



TEXAS ARCHITECT

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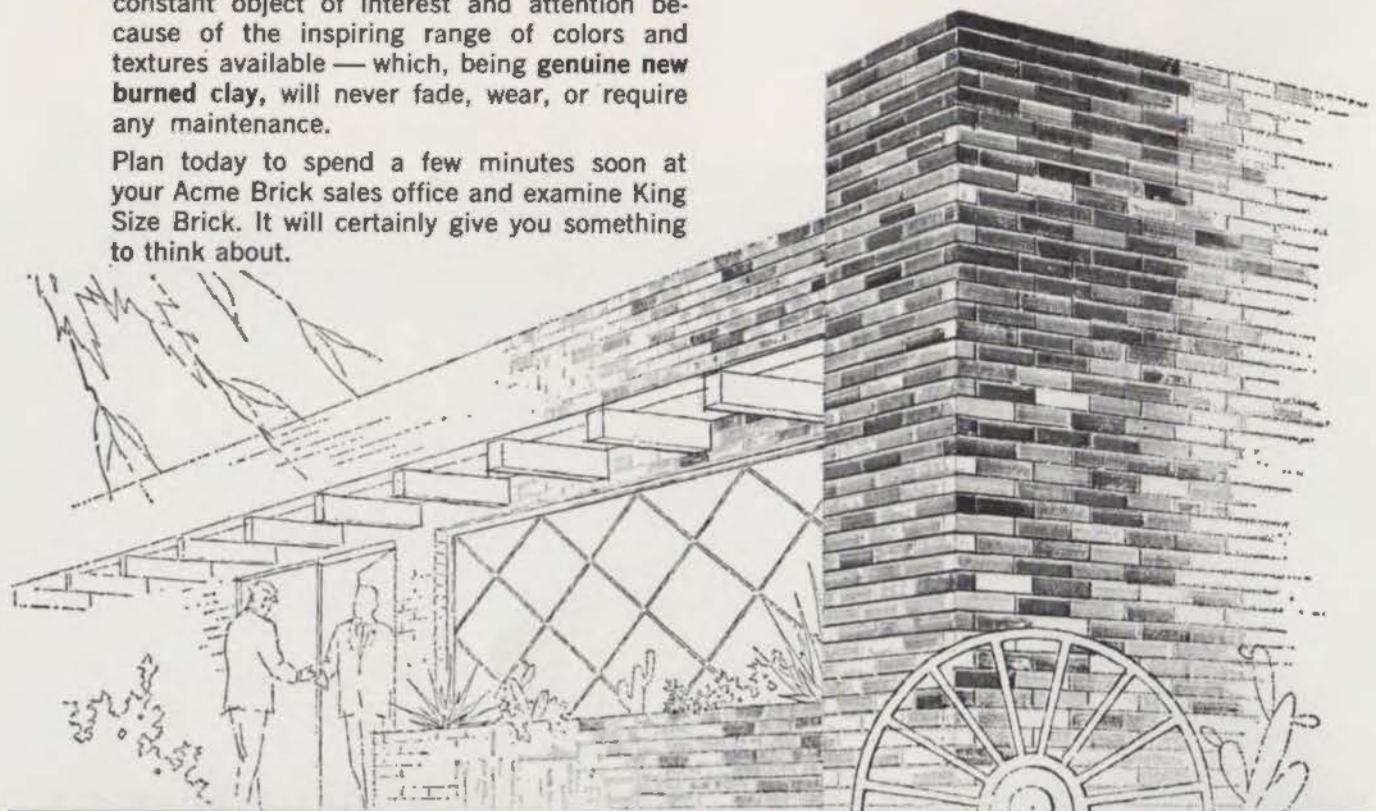
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THE TEXAS ARCHITECT

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The Texas Regional Organization of
The American Institute of Architects
Don Edward Legge, A.I.A., Editor
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COVER

Demonstrating the potential of imaginative industrial building is the House of Mo-Rose. A citrus packing house in Olmito. Designed by Taniguchi and Croft, AIA, it is a Texas Architecture 1963 award selection.

