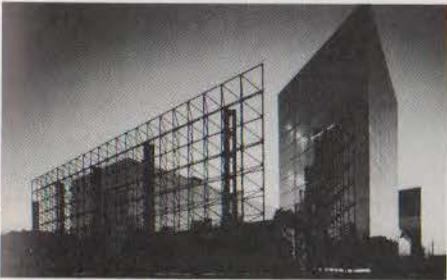
### Texas Firms Represented In New York Museum Exhibit

Eight projects by five Texas architectural firms were included in a photographic exhibition entitled "Transformations in Modern Architecture" Feb. 23-April 24 at the Museum of Modern Art in New York City.

Among more than 400 projects representing the work of 300 architects worldwide were the University of Petroleum and Minerals in Dhahran, Saudi Arabia, and the Indiana Bell Telephone Switching Center in Columbus, Ind., both designed by the Houston firm Caudill Rowlett Scott; the Earth House in Austin, by the Tao Design Group in Austin; the Citizens Bank Center in Richardson, by the Dallas firm Omniplan Architects; the Campbell Centre in Dallas, Century Center in San Antonio and Century Center Office Building #5 in Atlanta, all by



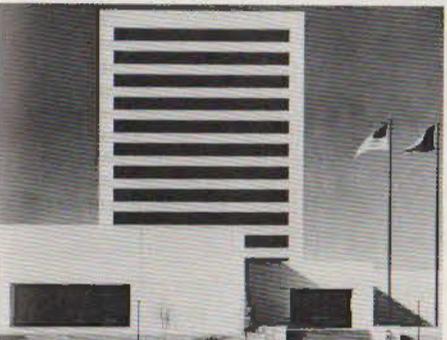
*University of Petroleum and Minerals.*



*Indiana Bell Switching Center.*



*Earth House.*



*Citizens Bank Center.*

Houston-based 3D/International; and the Heights State Bank in Houston, by the Houston firm Wilson, Morris, Crain & Anderson (now Crain/Anderson, Inc).

The exhibition was organized in three major categories: architecture as the invention of sculptural form, architecture as structural form and vernacular archi-

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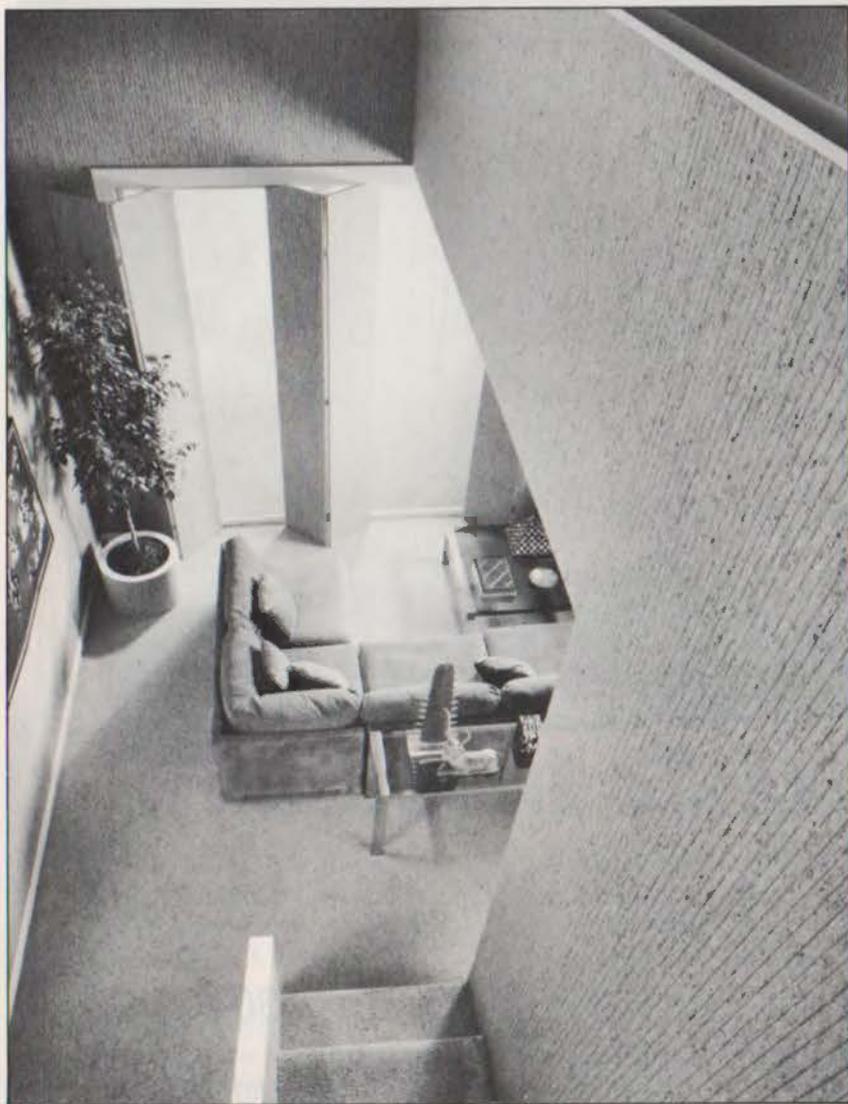


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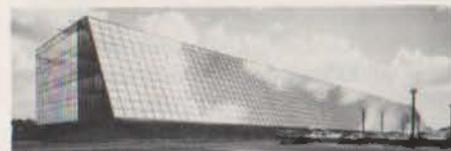
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*Campbell Centre.*



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texture.

According to the museum, the photographs—"many of which seem to reject familiar notions of what modern architecture is"—illustrate the claim that the "history of modern architecture during the last two decades involves the elaboration of ideas first propounded 30 or 40 years ago."

## **Texas Architect Introduces New Contributing Editors**

Herein, *Texas Architect* officially welcomes and introduces five new contributing editors, the first to serve in that capacity since the magazine's inception in 1950.

Editor Larry Paul Fuller said the unpaid honorary positions were established "as a means of broadening the scope of the magazine and helping us go beyond the plateau of editorial quality we currently occupy." In addition, Fuller said this supplementary source of editorial

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**CLOCKWISE**  
(from top left):  
David Braden,  
James Coote,  
Clovis Heimsath,  
Peter Papademetriou and David  
Woodcock.

content would help enable the staff to keep pace with the magazine's ever-increasing volume of advertising (since 1973, *Texas Architect's* average total pages have increased from 32 to over 80).

