

July/August 1982

Volume 32

Number 4

\$2.25

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*Housing Under Way*

*Land, Sky, People*

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# Texas Architect



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**Coming Up:** *The September/October issue of Texas Architect, in anticipation of the Texas Society of Architects' 43rd Annual Meeting Nov. 3-6 in Fort Worth, will take a look at the former cowtown, now coming into its own as one of the state's most vital urban centers.*

**On the Cover:** *McAshan Residence in Houston, designed by Val Glitsch, photographed by Paul Hester (see page 44).*



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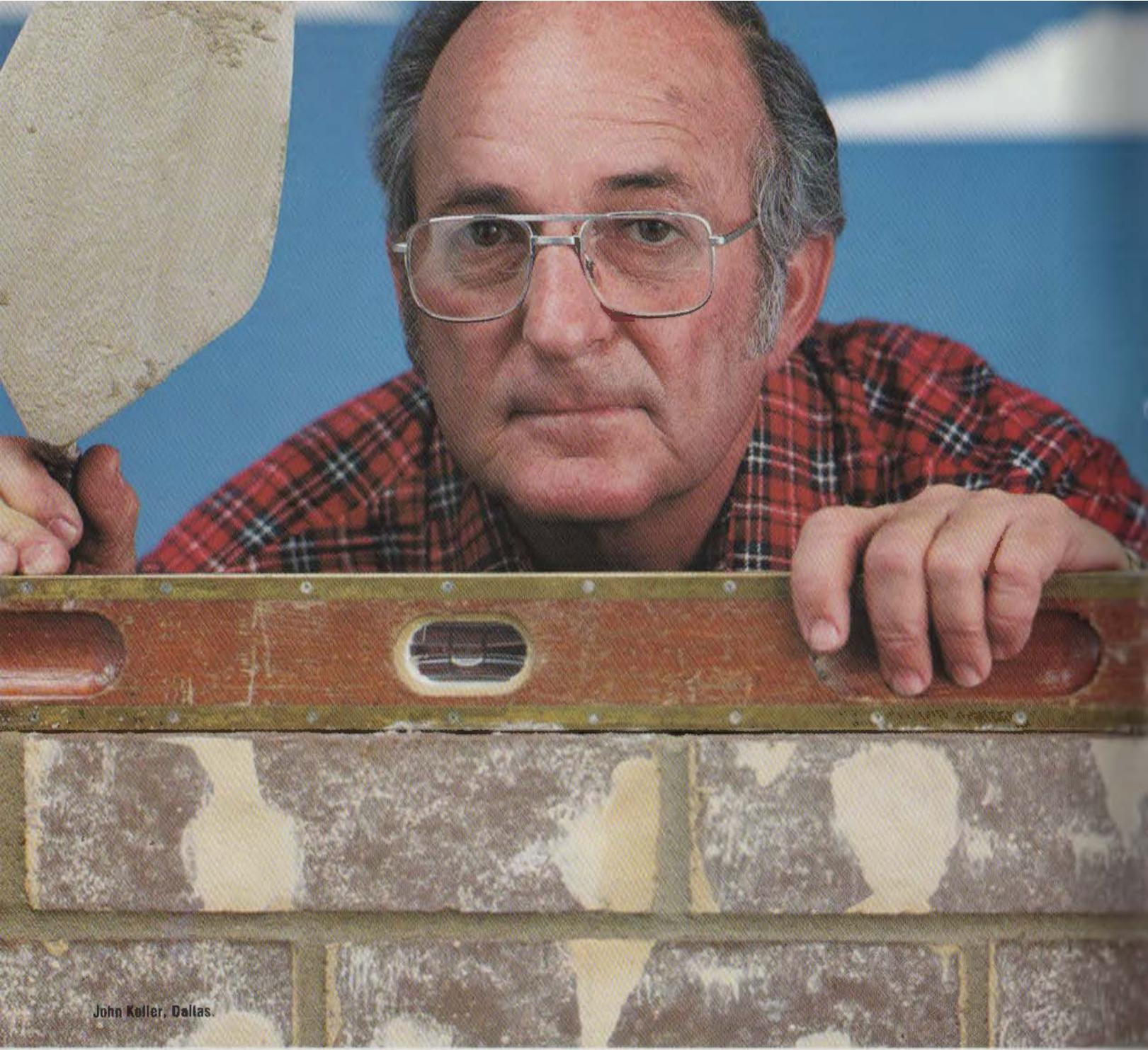
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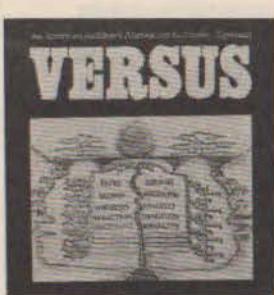
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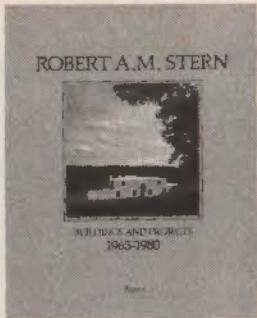
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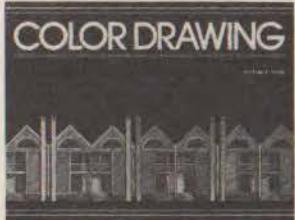
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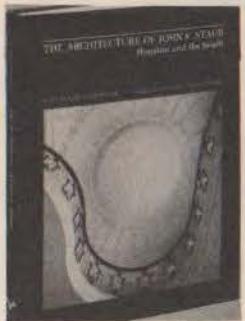
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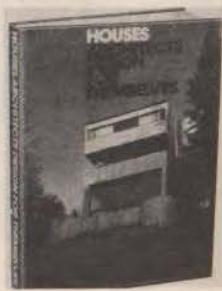
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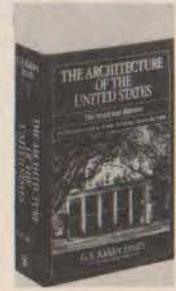
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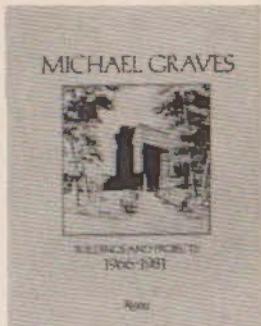


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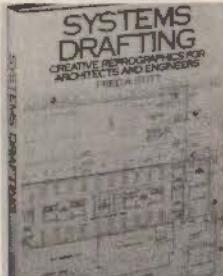


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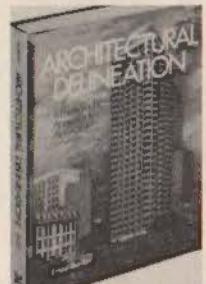
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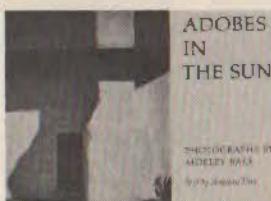
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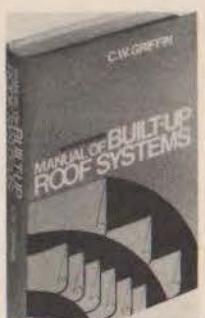
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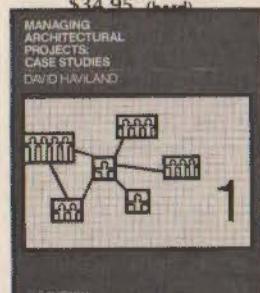
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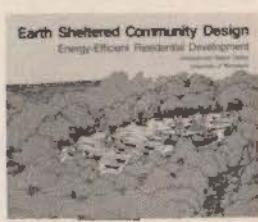
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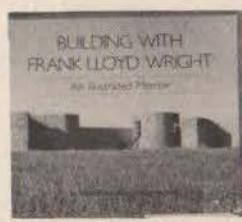
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# Letters

**Editor:** The densities of the older parts of Paris and London, ostensibly without skyscrapers, are greater than New York's Manhattan Island. Life in those old-world cities certainly has the kind of urbanity you were trying to promote in your introduction in the May/June issue of *Texas Architect*. What we do need are not skyscrapers but humanly scaled groundscrapers. If we turn the skyscrapers on their sides and build them closer together with a more uniform building height and with a greater concern for the careful design of spaces "in between," we would regain the human quality of which great cities are made.

Martin Price  
Architect Martin Price  
Fort Worth

**Editor:** I would like to compliment you and Jeffrey Ochsner for a thoroughly prepared and thoroughly enjoyable article in your May/June issue on Houston and its tall buildings.

For very understandable reasons your spread omits some of the downtown Houston building projects which are rising perhaps in response to Larry Fuller's very appropriate remark, "Texas cities are not dense enough." At the north and south extremes of downtown, construction is under way on, respectively, the 28-story Lyric Center Building by Darrell Commeaux, and the 22-story Concorde Tower by Henry Whang. The former, a project of Russo Properties, is notable in that it is the first effort to break into Houston's old-city, or theatre district, with a new high-rise structure. The latter is the first downtown project for its developer, Realand, U.S.A., and the first of our contemporary downtown buildings to use the cast-aggregate spandrel panel so popular in suburban Houston construction.

Also presently under construction in Houston's CBD are:

- The United Bank Center, a 45-story glass and granite building by developer Wortham/Van Lieuw and their Denver-based architect, Nasr-Penton.
- The Park, a 12-story office building (with 57,000-square-foot floors) attached to a two-block retail complex and part of the mammoth 33-block development by Texas Eastern and Cadillac Fairview. Morris/Aubry are the architects. This project also represents a significant first for downtown Houston in being a planned retail shopping and

restaurant center, and a step in the direction toward overcoming Jerry Ochsner's rightful concern about our "pedestrian amenities."

- A 62-story monolith being built by Urban Investment and Development Corporation of Chicago for late 1984 occupancy. Hellmuth, Obata and Kassabaum are the architects—and the structure, like virtually every one mentioned here and in Mr. Ochsner's article, has a sort of universally standard big-building aesthetic.

The point of all this for Houston is that the real built fabric of the center city is being created *today* and has no meaningful antecedents. (In 76 years, eleven office buildings 20 stories or more were built in downtown Houston. Since 1960, 35 such structures have been built or are under construction.) It is thus the prototype of the 21st century corporate city, with all of the excitement and inhumanity that that designation portends. The corporate building structure almost by definition turns us away from the out-of-doors, and in Houston the evolution of interconnecting covered walkways is indicative of a totally new kind of indoor environment where architecture relates to people only through tunnels and skyways and building interior spaces.

The difference between urban and suburban architecture, which is apparent in most American cities, is most uniquely notable in Houston. In our suburbs, office building goes on at a furious pace in the traditional post-World War II fashion of vacuous architectural "statements" arranged in relation to nothing, man-made or natural. Downtown, where natural and man-made obstacles impose a definable structure, and a limited but significant history provides texture to an otherwise modest fabric, there is an opportunity to weave in some of the elements that make a city a livable and exciting place to be. At the moment, Houston continues to pay lip-service to this opportunity and to concentrate on its corporate monuments, each connected to the other in tenuous and indecisive fashion, and each straining single-mindedly for that elusive "corporate identity." Houston, unwittingly, and not really wanting the role, is incubating the world's "city of the future."

Wadman Daly  
Cushman & Wakefield of Texas, Inc.  
Houston

## Corrections

### Right Figure

It was incorrectly reported in the May/June issue, under "News of Schools," that the School of Architecture at the University of Texas at Austin recently endowed its O'Neil Ford Centennial Chair in Architecture in the amount of \$50,000. The correct figure is \$500,000, which will be matched through UT's share of the Permanent University Fund. *Texas Architect* regrets the error.

### Revised Credit

The credit for First United Tower in Fort Worth was improperly phrased in our May/June issue. The proper credit is "Geren Associates/CRS, Architects Engineers Planners, Fort Worth; Sikes Jennings Kelly, Architects/Project Consultants, Houston."

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# In the News

## People, Projects, Schools, Events, Firms, Products

Edited by Michael McCullar



Tried-and-true solar "hardware" on display during ISES convention in Houston.

Leonard Bachman

### ISES Convention: Low Architect Turnout, Talk of DOE's Demise

The International Solar Energy Society held its 11th annual convention June 2-5 at the Albert Thomas Convention Center in Houston. Most architects are familiar with ISES as the primary umbrella organization (outside of the Federal government) for the dissemination of information about the use of solar energy. Since the incorporation of the American Section of the Society in 1963 the organization has changed its focus from solar heating (primarily active) to a broad range of issues concerning passive and active energy conservation in buildings. In fact, at least an equal amount of time was spent at the Houston conference on building energy questions as was spent on power towers, photovoltaics, and other kinds of sophisticated "hardware." This trend represents an obvious widening of the focus of energy conservationists to include all aspects of the building energy consumption problem (now over one-third of total U.S. energy

consumption).

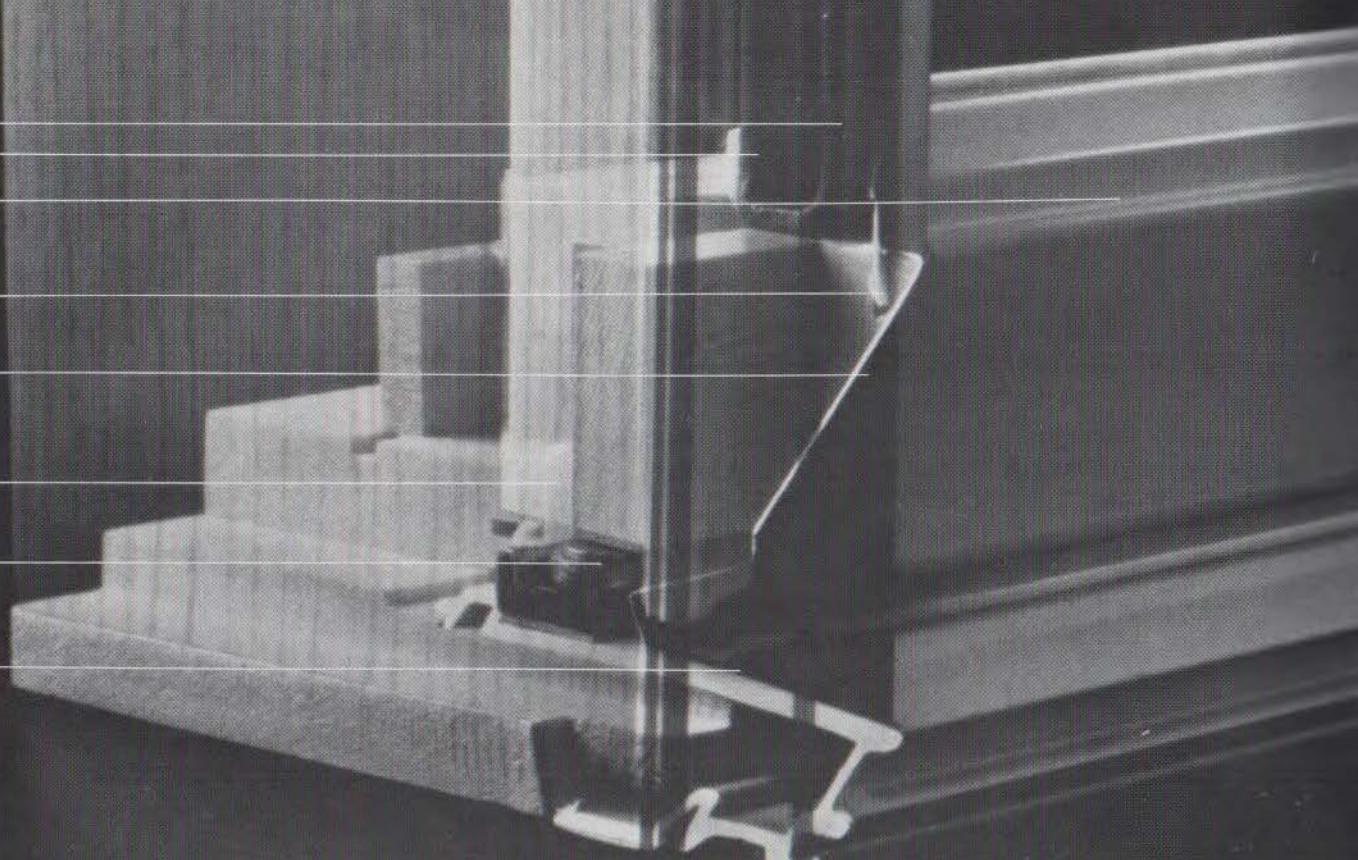
At one time there was a clear split between the active and passive groups, which led ISES to sponsor another annual conference, this one devoted solely to passive heating and cooling. The Seventh Passive Heating and Cooling Conference will be held in Knoxville this year at the end of August and will be more specifically architecturally oriented. Both these conferences have consistently produced proceedings which represent a very complete overview of the advances in the field of solar energy utilization and building energy conservation.

One of the more notable aspects of the ISES meeting in Houston was the lack of participation of practicing architects from the region. This may be due, in part, to a misunderstanding of the extent to which solar research has been directed towards building energy conservation. It is probably also due to the bad

press that solar technology has gotten over the years regarding its maintenance and cost. This is ironic, however, because at this conference—more than any of the previous ones—there was a definite focus on practical application and cost effectiveness. This was especially true with the product displays. Companies that exhibited their wares, like Gulf Thermal and Solar King (to name two regional companies), were by and large veterans of the solar industry, having survived years of competition and "debugging." From all indications, there actually seem to be some passive water heaters that are relatively economical (\$500, plus or minus) and fairly immune to problems like freezing and overheating.

A large part of the conference was devoted to technical sessions covering a wide range of topics, from solar-power generation to building daylighting. Research presented, however, was almost unanimously focused on hybrid systems—that is, on the augmentation of conventional systems by solar energy to increase efficiency. This represents a considerable coming of age in the solar industry, where the focus used to be "all or nothing." One paper described a system being developed at Trinity University in San Antonio to increase the efficiency of conventional airconditioning systems by 30 percent by introducing a two-step refrigeration process.

Underlying these technical issues, of course, was discussion about the demise or possible demise of the U.S. Department of Energy. There was a short presentation on the status of DOE's Passive Commercial Buildings Program. Actually, DOE presently has three major programs dealing with buildings: the Passive Commercial Buildings Program, the Manufactured Buildings Program and a program for monitoring existing passive



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# MARVIN WINDOWS



residences being run by SERI. These programs, in addition to advanced research, are being conducted at Los Alamos, Lawrence Berkeley Labs, and a number of specific installations such as the re-radiant roof cooling test facility at Trinity University.

In the Commercial Buildings Program, 20 architect/client teams were selected from around the United States. DOE agreed to fund the passive aspect of the proposed buildings and all monitoring costs. The projects range in size from a small retail outlet to a large office building. About half the buildings have been completed. All buildings will be monitored for at least one year, then results will be tabulated. DOE is presently negotiating a contract with AIA to publish the results of this study in 1984. This program has been funded in its entirety and, obviously, could be very important to the architectural community. Other programs are in a similar state, although there is some danger that the documentation of the projects could be defunded or simply forgotten in the shuffle.

It is hardly necessary to note that energy research has not made a great impact on building in places like Texas, in which the demand for habitable space—any space—has outrun the supply. That situation appears to be changing, however. As the market demand is met, qualitative issues—like materials, landscaping and utility costs—become more important. It is at this point that energy research becomes especially important to architects. At the conclusion of the DOE program there will be a great deal of data on the energy performance of buildings, many in hot climates like Texas, available to the architectural community. Unfortunately, there appears to be no successor to DOE in this crucial area of sponsoring and monitoring innovative building projects.

—Gordon Wittenberg

### **Pei Unveils First Model Of Symphony Concert Hall For Dallas Arts District**

Gathered for a press conference May 12 in Union Station, I. M. Pei and members of the Dallas Symphony Concert Hall Committee unveiled the first model of Pei's Dallas Symphony Concert Hall, keystone of a proposed arts district in downtown Dallas (see *Texas Architect*, May/June 1982).

The design of the 2,200-seat hall will



Pei's first model of Symphony Concert Hall, Dallas.

consist of a rectangular shoe-box-shaped concert space surrounded on three sides by a 270-degree ring of glass "lenses" that will admit an abundance of natural light to public and backstage spaces inside.

Pei describes the hall's design as "one for the people." Glass walls on all sides, from ground to roof, wide open spaces and exposed stairways are intended to openly invite people inside and encourage free movement throughout.

"Since music is such an important part of a city's life," Pei said, "its citizens should feel a part of the building that houses its major musical organization. This is the feeling we have strived to create."

The concert hall will be located at the center of the proposed arts district fronting Flora Street, the district's cen-

tral boulevard, and halfway between the Arts Magnate High School and the Dallas Museum of Fine Arts, designed by Edward Larrabee Barnes and now under construction. A plaza just east of the hall figures prominently in the proposal of Sasaki Associates of Watertown, Mass., picked May 14 as master planner for the 20-square-block arts district. The concert hall plaza is the central focus of Sasaki's plan, ringed by cafes, shops and nightspots to generate enough retail activity to draw people into the arts district for purposes other than just symphonies and art exhibits.

Dallas voters, who approved a bond issue in 1979 for the concert hall site, will vote Aug. 3 on whether to approve a bond issue for the \$49.5 million project itself, 45 percent of which will be funded by private donations.

### **Ford Re-restores his Beloved La Villita in San Antonio**

The recent re-restoration of historic La Villita near the River Walk in downtown San Antonio, a complex of quaint shops and eateries and a tourist attraction for 40 years, represents for O'Neil Ford that rarest of opportunities for an architect—the chance to do a project twice.

In 1939 Ford served as supervising architect for the National Youth Administration in the original restoration of La Villita, then a ramshackle cluster of adobe huts on the edge of the San Antonio River. Founded in the 18th century as a residential area for married Spanish soldiers stationed at the Alamo, La Villita developed a certain stigma as a garrison community on the wrong side

of the river. In the 1840s, German settlers moved in, pitching the generally flat roofs and making other slight architectural modifications and stabilizing the neighborhood. Villita started to wither on the vine in the early 20th century when downtown development went around it. Had the Depression not halted the building boom of the '20s, the enclave probably would have been demolished in the name of progress. Instead, the City and the National Youth Administration decided to restore La Villita, a project that involved the restoration of seven existing buildings, primarily along Villita Street, and the construction of Bolivar Hall, a weaving

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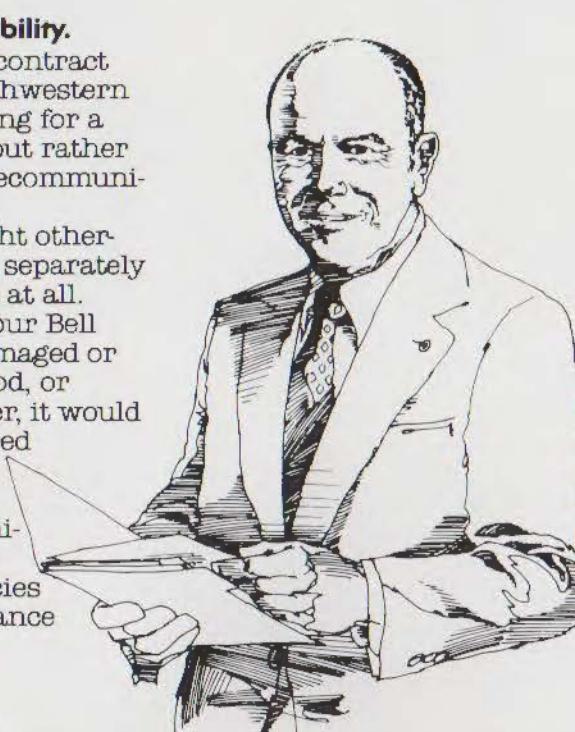
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*Re-restoration of La Villita.*

building and a kitchen.

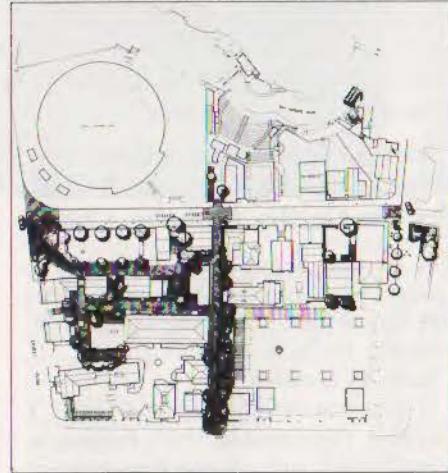
The restoration concept, set forth in the city ordinance establishing the district, was boldly practical for its day: "The restoration shall not be theatrical; nor will it be a mere lifeless copy, a sterile, strangulated art form. And although restoration shall be faithful, convenience shall not be sacrificed. . . . There is no sense in being uncomfortable and unhealthy in order to be 'authentic.'" Ford was equally clear in his purpose as supervising architect. "At no time do we expect to affect picturesqueness or 'sweetness' at the expense of good sense or structural honesty," he said, "either in those things we may build or in the parts we may restore."

Since 1939, however, La Villita's growth had been ungainly. It came to encompass an area four times that of the original, with a total of 27 buildings. Never comprehensively planned, the district had come to lack coherence, and city sponsors felt that its various sections should be integrated both physically and visually and its buildings faithfully refurbished. The goal was to rehabilitate the individual structures and revitalize the whole complex as a thriving center for arts and crafts without making it look like a Disneyland replication of a charming little Mexican village, which is what its original restorers were also trying to avoid.

To that end, architects of the San Antonio firms Saldaña, Williams & Schubert, and Ford, Powell & Carson, calling themselves La Villita Associated Architects, embarked upon a \$2 million re-



*Refurbished houses: from slum to tourist attraction without being made to look too cute.*



*La Villita site plan.*

restoration project funded by the Economic Development Agency and the City of San Antonio. Integration of the complex was accomplished by altering the pedestrian flow, which will allow shoppers to traverse the complex along major pedestrian paths even as private parties are using any of four rental plazas. This will allow shops and restaurants to remain open later in the evening to take advantage of local as well as tourist trade.

Restoration deals with general building deterioration due to heavy use, tenant abuse and the use of conventional building repair practices over the years rather than proper restoration techniques. The City's chilled water distribution system is being extended into the area and stubbed into each building, alleviating the need for airconditioning condenser units. And an accumulation of exterior plumbing lines and electrical conduit has

been put underground. The work is generally limited to building exteriors, and architects hope that exterior restoration will serve as an incentive for tenants to restore their buildings inside as well.

Site work includes paving repair, new paving of some pedestrian areas, additional landscaping and leveling of stepped areas for complete site and building accessibility.

—Milton Babbitt

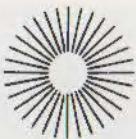
## Texas Construction Activity Shows 6 Percent Decrease For First 4 Months of 1982

Construction contracts in Texas reflect a six percent decrease for the first four months of 1982 compared to the same four-month period in 1981, according to McGraw-Hill's F. W. Dodge Division.

Dodge vice president and chief economist George Christie reports that contracts for residential and non-residential building statewide totalled \$4,457,720,000 for January through April 1982, down from a total of \$4,738,463,000 for the same period last year.

In the Houston metropolitan area, total residential and non-residential building contracts show a 20 percent decrease for the first four months of 1982. In Brazoria, Fort Bend, Harris, Liberty, Montgomery and Waller Counties, building contracts for January through April this year totalled \$1,446,302,000, down from a total of \$1,800,259,000 for the first four months of 1981.

Building activity in the Dallas/Fort Worth area also shows a decrease for the



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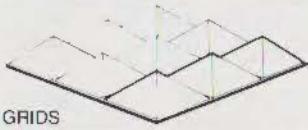
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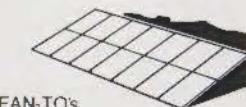
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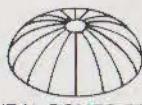
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In the News, continued.

first four months of 1981. Residential and non-residential contracts in Collin, Dallas, Denton, Ellis, Hood, Johnson, Kaufman, Parker, Rockwall, Tarrant and Wise Counties totalled \$1,180,231,000 for January through April 1982, down six percent from a total of \$1,260,752,000 for the same period last year.

Houston masonry contractor W. W. Bartlett, Inc., won the Excellence in Masonry Craftsmanship award for its work on St. Cecilia's.

Jurors for the 1982 Nicholas Clayton Awards program, sponsored by the Masonry Institute Houston-Galveston, were Atlanta architects Joseph S. Bond, Jerome M. Cooper and Peter Norris.

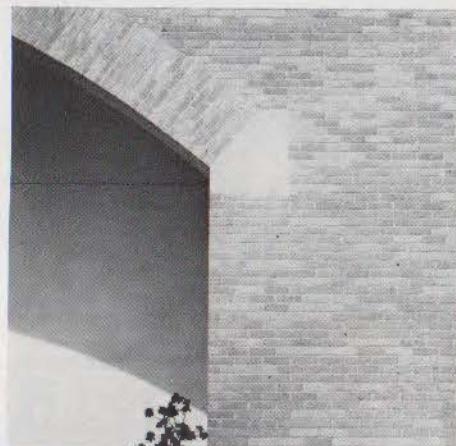
## Heimsath Wins Homes For Better Living Award For Brooks-Drake House

Fayetteville architect Clovis Heimsath, FAIA, also a *Texas Architect* contributing editor, won a First Honor Award in the 1982 Homes for Better Living design awards program for his renovation of the Brooks-Drake House in Fayetteville.

