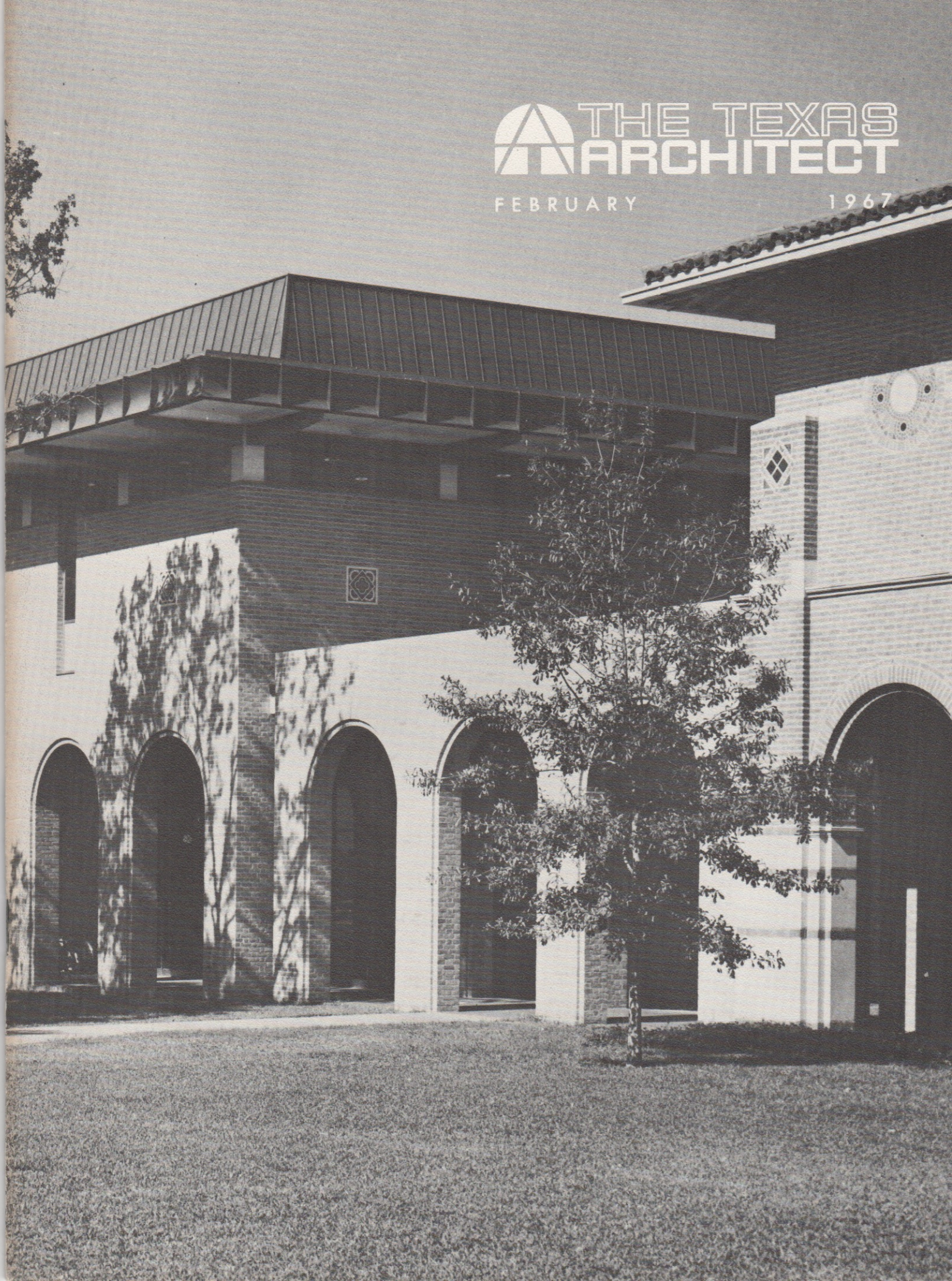

THE TEXAS ARCHITECT

FEBRUARY 1967

COVER PHOTO: THE RYON ENGINEERING LABORATORY AT RICE UNIVERSITY STRONGLY RELATES TO EXISTING BUILDINGS AND PROJECTS A FRESH APPROACH TO VARYING INTERNAL SPACE REQUIREMENTS. WIRTZ, CALHOUN, TUNGATE & JACKSON ARE THE ARCHITECTS OF THE 1966 "TEXAS ARCHITECT" SELECTION.

Official Publication of
THE TEXAS SOCIETY OF ARCHITECTS

The Texas Regional Organization of
The American Institute of Architects

James D. Pfluger, Editor
John G. Flowers, Jr., Managing Editor

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TEXAS ARCHITECTURAL FOUNDATION

327 Perry-Brooks Building, Austin, Texas

THE TEXAS ARCHITECT

VOLUME 17/FEBRUARY 1967/NUMBER 2

TEXAS CONFERENCE ON OUR ENVIRONMENTAL CRISIS

The natural wealth of our State is renowned, yet it is scarcely developed. We are only a century old in the technological struggles to master the elements, extract the riches and sustain the swelling society which we know should thrive in such abundancy.

The messages of the speakers at this Conference were consistent. They spotlight a mounting crisis arising from our continuing disregard for the general health and good order of that resource which is basic to our survival—the land itself—and especially the vitality and worth that is given to it by water.

Such problems are not peculiar to Texas; they are general to the nation and the world. But our State has, in special sufficiency, an energetic people, social stability and intelligence, and great resources, natural and financial. With these means, we are in a position to take the lead in striving for the essential balance between the demands for space and services, and physical good order which declares the maturity of a people.

Because of these many advantages, others now look to us to provide leadership for environmental improvement which will show that Texas is a people which understands its inheritance, its country and its obligations, and that Texans are on terms with their responsibilities.

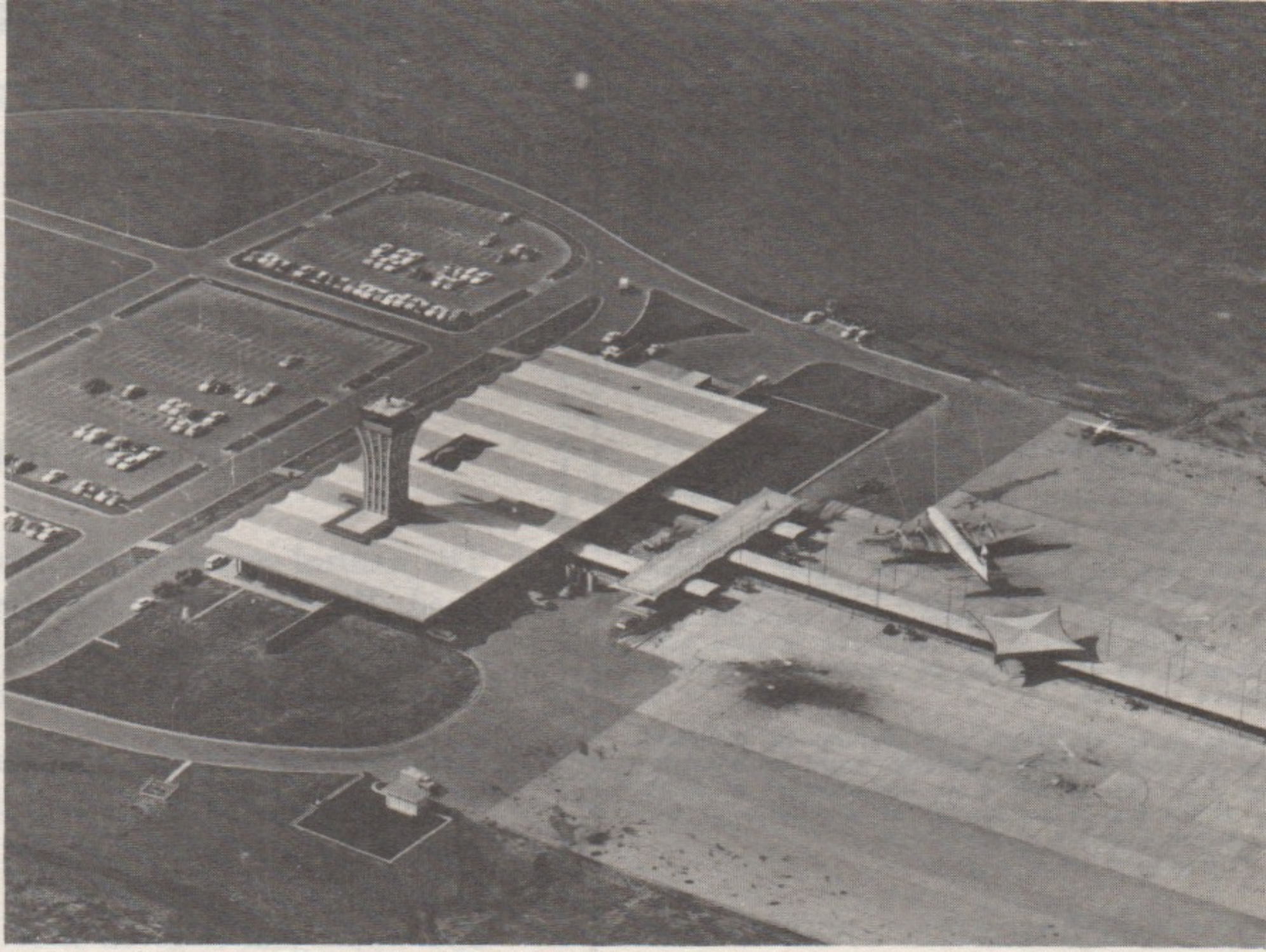
While there were no revolutionary concepts in the messages brought by these eminent visitors, the warnings they sounded deserve repetition. There is danger of indifference to declining standards when we become accustomed to deteriorating conditions.

