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TSA Interior Architecture Awards  44
The 14 winning interiors in TSA's 1981 Design Awards Program.

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Paneled Screen  74
Contributing Editor Jim Coote of Austin offers a designer's-eye view of Japan's environmental essence, drawn from a three-week tour there last summer with the Society of Architectural Historians.

Houston YWCA  80
Jeffrey Ochsner, Houston architect and architecture lecturer at Rice, describes Taft Architects' recently built and award-winning YWCA headquarters in Houston as a success on several levels.

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Coming Up: The May/June issue of Texas Architect will look at tall buildings in Texas.

On the Cover: View from within main entry and multipurpose area of the new YWCA headquarters in Houston by Taft Architects. Photograph by Richard Payne. See page 80.
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Letters

Editor: As secretary to the superintendent of schools here in our little town of Anahuac, I have the opportunity to read his issue of Texas Architect from time to time, and I have especially enjoyed the one we have just received, the historic preservation issue (Jan./Feb. 1982). Thanks for the fine work you are doing on the magazine. If a non-architect can take such pleasure in reading it, I am sure the professional members treasure it!

MayBelle Lee
Anahuac

Editor: Even we "self-effacing" architects who "modestly shun" publicity were flattered by the profile of our office in your Jan./Feb. 1982 issue. We offer our congratulations to Michael McCullar for his well-researched and insightful presentation of both our projects and their philosophical considerations. The entire issue was a balanced overview of the Texas architect's participation in the preservation movement.

The timing of the issue could not have been more appropriate. With the current economic incentives for building rehabilitation, the demands of our profession for sensitive development of older structures will be even greater. We must all be reminded that building preservation and reuse is not a nostalgic fad to be treated with easy short-term solutions. It is a sensible and viable alternative when handled properly and represents an economy of means from which generations can benefit in many ways.

David Hoffman
Austin

Editor: Regarding your article on architect advertising in the Jan./Feb. 1982 issue, I think that advertising to get work is fine. However, if it means implying that the rest of the profession is merely "turning out blue prints"—thereby reinforcing an already too-common misconception—then getting people to pay for the full value of that work will become increasingly difficult.

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Proposed civic center in Burnet by Lawrence Speck.

Lawrence Speck Wins P/A Design Citation for Burnet Civic Center

Austin architect Lawrence W. Speck has won an architectural design citation in Progressive Architecture's 29th annual awards program for his design of a proposed civic center in Burnet.

The design of the $1.5 million complex, for which a major fund-raising effort is now under way, was one of 14 chosen to receive awards and citations from a field of 927 entries in the program's architectural design category.

The Burnet town center consolidates city offices, council chamber, recreation center, meeting rooms and police and volunteer fire departments in an unused city park on the major highway entry into town. The three main building elements—town hall, recreation/meeting center and police/fire facility—enclose a new town square that confronts the commercial center of Burnet to the west. (Burnet's original town square is now covered with parking-lot asphalt to accommodate its primary commercial role.)

Arcades surrounding the square on three sides link the facilities to each other and serve as climate control devices, creating shade and shielding the recreation center and town hall from south and west sun. All three buildings are sited to take advantage of cross ventilation and prevailing breezes. The recreation center turns a shaded facade to the west while capturing cooling breezes with large expanses of operable glass, protected by deciduous trees, to the east. High vents in protruding dormers and gables exhaust warmer air. Locally quarried limestone is used for high-mass exterior walls in the town hall, with windows minimized and shaded by deep recesses. Other building materials include exposed heavy timber beams and trusses, metal roofs and clay tile floors and walkways.

Jury comments on the entry were mixed. One juror thought the project was in the "best traditions of American 19th century town halls" in the way it created a symbolic focus for the town. Another said the plan was "overly stylized" and "overly referential to Tuscan building forms, which have no place in Texas. And the plaza is going to be a place where you'll cook."

The fact is, Speck says, that it was important for the civic center to be symbolic, yet at the same time practical and down-to-earth, because that's what the people wanted. Community input called for a town center with a strong familiarity and sense of place. The composite massing of the buildings is derived in part from the loose collection of houses and outbuildings common on Hill Country ranches. Specific inspiration comes from a stone barn down the road, still more from a nearby ranch gate. As far as the climatic hostility of the town plaza is concerned, Speck says, during much of the year the sun is welcome in the Texas Hill Country. Contrary to popular belief up north, he says, all of Texas is not a broiling desert.

"In the Burnet Town Center we were trying to produce a building which is intrinsic to the region," Speck says. "We were not working within an established tradition, nor were we trying to set any sort of style or precedent for the area. We were simply trying to make a building that was sensible for the climate, that responded sympathetically to the materials and landscape character of the area and that was meaningful to the people who lived there."
John Chase to Receive Whitney Young Citation From AIA for 1982

Houston architect and community leader John S. Chase, FAIA, a member of the U.S. Commission of Fine Arts, has been selected to receive AIA’s coveted Whitney M. Young Citation for 1982.

Named in honor of the late urban and civil rights leader, this citation is awarded to "an architect or architecturally oriented organization in recognition of a significant contribution to social responsibility." Chase will receive the award during the 1982 AIA National Convention June 6-9 in Honolulu.

Chase was cited in his nomination for having "demonstrated a continuing interest in the improvement and advancement of architecture" both as a professional and as a community leader.

A native of Annapolis, Md., Chase received his Bachelor of Science degree from Hampton Institute, Hampton, Va., in 1948. He was the first black to enter and be graduated from the University of Texas at Austin, earning his master’s degree in architecture in 1952.

Appointed assistant professor of architectural drafting at Texas Southern University, Chase moved to Houston and opened his own office in 1952. He was the first black licensed to practice architecture in Texas and to be accepted into the Texas Society of Architects and the Houston Chapter AIA.

In 1980, Chase was appointed by President Carter to the Commission of Fine Arts. Serving a four-year term, members review architectural designs of buildings, parks, monuments and memorials sponsored by the federal government.

Two Houston Architects Win Merit Citations in Housing Competition

Innovative designs by Houston architects Peter Zweig and John Cox were two of five winning entries—out of a total of almost 400 from the United States, Canada and Europe—in the fourth annual Innovations in Housing competition.

The awards program, sponsored by the American Plywood Association and Progressive Architecture, Builder and Better Homes & Gardens magazines, honors projects that combine aesthetics, energy efficiency and economical construction. All entries must also be single-family dwellings no larger than 1,500 square feet with flexible floor plans.

Zweig, a professor of architecture at the University of Houston and a three-time winner in the program, received a citation of merit for his design of an expandable house called "CUE: Country house, Urban house, Estate." The CUE design is based on a nine-square plan for ease of construction and for expansion into a second and third design scheme: from country house to urban house and, finally, estate. Zweig says this capacity for change symbolizes "the expanding American Dream." The house also features various passive solar advantages, such as a thermal chimney, overhangs, skylights and thermal mass tile.

John Cox, an architect with CRS in Houston when he submitted the project and now a senior designer with the Houston firm Pierce-Goodwin-Alexander, won a citation of merit for a relatively simple design that incorporates, among other passive solar features, a water wall for thermal storage that also serves as a space divider. Sunlight enters the house through skylights, which are equipped with solar tracking louvers to catch the sun’s rays.

Judges for this year’s competition were Builder editor Frank Anton, Washington, D.C.; David Haupert, senior building and remodelling editor for Better Homes & Gardens in Des Moines, Iowa; Randall W. Lewis, vice president for marketing for Lewis Homes in Upland, Calif.; P/A executive editor James Murphy, Stamford, Conn.; and James L. Nagle, FAIA, principal in the Chicago architecture firm Nagle, Hartry & Associates.

Texas Construction Activity
In 1981 Reflects 18 Percent Increase Over 1980 Activity

Total construction contracts in Texas in 1981 reflect an 18 percent increase over construction activity in the state in 1980, according to McGraw-Hill’s F. W. Dodge Division.

Dodge Vice President and Chief Economist George Christie reports that 1981 contracts for residential, non-residential and non-building construction in Texas totalled $16,126,571,000, up from a year-end total of $13,610,673,000 in 1980.

In the Houston metropolitan area, total residential and non-residential building contracts in 1981 show a 36 percent increase from 1980 to 1981. In Brazoria, Fort Bend, Harris, Liberty, Montgomery and Waller Counties, 1981 building contracts totalled $4,721,955,000, up from a total of $3,479,066,000 in 1980.

Building activity in the Dallas/Fort Worth area shows a 17 percent increase in 1981. Residential and non-residential contracts in Collin, Dallas, Denton, Ellis, Hood, Johnson, Kaufman, Parker, Rockwall, Tarrant and Wise Counties totalled $3,940,520,000 at the end of 1981, up from a total of $3,372,752,000 at the end of 1980.
Glass Block Masonry is Alive and Well, in Texas as Elsewhere

The nostalgia of Post-Modernism is apparent not only in its affection for classical columns, arches and symmetry but also in its recent rediscovery of glass block. Architectural demand for the 50-year-old material, introduced in the heyday of the International Style, has risen sharply since the late 1970s, due largely to its new-found utility in passive solar heating and the natural illumination of interior space.

As it happens, one of the most extensive revivals of glass block construction is in Houston, where Morris* Aubry Architects designed the two-story, 42,000-square-foot Alfred C. Glassell School of Art to be clad almost entirely in glass block. Architectural Space Design were rediscovering the aesthetic and practical virtues of glass block, its only North American manufacturer was planning to phase it out. Pittsburg Corning Corporation had watched demand for the product fall steadily in the 1960s and '70s, following the period of its peak popularity in the 1930s, '40s and '50s. The company wanted to stop production of glass block entirely by December 1980. When architects heard that, many joined in a letter-writing campaign to persuade PPG president John Baldwin to change his mind. That, plus an independent study that indicated an increasing demand for the product, convinced the company to continue making it. Double-truck ads are now appearing in national architectural journals.

It is a masonry material like brick or stone, but unlike brick or stone glass block has a smooth, non-porous surface, which causes some instability when it is being installed. "Laying a six- or seven-pound glass block is like trying to float it on top of a piece of cork in water," says one experienced craftsman. Glass block is also relatively expensive, going in at $13 to $17 a square foot. But IMI points out that the block, in most applications, forms the interior as well as exterior wall, which eliminates wall-finishing costs inside.

Glass block is available in a variety of sizes. Square blocks are six-inch, eight-inch or 12-inch. Rectangles are four-by-eight. The standard unit is three and seven-eighths inches thick, although thinner blocks are available. The blocks are made by fusing together two halves of pressed glass, which creates a partial vacuum in between and the insulating value, according to IMI, of a 12-inch-thick concrete wall.

Glassell designer Eugene Aubry, FAIA, loves glass block but insists upon its spare and proper use only as a means to an end. "Glass block for the Glassell just happened to be the right material at the right time," he says, even though at the time (1978) its availability was rapidly diminishing. The client wanted natural light and privacy in the art school, which only glass block could provide by itself, without the use of window blinds. Since the Glassell job, the firm has used the material again to provide natural light and privacy, this time inside the corporate offices of First City Bank in Houston.

Modern-day architects had been using glass blocks mainly as a trendy interior decoration. Aubry says, a reason for materials selection and use to which he is adamantly opposed. "The building has to need the material," he says. "Corbusier didn’t use concrete all the time—only when it was right."

Miralda Sculpture
To Accent 602 Sawyer Building in Houston

At press time, noted Mexican sculptor Enrique Miralda is working on his first sculpture in the United States, an 18-foot-high iron and concrete abstract scheduled to be unveiled in March as a plaza centerpiece in front of the 602 Sawyer Building in Houston.

To construct the piece, Miralda is being

March/April 1982

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Maquette of Mirafla sculpture, Houston.

assisted by ironworkers, who began the project by erecting a steel column in the middle of a concrete foundation from which to weld an outline of the design in three-eighths-inch steel reinforcing bars. Then the design will be covered by a galvanized sheet-metal mesh screen and finished with an application of a concrete and iron mixture, which will become a rust color as it ages.

The 602 Sawyer Building, designed by the Houston firm The McGinty Partnership and also under construction, is going up in Houston’s old Sixth Ward, at the corner of Lubbock and Hemphill Streets.