DECEMBER 1963

Round Table Talk

It was the pre-Thanksgiving weekend that I tried to find my last *Round Table Talk* before the end of my term. Instead, I was attracted to the television report. It seemed that everything any one had ever said had been said again. So I concluded, this was a moment to reflect and try to find meaning in these vivid lessons of history.

Living in the town deprived of a scheduled beautiful chapter in history made us even more attentive. Modern technology gave us instant reporting unrehearsed. Had I the gift to write, I would attempt to find a way to fit together such thoughts as follows: the tragedy, the speed, the surprise, the tears, the sorrow, the grief, the prayers, the love, the courage, the contrasts, the shame, the politics, the youth, the experience, the music, the color, the symbolism, the tradition, the statesmanship, the majestic pomp and ceremony as this great drama in history unfolded. And—all this took place in many architectural settings—some horrible—some very functional—some dignified and tremendously beautiful. These were events transcending ordinary experiences. At a time like this citizens reflect and say, "We *must* improve our quality." (The only quality I dare to touch on is in architecture.)

Let this be our challenge—let's seek an architectural quality that transcends mere usefulness. Let's strive to bring back to architecture the dignity that it should have.

We are now entering a season that is always much too short. A season which possesses that mystical beauty and is filled with child-like faith. From it, too, may we learn that all things, including architecture, can have a deep meaning and possess quality.

Merry Christmas!

Arthur Fehr, F.A.I.A.
President
Texas Society of Architects

**THE
PRESS
AND
THE
GROWTH
OF
CITIES**

From November 10 through 13, the Texas Society of Architects in cooperation with the School of Journalism and the School of Architecture sponsored a regional seminar for journalists and architects to explore the role of the press in finding solutions to the problems of the city.

Invited to the conference were some twenty five journalists and fifteen architects. They heard eminent panelists present varying positions about cities' problems, city planning, architecture, and press responsibilities in these areas and participated in probing discussions.

The excerpts presented here were selected to convey the tone of the attitudes the seminar assumed. The first presentation of the conference, made by architect O'Neil Ford, provided a backdrop for subsequent talks and thus is presented in greater detail.

Participants:

DeWitt Reddick, Ph.D., Director, School of Journalism
Philip D. Creer, F.A.I.A., Director, School of Architecture

James Malone	Newsman, Houston Post
O'Neil Ford	Architect, San Antonio
Charles Granger	Architect, Austin
Dave Shanks	Newsman, Austin American-Statesman
Mitchell Gordon	Newsman, Wall Street Journal, Los Angeles
Bill Ewald	Planning Consultant, Washington, D.C.
Bill Anderson	Planner, City of Corpus Christi
Jack Butler	Newsman, Ft. Worth Star Telegram
Grady Clay	Newsman, Louisville Courier Times
Charles Colbert	Architect, New Orleans
Ben F. McDonald	Past Mayor, Corpus Christi
Staley McBrayer	Newsman, Grand Prairie News Texan
Allison Sanders	Newsman, Houston Chronicle

Faculties, the Schools of Journalism and Architecture

FORD

The city filled up, at the end of the nineteenth century, with working people to take care of our growing industry, to work our mines and our factories. They came from the depressed areas, from Europe, from Ireland, Italy, Poland, the Balkans and the Orient; and the millions came just to cling to way of living—there is no doubt about that—just to cling to a way of living. Most of them were from terribly depressed and over-populated areas. And they, of course, lived in the decaying centers of every city. Every city became the haven for these people. They became the ghettos and they became the places where they could live cheaply and the places where they felt some protection of this thing they sought, strangely. They probably felt a protection in the center, in the core, in the densified part of the city that they wouldn't have felt in suburbs, and there were no suburbs for them. There was no need. You see, the big profits and the people who were the ingenious, invigorous exploiters of the natural resources of this country at the end of the nineteenth century, didn't have to stay within the walls any more; they broke the boundaries and they got suburban estates. They built the big houses, and they were supported by this marvelous influx of labor and this rather efficient, eager labor group. And so the fringes were occupied by the very rich and by the management end of the whole picture of the population. And the close in farms and the dairies and what green land there was got moved out. It is happening now in the same way. The poor took over the houses and small plots of the pioneers. The poor in this case were always close to the

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center, but, strangely close to banking, close to insurance, close to the offices of the people who lived downtown, and there was this ridiculous disparity between the growth of this slum close in and the growth of this center and I give you Dallas as an excellent example; some of the most amazing slums close in and some of the most glorious buildings, the great towers rise among slums.

