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Architectural Illustrations

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Number One in a Series of Informational
Illustrations
Subject: Granite Cladding Systems

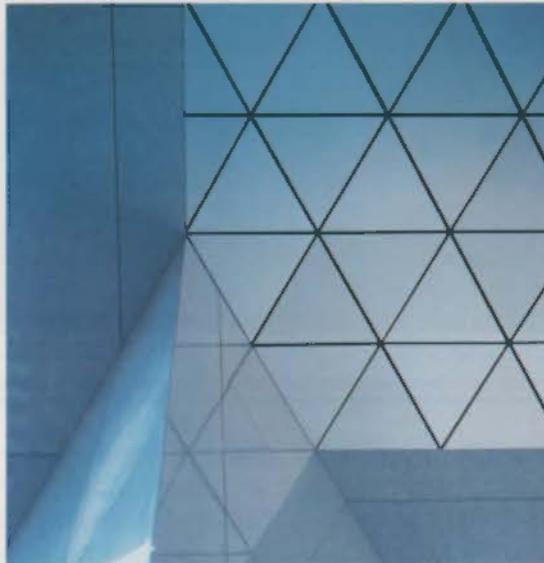
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ON THE COVER: The grand entrance promenade of Philip Johnson's RepublicBank Houston. Photo by Chas McGrath.



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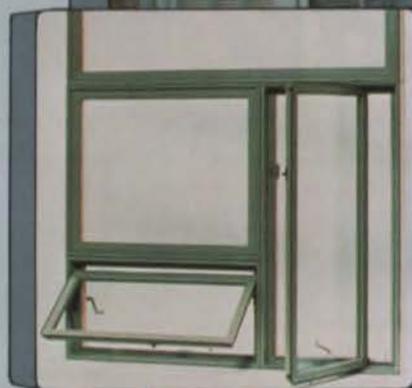


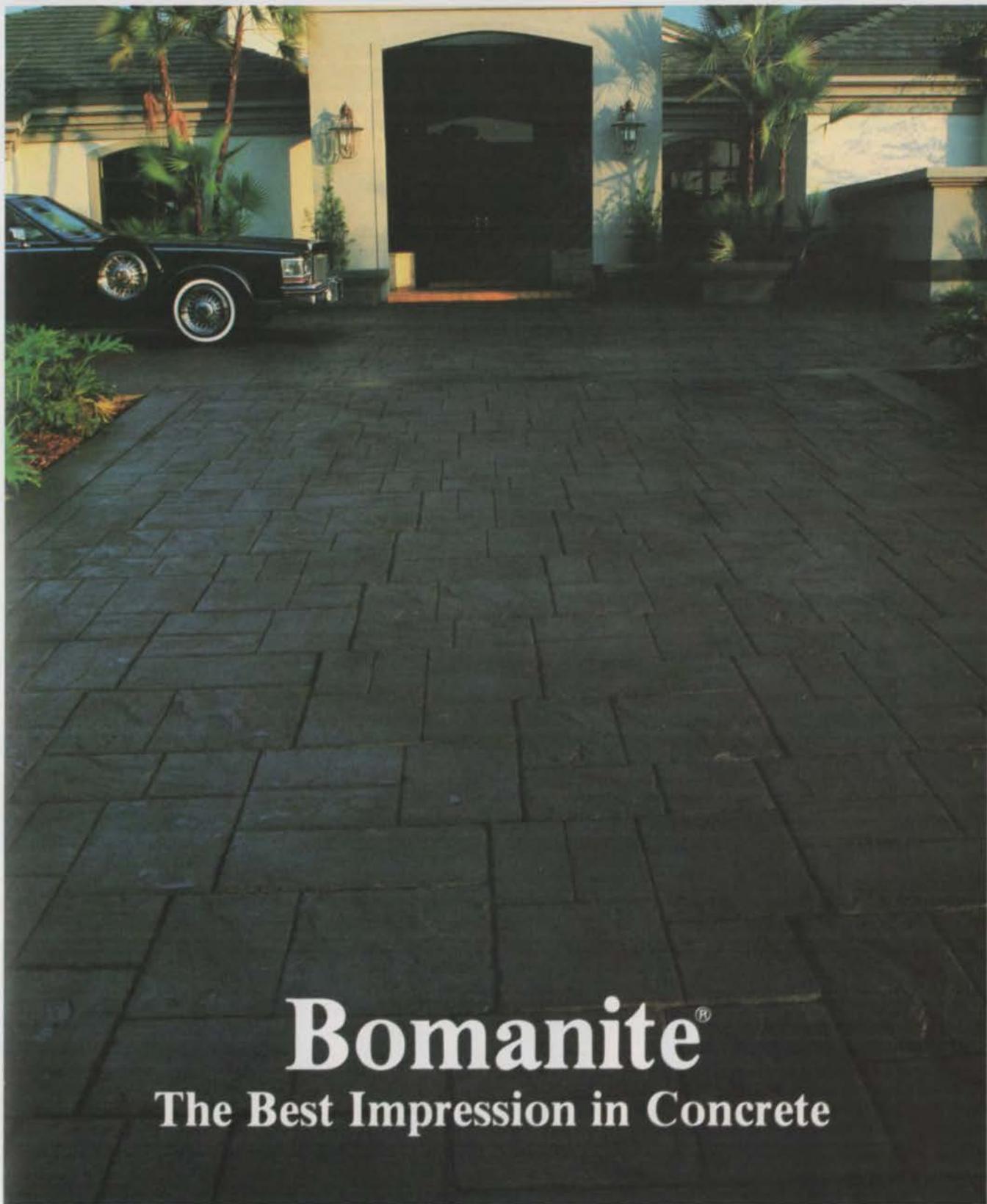
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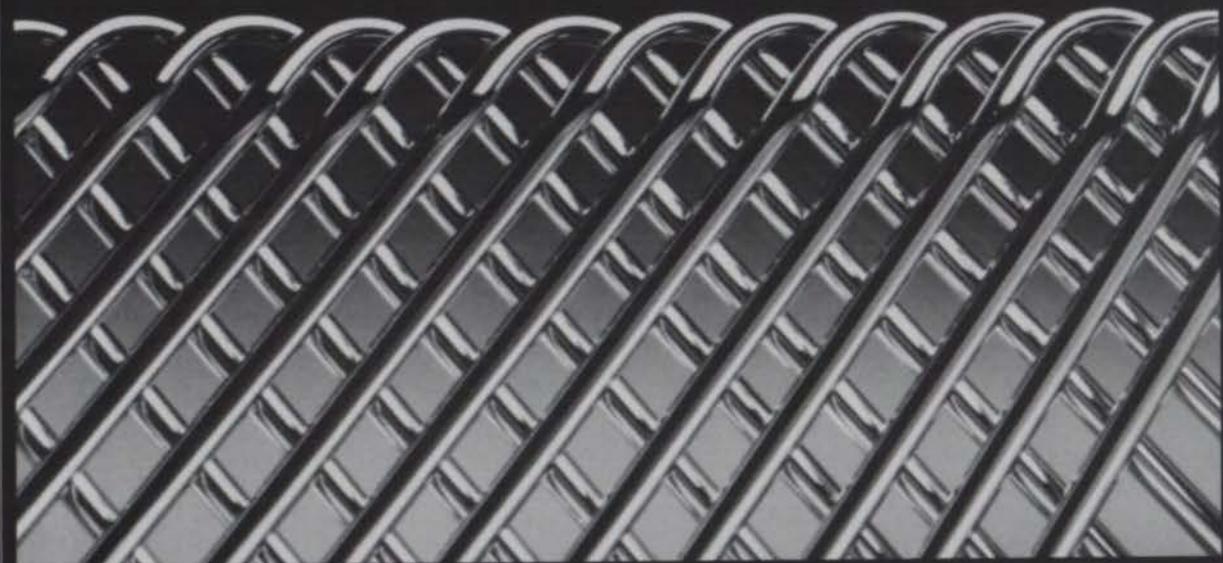
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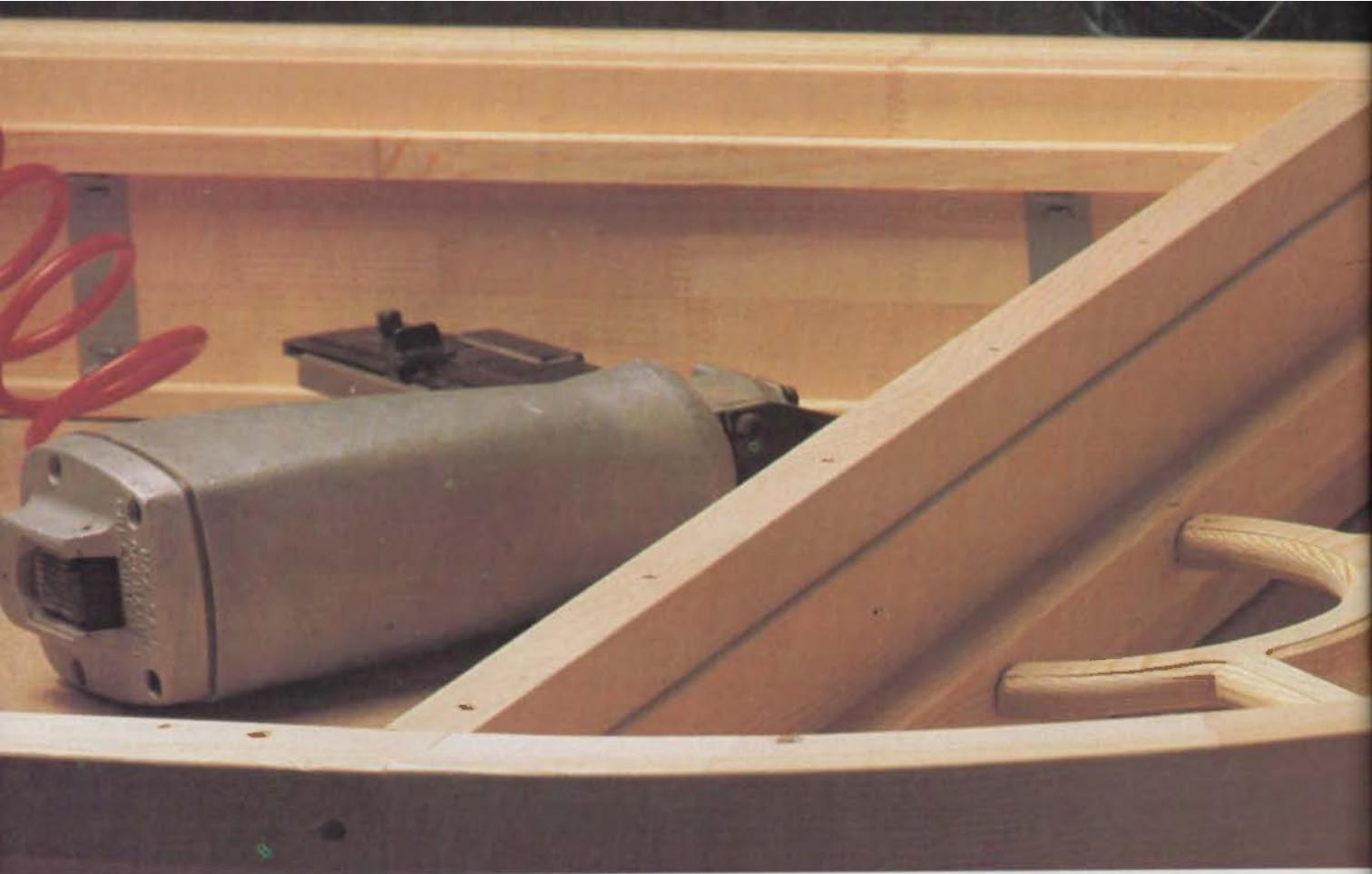
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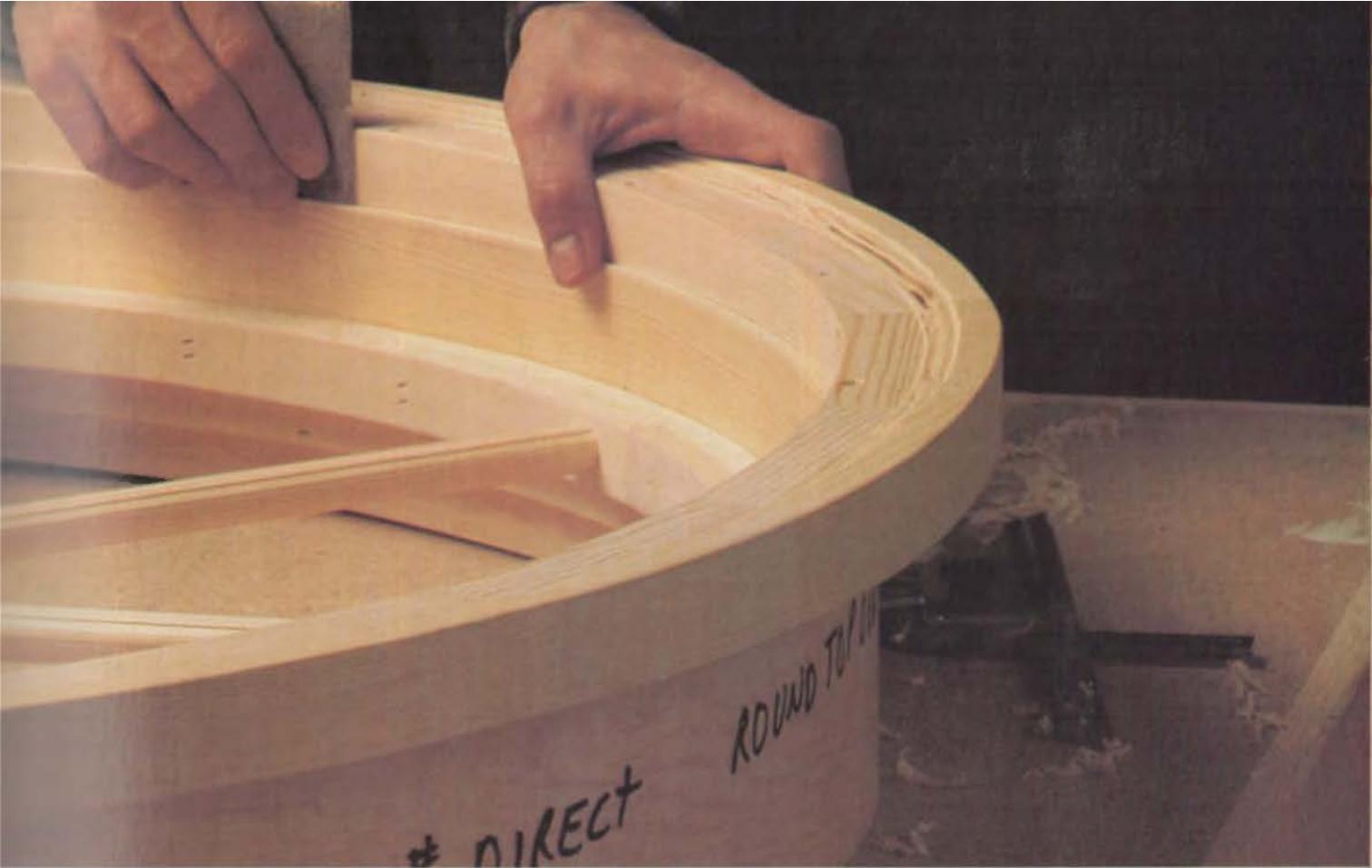
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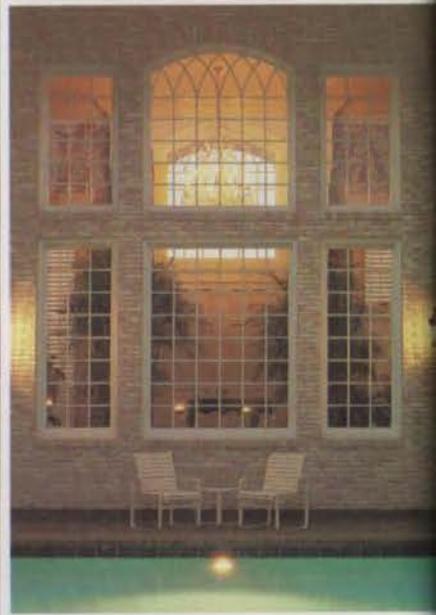
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LETTERS

EDITOR: With regard to this year's TSA jurors' comments appearing in your November/December issue, I found some comments appealing and others appalling.

Mr. Clarke's and Mr. Fort-Brescia's remarks concerning regionalism fall into the latter category. Mr. Clarke apparently understands regionalism to mean German and Victorian architecture, which is peculiar at best and lamentably lacking in understanding at worst.

Mr. Fort-Brescia declaims the existence of regionalism as being "impossible to achieve in modern times" based on the extraordinary premise that "We can control the effects of weather . . ." and "We can do anything anywhere; technology allows you to do that."

Sheikh Yamani would recognize Mr. Fort-Brescia as a one-man answer to the current oil glut. Where has Fort-Brescia been during the last fifteen years?

Roy Lowey-Ball
San Antonio

EDITOR: Since we are often on the receiving end of "architectural criticism," I was interested in what (if anything) could possibly go on in the mind of an "architectural critic."

Imagine my surprise when I discovered that David Dillon has an excellent perception of his role as well as the art and business of architecture. While I might not always welcome or agree with his comments, he really does seem "anchored in the real world"—which is not the case with the so-called "architectural critics" in Houston.

I especially appreciate Dillon's sense of humor in approaching the serious, weighty subject of architecture. Sometimes my own sense of humor is the only thing that gets me through the "design critiques" in the Sunday papers.

Janet Goodman
Morris*Aubry Architects
Houston

EDITOR: We are all extremely pleased that the InterFirst Bank of San Antonio was so prominently featured in your September/October issue. I would be remiss to point out that a building of this

nature is hardly the work of one individual. Primarily, a good building evolves directly from the architects' and the owners' interaction, so in this case, much the credit should also go to Harlan Cro Mike Birnbaum, Ron Nelson and Udo Walther of the Trammell Crow Company. In addition, the work within our firm is largely an interaction between myself, design, my partner, Bob Halvorson as structural engineer, Ed Thompson as project manager, and project architects, Howard Templin and Steve Fulwider.

Richard Keating
Skidmore, Owings & Merrill

EDITOR: Numerous magazines cross desk each week, but I always look forward to the arrival of *Texas Architect*. The single recent issue contained no fewer than eight good articles related to historical preservation, including such timely items as a discussion of I-30 in Fort Worth, George Mitchell's work on the Strand, an overview of Texas Museum and the HABS anniversary. I also appreciated the beautiful article entitled "Impressions", although I would disagree with some of the historical data presented.

Please continue the quality and content of *Texas Architect*, and we will continue to eagerly anticipate its arrival.

Curtis Tunnell
Executive Director
Texas Historical Commission

✓ In a story on the Austin municipal complex appearing in the Sept/Oct issue, *Texas Architect* incorrectly referred to Robert Barnstone as Howard Barnstone. Robert Barnstone is the Austin developer who proposed building a private/public municipal complex on city-owned, lake front property. Howard Barnstone, a Houston architect and Robert's brother was not involved in the competition scheme. *Texas Architect* regrets the error.



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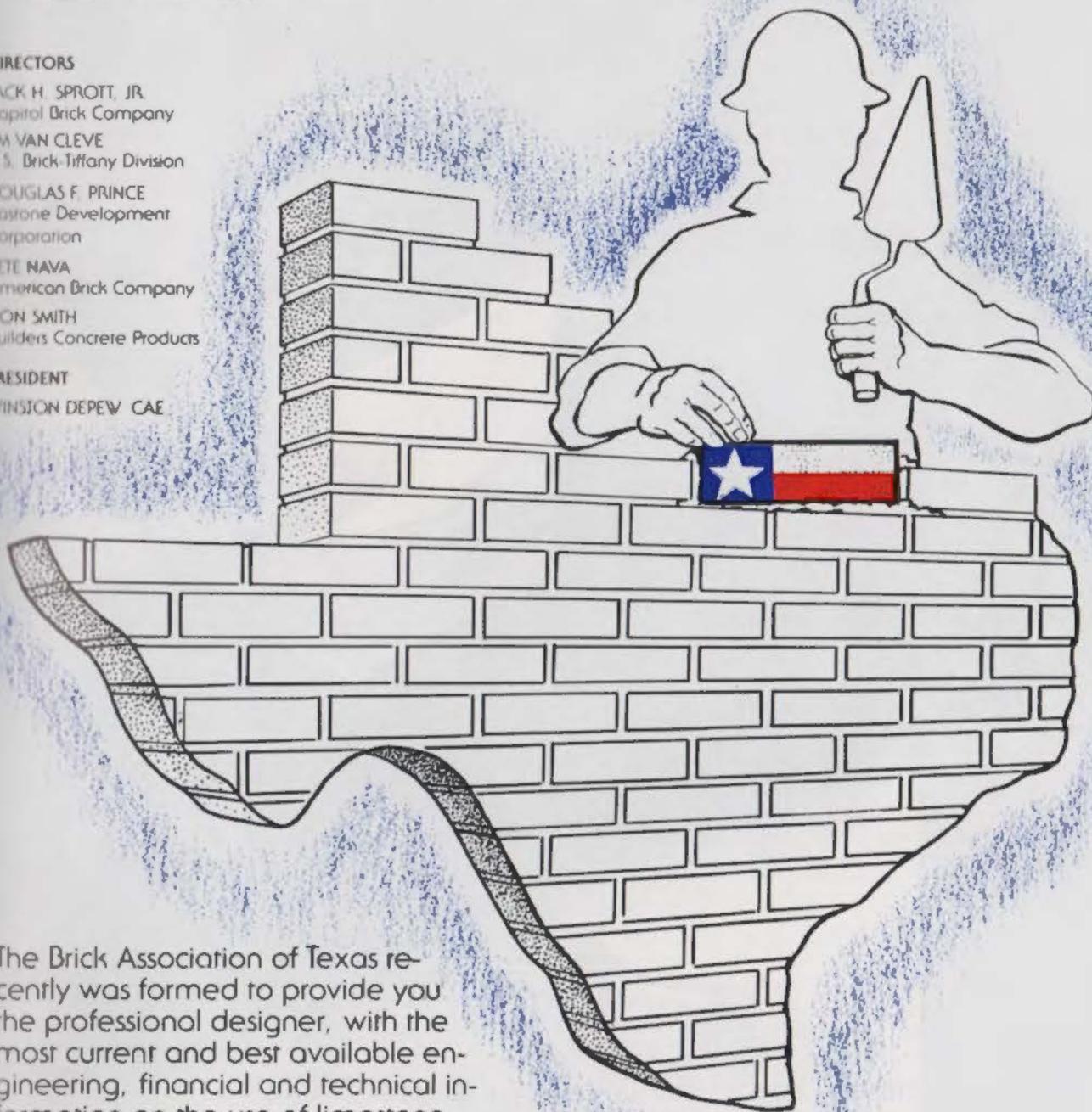
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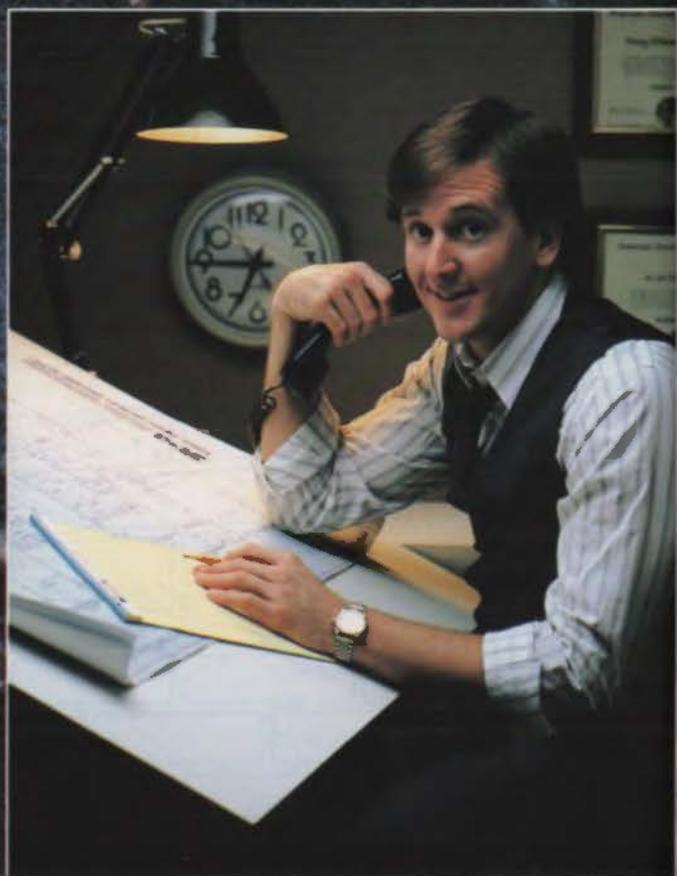
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Edited by Ray Ydoyaga

**DALLAS ARTS DISTRICT'S
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Progress on the Dallas Arts District, touted as the largest development ever undertaken in the United States, continues although the city faced a tough fight through much of 1983 with county, state and federal governments over a small piece of land at the edge of the district.