Chosen for their status within the profession as well as their writing ability, the new contributing editors are: David Braden, FAIA, Dallas; James Coote, Austin; Clovis Heimsath, FAIA, Fayetteville; Peter Papademetriou, Houston; and David Woodcock, College Station.

Braden, president of the Dallas firm Dahl/Braden/Chapman, is a 1949 graduate of The University of Texas at Austin with a bachelor's degree in architecture. In addition to being a practicing architect, Braden prides himself as being an avocational humorist in the "topical and political arena," annually delivering some 50 to 70 major addresses to state, regional and national conventions. He is a recipient of the George Washington Honor Medal for Public Address from the Freedom Foundation of Valley Forge, Penn.

Coote is an associate professor at UT-Austin's School of Architecture, where he teaches design and the history of 20th century architecture. After receiving a master's degree in architecture from Harvard's Graduate School of Design in 1960, Coote spent a year in Italy on a

Fulbright Grant. In Austin, in addition to his teaching duties, he has maintained a private practice, specializing in residential design (his own Austin residence has been published in *Architectural Review* and *Architectural Record*). Coote also has gained considerable exposure with his architectural sketches, having had pencil drawings included in the 1977 exhibition, "America Now: Drawing Toward a More Modern Architecture," at the Smithsonian Institution's Cooper-Hewitt Museum in New York City.

Heimsath, a former "big-city" architect in Houston, now lives on an active farm and practices architecture in the small (pop. 400) town of Fayetteville near La Grange. He considers himself one of a "new breed of post-modern architects," equally interested in progressive innovation and the traditions of regionalism. A Yale graduate with a master's degree in architecture, Heimsath also spent a year in Italy on a Fulbright Scholarship, and taught at Rice University for three years. He is the author of the books *Behavioral Architecture* (McGraw-Hill, 1977) and *Pioneer Texas Buildings* (University of Texas Press,