This whole thing has gone so fast that I don't believe that we quite understand our background and understand that these early developments in Texas are due to several things. One was the fact that the land was rich and one was the fact that nobody minded how much of it he used or how quickly he used it or whether or not the consequences were disastrous.

All physical ugliness and social ugliness have strong concomitance and roots. Incredibly, there is rampant today all manner of hate and fierce argument on the basic idea—of all things—civil rights. Today our great privileges are so flaunted and license so condoned that in some of our cities 30 per cent of the citizens live in slums. Not just the physical man is downed and crushed, but all rights, equalities, opportunities, and self-respect go down in the slum. It seems, therefore, not a particularly crooked analogy to lock hand-in-hand the bitter disregard for the rights of others, with the callous notion that a man may put up anything ugly, vulgar, or trivial that he wishes so long as it is "big enough" and he has the money to do it. Can you think how seriously tragic it is that any congressman or lawmaker, anywhere, could find a reason or the audacity to speak against the civil rights of any man or group of men. Isn't it indeed strange that in this land of billboards, ugly poles and wires, pop architecture and slums, we have as a complimentary and parallel circumstances the monstrous idea that if a Samaritan loves his fellow man, fights for another's causes, simply does something for him, then he is something of a "bleeding heart." Is it not incredible that if a man has intellectual attainments, or even intellectual curiosity, he may be labeled an egghead; this, in a country frantic to advance every curriculum to excellence, from the first grade to graduate study. Is the student who carries a stack of good phonograph records under his arm really a "longhair" or in the teenage language, an "odd?" Is the young man who wears a beret more effeminate than the one who wears a Hamburg? It is evident that the student or any man who cares more deeply about what he does than for what he receives, architects included, must expect some pointing fingers. An attack on personal rights, pursuits, and nonconformity of all kinds does seem like an attack on gravity, or growth, and very life itself.

The city has variety, it has challenge, it has opportunity, a chance for the mastery of something. The city has become such a dreadfully ugly thing, with the center of it falling apart with, in most cases, all of its old buildings being destroyed, its good things, its landmarks; with the roads out of it becoming dreadful shopping centers and miserable strips of false facades and messy traffic problems that were not intended ever to be happening upon the streets.

SHANKS

From at least a cursory interest, I have the feeling that the newspapers, or at least the media-communicators, ultimately will determine if Old City refurbishing is possible at all. At least the communicators will determine the rate of progress, if there is going to be any.

Now, newspapers are not typically innovators. Sometimes, some say, newspapers are not even thoughtful. But it is fairly clear that what we are talking about probably lies in an area of responsibility that is essentially in the domain of the architect—one of the very, very few professions which require the dream of the dreamer and the ability to build it.

The newspaper's real role will probably lie in these areas: To promulgate the ideas of the taste makers, or the architects; to expose these ideas either for public ridicule or acceptance.

Eventually, the newspapers must handle the cross-opinions that will arrive; the bureaucrats, the politicians, the business man, the public. Everybody is going to have a point of view.

And, after all, there will be change. Some of it might be called progress, and that, I think, will probably result in a newspaper stake except that in the last years we have added on lots of specialists, including science, and I dare say if you architects would become as important as you think you are, we will eventually have architects as reporters, too.

GRANGER

When we speak of a city it includes the entire urban complex. We can't just simply say it is this area or that area but is the *entire* urban complex, where people work, they play, they live, they worship and all of the life of the community.