Unlike other major urban projects such as the Baltimore Inner-Harbor, the Boston Harbor and the New York Fulton Street Market, the Dallas Arts District is being created from previously undeveloped prime real estate. It is perhaps for this reason that the city is experiencing development and acquisition problems in the 17-block area.

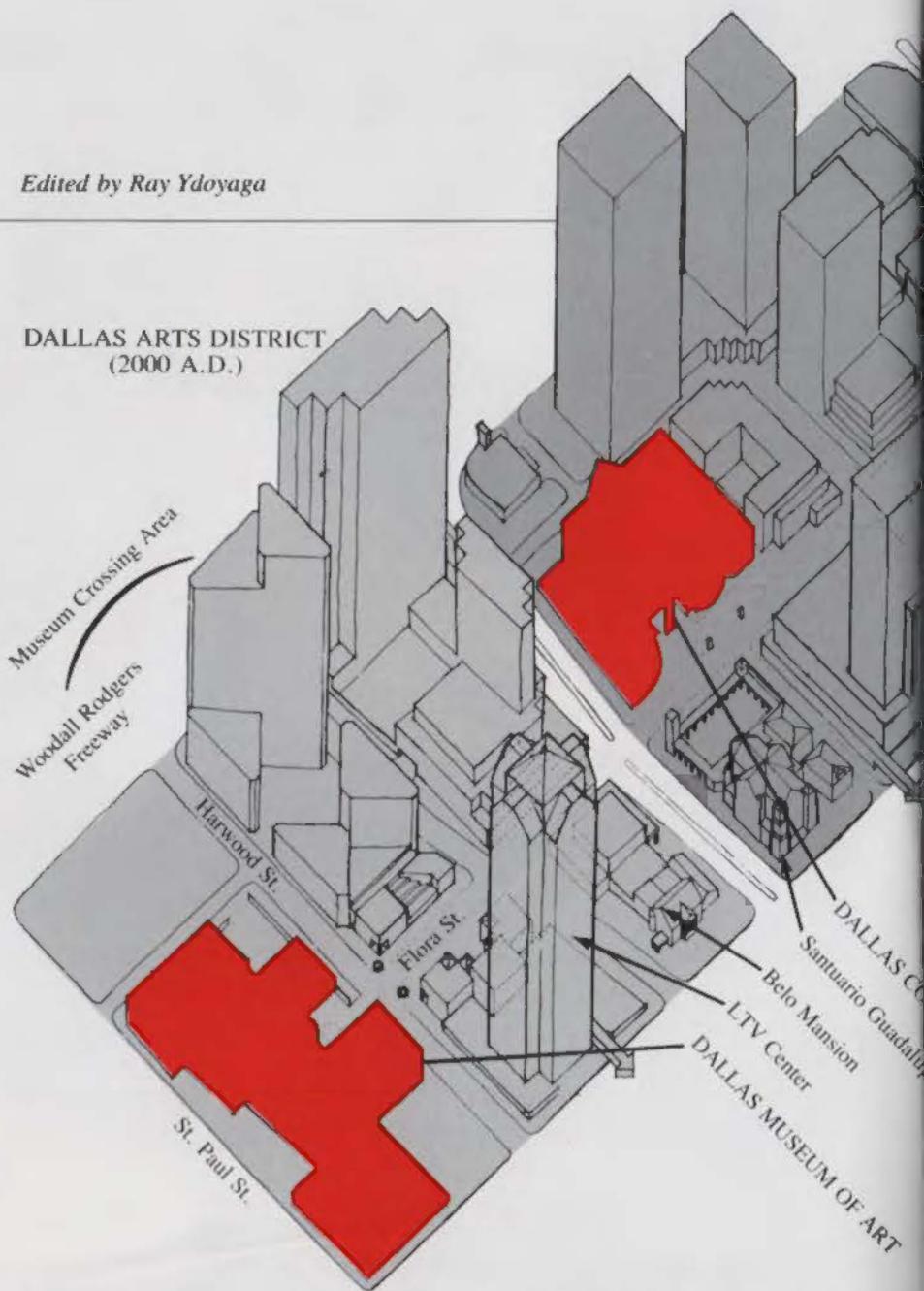
While the detailed Sasaki Associates master plan and design for public improvements to Flora Street (the six-block-long pedestrian-oriented spine of the District) was being approved by the City of Dallas and the Arts District Consortium, the city was battling a lawsuit filed by the Texas Department of Highways and Public Transportation charging Dallas with trading state highway right-of-way lands in the district.

Land Deals

The dispute concerns the largest remaining piece of land the city needed to acquire for the district. Roughly bounded by the Woodall Rodgers Freeway frontage road and Pearl, Olive and Flora streets, the land is now the site of an exit ramp that spirals up from Woodall Rodgers, a one and one-half mile link between Stemmons Freeway and North Central Expressway, to Pearl and Olive.

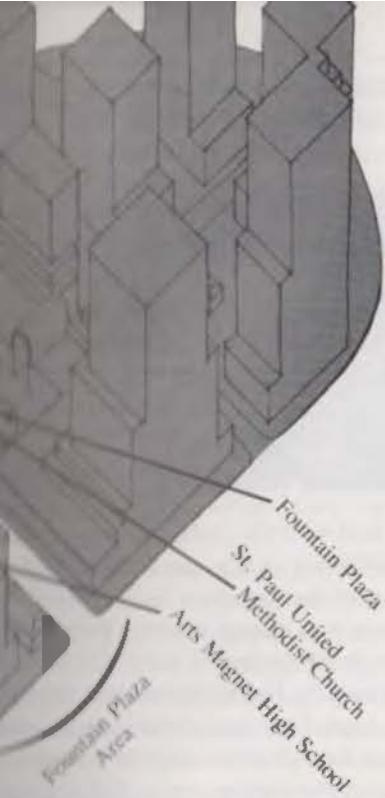
The land was purchased by the city and county for Woodall Rodgers right-

**DALLAS ARTS DISTRICT
(2000 A.D.)**



of-way and for a concrete batching plant used to build the road. When the road was completed, the city traded the property to Triland International and also gave Triland the right to build over and under the ramp, and promised to seek demolition of the portion of the ramp that empties onto Pearl Street. In return, Triland would give Arts district property to the city that the city would in turn trade for another piece of land to complete the site of the Pei-designed Dallas Concert Hall.

Under Texas law a municipality that purchases right-of-way land for a state or federal highway, as was the case in Dallas, must surrender control of the property to the state. The city, fully cognizant of the law, sought the state's counsel on the Triland deal. The state, after inspecting the proposal, tentatively approved it. However, the city did not present an adequate survey of the land to the state. When the highway department checked the site they discovered that the clearance between the curb line and the



property line did not meet their safety standards.

Early in '83 as the county was claiming its share of the property, the state, with federal approval, filed a lawsuit to void the Triland trade.

The city council and the Texas Highways and Public Transportation Commission agreed to settle out-of-court in mid-1983 if the city promised to leave the buildings on the site intact, buy back some of the right-of-way it was to convey to the state, give that land to the state and give the state approval rights over any future land construction above or below the ground.

Federal and state officials will continue to work with the city during development of the site to insure all requirements are met. With the batch plant development completed, the city needs to acquire only a few remaining parcels in the district. "I don't expect any other acquisition problems in the district," said Director Suhm, Dallas Assistant City Manager. Although most of the legal acquisition problems appear to be over, some amount of criticism of the arts district development plan has surfaced.

Great Expectations

Developers question whether the city's hopes to attract large amounts of retail activity to the arts district on the northeastern edge of downtown can be realized. More than \$2.6 billion in private

development has been planned for the district, including 10 million square feet of office space, 500,000 square feet of retail area and 800 to 1,000 hotel rooms. Some critics claim that this is an unrealistic expectation.

"There is a real danger in expectations versus reality in dealing with a subject like this," according to Charles H. Shaw, a Chicago and New York developer quoted in the *Dallas Morning News*. Private development in the district will depend less on expectations, he said, than on market conditions that determine whether new office and retail space is needed downtown.

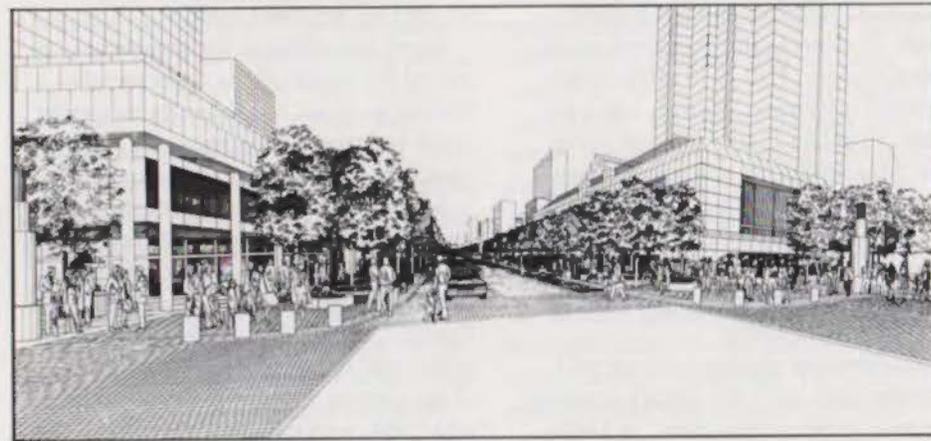
Downtown Dallas, like many Texas cities, is more office park than retail center. The location of the arts district could prove to be too removed from the heart of downtown for office workers to take advantage of shops and restaurants planned in the district. Although the approved Dallas Area Rapid Transit (DART) plan shows a stop in the heart of the district, it will not be built for years to come.

But there is an obvious enticement to build in a planned arts district. "The district is the hottest project in America,"

uled to be in operation at press time), Concert Hall, and arts magnet high school—and the shops, restaurants and hotels may also prove to be the right mixture of day and night activity that will encourage further development of the area.

"Dallas needs the district," explains Suhm. "Right now there is nothing in Dallas to entice anyone to come here. Dallas is known as a successful business center—we don't have any unique cultural facilities other than Fair Park. The district will drastically remedy that situation."

At least one corporation moving into the district has been hooked on the spirit of the plan. The LTV Center, a 50-story Trammell Crow tower designed by Skidmore Owings & Merrill, has announced the acquisition of an important 28-piece bronze sculpture collection—including seven large Rodins—that it plans to exhibit in the building's public gardens. If the other businesses planning to move into the district follow LTV's ambitious precedent, the district could become as important to Dallas as the River Walk is to San Antonio.



Perspective of Flora Street improvements, phase one.

said Dr. Phillip Montgomery Jr., the district's coordinator. "There are 40,000 employees moving into the district and another 40,000 people work within a 10-block radius. With this kind of a built-in population, the development plans within the district are conservative if anything."

The extra planning and construction expense will attract high-quality retailers and office tenants who want to be associated with the area. The cultural elements of the district—Museum of Art (sched-

Master Plan

Certainly Sasaki Associates' master plan for the district can not be criticized for its lack of ambition. The Massachusetts firm won an invited competition to develop an urban design framework for private investment and public improvements in the district in 1982. Their goal was a plan to assure that privately developed buildings and publicly financed amenities would create a lively, attractive downtown pedestrian environment offering a variety of activities day and

night.

Through a participation process involving the Dallas Arts district Consortium—the group of property owners, cultural institutions, arts groups and city officials that sets arts district policy—four critical steps in the development process have been accomplished: a master plan has been adopted by the city council; a Planned Development district Ordinance has been approved; a public/private cost sharing agreement has been reached; and a district maintenance and management organization has been established.

The plan sets guidelines for the five basic elements of development that will shape the district's overall character: building massing and setback at lower stories; building uses at lower stories; pedestrian and vehicular circulation and parking; landscape concepts for planting, paving, lighting, street furniture and major open spaces; and cultural and entertainment activities throughout the district.

Three theme areas surround each of the major art institutions in the district. Museum Crossing, focused on the Dallas Museum of Art, will be a collection of boutiques, galleries and art-oriented shops. Concert Lights, centered on the Dallas Concert Hall, will offer theater-oriented restaurants, bistros, cafes and clubs. Fountain Plaza, adjacent to the Arts Magnet School and a monumental fountain, will create a Left Bank artists' quarter ambiance, with gourmet shops, bakeries, produce vendors and cafes. The three districts are bridged by 2,000-foot-long Flora Street.

An extensive planting concept will surround and unify the district, creating the first "green urban street" in Dallas. In addition, comprehensive pedestrian and transit networks will establish links within the district as well as its surrounding areas.

Blooming Flora Street

Sasaki Associates' plans for Flora Street, the district's "main street," and the setback and height restrictions approved by the city, will ensure that the district will not resemble the glass and steel canyons of typical downtown developments. Flora Street is at present an unattractive, narrow street that winds its way through parking lots. Sasaki's plan

calls for the transformation of the street into a 2,000 foot-long, straight boulevard with one traffic lane and one drop-off lane in each direction.

The sidewalks will be widened to 30-feet on each side containing triple rows of bald cypress trees extending the full length of the street. The trees, planted in six feet of soil, will provide abundant shade in the summer and shed their leaves in winter to admit sunlight. Numerous benches and chairs will be clustered beneath the trees and near the "walking zone" between the trees and the facade line of the adjacent buildings.

In the absence of a traditional curb, evenly spaced bollards and informally grouped planters will delineate the line between pedestrian and automobile use. The bollards are also a response to district management expectations that the street could be temporarily or permanently closed to cars in the future.

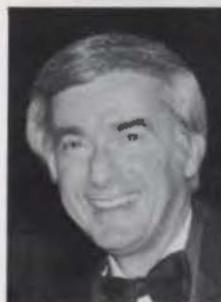
A variety of paving identifies the pedestrian spaces, the drop-off lane, and the street itself. Granite pavers in gray-green and red are used on the sidewalks and intersections, while Texas Pearl-gray granite pavers are specified beneath the rows of trees. Earth-toned concrete will be used on the street itself.

Street light fixtures are regularly spaced the length of the street and the lighting is aimed to illuminate sidewalk, street and trees. The light poles are designed to support flags and banners.

Sasaki is now preparing construction documents for the blocks between Harwood and Pearl streets, adjacent to the new Dallas Museum of Art and the LTV Center. Construction of the initial phase, which will be the prototype for the rest of the district, is expected to begin in mid-1984, with completion in 1985. The Arts District Ordinance requires that 50 percent of the frontage along Flora be transparent glass. Building requirements also require limiting height to 50 feet along the facade, with graduated increases away from the street.

Although the full development of the district is still a decade away from reality, the completion of Flora Street should provide the first test of the district's potential. If Flora lives up to its designers' and patrons' expectations, the entire district will be more than just a paper dream.

McKITTRICK PLANS FOR TEXAS TO "GROW BETTER" IN 1984



For incoming TSA President Tom McKittrick, 1984 is the year of "Let's Grow . . . Better," his program to show how architectural design can help Texas communities deal with the problems of growth.

McKittrick, a Houston architect and a Fellow of the American Institute of Architects, was elected the 43rd President of the Texas Society of Architects Nov. 18 during the business session of TSA's 44th Annual Meeting in San Antonio. He made a formal presentation of his program for the coming year to TSA's state and chapter leadership at the Society's Grassroots meeting, held Dec. 10 in Austin.

The 1984 program proposes that the 17 TSA chapters, working with the state's six schools of architecture, identify growth-related problems facing their respective areas, develop creative yet practical hypothetical solutions to those problems, and present these issues to the public in order to show how a better quality of life can be achieved through design.

The purpose of the program, says McKittrick, "is to give every chapter an opportunity to call public attention to architects and architecture, and to the fact that architects have something to contribute to each of their communities."

McKittrick said he anticipates that the program will generate some long-term benefits—benefits extending beyond his one-year term.

"I hope 'Let's Grow Better' will mark the beginning of an ongoing effort on the part of the chapters to look at their communities and tackle the growth issues in their communities on a continuing basis," he says, adding that the program also may help "build bridges" among the practitioners, teachers, and students of architecture.

McKittrick has suggested that each participating chapter sponsor a team of architecture students to complete these hypothetical design projects, which

would then form the core of an exhibit at the 1984 Annual Meeting in Houston.

The new president says he is pleased with the response the program has inspired so far among TSA's members. "My perception," he says, "is that almost everyone is excited about it."

McKittrick says he believes "Let's Grow . . . Better" will complement last year's program, "Creating Tomorrow's Heritage" in raising public awareness of architecture. The latter program culminated in a photographic exhibit—now on statewide tour—featuring Texas' top 20 works of architecture.

A 1957 graduate of Rice University with a bachelor's degree in architecture, McKittrick is a principal in the Houston firm McKittrick Richardson Wallace Architects. In addition to having served as president of the Houston AIA chapter, he has been a member of TSA's Architecture for Education Committee and the National AIA committees on Architecture for Education and International Relations.

He was elected to the AIA College of Fellows in 1979 for outstanding contributions to the profession of architecture. McKittrick also is a member of the International Union of Architects and is past president of the River Oaks Rotary Club.

—Mike Godwin

FOOTBALL TEAM MOVE PROMPTS BATTLE BETWEEN SAN ANTONIO DEVELOPERS AND CITIZENS

Major league football teams, like rendering plants and soup kitchens, are wonderful things as long as they are put in somebody else's neighborhood. Many San Antonians have been hungering for pro ball as a badge of arrival in the ranks of major league cities. But a plan to install the Gunslingers, a United States Football League franchise, in a sensitive inner-city neighborhood has nearby residents worried, angry and litigious.

At first, there were cheers last July 11 when USFL Commissioner Chet Simmons held a press conference in front of 1,200 football fans to say, "Formally and officially, I would like to award a franchise to San Antonio, South Texas Sports, Inc., and the driving force be-



Aerial view of the Alamo Stadium area during a high school football game.

hind it, Mr. Clinton Manges. I hope to see the stadium behind me filled with 60,000 people someday."

The stadium behind Simmons was Alamo Stadium, a modestly graceful limestone-walled structure built 43 years ago by the Works Progress Administration. The stadium was built in an old rock quarry on a hill with a fine view of the downtown skyline. Trinity University stands across one street from the stadium. Brackenridge Park, with its popular zoo, is next door across an expressway overpass. The small but influential River Road residential neighborhood is nearby, next to the stadium's most convenient expressway access. And several other rich and poor neighborhoods lie in the path of potential traffic and parking congestion.

The proximity of the stadium to residential neighborhoods and major institutions was enough, in itself, to raise some concerns, but the weeks that followed the announcement brought further developments that were not merely Byzantine, but positively San Antonian in their complexity.

It transpired that the San Antonio Independent School District, the stadium's owner, had leased the facility to South Texas Sports, Inc., for 30 years, with two 10-year renewal options. STS would have complete control over the stadium's use, except as it would be needed by the school district itself, and that control would not lapse, even if the football team folded. In return, STS would spend about \$20 million to renovate and expand the stadium. The franchise has al-

ready installed artificial turf, a new running track, and modifications to expand the stadium from its original 23,000 seats to 30,000. The team would expand the stadium to seat 62,000 by 1986 in order to meet USFL requirements.

Oddities multiplied. It turned out that the school district had leased a city-owned polo field to the franchise for parking space, and several weeks after the document was signed it was discovered that the property description included all the parking lots surrounding the stadium, but not the stadium itself. A school board member complained that the lease had been approved in secret session, without proper public notice. And eventually the city staff remembered a deed restriction governing use of the stadium: The city had sold the land to the school district on the condition that it not be used for private gain. The deed restriction had been imposed in 1939 to calm the fears of nearby residents.

At a public hearing on whether the city should seek to enforce the deed restriction, City Attorney Jane Macon, who has since resigned, described the situation as "a lawyers' retirement fund," and indeed there ensued a flood of suits and countersuits and a petition to overturn the deed restriction. The issue was scheduled to go to a jury trial in January, with the city of San Antonio and the River Road Neighborhood Association arrayed against South Texas Sports and the school district.

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high school play-off games, the stadium has a significant impact on the surrounding neighborhoods. After a game that drew 22,500 spectators on the afternoon of December 10, the *San Antonio Express-News* reported, "It took more than two hours to untangle snarled traffic before the game—and almost as long for the officers to untangle the parked cars afterwards." Parking lots at the stadium, Trinity University and Brackenridge Park were packed solid, and parking spilled over the Laurel Heights residential neighborhood. Police finally allowed parking in no-parking zones and along the expressway access roads.

The Gunslingers hired traffic consultants to take aerial photographs that afternoon and propose improvements to handle increased traffic for the expanded stadium. South Texas Sports attorneys Pat Maloney and Marynell Maloney have attempted to calm neighborhood fears by promising that the team would offer park-and-ride services from suburban shopping malls.