Amarillo Chapter AIA Announces Winners in Design Awards Program

The Amarillo Chapter AIA has announced five winning projects picked from a field of 27 entries in the chapter’s 1981 design awards program, the first such program since 1971.

Projects were entered into and cited in the following categories: general design by joint venture, general design by a single firm, adaptive reuse/historic preservation and interior design.

Winning in both the general design joint venture and interior design categories were the Amarillo firm Hannon, Daniel & Dickerson and the Houston firm 3D/Neuhaus & Taylor (now 3D/International) for the First National Bank of Amarillo. In the general-design-by-a-single-firm category, three Amarillo firms received awards: John Notestine for Pin Oak Plaza in Amarillo; Hucker & Parge for Mesa Square in Amarillo; and Wilson-Doche for law offices for Metcalf & Minkley in Dumas. Ensign-Tunnell of Amarillo won an award in the adaptive-reuse/restoration category for restoration of the Mary E. Bivins Memorial Building in Amarillo.
Managing Information Costs in the 80's

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In the News, continued

Judges for the program were James D. Tittle of the Abilene firm Tittle, Luther & Loving; Frank Welch, FAIA, of Frank Welch Associates in Midland; and James R. Kiltebrew, FAIA, of Kiltebrew/Rucker Associates in Wichita Falls.

Interiors and Furnishings
By Marcel Breuer: 'The Real Thing' in Houston

The Farish Gallery of the Rice University School of Architecture in Houston opened the New Year by bringing to the Southwest the milestone exhibit "Marcel Breuer—Furniture and Interiors," organized by The Museum of Modern Art in New York. Its Houston showing, which ran from Jan. 6 to Feb. 3, was co-sponsored by the Rice Design Alliance, the Interior Architecture Committee of the Houston Chapter AIA, the PDR Corporation, and numerous corporate patrons.

Breuer himself had been involved in the preparation of the show, and although he died before its opening, his direct participation was responsible for the extensive loans which enlarged the collection beyond the 16 items in the MOMA holdings. Some 37 pieces of furniture, numerous original drawings, graphics, installation photographs and marketing brochures filled the Farish Gallery during the month of the exhibit's installation.

The theme of the exhibit becomes quite clear: until the mid-1930s Breuer's career was essentially in the area of furniture and interiors, even after a move to Berlin in 1928 and several years of travel from 1931 to 1934. While a house in Wiesbaden, designs for the Wohnbedarf store chain, and the Doldental flats (with Alfred and Emil Roth) in Zurich all date from this period and are definitive works in their own right, it was the continuing formal innovations and technical experimentation in furniture which established Marcel Breuer as one of the great modernist designers.

The Hungarian-born Breuer exhibited an interest in a hands-on approach to design from his early youth, one which was concerned with doing rather than theorizing, and it was therefore natural that he entered the Bauhaus in 1920. Breuer's first experiences centered around the woodworking workshop and exhibited, in a series of wooden chairs, a simplicity of form characterized by a clear articulation of parts.

Ironically, after he had completed his Bauhaus studies and returned there to teach carpentry in the mid-1920s, his interests shifted and he produced the first of a series of designs in tubular steel, among them being his all-important experiments of the club-armchair, years later designated the "Wassily chair" and now a staple in contemporary interiors.

From the late 1930s, his range of design included new materials (aluminum, bentwood, molded and cutout plywood) as well as formal aspects which began to pull away from the strictly mechanical imagery of the Bauhaus. The "rationalism" of tubular steel gave way to the undulating and free-form shapes of the Isokon series of English and custom designs in the United States, where he established a private practice in 1941 after a few years in partnership with his mentor Walter Gropius.

During the early 1950s, Breuer's practice gradually expanded and both residential commissions and new furniture designs shrank to virtually nothing. In contrast, his late work exhibited an increasing monumentality and those few designs that included furnishings were sold and sculptural, often rendered in solid stone, in a curious way repudiating the imagery of his beginnings.

However, those critical decades of the mid-1920s through the mid-1940s established a vocabulary that became normative for modern design. The success of this imagery is also such that, as in the case of the International Style itself, the various "knockoffs" that filled American homes after World War II suggested the prospect of an aesthetic evolving into cliche. The importance of the Breuer exhibit, however, was to bring firsthand to students of design and architecture an opportunity to see the "real thing," and the slightly worn quality of the actual objects emphasized their status as "modern antiques." They represented, after all, a heritage more than a direction, and our perceptions of them, with their optimism about mass society, industrialization and its symbols of a new age, cause us perhaps to view the inevitable dwindling of the rhetorical stance to the nostalgia of the period piece.

—Peter Papademetriou

Continued on p. 93
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About this Issue

Our treatment of 14 interiors by 10 Texas firms serves as the core of this issue and recognizes the winners in the recent interior architecture design awards competition of the Texas Society of Architects. In her essay introducing the winning projects, jury member and former Interiors editor Olga Gueft quite generously exceeds the level of response normally expected of design awards jurors, who usually are inclined to provide only the glibbiest of commentary on their selections or rejections. Drawing upon her own dusty back issues of Interiors, as well as repeated first-hand exposure, Ms. Gueft relates some of her observations about Texas interior architecture—primarily in Dallas and Houston—as she has seen it develop since the '50s.

It is evident that, from the outside looking in, she sees large scale as a distinguishing characteristic of Texas work. And while we haven't another World Trade Center or Apparel Mart, at least half of the projects featured here involve the creation and manipulation of large volumes of space; some others are large in terms of square feet planned and furnished. Quite rare among the winners of this competition from year to year are projects at the scale of a Little Italy (page 66) or a Summit Suite (page 49). And rarer still the residential interior.

The point is that interior architecture is big business. (A major Houston firm's recently-distributed client list for interiors ranges from a "tiny" 5,000-square-foot, $216,000 commission to one for 872,000 square feet at $25,000,000.) Except in the case of very small practices, the small-scale interiors commission simply is not within the purview of architectural firms. And the assortment of projects featured here from time to time will reflect that reality.

So it is that while we relish and admire the soaring grandeur of an atrium space, or the elegant efficiency of a corporate office, there still is something to be said for the quality of smallness. At the small scale, the stakes are not so high; there is more room—more leeway—for whimsy, for the theatricality of a Post-Modern eatery or a New Wave loft space. At the small scale, more can be done with less; smallness intensifies spatial effects and enhances to the ultimate that much-revered quality of simplicity. And, at the small scale, we are made to feel "at home."

—Larry Paul Fuller
A Design Award Juror's Perspective

By Olga Gueft

The current crop of TSA award winners—presented on the following pages—records admirable achievements in interior architecture. What we want now is to place them in the context of the past, perhaps provide a frame of reference for the future. What have we observed, looking in from the outside?

It was Trammell Crow who invited the New York press to Dallas, in 1955, when he was putting up the Decorative Center, first stage in what would be a twenty-year mart-building program. It was the AIA which toured us through Houston in 1963. Both cities turned us on. The energy and confidence that crackled through the air gave a glow to everything we saw in Texas, and still do. Otherwise Dallas and Houston were very different.

Design in Dallas

The course of building in Dallas was determined by the city's ideal location as a trading and financial center. It was logical to build industrial parks and office buildings along highways enroute to airports, with convenience to downtown secondary. The logic of an international airport equidistant from Dallas and Fort Worth seems obvious now, as does Trammell Crow's vision of a huge concentration of showrooms for an international marketing center.

As for the monolithic mart buildings, they are frankly utilitarian, but under their shells Crow lavished important extras, notably “waste space” in great skylit atria or halls offering relief and lift to people circulating through the layered labyrinths that make up a market building. Harwell Hamilton Harris did the one in the Trade Mart as a botanical garden. Pratt, Box & Henderson designed a sculptural free-flow hollow one for the Apparel Mart, and years later in the same building's addition, a skylit complex Art Deco West Atrium.

As Dallas grew, new highrises rose on the freeways—bronze-clad, mirror-clad, all styles. But it was Crow who finally built the downtown address. For the 2001 Bryan Tower, he went to a prestige Houston-based firm, Neuhaus + Taylor (now 3D/International). It was a rental building with only the public spacesdone by N+T's interior design department. The interiors of Crow's own art-bedecked floor were done by the Dallas architectural firm of Pierce-Lacey and the Los Angeles interior design firm of Cannell & Chaffin. Fifteen years had gone by since the Decorative Center groundbreaking. Many Dallas architectural firms were expertly designing interiors, not only in their own buildings but in other spaces, just like interior design firms. Two such firms had floors in the old Cotton Exchange Building downtown—Pierce-Lacey, and The Oglesby Group. For themselves and for others, both firms were doing many open-plan layouts, using supergraphics with wit. Pierce-Lacey exploited the vertical light wells that were their legacy from the old cotton business. Oglesby was doing large and small buildings, residential and otherwise. Pratt, Box & Henderson did lots of recycling—a restaurant, a wonderful open-plan elementary school out of a warehouse. Omnipan did a broad vari-
But some of the biggest jobs have been bagged by big out-of-state firms. Los Angeles-based Welton Becket Associates got the Dallas Hyatt Regency Hotel. (With Howard Hirsch on interiors, it is ultra spectacular, particularly good on vertical interaction in the public spaces.) St. Louis-based Hellmuth, Obata & Kassabaum (who had done well on the Neiman-Marcus department store in Houston’s Galleria) got the Hulen Mall in Fort Worth and continues to operate a large Dallas office.

Trammell Crow has had plenty of plum jobs to hand out. In 1974 he opened the last great mart in his Market Center, the World Trade Center. Soon after, he made it taller—according to plan but ahead of schedule. It was a huge and simple building more attractive outside than the earlier market buildings. Dallas architects Beran & Shelmire did it, and covered themselves with glory in their handling of the huge main atrium, a superbly proportioned space with a clear, crystal-form skylight ceiling over an open-strut metal rod space frame. Its shooting tear-drop elevators and suspended flag columns recall John Portman atria, but credit for its lighthearted serenity and restrained grandeur belongs to Beran & Shelmire. They were not so lucky with Crow’s huge, luxurious Hotel Anatole across the road, because Crow wanted to be the real architect on that one. It is an awesome mishmash.

Houston Takes Off
In the sixties, unzoned Houston began to sprout speculative and corporate office highrises along its freeways, downtown, and in the Post Oak section. Perhaps it was the downtown tower that developer Gerald Hines built for the Shell Oil Company which set an important example, though it by no means set an architectural style. The architects were prestigious outsiders, Skidmore, Owings & Merrill (who also have continued their Houston operation). The message it sent was: Nothing is too good for Houston. The creamy marble tower rose with a
sleek starting curve from a square podium. Indoors, the marble proceeded through public and banking spaces, merging into elegant offices whose spatial rhythms, marble surrounds, and monolithic Davis Allen desks demonstrated that you could be as conservatively classic with modern as with traditional decor, that you could have roots and old money and space-age know-how too.

Each highrise that went up around One Shell Plaza made an architectural statement all its own. Philip Johnson certainly won that contest with his incredibly beautiful Pennzoil Place building. The interiors in these assertively different buildings were, however, strangely alike, adhering closely to the SOM/Knoll model. Not that it was slavishly imitated. Graphics, works of art, colors, and materials—not to mention strategically placed antiques—varied the stereotype. Meantime the major Houston architectural firms were organizing interior design departments and bidding aggressively for total design commissions.

One such total design was the Houston Post newspaper building, which was programmed for office landscape work layouts. The architects kept the entire floors column-free by supporting them with outside columns which contained all utilities and the stairs and elevators for vertical circulation. They were Wilson, Morris, Crain & Anderson, a firm that split soon after, one part becoming S. I. Morris, lately transformed again into Morris & Aubry.

The Hyatt: A Milestone

Another total design in which the SOM interior style was not resorted to was the Houston Hyatt Regency Hotel, one major commission that three Houston architectural firms managed to keep from outsiders by forming a joint venture, JVIII. The three firms were Neuhaus + Taylor, which assumed primary responsibility for interior design, CRS and KTC.