I think we can say that the significance of the city exists *only* because of the *people* it brings together. If we remove the people, what do we have? A ghost town. I don't care what the bonded indebtedness of the community is or how many miles of sewer or how many lanes of superhighway which Neil has mentioned, or what else they may have, if you take away the people you have nothing. If you take the people away you have no congestion problem; if you take the people away, you have no housing problem; if you take the people away, you have no traffic problems. If you take the people away you have no social and economic problems or financial problems. If you take the people away you have no city. It is just that basic.

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No longer in the downtown areas of our communities or our cities, do we have places where people may leisurely walk in the shade of trees, sit on a bench and listen to a fountain, meet with a friend at a comfortable table and have some sociable conversation. We've got to see how many cars we can park, how fast we can move them through, how many, or what kind of synchronization that we can put on our traffic lights so that everything moves, and what happens? Everybody keeps moving. Nobody can find a place to park, so the business moves out to the shopping center where people can park.

It is my opinion that if we could see a generation educated in schools, well landscaped and good sculpture and courts—and I don't mean museums where you don't touch; I mean places where children can actually experience beauty—that we might see a generation that would demand beauty, that would demand a physical environment that would be spiritually gratifying and not an endless hodgepodge of traffic arteries, utilities and overhead poles.

GORDON

If the public's sensitivity to the urban environment is to be sharpened, a condition that would seem necessary if we are to realize any real improvement in the appearance of our cities over the longer run, the architect must be prepared to provide at least some background guidance to the newsman who takes the time in the face of an impending deadline to seek the answers. Too often in the past, the professional—architects as well as others—have begged off providing such assistance on the grounds that it would be professionally unethical, for example, to comment on another colleague's work, whether or not that is what is immediately involved.

JOHNSON

Most of the communities in America do not have what is considered a single power structure, but rather that the political and economic forces of the community are widely disbursed among the number of quite different groups and individuals. *At certain times and on certain issues, specific groups may have great influence, but at other times and on similar issues the same group may be able to muster a very limited amount of power.*

CLAY

Now, all newspapermen have grown up in the *process* tradition. We all lavish columns of newsprint on the processes by which cities get built; the litigation, investigation, exhortation, vituperation, which goes into every new road, building, subdivision. We are great on process. But we are weak as hell on the final product. We seldom take time, and our newspapers seldom have space to go back, once the process is over, once the pine trees are all cut, the easements eased, the roads finished, and the septic tanks are all gurgling . . . we hardly ever go back to see how the whole thing looks and works.

And this, I think, offers newspapermen one of the most fascinating jobs of all: the interpretation of things seen.

This is eye-witness journalism—not “that’s-what-the-man-said” reporting.

Decisions that affect the looks of your community are particularly hard to get at. Aesthetic responsibility is generally un-heard-of. Every politician knows about fiscal responsibility, which he interprets “Don’t get caught with your hand in the cash-box.” But responsibility for the final appearance of one’s community is something most officials refuse to accept, and are glad to have an architect handy to blame, whether he’s guilty or not.

Personally I find this a useful mine to dig into, although pay dirt is hard to come by.

SANDERS

The newspaper’s business is news. But it is more than a town crier; it is a community spokesman, and it has a right—it has an obligation—to speak up editorially on community affairs; to espouse causes; to point with pride and view with alarm; to encourage and discourage; to suggest and urge, to scold, to instruct, to enlighten, to explain.

In short, to marshal the political and economic forces of the community toward actions for the betterment of the community.

THE PRESS AND THE GROWTH OF CITIES

REDDICK

The purpose of the Conference is to provide more of a beginning than an ending; to raise questions, to establish a means of communication within this group rather than to provide answers, because I think it would be very difficult to provide answers. I think that we are trying to open ways for more frequent communication and conversations between the news media folk within their local environment and those who engage in city planning, whether they be architects, whether they be on the economic side of planning or politics. I think we are much more concerned for developing a concerted effort to tackle the problem with all these, let’s say, with each news media recognizing that it can not alone face the problem as a media, but that there must be page one to the other supplemental forces of news media and that there must be communication across lines of profession.