The neighbors aren't persuaded, however. Clifton McNeel, a member of the well-connected River Road Neighborhood Association, which filed suit asking for \$100 million in damages if the Gunslingers use the stadium, said, "It's an urban design issue. The Dallas Cowboys completely destroyed the area around Fair Park, and then moved out. I don't think San Antonio wants to lose that tax base of Monte Vista (a nearby upper-middle-income residential neighborhood) and the economic base of Olmos Park (an upper-income independent suburb close to the stadium). For me, it's an emotional issue. I'm mad: River Road will have a problem with the traffic blocking us in. And we're virtually cutting off the lower-income people who use Brackenridge Park on Sunday afternoons from even getting to the park."

Some local interest has been generated in the idea of building a new sports complex in a less sensitive area that might benefit from new economic activity, but very little local interest has been generated in paying the expected \$100 million cost of such a facility.

McNeel repeats a common neighborhood sentiment: "I have nothing against the Gunslingers or against Clinton Manges, and I hope they find a stadium to

play in."

Manges, a wealthy South Texas oilman and rancher, has twice threatened—or offered, depending on one's point of view—to pull his team out of San Antonio. First Honolulu, and then Austin, were named as potential sites. At last report, however, Manges was holding for the Gunslingers' first home game, scheduled for February 26.

—Mike Greenberg

TWO TEXAS FIRMS WIN OWENS-CORNING ENERGY CONSERVATION AWARDS

Lawrence W. Speck Associates, Austin, and Caudill Rowlett Scott, Houston each have won an Owens-Corning Fiberglass Corporation Energy Conservation Awards. The 12th annual national awards program recognizes architects, engineers and building owners whose projects make significant contributions to energy-efficient building design. This year, six awards were presented November 17 in New York City.

Burnet Town Center

Speck's design of Burnet Town Center, which also won a *Progressive Architecture* citation in 1982 (see *Texas Architect*, March/April 1982), won in the Governmental-Design category and was highly applauded by the jury: Vivian E. Loftness, jury chair and principal of VEH Associates, Pittsburgh; William Turnbull, a principal of MLTW/Turnbull Associates, San Francisco; George Notter, 1984 AIA president and president of Anderson Notter Finegold Inc., Washington D.C.; Helmut Jahn, president of Murphy/Jahn, Chicago; Larry W. Bickle, president of The Bickle Group, Houston; Barry Wasserman, FAIA, Sacramento; August J. Verduyssen, chief mechanical engineer, Daniel, Mann, Johnson & Mendenhall, Los Angeles.

"It follows very much in the small-town tradition in which the courthouse is the major symbol," said Turnbull of the Burnet design. "It is a very big civic statement for a town of 4,500."

Burnet's rural environment posed sev-

eral design challenges. The nearest source of sophisticated HVAC service and components is 60 miles away in Austin, the design of the civic center would have to maximize reliance on natural weather conditions and readily available mechanical components.

Speck and project architect Paul Lamb used a combination of passive and natural cooling methods to reduce the heavy cooling loads that comprise 45 percent of the civic center's total energy budget. "People are always looking for gimmicks to solve problems," said Jahn. "There are no gimmicks in this design. I think that by honoring buildings such as the Burnet Civic Center, which uses what some may consider very obvious and standard strategies in a well-integrated approach, we go a long way towards achieving an excellence not only in building, but also in energy conservation."

The \$1.5 million complex will house the city hall, a recreation center and police and fire departments, and is sched-

uled for completion in Oct. 1984.

Carver-Hawkeye Arena

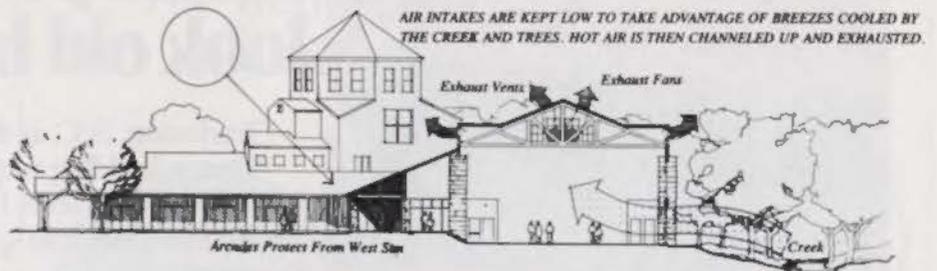
CRS's design for the Carver-Hawkeye Arena at the University of Iowa at Iowa City was named a winner in the Institutional-Built category and was cited by the jury for successfully blending sound energy conservation with programmatic design in the \$17.5 million sports complex.

"Both for athletic functions and climate considerations, the below-grade construction of Carver-Hawkeye Arena is an extremely logical and effective approach to successfully utilizing stable ground temperatures," said Vivian E. Loftness.

In addition to minimizing exterior wall exposure, building the arena into the ravine also takes advantage of the earth's own insulation potential. By placing the roof on the bottom chord of the truss that spans the entire building, CRS reduced



Burnet Town Center.

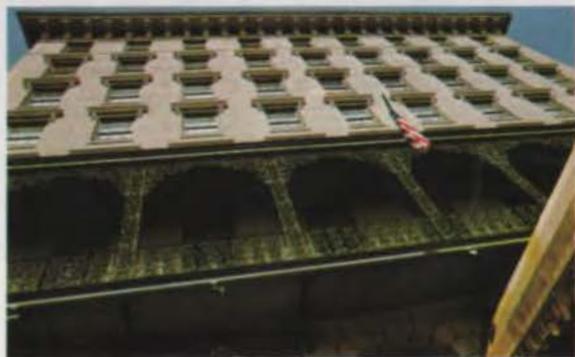


Energy analysis of Burnet complex.

NEWS, continued on page 66.



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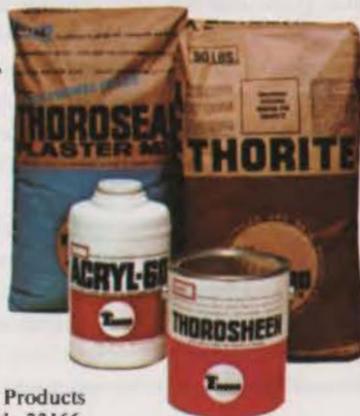
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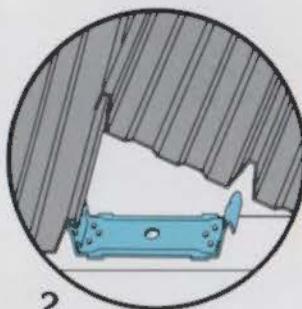
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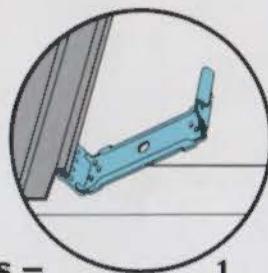
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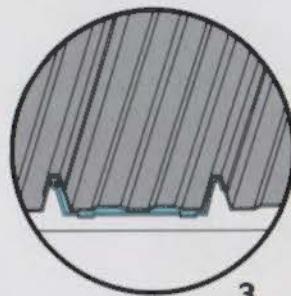
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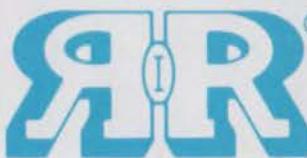


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Devoid of radical stylistic extremes, the following TSA award-winning interiors remain safely removed from the thin cutting edge of interior design. Even so, they represent a reasonably broad stylistic spectrum—from cool corporate, to high tech, to historic chic. This breadth reflects the influence of eclecticism (or inclusivism, or pluralism) as a prevailing design attitude—an “ism” implying that one “ism” is about as good as another.

It is not surprising that a heterogeneous culture such as ours should produce a broad range of creative expressions. Moreover, their very existence and interaction are a source of cultural richness. But the unfortunate fallout from successful innovation is banal imitation. Hence the proliferation of spaces that aspire to and fall short of Sunar showroom classicism, for example, when in all probability the stylistic aspiration was ill-suited to begin with. A common strength of the projects featured herein is that the designers' desired effect is indeed desirable. Whether classicized or minimalist, the design approach supports the client's program in a way that *feels* right.

Interior design through the years has risen to acceptance on a popular level with fashion and on an intellectual level with the arts. But it must be considered on a practical level as well. Whatever the stylistic approach, designers are being held accountable by the client for solutions that address programmatic needs and that represent responsible stewardship of client resources. It is true that generous interiors budgets are being set in the interest of corporate image-making—interior design as an extension of marketing

policy. But few clients are willing to grant design extravagances that yield only minimal return. The mandate for doing more with less remains as strong as ever.

Interior design has been made more stimulating and demanding in recent years by increasingly sophisticated clients, often represented by staff members trained in design. And with the architect's new assertiveness in the field, competition has become intense. Clients will be looking for the basics—a workable solution that achieves substantial impact and remains within the budget. But they also will be seeking something extra, a certain edge—tangible, yet difficult to define—that derives from a sense of cohesiveness, down to the last detail. It seems that, as in most endeavors, successful interiors are largely a matter of thinking things through.

—Larry Paul Fuller



INTERIORS

Nine Award-Winning Designs by Texas Firms

Introduction by Pilar Viladas

Now that 1984 is upon us, it would be comforting to be able to offer a nice, neat prognosis for the direction of interior design in the rest of the decade. But the frustrating (and exciting) truth of the matter is that the current evolution of interior design defies categorization in any one stylistic channel. For better or worse, we are living and designing in an age of eclecticism, in which the old rules no longer apply, and in which anything goes.

Well, almost anything. While the 1970s revealed that architecture and interior design need not conform to any one point of view—that less was indeed a bore (if Robert Venturi had a dime for every time . . .)—the resulting wealth of stylistic philosophies revealed the problematic side of eclecticism—i.e., that in the absence of strong design conventions, there exists a temptation to equate new rules with no rules. And, given that much recent architecture has employed historical reference and decoration to a degree unprecedented during the last 50 years, this freewheeling attitude has produced its fair share of wrong moves. For just as the brutalist concrete-and-glass aesthetic resulted in many an inhospitable library or grammar school, so has the Ionic capital/gypsum-board column approach left us with some fairly overwrought law offices and doctors' waiting rooms. This does *not* mean it's time to outlaw Classical detail or pastel colors; the Post-Modern backlash may be an inevitable reaction against rapid change within the profession, but it won't go far toward sorting out any

of the really important questions now challenging architects. Factionalized stylistic squabbles are, ultimately, beside the point. No matter how many times one examines the issues, the basic questions that arise in evaluating any project are: how appropriate is it, and how consistent?

These questions continually challenged the jury for TSA's recent interiors awards program. In looking at the submissions, and certainly in choosing each of the nine winners, the jurors would have been hard-pressed to point to any single stylistic current as prevailing over any other. For instance, two projects that particularly delighted the jury—Little Italy restaurant by The Architects' Office Corp. and the Treptow Development Company offices by Gensler and Associates—couldn't be more different in their architectural vocabularies. But what they do have in common is an appropriate response to the program at hand, and a design concept that is carried out with attention to detail at every level. The classicizing touches added the right amount of warmth and "theater" to the Italian restaurant, while the cool, minimalist scheme of the offices suited to a tee the fast-track, low-budget requirements for the temporary offices of a real-estate developer. The same might be said of another pair of seemingly strange bedfellows—Headlines Hair Fashions by Ashley Humphries & Partners, and the Warwick Towers lobby by Werlin-

Dean & Associates/Golemon & Rolfe Associates. The former is a high-tech, frankly theatrical project that creates a no-nonsense setting for a hair salon, while the latter is an obviously opulent introduction to a luxury apartment complex, combining Modernist planning with Classical ornament. Somehow, if the two approaches had been reversed, the results would have been jarring, to say the least. On the other hand, all questions of style evaporated in the Tenneco Employee Center, a Skidmore, Owings & Merrill design of consummate skill and elegance that won unanimous jury raves.

While the nine award winners comprise a good cross-section of project types—retail, office, residential, medical, and adaptive re-use are among those represented—the jury was somewhat troubled by the overall lack of variety in the submissions. There seemed to be a preponderance of law offices and banks, with just a smattering of smaller retail and commercial projects, and almost no institutional work. While it is true that corporate projects do and will continue to constitute the largest and most lucrative source of interiors work for architects, the jurors found a somewhat discouraging sameness to those submissions; they lacked the variety and texture that some of the smaller projects offered. In terms of stylistic innovation, retail projects such as shops and showrooms seem to be providing most of the fireworks right now, a situation that shows no immediate signs of changing; see, for a shining example, the Pella Commercial Center by David A. Dillard, AIA, an award winner that pleased the jury with its clever use of the product it is meant to sell.

In short, the question of style—hotly debated though it is—is not really the question anymore. A broad vocabulary may be a sure sign of erudition, but even the broadest vocabulary needs grammar, spelling, and punctuation to make eloquent sentences. —

Pilar Viladas is Senior Editor, Interior Design, for Progressive Architecture. She was accompanied on the 1983 TSA interiors jury by Neville Lewis, of Neville Lewis Associates, New York, and Donald Powell, of Powell/Kleinschmidt Inc., Chicago. Their nine selections, which emerged as winners among 75 interiors entries, are presented on the following pages.





Photography by James F. Wilcox



The client's product—doors and windows—becomes a clever design motif in this commercial design showroom.

PELLA COMMERCIAL DESIGN CENTER

Although the exterior of the building is reminiscent of the brick-row houses of Boston, a sharp contrast in style was adopted for the interior spaces of the Pella Commercial Design Center—both for visual impact and to provide an appropriate setting for product exhibits. Because the client is a manufacturer of doors and windows, utilization of Pella's products in both construction and displays was an important design consideration. As a result, the unifying element throughout the space is the generic grid pattern of fixed-frame windows appearing in glazed walls, signage, and even the carpet design. A semi-private office/conference area employs the grid pattern in its glazed, stair-stepped dividing wall—the higher grid frames are clear glass; the lower frames are mirrors. The narrow exhibition area is given focus and direction by a variety of architectural motifs: carpet color and pattern; size, color and orientation of the exhibits; and a theatrical pavilion-like display at the end of the room.

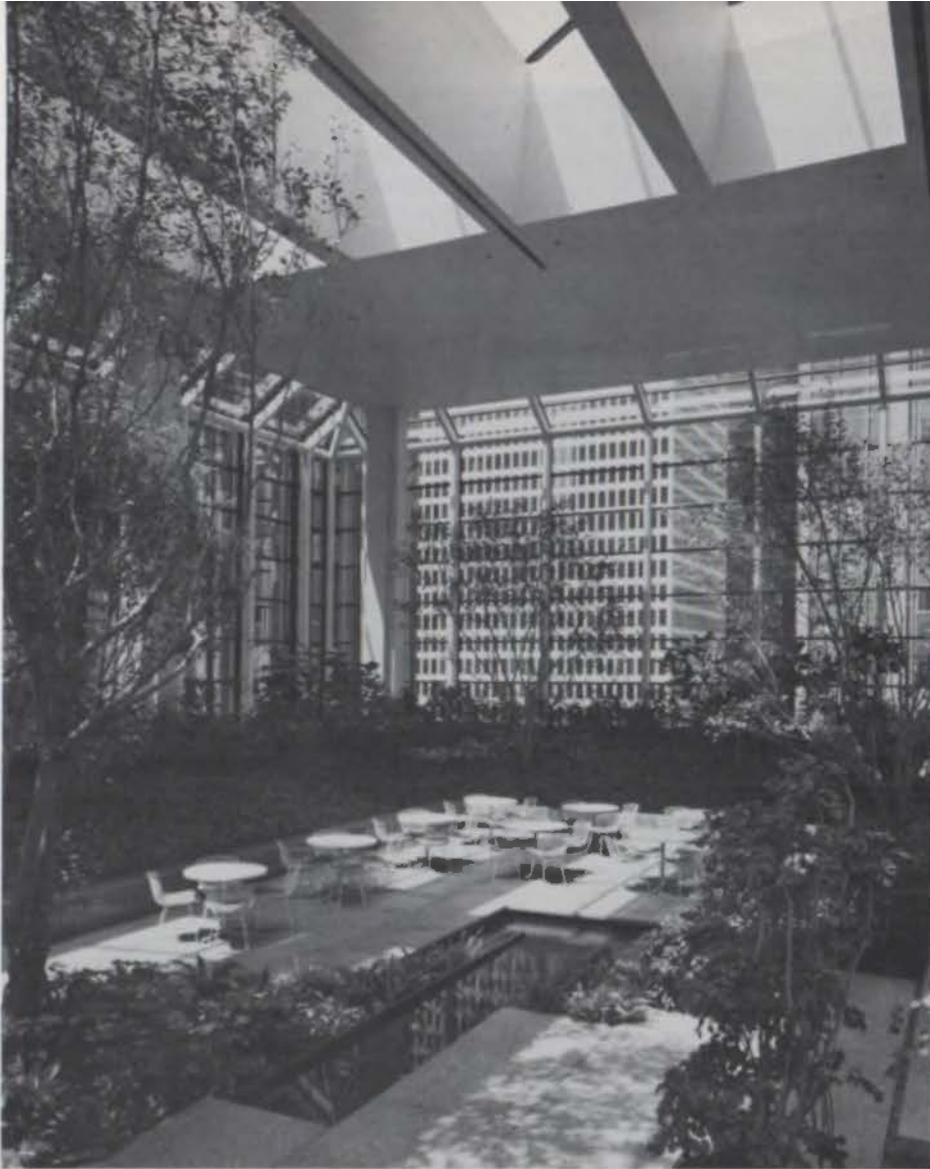
PROJECT: Pella Commercial Design Center, Dallas.
ARCHITECT: David A. Dillard, AIA, Dallas, Joseph S. Rogers, project architect.
CLIENT: Pella Products Company.
CONSULTANTS: Janet Tietjen (furniture).
CONTRACTOR: Rob Scott Inc.



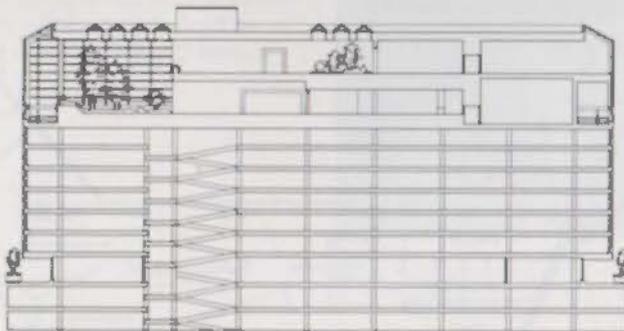
TENNECO EMPLOYEE CENTER

The program for the Tenneco Employee Center in Houston called for an addition to the top of a parking garage that would house health and dining facilities and would offer employees a comfortable place to meet and relax with co-workers. The resulting two-story, 100,000-square-foot addition, featuring an audio-visual education center, health facilities, jogging track, dining rooms and two indoor gardens, was designed to create a peaceful contrast to the office environment. An expansive, park-like garden runs the entire length of the building and adjoins the main employee dining room on the lower floor. On the upper floor, an executive dining area overlooks the main garden and a smaller, more formal garden divides the main dining area from five private dining rooms. Water is a major unifying element running throughout the garden; three custom-designed fountains provide visual focus for the sitting areas and add interest to the overall environment.

Photography by Hedrich-Blessing



PROJECT: *Tenneco Employee Center, Houston.*
ARCHITECT: *Skidmore, Owings & Merrill, Houston.*
CLIENT: *Tenneco Realty Inc.*
CONSULTANTS: *Walter P. Moore & Associates Inc. (structural); Grunewald Engineering Inc. (MEP); Szabo Food Services (kitchen); Cerami and Associates Inc. (acoustics); Claude Engle (lighting).*
CONTRACTOR: *W. S. Bellows Corp.*

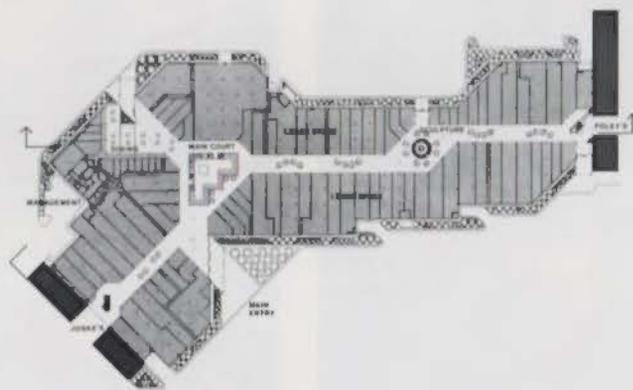


The top of a parking garage becomes an inviting setting for a range of employee activities offering pleasant diversion from the office routine.



PASADENA TOWN SQUARE

The design for this new shopping mall in Pasadena evokes images of a busy urban street and town square. The sawtooth roofline on the exterior reflects the residential nature of the area and also allows natural daylight to enter the facility through north-facing light monitors, thereby reducing energy consumption. Inside the mall, brick pavers, unified signage, trees and track lighting combine to enhance the outdoor street character. A stepped, multi-purpose amphitheater and a fountain are located at the center of the Y-shaped plan. Other activity points in the mall include a sculpture court and a large dining "commons."



Photography by Balhazar Korub



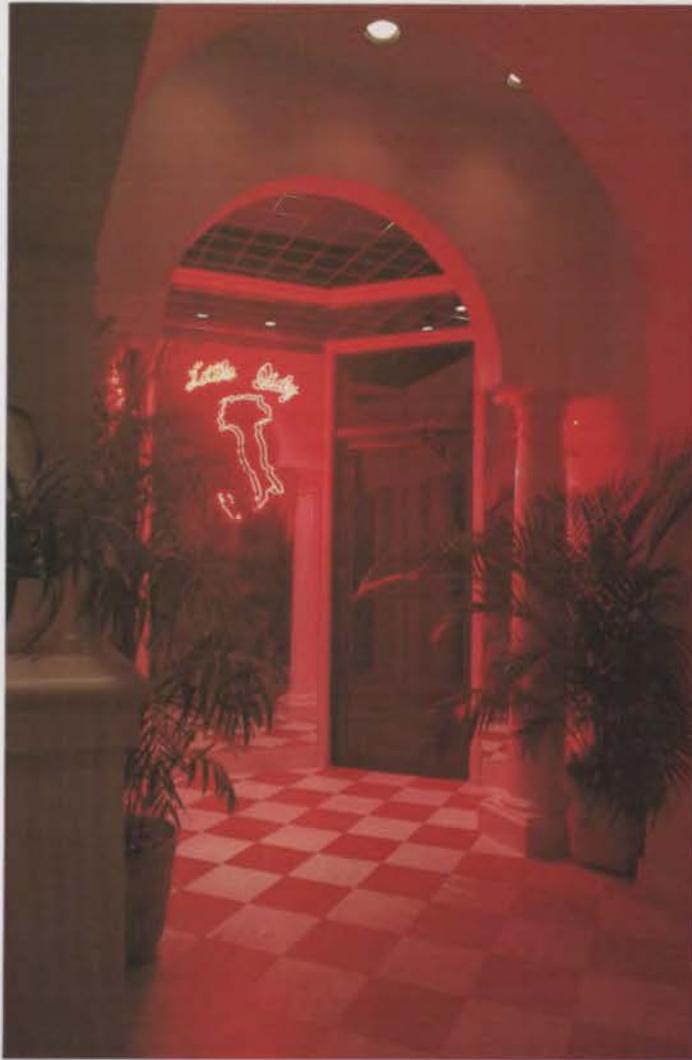
Inside, the mall includes a variety of activity points, evoking the feel of an urban district. A sawtooth roofline alludes to nearby gabled houses and admits natural light.