They designed all the interiors—lobby, public spaces (connecting to the garage building and Houston's subterranean walkway system), restaurants, night clubs, guest rooms, special suites. Plan and furniture considerations were innovatively merged in the guest rooms, which were heavily edited, however, by the Hyatt interior division in the interest of an astonishingly restricted guest room budget. In the restaurants and night club, the designers demonstrated that anything a decorator or stage designer could do,
they could do better. In the lobby, where many functions might have collided in the relatively small triangular floor space garnered from the difficult site's trapezoidal building envelope, they pulled off a tour-de-force.

As the Houston boom gathered momentum, architects from many regions of the country moved down to take jobs in the Houston offices or to form new ones of their own. Houston interiors bore no regional stamp, and over the seventies varied dramatically in scope. A firm like S. I. Morris could do a smallish Lehman Brothers brokerage office in Allen Center—perching the brokers on a free-form central platform to keep the view windows unobstructed. Or it could do a civic monument like the Houston Central Library, which is catcornered on its site to scoop interior and exterior space into a public commons.

3D/1's solution for Cameron Iron Works emphasized the interior architecture, creating a setting where engineers work in posh open-plan spaces opened to light and interaction via vertical wells. For Gerald Hines, Neuhaus + Taylor also collaborated with HOK on the Post Oak Galleria, Houston's great indoor mall, which forever confused the distinction between interior, exterior, and urban space.

The only interior architecture we have seen in Texas that we could not have found in New York, Toronto, Chicago or Atlanta is in San Antonio—in houses by O'Neil Ford; in the Stockman Restaurant, along the Paseo del Rio, on which Cy Wagner collaborated with many other architects; and, more recently, in 3D/1's USAA project, an indoor city created within another architect's building.

The Current Crop

What we see now is a rising standard, greater resourcefulness, expertise in new concerns such as energy conservation. A very small job can deserve admiration. Take The Little Italy Restaurant in Austin, by The Architects' Office Corporation, where detailed analysis of small devices such as the mirroring of a wall, the visual dropping of a ceiling with a string datum line, and a change in scale of checkered floor tile produce a functionally and psychologically workable solution to an exacting set of problems. There are many such low budget jobs to be done in the real world.

Just the opposite in scale and budget are the two award winners by Growald Architects, the atrium and the executive offices in the Tandy Center highrise in Fort Worth. What appears in the executive offices is a new generation version of the SOM/Shell Plaza formula, dramatically improved by the nobler, higher room proportions and warmer tinted woods and marbles. What appears in the atrium is wonderful light, richness without confusion, lots going on.

Mastery of multi-level programs is something 3D/International has demonstrated before (First National Bank in Amarillo, USAA cafeteria and courts), but in their award-winning Pearcy House complex of restaurants and shops, they simultaneously salute a restored Victorian relic and achieve romantic lighting effects. Coping a Toronto job from Toronto's architects was a coup in itself.

Golemon & Rolfe's two award winners are tours de force. The dots of light, polished surfaces, and infinitely mirrored vistas of their Greenway Summit Suite are not rare devices for festive facilities. What is rare is the architects' success at avoiding the headache-making results of this idiom. It is also a mystery that they managed to make such hard-edge things look so friendly and funny. Even more impressive is the broader-scope solution for the public relations/advertising agency, Goodwin, Dannenbaum, Littman & Wingfield. The use of reflective materials to visually isolate the reception and central presentation circle in a space well is ingenious. The exploitation of the Charles Pebworth with relief establishes the closed presentation circle as something special, even before its jazzy presentation machinery goes into action.

Just when we were getting to think that there are no longer any wheels to be invented in interior architecture, CRS has proved the contrary at least two of its three award winners, the two which have free-lifted translucent fabric ceilings. They are not too much alike: the Santa Clara University athletic facilities and pool are under an air-supported ceiling that is rather like a veil, while the University of Florida Activities Center ceiling has structural ribbing and arches that make a stronger, very graceful visual frame. What is interesting is the success with which the spaces have been modulated, the interplay of view lines, the massing of storage and partition-like barriers, the three-dimensional layout and choice of colors, materials, and graphics. CRS has kept its cool and produced exhilarating environments that work.

In a word, things are looking up for interior architecture in Texas.

The Jury:

1981 Awards for Interior Architecture

The winning interior design projects featured in this issue (14 out of 50 submitted) were selected at TSA headquarters in Austin last July by the following distinguished jury:

Olga Gueff, Editor Emeritus of Interiors magazine in New York, earned a bachelor's degree in economics and English at Hunter College in New York.

After a term as an assistant editor at Progressive Architecture, she joined Interiors as managing editor in 1945, becoming editor in 1953 and editorial director in 1974. She retired in 1980.

Charles Pfister, president of the San Francisco design consulting firm Charles Pfister Incorporated, is an architect by training, having received a bachelor's degree in architecture from the University of California at Berkeley in 1961. He also attended the Rudolph Schaeffer School of Design in San Francisco in 1962. In 1965, Pfister joined the San Francisco office of Skidmore, Owings & Merrill. He was elected an associate partner in 1974, then head of the interior design group. He formed Charles Pfister/Design Consultants in 1981.

Rusty Bernard, an interior design teacher and consultant in Lafayette, La., also is an architect by training. He holds a bachelor of fine arts degree in interior design and a master's degree in architecture, both from Texas A & M. Bernard has worked as a designer with the Houston interior design firm Evans Monical, Inc., and has served as a consultant with numerous Houston architecture firms. Now, in addition to his consulting work in Lafayette, Bernard is director of the interior architecture program at the University of Southwestern Louisiana in Lafayette.
Campus Symbols

O'Connell Center in Gainesville, Leavey Center and Toso Pavilion in Santa Clara

CRS in Houston, a large multi-discipline firm with some distinction for technological pathfinding, won two interior design awards for air-supported structures on college campuses: the Stephen C. O'Connell Center at the University of Florida in Gainesville and the Thomas E. Leavey Activities Center and Harold L. Toso Pavilion at the University of Santa Clara in Santa Clara, Calif.

The Stephen C. O'Connell Center is designed to provide an energy efficient facility for a wide range of student activities and to serve as a new campus symbol of "vital activity and dynamic spirit." It is covered with a translucent, double-layer, teflon-coated fiberglass skin, supported by air from four 100-horsepower fans and a series of concrete columns, which also serve to anchor the structure and define its shape. The building skin and skeleton are designed not only to provide natural light, insulation and acoustical control but also a "Piranesi-like" imagery of vaulted spaces and shafts of deeply penetrating sunlight. Functionally, a layering of event spaces—for student recreation as well as varsity athletics—is intended to foster an interaction of activities, participants and spectators. The 246,900-square-foot center contains seven major activity areas, including the 100,000-square-foot main arena, a 23,100-square-foot natatorium, intramural courts, weight rooms, dance studio and fencing-karate room.

The Leavey-Toso complex consists of two fabric structures, one covering the main activity area, the other—a retractable structure—enveloping the pool. In each, landscaped berms define spatial limits and act as buffers against heavy industrial activities east of the facility. The berms also allow structural weight distribution over a wide area (101,300 square feet), necessary because of the area's unstable soil conditions. The fab-
O'Connell main arena.

O'Connell ground floor plan.

O'Connell Center
Architects: CRS, Inc., Houston; Paul Kennon, FAIA, principal in charge
Consulting Architects: Moore May Graham Brame Poole/Architects, Gainesville, Fla.
Engineers: Geiger-Berger and Associates, New York, N.Y., energy; Flack + Kurtz Consulting Engineers, New York, N.Y., electrical and lighting
The skin is teflon-coated fiberglass supported by air pressure (five pounds per square inch) generated by the environmental control system. In addition to a back-up mechanical system, a steel substructure serves as another fail safe against the skin's relaxation or total collapse. Because the skin is translucent, natural light can be used for interior illumination during the day and berms can be landscaped inside as well as out. The main activity area can seat 5,000 for athletic events and up to 6,000 for lectures and convocations.

**LEAVEY ACTIVITIES CENTER AND TOSO PAVILION**

Architects: CRS, Inc., Houston; Paul Kenyon, FAIA, design principal; Jay Bauer, project designer; Truitt Garrison, project director


General Contractor: Johnson E. Mape Construction Company, Palo Alto, Calif.
Toso pavilion.

Leavey main arena.

Roof plan.

Faculty offices.
Mercy Hospital in Bakersfield

CRS’s 86,000-square-foot addition to Mercy Hospital in Bakersfield, Calif., completes phase I of a master plan to eventually replace the entire hospital over a 15-year period. A major feature of this four-story annex is a cascading bronze-glass window wall facing north to minimize solar gain and creating an open, non-institutional atrium space while providing exterior views for patients. The addition houses new facilities for emergency, radiology, surgery, sterile supply and admissions, among other hospital functions. Serving the 194 patient-care area, the new construction eventually will correspond to the location of new “nursing pods,” which will be developed in the second phase.

Architects: CRS, Inc., Houston; Paul Kenyon, FAIA, design principal; Truitt Garrison, project director
Engineers: CRS, Inc., Houston, structural and mechanical
General Contractor: Turner Construction Company, Los Angeles, Calif.
Owner: Sister of Mercy, Bakersfield, Calif.
Unabashed Pizzazz

Greenway Plaza Suite in the Summit Arena in Houston

The Greenway Plaza Suite in Houston’s Summit Arena, by the Houston firm Golemon & Rolfe Associates, is used to entertain friends of the Plaza in dazzling style. Mirrors, polished stainless steel and black granite, red neon tubing and a myriad of lights transform the 336-square-foot lounge into a kinetic, expansive, fun-house space. The surrounding strip of red neon is an orientation aid, helping to define the space and serving as an accent of bold color in a field of black, chrome and pale-yellow. In spite of the numerous lights, architects say, energy conservation was an important part of the design concept. Pairs of 15-watt bulbs, all rheostat controlled, are wired in a series, thereby reducing energy consumption by as much as 50 percent. The suite includes wet bar, restroom, raised curvilinear seating, closed-circuit T.V. and 10 spectator chairs overlooking the arena floor.

Architects: Golemon & Rolfe Associates, Houston; Jim Gwin, project manager; Allen Rice, project designer

Floor plan.

Spectator chairs overlooking arena floor.
When the Houston advertising and public relations firm Goodwin, Dannenbaum, Littman & Wingfield moved into its new 26,000-square-foot office, the firm wanted a strong visual statement for its reception and waiting area, an efficient open plan for work areas and a presentation room featuring the latest in technology. To those ends, architects of the Houston firm Golemon & Rolfe Associates merged a visually dynamic lobby with a high-tech presentation room, the collective flare of which is balanced by more subdued, business-like work stations and conference areas. The reception area features a black granite floor with red carpet, red canvas backdrop and polished and perforated chrome ceiling. The round presentation, or so-called "creative," room, clad in polished aluminum, includes nine screens, four television monitors and 27 projectors that, when working in consort, create a 360-degree theater-in-the-round. Per program requirements, 95 percent of the firm’s existing furniture was incorporated into the design.

*Interior Architects:* Golemon & Rolfe Associates, Houston; Jim Gwin, project manager; Janita Lo, project designer.

*Building Architects:* Broadnax, Phenix & Associates, Houston

*General Contractor:* Marquis Construction Company, Houston
Business-like conference area.

Floor plan.

Workstation.
Two of the three banking facilities cited in the interior design category are in Houston, both designed by Houston firms: the Galleria Bank's Executive Banking Center by Pierce Goodwin Alexander and Capital Bank interiors by Lloyd Jones Brewer & Associates.

The Executive Banking Center, on the third level of 21-story Post Oak Tower, is designed as a separate, exclusive banking facility for executives, to be more private and posh than a public banking hall. The 7,500-square-foot space, directly accessible from the street by elevator, is processional in form, culminating at the office of the bank president. The sense of arrival is reinforced by an expansive waiting and secretarial area, surrounded by a lacquered wood grid infilled with beveled mirrors on three walls. As light strikes the bevels, which are arranged at different angles, the walls create a "dynamic complexity" of color, sparkle and the illusion of an even larger space. Selected to emphasize a suitably "understated richness" for the specialized clientele, wood paneling announces entries and common areas, a band of wool carpet set into the wood floor defines the secretarial and waiting area and unpainted ceiling tiles and an extensive use of brass enhance the softness and warmth of the space.