The project, demonstrating Heimsath's affection for regional imagery in Post-Modern design, involved the discovery of an original log cabin core in a 100-year-old clapboard farmhouse. Heimsath exposed a portion of the old log walls inside and out to recall the house's original constitution, thereby reinforcing the "personal imagery of the present inhabitants" and the "aspirations of early Texas settlers."



Brooks-Drake House, Fayetteville.

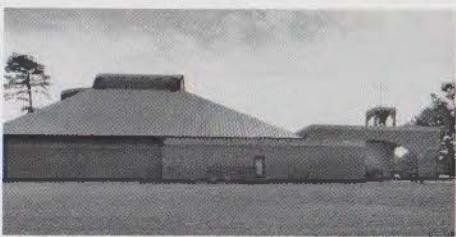


Masonry detail at St. Cecilia's.

## Charles Tapley Associates Wins Nicholas Clayton Award For St. Cecilia Catholic Church

The Houston firm Charles Tapley Associates won this year's Nicholas Clayton Award for Outstanding Design with Masonry for its St. Cecilia Catholic Church in Houston.

The structural-limestone and brick building, completed in 1978, features a masonry wall and separate Romanesque bell tower establishing a cloister-like entry sequence. Structural masonry arches and radial elements of the plan are intended to integrate historical traditions in church architecture with liturgical revisions brought on by Vatican II.



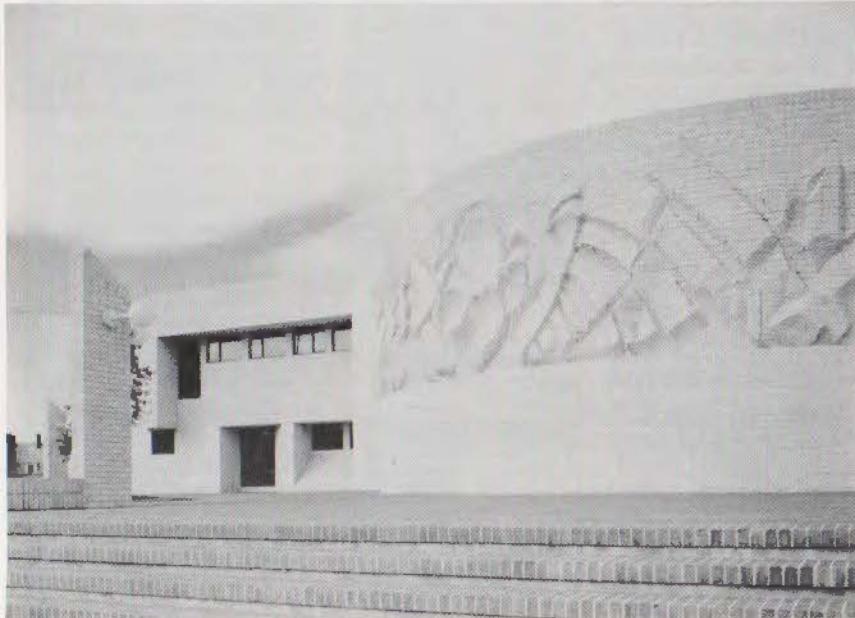
St. Cecilia Catholic Church, Houston.

An award for Excellence in Design with Masonry went to the Houston firm Ambrose & McEnany, Architects, for its work with James Stirling, Michael Wilford and Associates as associate architect on the addition to M.D. Anderson Hall at Rice (see *Texas Architect*, Jan./Feb. 1982).

Heimsath also won an award for the project in the Texas Society of Architects' 1981 Design Awards Program (see *Texas Architect*, Nov./Dec. 1981).

Jurors for the custom house category of the Homes for Better Living competition, sponsored by AIA and McGraw-Hill's *Housing* magazine, were Charles Dagit, Jr., Philadelphia; Arne Bystrom, Seattle; Inge B. Rose, Pasadena, Calif.; Dwight Holmes, Tampa, Fla.; Walter Wagner, New York; Robert McKerrow, Cincinnati; and James Childress, Essex, Conn.

# Deep-set Pella Clad Windows and thick masonry walls reflect more than the regional architecture of the Southwest.



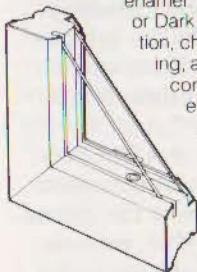
Architect: Gardner & Froehlich, Architects, Pueblo, Colorado  
General Contractor: Houston Construction Co., Pueblo Colorado  
Owner: School District 60, Pueblo, Colorado

They also reflect a lot of heat.

And here in Pueblo, Colorado, keeping cool is much more of a problem than keeping warm. That's why the architects chose the ages-old adobe form of construction for the School District 60 Administration Building. The 42,000 square foot, three-level building has load bearing walls of vertically reinforced oversize brick with insulated interior surfaces. The deep-set Pella Clad Windows with Solarcool® Bronze glazing admit an abundance of daylight, while shielding the interior from direct sunlight and glare.

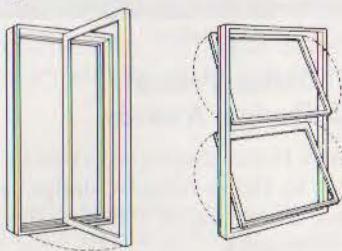
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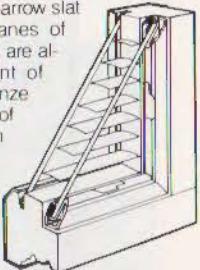
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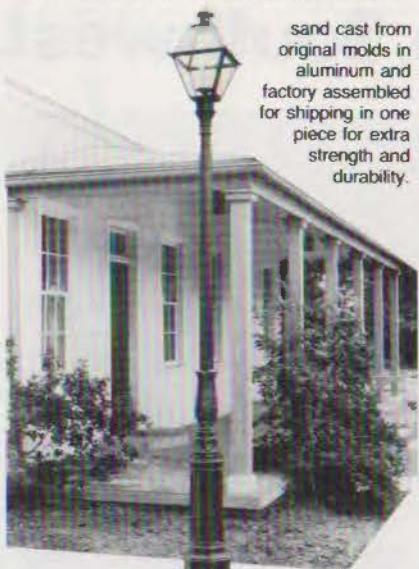
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Juvenile Services Center, Conroe.

**Conroe Juvenile Center  
Part of AIA Architecture  
For Justice Exhibition**

The proposed Montgomery County Juvenile Services Center in Conroe, designed by the Houston firm W. Gene Williams & Associates, was one of 43 projects in the United States and Canada picked for the 1982 Exhibition of Architecture for Justice, sponsored by AIA and the American Correctional Association.

This year's exhibit will be shown at the ACA Congress of Correction Aug. 16-19 in Toronto, Ont., and the International Association of Chiefs of Police Convention Nov. 13-18 in Atlanta.

The \$2,500,000 Montgomery County facility, scheduled to be under construction by late August and completed by June 1983, is designed for 28 detainees as "a place where juveniles are helped to resume their places in society" rather than a place where they are "sent as punishment."

The 31,478-square-foot building will be positioned around a central skylit courtyard, of which the staff will have complete visual control. The structural system will be precast concrete doubletees and panels, with load-bearing walls of split-rib concrete. "Rooms" will have clerestory and glass-block windows for ample natural daylighting inside.



Adolphus Hotel, Dallas.

**AIA Dallas Presents  
1982 Design Awards**

The AIA Dallas chapter has cited 11 projects by Dallas firms for design excellence in the chapter's 1982 design awards program.

Winning the top Honor Award in the program were Beran & Shelmore and the Jerde Partnership for their renovation of the Adolphus Hotel in Dallas (see *Texas Architect*, Jan./Feb. 1982).

Merit Awards went to the Dallas office of Hellmuth, Obata & Kassabaum for Flagship Center in Miami, Fla. (see *Texas Architect*, Nov./Dec. 1981); Woodward & Associates for renovation of the Plaza Hotel in Fort Worth; Howard Glazbrook III for Tree Tops Condominium in Dallas (see page 52); Harwood K. Smith & Partners for the Lake Air National Bank Drive In in Waco; Woodward & Associates for renovation of the Fort Worth Livestock Exchange in Fort Worth (see *Texas Architect*, July/August 1980); John W. Mullen III for the Stoneleigh P Bar & Grill; and Omniplan Architects for the Blue Cross-Blue Shield Headquarters in Richardson.

Receiving Citation awards were David A. Dillard and Rawls & Welty for Benchmark Office Park in Dallas; Sinclair & Wright and Fisher and Spillman for the Tyler Public Library in Tyler; and The Oglesby Group for the Armstrong Street Townhouses in Dallas (see page 48).

Jurors for the competition were architects Sinclair Black, Austin; Frank Kelly, Houston; and Terry Rankine, Cambridge, Mass.

**Fair Park Proposals  
Cited in Impact Dallas  
Design Competition**

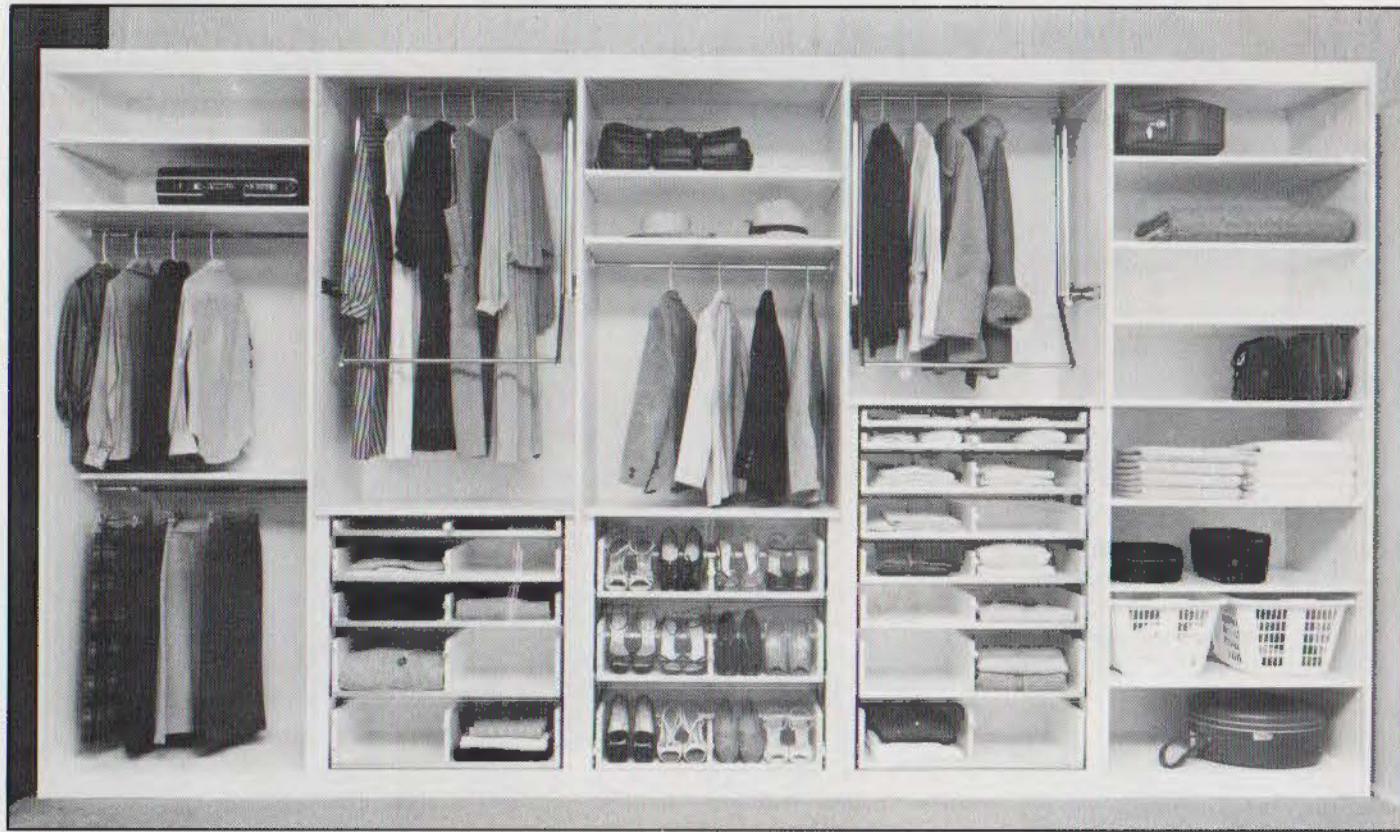
Four proposals to enhance the sense of arrival and accessibility at Fair Park in Dallas were cited in this year's "Impact Dallas" design competition, sponsored by the Dallas AIA chapter and the Young Architects Task Force.

The competition, held in April in conjunction with "Architecture Month" in Dallas, was intended to be a hands-on exercise in producing solutions to a particular problem that are "creative, festive, functional and that celebrate architecture as a human event."

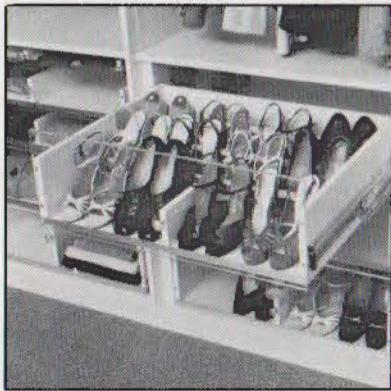
The problem this year was Fair Park, site of the Texas Centennial Exposition in 1936. In conjunction with the upcoming Sesquicentennial in 1986, entrants were to design a major entrance for the old Art Deco complex that would create a mutually beneficial accessibility between it and the area surrounding it, now mostly low-income neighborhoods and industrial parks.

Winning the Merit Award, top honor

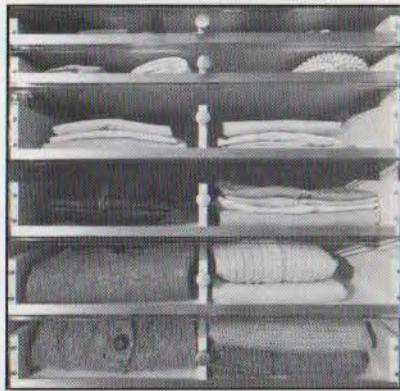
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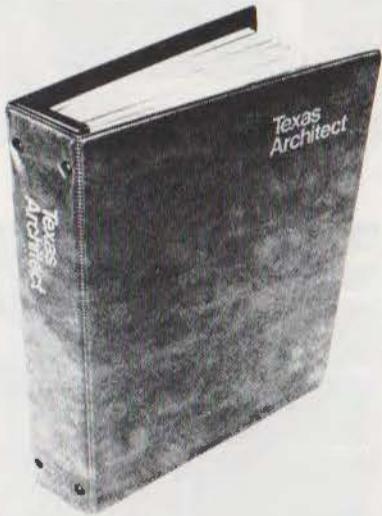
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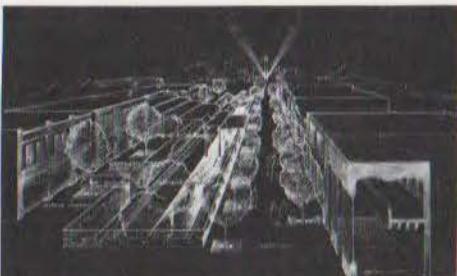
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In the News, continued.



Fair Park proposal by Madison and Nobles.

in the competition, were Steve A. Madison of JPJ Architects and Regina Nobles of Parkey & Partners Architects. Jurors praised their solution as an urban retrieval rather than renewal project that was responsive to pedestrians, human scale and the existing fabric of the area.

Citation Awards went to three other design teams: David Baldwin, Gary Scoggins, Doug Smith, Alan Efrussy, Curtis Caldwell and Harriet McGeorge, all of Burnet-Baldwin Landscape Architecture; George Edwin and Wallace Hughes of George Edwin & Associates and Ron Hobbs of Hobbs, Wigington, Fawcett Architects; and Luiz Sergio Santana and Brad J. Goldberg of Myrick-Newman-Dahlberg.

Jurors for the Impact Dallas '82: Fair Park Design Competition were Tom Neiderauer, director of urban design for the city of Dallas; Peggy Riddle of the Dallas Historical Society; David Dillon, architecture critic for the *Dallas Morning News* and *Texas Architect* contributing editor; Wayne Gallagher of the Texas State Fair Commission; and Richard Ferrier, assistant dean of the School of Architecture at the University of Texas at Arlington.

## NCARB Test Guide Discontinued

Some 850 Texas candidates for the December registration exam, along with thousands of others across the country, may have a harder time studying for the test than they thought they would.

The National Council of Architectural Registration Boards, which has been publishing a study guide for the exam with AIA and McGraw-Hill since 1973, has decided to dispense with the 1982 edition.

According to Jim Head at NCARB in Washington, D.C., sales of the test guide had dropped so low that NCARB simply couldn't afford to publish it anymore.

"Too many candidates were buying one guide and xeroxing it for their

friends," Head says.

In any event, the 1981 edition—extra copies of which have been distributed to architecture school libraries across the country—is as good a test guide as any for the 1982 exam, Head says, the only difference being the mission statement, which will be mailed to state registration boards 90 days prior to the exam. Boards will then distribute mission statements to approved applicants.

Also, Head says, NCARB hopes to publish a new test guide next year to correspond with a revamped 1983 exam, which NCARB plans to consolidate with the June design test.



Isabel and Tom Miller.

## Husband-and-Wife Architects Honored in Denton for their Contributions to Visual Arts

Denton architects Tom and Isabel Miller received the Greater Denton Arts Council's highest honor April 3 as the Council kicked off the month-long Denton Fine Arts Festival.

Honored for their contributions to the visual arts, the husband-and-wife principals of the Denton firm Mount-Miller, Architects, were two of three recipients this year of the Greater Denton Arts Council Recognition Award.

Their citation reads in part: "for their enhancement of the cultural life of our community by achieving distinction in the arts."

Also honored was the late Denton composer Merrill Ellis, a member of the School of Music faculty at North Texas State University for 19 years before his death last year.

The Millers both graduated with bachelors' degrees in architecture from Rice University in Houston in 1937. Since

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beginning their Denton practice in 1954, they have designed some 60 buildings in and around Denton, many of which exhibit a pacesetting interest in energy efficient architecture that was somewhat of an anachronism during the climate-controlled 1950s and '60s.

The Millers also have been involved in the workings of the Denton County Arkwork, a local energy conservation group, the Greater Denton Arts Council itself, and in a host of civic beautification and restoration projects.



Governor's Mansion, Austin.

### Governor's Mansion Back in Operation After Renovation

The Texas Governor's Mansion is back in operation after its extensive renovation/restoration which began in early 1979 under the direction of project architect James Hendricks, of Burson, Hendricks and Walls in Dallas.

Built in 1855-56 by Master Builder Abner Cook, the Greek Revival style mansion has undergone only one major structural modification—a 1914 L-shaped addition which replaced a semi-detached, two-story kitchen wing and added a family dining room behind the original dining room. But certain parts of the structure suffered physical decline through the years and the mansion had become further and further removed from its original elegance as each gubernatorial family made cosmetic changes to suit its own taste. In 1979, largely due to the influence of Governor and Mrs. Clements, the 66th Legislature appropriated one million dollars for the renovation/restoration.

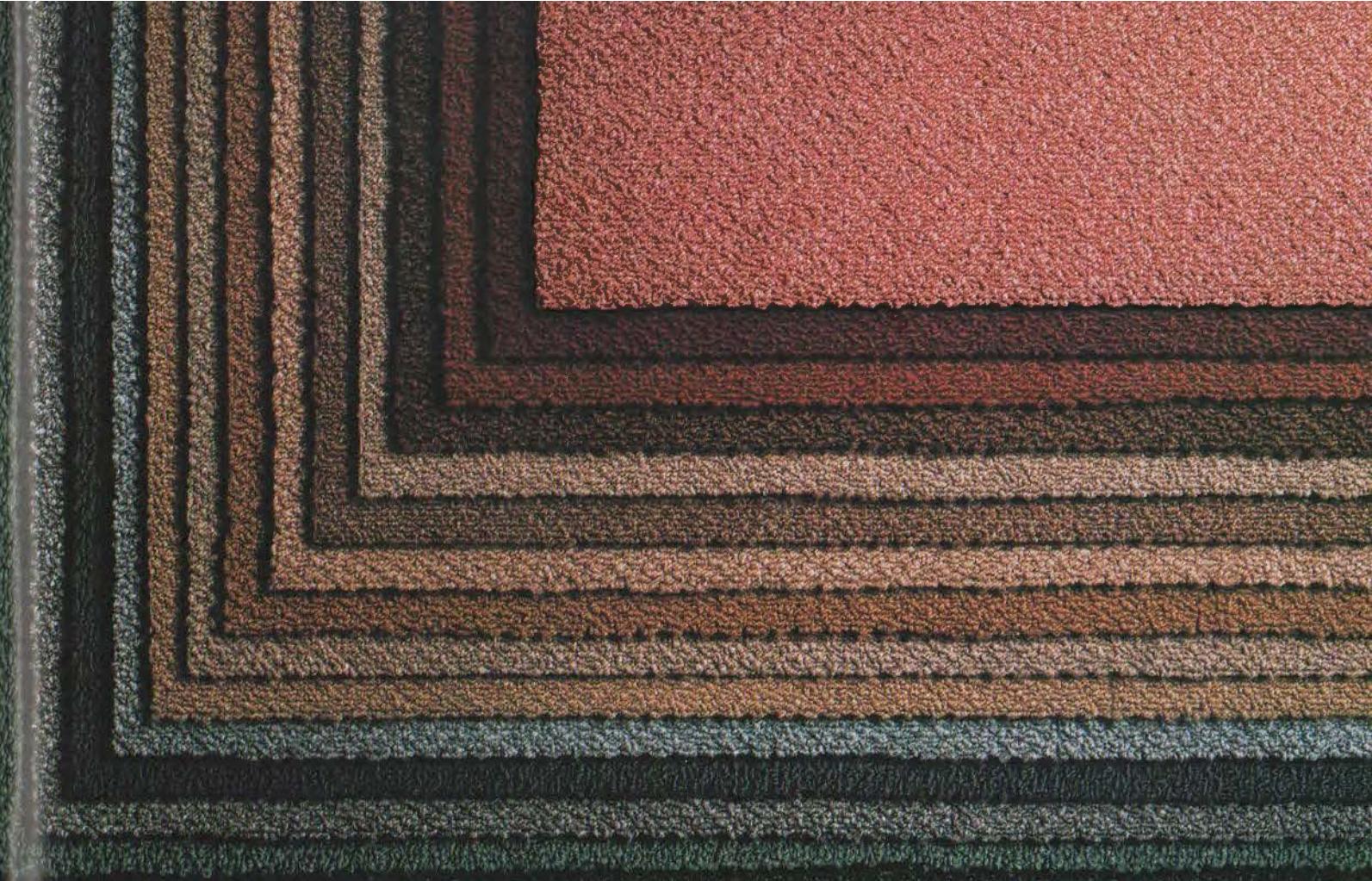
The architect's approach was to work within the existing building envelope, despite some sentiment that further expansion was needed. The attempt—to the extent possible—was to restore the original portion of the mansion to its 1856 condition and restore the integrity of the exterior, including the 1914 addition. The