PROJECT: Pasadena Town Square, Pasadena.
ARCHITECT: CRS/Caudill Rowlett Scott, Houston. Paul Kennon, FAIA, design principal; Jay S. Bauer, senior design architect; Michael A. Shirley, design architect.
CLIENT: Federated Stores Realty Inc., Cincinnati.
CONSULTANTS: Structural, electrical, mechanical, and landscape by CRS/Caudill Rowlett Scott.
CONTRACTOR: P. G. Bell Company.

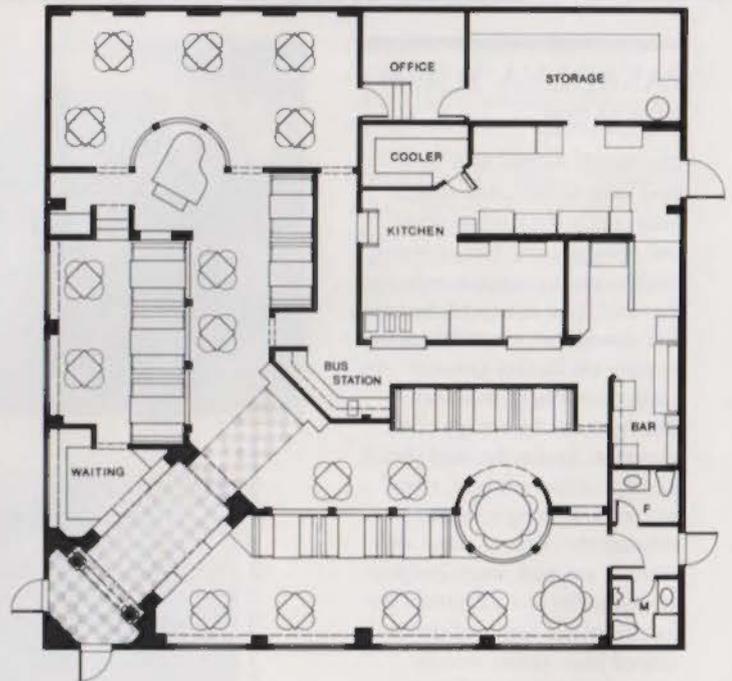
LITTLE ITALY

When the owner of a small Italian restaurant in Austin decided to relocate to a lease space over three times the size of the original, his major concern was maintaining the "intimate feel" his patrons enjoyed. The new dining room's large L-shaped plan is bisected into two separate areas by a diagonal entry. At the entry, with its red-and-white tile floor, patrons encounter a "floating" red neon map of Italy, then pass underneath a barrel vault to an axis that terminates with an ornate cappuccino machine. Dining areas branch out at different levels from the entry axis, then are terminated by curved elements containing a piano and a private dining area. The 15-foot ceilings were "lowered" to a more intimate scale with an innovative architectural solution—a grid of string. The ceiling was also painted black to suggest a limitless "sky" above the grid.

PROJECT: *Little Italy, Austin.*
 ARCHITECT: *The Architect's Office Corp.—David Wark, Charles Fisk, Steve Yanagisawa.*
 CLIENT: *Gene Meshbane.*



A feeling of intimacy was created by dividing the space into small dining areas and "lowering" the ceiling with a grid of string.





TREPTOW DEVELOPMENT COMPANY

Designed within three weeks, this 7,000-square-foot workspace provides interim offices for a prominent Houston developer. Classic contemporary furniture enriches the building's standard finishes, eliminating any sense of a temporary space in this suburban location. Double-glass doors lead into the reception area and draw immediate attention into the space from the elevator lobby. Adjacent to this area, a thick convex wall provides visual relief to the long corridor and privacy for the executive area beyond.

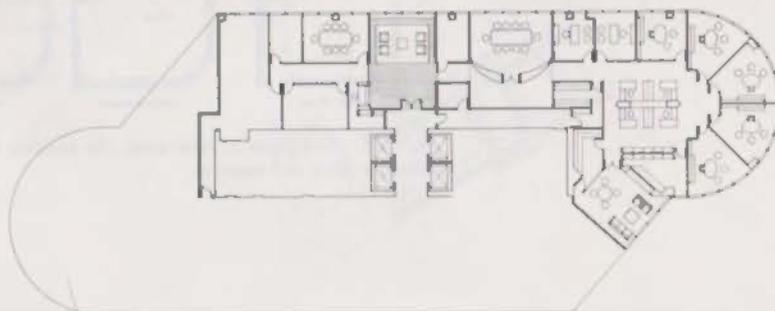
PROJECT: *Treptow Development Company, Houston.*

ARCHITECT: *Gensler and Associates/Architects, Houston. Project team: Jack Greene, Gary Grether, Rita Burgess.*

CLIENT: *Treptow Development Company.*

CONSULTANTS: *Evergreen Plant Care (plants).*

CONTRACTOR: *Wellesly Construction Company.*



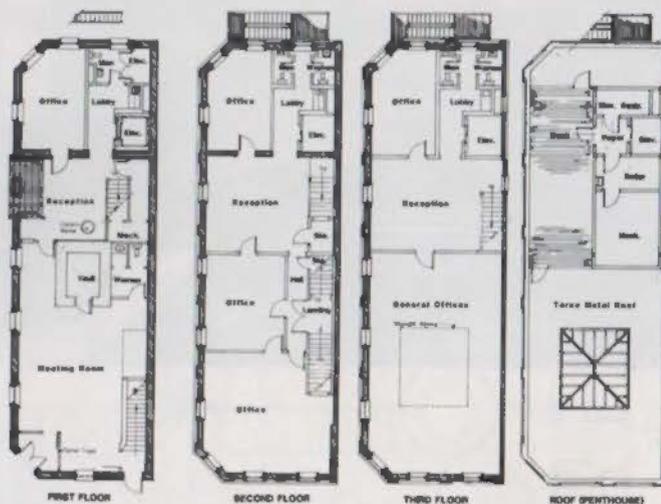
Classic contemporary furnishings enrich these quickly designed interim offices.



BASSETT & BASSETT BANKING HOUSE

The 1873 Bassett & Bassett Bank of Brenham required extensive restoration work to survive many years of neglect. Throughout the restoration, the architect's intention was to render the building usable as modern office space and as a historic museum, as well as to preserve the original structure's graceful Italianate styling. To this end, all exterior and interior surfaces were replastered, cypress shutters were installed to match the originals, a terneplate roof was matched to the existing roof, the original vault door was retouched, and all wood floors, doors and windows were restored. The original first-floor banking lobby has been fully restored as a meeting place for the Washington County Historical Society. Formerly used as living quarters, the second floor has been transformed into office space. The third floor has been restored to its original condition with the exception of a new skylight. A new roof-top penthouse, not readily visible from the street, conceals new mechanical equipment.

PROJECT: *Bassett & Bassett Banking House, Brenham.*
ARCHITECT: *Travis Broesche and Ben Boetcher Architects Inc.*
CLIENT: *Eugene L. Miller.*
CONSULTANTS: *William H. Kellert Jr., P.E. (MEP); John M. Schmitz, P.E. (structural); Graham B. Luhn, AIA (historical application).*
CONTRACTOR: *Odell Lueckemeyer Construction Co.*



ABOVE: Floor plans as renovated. The building has been rendered usable as both an office and museum.

SID W. RICHARDSON INSTITUTE FOR PREVENTIVE MEDICINE

One of a few newly-developing holistic health centers, the Sid W. Richardson Institute for Preventive Medicine is located in Houston's Texas Medical Center. Zoning of the plan separates the public and less public areas on either side of the service core, which runs north-south. The south side is more open and light, and therefore visually more accessible to the general public, while the north side, which appears less open, is used mainly by those enrolled in various education programs. Offices are located along the east side, and the more active class and testing facilities on the west. Circulation is developed as a linkage of these major activities rather than conventionally as a hall to individual rooms. The long, cove-lit corridors are structured by a hierarchy of pilasters and columns with major public entrances framed by major orders and minor entrances framed by minor orders. The ambience is a stark contrast to that of the stereotypical medical facility. (See *Texas Architect*, July-August, 1982.)

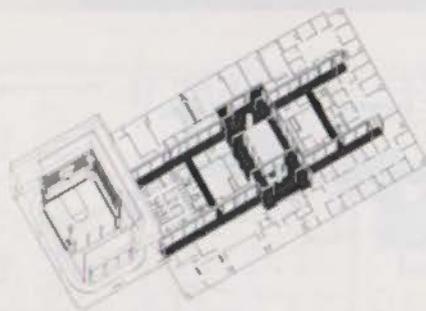
PROJECT: Sid W. Richardson Institute for Preventive Medicine, Houston.
ARCHITECT: William T. Cannady & Associates, Houston. Project team: William T. Cannady, FAIA, Val Glitsch, Anthony Amenta, Richard Beard, Robert Hendrickson.
CLIENT: Methodist Hospital.
CONSULTANTS: Walter P. Moore & Associates (structural); Fred R. Holste & Associates (mechanical); Mulhauser/McCleary Associates Inc. (food service); Michael Strickland & Co. (graphics).
CONTRACTOR: Mayan Construction Inc.



Photography by Paul Heister



This holistic health center—including offices, classrooms, gourmet health food restaurant, and gymnasium—employs stylistic innovation to avoid the feel of a typical medical facility.



HEADLINES HAIR FASHIONS

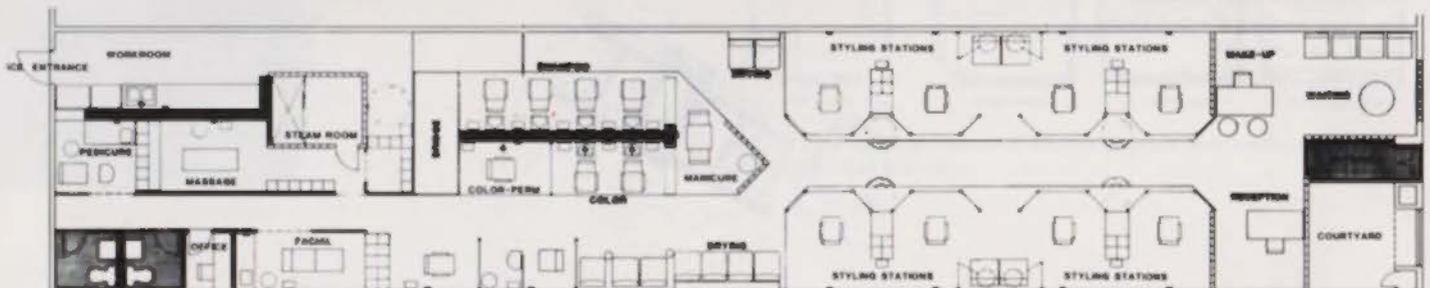
A 22-by-120-foot "runway" corridor leads customers through the different spaces of Headlines Hair Fashions in McAllen. The runway is lined with parallel and 45-degree-angle silver-reflective glass suspended from a painted prefabricated metal pipe frame. The glazing offers a panorama of reflective images, including three "mirror" views from the styling chairs and a "peek" at other customers. Posters used in a gallery-like setting double as necessary dark backing for the mirrors, which are actually sheets of reflective glass. The pipe framing system also provides an electrical conduit and support for the styling appliances. Red "curly cords" help minimize the obtrusiveness of the jumble of electrical wiring necessary for beauty salon accessories. Existing lighting was modified to help visually organize the spaces and to provide complimentary skin and hair color in the styling and make-up areas.



High-tech theatricality enlivens a sensible plan in a long, narrow space.

PROJECT: *Headlines Hair Fashions, McAllen.*
ARCHITECT: *Ashley Humphries & Partners, Laredo and McAllen.*
CLIENT: *Tim and Velma Graustein.*
CONSULTANTS: *Pete Garza, P. E. (mechanical/electrical); Ashley Olivarez (interior design).*
CONTRACTOR: *Ted Scurlock.*

Photography by Hector Cruz



WARWICK TOWERS

The exterior architecture of The Warwick Towers was still in the design phase when the interior architect began working on the project. Quiet elegance and attention to detail characterize the success of the interior spaces in these high-rise condominiums near downtown Houston. Clear butt-glazing between white marble walls permits a magnificent view of the adjoining Hermann Park. Polished brass elevator doors and mouldings complement Imperial Danby marble walls and floors. A specially designed inlaid marble pattern lends a richness of detail and color to the elevator lobbies and main entry hall. An 18-foot-high vaulted ceiling was created to link the two tower lobbies. Natural imported silk on the walls, beveled mirrors and soft lights allow the reflection of the blue-tile pool to bring color to the interior spaces. The designers combined the owner's private collection of antiques with classic contemporary furniture to create a timeless space with a touch of simplicity and elegance.

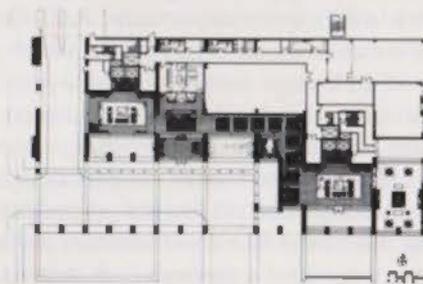
PROJECT: *Warwick Towers, Houston.*

ARCHITECT: *Werlin-Deane Associates and Golemon and Rolfe, Architects, A Joint Venture, Houston. Janita Lo, project designer; Tim Gwin, project manager; Rod Latham, project architect.*

CLIENT: *Warwick Towers Venture, Houston.*

CONTRACTOR: *W. S. Bellows Corp.*

Photography by Rick Gardner



Obviously opulent spaces combine Modernist planning with Classical ornament to set the tone for this high-rise luxury apartment complex.

ON PROCESS AND CONTENT IN CONTRACT DESIGN

By Judy Urrutia

A writer, critic and designer comments on the need for process in interior design, suggesting that good questions can be as important as good answers.

In an art school library somewhere, pressed tightly between volumes of esoteric consequence, is a slender paper book, now out of print, called *Notes for a Young Painter*, by Hiram Williams. Though not weighty, either in size or content, it has provided many young painters creative sustenance and motivation in their attempts to accomplish that most difficult of tasks—making work of quality. The ground Williams covers in the book deals with lofty subjects indeed: inspiration, artistic integrity, the dangers of excess, and, most notably, the importance of process and content.

There is no book called *Notes for a Young Designer* to provide ideological and practical nourishment for fledgling design professionals embarking on a career in interior design. This field, particularly the area of contract design, which deals with business, professional and institutional clients, has become complex and demanding of its practitioners. The young designer, no longer merely a decorator, yet not necessarily a graduate architect, faces something of an identity crisis. Such a book not only would lend encouragement but also might reveal how others deal with the essential meaning (content) of the spaces they design, and how they develop a conceptual framework (process) allowing effective decision-making ending in the realization of that meaning.

Designers and architects, like artists, are not born knowing what to say and how to say it. They learn about process and content, usually at the feet of a mentor. They test the sum and substance of current ideas, then evolve to define their own idiosyncratic modes of presentation, construction and execution. Artists and architects have the advantage over interior designers in the mentor department. Artists select their aesthetic ancestors from a wealthy body of art history. Architects tend to gravitate toward strong relationships with their best teachers, emulating them or rebelling against them. However, the field of contract design is barely a decade old and has not yet produced a strong theoretical base from which to operate, nor has it provided a generation of mentors or

revered teachers with whom its young designers can identify.

Unfortunately, many interior design programs are still housed in the home economics departments of important universities. Even in the best of circumstances, the interior design curriculum becomes the stepchild of the architecture or fine arts department. Only a handful of universities are producing graduates who are prepared to practice contract design. Most students are educated in technical skills like rendering, drafting and specification writing, that are highly valued by the architectural firms and office furniture dealers who may be their future employers. But if they are taught such skills in the context of disciplined conceptual thinking, there seems little evidence that these ideas maintain a post-baccalaureate existence. Mechanical processes, isolated from theory and content, become meaningless and account for the preponderance of inane spaces that predominate in the interior design field.

While architects are producing a great deal of the most significant work in contract design, few of them receive substantial training in interior design as part of an architecture curriculum. For the most part they "discover" it after they begin to practice architecture. The field of contract design allows the architect to expand ideas, find innovative solutions, take creative risks—all on a smaller scale and in a shorter time frame than the design and construction of a building requires. Because architects receive their knowledge grounded in a strong theoretical base that has evolved over generations, they can easily translate the conceptual processes and content of architecture into interior design.

Artists, too, are exploring interior design. With the decline of traditional forms of painting and sculpture, artists who have developed strong conceptual processes are finding that interior design can be a vehicle for the expansion of their content. Larry Bell and Donald Judd

There are fewer constants now and more variables. Instead of universal truths, there is fragmentation. Instead of form following function, it often follows Brunelleschi or Las Vegas. This . . . emphasizes the need for the same kind of disciplined conceptual design processes that characterized Modernism and all the other "isms."

are making furniture; Jennifer Bartlett has created a dining room; Scott Burton's furniture/sculpture has evolved from chairs into storage cubes.

The development of established intellectual and mechanical processes assumes critical importance for designers in the face of a shift from Modernism to Post-Modernism—or Late Modernism, or Transmodernism, or New-Modernism. The Modernist period concerned itself primarily with form rather than content, since the content of any given Modernist work resided within its form. Any content that could be separated from form was considered a weakness in the work, be it poetry, painting, architecture or design. Recent stylistic movements, whether merely resisting Modernism or openly rejecting it, have forced the issue of content as an element, not subservient to form, but frequently generating form.

This change in the status of content seems especially drastic to designers cultivated in the idealistic hothouse of the Modern Movement. There are fewer constants now and more variables. Instead of universal truths, there is fragmentation. Instead of form following function, it often follows Brunelleschi or Las Vegas. Instead of art for art's sake, there is narrative architecture. Instead of reductionism, structure may be destroyed by pattern and color. Designers now make visual jokes—puns are prevalent—and many revel in metaphor and allegory. This plurality of content and freedom of form emphasizes the need for the same kind of disciplined conceptual design processes that characterized Modernism and all the other "isms."

The need for process exists for all designers, whether they work for an office furniture dealer, or an architectural firm, or independently. Process makes all levels of decision-making easier by giving the designer consistent points of reference and by narrowing or eliminating options. If process is lacking in training, it may be discovered elsewhere, in

related fields such as art or architecture, by emulating other designers, from on-the-job experience and from trial and error. The artist Robert Irwin has raised some of the most challenging aesthetic issues of our time. He said in a recent talk that creative people should be more concerned with the quality of their questions and less concerned about answers, because there is no opportunity for developing a good answer for a bad question.

Questioning as a Process

The "givens" of any design project are the client, the program and the place. It is the designer's responsibility to structure a framework on which to build process and develop content consistent with the intent of the project and the client. Questioning can be the process for accomplishing this task. Designers adopting such a process must formulate a system for applying questions to a specific project. For the purpose of this discussion, questions will be framed on three levels: issues, choices, and strategies. The issue questions are the most comprehensive, and usually determine the direction of the designer's work. They are ideas based in theory. Issues may reflect a personal attitude; however, they are seldom self-generated. They are the concepts floating around in the aesthetic atmosphere during a specific time period. Architects and designers, if they are to create work of substance, question these concepts carefully, assess their merit as issues, and take a stand on them. Issue questions might involve subjects such as context, regionalism, environment, semiotics, space.

If issue questions can be described as the skeleton supporting the design structure, then choice questions exist for the purpose of fleshing out the issues and to establish their form. Will a space be abstract or narrative? Will its organization be hierarchical or holistic? Will the interior space be sympathetic to the structure in which it is housed or will it make a contradictory statement? Choice questions are asked in order to elicit answers that are expressive, rather than ideological.

Judy Urrutia is a principal in the San Antonio architecture and interiors firm Chumney/Urrutia.

The third type of question is the strategy question. These questions fortify the answers determined previously by judgements made regarding issues and choices. Strategy questions are the "how" questions that ascertain methods by which predetermined ideology and expression can be implemented. For example: How can color strengthen content? How can the element of surprise be introduced?

"Issue" Questions

These categories, though interdependent, must be considered individually, beginning with the issues, then followed by questions involving choices and strategies. One of the issues that has dominated theory in art and architecture for centuries is space. Spatial controversy has never been more in evidence than today. Much of the conflict centers around Post-Modernism's repudiation of volumetric space in favor of the shallow, planar, "painterly" space proposed 70 years ago by Picasso's analytical Cubist period.

Michael Graves, in his Portland Building, has provided the public with the most famous example of architecture that seeks its form in planar articulation. This structure may be the most anticipated, most criticized, most talked about edifice in recent history. Although critics discuss Graves' borrowed imagery, his free use of color and his classical composition, what infuriates them is the pictorial quality of his work. Because Graves actually *is* a Cubist painter/collagist, it is not surprising that he presents architecture in planar rather than volumetric terms.

Taking a more conventional stance, architect/designer Ulrich Franzen, in his new Phillip Morris headquarters, presents space as volume. He creates immense public areas that account for human scale only through the works of art housed within them.

Frank Gehry bridges the spatial gap between the planar advocates and their volumetric counterparts. He seems to deconstruct conventional spatial volumes, then reconstruct them as three-dimensional collages.

Framing questions on spatial issues simply in terms of planar versus volumetric space denies the complexity of the issue. Those architects and designers who place themselves on the "cutting edge" of spatial design issues are not merely exploring the nature of space, but challenging our perception of it.

Pilar Viladas, in *Progressive Architecture*, September 1983, says that "art moves faster than architecture." However, a look through the "Record Interiors" published in the same month's *Architectural Record* indicates that

Norman McGrath



Franzen's Phillip Morris Headquarters: space as volume.

Tim Street-Porter



ABOVE: Gehry's Spiller residence: bridging the spatial gap. RIGHT: Kainz's Sax Headquarters: resisting comprehension.



In pursuing the issue of spatial ambiguity, designers have redefined the traditional relationship between architectural space and the person who inhabits or visits it.

some architects and designers are grappling with the same spatial issues artists are exploring. Planar art is a "feast for the eye." Similarly, planar architecture is easily understood visually; that is, in elevation.

Artists such as Alice Aycock and Mary Miss are questioning the traditional role of art as a visual experience by producing works that cannot be addressed only by the eye but require the physical involvement of the total person. Similarly, the designs of Hanns Kainz and of Krueck & Olsen Architects resist visual comprehension. In the journals in which they are published, even using the most skilled photography, the reader must rely heavily on the verbal text for a description of how the space feels. Kainz, in his Jessica Gunne Sax Headquarters (previous page) communicates content in terms of physical, material presence, then denies it through allegory and illusion. To "observe" this project is frustrating; one longs to put on tap shoes and participate in it.