The program for the Capital Bank interiors by Lloyd Jones and Brewer called for designing 200,000 square feet of banking space on the first nine levels of the 50-story Capital Bank Plaza (formerly Three Allen Center). The client wanted the space to exude a "dignified corporate character" rather than a retail banking atmosphere. Fortunately, the steel-frame structure of the building itself allowed the flexibility for a multi-level space to be designed during the construction of the tower rather than after it was built, making for sort of a "retrofit in
progress." The result is a bank lobby on the second level that extends four floors upward to form an atrium space and that also serves as the public area of the multi-tenant building. Architects were able to juggle the interior design of the base building as it went up, sacrificing 25,000 square feet of leasable space for inclusion of the atrium but making the building better and everybody happy in the process—client, developer and architect alike.

**EXECUTIVE BANKING CENTER**
Architects: The Office of Pierce Goodwin Alexander, Houston
Engineers: Ray S. Burns and Associates, Houston, mechanical/electrical/plumbing
General Contractor: Harvey Construction Company, Houston
Owner: Gerald D. Hines Interests, Houston
Ground-level waiting area.

Ground-level office space.

Main banking lobby on second level.
Ground-level customer service area.

Leaded-glass screen in customer service area.

Atrium.

CAPITAL BANK INTERIORS
Architects: Lloyd Jones Brewer & Associates, Houston; Benjamin E. Brewer, Jr., FAIA, principal in charge and designer; James A. Farrar, project director; Carolynn Pfannkuche, designer; Christopher R. Moore, project architect
Graphics: Intergraphic Design, Inc., Houston
The third winning bank in the interiors category, in a building also cited in the general design category, is the Flagship National Bank in Miami, Fla., by the Dallas office of Hellmuth, Obata & Kassabaum. The bank interior is designed to evoke an atmosphere reminiscent of the South Florida tropics and a nautical theme, as the bank's name suggests, of the commanding ship of the fleet. The bank occupies 125,000 square feet on four floors, which are wrapped around a glass-enclosed atrium that serves as the banking lobby. Strong features of the 12-story building's exterior such as radiused corners, which also reflect Miami's Art Deco hotel heritage, are carried throughout the bank interior in the millwork, lobby seating and office systems. A tropical ambience is created with lush green foliage, flowering plants and diffused natural light. The regional touch is further enhanced by the use of indigenous woods and sand-colored backgrounds.

Architects: Hellmuth, Obata & Kassabaum, Inc., Dallas; Vel Hawes, project manager; Cheryl Coleman and Alice Helm Hendricks, project designers; Del Shuford, project architect; Karen Josal, graphic design; and Pamela Hull Wilson, lighting design. General Contractor: Witters Construction Co., Miami, Fla.
Fourth-floor plan.

Third-floor plan.

Second-floor plan.

First-floor plan.

Atrium.

Work area.
The design of this office for an accounting firm, by Gensler and Associates of Houston, was determined largely by the need to bring natural light, views and orientation to two unusually shaped floors in Houston’s First International Plaza. The plan of the 53-floor office tower combines a square with a right triangle and features two parallel saw-toothed walls. This 43,000-square-foot interior (which actually incorporates two and a third floors of the five-sided tower) gets its sense of direction from a main circulation corridor that follows the building’s exterior shape. For natural light, three other corridors converge on bay windows, where mirrored columns reflect exterior views along the lengths of the corridors. On two sides of the floors, where the need for adjacent offices necessitated double-loaded corridors, walls stop at five feet, six inches and become glass that extends to the ceiling, permitting privacy as well as the entry of daylight from the view of offices along the window wall. To achieve a well-ordered, professional atmosphere, soft, neutral colors are used, along with oak finishes, fabric and lacquered panels and vinyl wall coverings. Artwork is strategically located at key traffic points to create an element of surprise in an otherwise highly tailored environment.

Architects: Gensler and Associates, Houston; project team: Antony Harbour, Charles Kifer, Rita Burgess and Marcus Kirby
Engineers: I. A. Naman + Associates, Houston (mechanical, electrical and plumbing)
Millwork: Renfro Corp., Houston
Contractor: W. S. Bellows Construction Corp., Houston
In the design of this 1,200-square-foot prototype showroom for Thomas Reprographics in Arlington, architects of the Dallas firm Environmental Space Design used hard edges and precision surfaces to create an atmosphere of "silken sophistication." Predominant colors of greys and chromes provide a neutral backdrop for the display of colorful drafting supplies, the showroom's merchandise. A circular desk covered in high-gloss plastic, for reviewing large prints and tracings, is the shop's visual as well as operational focal point. Non-glare lighting is provided by a suspended chrome parabolic grid, which is mirrored in the pattern of the embossed rubber-tile floor. Most of the supplies are arranged on wall shelves or hung from a chrome wall grid, freeing the limited floor space for the display of drafting furniture and print machines.

Architects: Environmental Space Design, Dallas; Ralph Kelman, principal in charge; William C. Manicom, project designer

General Contractor: Thomas Reprographics, Arlington

Owner: Bill Thomas, Arlington
Executive offices of the Tandy Corporation by the Fort Worth firm Growald Architects, located on the top level (19th floor) of One Tandy Center in Fort Worth, are designed to convey a strong corporate image in a "reserved yet amiable manner." The program also called for the offices to include a large suite for the Tandy chairman of the board, five additional offices for corporation directors and a board room, along with other corporate facilities. Offices are accessible from an 18th floor reception area by an escalator that penetrates a two-story space centered on the south face of the building. Directors' offices are arranged along the north side, linked by a corridor with the chairman of the board's suite on the west end of the building. The board room occupies the southeast corner. A 20-foot ceiling height throughout allowed for the extensive use of oak-panelled walls. Core walls and columns are clad in travertine, with directors' office fronts in full-height seamless glass. Floors are travertine with carpet inserts.

EXECUTIVE OFFICES
Architects: Growald Architects, Fort Worth; Engineers: Mullen & Powell, Inc., Dallas (structural); Herman Blum Consulting Engineers, Dallas (mechanical and electrical)
General Contractor: Henry C. Beck, Dallas
Owner: Tandy Corporation, Fort Worth
Executive reception area.

Main entrance lobby.

Board room.

Waiting area and secretarial workstations.
Growald Architects also won a design award for the atrium in One Tandy Center. The 85-foot-high space is the focal point of Tandy Center’s interior, providing an impetus for retail and recreational activity in the center, which includes an ice rink and a department store. Circular in form, beginning at level one and penetrating the roof at level five, the atrium is capped by a concrete rotunda and a skylight of clear glass. Glazed elevator “cages” hung between twin steel towers on the east and west sides of the atrium provide vertical circulation. The atrium structure is poured-in-place, reinforced concrete, with all columns, beams and ceiling joists completely exposed in the public areas. As a foil to the visual strength of all that concrete, handrails surrounding the atrium are glass with stainless steel caps. Illumination comes from natural daylight filtering in through the skylight and from small incandescent bulbs placed in concentric rings on the concrete beams, outlining the atrium’s structural system.
ATRIUM
Architects: Growald Architects, Fort Worth; Engineers: Mullen & Powell, Inc., Dallas (structural); Herman Blum Consulting Engineers, Dallas (mechanical and electrical)
General Contractor: Henry C. Beck, Dallas
Owner: Tandy Corporation, Fort Worth
Two restaurants cited in the interiors competition were Little Italy in Austin by the Austin firm The Architects' Office Corp. and the Pearcy House in Toronto, Ont., by the Houston firm 3D/International.

The major organizing element of the 1,051-square-foot Little Italy restaurant, tucked into a narrow bay in a suburban Austin strip center, is a colonnade alluding to classical forms and serving as a divider between seating area and entry ramp. A mirrored wall along the ramp combines with the colonnade to give a layered dimension to the space and to provide diners with the illusion of a larger space beyond. A string grid is suspended below the 15-foot ceiling, which is painted black, to give the illusion of a limitless space above. As it happens, however, this particular space will not be the Little Italy restaurant very much longer. According to architects, the restaurant has been so successful since it opened in November 1980 that the operation is being moved to a larger space in the same shopping center, three times the size of this one, which the same architects are now designing.
Allusion to classical columns and arch at entryway.

Dining area and colonnade.

Waiting and take-out area.

Floor plan.

LITTLE ITALY
Architects: The Architects' Office Corp., Austin
The Pearcy House project involved the adaptation of a two-story house built in 1884 into a spectacular and illusory complex of fine restaurants, lounges and shops. A central courtyard was converted into a glass-roofed atrium restaurant called The Garden, surrounded by the upper-level Gallery, a space for more formal dining. In the lower-level restaurant, shrubbery separates dining areas and wrought-iron fences control circulation. Adding to The Garden's garden atmosphere are potted topiary trees, flowers, floral upholstery and wicker chairs. Floral and cloud photography behind false windows on the house's facade is there to trick the eye, as is the trompe l'oeil illusion that The Garden has exclusive retail shops on three sides, while they actually exist on only one. The focal point of the interior is the rear facade of the house, which is highlighted with pink brick. A marble staircase ascends to the second-floor balcony and on up to The Drawing Room lounge. At the base of the facade are stairs that lead below to the wine cellar bistro in the house's long, low-ceilinged basement, which also has direct access from the street. The house's exposed stone foundation in the cellar is emphasized by lighting and a mirrored ceiling.

PEARCY HOUSE
Architects: 3D/International, Houston
Glass-roofed atrium courtyard, showing Garden restaurant and pink rear facade of original Pearcy House.

Floor plan of main-level dining and lounge areas (original house on right outlined in bold black).
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Interior Design Organizations

A Lesson in Acronyms

By Buie Harwood

The interior design field has expanded dramatically in the last 15 years. Parameters defined by the field represent interaction with all aspects of design concerned with human environment. Through various professional organizations, the attitude of excellence is promoted.

The proliferation of organizations related to interior design is merely one indication of its widespread significance in our society. For clients purchasing interior design services, as well as for current and prospective interior design specialists, the following summary perhaps will serve to eliminate some of the confusion regarding a host of acronyms and the organizations they represent.

But first, a definition of the interior designer, espoused by several of these organizations.

The Interior Designer: A Definition

"A professional interior designer is one who is qualified by education and experience to identify, research, and creatively solve problems relative to the function and quality of man's proximate environment.

"The competency of the interior designer includes fundamental design theory and aesthetics, history, analysis, space planning and programming, specifications and inspections as related to the design of all interior spaces, as well as an understanding of other and related aspects of environmental design."

"The technical development of an interior designer includes knowledge of structure with emphasis on interior construction, knowledge of building systems and all related codes, equipment, and abilities in graphic and written communication.

"His education and experience have developed an awareness and an analytical understanding of the needs of man which can be fulfilled by the design of his surroundings."

"His design sensitivity, creative and conceptual abilities combined with technical proficiency, effect a breadth and depth of design solutions that will serve the needs of man today and in the future."

IDEC
Box 8744
Richmond, Va. 23226
The Interior Design Educators Council, Inc., founded in 1968, is dedicated to the development and improvement of interior design education and the professional level of interior design practice. IDEC members concentrate on the establishment and strengthening of lines of communication among individual educators, educational institutions, and organizations concerned with interior design. Membership is international, is open to educators and practitioners in interior design and related areas. The Journal of Interior Design Education and Research is published biannually and records research activities and publishes relevant articles focusing on interior design and allied fields.

FIDER
242 West 27th Street
New York, N.Y. 10001
The Foundation of Interior Design Education Research, a non-profit organization founded in 1971, is the official body for the accreditation of interior design programs in schools and colleges, currently in the United States and Canada. FIDER evaluates the scope, objectives and quality of professional programs of study in ways that assist programs of interior design to adapt their curricula to the changing requirements of the interior design profession. It also identifies for practitioners and their professional associations those educational programs which have been deemed suitable to prepare individuals for entry into the interiors profession. It enhances the image of the profession by providing professionally competent peer evaluation of the programs. Currently, 54 programs have been accredited by FIDER.
NCIDO
75 East 55th Street
New York, N.Y. 10022
The National Council for Interior Design Qualification, a non-profit organization established in 1972, is concerned with the development and maintenance of standards of practice in the field of interior design. The charge of the Council is two-fold:

• "To develop a qualifying examination for members of the interior design profession in accordance with unified procedures and standards;

• To examine the ramifications of statutory licensing for members of the profession."