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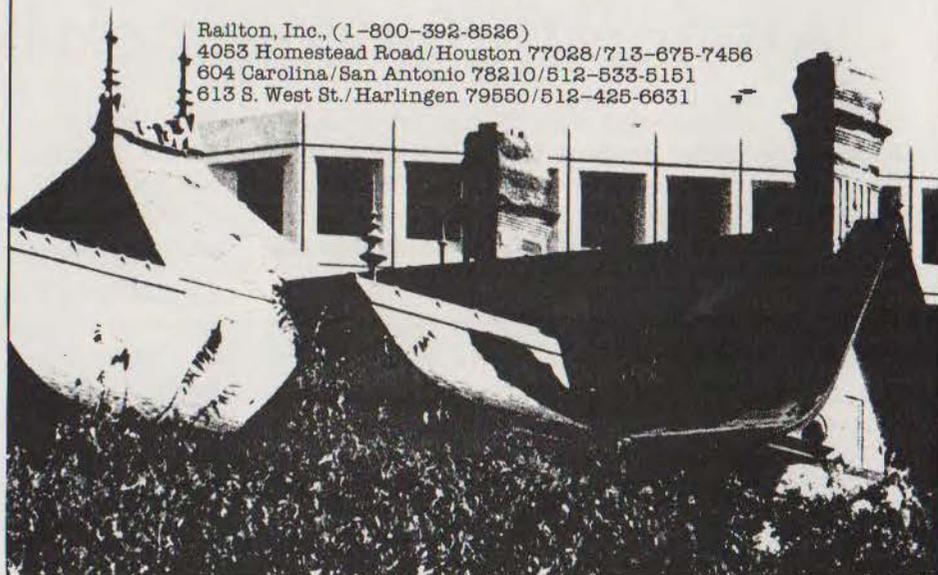
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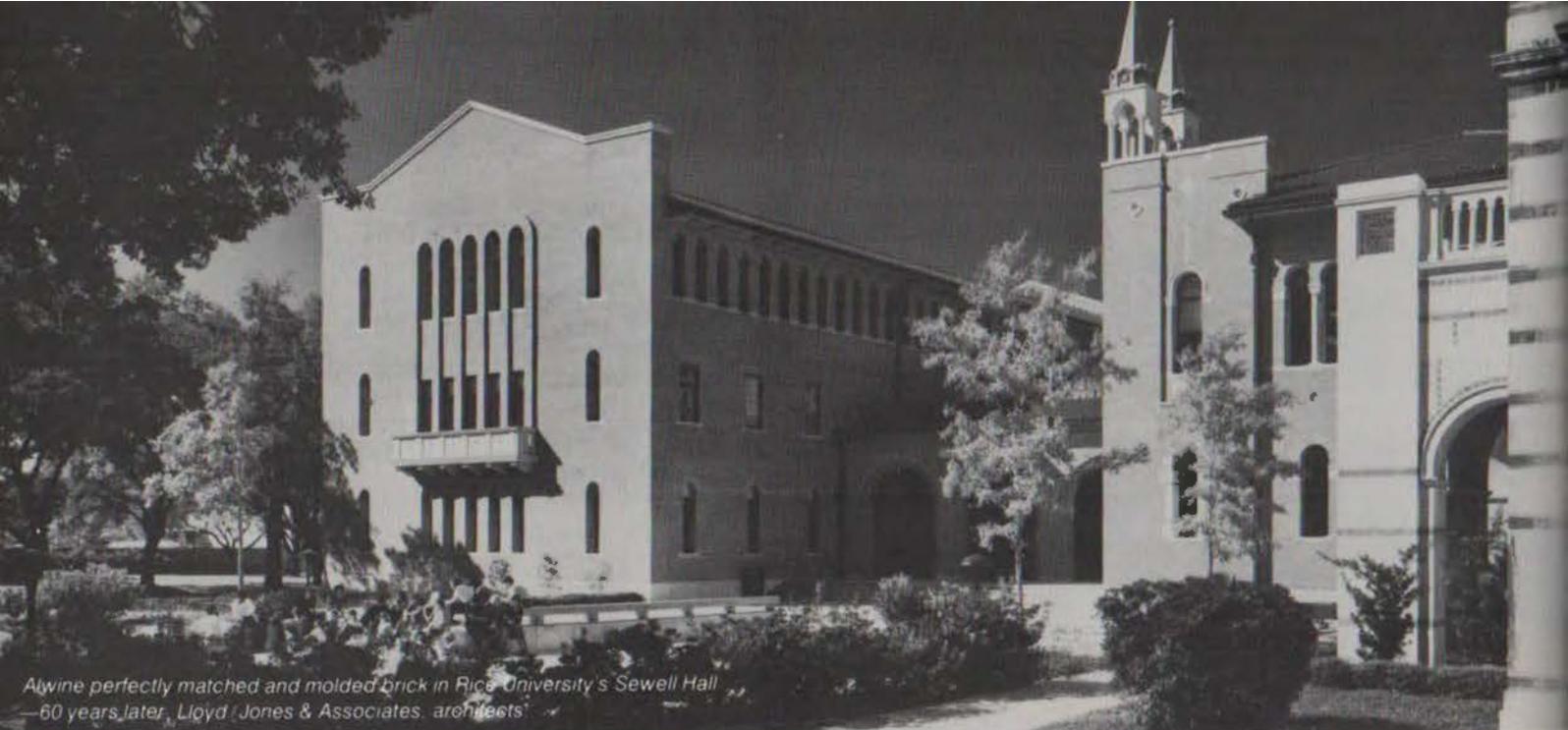
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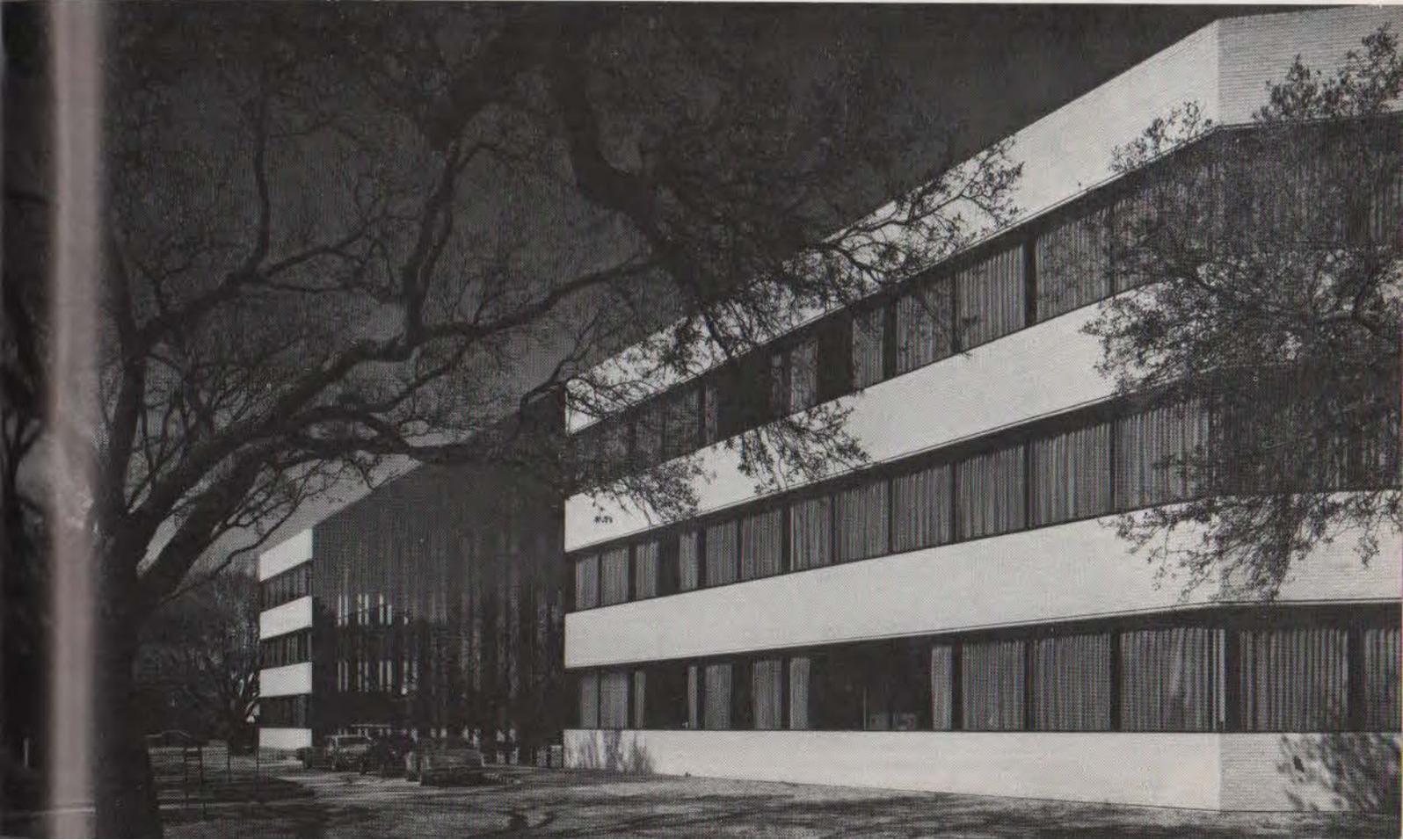
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Papademetriou, an associate professor of architecture at Rice, is a graduate of Yale and Princeton and is the Southwest correspondent for *Progressive Architecture* magazine. While at Yale, he was co-editor of *Perspecta 12*, recipient of the 1971 AIA Architecture Critics Citation. Since then, he has designed and edited titles for the series *Architecture at Rice*, authored and designed several books, including *Houston: An Architectural Guide*, and has contributed numerous articles and reviews in the inter-

national professional press.