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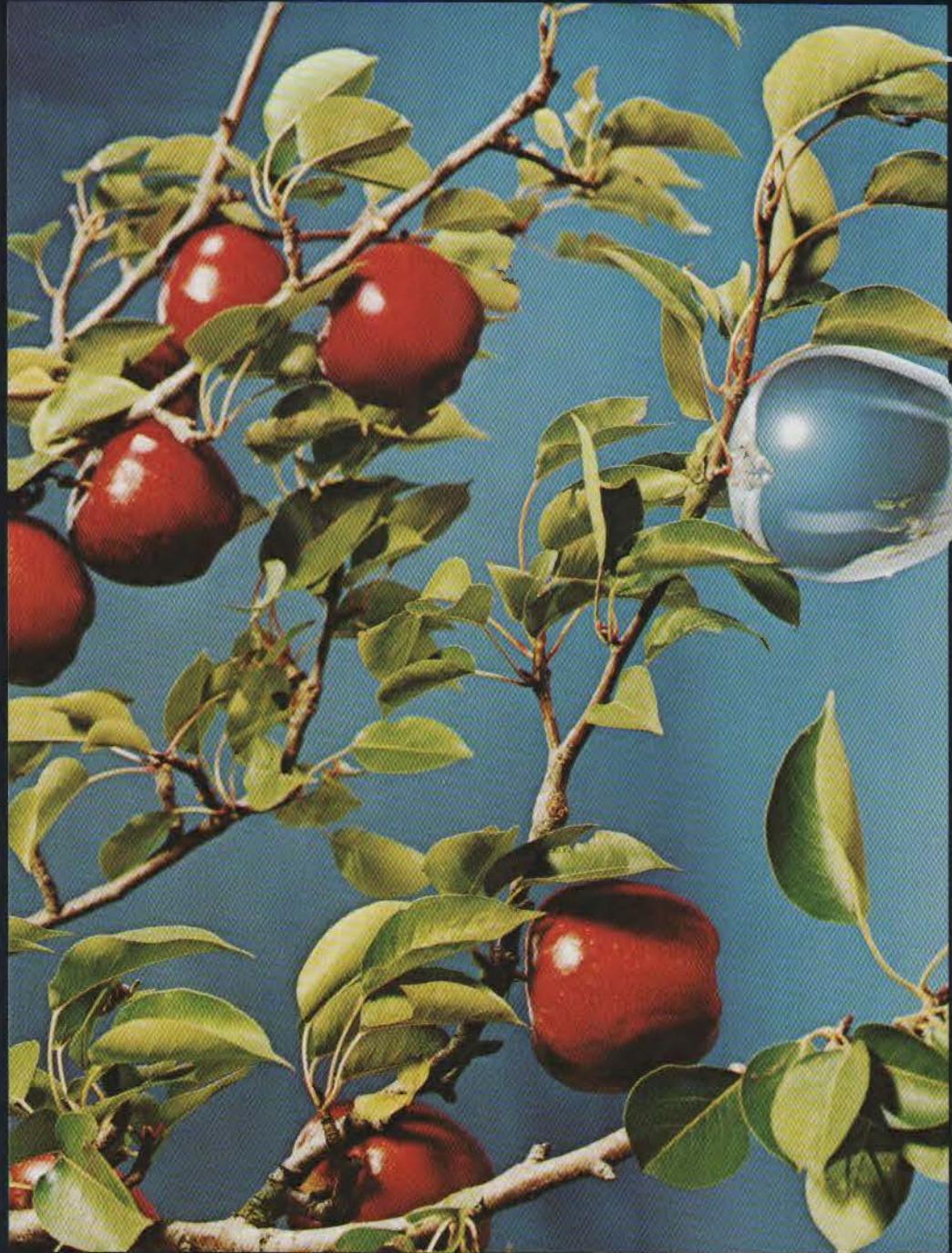
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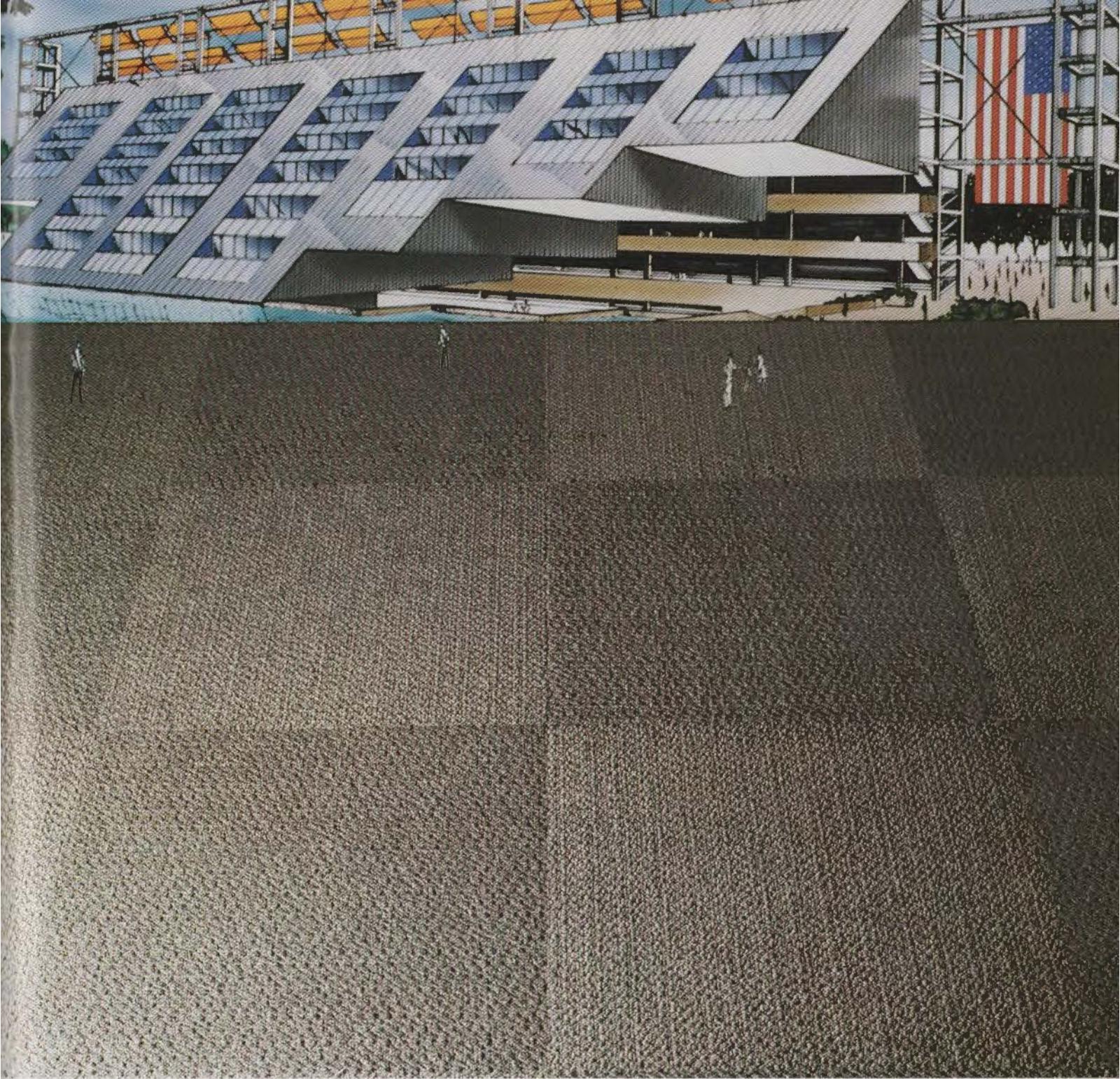
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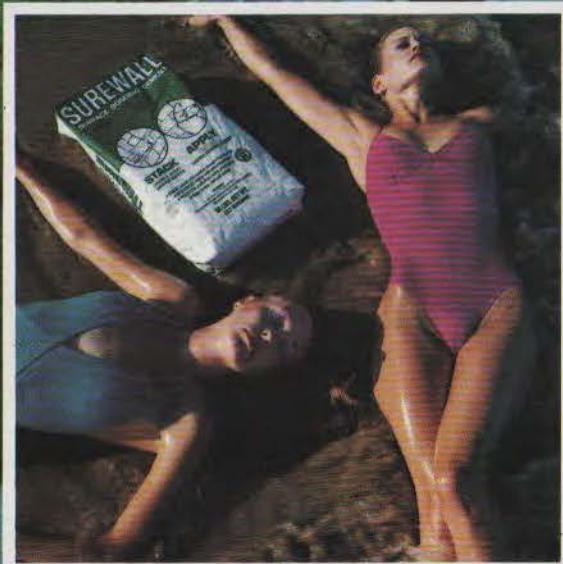
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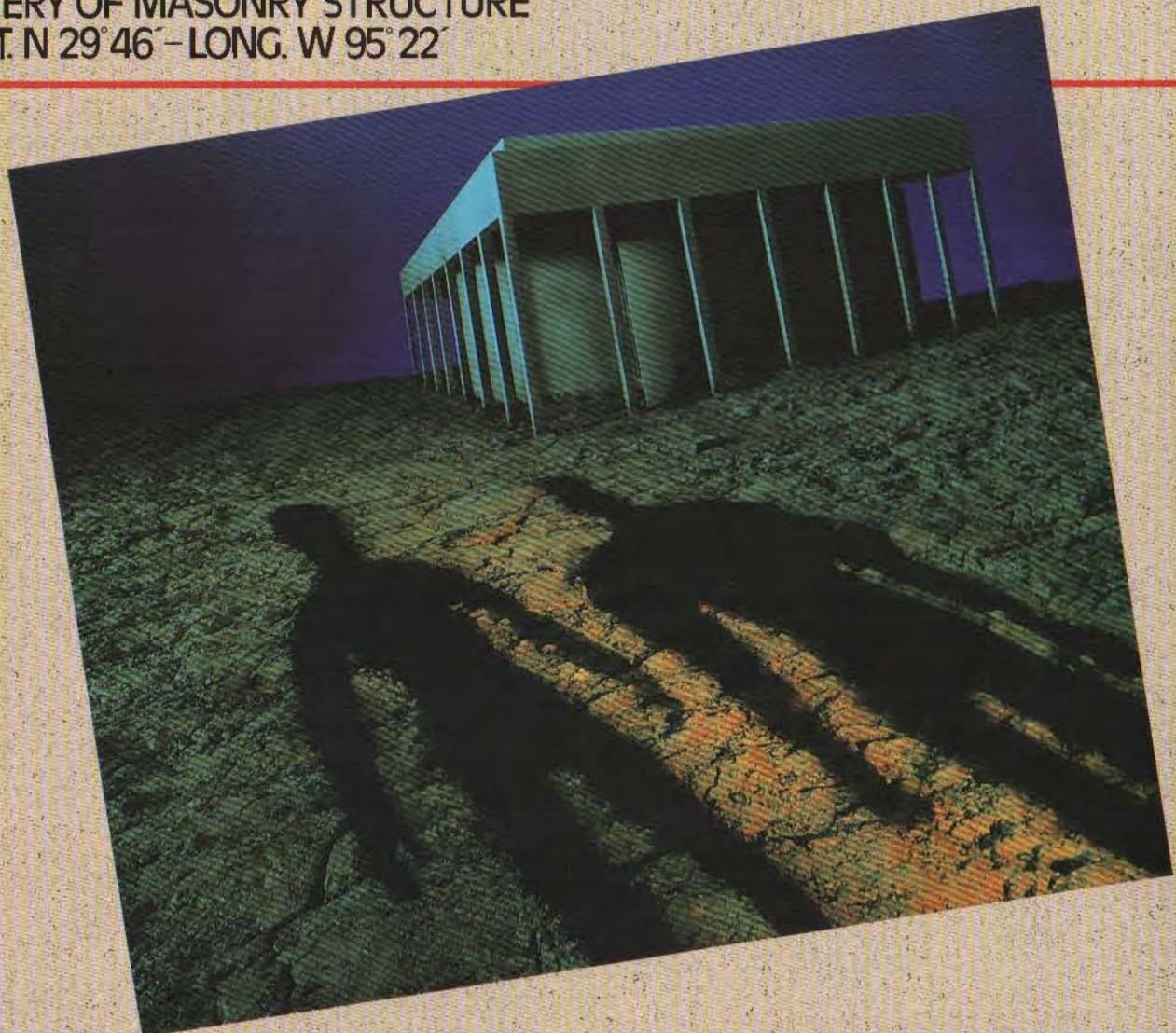
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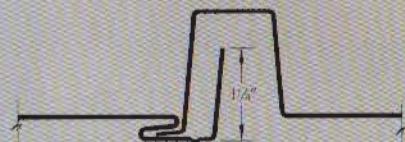
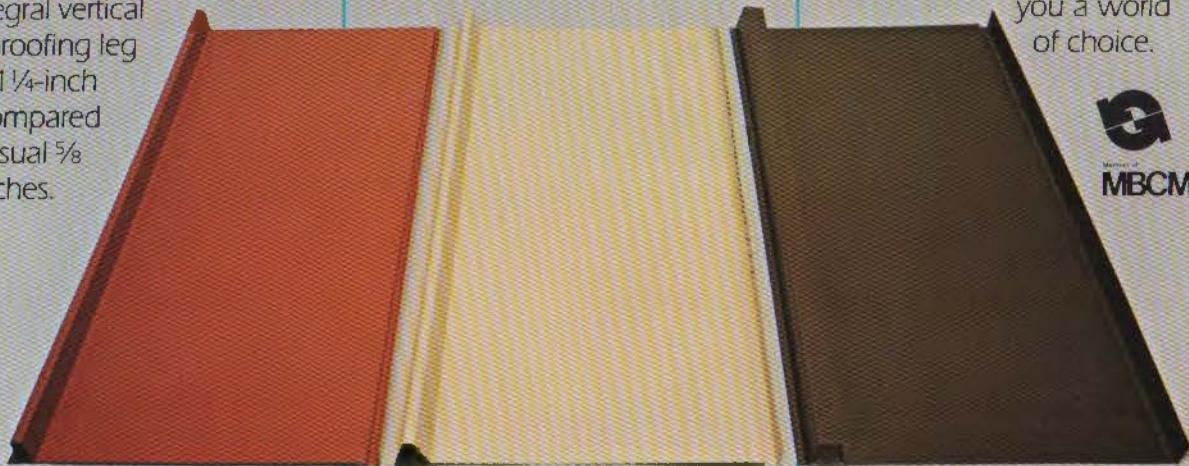
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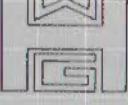
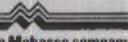


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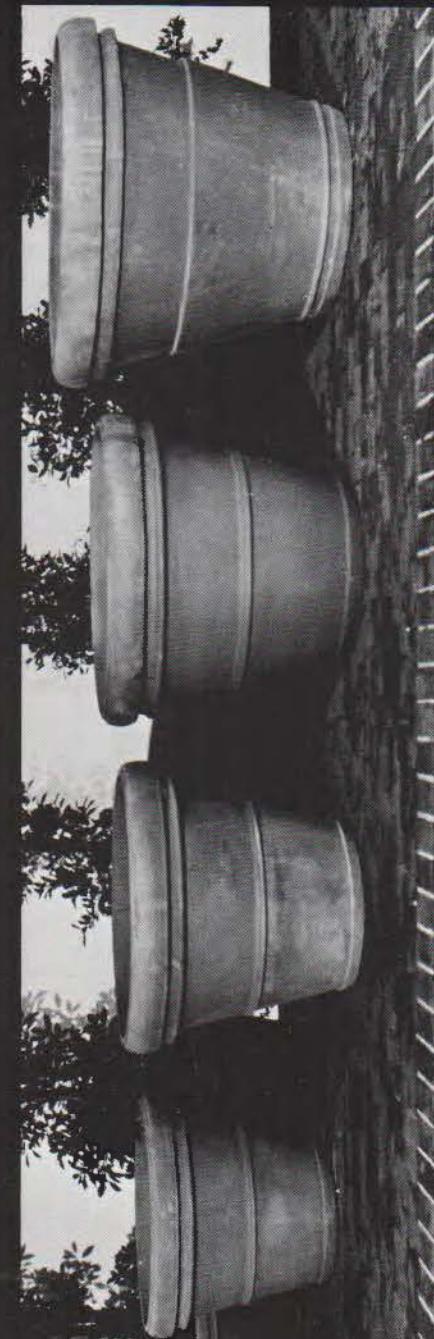
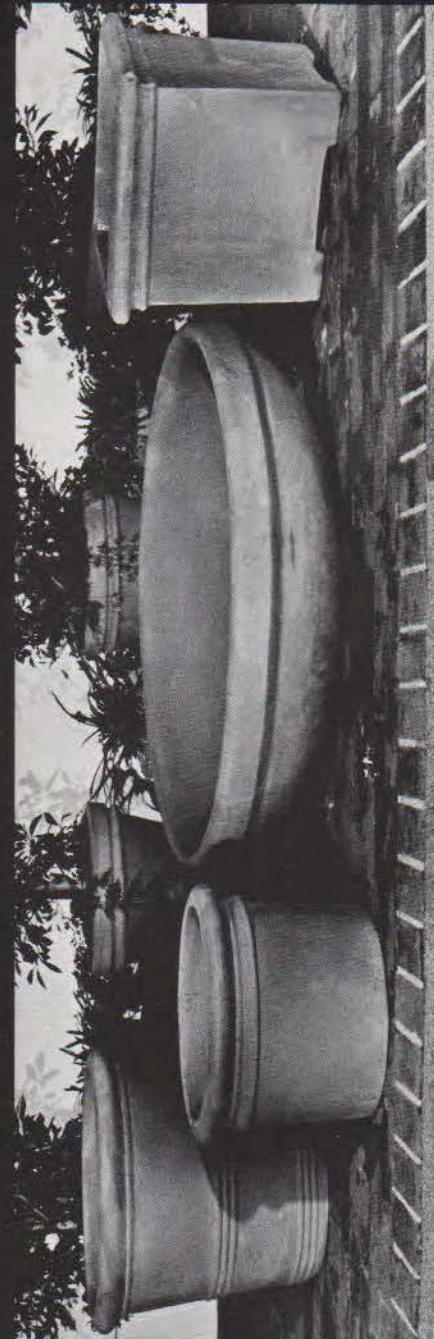
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# About this Issue

Even in Texas, where low-density development has been a natural by-product of abundant land and a frontier mentality, the traditional image of home as a single-family house on its own generous parcel is gradually fading. Whether single- or multi-family, housing of increasing density is gaining acceptance by broader segments of the population.

Behind this phenomenon are various economic factors and long-term demographic shifts which have reshaped the housing market. Until recently, the relationship between housing costs and personal income permitted an excessive escalation of post-World War II housing standards; the bigger and better home was perceived by successive generations not only as the American Dream but as a virtual birthright. Now, however, housing costs are outpacing income and terms of mortgages have changed to favor the banks. Those forces that allowed housing to outperform almost all other investments have been deflated. As a result, the ability to own a home no longer is taken for granted, nor does homeownership afford the financial advantages it once did. Consequently, economic arguments against the option of renting have been weakened, and more people are accepting high-density rental housing as a matter of course. Furthermore, those still pursuing the ideal of the single-family detached house are settling for smaller homes on tighter sites.

Also relevant are demographic changes which point to decreasing household size. Increased longevity will mean a higher percentage of elderly people, often living alone. More young people are choosing to remain single, and those who marry are having fewer children. This trend toward smaller households, coupled with an increase in two-income, career-oriented families, leads to higher densities as inner-city, near-to-work, low-maintenance accommodations become more and more desirable. Concurrently, the low density of the suburban alternative becomes less and less rational because of basic inefficiencies: the inability to support mass transit, necessitating excessive fuel consumption for commuting; the continuous stretching of the city's infrastructure, and the attendant loss of agricultural land; as well as the inherent energy intensiveness of the freestanding dwelling with multiple exposure to the elements.

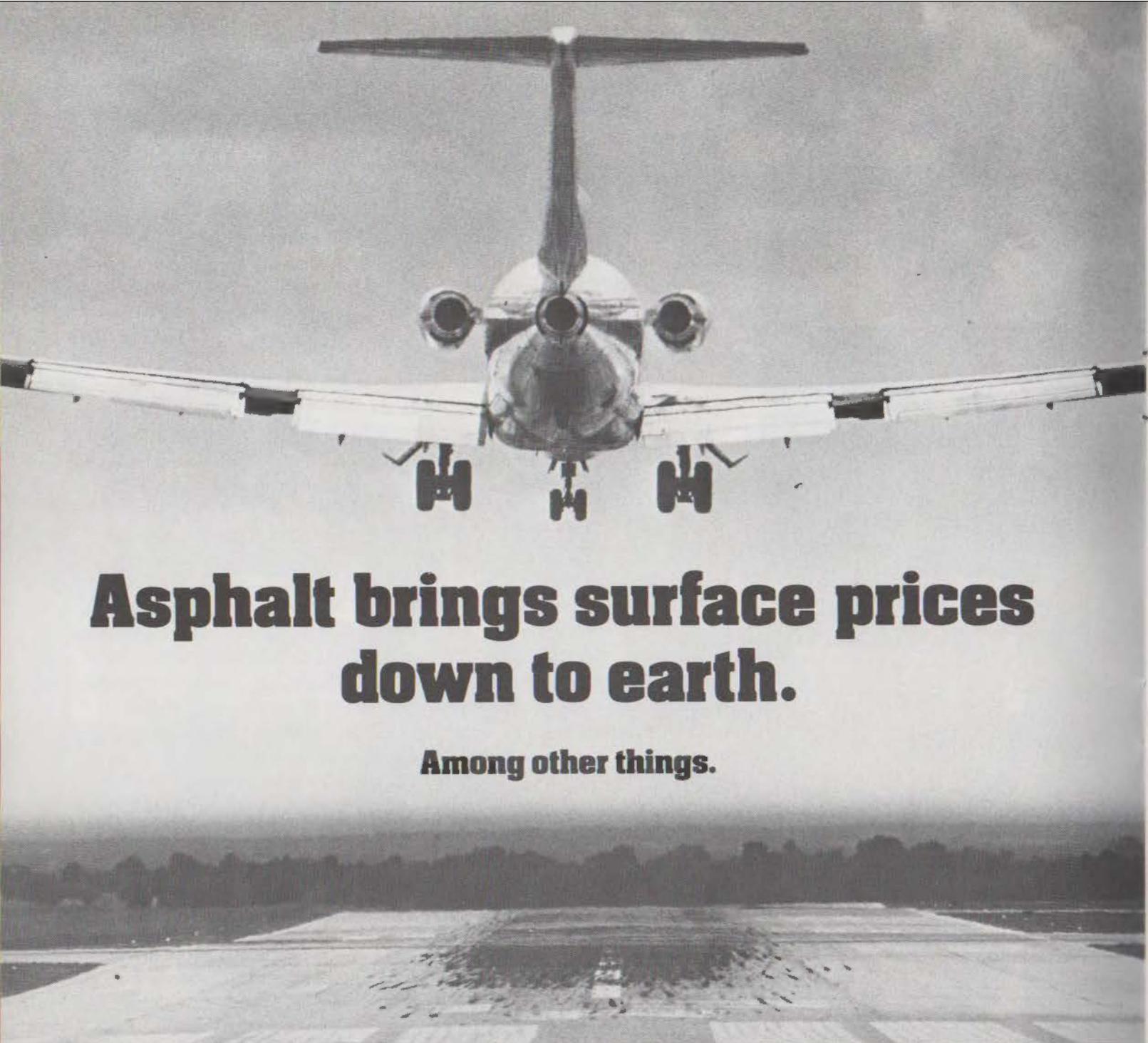
In the face of these changing patterns—and in view of the current slump, which dictates that only the exceptional has a good chance in the marketplace—architects' inventiveness is being tested. They are responding cleverly to budget restraints and to design problems long associated with high-density housing. The projects herein represent a range of responses to such issues as territoriality, privacy, open space, and identity. Beyond these basic considerations, there seems to be a diligent concern for scale and context, for preserving the character of the neighborhood. The attempt is not to duplicate, but to borrow from context in creating a sense of place, to make the building look as if it belongs. Being inobtrusive, after all, is just a part of being neighborly.

—Larry Paul Fuller



Paul Hester





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# Texas Housing

## A Sampling of New Developments

### Introduction by James Coote

Until recently, housing alternatives in Texas were principally single-family houses on lots of various sizes. There were a few of Corbusier's "skyscraper in the park," the form which so enthralled the early Modernists and which has proved suitable to the small-family and/or rich, typified by the international condominium crowd so temptingly and appropriately accessible to the luxury markets of the Galleria. In addition, there has been a proliferation of unremarkable and euphemistically labeled "garden apartments." Fortunately, however, some alternatives to these limited options are beginning to appear in Texas cities.

History offers many precedents. The walled compound of Roman Pompeii has variations in Mexico and Japan. England developed the vertical, multi-story, party wall house. The Continent usually has favored the horizontal layering of dwelling units. Their balconies rise as theater tiers above the activity of the street and the ground floor shops and the little seamstress or chiropractor on the mezzanine. More luxurious variations include the mansion, often later divided into apartments, as in the vast old palaces of Rome or the "cottages" of Newport. There are also converted carriage houses and mews or alley digs trying to capture the charm of the quaint village within the shadow of the nearest 70-story building, or preferably emerging nearly imperceptibly from an older fabric of twenties bungalows and mimosa trees.

So far, Texas' new dwelling alternatives, which are part of the continuing densification of its cities, are exceedingly sparse and timid compared to the aggressive megalomania of commercial interests. But an array of gorgeously sleek skyscrapers does not make a city, especially when home is 30 miles out and the corner store is somewhere along the asphalt way. So it is encouraging to see these fresh sprouts.

As this issue shows, they occur mainly in the run-down center-city fringe, which currently is enjoying a new burst of investment and consumer interest. Sometimes it is the addition of a single new unit in the backyard (Val Glitsch's McAshan Residence, p. 44), or two units (William Stern's Colquitt Townhouses, p. 46, and Alban's Street Townhouses, p. 60). These are small and basically modest additions to older Houston neighborhoods, additions which reflect careful attempts to mitigate in-

creased size and presence through skillful scale manipulation, choice of materials, and expressive references. McAshan is clearly not a reproduction nor a kitted-up garage apartment, though it does flirt with fashionable notions of irony and caricature. Colquitt is more quiet, with small variations in the scaling of the clapboard siding.



Colquitt, elevation and section.

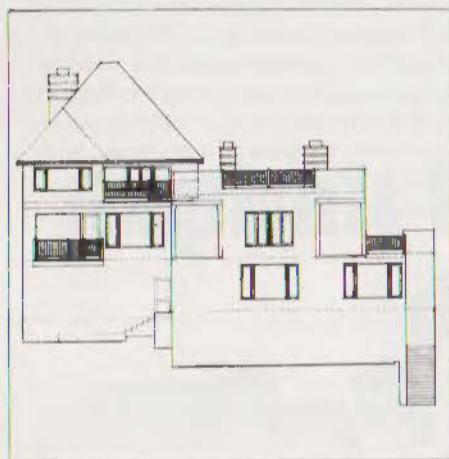


McAshan, front view; architect in foreground.

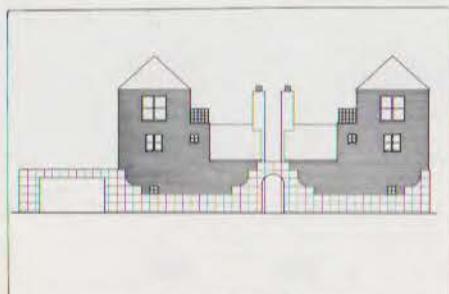


Alban's, elevation and section.

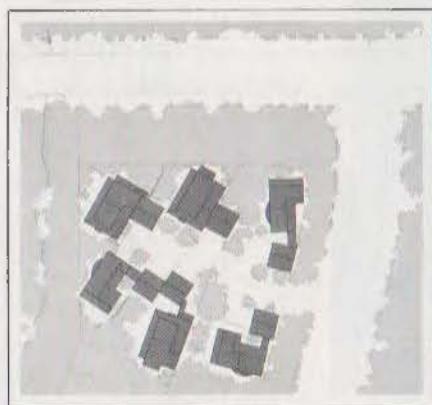
On the other hand, Howard Barnstone's De Saligny (p. 61) in Austin draws on the vocabulary of his own 1926 eclectic house by John Staub. Barnstone, claiming an interest in Voysey and Lutyens as well, has created a rather romantic "French" "mansion," subdivided into luxury condominium units. In a similar vein of allusive romanticism, Taft Architects' Commonwealth Townhouses (p. 59) suggest a little turreted, neo-rationalist fortress, containing a rotunda/gazebo within, which gives onto private courts that cleverly accept the movement from the garages as well.



*De Saligny, east elevation (partial).*



*Commonwealth, west elevation.*



*Woodlands, site plan.*

Nearly all the examples in this issue are skillfully designed as objects and interiors. The Stern projects (and Tree Tops Condos, p. 52) revive the old Southern tradition of raising the main living spaces to the freedom, light, and air of the second floor, relegating in this case the bedrooms to the cooler privacy of the fenced or walled ground floor. Further spatial ingenuity is seen in Taft's Commonwealth project, in which the units grow from a small footprint through larger two-story spaces into the light and finally into romantic third-floor corner towers. Austin's Habidad (p. 54), by Otero Tisdale Dorsey, features two-story units of unusual spatial complexity and proportions, capturing some of the flavor of artists' studios—intriguing spaces, even without furniture. So too has Howard Barnstone devised a dazzling array of dramatic interiors, spectacular rooms and terraces overlooking the Capitol, as well as charming dormered bedrooms tucked under the high French roofs.

Despite the high quality and variety of interior space and the immediate exteriors (balconies, terraces, courts, mini-gardens), as well as the clearly sincere attempts to find appropriate vocabularies and appealing character, the projects featured here suggest other issues which seem not to be addressed as well. One is the effect which increasing densification will have on conventional design responses to environmental considerations. After all, one of the principal goals in the flight to the suburbs was to find fresh air, light, a little quiet. Several of these projects appear to ignore orientation, nor do there seem to be adequate responses to the micro-environments created by high-density building. Does airconditioning exempt us from all this?

The other question, and perhapsulti-

mately the more important one, is the effect these sorts of buildings will have on the urban tissue, especially as this trend increases. Regardless of the quality of the individual unit, urban life depends on the quality of the public realm as well, including all gradations from the most public places to the semi-public, the semi-private, and the little private enclave.

It has been said that the secret of great cities is that they are aggregations of villages. This is as true of Manhattan as of Paris. It is what makes Washington's Georgetown so agreeable, the sense of a village within a city. In part it is a matter of a scale which makes man, not the automobile, the determinant of size and shape. It is streets of houses, with sidewalks, and doors for humans.

But Georgetown is more than houses; if it were only charming streets of houses it would be less than satisfying. Fortunately, it also has a T-shaped spine, a busy and messy street which includes a wealth of stores (and not just the luxury ones, but the hardware store, the laundry, the grocery), restaurants and offices. In short, people live in Georgetown, and mainly on foot. Also, Georgetown has identity in clear boundaries—Rock Creek Park, the Potomac, Georgetown University—as well as variety, from great estates to narrow ex-servants' quarters.

Pleasant though it is, Georgetown is not being offered here as a paradigm of urban form; it comes from a different century and sensibility. Texas, awash in space, having non-existent or indistinct boundaries, object-oriented, and passionately devoted to the automobile, is radically different. Still, some of the same qualities of scale, of variety, of concern for the public space, can be useful here as well, and there are some encour-



*Preservation Square, north elevation (partial).*

aging efforts. Charles Tapley's six single-family dwellings at the Woodlands (p. 61) are to be arranged at twice the usual subdivision density, in a cluster siting around a cul-de-sac, which serves as identity/entrance for all six. Degrees of privacy are achieved by seeing that each house has two "closed" sides toward the drive and the adjacent house, and two "open" sides toward the forest, very similar to some of the best English and Scandinavian new housing. Another approach is the restructuring of the older suburban fabric, illustrated by Preservation Square in Austin (p. 60) by The Architects Office Corporation. Here the spaces between several older large single-family houses have been filled in with new structures made nearly indistinguishable from the remodelled original buildings. As isolated examples, both of these projects seem appealing. But what happens at the next scale?

One possibility is suggested by some of the sketches of Alan Hirschfield for Bellaire's Boulevard Green (p. 50), which hint at urban form in a symmetrical entrance of four staggered townhouses and a terminus of two connected patio houses—a faint breath of urban struc-

turing, but a significant advance over the uninflected and relentlessly similar streets of suburbia. Even more promising are some of the Oglesby Group townhouses in Dallas (p. 48), whose elegance and public decorum recall those quiet English Georgian facades which have the grace to be subordinate to the street, to the crescent or circus. Now if only the other side of Welborn Street had a matching row of townhouses and perhaps the whole block had some gates and the street terminated in a nice little Wren church! No, Dallas is hardly London. (Even the stylistic similarity between Welborn and I. M. Pei's Society Hill seems odd. Philadelphia in Dallas?)

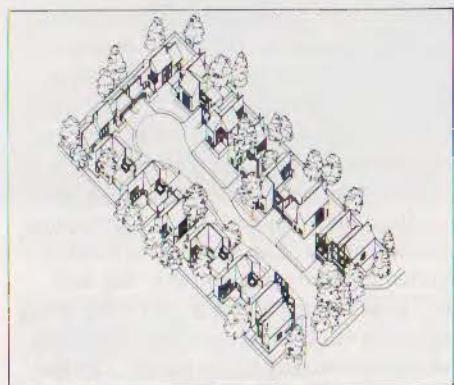
Yet wouldn't it be nice if streets were more than automobile paths through houses? Certainly it is not an easy task to mesh the size and numbers of automobiles with the emerging denser urban fabric, but some "solutions" are needlessly dreary. Between the expensive townhouses in a rather typical Houston development, the cars shoulder their way within inches of the tightly shut and curtained windows, gingerly easing into one of hundreds of blind garage doors. The whole public pedestrian level is a sea of asphalt from the Georgian model to the French model 15 feet away, without the faintest sign of a place for the pedestrian. The scale is set by garage doors, despite efforts to make the "front" door special with leaded glass and coach lamps and the brave potted plant. Oddly, it seems to be a condition preferred to the communal garage or to the more traditional service alley which, alternating with the main streets, allows a separate pedestrian life.