In my judgment, it is crystal clear that the time for mere spectatorship is past. There is little difficulty in identifying the causes and the nature of our environmental crisis. And we find the technical means are available for imaginative improvement of the scene, for the economic redemption of waste, and for rejection of ugliness in favor of positive emphasis of the abounding scenic variety of the Texas landscape.

The Honorable John Connally

Governor

(excerpt from Foreword to Proceedings of Texas Conference on Our Environmental Crises available from School of Architecture, University of Texas)

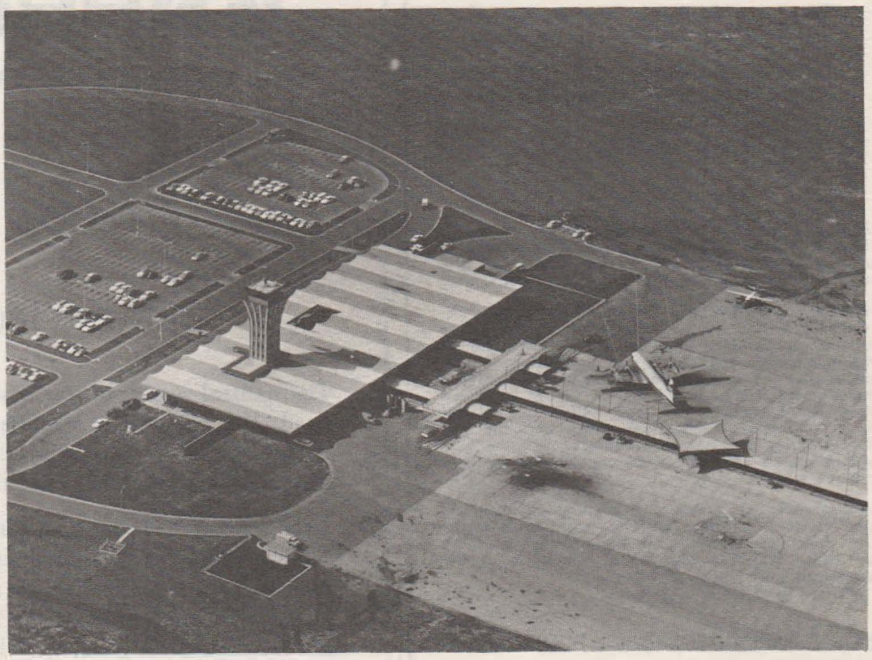


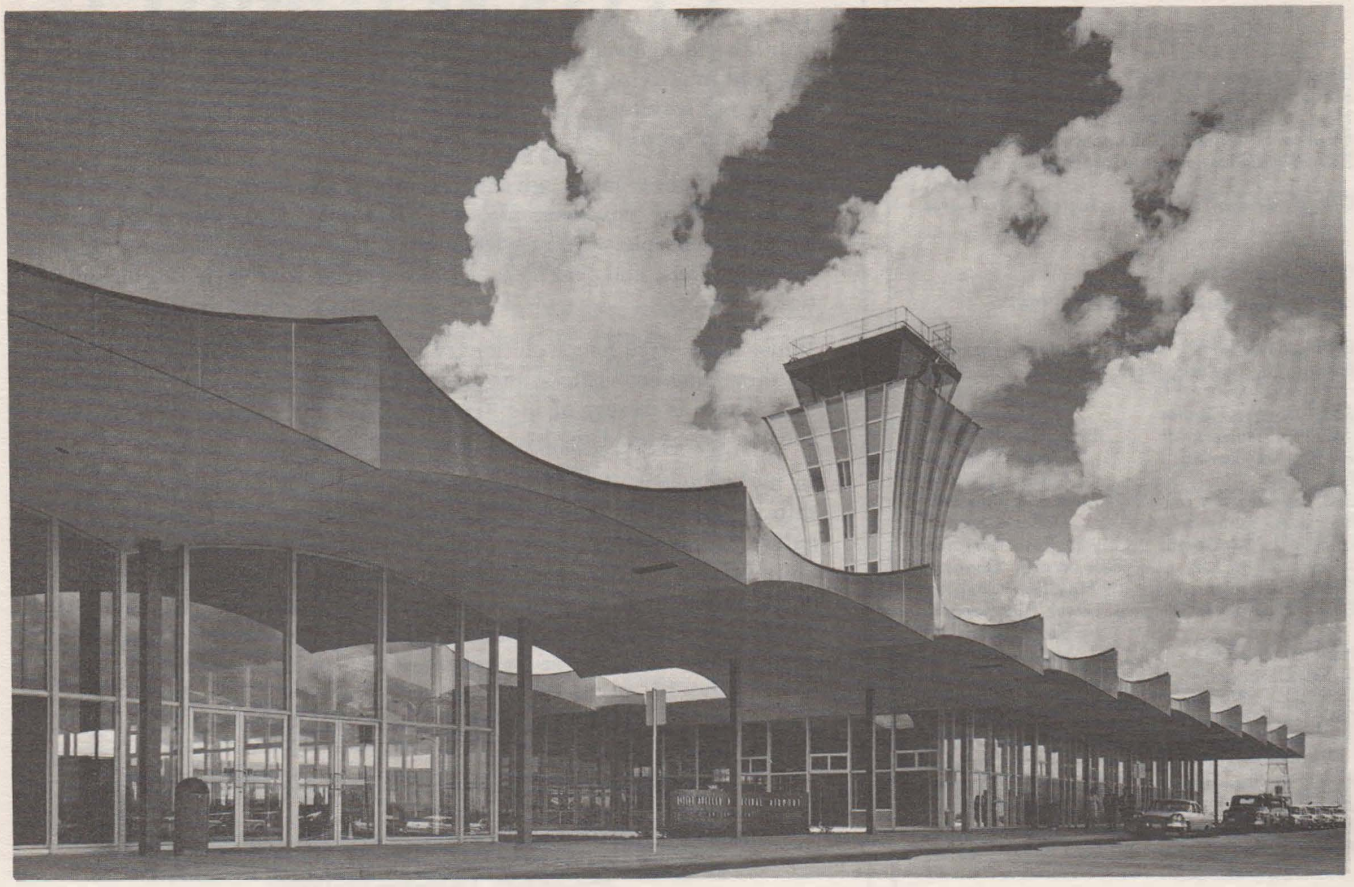
AUSTIN MUNICIPAL AIRPORT

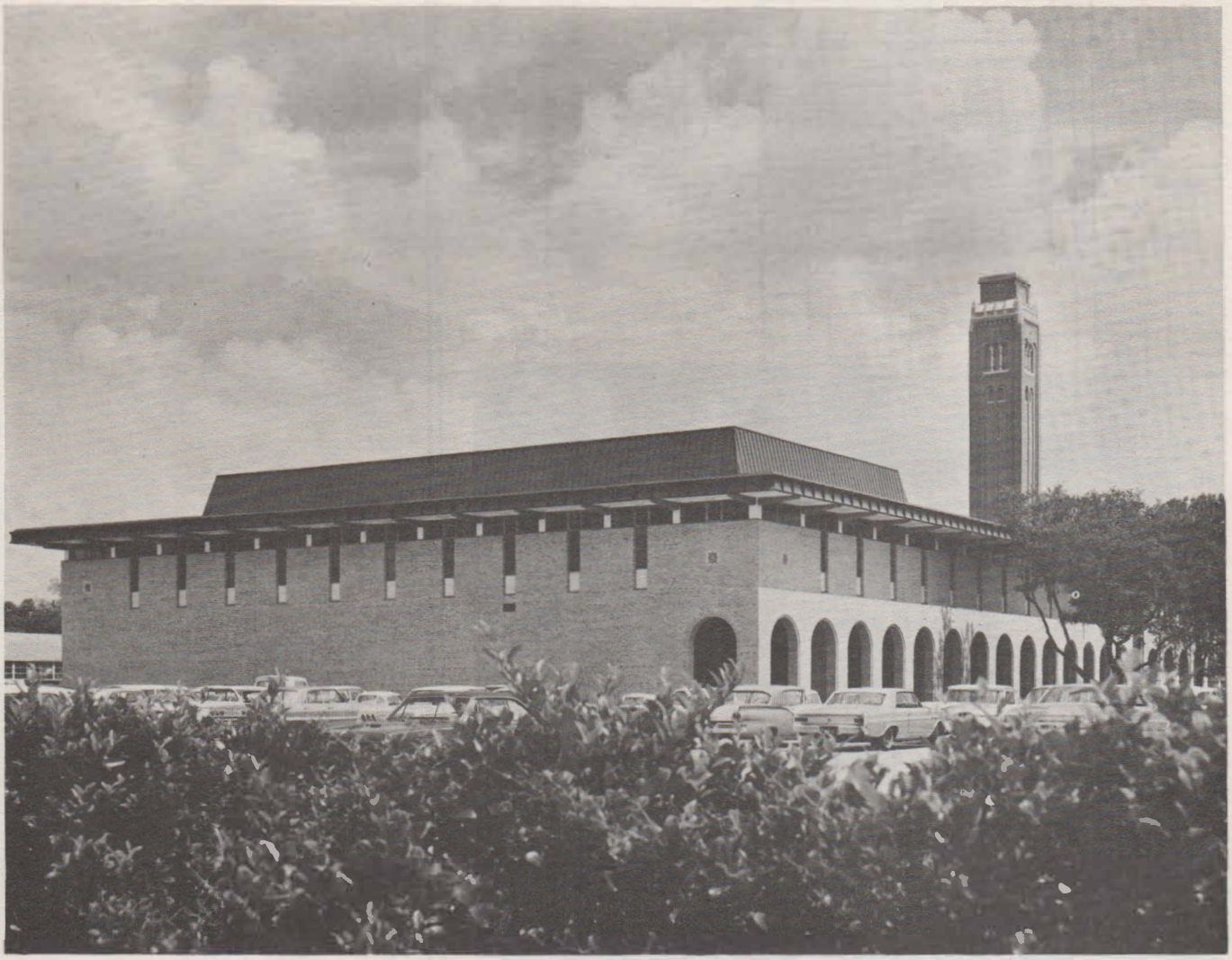
The Austin Municipal Airport, Fehr & Granger Architects, received international publication recently in an eight page article in the November issue of "The Architect and Building News". The magazine has been published in London since 1869.