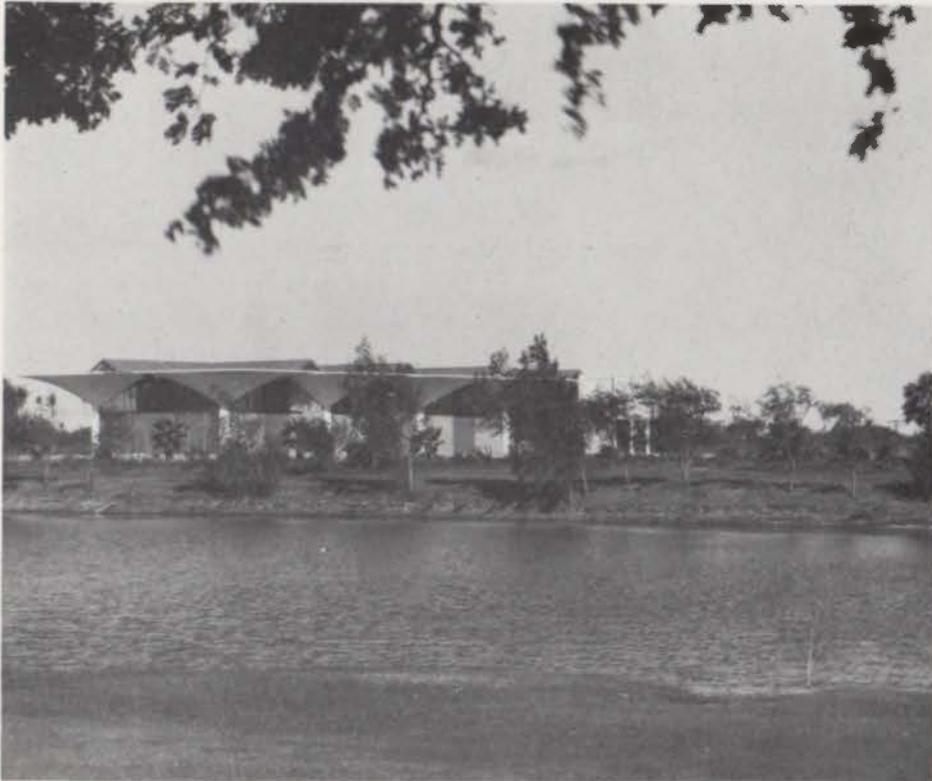
Again, we were hoping that within this Conference we would lay down some common understanding and open ways to follow through later in our own communities.



Hugo Franz Kuehne, FAIA

The Texas Society of Architects mourns the death of Hugo Franz Kuehne, FAIA.

For more than half a century this able and talented architect served the State of Texas, the City of Austin, and the profession of architecture with energy, dedication and dignity.