The Council's purpose is to maintain a professional level of competence for interior designers so that they may better serve the public. The parent organizations that have representation on the NCIDQ Board are ASID, IBD, IDEC, IDSA, IDI, IDO, NHFL, and three public members. All of these organizations require a passing score on the NCIDQ exam for membership in their organization.

IFI
P.O. Box 19610
1000 GP Amsterdam
Holland
The International Federation of Interior Designers boasts a membership composed of interior design professional societies from around the world. The organization was founded to foster global communication about interior design practice and education. Member organizations usually participate by individual or group representation at an annual conference held in various countries.

ASID
1430 Broadway
New York, N.Y. 10018
The American Society of Interior Designers is the largest organization of professional interior designers in the world. It was formed in 1975 by the consolidation of the American Institute of Interior Designers (AID) and the National Society of Interior Designers (NSID). As a professional society, it is dedicated to serving the entire profession and to maintaining the highest possible standards for the practice of interior design. ASID maintains a dialogue with other related organizations, industries, and educational institutions. The STEP Program (Self-Teaching Exercises for Pre-Professionals) is administered by ASID as a seminar in design problem solving to assist design professionals in passing the NCIDQ exam.

IBD
1155 Merchandise Mart
Chicago, Illinois 60654
The Institute of Business Designers was formed in the early 1970s and is composed of interior designers who practice primarily in the non-residential design field. Its members interact with professional organizations, industry, and education, and focus their activity on providing educational programs for their members and students. Regional activities include active participation in CONDES in Dallas and NEOCON in Chicago.

Other Organizations:
AIA/IA—American Institute of Architects/Interior Architecture
IDC—Interior Designers of Canada
IDO—Interior Designers of Ontario
ID—I—Interior Design Institute of British Columbia
IDSA—Industrial Designers Society of America
NHFL—National Home Fashions League
ISP—Institute of Store Planners

Buie Harwood teaches interior design within the Department of Art at North Texas State University in Denton. Her sources of information for this article include printed materials distributed by the various organizations identified here.
A Designer's Reflections on Japan

By James Coote

These observations are drawn from a three-week tour with the Society of Architectural Historians last summer. As in a painted screen, they are intended to be only suggestive fragments.

Landscape with Building

The Japanese landscape does not present an easy beauty; it is not pretty. Knobby, gnarled and worn, often swathed in mists on which mountains float unsubstantially, the abrupt and fractured topography creates a succession of small varied landscapes, like a shattered mirror—small pieces, clumps, terraces, fragments of walls, clearings, little ponds. Except for the freeways, or those broad avenues created after the destruction of the war, the streets are narrow and often crooked. There are few sidewalks, no sweeping lawns. Still, somehow immune in their innocent audacity, narrow strips of potted plants, meager azaleas and scrawny herbs survive within inches of endless streams of rumbling trucks and diesel fumes, along roads that pass close by the walled gardens within which houses sit nearly invisible from the world. The walls are often barely five feet high and are pierced to allow small glimpses within while creating a sense of distance, privacy and serenity. They are distinctly friendlier than the thick walls of Mexico or Spain and are softened by a visual politeness—small offerings of discreet charm. Despite the ubiquitous knotted pines, azaleas and green rocks...
straight from the nurseries, the buildings seem to reside within nature, rather than nature being an incidental accessory.

The ideal remains Katsura. No photographs, even the most exquisite, quite prepare one for the concentration of subtlety at that villa. The very ordinariness of its siting along the level banks of the Kamo River (did one arrive by barge?), and its reticence behind seemingly everyday trees, belie the potency of refinement that exists within the deliberately provincial fences. It is the density of refinement that overpowers. Each step brings new worlds of sensations, delights of staggering variety.

Seen, by chance, in the rain, the garden glistens, each leaf lacquered, each stone shining black or green. Impeccable clumps of iris dot the foreground, the artfully rustic sod bridge crosses the middle ground—against a tapestry of grey-green. Still more marvelous are the tiny black pebbles that coagulate by the teahouse and gradually disassemble to merge with the gravel path, and—better yet—the tiny flowerettes of moss that blend into an iridescent velvet mantling the ground.

Katsura. Views dissolve and coalesce one after the other. There are no dead places.

Distances and scales are elusive, intriguing. Fragments of the three teahouses and main villa appear and reappear in different guise. The high pitch of aesthetic refinement is almost too rich for 20th century blood. Not only are the buildings and gardens fused, but together they emanate that ephemeral sweet sadness, the fondness for the fallen leaf so relished by the Japanese, and that serene and seemingly modest elegance which prompted the creation of palaces derived from farmhouses.

Darkness
The atmosphere of a traditional Japanese interior is an evocative gloom. Life seems to float through a pervasive dimness. The scant light admitted by deep eaves is reflected from the pale golden straw of the tatami or out of the dark pools of polished wood floors. It glows dimly in the dusky gold background of wall panels and screens, more faintly still in the coffers and ribs of wooden ceilings. Even during the day, the traditional interior is serenely dark, a kind of refuge from which to view the outside world as a luminous and changing screen—emerald or mauve, splotched with crimson or pale grey as the seasons offer. At dusk the old mansions became magic lanterns. In the old farmhouses, the glowing embers of the kitchen fire warmed soup, family, and spirit alike in the darkness of the winter. Today, the naked bulb intrudes harshly, draining the subtle mystery from those rooms of wood and paper and straw.
Patterns:
shoji, fusuma, rama, tatami, striped
class, ribbed doors, raked sand...
Prized irregularity, the broken pattern,
the asp in the bouquet.

Small and Large
Japan is comprised most noticeably of
small units—each small house resembles
a miniature village and each street
changes uniquely every foot. Each win­
dow is unique, each doorway. Each
idiosyncratic neighborhood is dia­
grammed on a little plaque to give the
visitor a clue to finding a particular
house, for there are few numbers and
street names. Even the rich live secluded
in private warrens, distinguished perhaps
by a gate of unusual refinement.

Commercial buildings, especially those
on valuable corner sites, are often 15
feet wide—quite impossible with our
codes and economic ratios of exterior
surface to rentable space. Perhaps it re­
fects a scale of ownership, but it is also
a celebration of smallness, of the deligh­
tes and varieties of small singular episodes—
the single smooth stone, the lone shaggy
post, the laced stalks of bamboo. The
cult of the teahouse idolizes the small
scale. What started perhaps as a revo­
lutionary attempt at modesty and refined
simplicity has in some hands produced
mere triviality—cute, quaint teahouses,
painfully pruned and stunted plants, a
plethora of pretty little things suitable
mainly for children and tourists. Still,

Texas Architect
there remains the unique charm of the slight hesitant gesture, the barely noticeable tilt of the head.

But to imagine Japan as a dollhouse ignores the other end of the spectrum—the largest wooden building in the world and the remains of the most powerfully sumptuous castles, not to mention the forests of skyscrapers which have sprung up in the most recent past. Todaiji in the 8th century capital Nara is truly huge. The wooden pillars measure nearly 63 feet in height and over 37 inches in diameter. The Hall of the Great Buddha is 187 feet long, 164 wide and 260 feet high. (The highest Gothic cathedral is Beauvais, only 157 feet high and 46 feet across.) Todaiji’s interior feels unlike any Western space. Perhaps it is the unconcern for structural clarity, the efflorescence of wooden bracketing in the dim heights, the preference for hung ceilings that conceal the virtuosity of timber joinery above. The impression is of a vast dim box. The Buddha looms high in the gloom. Gigantic gilded lilies tower over the clusters of people below.

Castles built quickly during the short Momoyama period—the second half of the 16th century (Michelangelo and Palladio were already at work)—still flaunt their sloping cyclopean walls and watch towers. Tier upon tier, the superstructure rises above the giant stone walls. The breeze seeps through the barred windows into the bare rooms of husky pillars and immensely broad floor planks within the towering wooden framework sheathed in stucco against the fiery arrows of its enemies. Himeji (Snow Heron), restored by 1964, gives an idea of the whole castle complex, the donjon tower, gates, moats, the whole elaborate feudal creation. There is an old map in the museum at Hiroshima which shows the local castle dominating the mouth of the estuary which Hiroshima presently fills. It evokes an image of the tides at the foot of the castle, the castle rising out of the strands of the river and marsh, looking out to the grey inland sea or conversely that menacing blob poised in the middle of the access, both tiny and immense.

Modern Post-Modern
Kirishiki is a small city between Hiroshima and Kobe, rather old-fashioned and known as a center of craft revival, including especially a rustic brown stoneware. There are canals and handsome old houses decorated by grey tiles set with thick white diagonal mortar joints.

In 1960, Kenzo Tange completed a new Kirishiki City Hall, a raw-boned, brutalist, superstructure, but one clearly recalling at the large scale the torii gate and in detail the interlocking posts and beams of traditional Japanese architecture, here translated into beams and columns of concrete. The projecting beam ends flavored the basic Corbu aesthetic with a regionalism that scarcely escaped the merely decorative. Of course, in the late fifties, decoration was an embarrassment and Tange clearly was after a high seriousness. The building has some of the gutsy force of the old castles, the lack of prettiness, the asymmetrical variety within order, the sternness of the samurai hands on thighs and sucking in his breath.

Today the building is empty. In one corner there is a small and tacky model of another building, a new city hall now completed about a mile away. The
building is a show-stopper by Shizutaro Urabe. Unlike the hulking, but still low Tange hall, the new City Hall flaunts an eight-story tower, each floor marked by full-height quoins, huge alternating plaques, and surmounted by a columned temple that seems to hold some crystal kernel within. The tower leads a large ungainly mansarded volume and several low-flanking volumes arcaded rather in the manner of Wright's Marin County Center. Spectacularly strange, dominating the whole low grey fringe of the city, the new city hall deals in the obliqueness, and enigma that make Tange's building heavily obvious, even sentimental. One approaches the new building warily with curiosity about this flirtation with a Disneyland vulgarity, but close up there is a quite unexpected refinement. The surprises multiply as through a low porch one enters an octagonal court, completely mirror-glassed for three stories, a box of prisms hidden within the ordinary brick volume, and offering surprising reflections of the tower without. Detailing of the doors, the window grills, glass canopy and glimpses within of variations on the local diagonal tile patterns reveal a deliberate and exotic virtuosity. Still, nothing really prepares one for the 'tour de force' of the reception hall, for the explosion of lavender translucent chandeliers, a more voluptuous wysteria of glass, an arbor for the sleek grey stone walls and the pale mosaics of fishes and birds and persons—symbols and signs of local significance, one supposes. There are sky-blue and cream velvet draperies hanging full length by two-story windows along the outside wall, and opposite, two brilliantly colored tapestries. The whole effect is daring and at the same time refined. By comparison, Tange's hall is pedantic and dreary, the concrete and touches of primary colors shabby and faded. It is intriguing to speculate on the political dynamics that brought two such remarkably different attitudes to the same program within two decades. It also raises questions about what is truly "regionalism," what is truly "modern," or just what is "appropriate" today.

Identity

Like a sponge, Japan has mitigated its isolation by actively absorbing influences from outside. China still emanates from the 8th century Phoenix Hall at Uji, its faded vermilion eaves suggesting the brilliance and vigor of Japan's first mentor and tastemaker. On the hills above Kobe's busy harbor, eccentric wooden Victorian houses are reminders of the re-opening of Japan to the West. In the park of Meiji Mura near Nagoya, there is a collection of architectural fragments that includes not only charming farmhouses, a Tokyo merchant's house and provincial kabuki theaters, but also Imperial railroad cars, silk-lined and emblazoned with the royal chrysanthemum, and the Victorian house of the Peer's School headmaster, looking like Istanbul, perhaps even Russia, or Tuxedo Park. There too one can find the remnant of Frank Lloyd Wright's Imperial Hotel relocated from Tokyo and astonishingly "Japanese" in its scale, low hipped roofs, decorative detail, and subtle coloration of grey, grey-green, beige and brown. Not included, and much less sympathetic, are the cement boxes of the International Style, which can be seen occasionally, weathered and rusted to a stained ugliness quite dif-
ferent from the mellow, patined wood and tile of older buildings.