Krueck & Olsen's masterful obsessive offering of spatial ambiguity in their Marriott Residence, Chicago, requires total involvement undermining perception, not just visually, but physically.

In pursuing the issue of spatial ambiguity these two architectural firms have redefined the traditional relationship between architectural space and the person who inhabits or visits it. In art, the term used to describe the person outside the work looking at it is "viewer," "onlooker," or "observer." The same terminology is commonly used for persons who enter a work of architecture or interior design. This implies that the art/architecture actively delivers the message to the "outsider" who receives it. By giving the "outsider" access to work, while simultaneously refusing to organize the space in immediately understandable visual terms, a subtle shift in responsibility occurs. The "outsider," in order to find the meaning, must participate. Therefore, the "outsider" supplies some of the content, becoming a part of the work.

The issue of space and how it is perceived continues to provide architects, designers and artists with content, just as it always has. However, any issue—be it space, or context, or semiotics—once established as content, only leads to more questions involving the choices that determine expression of that content, and the strategies employed to give it form.

"Choice" and "Strategy" Questions

Choice and strategy questions are so closely aligned as to sometimes appear indistinguishable. Choice questions, as stated previously, give expression to the issues, while strategy questions ask "how," questioning the means by which the choice can be accomplished. If choices can be described as the messages delivered by the project design, the strategies are the vehicles used to communicate the messages.

One of these choice questions might be: "Will the design concept be narrative or abstract?" The strategy questions that follow might be: "How will color, furniture, interior architectural forms, etc., convey the narrative or abstract nature of the space?"

"Abstract" and "narrative" are terms used in art to define content. They may be appropriated by architecture and design to perform the same function. Abstract content occurs as an investigation of a specific art form, recognizing and exploring the unique characteristics of that form, (e.g., painting about painting, architecture about architecture) whereas narrative content relates to subject matter outside the art form (e.g., painting about cows, architecture about hot dogs).

Design that refers to the past or tells a story has edged out purist abstraction as the preferred vehicle for content in recent years. Despite this, many designers are still pursuing "l'art pour l'art", that is, realizing spaces through the manipulation of pure form. Initially, narrative design seemed a more "populist" choice, rejecting modernism's "elitist" content. However, looking back a few years, the same argument was put forth in behalf of Pop Art in the '60s, the content of which turned out to be just as misunderstood by the masses as were its formalist predecessors.

The narrative nature of the corporate headquarters for La Quinta Motor Inns, Inc. reinforces the marketing concept of its motel chain by conducting a metaphorical journey through the streetscapes and pyramids of Central Mexico. The strategies used to communicate this content refer to Mexico's architectural forms and color. Similar allegorical content is present in Ferguson's Map and Travel Store. Its narrative design communicates its product by symbolizing maps, land/water/air, day and night.

Modernism, far from being exhausted as an alternative, finds its expression in the works of architects such as Gwathmey Siegel and Associates. Bentley La Rosa Salasky Designs, in their Berkliff Corporation offices, have combined narrative and abstract content by utilizing purist abstraction in the interior architecture,



Hickey-Robertson



ABOVE: Krueck & Olsen's Marriott Apartment, Chicago—an obsessive offering of spatial ambiguity. RIGHT: Ferguson's Map and Travel Store, San Antonio, by Corporate Interiors and Chumney/Urrutia—narrative communication through symbol.



Madhubh-Blessing

ABOVE: La Quinta headquarters, San Antonio, by Chumney, Jones & Kell—a metaphorical journey.



and incorporating historic allusion and decorative ornament in furniture and appointments. In doing so, they establish a fragile tension between what appear to be mutually exclusive attitudes, resulting in a fresh, stimulating interpretation of familiar concepts.

Another example of a question that involves choices reinforced by strategies is the following: Will the space be organized in hierarchical terms or will it be holistic? A hierarchy implies classification according to rank. Hierarchical design reflects divisions or stratifications relating to one another in terms of relative importance. Conversely, holistic design suggests a more unified, democratic organization of space, with no area appearing more important than another.

The choice of a hierarchical organization in the La Quinta project emanates from the stratified nature of the company itself. Among the strategies that reinforce the hierarchical structure are the floorplan, the interior architecture and the color system. For instance, the execu-

tive office entrances are heavily articulated, strongly colored, and positioned along the exterior window wall, whereas the junior executive offices are placed in interior windowless spaces and are pared down, muted versions, both coloristically and architecturally, of the senior offices. The juniors seem to "bathe in the reflected glory" of the high-ranking officers.

Krueck & Olsen elaborated on the issue of ambiguous space by choosing a holistic approach in the Marriott residence and all strategies fortify its holistic nature. Color melts easily into color, furniture translates into architecture, wall separations appear as mere veils, even the flowing forms of the space reflect the Lake Michigan shoreline outside. It is unified in every aspect of its design.

Questioning as a process is an elementary procedure that can be used by any designer, neophyte or veteran, whether trained in art, architecture, design or interior design. It is only one of many processes that may be



LEFT: Berkliff Corporation, New York City, by Bentley LaRosa Salasky. Design—a fragile tension between what appear to be mutually exclusive attitudes. ABOVE: La Quinta executive offices—reinforced hierarchy.

adopted as a means of approaching design. Designers acquire such processes in a variety of ways; procedures may be inherited from a mentor, they may evolve through experience, or they may be thrust upon a designer as a member of a large design organization. The point is this: whatever the designer's aspirations, having a process is not just an option, it is a requirement. It is particularly urgent for today's interior designers to initiate good working processes, considering the changing nature of the profession and in view of education's failure to address such changes adequately. If interior designers fail to meet this challenge, they may find themselves left clutching their vinyl wallcovering books wondering how others more qualified than they have taken over the field. ■

REPUBLICBANK HOUSTON

By John C. Ferguson

Photography by Chas McGrath



ABOVE: View looking south on Louisiana. FACING PAGE: View across banking hall toward main corridor.

In describing the Houston architectural scene in 1981, Paul Goldberger labeled the city a "skyscraper laboratory," where many of the country's most prominent architects are given the unequalled opportunity to experiment with forms and materials on high-rise designs. Developments in the two years since Goldberger's remarks have simply confirmed the validity of such an analogy, especially with regard to the works of Philip Johnson and John Burgee.

After scoring an unqualified success with the completion of Pennzoil Place in 1976, the firm took a leave of absence from work in the downtown area that lasted until the start of construction on RepublicBank Center in 1981. The five intervening years brought about a substantial shift in the character of the firm's work, a change in direction that was made dramatically apparent with the unveiling in 1978 of the design for the AT&T headquarters in Manhattan. By using both Italian Renaissance and Baroque design elements on the exterior of AT&T, Johnson began to revert to his first career, that of architectural historian. Given Johnson's famous axiom "you cannot not know history," this sort of historical allusion should not come as a major surprise. Johnson/Burgee's interest in the re-use of historic architectural forms and images surfaced again with the rather Tudor Gothic of the headquarters of Pittsburgh Plate Glass, and with the recent completion of RepublicBank Center, the trend has found its way to downtown Houston.

Located directly across Louisiana Street from Pennzoil Place, RepublicBank Center's design borrowed from the secular Gothic of Germany and the Low Countries, principally from that region's most spectacular Gothic form, the guild hall. The use of this form is altogether appropriate, for large banks today hold much the same position of economic prestige as did the guilds of Northern Europe in the 15th century.

One of the strengths of the design is the separation of the building's function expressed by combining a low-level banking hall with a high-rise office tower on the same city block. The banking hall, which parallels Louisiana



Street, is approximately 12 stories high at the peak of its gabled roof, but contains only two inside levels, an indication of the great interior scale employed by the architects. The 56-story office tower occupies the Smith Street side of the site, and is separated from the banking hall by recessed entrances on Capitol and Rusk Streets. The placement of the banking hall along Louisiana allowed for the major entrance to be sited on its most important boundary street, and also provided for some breathing space between the larger tower element and Pennzoil Place across the street. By arranging the masses of RepublicBank Center in this manner, Pennzoil Place remains as the distinctive element of the skyline that it was intended to be, especially when viewed from a distance.

While the two masses of Banking hall and high-rise are distinct and separate in scale and function, they are strongly united by detailing, specifically through the use of the step-gabled roof shape and the stone veneer of Napoleon Red granite from Sweden that both share. The roof of the banking hall consists of five parallel ridges, each clad in zinc-coated copper on the exterior, that step upwards toward the centerline of the roof. The end gable walls are embellished by eleven pyramidal finials, each of which is set atop a plain pilaster running up the face of the end gable wall. Direct access into the banking hall is provided by a colossal round arched entry centered on the Louisiana Street facade, an opening which, interestingly enough, is also on axis with the gap between the Pennzoil Towers. The 75-foot-tall opening is filled with glass and framed by three receding concentric arches of granite whose broad form constitutes a major break in the otherwise flat stone surface of this elevation. The stone archway breaks out of the banking hall much in the manner of similar forms in the work of the revolutionary 18th century French architect Claude-Nicholas Ledoux, whose design for the House of Education at Chaux serves as the prototype for Johnson's design for the University of Houston School of Architecture.

With the exception of this grand entrance, the exterior elevations of the banking hall are designed to create an impression of impregnability. Aside from a small service door facing Capitol Street, the only openings in the walls of the banking hall are a series of windows set high above the sidewalk.

The major entrance to the tower is clearly announced by the arch that marks the center of the Smith Street elevation. Although of equal

scale with the arch of the bank hall, this entrance has no series of concentric arches, rather a single arch set within a rectangular frame with a stepped top.

The elevations of the tower are divided into a series of ten-foot-wide bays by the placement of the major structural columns clad in granite. The window mullions are formed by a thinner column, also clad in granite. The fenestration of the lower four floors of the tower features a row of quadruple windows at the third floor line that match those of the bank hall, and a series of octagonal windows on the fourth floor.

The mass of the tower is set back at two points, the first starting at the 21st floor, and the second starting at the 36th floor. The crown of the tower begins at the 47th floor and terminates with the ridge of the 56th story. Each of these three step-gabled forms repeats the motif used for the banking hall roof, with a series of finials accentuating the vertical rise of each roof form.

The somewhat overpowering scale of the street elevations, with their monumental stonework details, provides few clues to what one encounters upon entering the complex. After passing through the Louisiana Street entrance, both the plan and scale of the first five levels of the complex are readily apparent. The planning of the space was determined to a considerable extent by the retention, at the Louisiana and Capitol corner of the site, of the old Western Union building. This measure was brought about by the prohibitive cost that would have been incurred had the network of Western Union electrical connections been relocated to another site. This factor removed nearly one quarter of the ground level from use. So as to minimize the impact of this lost space, the architects quartered the site plan, using two corridors that intersect at the center of the site.

The mass of the Western Union building is neatly concealed behind pilastered walls of red granite. The remaining space on the ground floor of the banking hall is devoted to the main corridor, with its 75-foot-height, and to the bank hall itself. The corridor is flanked on both sides by red granite, the enclosing wall of the Western Union building on one side and the piers of the bank hall on the other. The piers and arched ribs that define the upper form of the corridor are formed by masonry painted a flat white. The screen of piers separating the corridor from the bank hall is also divided into granite and painted masonry sections, with the upper section consisting of a series of segmentally arched openings forming



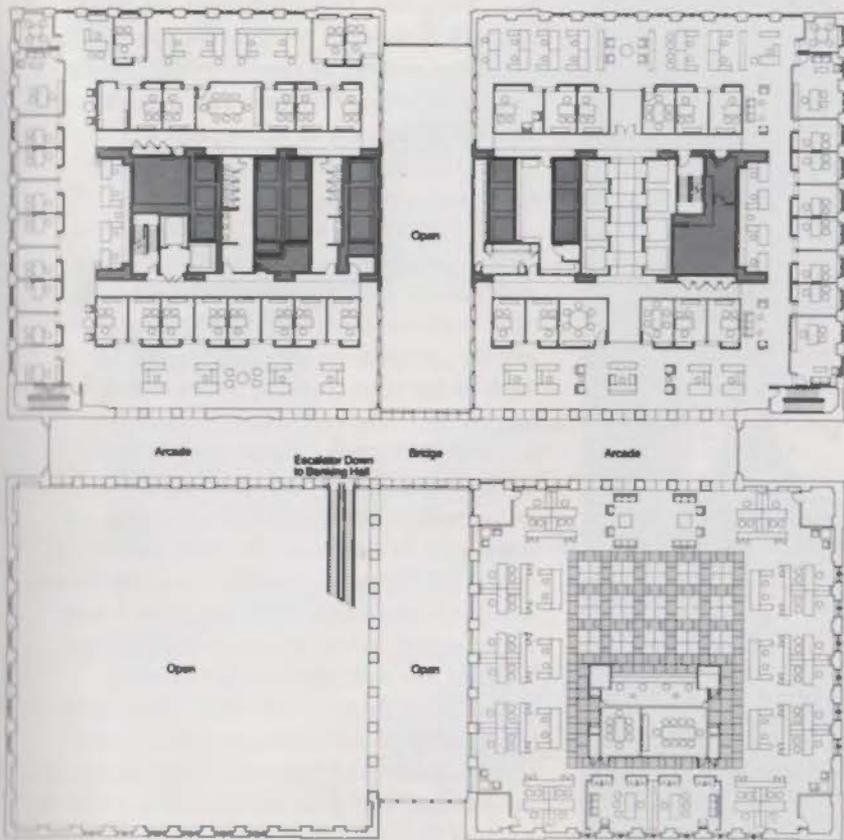
Main entry



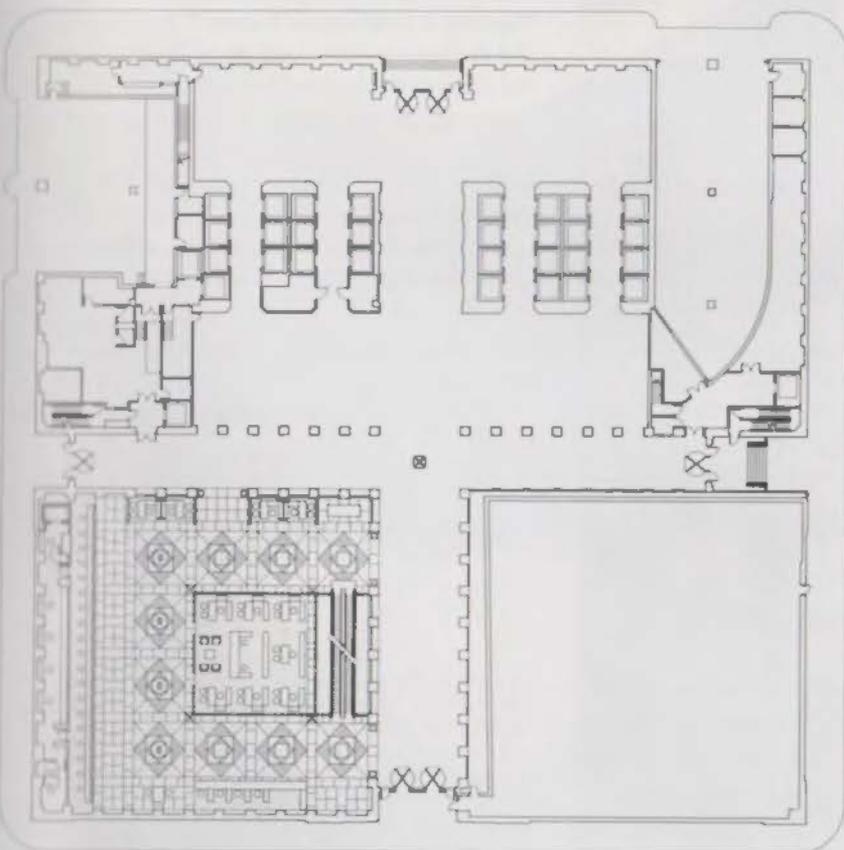
Pavilion, north facade



Railed officers' area



Level three plan



Ground level plan

a screenwall rising to the uppermost ridge of the roofline.

The banking hall space proper is dominated by the colossal scale of the stepped ceiling, which reaches its maximum height 125 feet above the floor of the bank. The beams that form the five parallel ridges of the roof are painted white to conform with the masonry of the screen wall. A series of continuous skylights is framed by the beams, allowing an extraordinary amount of natural light into the room. Traffic into the bank hall is directed through three openings in the screen of piers, each of which is marked by an archway form painted white so as to stand out from the stonework of the piers.

The gaps between the other piers are filled in with sections of wrought iron railings using alternating "S" profile and twisted members, each with spear-point caps. This very handsome metalwork, something all too rarely found in contemporary interiors, was designed by Gensler Associates, Architects, of Houston, who served as interior architects for the bank. Based upon the work of the Austrian Art Nouveau architect Josef Hoffmann, whose chair designs were selected by Gensler for seating furniture in the bank offices, this railing design is repeated around the officers' area on the floor of the bank hall, as well as on the bridges that link the fourth and fifth floors across the gap formed by the major corridor ceiling height. The geometric elegance of this ironwork is somewhat compromised by the installation of three sets of 17-foot-tall street lights along the perimeter of the officers' space on the main floor, although these light standards do help to mediate the huge scale of the room. The floor of the hall is paved in a geometric pattern of red, black and pearl granite.

Continuing along the main corridor, approaching the office tower and the elevator lobbies, the visitor passes by a monumental, four-faced clock sited at the intersection of the two hallways. Eighteen feet tall, the clock was made in 1913 by Seth Thomas Clock Company, and was purchased by developer Gerald D. Hines especially for use in this space. The ceiling above the clock is formed by a glass barrel vault that defines the space separating the hall and the tower units of the complex.

A dual escalator leads from the banking hall to the mezzanine level set on top of the Western Union building. The great scale of the hall is perhaps seen to its best advantage from this



This 18-foot-high Seth Thomas clock, made in 1913, was purchased by developer Gerald Hines especially for this space.



Josef Hoffmann chair designs complement custom furniture by Brochsteins Inc.

level, especially looking through the painted masonry framework of the major corridor. While the network of masonry members created by this design is Piranesian in scale, the uniform application of white paint has resulted in a lightening of the mass that is both dramatic and appealing.

The fourth floor level of the tower block contains a series of training rooms outfitted with audio-visual equipment, as well as the bank employees' cafeteria. The training rooms and the cafeteria are separated by the barrel vault of the main corridor, which is spanned by two bridges. The cafeteria is perhaps the most personable space in the building; the floor sections along outside walls have been raised so as to create views through the octagonal windows used on this floor. The bank's executive offices are located on the fifth floor and feature extensive use of rich veneer cut from a huge log of sapelli wood (similar in grain to mahogany) that was imported from Africa.

The office floors of the tower diminish in square footage with each setback but maximum unobstructed floor space was insured by the placement of most columns along the outer walls of the tower.

During the festivities held for the opening of RepublicBank Center, Philip Johnson proclaimed that the design represented his "giving Houston a little instant history." As Houston did not have a gothicized skyscraper prior to the design of RepublicBank Center, such a witicism seems appropriate. It is also appropriate in the sense that it represents a new phase in the history of Johnson/Burgee's work in Houston, work recognized as having made a major contribution to the architectural character of the city.

John Ferguson, a frequent Texas Architect contributor, is an architectural historian for the Texas Historical Commission.

*PROJECT: Republic Bank Center, Houston
ARCHITECT: Philip Johnson & John Burgee, New York
ASSOCIATE ARCHITECT: Kendall/Heaton Associates
INTERIOR ARCHITECT: Gensler & Associates
DEVELOPER: Gerald D. Hines Interests
CONSULTANTS: CBM Engineers (structural), I.A. Naman & Associates, Inc. (mechanical).
CONTRACTOR: Turner Construction Company of Texas
FURNISHINGS: Custom furniture (except seating) and architectural woodwork by Brochsteins Inc.*

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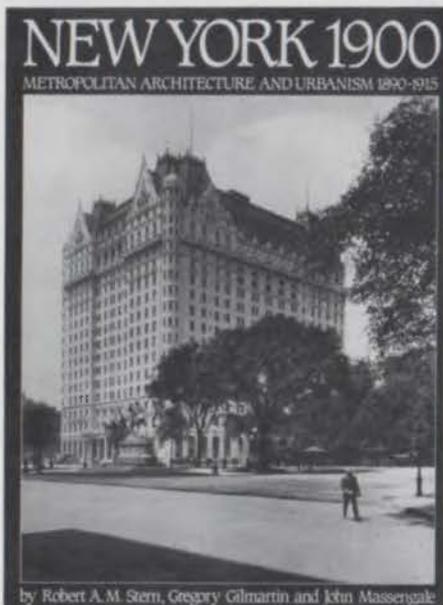
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New York 1900: Metropolitan Architecture & Urbanism 1890-1915, by Robert A.M. Stern, Gregory Gilmartin and John Montague Massengale, Rizzoli International Publications, 440 pages, \$60 (hardback)

New York City is such a central force in America today that we tend to think it has always been a major metropolis, but in fact its preeminence dates only from

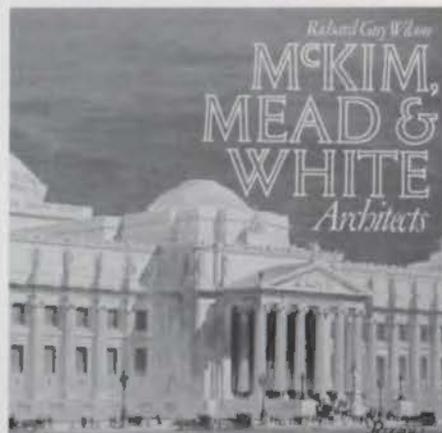


the latter half of the nineteenth century when its year-round port and splendid rail connections produced a period of staggering economic growth. To transform the cultural and commercial achievements of the day into monuments, the city's architects created a movement they labeled an American Renaissance. The authors, all practicing architects with Robert A.M. Stern Architects, depict the timeless works of McKim, Mead & White, Cass Gilbert, Henry J. Hardenbergh, Carrere & Hastings that became the core of the City Beautiful movement. Illustrated with

over 500 black-and-white photographs, "New York 1900" is an essential volume for appreciating neo-classical American architecture and the formation of one of the great cities of the world.

McKim, Mead & White Architects, by Richard Guy Wilson, Rizzoli International Publications, New York, N.Y., 240 pages, \$35 (hardback)

Few firms in America have been as prolific or as successful as McKim, Mead & White. From the period of



1879-1915, the firm built almost every building type imaginable: hotels, apartment houses, private clubs, libraries, museums, casinos, universities, churches and civic monuments. Although this volume covers only 31 examples of the firm's 900 designs, their finest work is sumptuously portrayed. Richard Guy Wilson, a professor of architecture at the University of Virginia, examines various aspects of the architect's practice and traces the development of the firm's three distinct architectural styles—the Early Period, the Consolidation Period and High Classical Period.