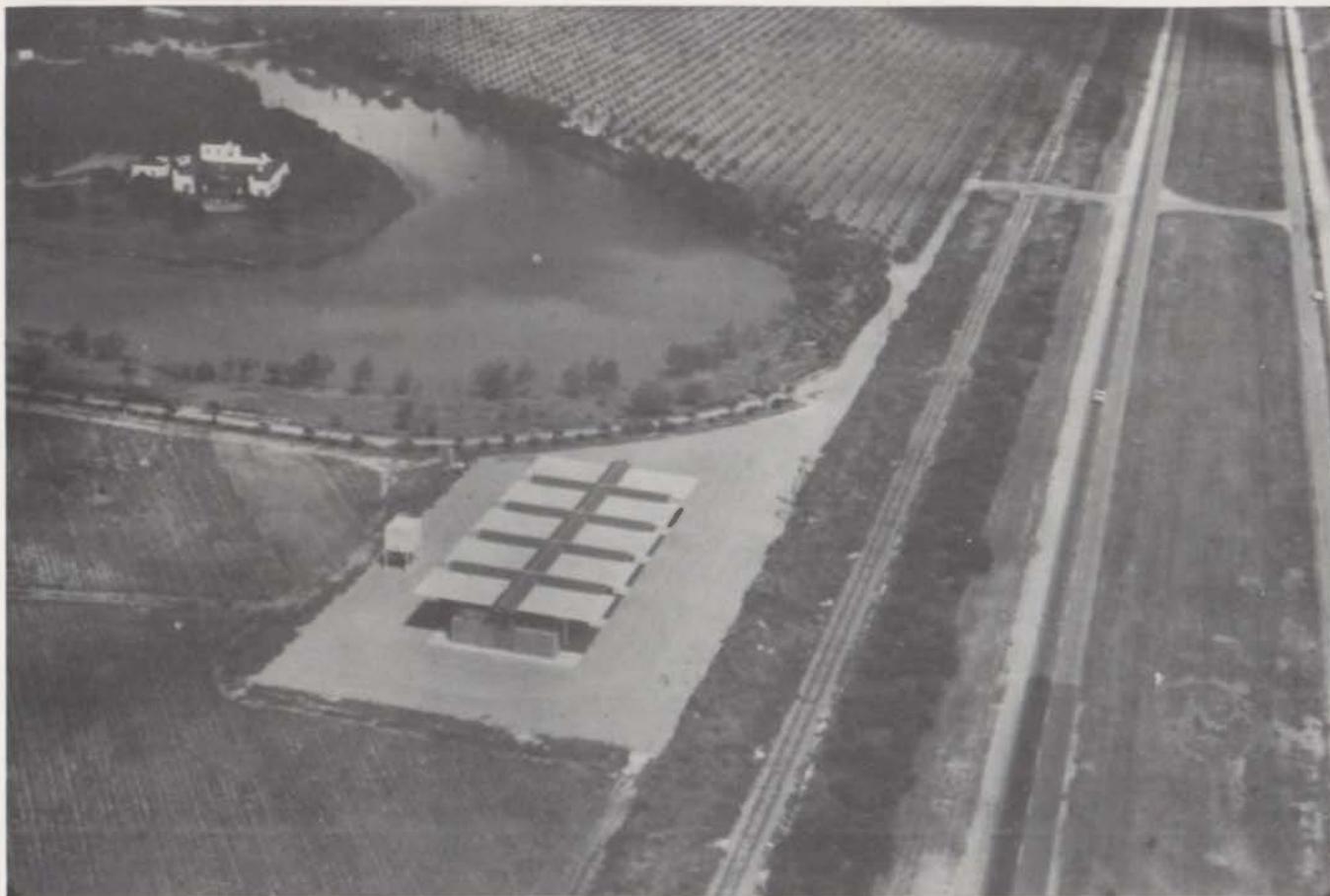


HOUSE OF MO-ROSE

O L M I T O

ARCHITECTS
TANIGUCHI & CROFT

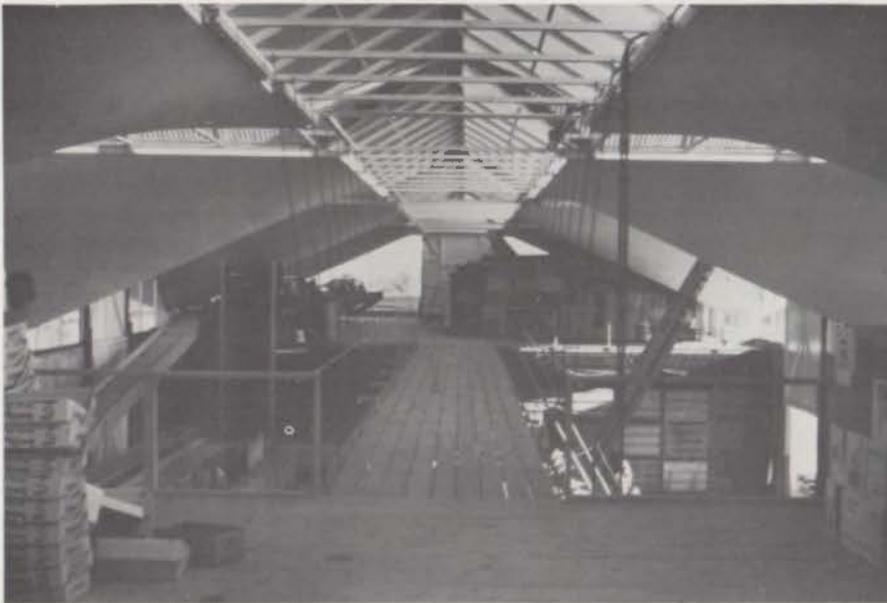
ENGINEER
C. W. JOHNSON



The pink grapefruit of the Lower Rio Grande Valley of Texas is known for its beauty and flavor, and the growers of this choice fruit market them during the winter. This fruit is much in demand for holiday gift packages and is shipped to all parts of the country. The Owner desired a processing plant to process his own fruit grown in his orchards and to package and ship as gift fruit. He wanted a modern and attractive building with the latest processing machinery. He also recognized the value of good architects in advertising his product.

Designing an attractive and functional building to house an efficient processing operation for citrus fruit was the problem.

The Owner's estate and orchards, located along a regional expressway, is one of the beauty spots of the Rio Grande Valley. Resaca del Rancho Viejo winds through his orchards, and the estate is located among the orchards on an island formed by the winding resaca. A location adjacent to the orchards and visible from the expressway was selected for the building site.



With the cooperation of the plant manager and the manufacturer of the processing machinery, an efficient system of processing fruit was evolved. A mezzanine space seemed appropriate for the fabrication of cartons and other packages which could be chuted to various packing stations. Vertical transportation of materials posed no problem since fork lift trucks were already used in the operation. A sales and offices area was required and found to be best located convenient both to the plant area and to the outside.

A simple and straightforward, functional and attractive concrete structure was the solution to house these operations. This approach resulted in an economical but more than mere utilitarian building.

The structural system is a series of concrete inverted hyperbolic paraboloid umbrella shells. They are spaced in both directions to allow skylighting for good daylighting necessary for color in sorting of the fruit. The skylights are framed with steel

and covered with sheet plastic. All exposed concrete is finished with sprayed-on white oriental stucco. Concrete walls were precast on job and tilted up. The exterior finish of these concrete panels are pebble finished. Doors are job built and slide up on counterweighted mechanism. Fixed glass panels are set in aluminum frames. Interiors of the offices and sales area are finished in natural wood and are air conditioned. Cost was approximately \$6.30 per square feet.



Photographs: Purnell Commercial Photos



The Texas Architectural Foundation offers scholarships in architectural education and sponsors research in the profession.

Contributions may be made as memorials: a remembrance with purpose and dignity.