All these examples are still small potatoes, however, compared to the inherent problems arising from developments the

size of Austin's Habidad, with its 177 units on a site immediately above Barton Creek. Despite the skillful staggering of the units and division into clusters of 17 to 19, and despite the variety of units and deliberate intricacy of the buildings, Habidad still offers little in the public realm beyond the potentially intimate garden courts at the front doors. Except for the swimming club—situated prominently near the entrance to the development, but walled off from the potential of what Corbusier called "spontaneous theater"—there seems to be little provision for, say, the life of the plaza, or the vitality of neighborhood shops, services, cafes. In short, the difficult challenge for a large-scale development in a secluded setting is to achieve those levels of community not fulfilled by strip development or regional malls.

Even more problematic in its parameters, but potentially interesting, will be The Railyard (p. 61) in Austin, by J. H. Eccleston Johnston, Jr. This project consists of 200 units, one-half block deep, running along the south side of East 4th Street between Brazos and Red River, an area heretofore undeveloped as a residential neighborhood. Projected as low-rise apartments, they are astonishingly close to the burgeoning Congress Avenue and 6th Street, which so desperately need the addition of a large stock of residential options, and not merely condominiums, for part of the charm and lifeblood of great cities is transiency. In terms of choice—another mark of a great city—the following projects look very promising and may be on the threshold of urban form.

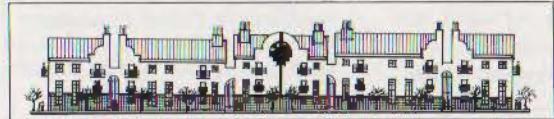
*Contributing Editor James Coote teaches in the UT-Austin School of Architecture and has achieved recognition for residential design.*



Boulevard Green, axonometric.



Welborn Street, north facade.



Railyard, north elevation, one of four blocks.



Habidad, view from Barton Creek.

## McAshan Townhouse, Houston

By Jeffrey Karl Ochsner

In the natural evolution of things, when a child passes from abstract to representational drawing at about age five, his first picture of a house is often a five-sided shape, with a four-square window, a chimney and a door. Consciously or unconsciously, architect Val Glitsch has recombined these same elements in the facade of the McAshan House in Houston, thereby resolving a complex problem of scale and, at the same time, creating a clear residential image in a changing neighborhood.

Although this project attracted national attention as a 1981 *Progressive Architecture* design award winner, it has remained largely unknown locally, most likely due to its hidden location off a dead-end street in a mixed residential and commercial neighborhood. The clients, a retired couple, divide their time between Houston and their country home near Brenham. They required a one-bedroom townhouse in which to live and to entertain friends during their frequent visits to the city.

The site for this house is a 30-foot by 50-foot lot created from the backyard of the adjacent house which had been converted to commercial use. The footprint of the McAshan house was restricted by the 10-foot setback from the front and the 10-foot limited setback (no enclosed airconditioned space) from the west side. The remaining 20-by 40-foot building required a vertical solution which grew even taller in response to the clients' specific request for tall ceilings similar to those in their country home.

Within the rectangular volume, the house is zoned vertically with private spaces at the first floor and public spaces at the second floor and third-level roof deck, and horizontally with public spaces toward the front and private spaces toward the rear. The first floor includes a sitting room, bedroom and bathroom, and the second floor includes the living room, dining room and kitchen. The plan at each floor reduces circulation, service and storage elements to a four-foot width along the east wall, allowing an open and efficient use of the remaining space. At each floor, the free-standing fireplace elements are the dividers between the front two rooms.

The living room expands vertically into the 20-foot height of the cross vault of the roof, and the strong diagonal of the stair to the roof deck creates a feeling of motion in this space. Cleverly, the



raised landing of the stair, required to satisfy the building code requirement of no continuous vertical run more than 12½ feet, allowed the creation of a recess above the front door in the soffit of the second-floor overhang—possibly to be read as an allusion to a ceremonial entry portal.

The setback from the street provides space for parking while the setback on the side is enclosed in block as a private garden off the sitting room and bedroom. The columned gate and fenced area serve as a minimal transitional space between the public street and the interior and can be considered as an extension of the horizontal zoning of the plan.

The house is load-bearing block at the first floor and standard wood frame construction above. The street-level block is painted medium gray and the "lap and gap" cedar siding above is pink with white trim—the contrast in materials reflecting the internal zoning of the house. The use of oversized elements—wide siding, oversized window, and enlarged masonry units—reduces the apparent scale of what might otherwise appear as a massive intrusion in the neighborhood. At the same time, these elements recall that archetypal image of house, which we all recognize, in order to assert its presence in a mixed urban area now in danger of losing its single-family residential character.

Architect Jeffrey Karl Ochsner is a designer for Houston Transit Consultants and lectures at Rice University. His book on H. H. Richardson will be published by M.I.T. Press in September.



TOP: Front (north) facade. Overscaled elements reduce apparent size. TOP RIGHT: Columned gate to transitional space. Recessed soffit reflects raised landing of the second-level stair. ABOVE: Setback on west side enclosed as private garden.

### Credits:

Architect: Val Glitsch  
Client: Samuel and Marie McAshan  
Consultant: Peter Speth (structural)  
Interior: Herbert Wells & Co.  
Contractor: Fort Bend Builders

Photography by Paul Hester



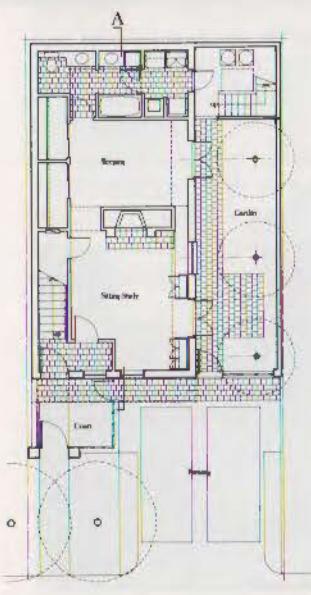
*View from deck.*



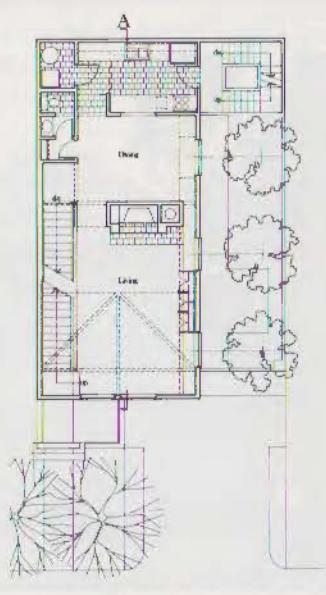
*Free-standing fireplace elements divide living room from dining room.*



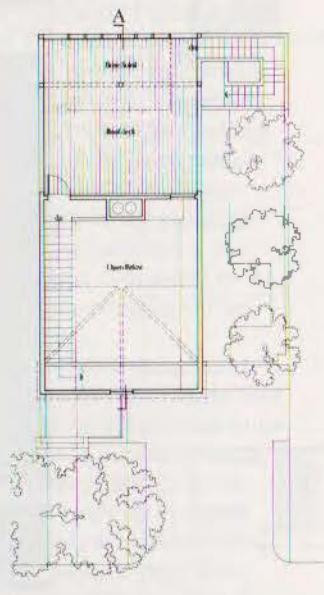
*Living room, with 20-foot height.*



Floor 1



Floor 2



Floor 3

# Colquitt Townhouses, Houston

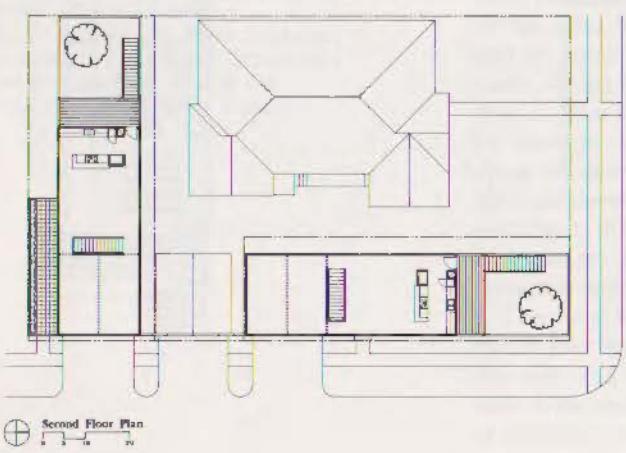
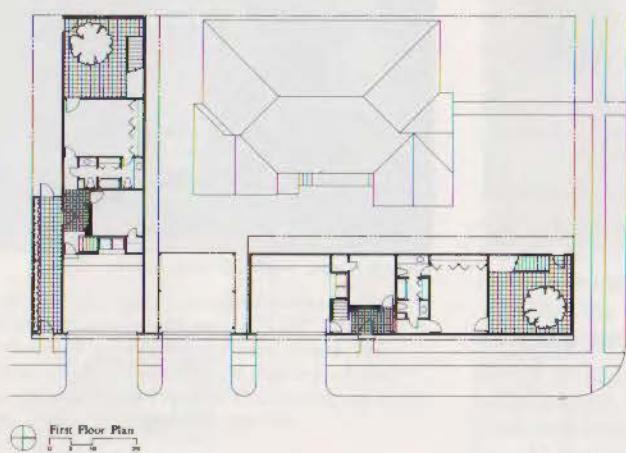
Photography by Paul Hester



Front view: streetside "wall."



View from living area through "columnar" screen wall to kitchen.



Untitled painting: Cheryl Laemmle. Courtesy: Texas Gallery.



View from kitchen through dining to living area.



Porch off kitchen descends to private courtyard.

Gabled living area, "prestige" windows.



Entry: tight space as reception hall.



By Peter C. Papademetriou, AIA

As the context for housing and lifestyles changes in the 1980s, new opportunities will emerge in design. In Houston, the older neighborhoods "inside the Loop" (I-610) are the sites for some of the recent innovations for new variations of building type. Among the challenges are the implications of higher-density living, contemporary standards for accommodation, new relationships of room layout and revised land planning in existing situations. Related is the question of custom or "one-off" design in contrast with prototype solutions.

Two grouped townhouses associated with an existing house, just west of Houston's Montrose area, provide some insights into these issues. Developed from the site of a circa 1930s cottage, the design of William F. Stern and Associates, Architects, carefully adjusts the givens of a situation to optimize the results for both old and new.

The free-standing cottage on its moderate lot is joined by two additional free-standing residences; together, the three form a definitive urban grouping. The new buildings were developed as a form responsive to new urban pressures, and the redistribution on the existing urban lot made for a comfortable relationship in close proximity.

The Stern design works as a solution to corner-lot sites; its name (Colquitt) belies the fact that the new houses actually "front" on a "side" street (McDuffie), a relationship at variance with neighborhood patterns. Part of the composition accommodates access to a carport for the existing house.

Requirements imposed at the outset, in addition to the specific lot, were the provision of two units with identical plans, enclosed two-car garage, two bedrooms served by a "Hollywood" bath, an outdoor court and approximately 1600 square feet of environmentally-controlled space. The budget was \$40/sq. ft.

With the desire for an open courtyard, the need for a double garage, and the units' floor area defined as 19x55, major living spaces were placed on the second story. Bill Stern chose to explore the "New York loft" model to expand the sense of collective spaces. In so doing, he also deliberately juxtaposed a quality of formality, articulated through the use of symmetry in the living room, with informality, found in the rambling elements of the plan at the kitchen/dining end. The dining area is separated from living by placement of the main stair and a stylized "columnar" screen wall, which serves the double purpose of concealing the conjunction of the flat 9-foot ceiling and the spring point of the gable ceiling. A usable porch off the kitchen is contained within the form of the building block and provides a connection down to the courtyard, which is oriented to the master bedroom as an extension of private space.

With all the tightness of the ground floor, the small entry serves its magnified role of connecting to the upper story quite successfully. The use of sanded plank as the overall finished floor makes the vignette of tilework at entry all the more meaningful. The concave niche receives the visitor and is a gesture toward enlarging the tight space. The staircase deliberately "pokes" into the entry, as if to

invite ascent. Even the door to the garage, with its porthole window, becomes part of the events of entrance.

On the exterior, Stern explored indigenous cottage forms as a means of relating the new grouping to context. The flat gable ends accentuate density and become a gesture toward urbanity, imparting the quality of a streetside wall abutting property lines. The lower portion is private, with the only openings being garage and entry doors; this effect is further emphasized by a change of texture and scale in the wood siding, creating a "rusticated" base. Gables articulate individual elements, but the larger scale of the base provides overall continuity. As a counterpoint, the custom downspouts (painted black in contrast to the two-tone light green of the wood siding) modulate the length of the street elevation.

On the interior, Stern explored the use of discreet accents—such as touches of oak—to unify detailing. The use of white throughout was intended only as a beginning, with the idea that clients would customize the color schemes.

In Colquitt, Stern has struck an uncontrived balance between the project as prototype and as unique solution. This is due in part to the opposing orientation of the two units. The attendant decision to maintain the gable element as street facade rotates the relationship of the interior gabled volume to the plans. This small, direct gesture creates significant differences between the two units.

It was an intention of the design to explore themes of domesticity, as well as to stretch the possibilities of consistency and variation within a tight urban site. Intents are carried out within modest means, and the success of the result demonstrates that these new patterns of residential development will provide an evolving field of design activity for architects in our changing urban context.

*Contributing Editor Peter Papademetriou practices architecture in Houston and teaches at Rice University.*

#### Credits:

*Architect: William F. Stern & Associates  
Associate Architect: John K. Spear, AIA  
Design and Project Team: William F. Stern, principal; Alex Engart, associate; H. Scott Gartner, assistant*

*Structural: Cunningham Associates  
Developer/Builder: Neartown Development Corporation*

*Selected Furnishings: courtesy of Robert E. Kinnaman & Brian Ramaekers, Inc.*

*Price Range: \$155,000-\$167,000*

## Armstrong Townhouses, Dallas

By Larry Good

The enlightened would not protest if it were suggested that Dallas' residential design—by and large—has been "underdeveloped." The city has precious few neighborhoods which we can call urban, (although The Vineyard, Oak Lawn, and Knox Street may qualify). And even within those areas, housing developments that contribute to a mature urban lifestyle could be counted on the fingers of one hand. But the so-called Armstrong Townhouses (Armstrong Avenue at Travis Street) offer us some hope that Dallas' in-town housing design may finally be coming of age.

Armstrong is the fourth of five exemplary projects done as a collaboration of the Roblee Corporation (developer) and The Oglesby Group (architect), and consists of 15 units on one acre of land. The houses were built in the Knox Street area in a neighborhood with growing urban amenities. Less than two miles from downtown, and two blocks from both Central Expressway and Highland Park, the area is vibrant with diverse restaurants, popular nightspots, a growing office population, and even some semblance of a street life. The developer, a collector of contemporary art with a sincere interest in and appreciation of fine architecture, drew from observations in Europe and New York for his program to the architects. And the results are houses which are just right.

The Armstrong Townhouses, designed for an affluent market, are undeniably urban, tastefully restrained, and quite private in spite of the high density. Two plan types were used—both with two bedrooms and two-and-one-half baths. A row of 27-foot-wide, 2,200-square-foot, two-level units with front entry garages faces Travis Street, while a row of 22-foot-wide, 2,400-square-foot, three-level units directly behind the first opens onto a pleasantly scaled pedestrian "street" created between. Four houses facing Armstrong Avenue form a gateway to this pedestrian corridor.

The monochromatic palette of materials (white painted brick veneer over wood frame, similarly colored plaster, and painted trim) has evolved from earlier Roblee/Oglesby townhouses, and reflects a concern for making the projects "relate"—to their time and place and to each other. They represent an architecture which is indigenous to Texas and right for the 1980s, an architecture concerned with light and climate and with

Robt. Cook



Wood sunscreen protects bedroom window; gridded glass "shed" illuminates entry.



Appeal through uniformity.



View from living area to entry.



Three-level units open to pedestrian corridor.



LEFT: View through entry to living and dining areas. BELOW: Open stair and abundant light enliven spaces.



historical roots. (There is an ever-so-subtle allusion to South Texas Spanish or Pueblo Indian architecture in the strong, yet spare, flat-roofed geometry of the groupings.)

The houses present a rhythmic facade to the street, and carefully define the street space by creating a continuous articulated wall of house fronts. The auto courts in front of the garages make effective use of what the developer calls "The All-American Setback"—a landscaped transitional realm of concrete, grasscrete and trees, comfortable and attractive to pedestrians, encouraging neighborliness and street life. The imagery is not unlike Pacific Heights in San Francisco or East 70th Street townhouses in New York, for instance. Entry is celebrated through the rhythm of carefully detailed "sheds" of steel and sandblasted, gridded wire glass. The gridded glass theme is carried forward in the front doors and house number plaques as well.

Interior spaces are large, flowing and high-ceilinged. Each house has, as a focal point, a multi-story volume associated with the stairway to upper levels. Bridges and vaulted skylights contribute to the sense of ample space and light. Fireplaces and chimney chases are surrounded in painted brick, and a cast-stone hearth appears to hover above the tile floors. Windows are placed to wash whole walls with light, and the result is a unit which appears even larger than it is.

The Armstrong Townhouses, as well as Welborn Street, Hood Street and others by the same team, are most successful because the concern for *place* is not as much without as within; the residents themselves are seen as the true resource. These houses have a regularity which is too often avoided, and they therefore excell and impress as a *group* rather than individually. They must certainly appeal to a market that is self-confident and secure—one which understands and appreciates Dallas' developing urban lifestyle.

*Contributing Editor Larry Good is a partner in the recently-formed Dallas firm of Good, Haas & Fulton.*

#### Credits:

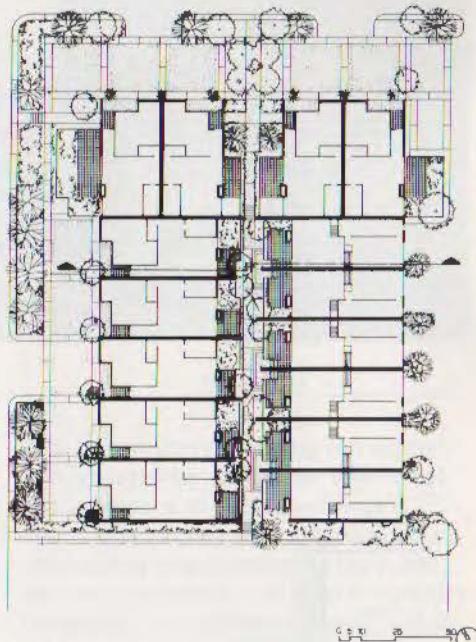
**Architect:** The Oglesby Group. Principal—Jim Wiley, FAIA; Project architect—David Farrell.

**Developer:** Roblee Corporation

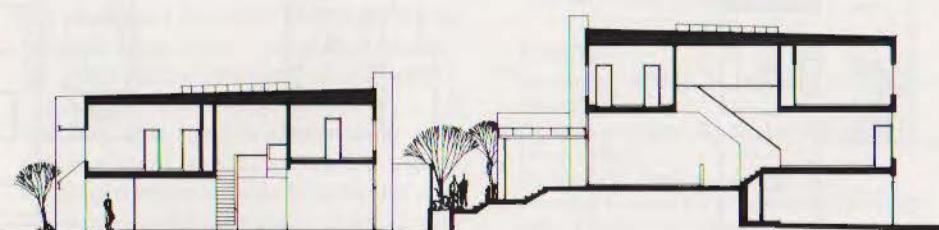
**Consultants:** Mitchell/Hall Inc. (structural)

**Landscape Architect:** Boyd & Heiderich

**Contractor:** Tom W. Kindred Company



Site plan.

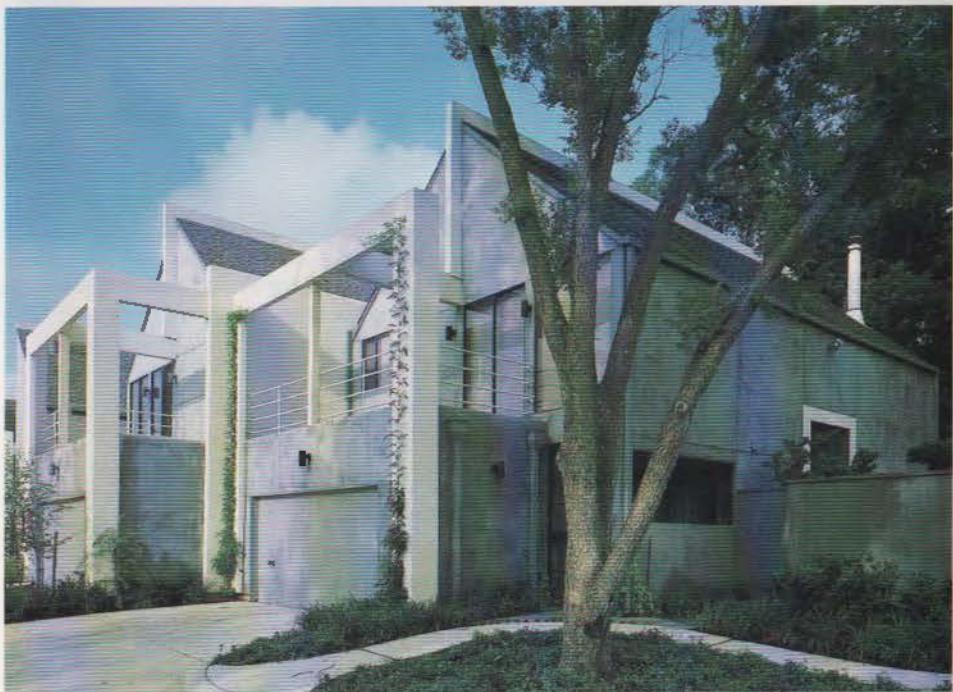


Section.

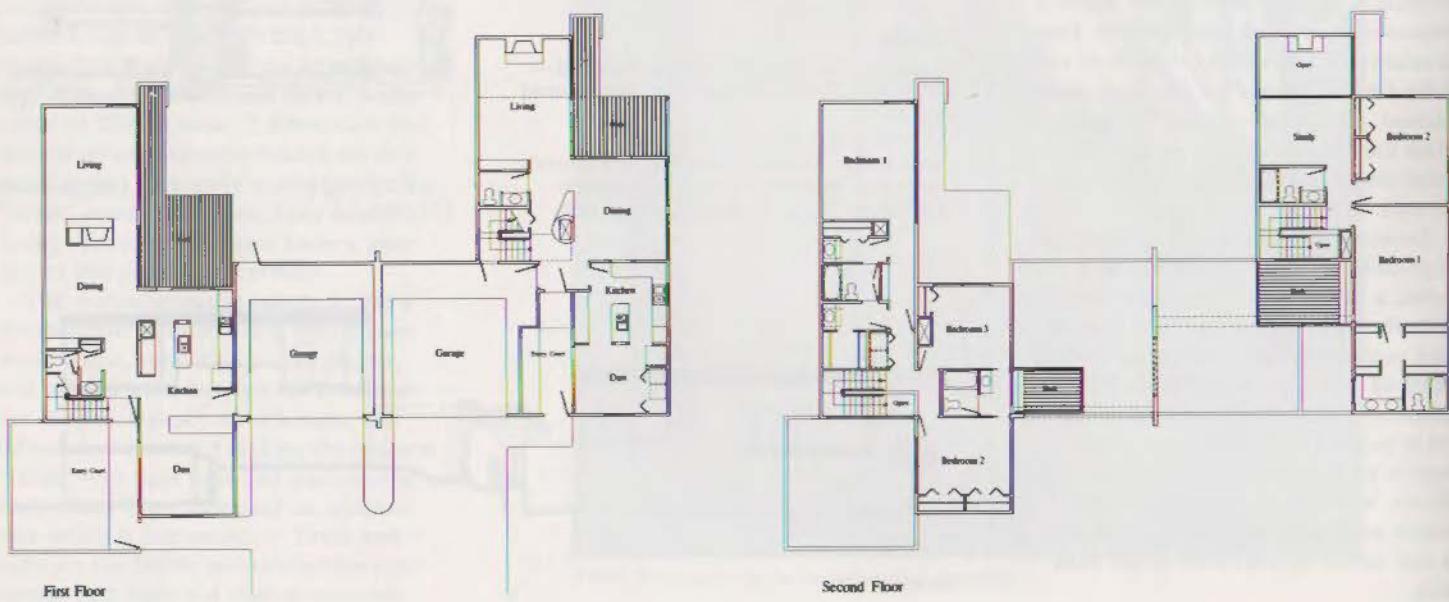
## Boulevard Green, Bellaire



Separate units connected by garages; east exposure.



Townhouses at entry.



First Floor

Second Floor

**By Stephen Fox**

Boulevard Green is a group of sixteen houses on a two-acre site in Bellaire, formerly occupied by a single house. The location of this site on the town's principal thoroughfare, Bellaire Boulevard, and its residential character inspired two precepts which guided Houston architect Alan Hirschfield's development of the project.

First, in acknowledgement of its location, the new community required a public face. A formal entrance was in order. The two pairs of houses nearest the boulevard were stepped in plan to create a staged, symmetrical arrangement, suggesting a gateway, according to Hirschfield. This frames a central lane running back from the boulevard into the site and constitutes a vista terminated by two more symmetrically-massed houses at the end of the lane. A cross-axial spatial relationship with the boulevard was achieved; the resulting vista not only penetrates the community but is projected beyond it into an artful semblance of infinite nature.

Second, the houses were designed in the image of a characteristic Bellaire house type: the gable-fronted, two-story house. As Hirschfield explains, "They are a synthesis of traditional vernacular house forms and modern conceptual clarity." Shed-roofed attachments are "shifted" along a central axis—the "spine wall"—to accommodate internal spatial requirements. Walls are opened to the north with extensive glazing, closed to the south, and present fractured-gable facades to the central lane. Color coding reinforces these distinctions: the spine, where revealed, is white; the walls of the attachments are a light gray. Between the two-story houses lie one-story garages topped with decks. Framework, spanning these one- and two-story elements, is intended to impart a sense of community scale, mediating between the scale of the public vista and the scale of each house.

Between the entrance and the rear turnaround, the lane was curved to avoid existing trees, a consideration also in siting most of the houses. Private outdoor spaces lie to the north of each house. Bounded by the blank south wall of the adjacent house, these spaces are both visible and accessible from principal ground-floor rooms. Internally, the sixteen houses (which range in size from a two-bedroom, 1,850-square-foot unit to a three-bedroom, 2,500-square-foot unit) are simply finished. Living rooms on the



Enclosed court.



Window provides view from stair.



View through living area to enclosed court.

ground floor open into each other, assuring, in conjunction with the extensive glazing and a nine-foot ceiling height, a sense of spaciousness. The houses are of wood-frame and prefabricated wood-truss construction. Exterior walls are finished with lath and plastered with integrally-colored stucco. Roofs are surfaced with composition shingles.

At Boulevard Green, Alan Hirschfield has condensed a number of images drawn from the local scene—the gabled house, the gated enclave, the sinuous, suburban cul-de-sac—into a single project. By isolating these familiar elements, abstracting them, and then rationally reconstituting them as architecture, he has attempted to define a place, invested with form and memory. Sentimental imagery is restrained by "conceptual clarity"; the opportunity afforded by present condi-

tions of speculative building and redevelopment is neither denied nor suppressed. But acceptance of these conditions is understood to carry with it a fundamental professional responsibility, to the public, the new community, and to its prospective inhabitants, a responsibility which clearly has been discharged at Boulevard Green.