Post-Modern Malpractice, by Forrest Wilson, Arts & Architecture Press, Santa Monica, Cal., \$7.50, (paperback)

A collection of visual puns on the current state of architecture, Forrest Wilson's "Post-Modern Malpractice" chronicles everything from the big bang theory (Pruitt-Igoe's debris begat Post-Modern fallout) to the development of the architecture machine (basic Graves as a terminal language). What Wilson—a professor at Catholic University, author of 14 architecture books, and a former *Progressive Architecture* editor—seems to be saying about Post-Modern is that language, theory, and pediments have replaced firmness, commodity, and delight as the goals of architecture. The cartoonist thinks repulsive the notion of Charles Jencks interpreting the "multivalent and



double-coded" symbolism of Venturi's bungalows. It should be remembered, though, that Wilson's book is a collection of visual puns about an architecture of visual puns. This fact makes "Post-Modern Malpractice" on the surface seem quite amazing, but on a more profound, Jencksian level it is of course (at minimum) a double-coded-volume-squared.

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A GLASS JAW IN HOUSTON'S PRESERVATION FIGHT

Preservationists in Houston may soon become an endangered species, for there is less of their habitat as time goes on. Even over the past decade, when a sensibility emerged that led to the organization of preservation groups, the economic pressures in the most historically sensitive quadrant of central Houston continued to increase.

In Houston, preservation is perceived by preservationists, on the one hand, as a necessary cultural component of the urban landscape, and by developers, on the other hand, as a silly and costly encumbrance not in keeping with more profitable land uses. With no existing controls on downtown development and a persevering financial strategy that emphasizes the "bottom line," preservationists have been placed in an adversary role as the advocates of a vaguely perceived public trust.

In an effort to encourage and establish financial incentives for preservation, some groups, such as the Old Town Development Corporation, urged the formation of a downtown historic district.

On July 18, the Main Street/Market Square Historic District became listed on the National Register. Developers have taken advantage of recent federal tax laws that make it economically feasible to do-

nate portions of their property rights to non-profit organizations in return for a tax cut. Although this tax incentive provides a viable alternative to demolition, sufficient precedents remain to be established which clearly show the economic potential of preservation.

However, one fact is clear: buildings that can never be replaced ought to be valued in their own right.

As reported in a recent issue of *Cite*, Houston's journal of architecture and design, preservationists have been meeting informally to discuss the most effective means of implementing the new incentives. The Greater Houston Preservation Alliance will act as the coalition's center, with additional participation by such groups as the Sabine Association, the South Main Center Association, the Freedman's Town Association, the Old Town Development Corporation and the

collection of banks near the foot of Main Street representative of Houston's emergence from the status of a town to a city. The adjoining Shepherd Building designed by George Dickey faced another Dickey building across the street: the 1889 Sweeney, Combs and Fredericks Building, which was saved by preservationists after winning a 1974 demolition battle. Historically this represents the rare instance of a corner setpiece of two separate works by the same architect. On the shorter Main elevation, its Victorian vernacular reflected an understanding of the designs of prominent nineteenth century Philadelphia architect Frank Furness. It was built by pioneer banker Benjamin Shepherd, founder of the Houston Savings Bank.

Although the proposed high-rise building and plaza were under design by



Shepherd Building before . . .

Paul Hester



and after demolition

Downtown Houston Association.

A recent slowdown in the market for office space seemed to promise sufficient time for the group to formulate a comprehensive preservation strategy for the newly designated district. One of the area's most historic sites, however, became immediately threatened. The Dumble and B.A. Shepherd Buildings of 1883 and the South Texas National Bank Building of 1910, all of which had become listed in the National Register, became targets for demolition.

The Medallion, the magazine of the Texas Historical Commission, singled out the 100-year old Dumble and B.A. Shepherd Buildings for special concern while an investment group, 201 Main Ventures, was contemplating a high-rise development on the site. The South Texas National Bank Building, designed in the classical architecture characteristic of the Progressive Movement, was one of a

Morris*Aubry Architects, the investors simultaneously commissioned Barry Moore Architects, Inc., to study potential landscape designs which would retain the facades of the South Texas National Bank and Shepherd buildings. By retaining the facades, the Moore scheme maintained streetscape scale and a feeling of the earlier massing, and also added substantial tree groupings.

During the night of September 16, demolition began on all three buildings with no warning to preservationists. A week later, Morris*Aubry's model appeared in the office of one of the investors in 201 Main Ventures, T. Frank Glass. As quoted in *Preservation News* shortly after the demolition, Glass stated, "we had to make a decision quickly to close the deal before the end



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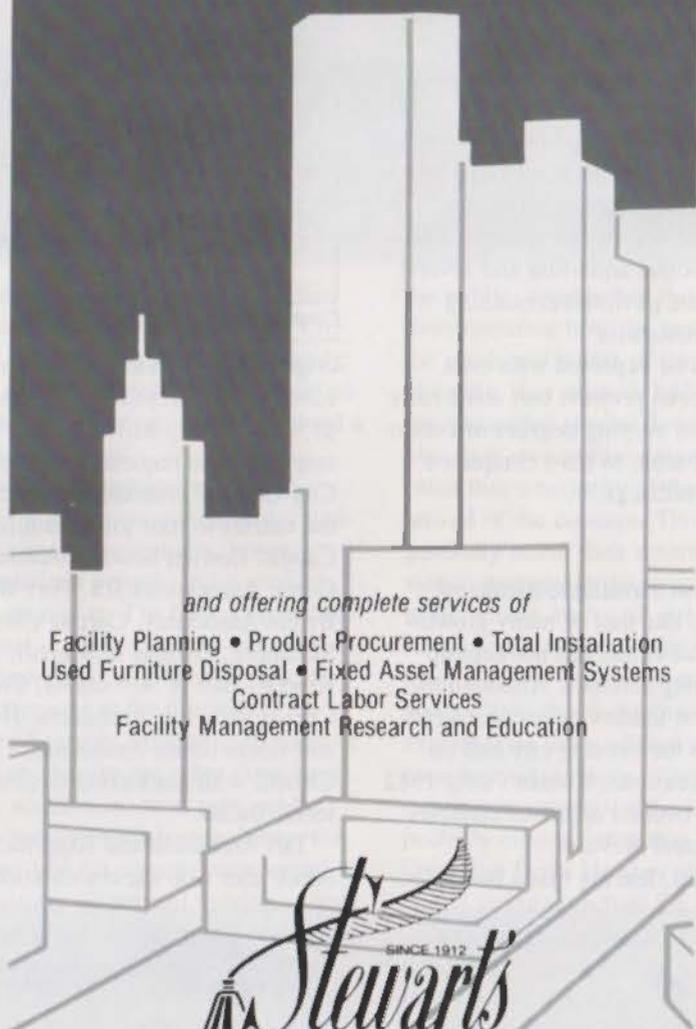
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of the year. Time did not permit us to discuss it."

The demolition denigrated the significance of having a downtown historic district as a century-old, coherent piece of Houston's urban fabric was removed. Preservation remains a battered fighter, still on its feet after another disastrous round and a blow below the belt, but now with even more missing teeth.

—Peter C. Papademetriou

CORPUS CHRISTI TO BUILD NEW CITY HALL AND NEW CENTRAL LIBRARY

Corpus Christi's efforts to encourage better downtown development and boost tourism in the adjoining bay is one step closer to reality with the announcement of three landmark city projects to be planned and constructed at very close intervals.

Corpus Christi has approved funds for both a new city hall building and a new central library, as well as a new land-mass pier that will be the home of a \$3 million municipal aquarium and several private venture pavilions containing shops and restaurants.

As should be expected with civic works, the three projects met some early resistance and varying degrees of controversy but all seem to have conquered these initial setbacks.

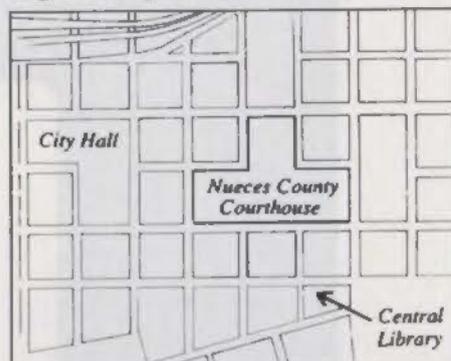
City Hall

Corpus Christi's available municipal office space, like that of many growth-plagued Texas cities, has not kept up with expanding services. Although the city's political leaders have considered adding on to the existing city hall on numerous occasions, it wasn't until 1982 that the city council approved requests for architectural services.

The council, fearing that a bond elec-

tion to expand the city hall would not pass, solicited private financing for the project in the form of a lease-back arrangement with the developers. Many citizens, however, were outraged that the council had proposed to construct the addition along the shoreline on the large esplanade separating Ocean Drive. Civic leaders and citizen groups have wanted the city to vacate and level the public buildings on the green space and leave it as a park protecting the sightlines of one of Texas' most beautiful coastlines.

The public outcry over further construction on the park forced the council to scrap expansion plans and hold a bond election for a new structure located further inland and near the Nueces County courthouse. After the measure passed, the city began looking for a new architect—the



Proposed sites

original three architect-developer expansion schemes were rejected—to design the \$15 million city hall. Of the 30 firms responding to requests for proposals, the City Council eventually whittled down the entries to four joint venture teams: Caudill Rowlett Scott, Houston with Geren Associates/CRS, Fort Worth; Bright/Associates, Corpus Christi with Skidmore, Owings & Merrill, Houston; Kipp Richter & Associates, Corpus Christi with Taft Architects, Houston; and Roots/Foster Associates, Corpus Christi, with Lockwood Greene Architects, Dallas.

Taft Architects and Kipp Richter & Associates won the commission partly

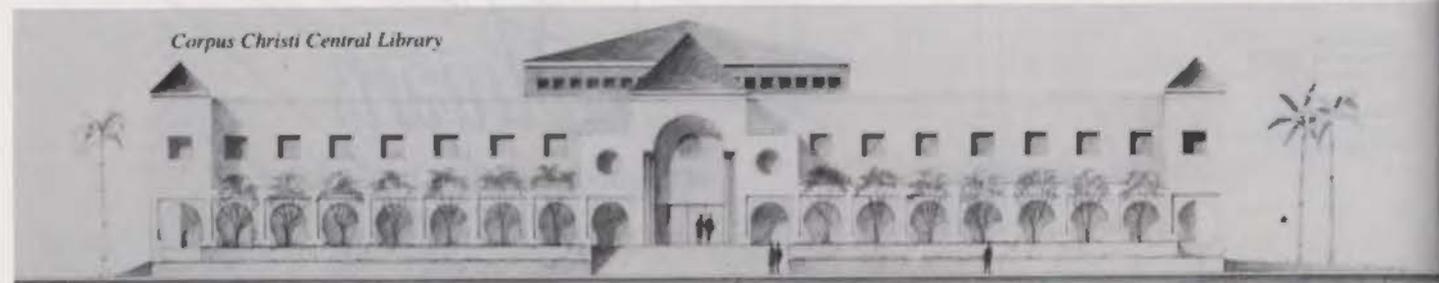
on their proposal for Taft to perform the design work while the Corpus Christi firm handled all other architectural services locally. The city's staff also commended Taft's highly detailed presentations of their design process.

After approval, the architects were also retained to analyze three available sites for the project. Shortly before Christmas, the Council approved an L-shaped site (see map), based on the architect's recommendations, in the central business district near the Nueces County Courthouse and the new library. Design and completion of contract documents will take at least nine months and the building should be completed within three years. The 135,000-square-foot structure, Taft's largest design commission, will house all city, public and administrative functions and parking for 500 cars.

Still to come is the council's decision on what to do with the existing city hall on Ocean Drive. Jerry Norman, editorial columnist for the *Corpus Christi Caller Times*, advocates building on the city hall site adjoining Memorial Coliseum a mini-civic center with recreational facilities, artist shops and small commercial lease spaces. The council, however, may decide to retain the building as additional city office space or even, as some citizens have suggested, decide to give the structure to some charity or public group. Even if the council decides not to decide, no doubt the environmental debate on the Ocean Drive site will crop up once again.

Central Library

Wisznia & Peterson Architects, Corpus Christi, and Morris*Aubry Architects, Houston, have recently finished designing the new Corpus Christi Central Library. The \$4 million structure will contain 54,100 square feet on two floors with a provision for a future 23,000-square-foot third floor. Construction is scheduled to begin in April 1984 and



completed in August 1985.

From six possible locations, the architects chose a site overlooking Blucher Park and near the Nueces County Courthouse at the edge of downtown (see map.)

Although the architect's design was received favorably—unanimously approved by the city council—the project at first generated some debate between librarians and councilmembers. The library board was angered that some of their members were not included in discussions with the architects. As a result, they said, the initial design of the building did not meet specific guidelines they had stipulated in writing—namely, park-

ing for 120 vehicles and the ability to easily expand the space by 50 percent.

The city manager's office explained that the architects had followed staff recommendations as much as possible but because they were under such severe site and budget constraints, they were in a "straight jacket." City manager Ed Martin also claims the city followed all the rules of the Texas open meetings law and did not purposefully exclude members of the library board from meetings with the architects.

All the commotion eventually resulted in modifications to the design that include a heavier foundation that could support an additional floor, and a total of

125 parking spaces including both on-site and angled parking along one street.

Throughout these modifications the library's design has retained its integrity and, even in the height of the debate, the library board pointed out that the architects' design was never in question. Reflecting what design architect Morris* Aubry calls a Corpus Christi vernacular, the stuccoed-structure has a long arched veranda overlooking a plaza. The library's reading room will be in a two-story enclosed atrium with a clerestory. Spanish tile is used on several tower-like structures, and the building's fire exits are left exposed on the exterior as a design element.



Pier plaza and retail pavilions

CORPUS CHRISTI TO BUILD LAND MASS DEVELOPMENT AND CITY AQUARIUM

About a year ago, the City of Corpus Christi solicited proposals for a public/private project to design, obtain permits for, construct and develop a land mass within the municipal marina. The concept was not a new one; virtually all planning studies since the original construction of the marina a quarter-century ago have encouraged the growth and development of this city asset. The most recent Bayfront Plan, following which the development proposal was issued, stated that the Marina must grow and intensify in use to serve as a catalyst to other investment. The various opportunities and restraints were then outlined in the report along with what was thought to be the major obstacle—the means to finance and maintain the desired additional facilities.

As has been the case in other major urban waterfront development projects, there were surprisingly few responses to

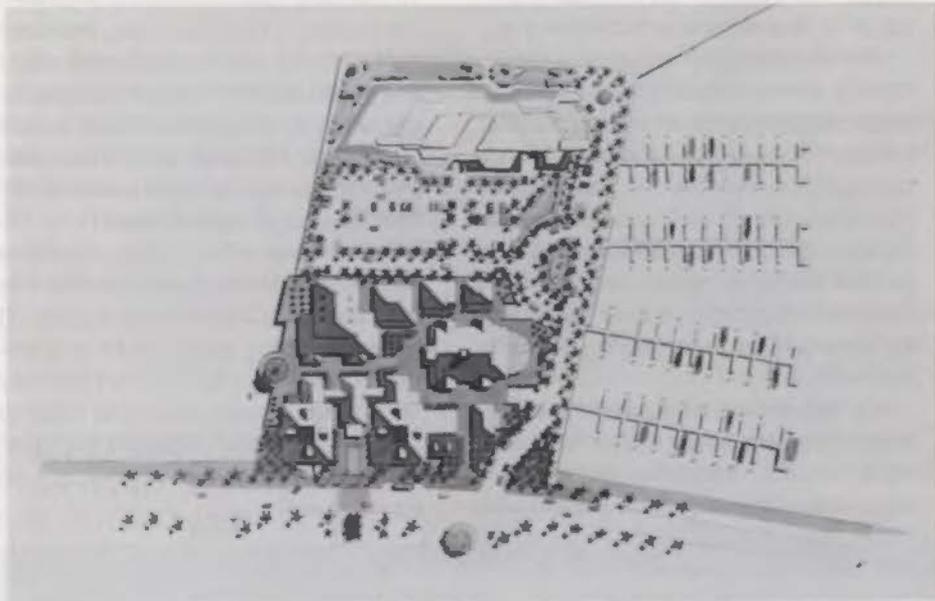
the invitation. After reviewing the two proposals that were submitted, the City Council selected one group and, having worked out the financial and physical parameters of the project, recently signed a contract to proceed.

The accepted package was put together by a group composed of developers, engineers, accountants, lawyers, public relations people, and a public opinion specialist. The basic concept of the project is that of a multi-use speciality center that will attempt to make overt references to the hurricane-destroyed bayfront existing at the turn of the century. Unlike the other three land masses, which were built with public funds as purely municipal facilities, this project will be 60 percent commercial, the remaining 40 percent serving various municipal goals including a location for the already funded 3 million dollar aquarium. Herein lay the significant issue: should the city allow private development of its most cherished asset, the bayfront?

Bayfront Associates, the group chosen to negotiate with the city and propose to

the public, approached this subject by demonstrating how the project reflected the needs and wants of the community. Not only, they argued, had prior studies recommended similar development, but also their own public opinion poll indicated that a majority of the voters approved of the concept. Those that did not generally based their reservations on the visual obstruction the development would create due to its size, three stories, and location, near the center of town. Modest changes were then incorporated into the preliminary design and explanations were offered regarding the economic advantages of being within the existing commercial sphere (in an unexpectedly close relationship with the new Shoreline Drive Hershey and Marriott Hotels going up across the street.)

Targeted to attract the Tourist/Convention market as well as to satisfy various public goals, the plans are to incorporate an additional 400 boat slips, new restaurants, shops, office space, parking, water-taxi service, a fishing pier, and various concession stands—along with park area to be used primarily for the



Plan of landmass showing aquarium at the pier's tip.

aquarium—within the 8-acre site. These activities are intended to encourage the street life considered essential to a prospering urban environment, particularly one that gears itself to tourists. This development is also intended to encourage the interaction of marina users with the central business district, a concern that the city is actively addressing with street improvements and new public facilities, City Hall and Library.

The design concept, though preliminary, envisions waterfront type pavilions suggesting an image of traditional gabled structures set in a decidedly pedestrian environment. Due to the flood probabilities, the structures would be elevated 14 feet above sea level on concrete piles (12 feet is the 100-year line), which would provide the added benefit of shaded parking. The often-cited models for the development are the recent successes in Philadelphia, Baltimore, Boston, Cincinnati, and New York. A significant difference in this case is that all of the construction will be new, thereby not lacking the character of an existing urban waterfront fabric. The developers consider this situation as an asset and maintain that their structures will be appropriate to the region and the times.

The city, as owner of the submerged lands contained within the marina, would lease the property for the construction of the land mass and buildings for a period of 40 years. A percentage of

gross sales would be delivered to the city as payment. At the end of the lease, the property would revert back to the city, presumably to be leased again. The developers hope to finance the project locally.

The only remaining step in the negotiation process is to obtain a permit from the U.S. Corps of Engineers, whose jurisdiction is based upon The Navigable River and Waters Act of 1888. The Corps will decide if the development is appropriate, that is, water dependent, and whether there is an environmental liability that would occur with the construction. Once this hurdle is overcome, the next sequence will be final design, construction, and leasing. The SWA Group of Houston will be the design architects.

—John Dykema

DALLAS TO BUILD 66-ACRE ARBORETUM AND BOTANICAL GARDENS

The Dallas Arboretum and Botanical Society unveiled in August its master plan for the development of a 66-acre arboretum and botanical garden on the DeGolyer and Camp Estates overlooking White Rock Lake in Dallas.

Designed by the Seattle firm Jones & Jones, the garden will display trees, shrubs, flowers and vines from Texas and

the Southwest, as well as exotic plants from other parts of the world. The site will also include an education and research center, an observation tower, walking trails, picnic areas, restaurants, snack bars, gift shops, meeting facilities and a visitors center.

The arboretum will be built in several stages beginning in early 1984. The gardens are being developed on two architecturally distinguished and historic Dallas estates, the 22-acre Camp Estate purchased by the Arboretum and Botanical Society and the 44-acre DeGolyer Estate owned by the City of Dallas. Through a contract with the city, the Arboretum Board of Directors will build and operate the entire 66-acre facility.

The idea of building the gardens began in the 1930s with Everett DeGolyer, the late Dallas philanthropist. It wasn't until 1970, however, that a group was organized to study the notion formally—the Dallas North Beautification Committee. For the next two years, the Beautification Committee met with the city's park officials to try and locate a site for the arboretum.

Funds for the purchase of the greenbelt north of White Rock Lake were included in a 1972 bond issue. After numerous meetings with Park Board members and staff, the Beautification Committee agreed to form the Dallas Arboretum and Botanical Society. DABS was officially incorporated in February of 1974 as a non-profit organization.

In 1975, the city's capital improvement program provided the funds to purchase the DeGolyer Estate on White Rock Lake. The wooded, 44-acre site, owned by Southern Methodist University and overlooking White Rock Lake, includes the DeGolyer mansion, a property listed on the National Historic Register.

The estate was officially designated as the arboretum and botanical garden in 1977 with the understanding that the Park Board encourage DABS to proceed with the raising of at least \$200,000 for initial capital and operation requirements.

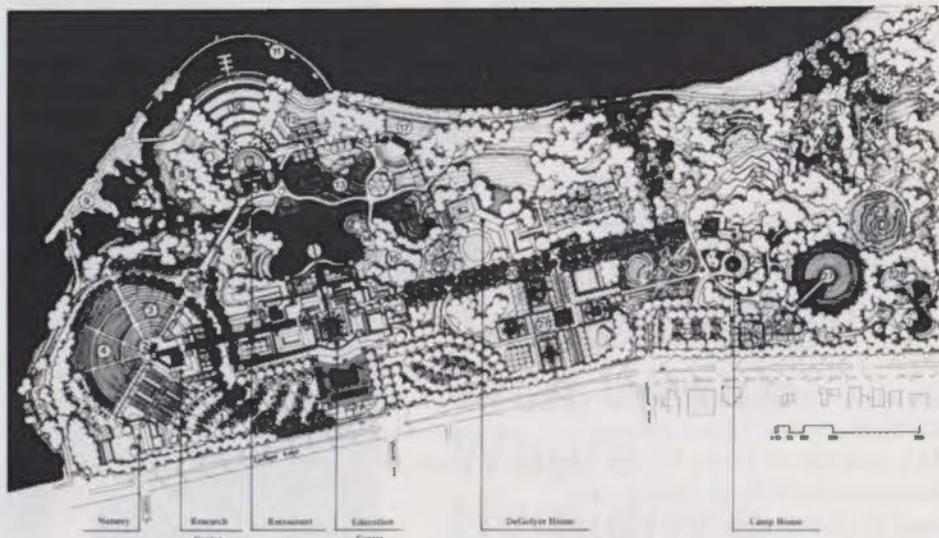
During 1979 and 1980, over \$1 million was raised to start the project. During the same time period, the Camp Estate, 22 acres adjacent to the DeGolyer Estate, went up for sale. Board members, with the help of contributors, arranged for DABS to purchase the

Camp Estate including the magnificent Camp home designed by John Staub. With acquisition of the Camp property in 1980, DABS renewed its negotiations with the City and initiated a nationwide search for its first president and director.

In December of 1980, Dr. G. Shannon Smith, internationally prominent horticulturist and botanist, was hired to organize the botanical gardens. Working with other board members, Smith prepared the first Long Range Planning Report for development of DABS and the gardens.