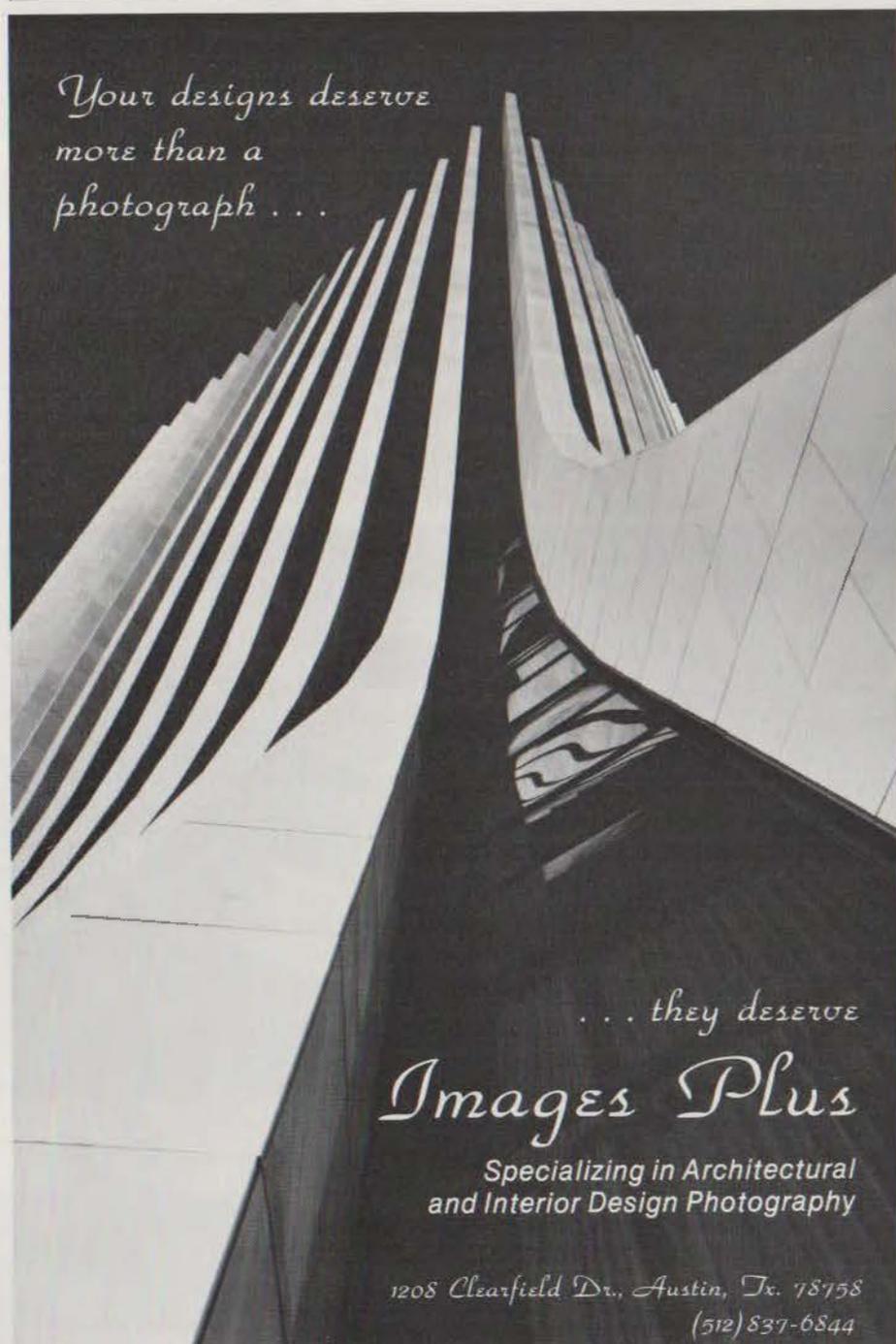
Woodecock, a native of Manchester, England, is currently a professor of architecture at Texas A&M University, where he teaches courses in design and historic preservation. He received his bachelor's degree in architecture from the University of Manchester in 1960, along with the Heywood Medal in Architecture that same year. In 1962 he came to Texas A&M on a Fulbright Travel Grant, returning to England in 1966 to complete a postgraduate degree in town and country planning at the University

of Manchester. He returned to A&M in 1970 to develop an urban design program at the graduate level.

## 12 Projects Cited In TSA Dallas Chapter's 1979 Design Awards Program

Twelve projects, by nine Dallas-area firms, have been cited in the TSA Dallas Chapter Design Awards Program for 1979.

During ceremonies May 15 in the Dallas City Hall, the chapter presented



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*Endangered office building.*



*Galleria II.*



*Hulen Mall.*



*UT-Dallas Conference Center.*



*Katy Railroad Building.*



*Winston School.*

Honor Awards to the Oglesby Group for its preservation of an endangered office building in Dallas (Howard Glazbrook III, associate architect) and to the Dallas office of Helmuth, Obata and Kassabaum (HOK) for the design of the Hulen Mall shopping center in Fort Worth.

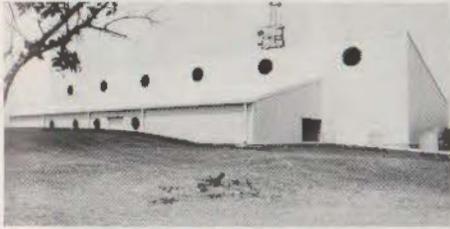
Merit Awards went to HOK for the Galleria II in Houston, Fisher and Spillman Architects for the Conference Center at The University of Texas at Dallas, Thomas E. Woodward and As-

sociates for restoration of the Katy Railroad Building in Dallas, John W. Mullen III for the Winston School in Dallas, Fisher and Spillman for the Fine Arts Studio at The University of Texas at Dallas, Jarvis Putty Jarvis for the Cedar Valley Community College in Dallas, Fisher and Spillman for the Texas Olympic Swimming Center at The University of Texas at Austin, and Thompson/Parkey Associates for design of a retail-strip shopping center in Dallas.

Hendricks and Walls for the Sedco Corporate Office complex in Dallas and to Howard A. Meyer, FAIA, for the St. Paul Lutheran Church and Student Center in Denton (Mount-Miller, associate architects).

Jurors for the 1979 Dallas competition were William W. Caudill, FAIA, of Caudill Rowlett Scott in Houston; William Turnbull, Jr., FAIA, of MLTW/Turnbull Associates, San Francisco; and Estaban Padilla of San Juan, Puerto Rico.

Citations were awarded to Burson,



UT-Dallas Fine Arts Studio.



Cedar Valley Community College.



UT-Austin swimming center.



Retail strip shopping center.



Sedco complex.