Today, the traditional wooden lattices, doors and windows are nearly everywhere made of bronze aluminum which blends well with the older fabric but lacks its ability to gain in character with age. Less successful is the extensive use of fake-wood vertical metal siding—not bad from a distance, but cheap and uninteresting up close. Fortunately, most residential buildings still use a traditional grey roof tile, though sometimes a plastic version, and sometimes in garish blues or reddish browns which splotch the prevailing gray tone of the intricate cityscape. There is still a sense of continuity, of local building mores, of an individuality on such a small scale and so densely packed together that the urban fabric retains an intriguing complex unity.

Still, anomalies abound and international modern influences are everywhere. Large black cars with names like Debonnaire Executive and Nissan Sovereign sweep away with corporate figures reclining against white doily seat covers. Heard in the Motomachi Arcade: “I Can’t Help Falling in Love with You” and “The Battle Hymn of the Republic.” The Kobe Mad Dogs seem equally at home in their tiny Kobe bar or at the Kerrville Country Music Festival. In the international luxury hotels there are lacquered trays of hot tea, traditional cotton robes and slippers, as well as prefabricated bathrooms of slightly uncomfortable dimensions, and delightful high-tech airconditioning nozzles. The Shinto shrine, which formerly might have lain in quiet communion with the forest or the sea, now perches atop an ample parking garage.

It seems to be a constant struggle for identity, or perhaps a tradition of absorption and transformation. Certainly the best of the current designers seem to thrive on outside influences while simultaneously being deeply conscious of their own past. The international star Arata Isozaki draws with no compunction upon the whole range of Western architectural history as well as popular culture. Palladian motifs are fused with ancient concepts of space. Are his aluminum skins and grids related to the shoji screens and lattices of old? Even when the foreign influences are not so calculatedly deployed—so served up as delicacies—the integration of past and present, of imported and native, shows an identity of inclusion and distillation, perhaps most strongly realized in the current work of Tadeo Ando. Residing in Osaka, away from the fashionable Tokyo, Ando creates work that is severe and serene, reminiscent of Louis Kahn, whom he admires. And then of course there are the trendy, the Late Modern “Centre Pompidous,” the Post-Modern “Renaissance” touches, bizarre upside-down buildings, and Camelot “motels,” not to mention the larger-than-life-size Colonel Sanders, all in white, and that sign of internationalism, the golden arch of MacDonald.

Contributing Editor James Coote is a Professor of Architecture at the University of Texas at Austin.
About one and one-half miles west of downtown, commuters on Houston's Memorial Drive may catch glimpses of a new structure to the north which appears as an assemblage of bright red, blue, beige and grey forms. Those who are enticed to investigate further discover the new Downtown Branch and Administrative headquarters of the Houston YWCA. This project, which attracted national attention by winning a 1980 Progressive Architecture design award, has been attracting local attention and new YWCA memberships since its completion in fall 1981. The client's request for a strong and fresh image clearly has been met in this singular structure by Taft Architects.

The Houston YWCA was founded in 1907 and in the early decades of the century established itself as a champion of progressive causes including protective legislation for women workers, minimum wages, reasonable work hours, the right of women to vote, child labor laws and the right of workers to unionize. As the YWCA grew, the Downtown Branch occupied varied facilities. In the mid 1970s, the rented office building then serving as the Downtown Branch proved inadequate for the exercise and fitness activities as well as the growing programs.

ABOVE: Taft Architects' "tile style" is utilized to recall late 19th and early 20th century institutional architecture and to foreshadow the major program elements. FACING PAGE: double-height central space provides access to all YWCA activities; multipurpose pavilion at right is placed at an angle to offer better views of activities within.
for women in transition, fitness for the handicapped, 24-hour day-care, teen activities and non-traditional job training for women. Following a financial feasibility study in 1977, the YWCA decided to build a new building to serve as the flagship facility for the Houston YWCA System.

In this context, Taft Architects' design can be read at several levels: as a practical functional response to user needs; as a clear compositional resolution of complex site and spatial constraints; and as a continuation and elaboration of themes and motifs found in Taft Architects' earlier projects (see Texas Architect, March/April 1980).

The YWCA had purchased an irregular site on Willia Street, facing an older deteriorated neighborhood across the street to the north, but overlooking Spotts Park, part of the Buffalo Bayou greenbelt system, to the south. The parcel was much narrower at one end than the other. A substantial portion of the site was landfill, which was determined to be inadequate to support the new facilities. These constraints, as well as the requirement of ample parking, shaped the site plan, such that the linear parking lot parallels the street and the building itself extends to 350 feet in length. The pool was located toward the southeast corner of the site to minimize replacement of existing fill.

The linear nature of the building allowed the expression of the individual identities of the Administrative Headquarters to the west and the Downtown Branch to the east, a requirement imposed by the client. Each area functions separately and each has its own entrance.

The Administrative Headquarters entrance near the west end of the facade is marked by corbelled tile and a large round window above, while the Branch entrance to the east is a more elaborate
design of Palladian inspiration, repeating the corbelled effect and adding two columns supporting a vertically elongated arch. Between these two entrances, a third serves the arrival and departure of day-care children and is appropriately small in scale.

Three bands of color run the length of the facade, reinforcing its planar character. At the lowest level, terracotta colored tile forms a protective wainscot. Above is a band of beige stucco, then a discontinuous band of grey stucco with blue tile stripes. The grid of the terracotta tile is echoed at proportionally larger sizes by the square grids of the stucco expansion joints. This intentional manipulation of the scale of the grids directly responds to the distance at which each grid may be seen.

The red tile band expands to frame the three entrances in a fashion which recalls the character of late 19th and early 20th century institutional architecture in brick and stone.

The planar front of the building, with its studied formality, appropriate to the establishment of a presence in the neighborhood, contrasts directly with the informality of the back of the building overlooking the park. Here the irregular combination of forms reflects the architects' conceptualization of the 20,000-square-foot program as three elements: a linear service element containing the classrooms, offices, locker rooms and day-care areas; and two pavilions—a multipurpose room and an enclosure now being built for the junior olympic pool.

The conjunction of these three elements forms the building's heart, a trapezoidal double-height central space reached directly from the Branch entrance. This space, which is accessible to all YWCA activities and serves as overflow for each of them, is animated by the linear ramp to the second level. The ramp allows handicapped access to all parts of the building and provides a viewing gallery for the adjacent activity areas. The angled placement of the multipurpose room serves to weight this central space at one end and to offer a direct view of activities taking place.

The volumetric articulation of function seems almost modern in its inspiration, but the use of color to articulate the forms reflects a different sensibility. From this central space, the three major building elements may be read by their colors—the red (terra cotta colored) service building, the beige pool pavilion and the (blue-striped) grey multipurpose space. The ramp, an extension of the service element, is treated in red, but the central space itself, where its walls are not formed by the other elements, is a rich blue, recalling the "Blue Triangle" symbol of the YWCA. Thus, the three colors of the facade are a foreshadowing of the three program elements, each individually articulated within and each reading individually at the back.

The most interesting aspect of this project is the synthesis it represents. The volumetric articulation of function derives from modernism, but the use of color and the treatment of the facade are clearly of more recent derivation. Other than the main entry, the building does not demonstrate any overtly historical elements. Yet, it evokes a feeling of recollection of the institutional structures prevalent in the early 1900s—a positive feeling of individuals voluntarily working, playing and joining together to improve conditions for all. While this may be a controversial building in some architectural circles, it is a practical and inexpensive realization of the goal to create a permanent Houston headquarters which respects the history of the "Y" and offers a memorable image for its future.

Architect Jeffrey Ochsner is coordinator of special projects for Houston Transit Consultants and also lectures at the Rice University School of Architecture.

TOP: View from southwest shows juncture of main spine and multipurpose pavilion. ABOVE LEFT: Stepped wall eases scale transition from double-height space to day-care area. LEFT: South facade of multipurpose area has stepped window configuration (a blue triangle?); terminus of circulation spine at right serves as viewing platform overlooking Spotts Park.
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 Contributing cities include Austin, Corpus Christi, Dallas, El Paso, Fort Worth, San Antonio, Temple/Waco and Wichita Falls.

The Bachman Recreation Center for the Handicapped, Dallas, Texas
Architect: Parkey & Partners, Dallas, Texas
Engineer: Datum Structures, Inc.
General Contractor: Kugler Moens, Dallas, Texas
Masonry Contractor: Dee Brown Masonry, Inc., Dallas, Texas

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"Color in Townscape" is one of those frustrating European books that appear to be excellent upon scanning, then generally disappoint upon light reading, and are finally understood only after a thorough digestion. But it is a book that you go back to, time and again, one that should not merely be read but then placed on the reference shelf with other important sourcebooks and idea files.

The book is a loosely organized anthology of writing and graphics (including hundreds of photographs) wrapped around the theme of color in our built environment. Some material is historic, some contemporary. The book opens, for example, with a section entitled "Rebirth of Color: Manifestos of the Twenties," highlighted by excerpts from an intriguing Bruno Taut lecture of 1925. And there follows a marvelous piece called "De Stijl Manifest 1923," which reminds us of the idealism of European architects working in the new movement:

By breaking through closed surfaces we have abolished the duality between inside and out. We have pointed out the correct place of color in architecture and declare that painting which is divorced from architecture structure no longer has a raison d'etre. The age of destruction is over for good. A new age is beginning—the Great Age of Construction.

Fortunately, before one can tire of historical background, the book jumps to other issues: a photo essay on color regionalism, an encyclopedia of color systems, city portraits in color, a didactic
chapter of European case studies of "appropriate color," and, finally, a portfolio of color in the work of contemporary architects. This final chapter ranges from the expected (Graves, Pelli, Barragán) to the startling (a gingham plaid apartment building in Italy and the camouflage towers of La Defense in Paris). In virtually every section past the first, the balance of text and visual material is superb. No book of the genre could be successful without well captioned, accurately rendered color photographs—which this book has in abundance, and all of which are excellently reproduced.

Color in Townscape approaches color almost poetically at times, especially so in the "City Portraits in Color," where Paris' grey, New York's blue, and London's red are celebrated. Consider Wilhelm Hausenstein's ravings about Paris:

How vividly white Notre Dame stands in the rain, an apparition wrapped in a soft grey veil! Where is a second city that rain magically transforms into ever more beautiful shapes instead of robbing it of youth and life, wiping it out altogether?

It is hard to resist a lingering look at the colorscape of our own Texas cities after reading 50 pages of this lyrical propaganda. The book is like a wise and favorite professor, who acknowledges that with color there is no real right or wrong, who encourages us to look, to experience, to really see color in our townscapes and to respond appropriately in our designs.

The book must also be criticized, however. It is hopelessly European. The translation is read awkwardly at times, and I counted "und" for "and" on several occasions. Neither the book nor its authors are ever introduced to us (there are no acknowledgements, preface or index). A beautiful page of photographs of the town of Burano is shown, yet we are not told what, or where, Burano is. (A check with my National Geographic Atlas index was of no help.) In spite of these drawbacks, however, I liked this book. It helps teach us to see and it profits a cause in which I believe—a concern for color in our built environment.


In Brief


This "holistic overview," as the publishers call it, by one of the country's leading authorities on historic preservation, surveys the history, philosophy and practice of a growing field. The book includes case histories of noteworthy projects and examines such topics as re-construction of damaged fabrics, documentation, site interpretation and the negative effects of preservation, in those instances when it robs an artifact of its authenticity. An excerpt from the book appeared in the Jan./Feb. 1982 issue of Texas Architect.


This new Rizzoli monograph describes some 60 projects by Robert A. M. Stern, whom the editors call "the pre-eminent exponent of stylistic freedom." Illustrations and text show Stern's delight in incorporating "the accumulated traditions of Western culture" into his designs, which have been mostly residential and institutional since 1965, including: homes in the Hamptons that blend the Shingle style of seaside architecture with Modern interiors; the facade for the 1980 Venice Biennale, suggestive of the Greek Proscenium; and the Lang residence in Connecticut, whose decoration, says Stern, is reminiscent of "a Neo-Palladian Regency Art Deco farmhouse."