*Stephen Fox is a Fellow of the Anchorage Foundation of Texas.*

#### Credits:

**Architect:** Alan E. Hirschfield Architecture/Planning

**Consultant:** Karl K. Krause Engineers (structural)

**Developer:** Andover Group, Inc.

**General Contractor:** Neartown Development Corporation in association with Andover Group, Inc.

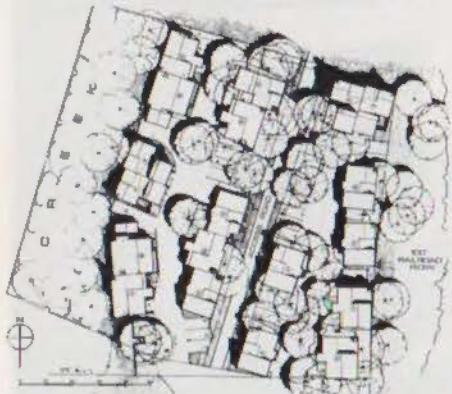
**Price Range:** \$190,000-\$220,000

# Tree Tops Condominiums, Dallas

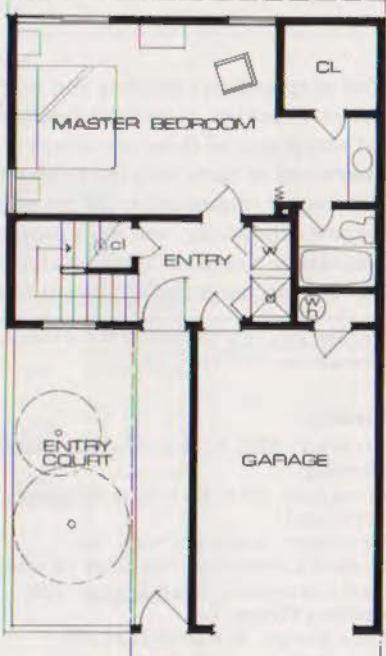
Photography by Robt. Cook



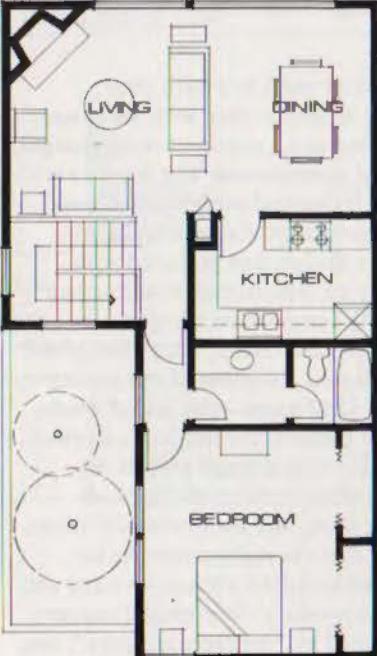
View north down drive for units west of access road.



Site plan.



First floor plan.



Second floor plan.



Project logo.

By Michael McCullar

Juror Terry Rankine of Cambridge, Mass., admitted to having a certain affinity for the entry from the outset. Tree Tops Condominiums by Dallas architect Howard (Nick) Glazbrook, III, one of 11 winning projects in the Dallas AIA chapter's 1982 design awards program, appears to be somewhat out of its place and time, a sprinkling of New England saltboxes in a northeast Dallas neighborhood of postwar single-family houses. Seeing nothing wrong with such a vernacular transplant, jurors were impressed by the comfortable fit of the complex—19 units of variegated form and detail, all unified by a crisp combination of "weathered" grey siding and white trim—on a tight site chock-full of trees.

Glazbrook made no attempt to fit the complex stylistically into its residential context. The architect simply likes the "serene" look and feel of grey wood trimmed in white on a wooded site. It's a natural combination, Glazbrook says. "The grey anticipates what nature wants to do to the wood." The siding also requires little maintenance (a new coat of stain every 10 or 12 years), and the steeply pitched roofs are less likely to leak. In this case the steep roofs also allowed for vaulted ceilings and enough attic space to recess lights and put insulation. The redwood siding has a saw-textured face, which Glazbrook says makes it easier to accept the stain and prevents the complex from "looking too precious." The use of wood siding on top of wood frame also cuts costs by minimizing the number of building trades involved in the project (built for \$35 a square foot).

Glazbrook made no attempt either to orient the units for passive solar effect. Although overhangs are more than ornamental in protecting windows from the high summer sun, the units themselves are situated to maximize views to the east—where a bluff cloaked with trees and natural ground cover falls to a railroad right-of-way—and the west—where a picturesque creek defines the eastern edge of the site. Concerned more with cooling than heating, in this part of the country, Glazbrook thought it was fine to open up glass to the east and west with so much deciduous shade on the site.

Because of the tightness of the site—slightly less than an acre of buildable area bisected by an access road—Glazbrook wanted to minimize building footprint while maximizing views from major living spaces. First, he determined



*Upper floor living room.*

optimum room sizes, then he repeated those sizes in various modular combinations throughout the complex. As it happened, the optimum upper floor spaces didn't align with those on the lower floor, so he just cantilevered the upper floor out. "We didn't want to force it to be a square box," Glazbrook says. The cantilevered upper floors allowed more room for parking spaces, driveways and fire lanes down on the site and more room for living and viewing up in the treetops (hence the name). Most of the units have living and dining rooms upstairs.

Glazbrook also allowed for a lot of flexibility in the arrangement of the units on the site. There is nothing regimented about the complex, no rigid ranks of condos marching across a denuded site. The units casually wander among the oak and elm, and several are completely detached, which Glazbrook says not only accommodates the trees but also provides some "sales appeal" to first-time home-buyers who would prefer single-family dwellings but can't afford them.

The free-form flexibility of Tree Tops also is evident in the variety of its details. Windows (including a porthole that has become the complex's logo) are sized, shaped and placed according to the views they can provide. Half a barrel-vault skylight appears only once due to the placement of a master bedroom inward, next to a private street, which Glazbrook didn't want to expose with conventional windows that owners would

have to drape. A firm believer that a master bedroom also should have "something special," Glazbrook put in one conventional window to satisfy code, then installed the barrel vault on the long wall above the bed for privacy and a lightfull link to the outside.

#### Credits

**Architect:** Howard N. Glazbrook, III  
**Developer:** PVT Investments, Inc.  
**Contractor:** PVT Investments, Inc.  
**Consultants:** L. A. Fuess & Co., Incorporated (structural)  
**Price Range:** \$87,000-\$95,000



*Cantilevered upper floor.*



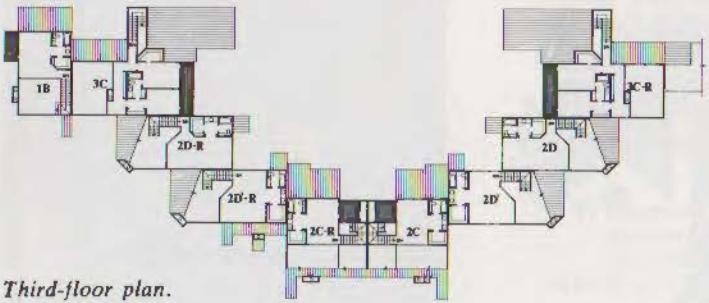
*View of gabled end showing porthole window and chimney.*

# Habitad Condominiums, Austin

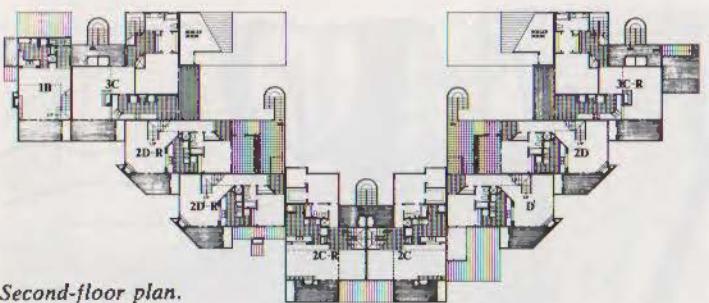


Photography by Jack Puryear

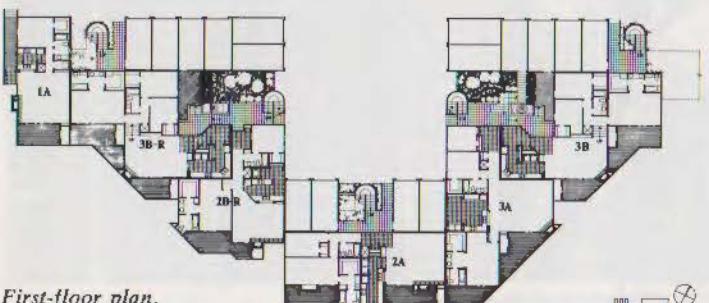
View from Barton Creek.



Third-floor plan.



Second-floor plan.



First-floor plan.

By Larry Paul Fuller

One scarcely could contend that Habidad Condominiums have enhanced the inherent beauty or environmental quality of their 17-acre setting—a previously undeveloped tract of oak, elm and juniper above Barton Creek in Southwest Austin. And serious concerns about the project's ultimate impact on the creek (and the famous Barton Springs swimming hole downstream) are not easily dismissed. But given that development was virtually inevitable for this prime location just five minutes away from the Capitol, the project represents an intervention executed with considerable sensitivity and skill.

Developer Charles Marsh acquired the tract as an eight-lot subdivision, zoned for apartment construction, one building per lot, 30-plus units per acre. Fortunately, he presented architects Oteri Tisdale Dorsey a much more environmentally deferential program calling for a lower density of 10.5 units per acre, while the one-building-per-lot restriction remained in effect. The project is being constructed in three phases yielding a total of 177 units and an unusually complex mix of 10 different unit plans ranging from one to three bedrooms and 800 to 1800 square feet (1350 average). A minimum of one secure garage parking space per residence was required.

Central to the overall design concept was the acknowledgement of the creek as the primary and sacred asset of the site. Following the natural contours of the hillside, the three phases are arranged in three multi-clustered tiers stepping down the slope and running roughly parallel to the creek. Views emphasize the creek valley and the Austin skyline beyond. All decisions regarding construction techniques, site materials, drainage design and landscaping were made in the interest of mitigating the impact of the development on the creek below.

Rather than create a straight row or "wall" of facades, the architects developed a series of V-shaped clusters resulting in an undulating building form and a softer interface with the fringes of the creek. Also, as one unit steps back from another, the buffer of trees and natural vegetation is expanded, building exposure is increased, and the range of views is broadened.

Within each "V," the dwellings are situated around a 60-foot by 60-foot turfstone motor court, a concept flawed to some extent by the formidable slope down from the main access drive. Entry



*LEFT: Stair at entry courtyard. BELOW: Living/dining area of typical studio unit; views to creek.*



to individual units is gained through pleasant, semi-private courts embellished with fountains and hand-painted tiles.

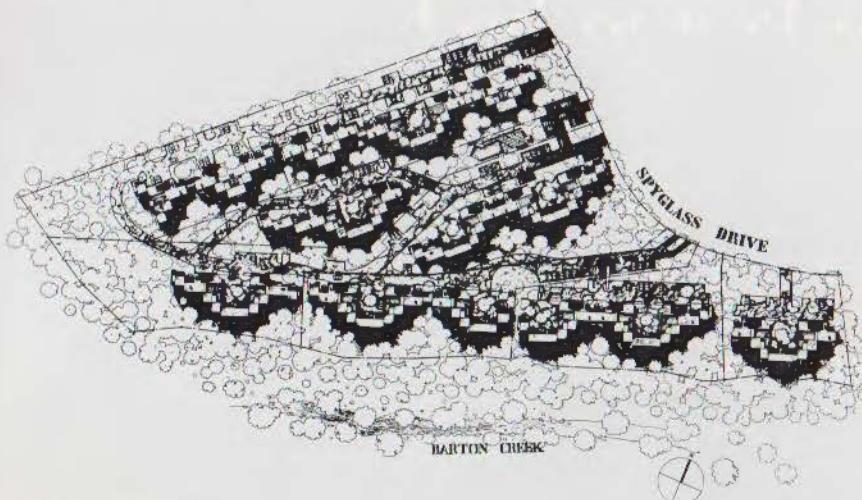
A 20-foot planning grid—conducive to clear spans with wood structure—allowed generous use of non-loadbearing interior partitions for spatial variety and provided the flexibility needed to modify the originally specified mix of two- and three-bedroom units in response to a shift in market demands. Plan configurations are such that living/dining areas and master bedrooms open onto sun-screened decks with views toward the creek, while secondary spaces were provided views, and in many cases decks, oriented toward the courtyards. Studios were placed over flats so that no entry would be higher than one flight.

Limestone-colored stucco—offset by forest-green pipe railing and hand-

painted ceramic light fixtures—was selected as the dominant exterior material because of its low maintenance and plasticity and for its capacity to inject restraint into a complex building form visually enriched by the ever-changing subtleties of light and shadow. The intended effect of a hillside village is successfully achieved, in form if not as a pattern for living. A skillfully fashioned outcropping from an idyllic wooded slope, Habilidad serves well the concept of home as exclusive retreat.

#### Credits:

*Architects:* Oteri Tisdale Dorsey  
*Developer:* Charles Marsh  
*General Contractor:* CM Builders  
*Consultants:* Jose Guerra (structural), Jim Coolidge (mechanical), Ken Cunningham (civil)  
*Landscape architect:* Justin Hollis  
*Price range:* \$76,000-\$152,000

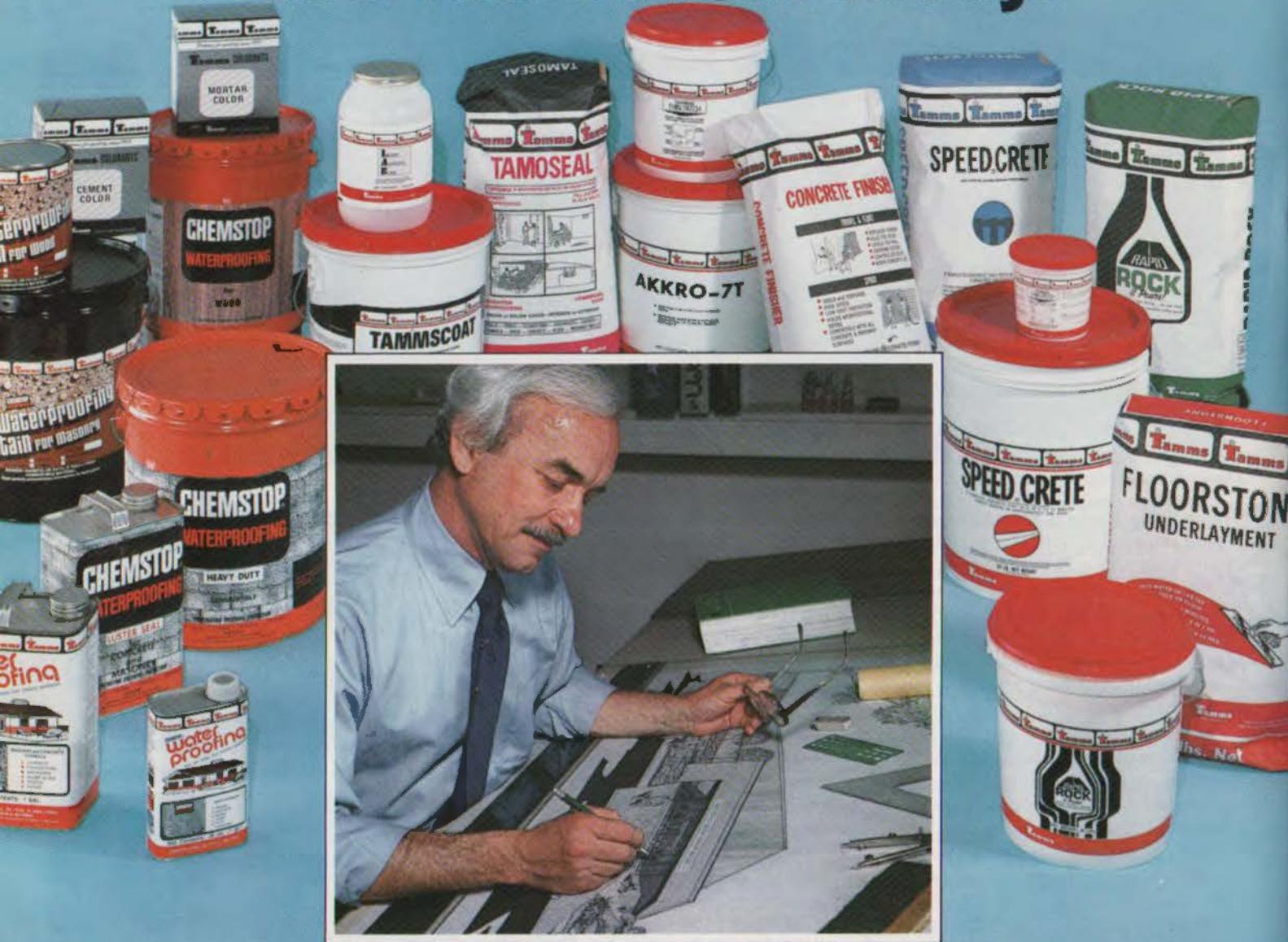


*View of motor court from access drive.*



*Wood sunscreens filter light on south exposures.*

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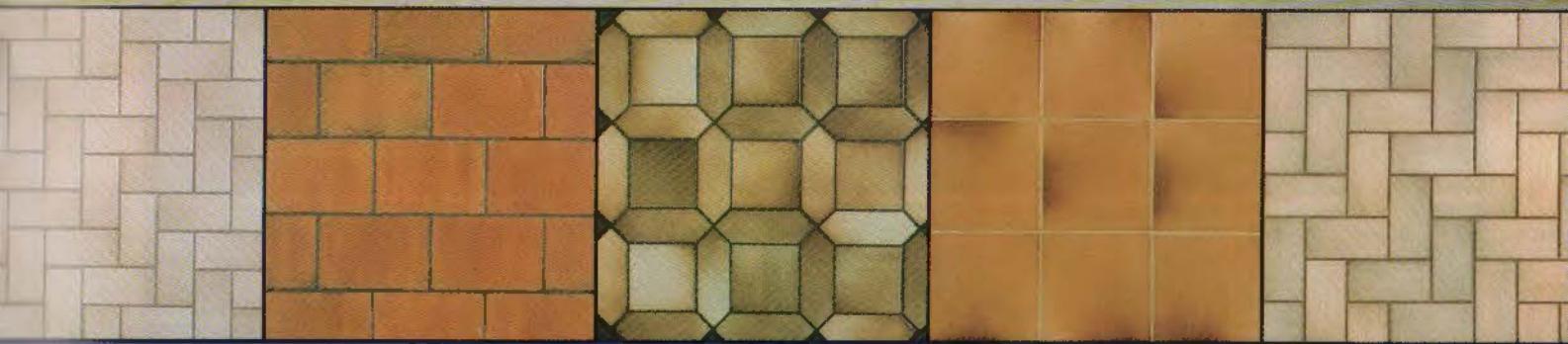
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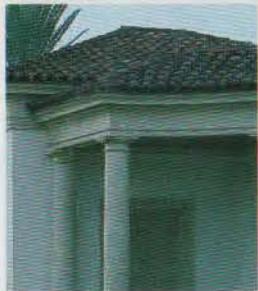


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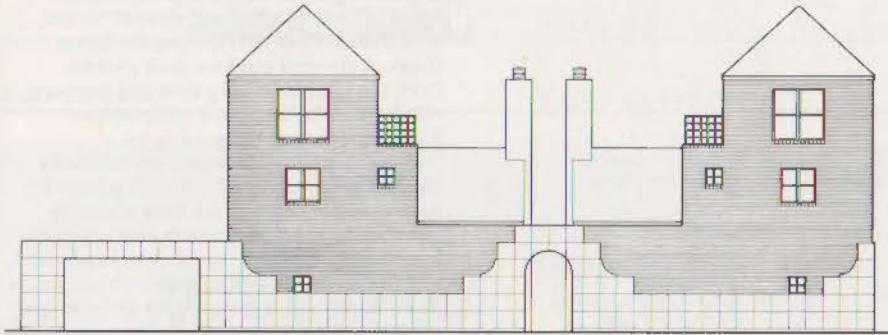
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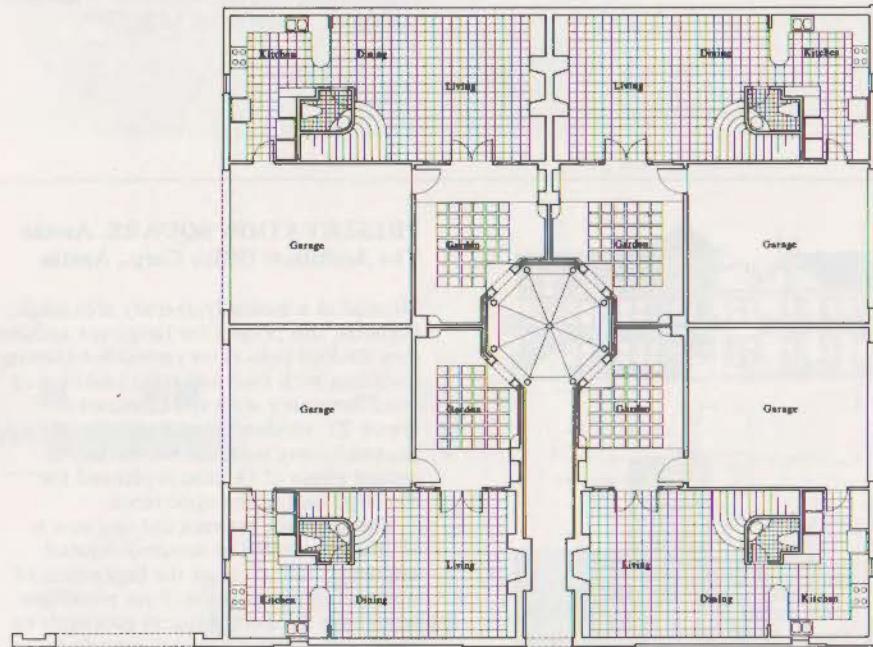
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# Housing Under Way

A Random Collection from Around the State



West elevation.



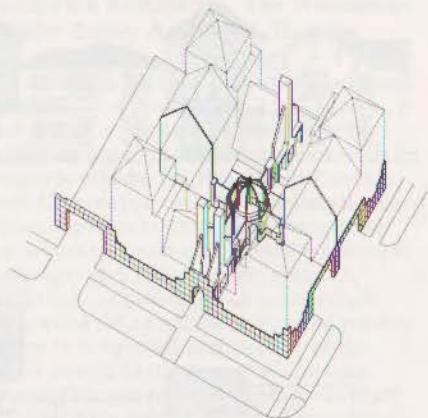
First floor plan.

## COMMONWEALTH TOWNHOUSES, Houston Taft Architects, Houston

These four speculative townhouses for The Dolphin Corp. will occupy a 75-foot by 100-foot corner lot in an old inner-city neighborhood of stately mansions. Required per unit were three bedrooms, 2½ baths, kitchen, dining and living areas, outdoor areas, and a two-car garage.

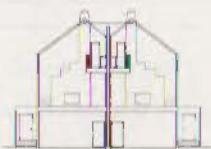
Focused inwardly, the complex is organized around a central pavilion opening onto each unit's private courtyard. The units are L-shaped, allowing for a progression of single- and double-volume spaces, each overlooking the other and culminating in a third-level loft/study.

The overall image is intended to reflect contextual character and scale, and is articulated by a gridded stucco and brick skin. On the exterior, the gridded stucco base defines driveway and entrance and within the complex becomes a system of planters, seats, courtyard walls and individual entrances. Completion: late 1982.





*North elevation.*



*Section.*



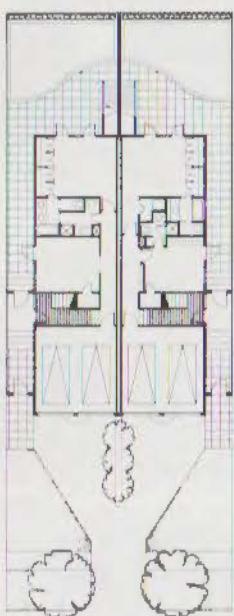
*South elevation.*



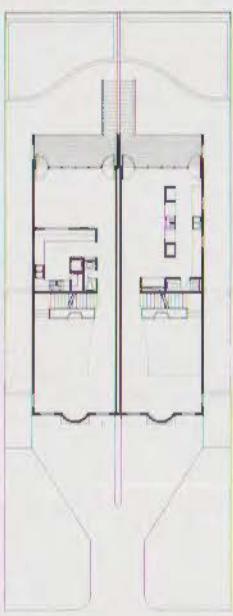
*West elevation.*



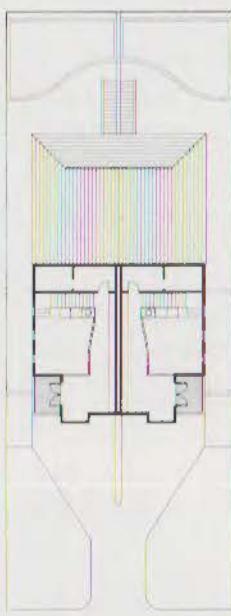
*East elevation.*



*First floor plan.*



*Second floor plan.*



*Mezzanine plan.*

## ALBANS STREET TOWNHouses, Houston

William F. Stern & Associates,  
Architects, Houston

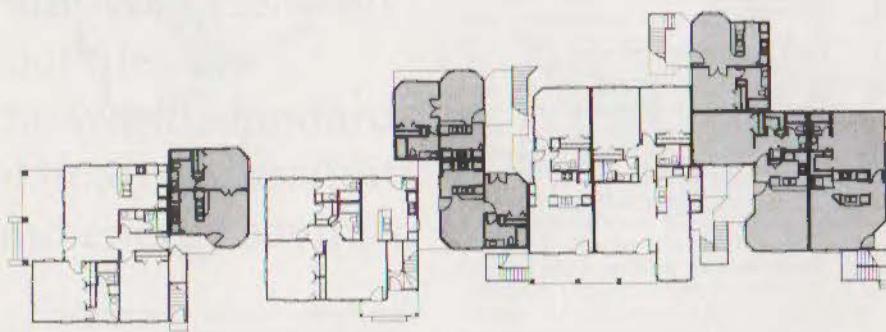
Two attached townhouses will occupy a 50x117-foot lot in the Southampton extension near Rice University, a neighborhood of single-family houses and duplexes built since 1930. The new townhouses, for Southampton Development, are intended to be compatible in scale with older homes in the area and to recall characteristics of side-by-side suburban duplexes of the late 19th century.

The 2500-square-foot stucco-clad houses face Albans and are accessible from the drive court through garage and pedestrian entrances. The second story will contain living, dining, kitchen and powder rooms, with a stucco loft overlooking the living room. A covered outdoor deck extends from the kitchen/dining area and connects via stairs to the backyard patio below. Bedrooms occupy the patio level.

A narrow site with 6-foot side setbacks and the requirement of a double garage for each unit dictated ground floor planning and the three-story elevation. Garage openings are emphasized, rather than suppressed, suggesting imagery of a large carriage house. The simple base is crowned by circular bay windows identifying upstairs living areas. Studios above the living rooms project over the bay and are fenestrated with jalousie windows and French doors leading to a balcony. Placement of windows on each side reflects specific requirements for natural light and air and contrasts informal composition with the symmetry of the front elevations. Completion: early 1983.



*North elevation.*

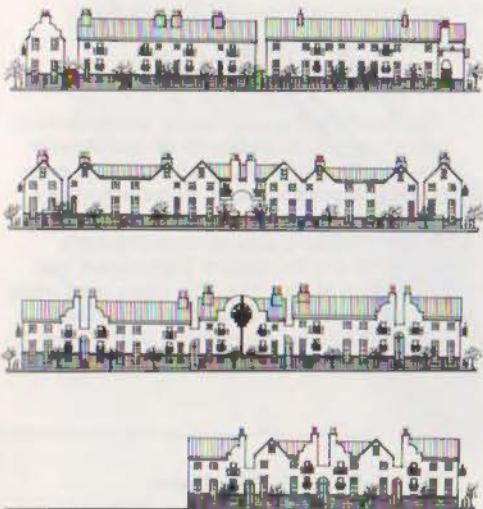


*First floor plan.*

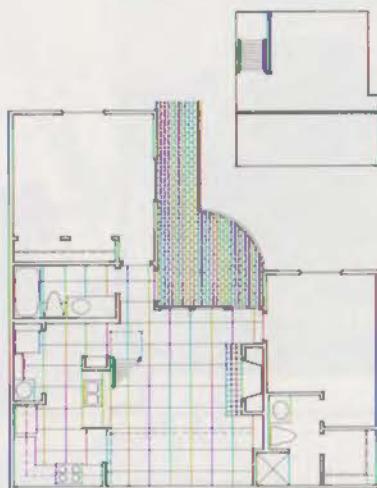
## PRESERVATION SQUARE, Austin The Architects Office Corp., Austin

Situated in a quaint University area neighborhood, this project for landscape architect Roy Bechtol links three remodeled existing dwellings with four new infill buildings of complementary style and character to create 21 condominium units for the student/young professional market. A second phase of 18 units is planned for the other half of the same block.

The interface between old and new is skillfully executed to maximize spatial efficiency and to create the impression of one overall composition. Four phase-one units have third-story spaces accessible by spiral stairs. Other "extras" include decks, fireplaces, ceiling fans, oak detailing and some ten-foot ceilings. Completion: imminent.