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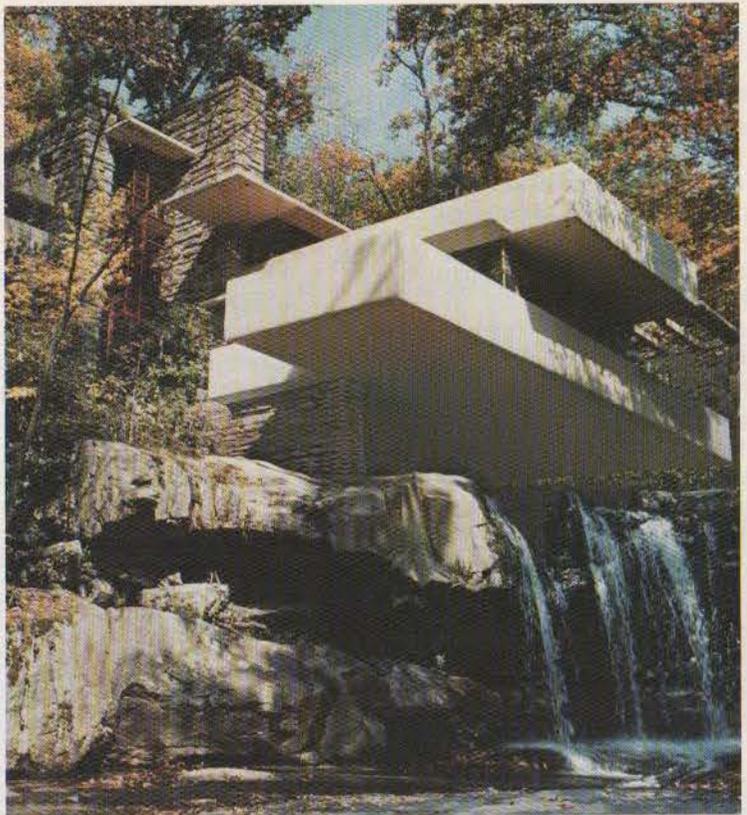


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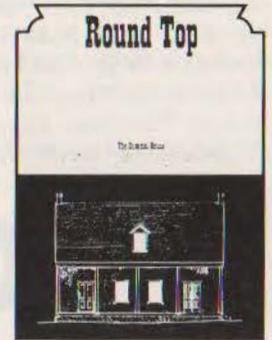
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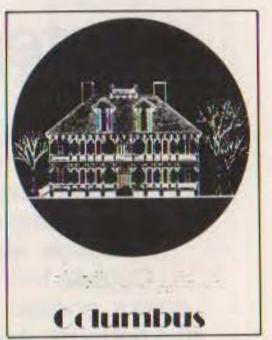
brown



green



royal blue



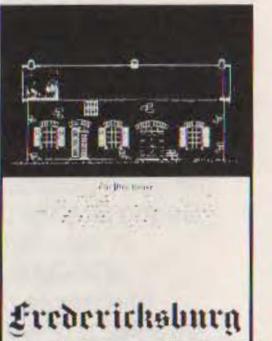
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## Northeast Texas Chapter Presents 1978 Design Awards

Six projects among 14 entrants emerged as winners in the TSA Northeast Texas Chapter bi-annual design award program for 1978.

First Honor Awards went to Wilcox Associates of Tyler for renovation of the First State Bank in Timpson and Sinclair & Wright Architects of Tyler for design of the Corporate Headquarters of Lake Ronel Oil Co. office building in Tyler and design of the T9C Ranch Headquarters in Leaky and to Sinclair

Awards of Merit were presented to



*First State Bank.*

Wilcox Associates for renovation of the Lake Ronel Oil Co. office building in Tyler and design of the T9C Ranch Headquarters in Leaky and to Sinclair



*Buford Television headquarters.*



*Lake Ronel Oil Co. office building.*



*T9C Ranch headquarters.*



*Mr. and Mrs. Mart McMillan residence.*



*Hallsville High School.*

& Wright for the Mr. and Mrs. Mart McMillan residence in Flint.

The Longview firm Scott Singleton and Associates received an Award of Commendation for the Hallsville High School in Hallsville.

Jurors for the competition were architects William S. Wilson, B. J. Massey, of Haas & Massey and Associates, and Joe Middleton, of Newman & Middleton Architects, all of Shreveport, La.

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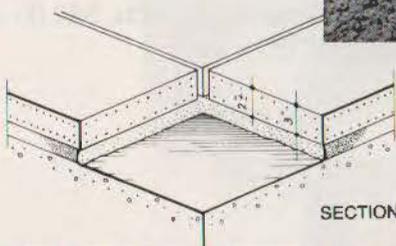
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## Projects in Progress

### Pyramid-Shaped Office Building Underway in San Antonio

Scheduled for completion in the fall of 1980 is a nine-story office building for the San Antonio Savings Association at Interstate 410 and San Pedro Avenue in northwest San Antonio.



San Antonio Savings office building.

The 250,000-square-foot pyramid-shaped structure, designed by the Dallas office of Hellmuth, Obata & Kassabaum, is delineated by "planter lines" of terraces at odd level floors to maximize the amount of desirable lease space on the usually undesirable south side.

The site, one of the highest points in San Antonio, will afford building tenants views of the downtown skyline.

Deeply recessed, bronze-tinted windows will provide shading on the west and south sides of the building and help cut down on energy consumption.

Architects, in adherence to the architectural heritage of the region, used native materials such as Cordova limestone and locally-quarried paving tile for the public spaces and terraces.

## Books

**Design for Independent Living: The Environment and Physically Disabled People**, Raymond Lifchez and Barbara Winslow. Whitney Library of Design, New York, N.Y., 208 pages, \$25.

Lifchez, a practicing architect and university professor, and Winslow, a social worker with a master's degree in architecture, present profiles of seven physically disabled men and women striving for independent lifestyles in a community of the disabled in Berkeley, Calif. The authors discuss the special needs of the disabled, those profiled as well as the disabled in general, and formulate design solutions for meeting those needs in a barrier-free architecture.

## News of Firms

Noonan & Krocker & Dockery, San Antonio, has announced a change in the firm's mailing address to P.O. Box 12638, San Antonio 78212.