The airport project received review in the February 1959 issue of "Texas Architect" and received a design award in "Progressive Architecture's Sixth Annual Design Awards Program".

The airport gives a warm reception to thousands of Austin visitors and residents and is a symbol of progress to Austin "The Friendly City".







RYON ENGINEERING LABORATORY

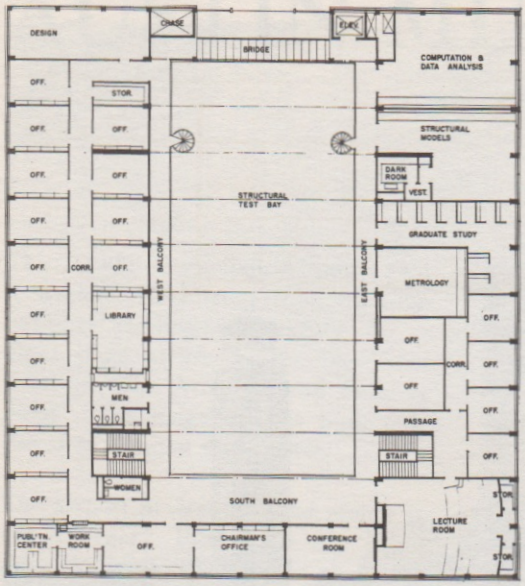
RICE UNIVERSITY

HOUSTON, TEXAS

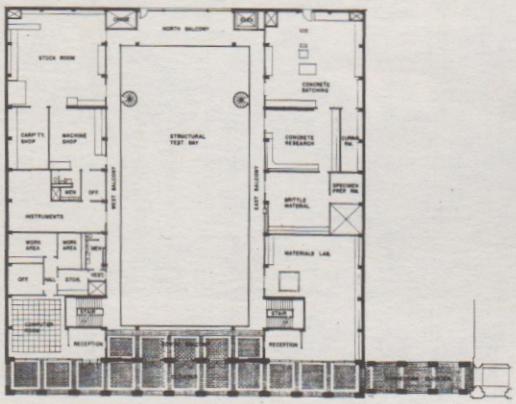
Wirtz, Calhoun, Tungate & Jackson A.I.A.

HOUSTON, TEXAS

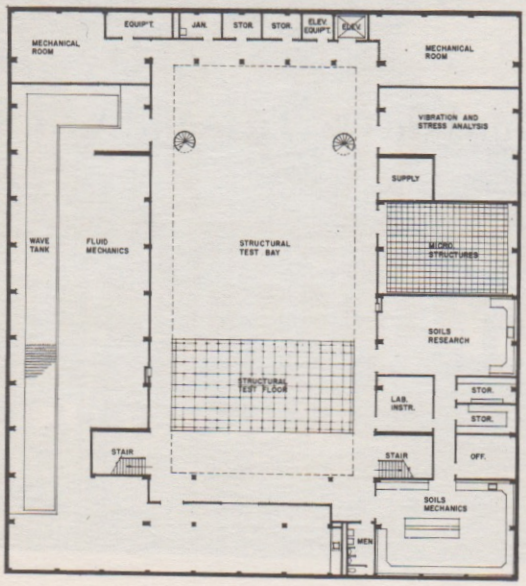
The architects were directed to provide new facilities for teaching and research in the departments of Civil and Mechanical Engineering. The program was unusual in that only four such facilities existed in the world, two of which were in the United States. As a part of the existing Engineering Building Complex, the original unit of which dated from 1914, the scale and design character of the new building should reflect harmony with the group.