*North elevation.*

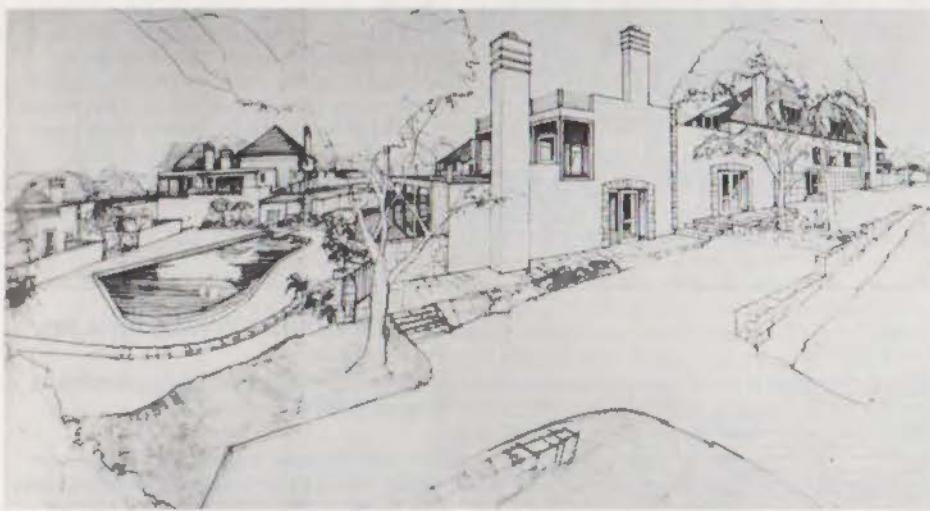


*Third story plan, with loft.*

### **THE RAILYARD, Austin J. H. Eccleston Johnston, Jr., Austin**

Conceived as a half-block deep strip of low-rise, middle-income apartments running four consecutive blocks along Fourth Street in Austin's warehouse district, this 200-unit complex is a bold urban venture by John D. Byram.

For definition and human scale, a head-high band of clay-colored tile, trimmed in blue, runs the length of the project on the main facade. As a gesture toward the larger urban scale, first- and second-floor windows are connected and the galvanized metal roofs atop the third story are steeply pitched to gain height. Contextual allusions include the roof material and an abundance of metal pipe columns and railing intended to convey a "warehouse" feel. Completion: summer 1983.



### **DE SALIGNY, Austin Howard Barnstone, F.A.I.A., Houston Robert Jackson, Austin, Associate**

These nearly completed condominiums for a half-block inner city eschew the typical individualized townhouse solution by incorporating 19 units within a large, mansion-like structure. Nevertheless, each unit maintains its individuality and townhouse scale prevails. The condos, for developer Robert Barnstone, are not conceived for a typical market, nor is there a typical plan or a typical size. Units range from a small efficiency-like flat to a large three-bedroom configuration with library and attached greenhouse. The architect's overall intent was to "create an illusive romanticism disciplined by the exacting requirements of setting a condominium on a downtown site in a hopeful neighborhood."



### **CLUSTER HOUSING, The Woodlands Charles Tapley Associates, Houston**

The challenge here was to achieve increased density—six approximately 2,000-square-foot houses on a one-acre site—without sacrificing separate-house amenities. This prototype scheme for Woodlands Development Corporation calls for carefully controlled views away from the private drive and adjacent houses and toward the natural landscape and private open space. A vocabulary of gabled shake roofs, rough-sawn wood siding and large covered porches relates to indigenous architecture of the region as well as the immediate forested setting. This gentle relationship to the land is further characterized by the preservation of major trees and specimen vegetation. (See site plan, page 42.)



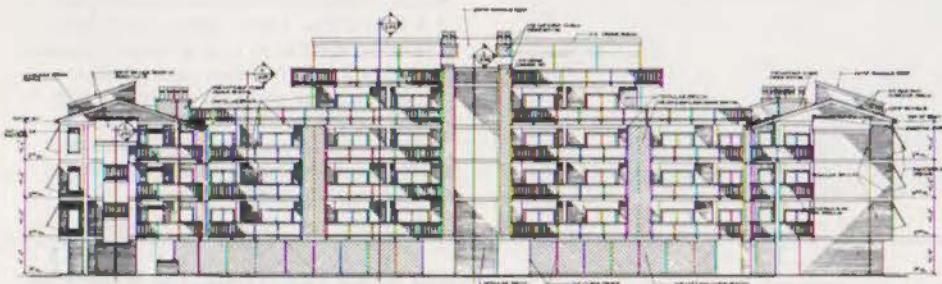
**SUNCHASE CONDOMINIUMS,  
South Padre Island  
3D/International, Houston**

The fourth phase of a luxury condominiums project by Buell Development and Bennett Barnes Investment Corp., Sunchase is essentially a stepped concrete frame supporting numerous balconies and large expanses of recessed glass to capitalize on dramatic views west to the Gulf of Mexico and east to Laguna Madre Bay. The views are further enhanced by multi-level units which limit view-obstructing corridors to every other floor. Completion: early 1983.



**CONDOMINIUMS, Dallas  
Todd Hamilton, Architect, Dallas**

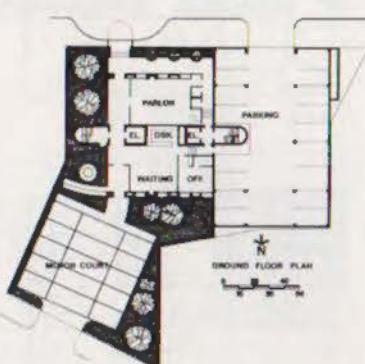
This program calls for 24 luxury condominiums on a less-than-one-acre site in suburban Dallas, including two bedrooms, 2½ baths and garage parking for each unit. The clean and straightforward design incorporates public and semi-private outdoor space into a tight site and provides generous covered balconies which shelter glass openings. Scale and materials (painted brick and stucco) respect the neighborhood. Completion: late 1983.



**TEAL HARBOR CONDOMINIUMS,  
Port Aransas  
Reuben Maverick Welsh, Jr., Architect,  
Corpus Christi**

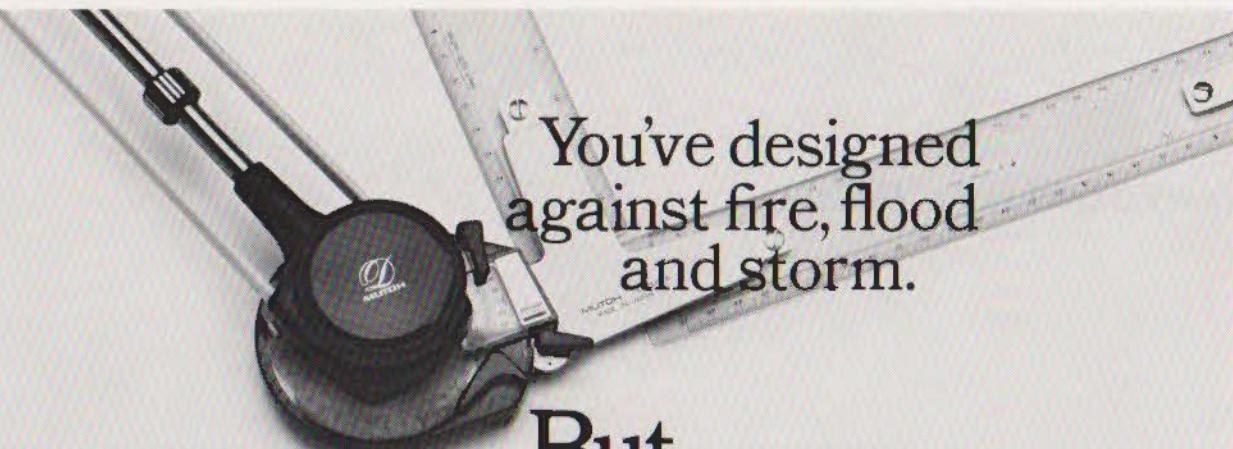
This Port Aransas waterfront development for an Austin dentist includes 24 living units and 30 boat slips. The base of all units is elevated 16 feet above mean sea level, providing space for parking and storage below. A boardwalk defines boat slips and recreation areas. Completion: late 1983.

*North elevation.*



**THE BROWNSTONE, Fort Worth  
Jackson & Ayers, Architects, Fort Worth**

This 13-story mid-rise (plus basement) for Jakimer-Massad Properties will provide 12 to 15 exclusive condominiums on 12 residential floors. The site, a small plot just two blocks from the Kimbell Museum, affords dramatic eastward views to downtown Fort Worth, captured through broad expanses of bronze glass. Outdoor walls, courts and gardens, and usable balconies entered from French doors, help define the building as residential. An attached two-level parking structure is topped by a landscaped court and a party facility. Exterior materials are brown brick and exposed aggregate. Completion: late 1983.



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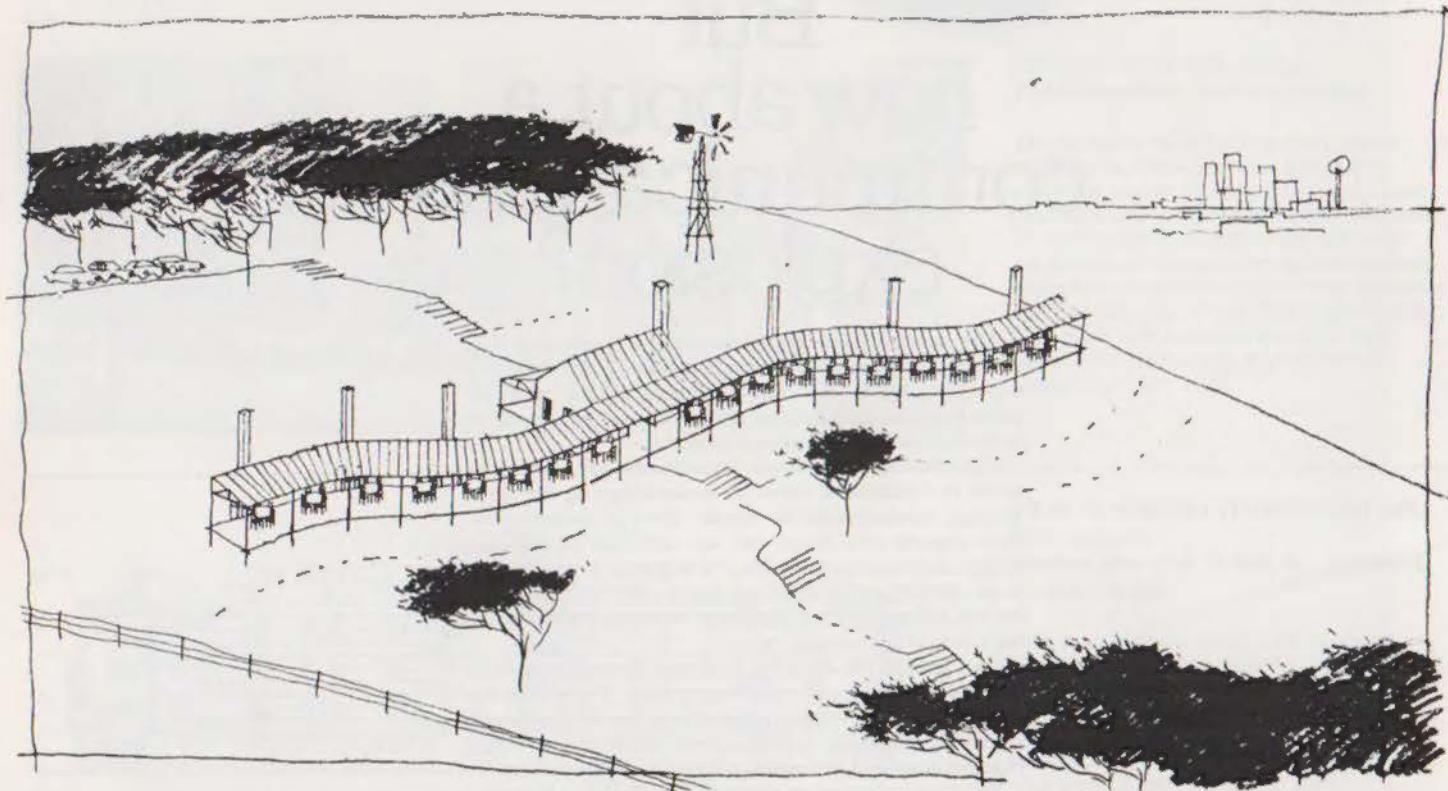
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Company \_\_\_\_\_  
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# Land, Sky, People

## Imaginary Sketches for Dallas

By Max Levy



**Editor's Note:** The sketches presented here suggest three imaginative ways to take delight in a form of Texas regionalism while commemorating the Texas Sesquicentennial in 1986. They are offered as such by Max Levy, a project architect with The Oglesby Group in Dallas, who readily admits that his proposals may seem a bit farfetched at first glance but who believes, as we do, that they are as feasible as the fruit of any mid-summer daydream—the kind of mind-wandering that can occur when you're flat on your back in itchy carpet grass, cool in the shade of liveoaks, looking up at a hot-blue Texas sky.

Once distant from town, a small working ranch is gradually surrounded by development. Intensified by this activity along its borders, the simple pleasures of the easygoing ranchland seem more vivid than ever.

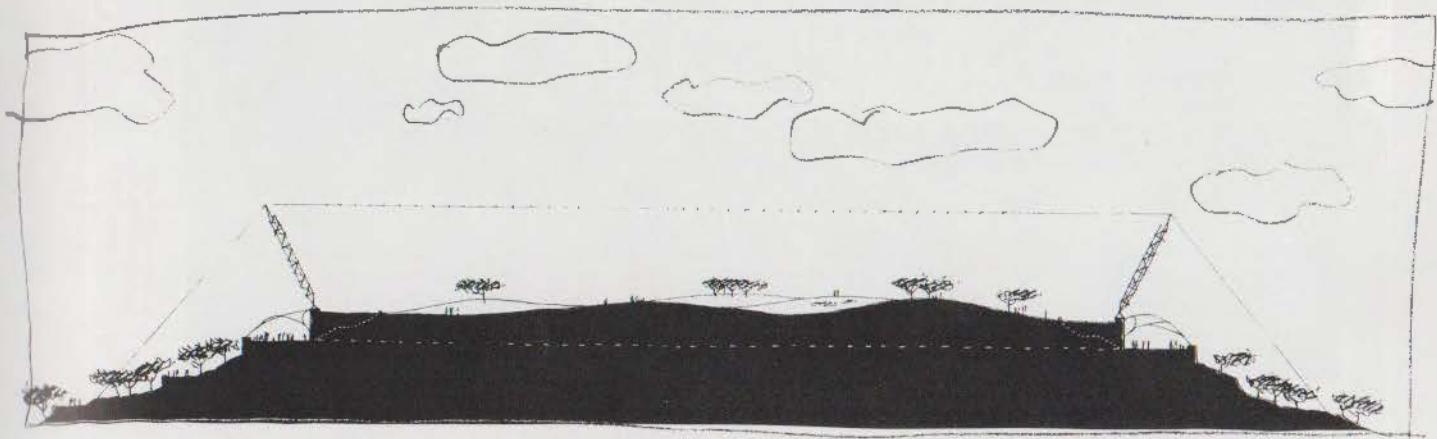
The ranch is bequeathed to the City with the stipulation that it remain intact and alive. At the center of the ranch, a cafe is built, giving access to an eager public.

The cafe is a kitchen with arms, looking out over the land.

Inside, breakfast is served at our large round table. Pairs of glass doors that enclose the serpentine dining porch are open. Ceiling fans, centered over each table, draw the sounds and smells of outside through the screens. Small fireplaces march down one side of the space, waiting to be tended on fall evenings. Barely perceptible, our tablecloth sways in the morning breeze.

The cafe is filled with lively feasts in single file, each one claiming its own place along the ridge.

# After 22 years of restoration, the 26-year-old Governor's Mansion looks as good as new.



The afternoon sky is full of colossal white clouds. Across town, an extraordinary park seems to form a shoreline with the sky.

Tall steel pylons are spaced around the perimeter of a sweeping square plateau. The pylons suspend an open web of cables high in the air, forming a delicate grid pattern against the sky.

We ascend to the plateau and are astonished. Seeing the clouds through this grid, our perceptions of their movements and transformations are heightened as never before.

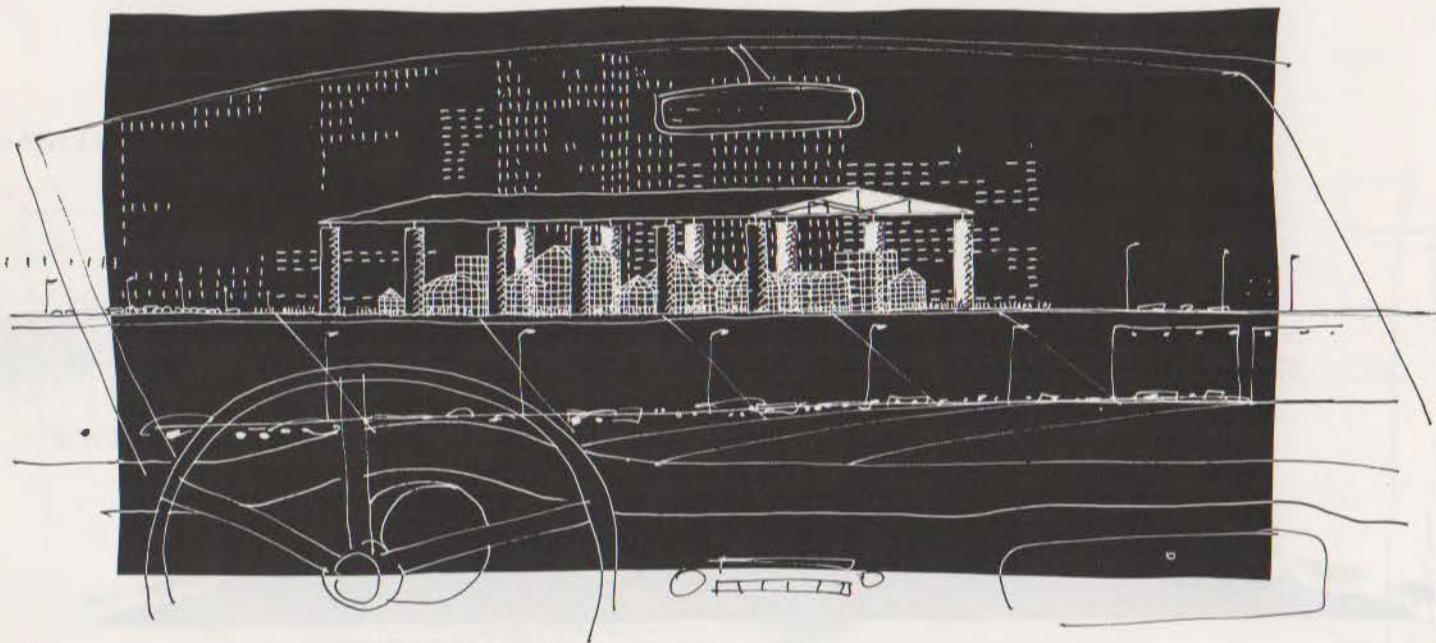
At each entrance to the plateau is a pedestal of laminated glass encasing several meteorological dials and cotton-like miniatures of cloud types: nimbus, cirrus and cumulus. We read the dials, deduce the altitude of today's clouds and the resultant scale of the hovering cable grid.

Equipped with this small treasure of data, we gauge the size of the clouds and marvel that the cumulae drifting above us are as big as ocean liners.

On the plateau surface, a green undulating meadow dotted with liveoaks, the scene is strangely like a beach. Thousands of people lie on beach towels. In the absence of a sea, their focus is on the sky.

The hot weather activates a sprinkler system of fine mist. Periodically, a wave of mist wafts across the plateau, cooling the visitors.

We pass the remainder of the afternoon lying in the meadow, in calm conversation, enjoying the immense silent journey of the clouds.



Standing at the edge of downtown is a mammoth hall. Its enormous cylindrical red-brick columns, majestic from a distance, reward our attention as we near: they are tattooed with humanity—a million names, dates and little drawings preserved in the brick. (The scene at the brick plant was a festive one. Before the bricks were kiln-fired, the public was invited to incise their names into the soft red clay, one brick per person.)

Inside the hall, an enchanting sight stretches out before us. It appears to be a village-size collection of transparent glass conservatories, each seeming to contain only warm light and eddying crowds of people. The conservatories' purpose is revealed as we stroll the "avenues" between them: each one acoustically shelters a small amphitheater whose concentric terraces descend below the hall floor.

We are surrounded by simultaneous performances of broad diversity—a celebration of the human vitality underlying an ambitious city.

In one amphitheater, a child draws a picture brimming with life, which vividly unfolds upon a large screen before a delighted audience.

In another amphitheater, an elderly gentleman in vested suit recounts absorbing stories of his early life in a Dallas now faded away.

It is impossible to take in all the attractions in a single evening. The place is kaleidoscopic.

Seen from outside in the night, the conservatories glow like giant lanterns.

After 2½ years  
of restoration, the 126-year-old  
Governor's Mansion looks as good as new.



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# Three Interiors

## Roads to Greece and Rome

By David Dillon

The retreat from Modernism has taken many curious turns, but the main roads still lead to Greece and Rome. Plinths, pediments and porticoes continue to pop up in everything from shopping centers to chiropractors' offices, with no apparent flagging of interest in contemporary applications of classical ideas.

Michael Graves, a high priest of contemporary neo-classicism, made headlines three years ago by transforming the Sunar furniture showroom in New York City into a miniature Roman villa complete with columns, arches and vaulted ceilings. Critics either praised the design as revolutionary, or dismissed it as too clever by half. In any event, Sunar's sales doubled and Graves was commissioned to repeat the performance, with variations, in Sunar showrooms in Chicago, Los Angeles, Houston, and now in Dallas' World Trade Center.

Like its predecessors, the Dallas showroom is commercial theater that borrows equally from Paramount and the Parthenon. One large space (6400 square feet) has been broken up into a series of smaller ones, creating a cubist symphony of superimposed geometric forms and multiple perspectives. Everything seems to frame everything else, as though the interior plan had been lifted whole from an Escher drawing. The conventional glass display window, which merges interior and exterior spaces, has been replaced by a solid pink and blue front, almost a temple gate, adorned with columns, capitals, swagged fabric and brass trim. The forms and colors turn up again inside so the entrance serves as a preface to the rest of the drama. More significantly, its formal character establishes the kind of firm boundary between interior and exterior, public and private, that Graves insists the modernists have ignored. The main door opens onto a waiting room, an ante-chamber, that leads

Photography by Chas McGrath



View into textile pavilion.

## Sunar Showroom, Dallas



Entry: setting the mood.



Textile pavilion, with its smaller companion structure for swatches.

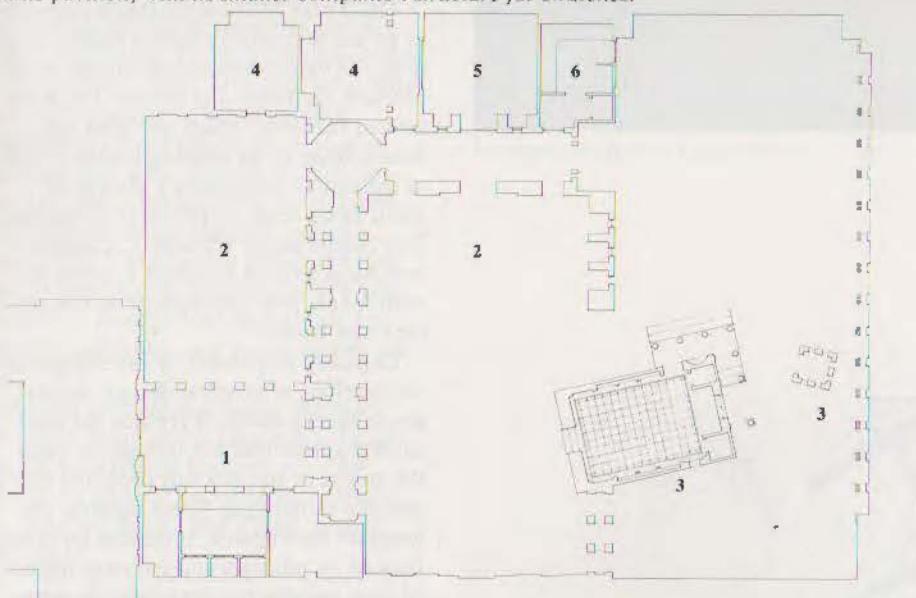
directly to the main part of the showroom. The passage from one to the other is marked by a double row of square columns, a good example of Graves' concern with amplifying the passage between spaces as well as the spaces themselves. To the left a long grey colonnade terminates in a red octagonal room decorated with a Graves assemblage. This in turn leads to a second hallway, with a coffered ceiling, which connects with the main display area. Most of the interior partitions are gyp-board and plywood. The sumptuous look is the result of the painting.

In the center of the showroom sits the so-called textile pavilion, a large free-standing structure with its own portico and pergola. A small structure, for displaying and storing swatches of upholstery, stands behind it, like an outhouse. Together, these structures underscore the playful, celebratory mood of the entire showroom. They are at once funky and functional, amusing stage props that enhance the architectural qualities of the room while also giving the clients an imaginative, if somewhat eccentric way to display some of the wares. Elsewhere, walls have been built out to create niches for displaying bolts of fabric and office chairs. Directly over one row of chairs is a line of small square windows that functions as a miniature clerestory.

Graves' favorite colors—pink, mauve, red, grey, lavender—are used generously, although not in the rigorous hierarchic manner of some other projects, in which blue signifies sky and water, red always means wall, and so on. In fact, the Dallas showroom seems somewhat quieter and less academic than its predecessors, although every bit as popular. One measure of its popular appeal, one that may not please Sunar, is that visitors frequently wander through the sequence of spaces and never seem to realize that anything is for sale. It is an architectural event in its own right instead of a neutral background for expensive executive desks.

### Sutherland Showroom, Dallas

Sutherland Contract Inc., two doors away, combines high-tech with a smattering of Post-modernist touches. Designer Neal Stewart knew beforehand that Sunar would be a neighbor so he intentionally underplayed the classical allusions in favor of a slick tailored look—black ceiling, white walls, exposed duct work, a mirror wall in the rear of the



Key to plan: 1. entrance, 2. office systems display, 3. textile pavilion, 4. office, 5. conference, 6. kitchen.

## Sutherland Showroom, Dallas

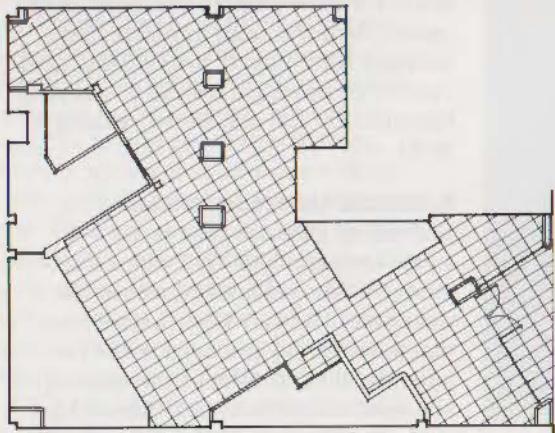
Photography by John Lindy



View toward fabric display.



Entry placed at angle to corridor.



Plan. Corridor and angled entry are at right.

showroom to create the illusion of more space.

The most conspicuous Post-modernist elements are the imitation stone columns, made of precast concrete and resin, that look as though they might have been pried from the corner of an office building. Although of no particular style or period, they help to create an appropriately architectural context for the display of contemporary office furniture.

The rest of the interior (approximately 5200 square feet) is laid out on a 2'x3' grid that encompasses everything from the floor tiles to the fabric display. In order to draw customers into this awkward L-shaped space, Stewart set the front door and its wall—composed of glass panels—at a 45-degree angle to the corridor. He did the same thing with two interior walls, so that the eye travels quickly from the front of the showroom to the back instead of fixing on the nearest file cabinet. The glass panels are separated by a 3-inch space, like a screen, so that the room seems even more open and accessible than it is. The merging of interior and exterior spaces that Graves avoided with his solid front is precisely the point here.

### Institute for Preventive Medicine, Houston

The Sid W. Richardson Institute for Preventive Medicine, a unit of Methodist Hospital in Houston's Texas Medical Center, combines a bit of playful classicism with a restrained use of color and materials that seems entirely consistent with classical ideals of moderation and balance.

The Texas Medical Center is renowned as an acute medical facility, thanks largely to the cardio-vascular triumphs of Dr. Michael DeBakey and others. The Richardson Institute, which occupies the fourth floor of an existing building within the center, represents a change of focus from acute to preventive medicine. The clients asked William T. Cannady and Associates of Houston to come up with a new look appropriate to the center's new focus.