Pointing out that the very best ideas in late 20th century architecture may be showing up more on paper than in actual buildings, the authors present a collection of drawings by some 40 prominent practitioners, including not only Charles Moore, Michael Graves and Robert A. M. Stern but also our very own James Coote, a design professor at the UT-Austin School of Architecture, Dallas urban planner Janet Needham-McCaffrey and Taft Architects of Houston.
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Projects in Progress

Pacific Place
Going Up on the Seam
In Downtown Dallas

Scheduled for completion this summer in downtown Dallas is 20-story Pacific Place, designed by the Houston firm Sikes, Jennings, Kelly.

The 320,000-square-foot office building, located on Pacific Avenue at the seam between Dallas' clashing urban grids, will be parallelogram in plan, angling northeast to southwest across the block. The building will be built adjacent to the historic Italian Renaissance Majestic Theater, now being restored for use as a multi-purpose performing arts center.

Pacific Place will be clad in plum-colored brick and rose-tinted reflective glass. Above recessed entrances on the north and south sides, sawtoothed walls will rise to the building's full height. A series of terraces will step back along the north and south walls, overlooking entrances on Pacific and Elm. Both entrances will stem from tree-lined, brick plazas, which will flow from the Pacific and Elm sides of Pacific Place into the ground-floor lobby, forming a combination main lobby and mall connecting the two streets.

The sawtoothed configuration of the exterior walls is designed to provide 24 corner offices per floor. The average floor will have 16,000 square feet of leasable area, all of which will be column-free to facilitate space planning.

Catholic Church
Soon to be Under Way
In McAllen

Scheduled to begin construction soon in McAllen is phase one of the Holy Spirit Catholic Church, designed by the San Antonio firm Joel Reitzer & Associates.

Holy Spirit Catholic Church, McAllen.

The design features exterior colonnades that connect the various parts of the complex (the first phase includes parish hall, classrooms and administrative offices) and curvilinear building forms to create a strong visual statement. A circular driveway, relating to the curvilinear motif, also presents a panoramic view of the main courtyard, which is surrounded by columns and breezeways and features a fountain and bell tower. Overhanging shield deep-set windows from sunlight and the open walkways help provide natural ventilation for the complex. Clerestories in the main

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sanctuary are oriented to maximize the use of natural light inside.

Phase two of the project will consist of a sanctuary, chapel and rectory.

**Concrete Concorde Tower Under Construction In Downtown Houston**

Now underway in downtown Houston is the 22-story Concorde Tower, designed by the Houston firm H. C. Hwang & Partners and billed as the first major highrise in town with a precast concrete structure.

The 350,000-square-foot building, scheduled for completion this fall, involves a slipform, precast building technique developed by San Francisco engineer T. Y. Lin to reduce construction time. The concrete building core is poured in place, using a form that slowly rises as the concrete cures. Precast structural components are lifted into place by cranes.

The building facade will feature alternating bands of limestone-look-alike concrete and bronze reflective glass, with corners truncated to increase the number of corner offices on each floor.

The top two floors will include 30,000 square feet of penthouse space, a two-story atrium and a skylight, among other amenities. The ground floor will feature 17-foot-high ceilings, glass walls and a landscaped plaza.

**News of Schools**

**Texas A&M has Largest Architecture Enrollment, says ACSA**

The College of Architecture and Environmental Design at Texas A&M University is the largest of its kind in the nation, according to the Association of Collegiate Schools of Architecture.

The latest ASCA figures for Texas A&M show a total of 1,664 students enrolled in the departments of architecture, environmental design, building construction, landscape architecture and urban planning.

Next in size was the University of Cincinnati with 1,586 students enrolled in its college, which includes the departments of design, urban planning and architecture.

California Polytechnic State University at San Luis Obispo was third with 1,299 students enrolled in landscape architecture, architecture, city planning, architectural engineering and construction.

Now, says Dr. Charles Hix, dean of the Texas A&M College of Architecture and Environmental Design, emphasis is on developing better programs rather than increasing enrollment.

**Craig Dykers Wins Acme Brick Competition At UT-Austin**

Craig Dykers, a third-year design student in the School of Architecture at the University of Texas at Austin, has won...
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In the News, continued.

a $150 first prize in an Acme Brick competition to design a brick visitor's center on the university's "Little Campus."

Entries were judged on the basis of the building's load-bearing and passive-solar characteristics and compatibility with existing historic structures, among other criteria.

UT's Little Campus is a city-block sized area on the southeastern edge of campus that features an assortment of stately liveoaks and old buildings, one of which was the post-Civil War occupation headquarters of Union General George Armstrong Custer.

Other winners in the competition were Brian Erickson, Houston ($100 second place); Bill Peebles, Aurora ($50 third place); and Bill Bryant, Austin; Brady Vinje, Rockwall; Gregory Wohl, Austin; and Jeff Bailey, Missouri City (honorable mentions).

Judges were Greg Borchelt, director of the Houston/Galveston Masonry Institute; Tom Shefelman, president of the Austin Chapter AIA; and Lawrence Speck, chairman of the UT School of Architecture's department of design.

Winners Announced In 1981 Student Design Competition

Designs by 12 architecture students—six of whom are students at Texas A&M—were cited in a 1981 student design competition sponsored by the Texas Society of Architects, Texas Hospital Association and American Hospital Association.

The program, open to fourth- and fifth-year students in schools of architecture in Texas, Arkansas and Louisiana, called for designing a 76-bed community mental health center with a special emphasis on passive-solar energy conservation and barrier-free access.

Winning the $750 first prize was Texas A&M student Floyd J. Schexnayder, Jr. Other top winners were Gregory M. Stahler, also a student at Texas A&M ($500 second place); Courtenay Mathey, Texas Tech ($250 third place); Rick Baron, University of Southwestern Louisiana ($150 fourth place); and John H. Tumino, Texas A&M ($50 fifth place).

Receiving honorable mentions were Timothy D. O'Ferrall, Dick Farley and Chris Austin, of Texas A&M; and Eric Aukee and Carol Penninger of Tulane University.

Two special mentions went to Debra...
Rogers, University of Arkansas, for “thoroughness of methodology”; and Notre Dame student Bob Walker, who submitted an entry as a thesis project and whose solution to the problem was a good one, jurors said, even though he was not eligible for a prize.

According to TSA Architecture for Health Committee Chairman Ralph Hawkins, the preponderance of winners from A&M was due in part to the strong emphasis A&M places on health-care design. Of a total of 58 entries in the program, Hawkins says, almost half were from students at Texas A&M.

The winning projects will be displayed at the Texas Hospital Association convention May 31-June 2 in San Antonio and at the American Hospital Association annual meeting Aug. 30-Sept. 1 in Atlanta.

Deadline in the Offing
For Enrollment in
UT-Austin 'Summer Academy'

May 1 is the deadline for applications for the fourth annual Summer Academy in Architecture offered by the School of Architecture at the University of Texas at Austin.

The intensive six-week session, to be held July 4-Aug. 14, is aimed at high school students who have completed the 11th grade and are interested in architectural careers.

"The Summer Academy provides students with basic skills, and has proven to be highly successful as a low-risk way of examining architecture as a potential career," says Larry Doll, assistant professor and director of the program.

One goal of the program, Doll says, is to attract a broad range of participants from all racial and economic backgrounds. Last year, 30 of the 62 participants received full or partial scholarships.

Classes will meet five days a week at the School of Architecture's Goldsmith Hall, with morning sessions from 10 a.m. to 12 noon. They will include workshops in architectural drawing, building technology, history of architecture, environmental determinants of architectural form, and design method and process.

Afternoon sessions from 2 to 5 p.m. will consist of design studios in which students are given a design problem of six weeks' duration. Design instructors—about one for every 10 to 15 students—will assist the students with their work through suggestions and criticism. Students will live in university residence halls and have use of the university's recreation facilities.

For more information, send a stamped self-addressed envelope to: Summer Academy, School of Architecture, University of Texas, Austin, Texas 78712.

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Cost of the program is $550 for tuition plus $450 for room and board, with students providing their own supplies and pocket money. A few scholarships also are available this year on the basis of need. Enrollment is limited to 40 students.

For applications and more information, contact Larry Doll, Summer Academy, School of Architecture, the University of Texas at Austin, Austin 78712. Telephone: (512) 471-1922.

News of Products

'CONDES '82,' Dallas Contract Design Show
Set for Dallas March 11-13

"CONDES '82," this year's annual Dallas Contract Design Show, will be held March 11-13 at the Dallas Market Center.

One of eight featured speakers will be Princeton professor and architect Michael Graves, who has designed several acclaimed showrooms for Sunar, the newest of which is scheduled to open in Dallas in mid-April. Graves will give a talk on "thematic issues related to furniture and interiors."

Other speakers will include Dallas developer Trammell Crow, who will provide "A Developer's View of the Eighties," and Italian architect and industrial designer Mario Bellini, who will talk about design in general.

An international breakfast will be held from 8:30 to 11 a.m., March 11, on the ninth floor of the World Trade Center, with 11 showrooms serving the fare of a particular country or region thereof: Alexander Smith, Germany; Collins Aikman, Switzerland; Customweave, Sweden; Karastan, France; Lee's Carpets, The American South; Marazzi, USA, Italy; Weymand Brothers, Persia; the Stephens Co., Spain; J. D. Stevens Co., Hungary; Jim Wylie & Co., England; and Milliken, Ireland.

The highlight of the show, of course, will be the new contract furnishings on display, many introduced to the Southwest market for the first time. Following is a sampling of those products, most of which will be featured in showrooms on the sixth, ninth and 11th floors of the World Trade Center in Dallas. In the sixth-floor Stendig showroom, which opens March 1 in conjunction with the show, will be the programme Martin Wall System, an innovation in business/secretarial services designed to accommodate every living need from stereo to bar, with free standing modules offering variation without limit, now and in the future.

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with CONDES, featured furniture will include the Gina chair, the Piediferro Series S tables and a selection from the Omega series of desks and tables. The showroom itself, designed by noted Houston interior designer Sally Walsh, is Stendig’s first showroom in the Southwest. The space makes use of neutral desert colors and an adobe motif. The ceiling is made of sailcloth stretched to form a series of domes, which echo the arched doorways and windows throughout the showroom.

Gina armchair by Stendig.

for use in executive offices or conference areas, the other with an open back and a 24-inch base for smaller work stations. The CRT system, designed by Robert Aronowitz and Bernard Katzaneck, also consists of two groups, a larger one for executive offices, the smaller for support areas. Both CRT groups are designated for use with computers, necessitating a less conventional configuration. Seat backs, which come with or without wrap-around armrests, are more narrow to allow a free range of movement while maintaining support.

MGT seating system by Thonet.

Simmons Furniture Division, York, Penn., in its sixth-floor showroom, will introduce Thonet’s new MGT and CRT swivel seating systems. MGT, designed by Don Petitt, consists of two groups: one with closed back and a 26-inch base

Aptus 2 seating system by Metropolitan.

San Francisco-based Metropolitan Furniture Corporation will display its new Aptus 2 on-site recoverable modular seating in its sixth-floor showroom. The system, designed by Jay Heumann, is intended for public areas where the seating must remain in use year round. All seat and back covers can be removed for replacement or cleaning and resin support elements and polyurethane-coated rails can be maintained or re-finished on site.

The sixth-floor Van Sant showroom will feature wall mirrors from Architectural Supplements, Inc., of New York. The mirrors, designed by Paul Mayen, are held in place by a tubular frame and come in polished chrome or brass and four sizes: 18 inch by 16 inch, 24 inch by 50 inch, 26 inch by 20 inch and 50 inch by 20 inch.

Wall mirror by Architectural Supplements.

In the sixth-floor Ernest Low showroom, HAG/USA will introduce its new Corpus stacking chair for conference, library, restaurant or waiting room. Contoured arms allow the chair to fit under a table. The chair also can be stacked five high and is available in natural or stained finishes.

Corpus stacking chair by HAG/USA.

Dorsal operational chair by Krueger.