SECOND FLOOR PLAN



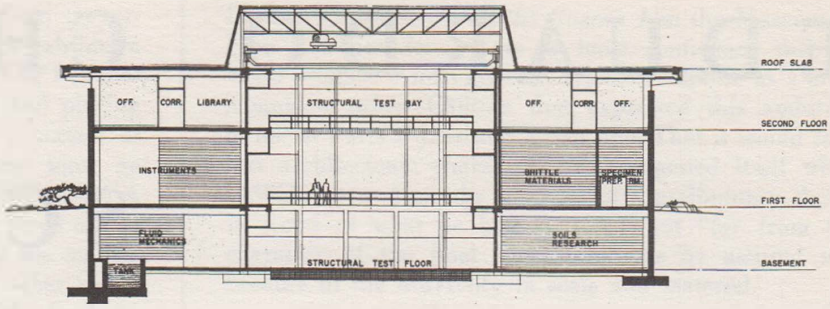
FIRST FLOOR PLAN

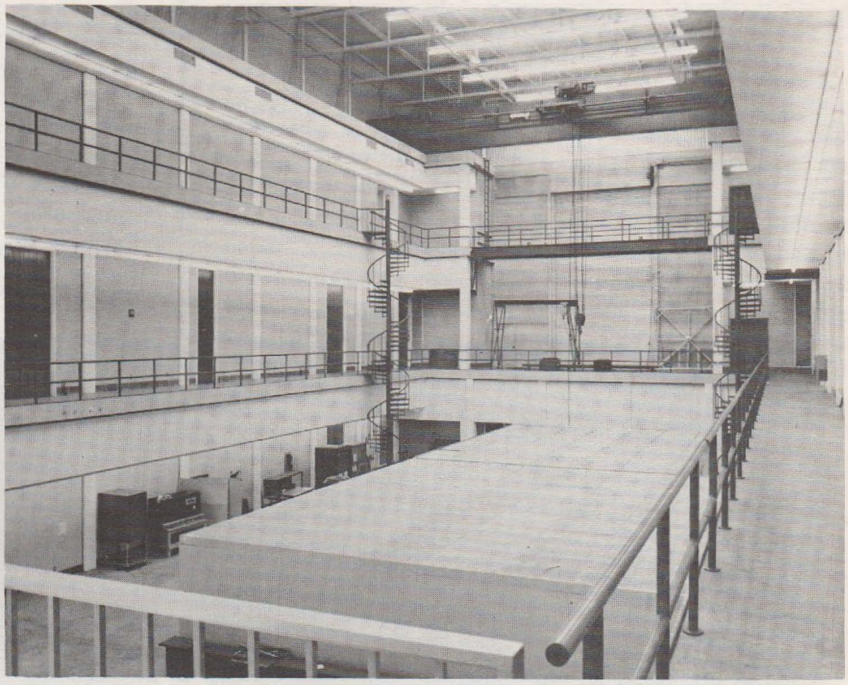


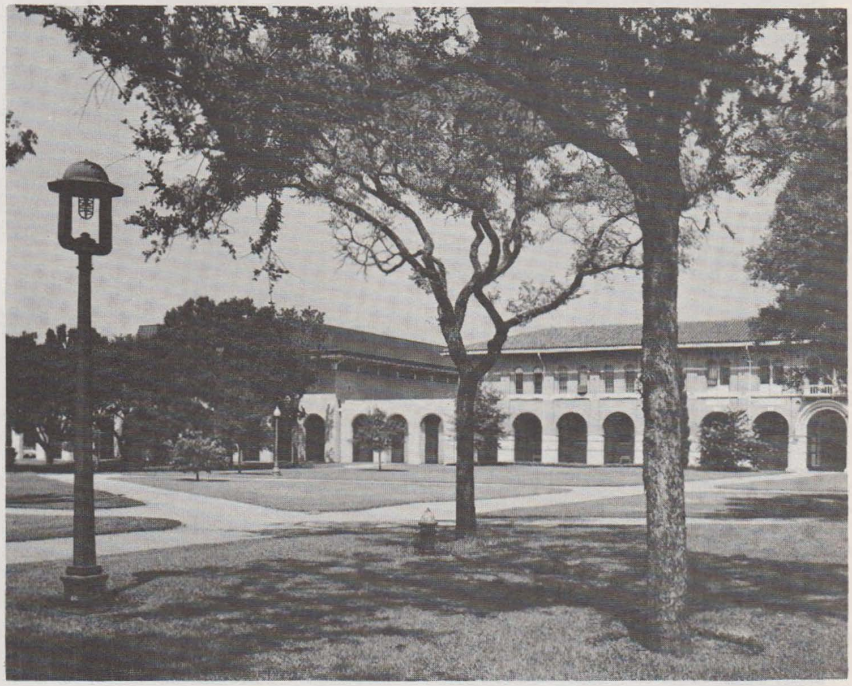
BASEMENT FLOOR PLAN

The space requirements of the entire teaching, research and administrative areas reflect a complete facility for graduates and undergraduates. Ranging from Structural Testing to Data Processing, the areas are distributed in a manner similar to an industrial structure . . . . a large work space enclosed on all sides with open galleries and smaller research laboratories.

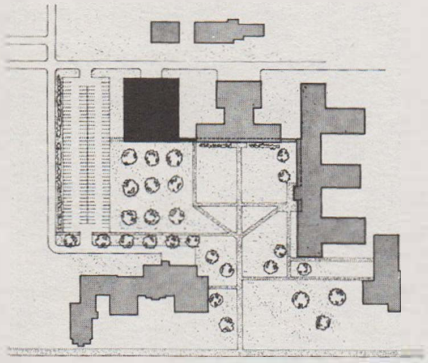
In an attempt to reduce the bulk of the Structural Test Area, in which a minimum height of 50′ was required, the test floor was located at Basement level. While simple in appearance, the Structural Test Area is a highly sophisticated and flexible work space equipped for testing large assemblies under static and fatigue loading. In addition to "tie-down" joints located in the test floor, other lateral resistance joints are spaced at 2′-0″ centers in shear walls. A 20-ton overhead crane provides complete movement of structural assemblies. In the future, if test structures higher than 50′ are to be studied consistently, the metal roof, trusses and crane rails can be raised by extending the steel columns presently bearing on concrete at the side walls of the Structural Test Area. The building contains a micro-structures research laboratory, soil mechanics facility, a fluid mechanics laboratory with a 100′ x 8′ wave tank. The vibration and stress analysis facilities with electrical and mechanical shaking tables will measure and amplify vibrations.