The Fort Worth firm **Cauble Hoskins Architects** has announced the appointment of Bill R. Pruett as project manager.

**Dahl/Braden/Chapman, Inc.**, Dallas, has announced the appointment of Jerrell

Sutton as an associate in the firm.

The Victoria firm Warren Young Architects has announced the formation of the new partnership, **Young & McCoy Architects**, 308 Young Street, Victoria 77901. Telephone: (512) 575-4935.

**George R. Rodgers** has announced the relocation of his office to 204 S. Wellington, Suite B, Marshall 75670. Telephone: (214) 938-4348.

**Charles R. Womack & Associates** of Dallas has announced the addition of B. Craig Robertson as an associate in the firm.

The Houston firm Eugene Werlin & Associates has announced a change in the firm's name to **Werlin-Deane & Associates, Architects**, Riviana Building, 2777 Allen Parkway, Houston 77019. Telephone: (713) 523-7426.

Harry A. Golemon, FAIA, president and chairman of the board of the Houston firm **Golemon & Rolfe**, has announced the opening of the firm's Austin office at 1586 Austin National Bank Tower, Austin 78701. Telephone: (512) 477-4709.

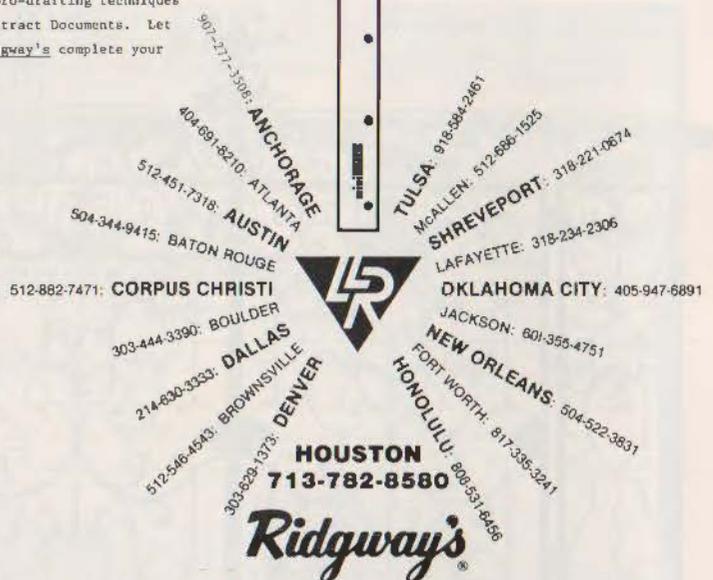
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has announced the promotion of Michael R. Gilkerson to project architect.

Levy & Vane Architects in Houston has announced a change in the firm's name to **LevyAssociatesArchitects**.

Houston architects Alfred S. Osborn, Jr., and Richard J. Vane have announced the formation of the new Houston firm **Osborn & Vane Architects**, with offices at 6100 Richmond Ave., Suite 220, Houston 77057. Telephone: (713) 781-5262.

The Houston firm **James Falick/The Klein Partnership** has announced the relocation of its offices to 3000 Wesleyan, Suite 350, Houston 77027. Mailing address: P.O. Box 27708. Telephone: (713) 623-6050.

The Dallas-based firm **SHWC, Inc.**, has announced the relocation of its Dallas and Houston offices. Dallas: 10300 North Central Expressway, Suite 100, Building #4, Dallas 75231. Telephone: (214) 661-6629. Houston: 13231 Champion Forest Drive, Suite 401, Houston 77069. Telephone: (713) 444-0114.

The Austin firm **Pfluger-Polkinghorn** has announced the expansion of the partnership to include Robert R. Cline, Jr., as a new partner in the firm.

Houston-based **3D/International** has announced the relocation of its headquarters to the recently completed 3D/International Tower, 1900 West Loop South, Suite 200, Houston 77027. Telephone: (713) 871-7000.

The Houston firm **Charles Tapley Associates** has announced the relocation of its offices to 1729 Sunset Blvd., Houston 77005. Telephone: (713) 522-2776.

## Industry News

### Outdoor Furniture: Something Different

In 1963, while working for the Houston architectural firm MacKie & Kamrath, architect Walter Duson designed some custom outdoor furniture for one of the firm's residential projects, a house for Houston oil man and developer George Mitchell and his wife, Cynthia.

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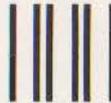
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*Duson (right), Walker and furniture.*

At the time, aside from three pieces Duson had a carpenter make for his own use, the Mitchell outdoor furniture was a strictly limited edition. Over the years, however, Duson spent a lot of time fielding questions about the furniture, from people wanting to know where it could be purchased, from cabinetmakers proposing prototypes. Nothing worked out, Duson says, until a cabinetmaker friend of his, Wade Walker, saw the furniture and was impressed by its quality of design. Walker made several prototypes, "fine-tuning" the angles of the bench seats and backs, and the two formed a partnership—Walker/Duson Outdoor Furniture—which has been marketing the furniture since December 1978.

The idea, as it was in the very beginning, Duson says, is to offer something different in outdoor furniture, "something more compatible with contemporary architecture." And as Walker and Duson market the furniture and test its profitable appeal, Duson says, neither partner is relying on the enterprise as a livelihood—"more as an interesting hobby than anything else."

The furniture—made of pine or redwood—comes in chair, bench and table form, ranging in price respectively from \$150 to \$245 (redwood is the top of the line). Initially, the company will build the furniture upon receipt of a 25 percent deposit, with the balance due upon the customer's receipt of the finished product. Delivery time is from two to three weeks.

Walker/Duson Outdoor Furniture, W.W. Duson Associates, 160 Reinicke St., Houston 77007. Telephone: (713) 861-3106.