An invited design competition was held to find an architect for the gardens' master plan. Jones & Jones was awarded the contract based on their experience with other park and zoo projects: Pioneer Square, Seattle; Living Desert State Park, New Mexico; Washington Park Arboretum, Seattle; Porter and Nanini Gardens, Tucson.

Completion of Jones & Jones' master plan will take 10-15 years and cost \$50 million. The first phase of garden development will include new entrances, new parking facilities, security fencing, resto-



Plans for the new Dallas arboretum call for extensive shoreline landscaping along White Rock Lake.

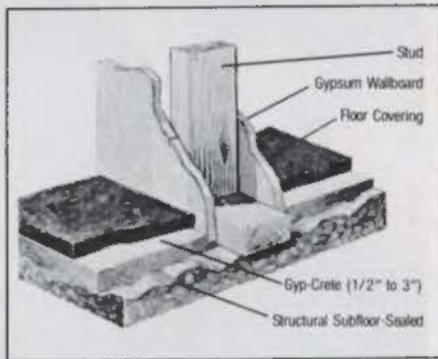
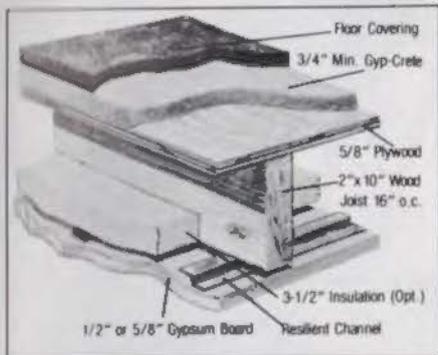
ration of the historical gardens, new display gardens and a new maintenance workshop. When completed, the project will feature more than a dozen separate gardens, an education center, a research center, numerous greenhouses, floating picnic areas surrounding the lake gardens, island gardens, walking trails and a tram.

The restoration of Staub's Camp House has been completed and extensive landscaping surrounding the house has begun. Jones & Jones' plan calls for the building of a grand axis in the form of a tree-lined promenade that will connect the Camp House, the DeGolyer House, the new education center and a new observation tower.

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The project will open to the public after the construction of phase one is completed. DABS expects attendance above 500,000 visitors per year when the final phase is completed.

HEIMSATH WINS NATIONAL BOARD OF CHURCH EXTENSION AWARD

Fayetteville architect and *Texas Architect* contributing editor Clovis Heimsath, FAIA, won the A. Frank Wickes Special Recognition Certificate given by the Board of Church Extension of Disciples of Christ for his design of Cypress Creek Christian Church and Community Center in Spring.



Cypress Creek Christian Church, Spring

The award cited Heimsath's design in the category of Church in Community as an "outstanding example of commitment and architecture." In total, five architects were awarded prizes for design work on Christian Churches.

Judges for the competition included David O. Meeker Jr., FAIA; Dr. Keith Watkins, Professor of Worship at the Christian Theological Seminary, Indianapolis; and Henry Jung, a Philadelphia architect.

HRA WINS GOLDEN NUGGET AWARD FOR BEST APARTMENT PROJECT DESIGN

Houston architects House Reh Associates, Inc., recently won the Gold Nugget Grand Award for Best Apartment Project design for the Villas of St. Tropez in San Antonio.

The 273-unit Mediterranean-style development was featured in *Builder* magazine in June. Developed by Great

Bud Shannon



Villas of St. Tropez, San Antonio

American Companies of San Antonio, the two- and three-story buildings feature white stucco exteriors with green metal roofs.

HOUSTON CHAPTER/AIA ANNOUNCES 22 DESIGN AWARDS

Nine architecture and 13 interior projects were chosen as winners of this year's Houston Chapter Design Awards. The architecture jury consisted of John Burgee, FAIA, New York; James Nagle, FAIA, Chicago; and David Dillon, architecture critic for the *Dallas Morning News*. The interiors jury included Chris Salmon, FAIA, Stillwater, Okla. Andrew Belschner, San Francisco; is, and Pilar Viladas, senior editor of *Progressive Architecture*.

Balthazar Kerub



Herman Miller Seating Plant, Holland, Mich.

Architecture Honor Awards

● Caudill Rowlett Scott (two awards) for Carver-Hawkeye Sports Arena at the University of Iowa in Iowa City; and the Herman Miller Seating Manufacturing

Plant in Holland, Michigan.

● Barry Moore Architects for the restoration of the Orange Show.

● Taft Architect (two awards) for Talbott House, Nevis, West Indies; and the Springer Building, Galveston



Springer Building, Galveston



United General Insurance Bldg., Houston

Architecture Merit Awards

● Caudill Rowlett Scott for the Thomas E. Leavey Activities Center and the Harold J. Toso Pavillion at the University of California at Santa Clara.

● Kirksey Meyers Architects for the United General Insurance Building.

● Sikes Jennings Kelly (two awards) for Deerwood Club, Kingwood; and for the First City Motor Bank, Houston

Interiors

● Caudill Rowlett Scott for Stephen C. O'Connell Center for Student Activities, University of Florida at Gainesville.

● Gensler and Associates (five awards) for The Texas Club, Houston; Centerre Bank, St. Louis; Harte-Hanks Communications, Inc., San Antonio; Treptow Development Company, Houston; and

NEWS, continued on page 78

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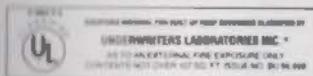


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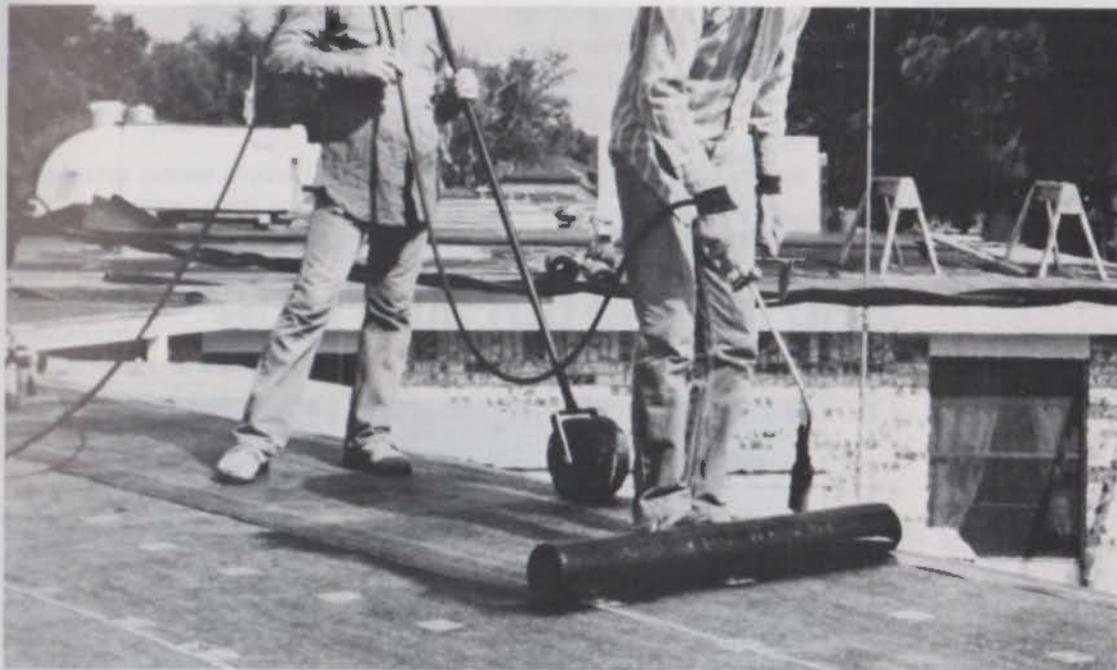
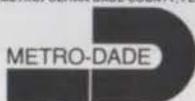
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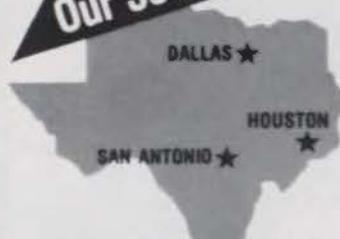
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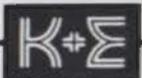


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NEWS, continued from page 74.

Allied Bank of Texas, Houston.

• Golemon & Rolfe Architects/Werlin-Deane Associates for the Warwick Towers



Allied Bank of Texas, Houston

- Lloyd Jones Brewer for the Pool Company Executive Offices.
- Barry Moore Architects for the Majestic Theatre, San Antonio.
- Cavitt McKnight Weymouth/Harvin Moore-Barry Moore for the High School for Performing and Visual Arts.
- Skidmore Owings & Merrill for the Hartford Steam Boiler Inspection and Insurance Company, Hartford, Connecticut
- 3D/International (two awards) for Bank of the Southwest, Houston; and First City Bank, Fort Worth.



Majestic Theatre renovation, San Antonio

**ALLIED BANK PLAZA WINS
STEEL INSTITUTE'S AWARD
OF EXCELLENCE**

Skidmore, Owings & Merrill, Houston, was honored for its design of Allied

Hedrich-Blessing



Allied Bank Plaza, Houston

Bank Plaza, Houston, by the American Institute of Steel Construction's third annual Architectural Awards of Excellence competition.

One of 13 winners chosen from among 169 entries, SOM's design was cited as a "centerpiece of downtown Houston." The tall, slender tower has dark green reflective glass curtain walls mounted on gently curved sides. Associating with SOM were Lloyd, Jones & Brewer.

**HOUSTON FIRM WINS
NATIONAL INTERIOR AWARDS**

Houston interior designers Index Inc. won three national design awards for the their design of Michelle's Restaurant and International Foodworks in the Georgia Pacific Tower, Atlanta.

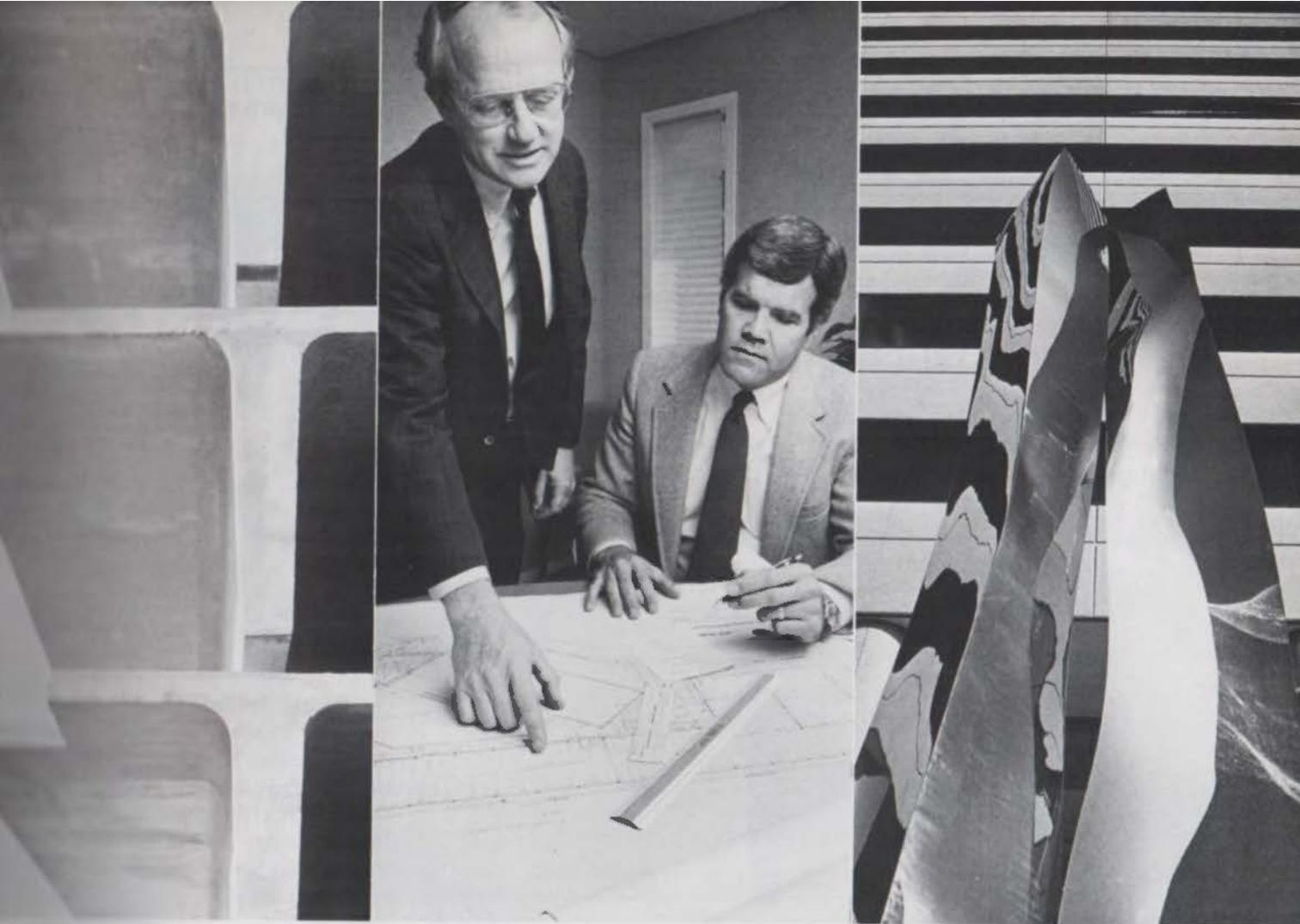
Restaurant & Institutions awarded Michelle's its 1983 Award of Special

Rick Gardner



Michelle's Restaurant, Atlanta, Georgia

Distinction. In addition, Michelle's received R&I's Tabletop Design Award for dining room design. *Interior Design* magazine also presented Index its Outstanding Achievement Award for the project.



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AIA COMMITTEE ON DESIGN MEETS IN HOUSTON



John Burgee

More than 200 architects from across the country were in Houston recently to attend the AIA Committee on Design Conference, "Turning Points: Pursuing Design

Excellence in a World of Change." Conferencees heard an invited panel of award-winning architects relate their response to change and the resulting transformations of their careers and office practices.

The Oct. 17-18 conference at Houston's Warwick Post Hotel featured John H. Burgee, FAIA, of John Burgee, Architects with Philip Johnson, New York City; Charles Gwathmey, FAIA, of Gwathmey Siegel & Associates, New York City; Paul A. Kennon, FAIA, of Caudill Rowlett Scott Inc. (CRS), Houston; Peter Samton, FAIA, of the Gruzen Partnership, New York City, and Danny Samuels, AIA of Taft Architects, Houston. They discussed the educational, professional and personal influences that have shaped their evolving attitudes toward office practice, stylistic vocabularies and the role of the architect in society.

Conference chairman John Louis Field, FAIA, opened the conference by noting that the rate of change in America's "media society" is accelerating.

Commenting on his increasing disenchantment over the years with the Modernist insistence on the architect's moral and social responsibility, Burgee wondered if "that's why the Modern Movement wasn't so successful, since it failed on the social level. The world became a more boring place." He credited the "little old ladies of the preservation movement" for broadening the profession's horizons to include a sensitivity for context and a renewed interest in history.

Burgee cautioned his audience against playing PACMAN with computers. "The pencil is the machine of the architect," he said.

Kennon described the evolution of CRS and the turning points in his professional life, which began with his work

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with Saarinen. He focused on CRS's development of the small eight-to-ten-person offices within CRS and the analytical/rational design methodology that leads to solutions that orchestrate the client, site and "culture" of architecture.

Pointing out that change is the "one absolute," Kennon remarked that the challenge is to embrace change and transform it into a positive force. He described CRS as a firm committed to "an architecture of ideas," and offered the observation that architecture should respond to man's physical, emotional and

intellectual needs.

Relating this concern for human scale to office practice, Kennon noted that small groups foster "leadership and growth opportunities. They provide a quality of concern." Kennon warned that "people, not machines, produce better designs," and he predicted that the growth of technology will require a concomitant growth of human values in day-to-day endeavors.

Speaking for Taft Architects, Samuels described the act of design as "an abstract process that can clarify," leading

to a "sense of order." This order, he noted, is "a frame of reference that imparts character to a space." Like Kennon, Samuels spoke positively of small offices.

Agreeing with Burgee about the importance of the preservation movement in expanding the opportunities and vocabulary of contemporary design, Gwathmey suggested that one of the most important changes is that architects today have "a renewed fervor for materials."

Gwathmey credited teaching as a key determinant in the evolution of his career. "As a teacher, an architect is forced to communicate ideas clearly," Gwathmey noted. But he also observed that students in the '80s have a tendency to parrot today's stylistic cliches and "grab the facile through drawings, convinced that this is architecture."

The final speaker of the morning, Samton, declared that the "cookie-cutter" design days are over. The director of design for The Gruzen Partnership related how his becoming overextended led to a restructuring of his firm to embrace the studio system. According to Samton, a studio system is somewhat top-heavy and that imbalance affects profit. He predicted that architecture would become even more competitive, and that his, like all large firms, would have to work even more quickly to sustain the size of its practice.

EDWIN CARROLL RECEIVES 1983 PITTS AWARD

El Paso architect Edwin W. Carroll, FAIA, former TSA president and founder of the El Paso firm Carroll, DuSang, Hart and Rand, received TSA's Llewelyn W. Pitts Award Nov. 18 during the Society's 44th Annual Meeting in San Antonio.

The Pitts Award—the highest honor TSA can bestow on one of its members—was established in 1967 in memory of former TSA President Llewelyn W. "Skeet" Pitts of Beaumont and is presented for outstanding contributions to the profession of architecture.

Carroll, whose career in architecture has spanned nearly five decades, gradu-



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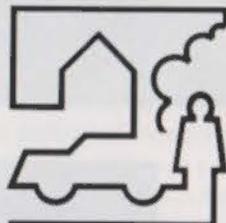
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ated from The University of Texas in 1936 with a bachelor's degree in architecture. In 1945 he joined with architect Louis Daeuble to establish an architectural practice in El Paso, which quickly made a name for itself in school design, then won further acclaim for its work on larger public and commercial projects such as the El Paso Natural Gas Office Building (1954), the El Paso Public Library (1955), Temple Mt. Sinai (1964) and Chamizal National Memorial (1977).

Carroll has been equally successful in

his support of the architectural profession. Beginning in 1947, when he helped found TSA's El Paso chapter, he proved to be an invaluable resource to the Society. Carroll's contributions as TSA president (1954) range from successful lobbying against development around the State Capitol to spearheading the expansion and development of *Texas Architect* magazine. He also has served as president of the Texas Architectural Foundation.

Carroll was honored earlier this year when The University of Texas System



Nathaniel Owings of SOM applauds Edwin Carroll as he wins the 1983 Pitts Award.

Board of Regents voted to establish the Edwin W. Carroll Centennial Lectureship in Architecture.

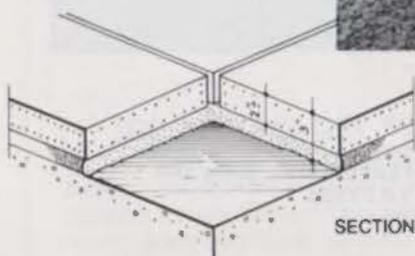
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**RICHARD S. COLLEY,
DEAD AT 73**



Richard S. Colley, principal architect for Texas Instruments Inc., died Oct. 21 in Corpus Christi. He was 73.

A native of Fort Worth, Colley is best known for helping design, with O'Neil Ford, the Texas Instruments Semiconductor Building—one of twenty buildings Texas architects recently selected as the most significant architecture in state history. After becoming associated with TI in the late '50s with his partner Ford, he became TI's principal architect.

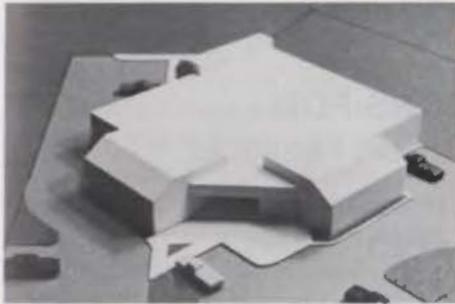
Colley designed numerous buildings around the world for TI during his 20-year tenure, including the company's structures in Hiji, Japan, and the Philippines. He has also designed public buildings for the City of Corpus Christi and the University of Houston.

Prior to joining TI, Colley assisted in the restoration of Rosario Mission in Goliad and also designed and restored numerous buildings in Mexico and the United States.

NEWS, continued on page 87.

MORGAN SPEAR WINS CORPUS CHRISTI COMPETITION

Morgan Spear & Associates of Corpus Christi have won a competition to build the new Associated General Contractors headquarters in Corpus Christi.



Associated General Contractors Headquarters

The competition, open to architects in a 22-county area surrounding and including Corpus Christi, was judged by a nine-member panel that included two local architects: Jack Solka of Bennett, Martin & Solka and Tom Ferrell of Needham B. Smith and Associates. Morgan Spear's design features a 1400-sq.-ft. multi-purpose room to be used for training new craftsmen. Construction will begin in April, and the completion is scheduled for early in 1985.

NEW DOWNTOWN SCULPTURE UNVEILED IN AUSTIN

Obviously, art in public places cannot represent all things to all people. But in the case of David L. Deming's new sculpture on Congress Avenue, public art may symbolize the birth of a new idea in the development of Austin's downtown.

Commissioned by Watson-Casey Companies Inc. of Austin for the entrance plaza of First City Centre, the design is a 22-foot-tall abstract polychrome-steel sculpture entitled "Mystic Raven" for a small plaza two blocks south of the Capitol.

The relationship between "Mystic Raven" and First City Centre is not close, nor was it meant to be—art that merely mimics architecture accomplishes little. Instead, "Mystic Raven," one of Deming's many bird-inspired forms, soars in front of First City Centre's stag-



"Mystic Raven" in front of First City Centre

gered bands of dark glass and sand-colored concrete; it retreats as it rises, like one of Austin's small hills.

"Mystic Raven" soars tensely upward on its rust-colored tripod of "legs." The slight curves in the upper sections of the sculpture give the impression of a rounded body, while the large proportions of the supporting legs are made lighter by its undulating form. The constant vision of daylight through these lower sections produces an image of weightlessness while vivid steel pipe "wings" give the sculpture an appearance of being permanently airborne.

The use of color—an unusual tool for Deming, whose sculptures are typically left to rust naturally—works exceptionally well at the busy site. The natural shades in his palette harmonize with, but do not fade into, the earth tones of First City Centre or the two near-monochrome facades that face the sculpture on either side. The small size of the plaza and its lack of vistas merit Deming's use of intense color on "Mystic Raven" as a means to attract the attention of Congress Avenue's highly mobile audience.

It's unfortunate that little seating was provided for interested viewers except for a few granite-paved steps connected to the base of the sculpture—this is hardly the best view of "Mystic Raven" or the most comfortable one. (Physical comforts on the plaza will become even



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more important if Watson-Casey follows through with its plans to stage public art events on the site.)