Photos by J. D. Burnette, Houston



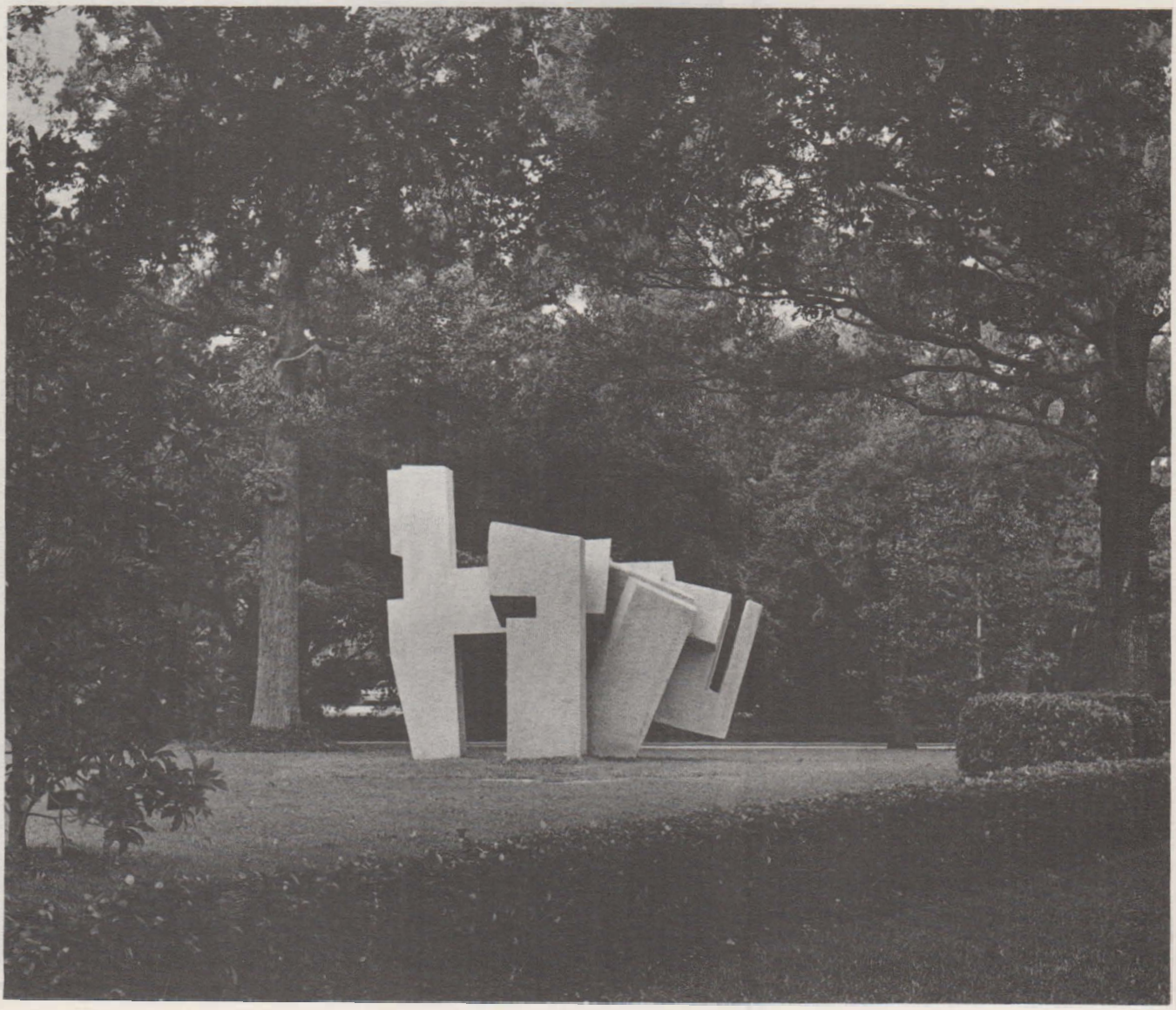
The original Mechanical Engineering Building designed by Cram, Goodhue and Ferguson expresses a Mediterranean character using dark red clay tile roof, rich marble and stone details and soft, tan brick. The building is named for Dr. L. B. Ryon, Professor Emeritus, who contributed $750,000 toward the cost. ■

EDUARDO CHILLIDA: SCULPTOR

talk as presented to Houston Chapter, A.I.A., by

JAMES JOHNSON SWEENEY
Museum of Fine Arts, Houston

Abesti Gogora V, 1966
Granite, 13'-11½" x 18'-5" x 14'-0½"



One of the selfish satisfactions that derive from the organization and installation of a retrospective exhibition of an artist's work is what one learns in doing it about both the artist and his work. The selection and placing of works side by side for display and the processes of comparison and contrast through which one must go make for the soundest form of critical concentration. A retrospective view of an artist's work should force one to focus on the elements which go to make up his mature expression in their proper relationships: in other words to show us the full artist through his work. In turn, this sense of the full artist is what should come from such an exhibition to the visitor who approaches it seriously and is willing to make an effort to see the individual pieces in the inter-relationships they are given. I remember once speaking with Marcel Duchamp about the collector Walter Arensberg's interest in bringing together as many works as possible by Brancusi and Duchamp. Duchamp was warm in his support of such an approach to collecting and exhibiting. "To exhibit a single work as a representation of an artist", Duchamp said, "is like hanging the hand of an artist on the wall —or a single finger—to represent the full man". And this is just what a retrospective exhibition of an artist's work should give us: the full artist, the full man.

For many years I had admired Eduardo Chillida primarily as a sculptor in metal. I recognized the fact that he had come from a part of Spain where metal working was an old and highly-regarded popular tradition of expression. And I saw and appreciated the imagination and sensibility with which Chillida employed this material. But it was only in working on the present exhibition in the Museum of Fine Arts that I began to realize that Chillida's art owed its essential character and quality to something deeper—a sense of the architectonic—that is a basic feeling for architectural organization. His latest most mature works all clearly disclose this. We have only to think of the massive granite sculpture on the South Garden lawn of the Museum of Fine Arts in Houston, (his next to most recent piece) or his latest composition, the powerful galvanized steel *Sculpture A*, in his current retrospective exhibition in that museum. And in speaking with Pilar, his wife, I found that this feeling was completely justified. Chillida had begun as an architect—at any rate had completed his studies in architecture before giving it up entirely for sculpture.

Ruskin said in one of his lectures "The architect who was not a sculptor or painter was not any better than a frame-maker on a large scale". And when I look at a fine Queen Anne chair, or a Chippendale, or a Sheraton, I see its qualities as essentially sculptural. So perhaps the inverse of Ruskin's dictate about architects should hold for scupltors; namely, that a sculptor who is not essentially an architect is no more than a mere decorator.

In any case even though I may not have been previously aware of the architectonic character of Chillida's sculpture it was not difficult for one who had lived close to Chillida's huge wood *Abesti Gogora I* in the Museum of Fine Arts for four years to have confidence that he could produce a forty-five ton granite sculpture as a civic monument when Chillida first expressed this ambition to me in Paris a year and a half ago. That it would take this architectonic character, only suggested itself when Chillida showed me the snapshot of a preliminary sketch in wood of what he had in mind—but "far from the character of the final realization", as he assured me, because of the difference in scale and material.

And if Chillida's expression is essentially architectural, possibly what, in addition to this sensibility to scale and proportion, gives his art its quality is above all his respect for the materials in which he works.

In spite of his exploration of other materials Chillida is primarily a metal worker. He is most at home with wrought iron or forged steel. There is a simplicity and directness which is native to hammered and forged metal work. And in all his art—wood, stone, iron or paper—a similar simplicity and directness is the base of his message. His material is never forced to take a form alien to its nature—that is to say to pretend to be something other than it is. His iron retains the mottling of his hammer strokes. The bending, shaping, twisting of his metal forms, sometimes on a scale that seems to defy manipulation, never betray any evidence of fatigue or discouragement. In all his work we recognize the easy rhythms of the natural craftsman who enjoys the effort his problems demand and the resultant sculptures have such an ease of flow among the parts that one almost has the impression that they have grown rather than have been made. Still the struggle with the material and the energy which Chillida puts into his direct handling of materials with hammer, fire and chisel gives the vital quality that is characteristic of his work. Without the struggle the bulging energy of a piece such as his Lehmbruch prize winner *Space Modulation II*, 1963, or the knotted hermetic intensity of his massive Foundation Maeght wood *Abesti Gogora III* would not be there. This is clear when one compares a bronze cast with a piece that has been worked directly by the artist himself. The easy interflow of part into part is particularly evident in his large granite piece, *Abesti Gogora V*, 1966, all conveying such an easy necessity—and in the lightness of the cantilever leg which plays such lyric counterpoint to the massiveness of the stone out of which it has been carved.