Cannady responded by inverting many conventions of hospital design: neutral greys, blacks and reds replace the bold supergraphics that are thought to raise the spirits of the sick but probably don't; indirect rather than direct lighting was installed throughout; entrances have been framed by pilasters and columns instead of bare metal strip; door heights were reduced from nine feet to six feet, eight inches, to create a more comfortable

# Sid W. Richardson Institute for Preventive Medicine, Houston

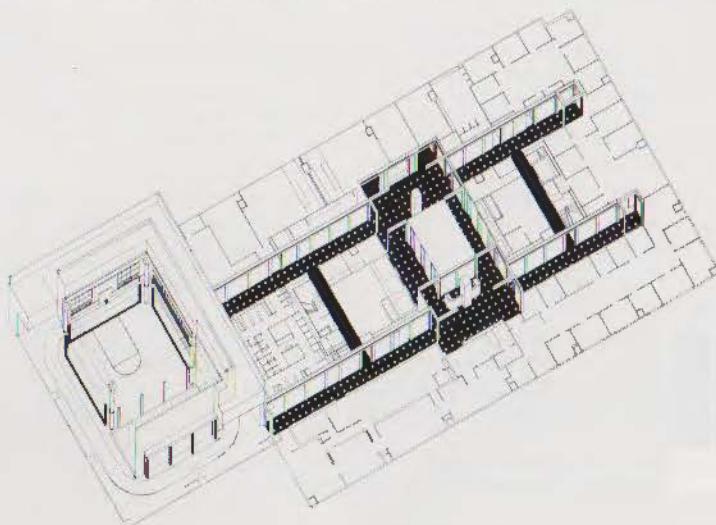
Photography by Paul Hester



ABOVE LEFT: Corridor reduces scale. ABOVE: Setting for gourmet health food.



Gymnasium under "Texas Sky."



But the gymnasium aside, the most intriguing thing about Cannady's design for the Richardson Institute is its restraint, its look of harmonious balance. It is interior design that Cicero would have liked.

Contributing Editor David Dillon is architecture critic for the Dallas Morning News.

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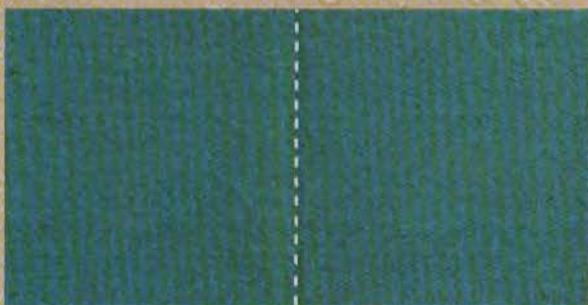
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Enlarged photograph of Kynar test panel: left was exposed to Florida sun for 110 months while the right half was kept covered.

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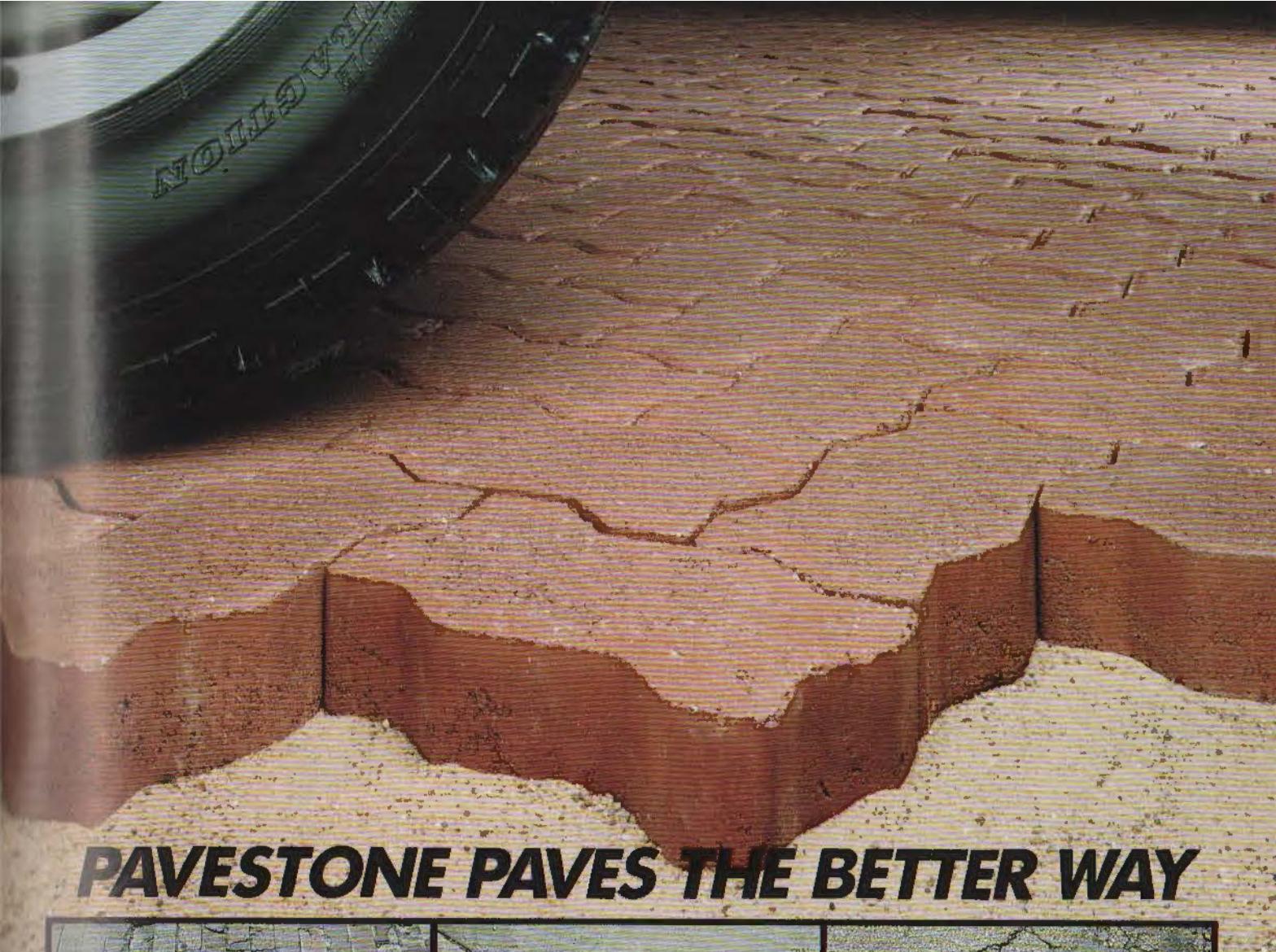
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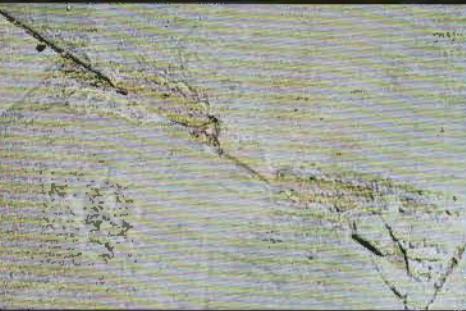
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# Books

## *Monitoring the Debate of a Watchdog Club Reborn*

By Peter Papademetriou

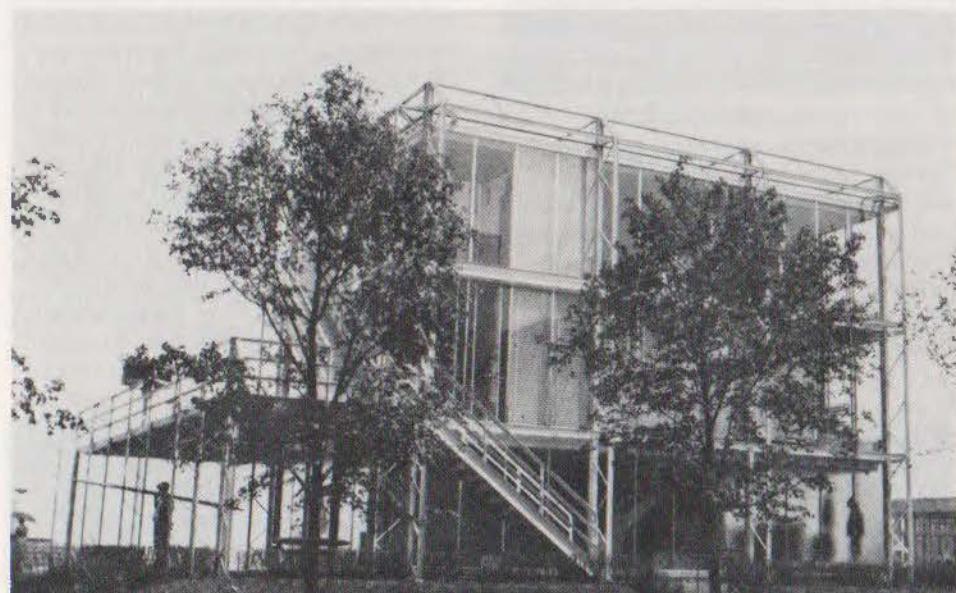
### **The Chicago Architectural Journal**

(Volume 1—1981), edited by Anders Nereim. Rizzoli International Publications, New York, N.Y. 94 pages, \$15.

In the context of American architecture, Chicago represents a clear tradition and legacy. However, rooted as it appeared to be in the origins of the skyscraper, or more specifically the steel frame and its more recent tradition of Mies, this legacy has, as with other orthodoxies, come under reappraisal. A younger group of architects asserted in 1976 with the assembly of a revisionist exhibit and publication of *Chicago Architects* that that legacy was not only more complex, but also visually richer, and thereby challenged the verity of *100 Years of Chicago Architecture*, a similar exhibit and publication which represented a more restricted view of Chicago.

The recent appearance of *The Chicago Architectural Journal* would indicate the coming of age of this new point of view, perhaps even the presence of a new and diverse Establishment. It is with the cover of the *Journal* itself that the signs are given that things are definitely not business-as-usual; the staid Midwest is represented, after all, by a book whose cover is a pinky-purple (a color chip suggests the name "Pansy") and on the rear of which is attached a plastic animated drawing based on a photomontage by Stanley Tigerman entitled "The Titanic," representing no less than IIT's Crown Hall sinking beneath the waves.

Such provocation against the single-mindedness of the earlier Chicago tradition is somewhat softened, however, by the actual content of the *Journal*, which rather than an opposing hardline alternative presents contents of great catholicity. The *Journal* is, foremost, the publication of the Chicago Architectural Club, reconstituted in 1979 for the commissioning



"House of Tomorrow" by Keck at Chicago World's Fair in 1933.

of lectures and articles, the mounting of exhibits of members' work, and to serve as a forum for open discussion of that work.

In this regard, the Club attempts to renew a spirit born in 1895 and traced in an introductory essay by Wilbert Hasbrouck on "The Early Years of the Chicago Architectural Club," evolving from an organization formed nearly a decade earlier for draftsmen but expanded in its reformation to include architects. Through *Inland Architect* and eventually its own series of annual catalogs, the CAC documented those critical years in America. Progressive modernist members dominated the scene by the turn of the century (Frank Lloyd Wright contributing his milestone essay, "The Art and Craft of the Machine," to the 1901 catalog), but after World War I gave over leadership to traditionalists, resulting in the Club's demise and merger with two other organizations and the loss of its name, identity and purposes

by 1921.

Other articles in the *Journal* cover a wide range of topics, and no simple "thematic" unity binds the group together. In fact, several of the authors are not even from Chicago. Judith Wolin of the Rhode Island School of Design, in two pieces, examines the Russian modern movement from the Revolution to the late 1920s, establishing that the Productivist wing had evolved a conceptual alternative, the formal dynamism which she identifies as "phenomenal kinesis," to the idealism and static vacuity of Suprematist architecture, representing a major contribution to the perspective of the modern experience. Her second essay, "Vkhutemas," outlines the short-lived educational system which formalized Russian *avant garde* design into a curriculum, one whose free-for-all experimentation eventually lead to its suppression by Stalin. Architectural education is also the subject of two essays by John McDermott of Ohio State and the

*Journal's* editor, Anders Nereim of the University of Illinois, Chicago Circle, presenting alternative strategies for expanding the effectiveness of that most revered of institutional formats, the design studio. Allan Greenberg, Connecticut architect, argues for "The Sense of the Past," for the continuing tradition of the classical language of architecture, possibly the most convincing argument to date, not only because our sense of history is incomplete but because a comprehensible formal language would both solve the alienation from culture which is the dilemma of modern art as well as suggest the possibility of a process leading to a larger methodology and design discourse. On a more sober note SOM's brilliant Fazlur Kahn suggests a language of form derived from contemporary structural theory, resulting in possibilities completely unprecedented in their technological innovation.

A small homage to the late George Fred Keck is included, featuring unpublished construction photographs of the 1933 "House of Tomorrow" from the Chicago World's Fair. The point is made not only that Keck was an innovator in areas which seem ironically relevant today (prefabrication, passive solar heating), but also that his work was widely published but unexplainedly excluded from the canonical list of modern work even though Siegfried Giedeon was a personal friend. Keck also represents a strain of counterculture within the Chicago context that the new Chicago Architectural Club feels a particular affinity toward. Keck is honored in the "cover girl" photo of the *Journal*, a singular honor which also assures a degree of acceptance for this new publishing venture.

Closing out this first volume is a presentation of representative work submitted by members to the first exhibition, complete with unedited transcripts of jury comments. The latter are devastatingly revelatory, while the former suggest that not only will the Chicago architectural scene never present the unified but simplistic images of previous generations, but also that the Chicago Architectural Club will be the watchdog of diversity and the *Chicago Architectural Journal* the vehicle through which others may continue to monitor the debate.

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Peter Panademetriou teaches at the Rice University School of Architecture. He also is a regional correspondent for Progressive Architecture and a Texas Architect contributing editor.

## In Brief

**Versus: An American Architect's Alternatives**, by Stanley Tigerman, with essays by Ross Miller and Dorothy Metzger Habel. Rizzoli International Publications, New York, N.Y. 190 pages, \$19.95 (paperback), \$35 (hardbound).

Tigerman himself officially captions the book: "An irreverent review of the nine lives (chapters) of an anti-Platonic architectural career that reflects the kaleidoscopic period in America from 1960 to 1980, mirroring more than one hundred projects steeped in the fashion(s) of the times." In the introduction Tigerman explains that his book is really about the nature of the struggle between conflicting points of view in his work during the last two decades. But the book isn't only about architecture, he says, it's also about an America "fallen from grace" in the last 20 years, reflecting more of the values of Philip Roth and Woody Allen than Louis Sullivan or Frank Lloyd Wright. A true believer that there is no theoretical ideal, or "one, right legitimate way," of making architecture, Tigerman illustrates some 120 projects that make up a constantly shifting and "precarious balancing act," as essayist Ross Miller calls it, between the abstract and the empirical, the classical and the vernacular, an intellectual concern for professional peers and a pragmatic concern for the client.

**Lessons in Looking: Dialogues with O'Neil Ford, Architect**, with a foreword by Margaret Cousins, Learning About Learning Educational Foundation, San Antonio, 104 pages, \$6.95.

*Lessons in Looking* is the product of a series of informal give-and-take lectures Ford presented to grade-school students at the Learning About Learning Educational Foundation at Trinity University in San Antonio. These Ford Dialogues, given over a two-year period (1979-80), were tape-recorded and videotaped and eventually published by the foundation to pass along "some of the warmth, energy [and] imagination of the man who made these sessions so exciting and rewarding for all involved." Ford talks about how to look at and appreciate building structure, materials, form, techniques, bridges and bicycles, all the while imparting to his young listeners his abiding love for the ingredients of good architecture.

**Color Drawing: A Marker/Colored-pencil Approach for Architects, Landscape Architects, Interior and Graphic Designers, and Artists**, by Michael E. Doyle. Van Nostrand Reinhold Company, New York, N.Y. 320 pages, \$35 (hardbound).

This book is written to take the reader beyond a mere discussion of tools and techniques and into the realm of color harmony and composition and other aspects of the art too often "shrouded in mystery." *Color Drawing* also argues that architects today should think and draw in color from their very first schematic scribbles. As Louis Sullivan's mastery of rendering complex ornamentation resulted in that ornamentation being successfully put on his buildings, Doyle writes, so too should modern-day architects become more proficient in composing buildings in color, as the discipline moves away from the bleak "T-square, triangle, and pencil-gray, elevation-generated facades" of post-1950 Modernism.

**Guide to U.S. Architecture: 1940-1980**, by Esther McCoy and Barbara Goldstein. Arts + Architecture Press, Santa Monica, Calif., 167 pages, \$8.95.

This field guide to Modern American architecture, with a foreword in three languages (English, French and Japanese), is not intended to be encyclopedic, according to the authors. They have simply sorted through their own travel notes, advice from others and other publications to provide a portable "pocketbook" for travellers in the United States who are interested in American architectural trends of the last 40 years. Some 487 representative buildings in six regions across the country are cited, along with photographs, addresses and street maps. "Principles at work in the selection of buildings for this guide," the authors write, "were geographic distribution, inclusion of the work of the young and no weighting of the guide to a few structural types." Twenty-four Texas projects include not only the Kimbell Art Museum in Fort Worth and Pennzoil Place in Houston but also the House of the Century in Angleton, the Greenwood Mausoleum in Fort Worth and Tranquility Park in Houston.

private living quarters have been upgraded and redesigned for better flexibility.

Highlights of the restoration include the rebuilding of nine fireplaces, replacing and exposing the wide pine flooring, providing *faux bois* treatment for interior doors, and restoring the stairwell window and the south entry.

Furnishings include an assortment of museum-quality 19th century American and Texas furniture and art procured by Friends of the Governor's Mansion, a non-profit corporation which since 1979 has raised some 2½ million dollars in behalf of the mansion.

## Projects in Progress



Gulf Oil Building, Midland.

### Gulf Oil Building Going Up in Midland

Now under way in Midland is a 270,000-square-foot regional exploration and production office for Gulf Oil Corporation, designed by the Houston firm CRS.

The complex is going up just north of Midland's central business district, on a 3.2-acre site that is presently flat and featureless, with no other buildings nearby.

Influenced mainly by a six-story zoning height limitation and desires for energy conservation and future expansion, the triangular-shaped building will be situated symmetrically on the center axis of the site, facing a proposed park and flanked by on-grade parking.

A six-story north wing will feature a sloped northeast facade to maximize the entry of natural daylight and a stepped section of overhanging floors on the south side to shield windows from direct summer sun. A south wing will be five stories high and stepped back on its upper two floors, with a mostly opaque southern exposure. What windows there are will be guarded by overhangs and sun baffles.

Most offices in the south wing will be adjacent to a skylit, central atrium between the two wings. The atrium will serve as the central organizing space of

the building, containing entrance lobby and reception and employee dining areas. The two wings will be joined by a series of horizontal circulation bridges crossing through the atrium.

The building will be clad in insulated, fiberglass-reinforced concrete panels, insulating glass and metal panels.

### Construction Begins on First State Bank of Abilene

Construction is now under way on the \$26 million First State Bank of Abilene, designed by the Houston firm 3D/International (with the Abilene firm Boone & Pope as consulting architects).

The 310,000-square-foot, 20-story structure will span two city blocks and stand as the tallest building in Abilene upon completion, which is scheduled for early 1984. The tower, clad in light brown brick and reflective glass, will be rectangular in plan, with its east end notched in a series of sawtoothed corners. A five-story atrium forming the base of the building will house main banking functions.



First State Bank, Abilene.

The building will be sited so that most of its surface faces south, providing optimum solar energy efficiency. Natural light will illuminate the atrium through a continuous band of clerestories.

The building will be flanked by a three-story parking garage and two parking lots, providing space for 650 cars.



Wortham Theater Center, Houston.

### Wortham Theater Center to Begin Construction Late this Year

Construction is scheduled to begin later this year on the two-part Gus S. Wortham Theater Center in Houston, designed by the Houston firm Morris/Aubry Architects (with theater consultant Jean Rosenthal and acoustician Chris Jaffe).

Money is still being raised for the \$65 million project, which is being privately funded by the Lyric Foundation in Houston. Upon scheduled completion in the fall of 1985, the center will be given to the city of Houston, which will own and operate it as a home for the Houston Ballet and Grand Opera as well as

a facility for resident and touring performing groups.

The Theater Center will occupy 75,000 square feet on the north side of a two-block site near Buffalo Bayou in downtown Houston, west of the Alley Theater and north of the Albert Thomas Convention Center. The complex will consist of two theaters side by side under the same roof: a 2,300-seat theater designed for musical comedy, ballet and opera; and a 1,100-seat theater scaled for musicals, plays, recitals, dance, chamber music and the like. Both theaters will



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contain orchestra pits, rehearsal studios, offices, storage space and complete backstage facilities.

The center is named in memory of the late Houston philanthropist Gus S. Wortham.



ParkWest Towers, Houston

## ParkWest Towers Under Way At CityWest Place in Houston

Phase one of the ParkWest Tower project, designed by the Houston firm Sikes Jennings Kelly, is now under way in west Houston, scheduled for completion in January 1973.

The 25-story, 600,000-square-foot ParkWest Tower One, with a 2,000-car parking garage, will be the first office building in City West Place, an 83-acre mixed-use development at the intersection of Westheimer and West Belt. Phase two, scheduled to begin construction within the year, will be a 15-story, 400,000-square-foot tower with a 1,200-car parking garage.

Both towers will be parallelogram in plan and clad in silver reflective spandrel glass alternating with black "vision" glass. Atop each tower will be a cylindrical penthouse, which, along with terraced floors notched out of one top corner on each tower, are intended to form a distinctive ParkWest building profile.

The towers are sited to create an outdoor plaza between the two that will provide entry to both buildings and serve as a visual link to a 3.5-acre park to the east. The grassline at the plaza level will be recessed to form a colonnade, which will be modulated by exposed perimeter columns clad with high-gloss metal panels.

## News of Schools

### Texas Tech to Offer Master's in Architecture

The division of architecture at Texas Tech University in Lubbock will begin offering a master's degree in architecture this coming fall semester.

According to division chairman Lawrence Garvin, establishing a graduate architecture program at Tech is a direct response to the demands of the marketplace.

"The majority of architectural firms indicate a consistent preference for employing architectural graduates with master's degrees," Garvin says. Moreover, many of the design professionals meeting the demands of Texas thriving construction industry are coming from out of state. In recent years, Garvin says, as the supply of architects in Texas tilts from surplus to deficit, an increasing number of architects registered in Texas have been trained at out-of-state schools, received certification from another state, and obtained registration in Texas through reciprocity.

### Refuerzo Receives Teaching Excellence Award at UT-Austin School of Architecture



Larry Murphy

An assistant professor of architecture at the University of Texas at Austin has received a \$1,000 Texas Excellence Teaching Award from the UT Ex-Students' Association.

Ben Refuerzo, just completing his third year at UT-Austin, teaches first- and second-year design studios with an emphasis on social, cultural and behavioral factors as design considerations.

Refuerzo says he tries to impress upon his students that "without people, we don't have architecture. If we have an idea of the feelings we are trying to evoke from the user," he says, "we can design more powerful buildings."

A native of Oakland, Calif., Refuerzo holds bachelor's and master's degrees in architecture from the University of California at Berkeley and is currently a doctoral candidate at the University of



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

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

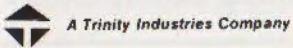
The girder being squared behind James is one of 108 to be fabricated for delivery to a jobsite in Mexico.

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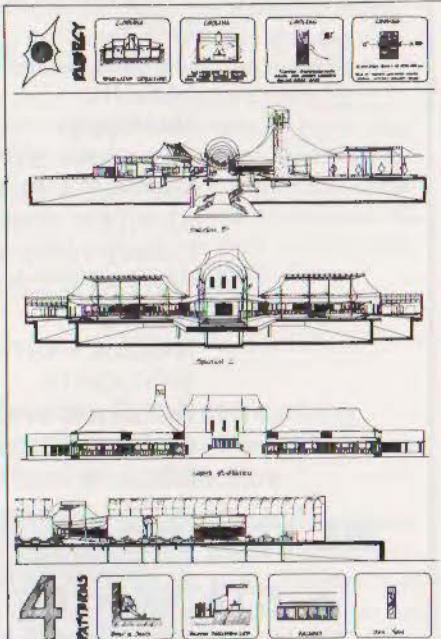
A Trinity Industries Company

Michigan. He also is a partner in the Austin architecture firm Architype Design.

### A&M Student Wins ACSA Design + Energy Competition

An architecture student at Texas A & M in College Station has won first prize in the 1982 Design + Energy competition sponsored by the Association of Collegiate Schools of Architecture.

James A. Ellis, Jr., a third-year environmental design student at A&M, received \$2,000 for his winning design of a speculative office building (a \$1,000 cash prize also went to A&M).



Winning Design + Energy entry by Ellis.

The program called for designing an office building of the kind that may be found along any interstate urban highway in the country. Entries were judged on how well they were integrated into the natural "Order" of things that Ralph Waldo Emerson saw similarly threatened by the factory town and railway in the 19th century. Done right, as the competition's call-for-entries quotes Emerson, these apparent affronts to the "Whole" can be as inobtrusive and "natural" as the beehive or spider web.

Ellis' concept was to create a shaded, ventilated microclimate by using large masonry masses to stabilize temperature and covering spaces in between with stretched canvas. An outer wood-frame structure would feature louvers to direct and diffuse sunlight.



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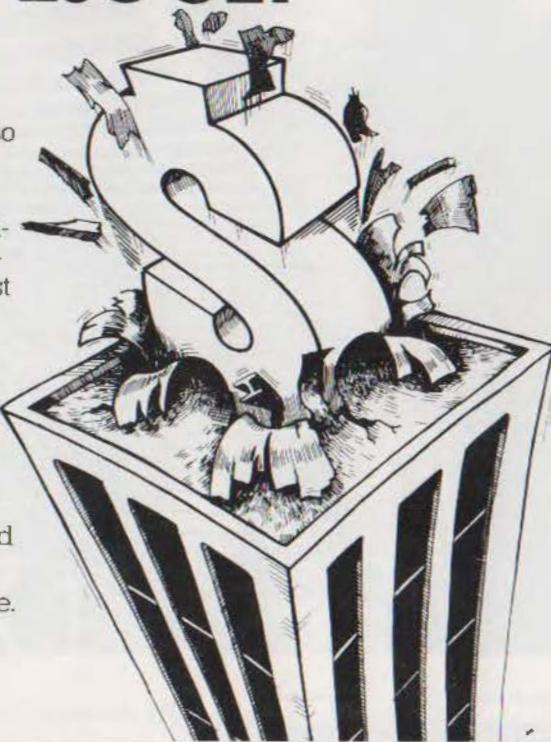
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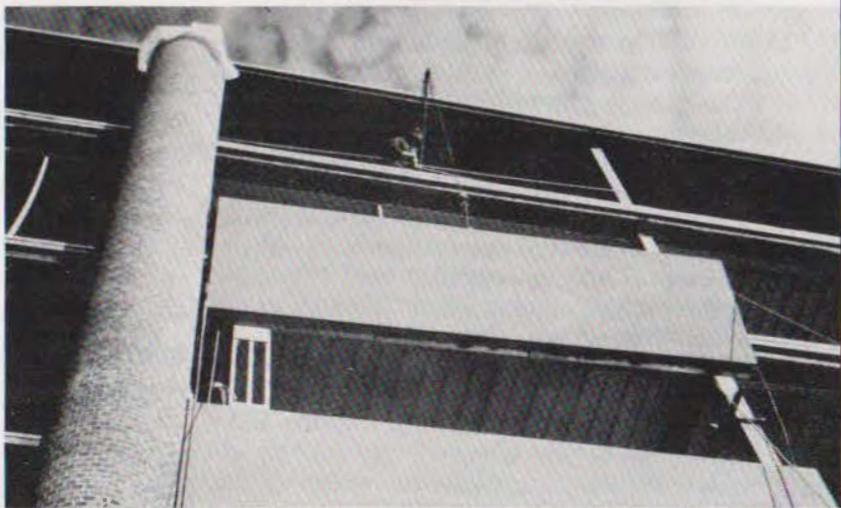
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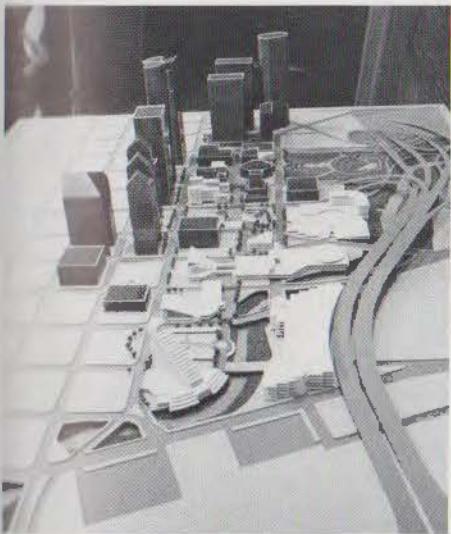
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Texas Architect

Jurors for the competition were Robert A. M. Stern, FAIA, New York; Douglas Kelbaugh, Princeton, N.J.; Paul Kennon, FAIA, Houston; Sarah P. Harkness, FAIA, Cambridge, Mass.; and Edward Mazria, Albuquerque.