Krueger/IDEO Communications, Green Bay, Wis., will introduce its new Dorsal seating system, the newest seating design by Emilio Ambasz and Giancarlo Piretti, in its sixth-floor showroom. The system consists of two models: the operational chair and the stack chair. The former features pneumatic height adjustment and a six-degree forward tilt in which the chair can be locked; the latter has an oval, tubular-steel frame and comes with a ganging option. Both models are available with or without arms and upholstery.

Several of the designs of noted Italian designer Mario Bellini, who also will
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In the News, continued.

speak at CONDES, will be featured in the Atelier International showroom on the sixth floor. Bellini’s Marcatré modular office system for AI consists of workstation, tables, desks and storage and accessory units, all in finished Roman oak veneer or a combination of oak-gray, oak-white or oak-beige laminates. The system is distinguished by flexible panel heights and round and oval meeting surfaces adjacent to desk areas. The ASID

![Marcatré office system by AI.](image)

award-winning Cab chair by Bellini—newly available in green, blue and Bordeaux leather in addition to the original natural, black and red Russian—is designed for residential as well as contract use. Zippers along the inside seams of the legs secure the heavy gauge leather to the chair’s tubular-steel frame while allowing removal for cleaning or color change.

Jim Wylie and Company of Dallas will present a “European Exposition” in its ninth-floor showroom featuring contract carpeting and rugs from England, West Germany, Portugal, Belgium, Rumania, and other European countries. The focus of the show will be on floor coverings that combine elegance and durability.

Featured in the sixth-floor showroom of Harvey Propper, Inc., Fall River, Mass., will be Propper’s Advent III sys-

![Cab chair by AI.](image)

peaking April 1, 1982.

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March/April 1982
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In the News, continued.

"Post-Modern" Advent III by Prober.

Other features of Advent III include hidden wire management and concealed task and ambient lighting.

Haworth, Inc., Holland, Mich., will present its latest offering of "systems-integrated componentry": Unitek, a series of data terminal and printer support components and furniture designed for use with Haworth's UniGroup open office system; Trimode, a paper management system also designated to be integrated with UniGroup; and a "special keying program" for all Haworth locking components.

Harry Lunstead Designs, Inc., Kent, Wash., will introduce its new "soft profile" desk group in the sixth floor of customized workstations. By changing the materials, details, colors and accents of the basic units, Advent III can become "Post-Modern," "conservative modern," "transitional" or "classic."

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"Post-Modern" Advent III corner detail.

Unitek support system by Haworth.

Soft profile desk by Lunstead.

512 series by Dependable.

I. H. Pritchard showroom. This all-wood line, in oak or walnut, features wire management, full extension drawer slides and low-maintenance finishes.

Also in the I. H. Pritchard showroom will be the new 512 series by Dependable Furniture, San Francisco. The group consists of seven pieces: a single chair, love seat, three-piece sofa, ottoman, double or triple bench, and table. All come with a structure of chrome and walnut or oak.

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In the News, continued.

Executive chair by Brayton.

Brayton International, High Point, N.C., will present its new Executive series, which includes a leather swivel chair with five-arm base and conference and interview chairs. Limousine service will be available from the World Trade Center to the Brayton showroom, which is located at 2702 McKinney Ave. Also, Timco Associates will host a champagne brunch in the showroom each morning.

Introduced in the sixth-floor Marlborough and Lord showroom will be the new System 9 open office system by Precision Mfg., Inc., Montreal, Que. The system features acoustical panels in a selection of fabrics and colors and a full range of components and cabinetry. It also has the capability of assembly, de-mounting and reassembly when new configurations are called for.

System 9 open office by Precision.

The new Sutherland Contract showroom in the World Trade Center will feature the Banker's Edition of office furnishings by Dunbar of Berne, Ind. The collection includes executive desks, middle management and secretarial desks, credenzas, conference tables, low tables and drums, all of mahogany with bronze inserts. Also displayed in the Sutherland

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March/April 1982
In the News, continued.

Introduced in the sixth-floor Glenn Hennings & Associates showroom will be the new Charlie sofa series and Lindy chair series from Jack Cartwright, Inc., High Point, N.C. Both feature a new inner-spring seat cushion and are available in a new selection of wool and wool-blend fabrics.

showroom will be the 81 Series of conference tables by Redward Axel Roffman Associates, New York. The table, designed for on-site assembly, is available in elm burl, olive ash burl, English oak, American white oak and American walnut and finished in a durable high gloss.

81 Series conference table by Roffman.

Marazzi USA will feature in its 9th-floor showroom its Metropoli series of ceramic tile, designed for residential interior use on walls as well as floors and available in 20 solid colors, from soft neutral to brilliant red.

Metropoli tile by Marazzi.

Coming Up

March 24, 30; April 7, 14, 21, 28:
"Landscape Architecture in Urban America," six-part lecture series sponsored by the Rice Design Alliance, at Brown Auditorium, Museum of Fine Arts, Houston. Five distinguished landscape architects will present slide-illustrated lectures of their current work and discuss the impact that landscape architecture has on cities. Contact the Rice
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In the News, continued.

Design Alliance, P.O. Box 1892, Houston 77001. Telephone: (713) 527-4876.


April 1-May 16: "Collaborations: Artists and Architects," an exhibit documenting realizable as well as visionary projects on which artists and architects have collaborated to address major architectural problems of the 1980s, at the Harry Ransom Center at UT-Austin, sponsored by the National Endowment for the Arts and Philip Morris Incorporated.

April 16: 1982 Beaux-Arts Ball in the Hilton Inn ballroom in Lubbock, sponsored by the Texas Tech University Division of Architecture.

April 16-17: Texas Society of Architects Board of Directors Meeting in Lubbock.


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

Nov. 4-6: Texas Society of Architects Annual Meeting, Fort Worth.


News of Firms

Charles R. Sundin, formerly of the Houston firm Rapp Fash Sundin, has joined the Houston firm Osborn & Vane Architects, whose name will now be Osborn Vane Sundin.

The Fort Worth firm Parker Croston Associates has changed its name to The Parker/Croston Partnership and moved its offices to 3311 Hamilton Ave., Fort Worth 76107. Telephone: (817) 332-8464.

James R. Baker has been promoted to vice president of 3D/International in Texas Architect
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In the News, continued.

Houston. Baker is a project director in the firm's interior architecture division.

D. Jeffrey Waters has joined the Houston firm Morris & Aubry Architects as director of programming.

The Houston firm Golemon & Rolfe Associates has promoted Barry Whitehead to principal and Oza Bouchard, Wayne Gregory, Mario Bolullo and Lucho Gonzales to senior associates.

The Austin firm Phil Pokornay and Company has moved its offices to 1711 Rio Grande, Austin 78701. Telephone: (512) 478-8419.

Austin architects Sinclair Black and Andrew Vernooij have formed a new partnership for the practice of architecture and urban design, with Michael L. Petty as an associate in the firm. Architects Sinclair Black & Andrew Vernooij, AIA, 212 West 4th St., Austin 78701. Telephone: (512) 474-1632.

Randall E. Fromberg has established the firm Fromberg Associates Design-Development in Gonzales. P.O. Box 1725, Gonzales 78629. Telephone: (512) 672-7658.

The Dallas firm Harper Kemp Clutts and Parker has formed HKCP/The Interiors Group, with Peter M. Winters as managing director. The group will office with the parent firm.

Douglas C. Hartman has been named a principal of the Dallas firm Halcomb Halcomb Architects.

Richard N. Priest has been elected chairman of the board of Houston-based Llewelyn-Davies Sahni.

Boone and Pope Incorporated in Abilene has changed its name to Boone Pope Wheeler Pullin, 224 South Leggett Drive, Abilene 79605. Telephone: (915) 673-7334.

Harvin Moore/Barry Moore Architects, Houston, has moved its offices to 4200 South Shepherd, Suite 201, Houston 77098. Telephone: (713) 523-6616.
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Now there is an easy way to keep up with all those back issues of Texas Architect. This new custom binder, available from the TSA office, is designed to accommodate six issues (a year’s worth) of the magazine for efficient storage and easy reference. The brown vinyl binder comes with metal rods which allow for “instant binding” of each issue in such a way that it can be easily read as part of the whole volume or removed completely if necessary.

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Humor by Braden

Inside Architecture

Just as all architects suffer from the delusions of the Great Designer Syndrome, all journalists have come to picture themselves as investigative reporters—hard chargers of the Watergate mold who can bring a President to his knees. Every newspaper reporter and 6 o'clock T.V. newscaster in the land believes that, deep within his physical housing, there lurks a savage interrogator, better than the best of Jack Anderson, Mike Wallace, and Woodward and Bernstein clamoring to get the inside story.

Here at Texas Architect we are definitely out of the journalistic mainstream. Not only have our journalists not savaged anybody in years, we don't even have an Enquiring Reporter who makes things up. The best we can do is point to the credentials of TA's new (and welcome) contributing Editor David Dillon who once wrote an article entitled "Why is Dallas Architecture So Bad?" (a question that has not yet had a proper response). Our idea of getting inside architecture is this issue's theme, "Interiors"—a subject which sounds like a good name for a Woody Allen movie.

The national architectural press (all three of them) have pointed out that architectural firms, for the most part, first became interested in performing ancillary interior design services when they discovered there was money in it. The academe says our interest was sparked by the realization that the interior of a facility is an "integral part of the total design." Frank Lloyd Wright indicated we should bring the outside in (or was it the inside out) as early as 1897. Contrary to all the above, it is my personal belief that architects first became interested in interior design when they discovered (to their amazement) that buildings have insides. This event, as I recall, took place about 1972.

My initial introduction to this hereto-fore unmentioned phenomenon began at the TSA Convention in Houston in November of 1979. (I've always been a late bloomer). At that convention we had an afternoon seminar on Interior Design in a "conference room" in the bowels of the Shamrock Hotel annex. The program featured an erudite panel of interior design specialists, live and on stage, in possibly one of the worst interior spaces in America. One never forgets being in a room seating 300 and featuring an eight-foot ceiling and "hotel" carpet on the floor. ("Hotel" carpet is a floor covering whose color pattern variations are sufficient to assure that the spilling of a tureen of lasagna will go unnoticed by a person with 20/20 vision).

The first speaker talked about architects (I was one) whose ideas on interior design became rooted to the point of cultism in the late 40's. There were four cults then: Knoll, Herman Miller, Early Commune and Post WWII. Most of us owned Early Commune or Post WWII, so it was only natural that we coveted Knoll and Herman Miller.

It was Florence Knoll (the speaker said) who invented the white wall, primary colors, chrome and the split leaf Philodendron. The architect assemblage responded with a resounding chorus of "Amen!" As for Herman Miller, nobody has ever laid eyes on him. To this day, I don't know if there is a real Herman Miller. Some day, when I have time, I intend to call CRS and ask who signed their contract.

Architects flocked en masse to worship at the Knoll and Miller shrines of furniture culture and body massage—attracted by the pull of good design, high quality, and a 40% discount F.O.B. We have yet to leave them, even though they are awash in a sea of imitators who feature lower costs. We remain because of good design, high quality and the continuation of the 40% discount F.O.B. As professionals, we know a good deal when we see it.

I don't know where the current trends in Architectural Interiors will lead us. Will the reception areas of New Wave architects' offices fail to contain two Barcelona chairs? Will hi-tech designers be required to have a surgeon's license? Will foam rubber replace feathers at the basic animal level? Will pinned doilies make a comeback? Will neon tubing win out over candlelight? Will Orange Julius consider a second color?

All I know is that when you step inside most architecture today, it is exciting. I give credit to those whose talents are specialized. Despite the current inclusion of skilled interior design persons on the Design Team, there are still a few axioms which managing architects should observe:

• Nothing can replace the practicality of the glazed tile wall surface in dish washing alcoves, prisons, and elementary schools.
• Carpeted walls will not function in the kitchen, especially above the sink.
• A mirrored ceiling will not improve your sex life if you are near-sighted.
• The only proper meal for hi-tech dining room decor is a dish of ten-penny nails washed down with a shot of Salk vaccine.
• When it comes to ensuring pristine cleanliness, you can always count on a floor drain.
• "Formica" is a trade name only and is definitely incapable of replacing natural stone.
• Asphalt tile should be designated as a controlled substance.
• If Richard Meier were God, Adam & Eve would have been albinos.

I rest my case.
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#503 Charcoal Blend, right