This lightness of conception and organization which we recognize in this latest of the *Abesti Gogora* series was already evident in the Museum's *Abesti Gogora I* of 1960-61. We see its 1600 pounds of oak poised on three points giving it a lightness which is almost a tour de force of design, in no way a distraction from the general effect, but rather a lyric contribution. And its "rightness" of organization was brought home to me in a simple way five years ago when we were first installing it.

Because of its weight we had to call in three stevedores to help place it on its four-foot-high base. After it was in place I noticed the biggest of these handlers, a huge

fellow of six feet six, resting from his efforts with one foot on the extended leg of the sculpture. I asked one of the Museum guards to suggest tactfully to the workman that this was an exhibition piece not just so much lumber. He was unaware that I had been involved in the guard's remonstrance. But five or ten minutes later I was standing near the gallery exit as he was leaving. I noticed that, after opening the door, he stopped a moment to look round at the sculpture and said to me with a certain note of surprise "You know that's pretty good". I asked, "You like it?" He said "Yes". I asked "Why?" He hesitated for a moment, then said "Because it all works together".

For me the big handler hit the essential point—its "rightness" of organization, its unity-in-complexity, its *integrity*.

"Lightness" and "rightness" are the characteristics of Chillida's expression in no matter what material—no matter how heavy or how light, no matter how essentially opaque, or how open—a lightness and rightness he achieves through his sensibility to the basic architectonic relationships.

* * * * * *

After Chillida's four years of architectural schooling in Madrid from 1943 to 1947 and his definitive turn to sculpture he began to work at first in clay and plaster. The earliest piece in the current exhibition is a plaster torso from 1948-1949. But for all the opacity of its material even in it we feel a grace and lightness—and a delicacy of poise which strangely enough almost anticipates the poised lightness of the sixteen hundred pound wood *Abesti Gogora I* of twelve years later. And contributing to this suggestion of lightness in this early work we already see Chillida making an unselfconscious use of a device which was to characterize both *Abesti Gogora I* of 1960-1961 and his recent monumental granite, the use of a cantilever element (here the upper leg) to contrast with the heavy mass of the rest of the sculpture.

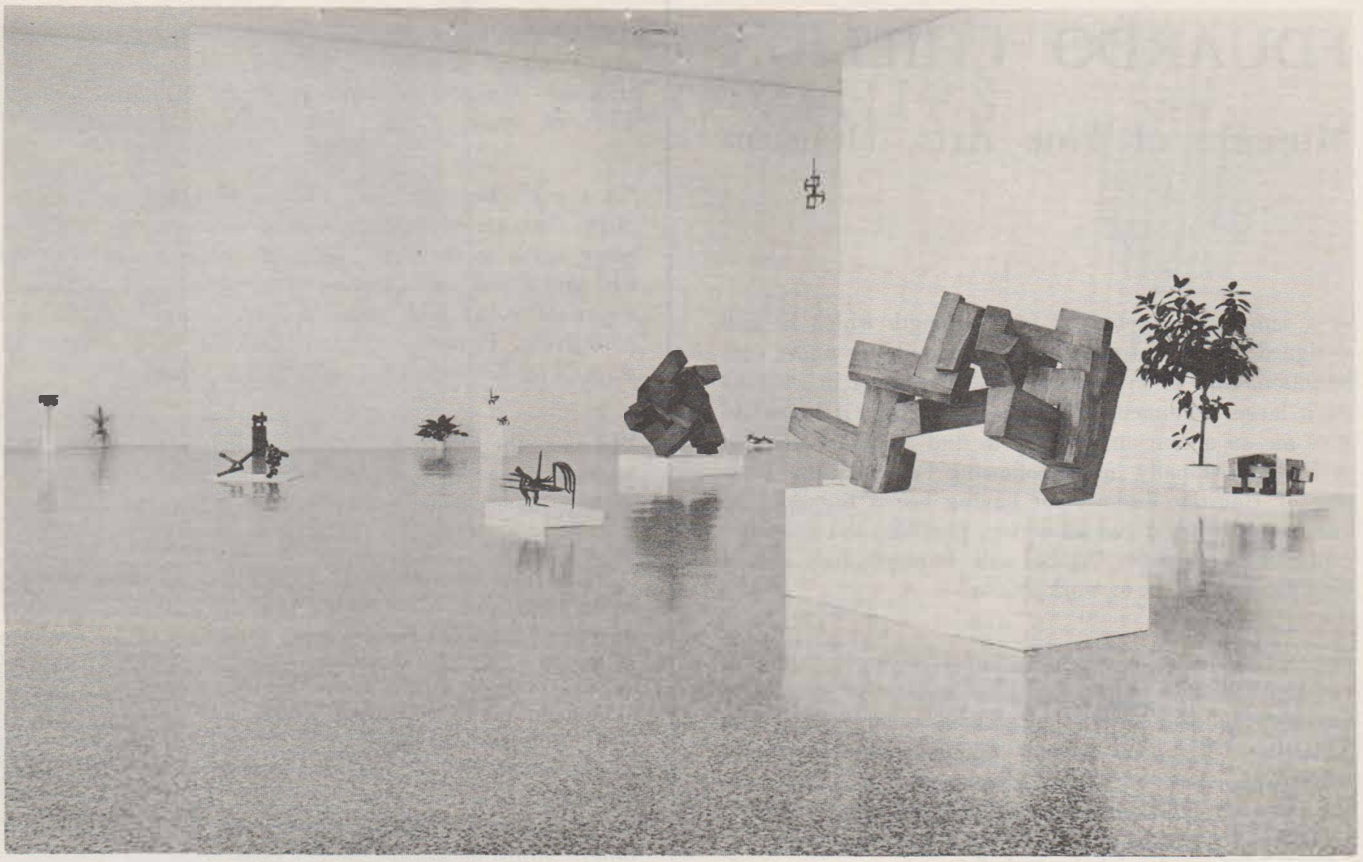
From Madrid, Chillida had moved to Paris and there between 1948 and 1951 he turned from clay and plaster to iron, *(Musica Callada)* in which he was able to realize the lightness and openness which he could only suggest in a more opaque material. In this turn he seemed to find an idiom peculiarly suitable to his temperament perhaps not only to his personal temperament but even to the Spanish temperament: an expression of the contrast between extremes—a clean contrast of materials wood and iron—no nuances, no gradations, no degrees—simple and direct once again. Or in the pieces solely of forged metal a contrast "between the solidity of the iron and its sudden endings in space", a contrast as it were of light and darkness characteristic of much of the greatest Spanish art whether Goya's "black paintings"—the palette of Veláqúez that influenced the early Manet and Zurbarán.

Then, once again his respect for his material and the imaginative exploitation of it in a purely personal manner, becomes evident. We see it in *Ikaurandi* of 1957, for example and in the work following it for the next three years. We see him taking a single piece of metal, or later a bar of metal, (photo) cutting it and bending it in such a way that the flow of form is unbroken and the unity of the organization is emphasized by contrast between the resultant variety of shapes and our conciousness of the single unbroken piece from which they come.

Later the unit sheet becomes a unit bar which Chillida cuts through its thickness on various levels, rather than merely dividing its plane surface, and he bends in different directions to achieve a harmonic complexity always, however maintaining a faithful respect for the material unity of the original piece which in turn gives an added sense of unity to the total composition. This is particularly well illustrated in a large piece entitled *Murmur of Boundaries III*, 1959, in which the nicked, sliced and bent bar climbs to a height of 25 inches, spreads to a breadth of 48 inches and a depth of 30 inches. Here he preserves as it were a melodic line in metal suggesting in visual terms the movement of fingers running over a keyboard, a concrete record of the rhythms and stresses.