Deming "floats" the sculpture on a base, rather than placing it at ground level, and in the process loses even more contact with pedestrians. A greater ability to view the space between the supporting legs would emphasize, again, the illusionary weightlessness of the raven form. A decrease in height, however, would also drastically alter the balance and scale of the sculpture's highly visible position, which allows motor traffic to see it from four directions while managing not to overwhelm pedestrians.

Undoubtedly, "Mystic Raven" appears a strange choice of subject matter for the first large-scale sculpture in Austin's business district. A clue may lie in the word "mystic," as in "hidden" or "secret." Deming readily admits to enjoying humor in art and may have purposely confused a search for the figure of a raven in his work by including two eyes on different ends of the upper horizontal sections. Only one wing is representational while another appendage manifests

itself as an arm, thrust forward, grasping a rod or baton. As the base of the tripod can be interpreted as claws or feet, so are the symbols of both bird and man inextricably linked within this image.

The choice of a bird as a symbol is not unusual; birds have been used since ancient times to represent the gift of new life. "Mystic Raven" may be symbolic of Austin's flourishing new businesses. But then again, "Mystic Raven" may not symbolize anything. Its colorful, softly undulating shape among the hard geometries of downtown Austin may be gift enough.

—Margaret Fries

AUSTIN ANNOUNCES CITY HALL DESIGN COMPETITION

The City of Austin has announced plans for a schematic design competition for a new municipal office complex. The proposed project is anticipated to be a public-private mixed-use complex, in-

cluding a new City Hall with administrative offices, as well as private commercial development. The project consists of 3.5 blocks owned by the City of Austin and located in downtown Austin adjacent to Town Lake.

The design competition is intended to generate urban design concepts for the overall site and general schematic designs for the City Hall building. Results of the initial design competition will be used to frame guidelines for a subsequent design-build competition to select a final development proposal for the overall project.

The initial design competition is planned to commence in March, with entries due in May 1984. The design competition will be judged by an independent, interdisciplinary jury. The jury will select 3-5 finalists and each finalist will be awarded a cash prize of \$10,000.

The City will issue additional information regarding qualifications, entry requirements, procedures and schedules prior to commencement of the design competition. Those interested in receiving additional information should contact

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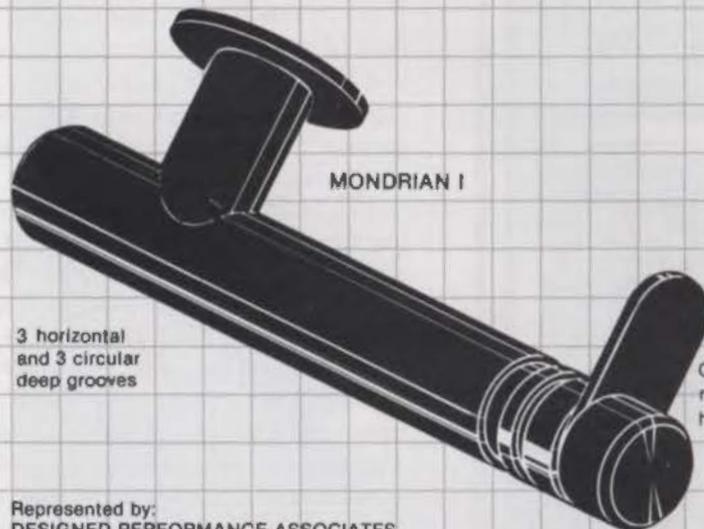
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ARCHITECTURE LEAGUE ANNOUNCES THIRD ANNUAL COMPETITION

The New York-based Architectural League has issued a call for young designers to submit project portfolios to its Young Architects Competition, "Kindergarten Chats 1984." The League welcomes innovative projects of any type or medium, either theoretical or real, built or unbuilt.

All architects or designers who are ten years or less out of school are eligible to participate. Submissions must be original work and projects done for academic credit are not eligible. Deadline for submissions is February 10. For entry forms and further information call (212) 753-1722.

EVENTS

Through Feb. 12: Austin's Laguna Gloria Art Museum is sponsoring "Luis Jimenez," an exhibition of the Texas artist's sculptures and prints. Organized by Laguna Gloria curator Annette DiMeo Carlozzi, the exhibit will feature four large sculptures, four small models of work commissioned for public places, 15 major prints and approximately 10 working drawings and photodocumentation pieces. For further information contact Sherry Smith, (512) 478-7742.

Jan. 28-March 18: The Fort Worth Museum will present "Giusseppe Penone," an exhibition of works by the contemporary Italian artist. The exhibition, which features a collection of recent sculptures and a monumental commissioned wall drawing, is intended to convey the recurring themes in Penone's art—change, continuity, and man's unity with nature. For more information, contact Rosalind de Rolon at (817) 738-9215.

Feb. 2-March 1: An exhibition of 40 works by 16 artists of the New Realist school will be presented at Texas City's College of the Mainland Gallery. Entitled "New Realism: Behind the Scenes, Small Paintings and Preliminary Sketches," the exhibition will focus on how artists such as Wolf Kahn, Alfred Leslie, and Elaine de Kooning approach and develop their ideas. For more information, contact L. Lockwood at (713) 938-1211, Ext. 437.

Feb. 7-10: The Roofing Industry Educational Institute will conduct two two-day seminars in Las Vegas, Nev., at the Holiday Inn-Center Strip. The first seminar, "Roof Inspection, Diagnosis, and Repair," will be given Feb. 7-8, and will include a discussion of non-destructive moisture surveys using infra-red, nuclear, and capacitance methods. The second, "Elasto/Plastic Sheet Applied Roofing Systems," will be given Feb. 9-10, and will feature discussions of modified bituminous systems, elastomeric systems, and plastic materials. Attendance is limited; those who wish to attend should contact Susan Mathews at (303) 770-0613 for registration and fee information.

Feb. 23-26: Savannah, Ga., will host the third in a series of three "Successful

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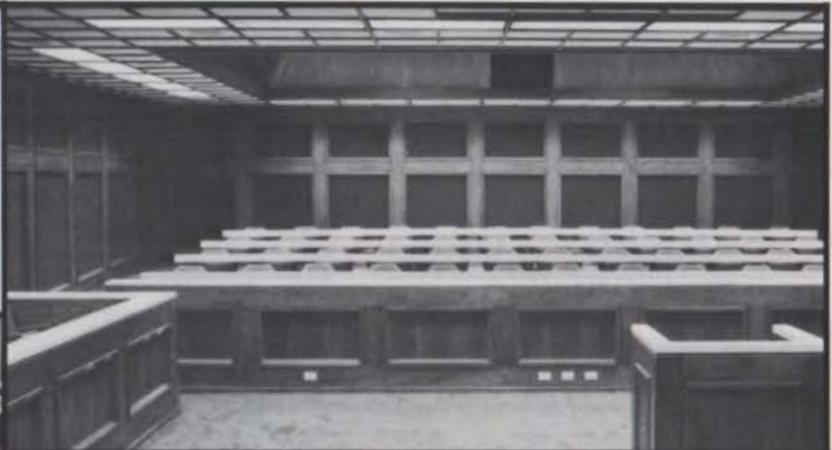
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Rehabilitation" workshops cosponsored by the National Trust for Historic Preservation, the Association for Preservation Technology, and the National Park Service. For additional information about the workshop, contact the National Trust for Historic Preservation at (202) 673-4092.

March 6-June 5: Texas A&M University and the Texas Engineering Extension Service are co-sponsoring a one-day workshop on passive solar design. The workshop, which will emphasize passive cooling strategies, will be held at the

following dates and locations: March 6 in El Paso, April 3 in Houston, May 1 in Austin, and June 5 in Lubbock.

Topics covered at the workshop will include microclimate, sun control, daylighting, ventilation, evaporative cooling, thermal storage, passive solar heating systems. The registration fee for the workshop is \$65, and attendance is limited to 50 participants per workshop. For more information, contact Charlene Clark at (409) 845-8025.

FIRMS

Preston M. Geren Jr., FAIA, has announced that he is stepping down as president and chief executive officer of Fort Worth's **Geren Associates/CRS**, and that Charles W. Nixon has been named his successor in both positions. Geren will continue his policy-making role as chairman of the firm's six-man executive committee. Geren Associates/CRS merged with Houston's CRS Group Inc. in 1981.

Hellmuth, Obata & Kassabaum has appointed Velpeau E. Hawes Jr., FAIA, and Larry D. Self to the firm's board of directors. Both men are senior vice presidents of the HOK-Dallas office.

Lubbock architect **Hermann B. Rihard** has retired from active practice, effective Jan. 1, 1984. His practice residuals have been acquired by **Mills-Davis Architects**, who have also relocated their practice to new offices at 8008 Slide Road, Benchmark 20, Lubbock 79424. Telephone: (806) 794-7778.

The Architects' Office Corporation of Austin has announced the relocation of its offices in February 1984 to 1712 Rio Grande, Austin 78701.

Parkey and Partners Architects of Dallas has appointed Tom Ellerbee vice president and director of design.

Armand Fisher and John Moman have announced the formation of **Fisher + Moman Architects** (formerly Fisher and Associates, Architects) with offices in Austin and Odessa. Fisher will be in charge of the Austin office, located at 1314 Sam Bass Circle, Round Rock 78664, (512) 255-2722. Moman will be in charge of the Odessa office, located at 2817 Parkway #A-108, Odessa 79762, (915) 368-7309.

John M. Farrell and Thomas H. Robson, both formerly of Houston's Golemon and Rolfe Associates, have announced the formation of a new Houston firm, **Farrell-Robson Architects Inc.**, located at 3000 Post Oak Blvd., Suite 1330, Houston, 77056.

Richard Buday and Dwayne Wells have announced the formation of the Houston firm **Buday Wells, Architects**, with offices at 900 Lovett Blvd., Suite 102, Houston 77006. Telephone: (713) 523-3425.

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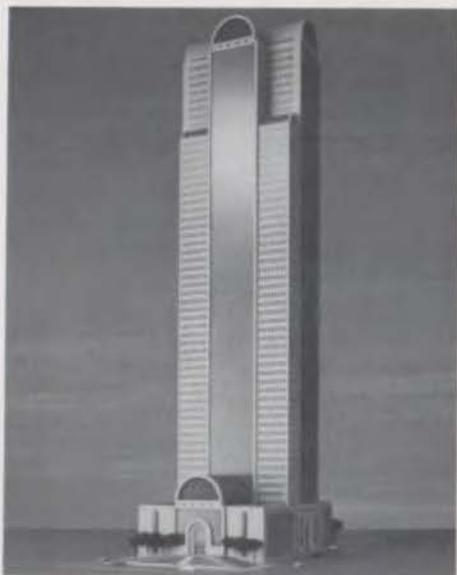
IN PROGRESS

JOHNSON'S LATEST TEXAS PROJECTS: THE CRESCENT AND MERCANTILE HEADQUARTERS, DALLAS

Johnson and Burgee's two latest Texas projects are currently under way in Dallas. Mercantile Headquarters, located in downtown, is a 60-story main office for Mercantile Texas Corporation and its lead bank, Mercantile National Bank at Dallas. The Crescent, located in Oak Lawn, is a mixed-use project featuring more than 1.6 million square feet of office, hotel and retail space on a 10-acre tract.

Mercantile Headquarters

Following their own Republic Bank Tower precedent, the architects divided the building into differently scaled masses: a tall glass and granite office tower connected to a smaller and more articulated bank pavillion. The bank



Mercantile Texas Corporation, Dallas

building will be set back from the street by a garden. The bank and tower are both entered through a 55-foot granite arch across a bridge overlooking the bank trading floor. A vaulted skylight tops off the banking facility. The tower will be crowned with a cross vault similar to the vaulted skylight on the bank.

Mercantile Headquarters is being developed by Cadillac Fairview. Associate architect for the project is Harwood K. Smith & Partners, Dallas and interior architects are 3D/International, Houston. Groundbreaking is in the fall, with completion scheduled for 1987.

The Crescent

Oak Lawn's first large-scale mixed-use project, The Crescent, will accommodate complementary businesses in both low and high rises: three connected 18- and 19-story office towers; a 228-room, five- and seven-story hotel; and a 175,000-sq.-ft., three-story retail center. Johnson and Burgee's design calls for a limestone-skinned complex with predominant mansard roofs and wrought iron details. According to Philip Johnson, The Crescent's style is derived from Texas old-world architecture. "We travelled to Galveston and San Antonio to research historical styles," explains Johnson. "The mansard-shaped slate roofs, wrought iron and limestone evoke an earlier era of attention to detail and a French influence that came over in the



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Bottom Photo: This shows the erosion-free ditch in the summer of 1983.



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The Crescent, Dallas

'70s and '80s of the last century." Shepherd & Boyd/USA are the associate architects and co-developers with the Rosewood Corporation. The office towers will be completed in the third quarter of 1985, and the hotel and retail center by early 1986.

**FOUNTAIN PLACE, DALLAS,
BY I.M. PEI AND HARRY WEESE**

A new mixed-use complex, Fountain Place, designed for downtown Dallas by former college roommates I.M. Pei and Harry Weese, will contain three office towers and a luxury hotel built in three phases. Weese designed the elaborate



Fountain Place, Dallas

plaza level of the building in association with landscape architect Dan Kiley. Weese and Kiley's concept is to have a pristine water garden meandering underneath buildings raised by pilotis. Pei's unusual crystalline geometry for the Allied Bank Tower is a departure from his standard Modern vernacular. The 60-story beveled and pitched-roofed structure will be duplicated and rotated 90 degrees on another lot during phase two. Phase three will be the design and construction of retail spaces and a hotel tower. Fountain Place, two blocks from the Dallas Museum of Art, will have one of the most prominent spots on the skyline from the vantage of the Dallas Arts District. Phase I is under construction and should be ready for occupancy in 1986.

Texas Architect January/February 1984

SCHOOLS

UH STUDENTS CLAIM JOHNSON LIFTED LEDOUX DESIGN

Another of Philip Johnson's designs is again the subject of controversy. This time around the commotion is not merely about an affected mansard or a broken pediment but questions the borrowed *parti* of an entire building under way in Houston.

Johnson's design for the new University of Houston School of Architecture building has a group of students charging the famed New York architect with blatantly plagiarizing the work of French visionary architect Claude-Nicholas Ledoux. Although Johnson admitted during the presentation of the project that he was inspired by and heavily borrowed from Ledoux's 200-year-old unbuilt design for the House of Education, UH architecture students have adamantly protested the latest of Johnson's "instant history lessons."



Ledoux's House of Education



Johnson's House of Architecture

Some UH professors and administrators, meanwhile, are ecstatic over all the press the story is receiving. At least six state newspapers have picked up the story and Houston's design critics have run long pieces on the controversy. *Houston Chronicle* Fine Arts Editor Ann Holmes has perhaps best summarized the situation: "Much Ledoux about nothing."

SCHOLARSHIPS AND APPOINTMENTS AROUND THE STATE

George J. Mann, professor of architecture and environmental design at Texas A&M University, has been selected to



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receive the first Education Award ever given by the Houston Chapter of the American Institute of Architects. The award was established to honor architectural educators who achieve "an outstanding and lasting influence in creating student awareness of the social, economic, and political responsibilities of the architect."

Diane Ghirardo, assistant professor of architecture at Texas A&M University, was recently awarded a \$1000 Incentive Grant for Teaching from the university's Center for Teaching Excellence. Ghirardo has used her grant to help fund two projects: a lecture at A&M by architect and historian Kenneth Frampton and a forum on the role of history in contemporary architecture with architect and writer Aldo Rossi and Kurt Forster, professor of architectural history at MIT.

The University of Texas System Board of Regents has accepted a \$50,000 gift to establish the Alice Kleberg Reynolds Meyer Foundation Centennial Lectureship in Architecture in the UT Austin School of Architecture. The grant was doubled to \$100,000 with matching funds from the Endowed Teachers and Scholars Program. The lectureship will assist research efforts of the Southwest Center for the Study of American Architecture at UT Austin.

The life and work of the late **William Caudill** will be memorialized through educational endowments at three major universities. The three \$100,000 endowments, to be funded by contributions from friends and colleagues of Caudill, will be used to establish the William Wayne Caudill Student Research Fellowship at Texas A&M University, the William Wayne Caudill Student Traveling Fellowship at Oklahoma State University, and the William Wayne Caudill Lecture Series for Students at Rice University. Persons interested in contributing to the endowments should contact one of the following:

• John H. Bryant, Head, School of Architecture, Oklahoma State University, Stillwater, Oklahoma 74078.

• Charles M. Hix Jr., Dean, College of Architecture & Environmental Design, Texas A&M University, College Station, Texas 77843.

• O. Jack Mitchell, FAIA, Dean, School of Architecture, Rice University, P.O. Box 1892, Houston, Texas 77251.

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PRODUCTS

DALLAS TO HOST CONDES '84

Bernardo Fort-Brescia, a principal of Arquitectonica, will deliver the keynote speech at the annual CONDES, the Dallas Contract Design Show. One of the largest regional interior product shows in the country, CONDES '84 will feature a range of design-related seminars and a host of new interior contract furnishings in the Dallas Market Center, 2100 Stemmons Freeway, March 1-3.

Fort-Brescia will discuss his seven-year-old firm's architectural works, which have changed the face of Brickell Avenue along Biscayne Bay in Miami and are now beginning to appear along thoroughfares of Texas. Arquitectonica, which is widely noted for its demonstration of a renewed application of the In-



Bernardo Fort-Brescia

ternational Style, opened a Houston division in 1982.

Completed early this year in the Montrose area of Houston were the Hadson Townhomes, a project of 10 units composed in a geometric pattern of blue and white cube shapes. Other projects currently in the design phase or under construction include: The Better Home and Living Center, an office and retail complex in the Galleria area of Houston; an 11-unit condominium and a 25-unit townhouse in Austin; a multi-use development, Horizon Hill, in San Antonio; and a 250,000-square-foot retail complex, the Bedrock Development, in Dallas.

Fort-Brescia will speak at 4:30 p.m. Friday, March 2. Seminar tickets are free but should be ordered because of limited seating.



The Mesa, Houston, by Arquitectonica

Pre-show Seminars

Among the pre-show activities at CONDES will be two seminars on Wednesday, February 29. NOTE: All seminars will be held in the World Trade Center and are free to the trade unless specified otherwise. To guarantee a seat, the Market Center recommends writing for tickets in advance: CONDES '84 Tickets, Dallas Market Center, 2100 Stemmons Freeway, Dallas, Tx 75207

"How to Select and Use Computers for Space Planning and Management" with speaker H. Lee Hales; at the World Trade Center Seminar Room Suite 188; 8:30 a.m. to 5 p.m.; fee \$195. Call toll-free at 800-223-6767 for registration.

"Designers and the Law" with speaker Myron D. Emery; at the Gerald Ford Room, World Trade Center; 9 a.m.-5 p.m.; fee \$95. Contact *Designers West* magazine at 214-559-3338 for registration.

"Corporate Art Decisions: The Integration of Designer, Artist and Client" with speakers Judy Urrutia, Helen Webber and John J. Jasinski, and moderator Edie Lee Cohen; 2 p.m.-4 p.m.

Thursday Seminars

"Carpet Tile Specification for the Open Office" with Walter Guinan and three executives of major carpet tile manufacturers; 8-9:30 a.m.; the Trade Mart, Third Floor.

"Toward a Common Goal: Case

Study of the Designer and Corporate Client Relationship in the ARCO Project" with speakers Neville Lewis and Ben Cubler, and moderator Anne Falluchi; Noon-1:30 p.m.

"Design Crosscurrents in Home and Office" with speakers Sally Walsh and David Caldwell, and moderator Muriel Chess; 2-2:30 p.m.

"Designers Dictate Bottom Line: The Impact of the Office Environment on Productivity" with speakers Richard Whaley and Paul Kennon, and moderator Michael Brill; 4:30-6 p.m.

Other special events on Thursday include: the contract manufacturers brochure and binder competition, 6-6:30 p.m. in the Hall of Nations, World Trade Center; The Dallas Jazz Orchestra concert, 6:30-9 p.m. in the Hall of Nations.

Friday Seminars

"Office of the Future: Still Just Ahead" with Jed Casey, Don Haspel and Paul Witting, and moderator Arthur R. Williamson; 10-11:30 a.m.

"Design and Planning of the Computerized Office: Higher Tech, Higher Touch" with speakers Claude Steel and Frank Hammerstrom, and moderator Len Corlin; Noon-1:30 p.m.

CONDES '84 Keynote Address by Bernardo Fort-Brescia with an introduction by Trammell S. Crow; 4:30-6 p.m.

Other special events include *Interiors* magazine "Designer of the Year" presen-

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Architects are prone to forget (or even know in the first place) that all interior design and space planning problems do not necessarily relate to buildings. If you don't believe that, please (as I am now doing) examine your personal situation the next time you fly coach on a 727.

Even the printed word relates to the subject. In May of 1983, *Texas Architect* announced it had abdicated a "plateau" and submitted to cosmetic surgery at the capable 3D/I hands of Bill Hewson. After the operation, *TA* announced itself "perfect bound" and hopped into the U.S. mail chute, only to arrive at your door mutilated.

I ask you—can you envision telling a bunch of architects something is "perfect"? The way architects criticize without gratitude is akin to profanation anyway, and here our own journal pushes us further into the bag.

The Editor says: for visual appeal, *TA* remains "loyal to the classic look of serified type—and a system of bars and rules for a contemporary touch and a sense of orderliness." While this is true, I must admit it smarts somewhat when a graphics designer brings a sense of orderliness to one's column by eliminating your 15-year-old photograph. And since when does a Renaissance man need a "contemporary touch"? In reality, it is not the purpose of the Editor to slight me, but to prepare the column for a ghostwriter in the event of my demise.

On the other hand, the space planning aspect of the *TA* design has finally found "Musings" its permanent niche. One no longer needs to look for it randomly hovering around the Reader Inquiry Card; henceforth the back page is ours to share

with some fortunate advertiser who wants to be adjacent to the *real* world of architecture presented in 550 well-chosen words.

Since there is less in this column than meets the eye anyway, concise wordage has not been a problem. To achieve the limit, after I have finished I generally run my pen through every other word I have written. Try this on your specifications sometime; you have no idea what vigor it will give your style.

Unquestionably, interior design and space planning have improved this column and the entire magazine. The obvious question is where do we go from here as we begin to rival the *Time-Life* empire? The answer was given at TSA's annual meeting in November with the unveiling of *Since 1886*, a history of the Texas Society of Architects authored by Hank Smith. While it will not rival "The Winds of War," "Since" is great—even fun—reading for those who have been involved.

There are those who are asking if plans are afoot to publish an assemblage of "Musings" in book form at some future date. While *TA* is thrilled with the idea of a book, which undoubtedly would result in an epic movie (or at the very least a TV Miniseries), there seems to be no real hope at the moment.

A quick calculation will tell you that with a half-page column published six times a year it will take 50 years to complete a respectable 150-page book! In five years of writing, I have produced only 15 pages. It is best we prepare for the ghost! And besides, who could play on the screen now that John Wayne is gone?

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