### UH Architecture Students Plan Revitalization Of Downtown Houston

Fourteen graduate students in the College of Architecture at the University of Houston recently completed a plan for revitalizing downtown Houston by creating a 75-acre civic, cultural and convention center.



Brazos Pedestrian Mall, Houston.

The project, part of an urban design studio at the UH College of Architecture, called for closing off Brazos Street from Dallas to Franklin and turning it into a paved pedestrian walkway. Seventy-two acres of city-owned property would be developed along the walkway, including construction of a convention center, two theaters, parking facilities, a hotel and two restaurants, all to be called Brazos Pedestrian Mall.

The plan also calls for the renovation of the Albert Thomas Convention Center, restoration of the Music Hall and incorporation of several existing buildings into the complex, including the Music Hall, Sam Houston Park, the Houston Library and the new Bayou Walk (Buffalo Bayou is presently scheduled for a \$25 million facelift).

Students calculated that the mall would be considerably less expensive to implement than current proposals, which would require that the city buy new property at taxpayers' expense.

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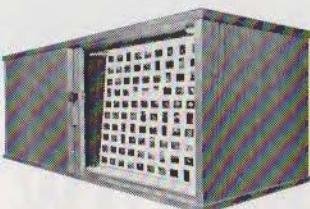
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## Coming Up

**July 3-Sept. 3:** "My Town," an exhibition of photographs of Tyler, Texas, by San Antonio photographer Judy Bankhead, at the San Antonio Museum of Art. Bankhead, a Tyler native, originally was commissioned by the Tyler Museum of Art in 1979 to return to her hometown after a 10-year absence and photograph it from her somewhat expatriated point of view. The result consists of five self-explanatory sections: "Along the Main Streets," "Neighborhoods and Parks," "Taking Care of Business," "Celebration" and "Change." The idea behind the three-year project, according to SAMA, was to focus on the every-day pedestrian affairs of Tyler life rather than prominent city landmarks. San Antonio Museum of Art, 200 W. Jones Ave., San Antonio 78215. Telephone: (512) 226-5544.

**Aug. 10-13:** "Revitalizing Downtown: Understanding Real Estate Development," sponsored by the National Trust for Historic Preservation's Main Street Center in Washington, D.C., at the Bradford Hotel in Austin. The four-day course covers the risks and processes of real estate development as well as ways for public and private-sector entities to become involved in downtown revitalization. Faculty will include experts in the fields of real estate development, market analysis, appraisal, leasing, loan packaging, law, accounting and construction management. The registration fee is \$250. National Main Street Center, National Trust for Historic Preservation, 1785 Massachusetts Ave., N.W., Washington, D.C. 20036. Telephone: (202) 673-4219. Or contact the Texas Historical Commission, P.O. Box 12276, Austin 78711. Telephone: (512) 475-3092.

**Sept. 28, 30:** "The Deterioration and Preservation of Architectural Terra Cotta," sponsored by Friends of Terra Cotta, Inc., at the Archicenter, Monadnock Building in Chicago and the Mechanics' Institute in New York. The one-day workshop will cover such topics as the use, production, preservation, analysis and replacement of terra cotta and criteria for selecting substitute materials. The registration fee is \$80 for non-members of FOTC, \$50 for students. Friends of Terra Cotta, c/o California Historical Society, 2090 Jackson St., San Francisco, Calif., 94109. Telephone: (415) 556-7741.

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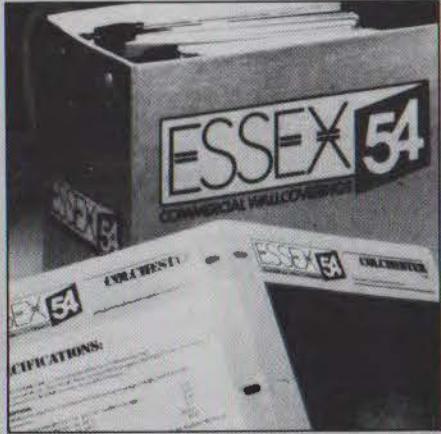
Please call or have your agent contact Steve Sprowls or Tracey Flinn at Assurance Services for details.

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In the News, continued.

**Oct. 24-27:** "The Maintenance and Stabilization of Historic and Cultural Resources," the 1982 Annual Conference of the Association for Preservation Technology, in Banff, Alberta, Canada. APT-82, P.O. Box 341, Williamsburg, Va., 23187. Telephone: (804) 299-1000, ext. 2314.

**Nov. 3-6:** Texas Society of Architects 43rd Annual Meeting, Fort Worth. TSA, 1400 Norwood Tower, Austin 78701. Telephone: (512) 478-7386.

### News of Firms

The Midland firm **Frank Welch Associates** has opened an office in Dallas at 4803 Lemmon Avenue, Dallas 75219. Telephone: (214) 521-8520.

The Houston firms Pierce Goodwin Alexander and the Pierce Partnership have merged and will operate as one under the name **Pierce Goodwin Alexander**, 800 Bering Drive, P.O. Box 13319, Houston 77219-3319. Telephone: (713) 977-5777.

St. Louis-based **Hellmuth, Obata & Kassabaum** has moved its Dallas office to 2501 Cedar Springs, Dallas 75201. Telephone: (214) 742-7000. HOK in Dallas also has named Peter Chih-H Cheng a vice president of the firm.

Dallas architect and *Texas Architect* contributing editor Larry Good has announced the formation of the firm **Good, Haas & Fulton**, with offices at 311 N. Market St., Suite 103, Dallas 75202. Telephone: (214) 742-8067.

J. Michael Griffin has been named a partner in the Houston firm **Morris/Aubry Architects**.

James E. Furr and John E. Pearson have been appointed to the board of directors of the Houston firm **3D/International**.

The Houston firm **Lockwood, Andrews & Newnam** has moved its offices to 1500 CityWest Blvd., Houston 77042. Telephone: (713) 266-6900.

**Osborn Vane Sundin** of Houston has relocated its offices to 3100 Wilcrest Drive, Suite 200, Houston 77042. Telephone: (713) 781-5262.

The **Nall-Brown Architects** has moved its offices to 1200 Walnut Hill, Suite 1000, Las Colinas Office Center, Irving 75062. Telephone: (214) 257-0333.

Dallas architect David Williams has announced the formation of the firm **Bethel & Williams Architects**, with offices at 3111 Cole Ave., Dallas 75204. Telephone: (214) 760-7951.

The Dallas firms A. Warren Morey Associates and Darrell Dean Fahler Architects have merged to form **Morey/Fahler, Inc., Architects**, with offices at 11615 Forest Central Drive, Dallas 75243. Telephone: (214) 343-1981.

**Corgan Associates Architects** in Dallas has promoted Philip J. Mein to vice president.

Irving R. Klein, founder of the Houston firm **The Falick/Klein Partnership**, has divested himself of his interest in the firm and has been named chairman emeritus. He will continue to serve the firm part-time in new business development.

Dallas architect David T. Demarest has announced the formation of his firm **David Demarest Architects, AIA**, located at 2713 McKinney, Dallas 75204.

The Houston firm **Crain/Anderson** has promoted Jerry G. Barner to president and Charles Graybeal to senior associate.

**Wright-Rich & Associates** in Dallas has moved its offices to 9840 North Central Expressway, Suite 250, Dallas 75231. Telephone: (214) 750-0077.

Dallas architect Robert S. Daniel III has announced the formation of **Gordon**

& Daniel Architects and Planners, with offices at 5952 Royal Lane, Suite 109, Dallas 75230. Telephone: (214) 369-8624.

**Zapalac Associates-Architects** of Austin has opened new offices at 400 West 15th St., Suite 1015, P. O. Box 1431, Austin 78767. Telephone: (512) 477-1493.

Kent R. Pargé is now a partner in the Amarillo firm, **Hucker & Pargé Architects**.

## News of Products



"Accent" lap siding by Temple-Eastex.

**Temple-Eastex Incorporated** in Diboll, the forest-products subsidiary of Time, Inc., has introduced two new patterns in its line of hardboard lap siding: "Colony" and "Accent." Colony is a narrow lap siding, factory primed to cut painting costs, with each 12-inch by 16-inch piece combining three laps for speed of installation. Accent, in 8-inch by 16-inch laps, is designed to emphasize the horizontality of lap siding, with a special cut to deepen shadows. An accenting groove on either side of each panel serves as an alignment guide for consistent overlapping. Temple-Eastex, P.O. Drawer N, Diboll 75941. Telephone: (713) 829-5511.

**E. F. Hauserman**, a manufacturer of office partitions and furnishings in Cleveland, Ohio, has opened a regional demonstration center at the Plaza of the Americas in Dallas. E. F. Hauserman, 700 N. Pearl St., Suite 120, Plaza of the Americas, Dallas 75201. Telephone: (214) 760-8431.

**Wilson Business Products** in Houston has opened a new office furniture showroom downtown at Two Houston Center. Wilson Business Products, 909 Fannin, Houston 77002. Telephone: (713)

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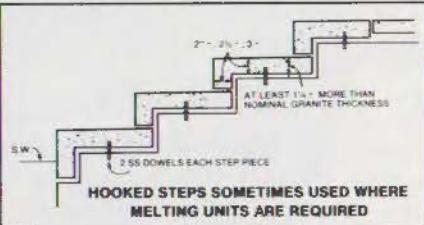
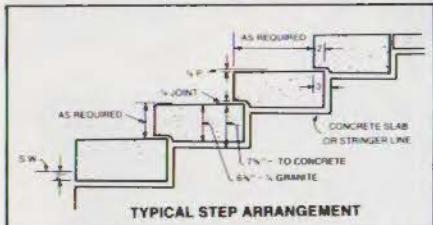
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**Brayton International** of High Point, N.C., with showrooms in Dallas and Houston, has introduced a new seating system called "Piccolino," designed "to constitute all sorts of groupings for any number of seats—whether it be in the form of trendy seating 'landscapes' or of



"Piccolino" by Brayton.

the generously laid-out 'round sofa.'" Comes in an assortment of cover fabrics and leathers. Timco Associates, 2702 McKinney Ave., Dallas 75204. Telephone: (214) 747-7130. 3333 Eastside, Suite 146, Houston 77098. Telephone: (713) 523-4900.

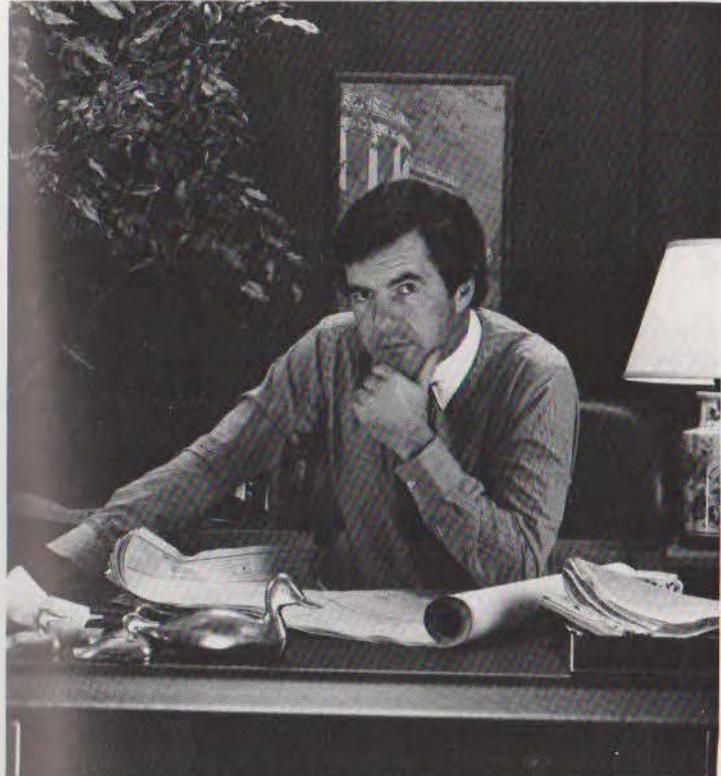
Now available from **Elgin-Butler Brick Co.** in Austin is a 16-page, full-color brochure on the company's line of glazed brick and tile. Includes information on manufacturing, installing, available colors and specifications. Elgin-Butler Brick Co., P.O. Box 1947, Austin 78767. Telephone: (512) 453-7366.

**Ralph Wilson Plastics Company** in Temple has introduced a new line of commercial door surfacing laminates for heavy contact and industrial uses. Categorized for specific project and building code requirements, the doors come in general-purpose, heavy-duty, metal-core and fire-rated laminates, as well as various widths, lengths, thicknesses and finishes. Ralph Wilson Plastics Company, 600 General Bruce Drive, Temple 76501. Telephone: (817) 821-0162.

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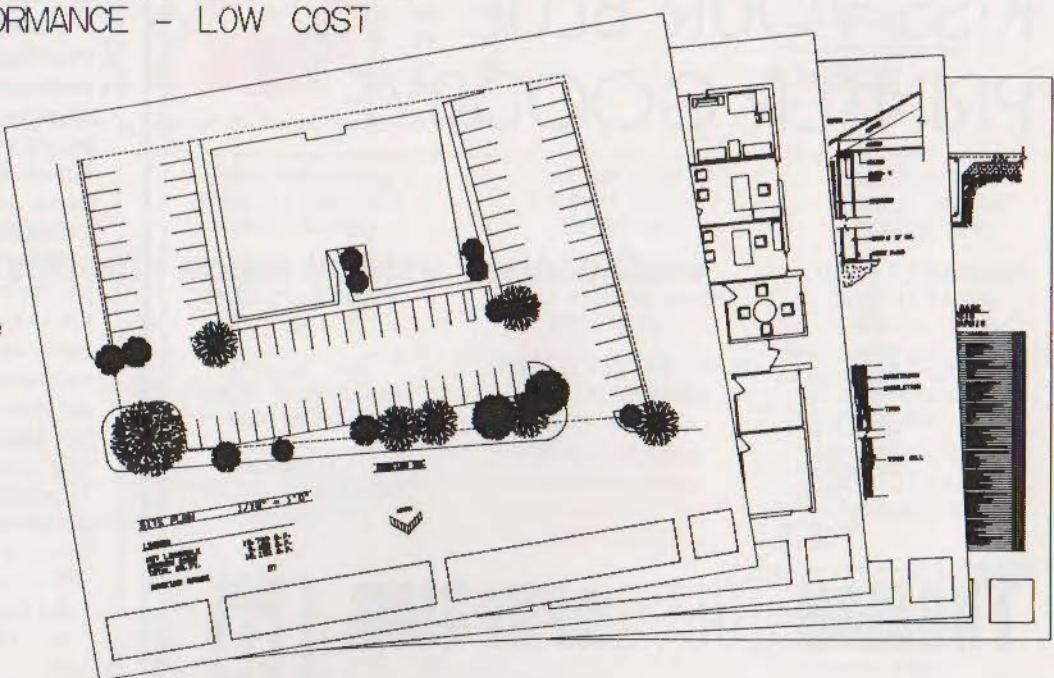
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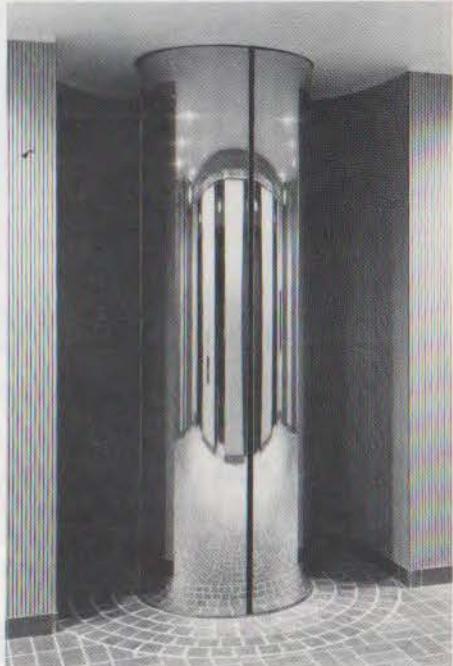
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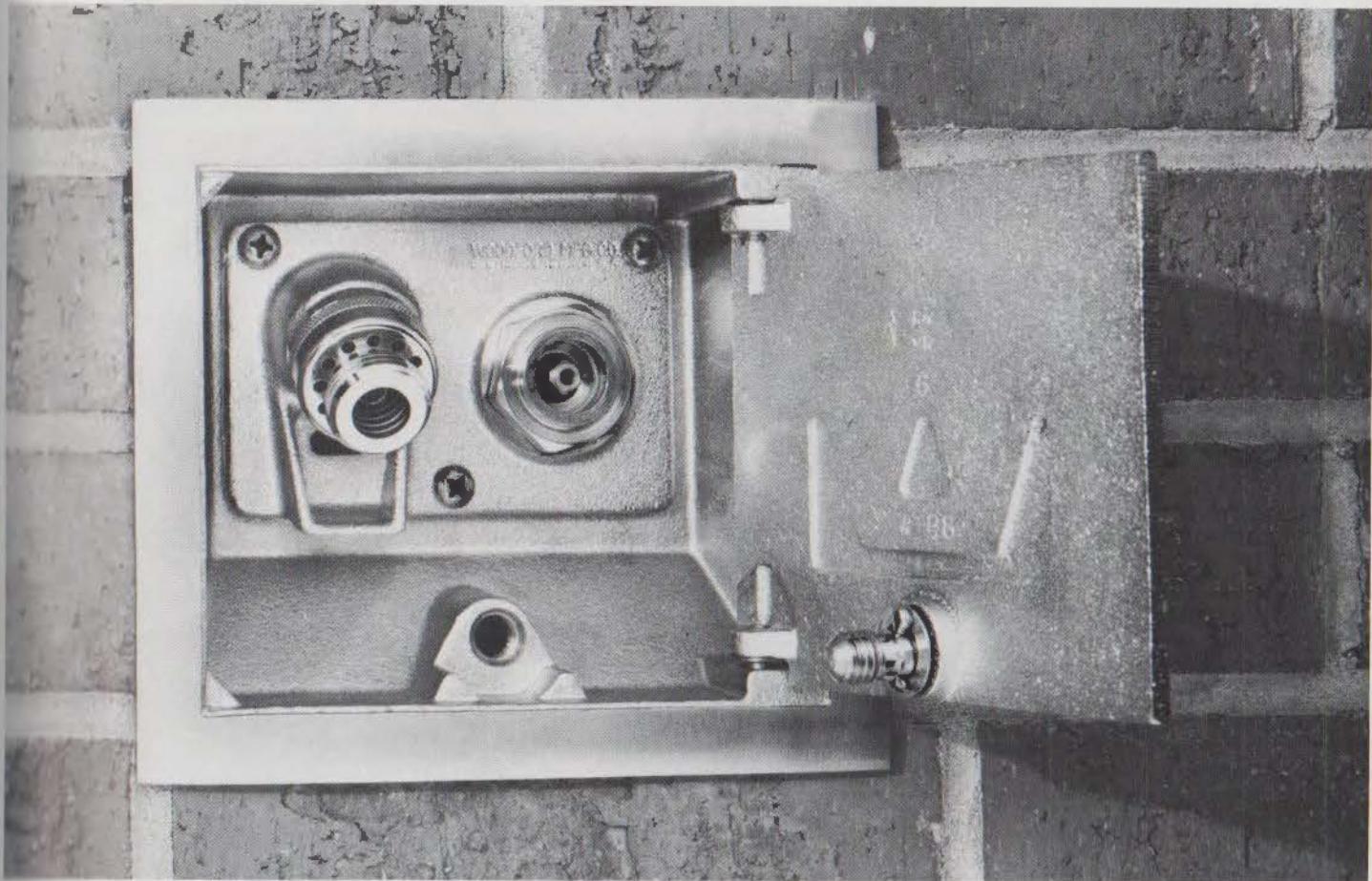
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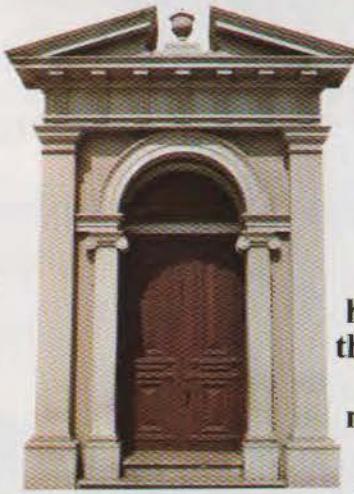
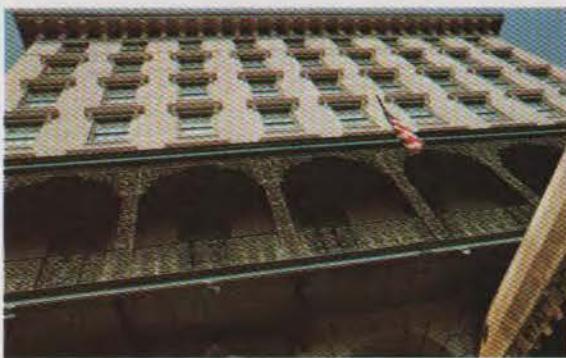
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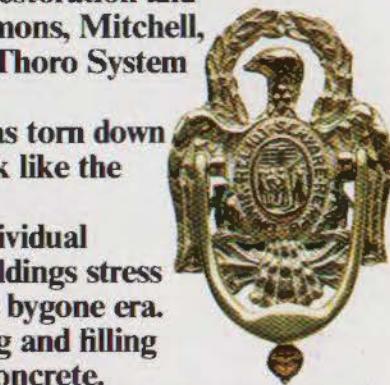
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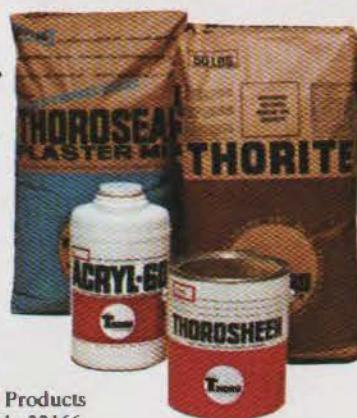
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## Humor by Braden



"Housing" is a term never-ever used by anyone except government bureaucrats and architects. Even my Sunday paper real estate section is entitled "Homes" and talks about "multi-family homes," "condominium homes," "condomedium homes," "condomaximum homes," ad infinitum. Recently, (this is the truth) I even saw "homominiums," the implications of which are incredible. The term "housing" just does not appear in popular usage.

"Housing" conjures up visions of low-rent, tacky, barracks, quonset huts, brick tenements, dormitories, cheap hotels, flop houses, hospitals, jails, rented rooms, nursing homes and tourist camps. Housing lacks cheer and often reeks of fear. It wafts odors such as stale sweat, Pine Sol, boiling cabbage and the dust of growing old alone and forgotten. "Housing" is a necessary term, but a housing is not a home.

Has anyone ever discreetly (or otherwise) inquired as to the location of your housing? Probably not. But all of us have been asked many times, "Where is your home?" In the younger set of our contemporary society this question has been replaced somewhat by "What sign were you born under?" (In my case, the answer is "Rooms for Rent"). But like Avis, the proximity of one's domicile is still popular question number two on the cocktail and singles supermarket circuit.

Homes are personal places with hearths which radiate love, warmth, yard swings, good cheer, family, friends, good books, winter sun, summer shade, old dogs and children, and watermelon wine. Homes smell like turkey and dressing, oak fires, freshly mown grass, barbeques, chicken soup, tortillas, corn bread, apple pie, and Morn. Homes vary in their appearance depending on the tastes and economic condition of their occupants. They come in 167 varieties including clapboards, log

cabins, box houses, grass shacks, igloos, town houses, dog runs, ranchettes, salt boxes, ramblers, Cape Cods, haciendas, adobes, tepees, shotguns, palazzos, flats, moderns, lofts, A-frames, penthouses and periods. It really doesn't matter what they look like, as long as they possess those spiritual qualities heretofore described.

As a corollary, houses can be the invention of architects. At their worst, houses are just works of art expressing the designer's skills in detail, texture, tone, materials, planning and technique. At their best, houses are also homes.

Architects are sometimes so intensely caught up in houses as an art form that they become master rhetors in describing their works for the professional press. The morbid descriptions which result are amazing to behold. I haven't checked *Texas Architect*, but I recently read an article in a local architectural bulletin describing a "project" which consisted of something my generation would call your basic three-bedroom, two-bath house remodel. I would always hate myself if I did not share with you the rhetorical terms used to describe the architect's "solution." In order of appearance, they are:

transformation  
disjointed mazes  
character  
formal vocabulary  
vocabulary of the parts  
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circulation sequence  
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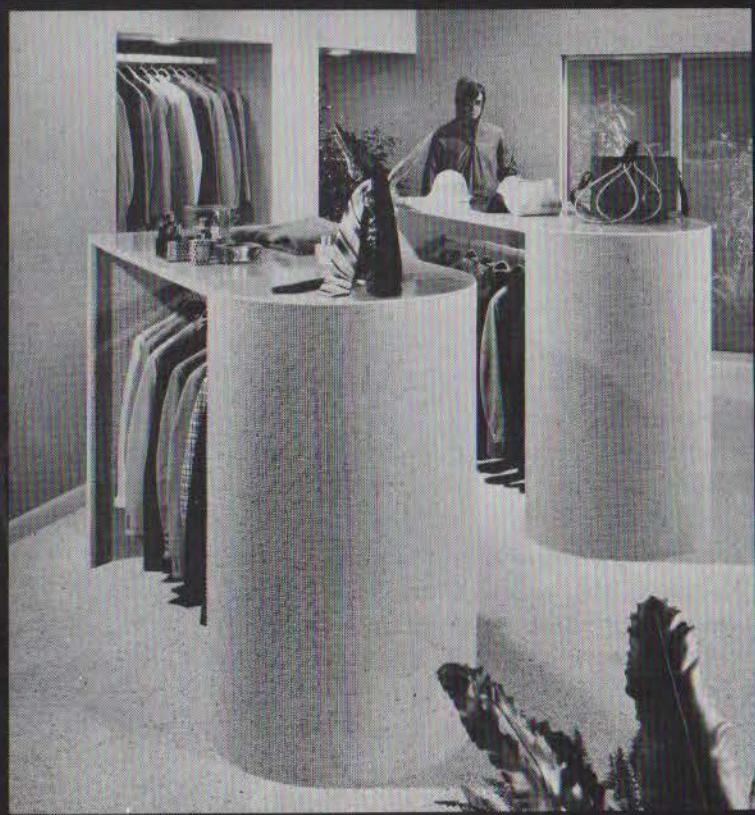
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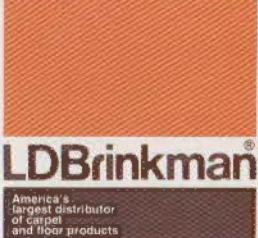
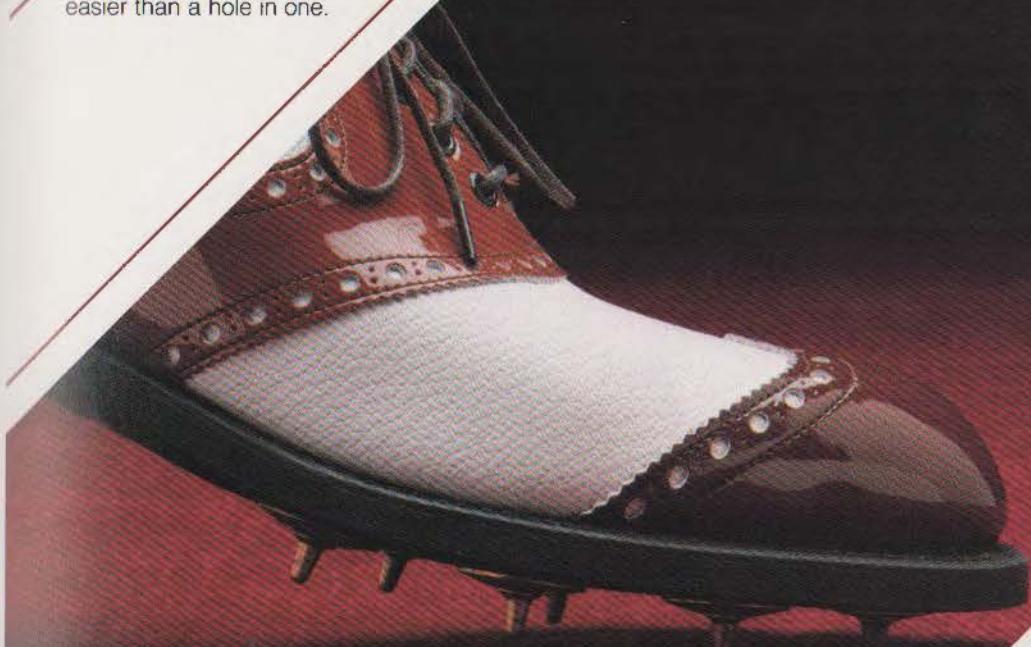
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