In another way of putting it, these compositions made from a single piece of metal or a single bar cut, sliced and bent into a multiplicity of shapes without departing the unity of the original piece, may be compared to a drawing composed of one continuous line made without lifting the pencil from the paper. In fact his sculpture of this period may be almost seen as drawings detached from sheets of paper and turned free in space. For despite the basic architecture of Chillida's total organization there is in his component shapes very often a calligraphic expression, oddly enough—or perhaps not oddly at all—related intimately to his gesture rhythms, to his most unconscious motor expressions. This is apparent in the similarity, or at any rate kinship, which is evident between a sample of his handwriting and the forms of *Musica Callada*, 1956, *Terrosa*, 1957, or *Ikaraundi*, 1958. Or again in one of his most personal expressions, his so called *Incrustations* which are essentially decorative panels with marble, plaster or limestone with incisions cut in the white surface into which molten lead has been poured. Here the kinship with his handwriting is to be expected and is very clear.

What may actually be seen as a form of handwriting is his drawing. Here an extreme nervous sensibility is always present. And through his drawings one has a hint of the basic inspiration from natural forms which lies behind all the shapes which are the component parts of his total sculptures. If we turn, for example, from this relatively naturalistic, but, highly delicate drawing of a hand, to a less readily recognizable composition of lines, we can see this latter as an abstraction of minor accessory elements from the realistic representation and which are not so distantly removed as to make the relationship impossible to recognize. We can see that one could have readily grown out of the other, or better, that the same approach to nature which produced the former, carried



RETROSPECTIVE EXHIBITION
CULLINAN HALL

THE MUSEUM OF FINE ARTS, HOUSTON

one step further, has produced the second. Or when we come to an equally sensitive composition with practically no evident associations with naturalistic forms, such as his drawing, (photo) it is not difficult to make the jump backwards by imaginatively filling in what may have been eliminated to leave this delicate abstraction.

Paul Klee in his lecture entitled *On Modern Art,* many years ago, wrote that the modern artist "places more value on the powers that do the forming than on the final forms themselves". It has also been said that art today is more interested in the relationships between things than in the things themselves. This we see particularly well illustrated in any group of drawings by Chillida just as it is true of Chillida's work in all its varied expressions.

His abstraction of shapes from nature and his stress on relationships rather than the things related become even clearer in a lithograph such as *Lithographie en noir*. Or again in a college, 1963, which introduces another set of relationships beyond the linear and spatial which particularly interests Chillida: namely the contrast of materials.

At the same time his collages illustrate, in the burned edges of the pieces he has carefully selected for his composition, his regard for the free or nervous contour line rather than the product of habit gesture or the forced pen. The edge is accidental and more free in that character than had the papers been cut; the choice and use of this element is scrupulously controlled by the artist. The burned edge of the cheap paper is merely another material for use towards this realization of relationships he finds interest in exploring.

Abesti Gogora I of 1960-61 was the first piece of sculpture on a major scale which Chillida produced. It still remains the third largest—exceeded in size only by *Abesti Gogora V,* the massive granite piece recently completed and installed in the Houston Museum of Fine Arts' South Garden, and by *Abesti Gogora III* in the Collection of the Foundation Maeght in St. Paul-de-Vence. Following *Abesti Gogora I,* we see Chillida's compositional elements in general taking a more generous scale. He did not abandon the forms he had so effectively employed earlier in his metal sculptures, but he now began to incline toward broader, more architectonic forms. This is to be seen as early as 1963 in his *Wood Relief* of that year; and by 1965, in his *Gnomon,* there is already a definite architectonic, almost structural anticipation of his massive granite piece *Abesti Gogora V,* the idea for which was conceived in the same year.

When Chillida, in Paris in July of 1965, first mentioned to me his ambition to produce a monument in granite weighing something in the neighborhood of sixty tons I had not yet seen *Gnomon* and I would never have thought of it as a stage in his development from the work which I knew. But I knew the quality he could bring from stone—through such a piece as *Granite Bas Relief* carved

EDUARDO CHILLIDA

Museum of Fine Arts, Houston

as a sample of a relief 32 feet in length which he had designed for the entrance lobby of a building under construction. And when he mentioned his interst in working on a large monument I at once asked him if he would give me an option on it to try to find a way to bring it to Houston. Finally in the following February the Trustees of Houston Endowment having heard the story of our conversation urged all action, provided the sculpture could be in place for October 4th. I immediately cabled Chillida and he set to work at once.

But setting to work was not simply setting to work at carving the stone. First, the stone had to be found. On the fifteenth of February I received a cable from San Sebastian: "Big work in way. Found wonderful granite in Galicia". And a few days afterwards I received a letter "The day following your confirmation cable I went to Galicia the northwest part of Spain richest in granite . . . after going round a whole week I found a quarry which was abandoned but which was of the best color and of the quality I was looking for . . . I came back to San Sebastian to find good stone cutters. On my return to Budino in Galicia the Monday following everything was upside down due to small-town quarrels. I had to start fighting again and I must say I am the most surprised by my ability. But that shows that when you really want something, you get it. I am sure that this work once finished is going to be the best sculpture I have ever done and all the trouble that it is going to give me counts for nothing.

The work consists in three separate stones that will be combined to form a unit sculpture. The weight of a single block I need for realizing the pieces, is untrimmed nearly 100 tons. . . . Once carved this piece may have a weight of around 25 tons. The sculpture in its totality once in place, will be approximately 13′ ¾″ high, 16′ 3″ long and 13′ wide . . . the stone is rose granite and hard, but even if it is hard to work, it is very beautiful."

In June another letter reported, "We have had very good luck with the stone. She was very healthy but terribly strong for working—too much! Imagine she gets so hot when worked, that you can light a cigarette on it!"

Once finished, bringing it to the port of Vigo from the mountains was another problem.

The *Paris New York Times* correspondent in a special dispatch wrote: "During the last nine months, Eduardo Chillida, who is Spain's leading sculptor, has been slaving over a major work for the Houston Museum of Fine Arts. It constitutes one of the most important works modern European sculpture has produced, and one of the trickiest transportation problems the Atlantic port of Vigo, on Spain's Galicia coast, has ever witnessed.

"A truck", he continued, "better designed for hauling olives than art made its tremulous way over mountainous stone roads to the sea. The great white flanks of stone slid and shook and groaned as the truck did its best to negotiate rocks and holes. An occasional goat bleated plaintively. Peasants stopped working in the fields to stare. And Eduardo Chillida held his breath.

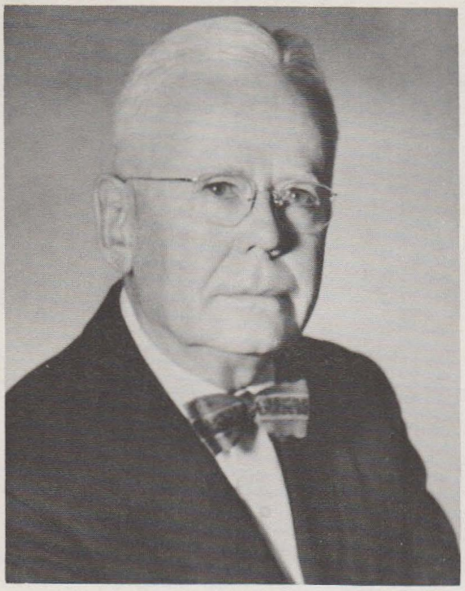
"In fact, the shaking, coughing truck had to make the journey three times, for the work has been done in three sections to be assembled on arrival in Houston.

"Yet only at Budino, the site of a quarry some thirteen miles from Vigo did Chillida find the kind and quantity of stone he needed for the most ambitious of his projects to date."

And with the assembling of those three parts on the South Garden lawn of the Museum of Fine Arts was another saga with two cranes capable of lifting 50 tons picking up elements, trying them in place, removing them for other adjustments—replacing them—on the prepared, underground, reinforced concrete bases reaching down to their bell shaped foundations twelve feet below the surface.