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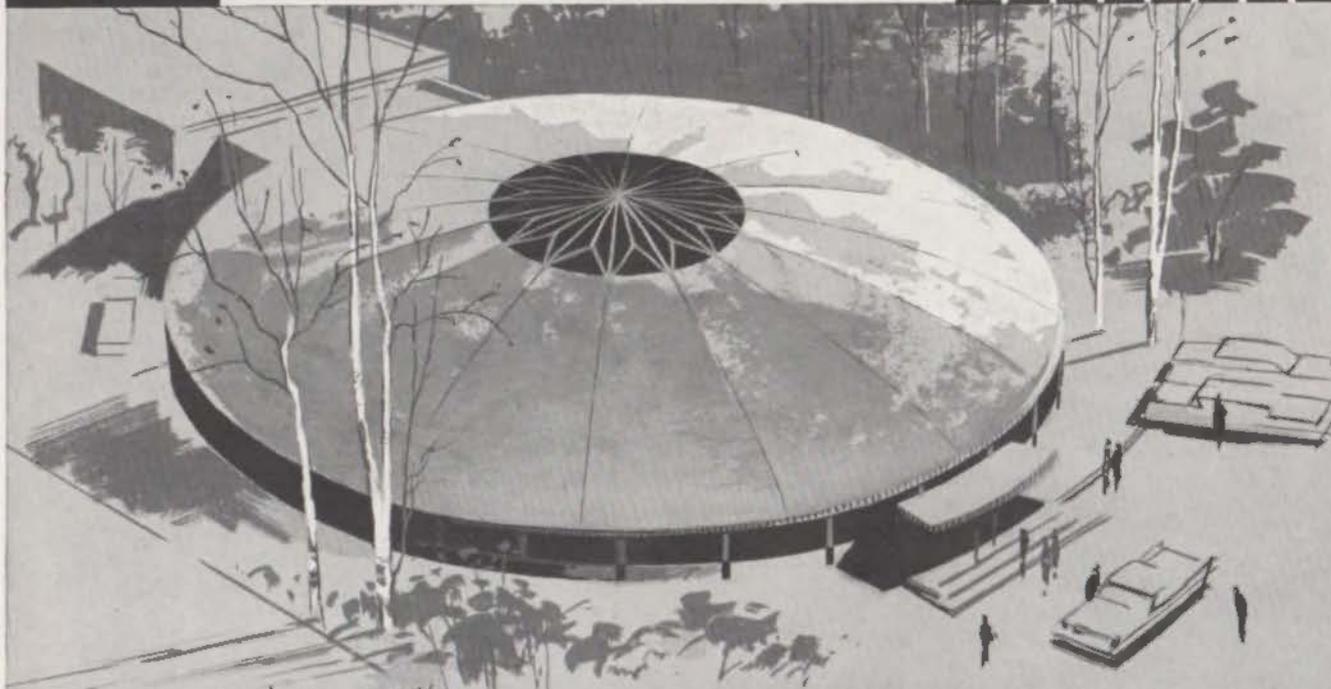
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"For additional information and application blanks, please contact either Charles H. Sparenberg, Comptroller, or Walter C. Moore, Architect and Assistant to the Comptroller, The University of Texas, Austin 12, Texas."



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Dome shells are especially suitable for structures such as gymnasiums where spans are long and column-free space is required. As seen from the table below, shell thickness varies with length of span and curvature of dome.

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$$D^2 (t+1)$$

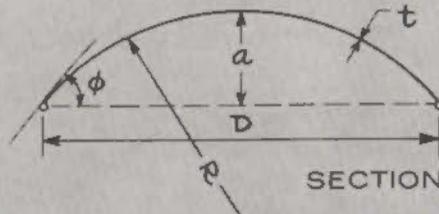
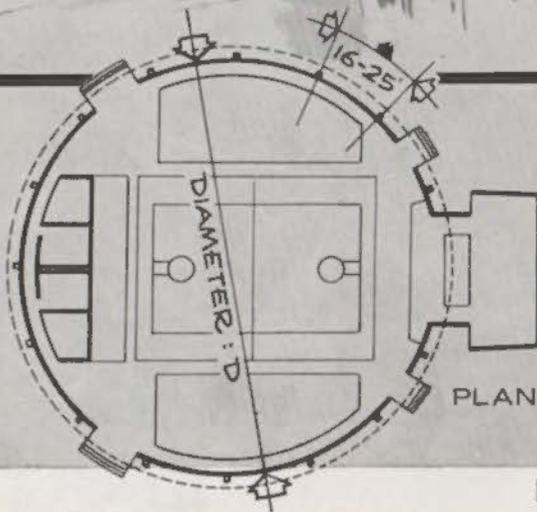
360

D in feet, t in inches

DOME/SPAN DATA

D	t'	φ	a	R
100'	3'	30	13.4'	100'
		48	20.7'	70.7'
125'	3'	30	16.8'	125'
		45	25.9'	88.4'
150'	3½' (3')	30	20.1'	150'
		45	31.0'	106.0'
175'	4' (3½')	30	23.8'	175'
		48	36.2'	123.7'
200'	4½' (4')	30	28.8'	200'
		48	41.4'	141.4'

*Note: Shell thickness "t" is usually increased by 50 to 75 per cent near the periphery.



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