### In Brief . . .

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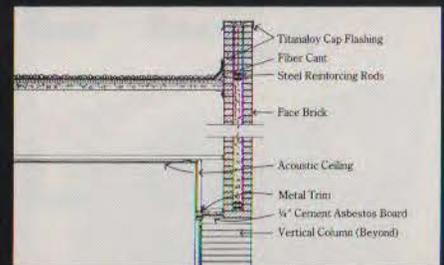
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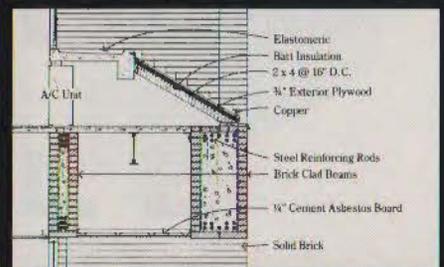
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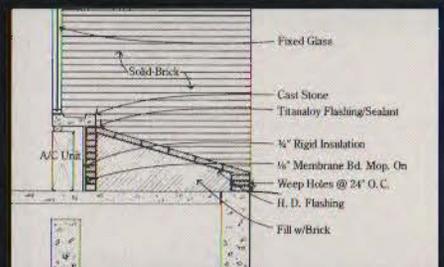
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# Being a Funny Architect Is Serious Business

By Dave Braden

The editor's letter inviting me to become a *Texas Architect* contributing editor arrived in May. Signals reached my ego indicating my chosen profession, at last, had recognized my yet-untapped reservoir of knowledge and wisdom. The letter also named four other contributing editors: Jim Coote, Clovis Heimsath, Peter Papademetriou and David Woodcock—all architects of recognized intellectual prowess. Surely Braden was included because the editor understood that, with the possible exception of Hugh Hefner, I am this nation's leading philosopher. Overwhelmed by this wave of latent recognition, I made sure my acceptance went out in the afternoon mail.

In June, the editor wrote again. It seems Papademetriou has been assigned to write "The Rise of Urban Decline in Houston," Coote and Heimsath will collaborate on a piece entitled "Symbolism and Dallas' Reunion Tower," and Woodcock will labor over something called "The Emergence of the English Tudor Style at College Station." To me the editor stated, "I've been thinking about what you might contribute in the way of an article, and am hoping you could do a humorous piece (although I realize written humor is harder to achieve than verbal humor)." This last statement, you understand, was made by a man who has never laid an egg on a public platform.

The editor further suggested my contribution might be "something of a satire

or a spoof of what it's like to be an architect—the trials, the tribulations, the inequities, etc., which are sometimes so absurd they are funny." "Somehow, though," he wrote, "the humor needs to revolve around a central theme, and preferably convey a serious message." Someone does understand, I thought; being a funny architect is serious business.

It is a terrible jolt to one's ego to be demoted from the pundit pages to the humor column. But at least I'm honest; I'm the only architect in America who admits to being a humorist.

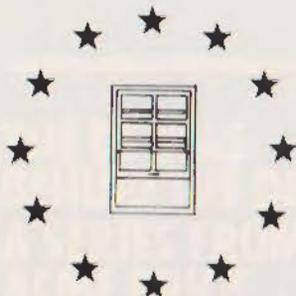
To prepare for my assignment, I wrote to my writer friends of the platform for advice. Erma Bombeck fired back, "Dave, just stay out of the kitchen and the laundry; that's my domain. Besides, architects apparently don't know anything about either one!" Bill Buckley allowed, "I know you're a genius; just don't overextend yourself!" Buchwald expressed relief that I was to write for *Texas Architect* rather than the *Music City News*, where he had long expected my gift to "explode in print."

What no one seems to remember is that I have been asked to be humorous in print before. Seven years ago, after an appearance before the Architectural Aluminum Manufacturers Association convention, having delivered a stirring address entitled, "The Aluminum House and You All," I was "discovered" by Bob Koehler, then editor of the *AIA Journal*. Bob felt the *Journal* had been devoid of humor since the death of Al Bendiner

and asked that I try my hand as a replacement. "Say something funny, Dave," he said.

After a lengthy search, my topic was prompted by a newsletter headline: "Film Queen Jane Russell, Architect at 50." You might remember my piece that appeared in the *Journal* (printed as a letter to the editor). It was what I thought to be a rather clever satire on Jane Russell's qualifications, that is, her architectural credentials, implied in the news account of her having "designed" a California apartment house. I pointed out that the movies had already given us Gary Cooper as the architect in *The Fountainhead* ("Come on down to the rock quarry, honey, I'll get a little bolder there.") and Kirk Douglas in *Strangers When We Meet* (whose performance convinced all of America that architects have cleft chins and a steady diet of sports car seductions). So why not "Jane Russell: Girl Architect," I asked, observing that any red-blooded American male over 35 who knew a cantilever when he saw one had associated Jane with architecture, or at least with structure.

I went on to describe my original difficulty, as an architecture student at UT-Austin, in assessing Miss Russell's considerable talents: "She was ahead of her time, having starred in Howard Hughes' production *The Outlaw* when our community was still blushing if 'breast of chicken' was on the menu . . . I was to find out, much to my chagrin, that Miss Russell and *The Outlaw* were banned in Austin—probably because it



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rhymed with 'banned in Boston!' " But as one who finally did see the movie, and who remained a faithful admirer, I concluded the article by observing that—registration law or not—"Jane Russell: Girl Architect" was a pleasing development.

This effort at written humor was generally successful; a few architects wrote me to say they enjoyed it, Jane Russell baked me a cake, and Howard Hughes promised to remember me in his will. But then came the "fan mail" from all these "Mses." Many of the letters are candidates for inclusion in the recently published book, *Dear Sir, Drop Dead: Hate Mail Through the Ages*, edited by Donald Carroll. The following is typical of the feminist responses that began coming in to the editor: "I was disappointed to see your letters column used for the display of offensive fantasies of a boy architect, or is it a male chauvinist suckling pig?"

I had to think about that one for a long time, but finally I concluded that if someone calls you a "suckling pig," at today's meat prices, that's a compliment! Now, at least, I understand why I got published as a letter; the *Journal* wanted the heat to be all mine. Such courage is not admirable, especially since the satire was directed at the practice of architecture, not at women. Satire is hard to explain to those devoid of a sense of humor. I keep reminding myself that, after all, my wife Sara Bird and my three beautiful daughters think I'm a grand old man.

I really wonder if the editor knows what he's in for when he asks Braden to contribute. I have checked the AIA Code of Ethics and found that it is acceptable to practice architecture and have a sense of humor too. Continental Casualty and Victor O. Shinerer (have you ever suspected that H&R Block and Victor O. Shinerer are really one person?) tell me my professional liability premium will not be increased by being humorous. In fact, they said we might solve some of our problems if we could get people to laugh at themselves a little. So I am ready, Mr. editor, to begin work, if I can find something inoffensive to write about.

Over the years, as I have rambled the length and breadth of America with my ear to the ground and my foot in my mouth, I have kept a record of the issues and people I have talked about on the platform that could possibly offend. Not in order of priority, they include:

Nixon, Carter, Ford, Reagan, lending agencies, the energy crisis, Detroit, porno movies, bussing, the CIA, inflation, Boy Scouts, Raquel Welch, Howard Cosell, Nazis, doctors, lawyers, militants, the city council, my kids, Preston Smith, pantyhose, Lester Maddox, taxes, James Schlesinger, Andrew Young, Amy, the Dallas Symphony, Texas, Briscoe, Congress, Ted Kennedy, red necks, flat chests, Dolly Parton, fat people, thin people, the Geritol for Lunch Bunch, young people, white people, brown people, black people, gay people, Arabs, SEX, Republicans, Democrats, Independents, Methodists, Catholics, Madalyn Murray O'Hare, water beds, Willie Nelson, Earl Butz, Jane Fonda, Miss Lillian, the Dallas Cowboys, Ralph Nader, Henry Kissinger, Philip Johnson, New York, libbers, Harold Stassen, chiropractors, my wife, ERA, topless waitresses, Weight Watchers, the Texas Legislature, my partners, John Connally, CRS, LBJ, politics and architects and architecture.

As requested, I am now looking for something I can write a humorous essay about that won't offend *anybody*. I started one about Rep. Wayne Hayes and immediately received a nasty letter from Wilbur Mills, and an obscene phone call from Elizabeth Ray. I started one about a trip the five of us took in our Datsun, then some guy from Japan slapped an injunction on me! During Thanksgiving I was momentarily inspired, until I heard a Pilgrim roll over in his grave. I have some swell material on reflective glass, but I'm afraid to use it since it might offend P.P.G. or L.O.F. or I.M. Pei.

I had come to the point of deciding *Texas Architect* was doomed—there wasn't anything I could write humor about that wouldn't offend. Then it dawned on me! The one subject I can kid about without offending anyone is *me*! After all, "Braden" is a Polish name, you know.

If there are better suggestions about humorous subject matter, please write to me in care of T.A. Or maybe we should just forget the whole thing. I don't really need this, or architecture either, you know. After all, I still have my massage parlor in Irving.

*Dallas architect Dave Braden, president of the firm Dahl/Braden/Chapman, is an avocational humorist and a Texas Architect contributing editor.*

Spanish Smooth Red



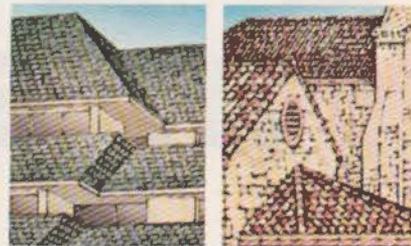
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# Letters

**Editor:** If design can be defined as bringing order out of chaos, then you have succeeded in "designing" an excellent article ("Design," May/June 1979). I know that it was a difficult topic to tackle, but you pulled it all together in a very digestible style; your interest in and understanding of the subject is obvious. Frankly, it should be required reading for every first-year architectural student in Texas. Congratulations on a very successful piece.

H. Davis Mayfield III  
3D/International  
Houston

**Editor:** Having been a faithful reader of *Texas Architect* for over 10 years, let me thank you and your predecessors for many hours of enjoyment, both in reading your distinctive copy and in viewing the structures, many times in person. This activity has become a vital avocation for me, especially when I travel throughout the United States. Good luck in future issues, and congratulations on your excellent article on design in the May/June issue.

Hall Street Hammond  
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The Palace at Versailles, constructed of cut stone masonry, completed 1683; architects: Louis LeVau and Jules Hardouin-Mansart.

“Sure, it looks great. But it’ll cost a fortune to build.”

What was true of masonry in the age of Louis XIV certainly is not in the age of Louis Kahn.

Granted, a contemporary Versailles is still going to require something of a king’s ransom.

However, modern technological applications of loadbearing masonry allow the designer to maintain the majestic

hand craftsmanship of masonry without the exorbitant cost.

The exoskeletal nature of loadbearing masonry virtually eliminates duplication of support and finishing structures common to most other building systems. Which can mean less initial cost.

And thanks to its

inherent thermal lag properties, masonry costs radically less to heat and cool. And much less to maintain and insure, meaning long-term savings for the owner.

So before making the age-old mistake of writing off masonry as too expensive, write us for the real truth. Contact Gregg Borchelt at the

Texas Masonry Institute, (713) 629-6949. Or write P.O. Box 42097, Houston, Texas 77042.



Contributing cities include Austin, Corpus Christi, Dallas, El Paso, Fort Worth, San Antonio, Temple/Waco and Wichita Falls.

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Here's your AA&C team (l to r): Morton, Fortier, Sprang, Proffitt, Bartetzko, W. Jeffs, Ferris, Wright, R. Jeffs, Burton, Whittemore

## We'll be in Texas to serve All TSA Members and Their Employees

Effective August 1 the Texas Society of Architects group life, major medical, and disability income program will be insured by the John Hancock Life Insurance Company under a national AIA program tailored for the state of Texas and endorsed by the TSA.

Association Administrators & Consultants, with a record of seven years of nation-wide service to AIA members, assumes the responsibilities of maintaining the TSA program and handling all claims under the policy control of the Texas Society of Architects. An AA&C service office will be established in Austin to bring in-state service to Texas architects.

AA&C now provides insurance programs for some 1600 architectural and engineering firms embracing more than 13,000 employees, and covering 40,000 persons in total, including dependents.

Our officers, account executives, and a staff of more than 40 people are now hard at work to make the TSA insurance program one of the most important benefits of membership in the Texas Society of Architects, both for current participants and TSA firms which wish to enter the program for the first time.

**CALL ANY OF US TOLL FREE AT 1/800/854-0491 IF YOU NEED A HAND!**

☆ **ASSOCIATION ADMINISTRATORS & CONSULTANTS, INC.**



The National AIA Insurance Service Organization  
18872 Mac Arthur Boulevard, Suite 400  
Irvine, California 92715