Before its arrival in Houston I had only seen photographs of the preliminary sketch in wood which Chillida had explained to me was similar in certain features to what the granite on which he was working would be like, but essentially different. I had seen photographs of the stone being cut out of the mountain. I had also seen photographs of the pieces being trimmed to shape. Also photographs of the sculpture swinging through the air to the truck at Budino. But the final realization was only disclosed when the last chain and block supports were removed the morning of the day on which it was to be dedicated, October 4, 1966. And the artist, due to an unfortunate illness which prevented him from accompanying the sculpture to Houston, has not yet seen the actual work he had given so much of himself to create.

But the way the pieces fitted together, although the artist was not present to supervise the work, might have been expected from the quality of interrelation of planes evident in a work completed just after the granite had been shipped—his *Modulation d'Espace IV*. And in both this most recent piece and his granite *Abesti Gogora V*, Chillida's fundamental interest, as a sculptor in the architectonic interrelationship of masses are perhaps most clearly illustrated, and the subtlety and mastery with which he achieves them, establish him not only, as the *Paris New York Times* correspondent described him as "Spain's leading sculptor", but as the foremost sculptor of his generation, internationally. ■



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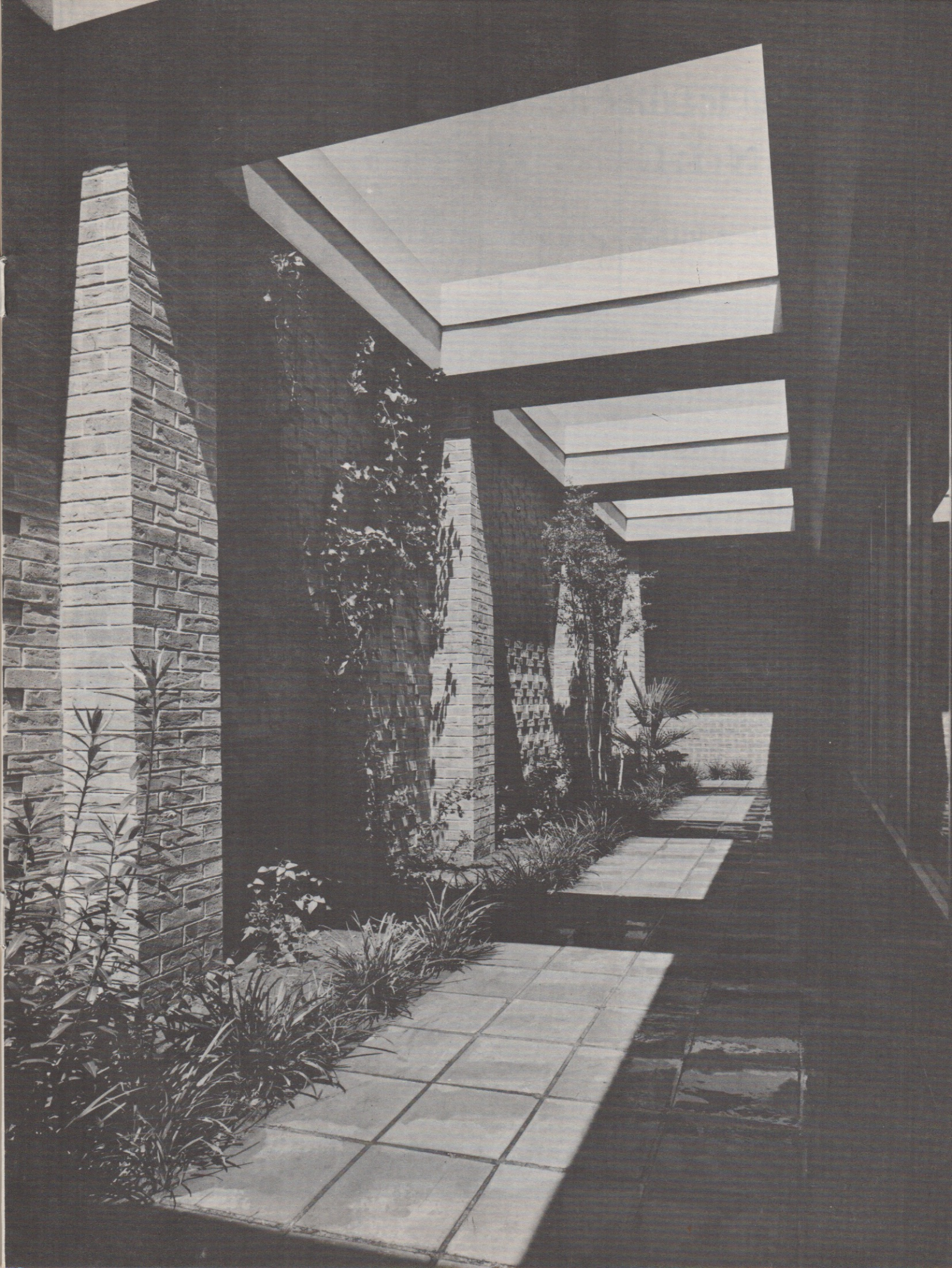
The American Institute of Architects has announced the elevation of 60 of its members to the rank of Fellow, a lifetime honor bestowed for distinguished contribution to the profession. Advancement of the new Fellows will bring the total membership of the College of Fellows to 688, representing 3.8 percent of the corporate membership of the 18,000-member professional organization.

CHARLES THOMSON GRANGER, JR.

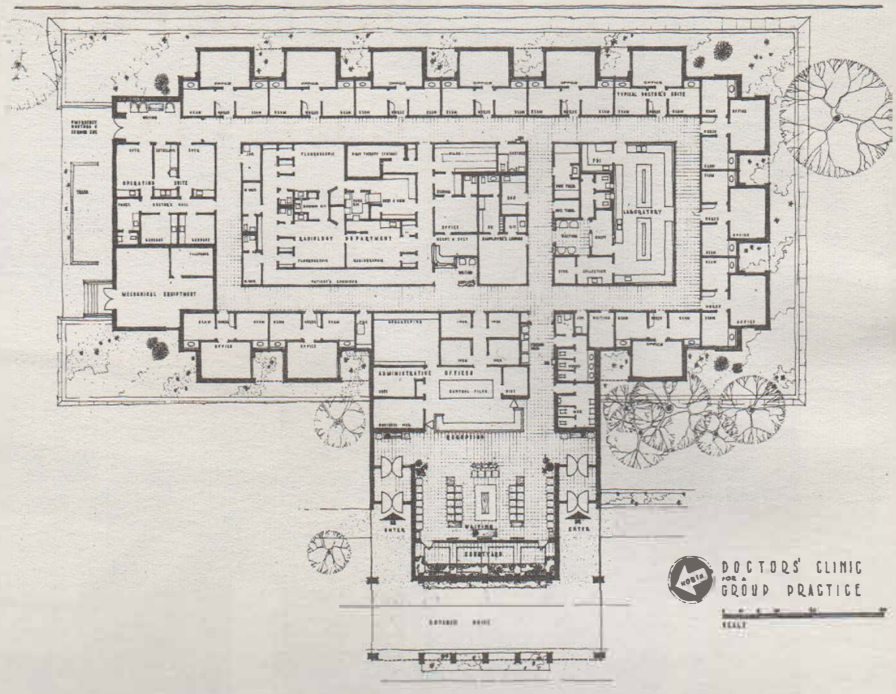
AUSTIN
FOR DESIGN
(Awarded Posthumously)

HARWOOD TAYLOR

HOUSTON
FOR DESIGN



SAMUELL CLINIC



The architects were asked to create an out-patient clinic for a group of twelve physicians who elected to remove their offices from a congested downtown area to a location that provided new and more efficient space. A large wooded site with an abundance of square footage for patient parking and future expansion was chosen for the clinic location. The property is near city transportation facilities, central traffic arteries and two city hospitals, one of which is staffed by the clinic doctors.

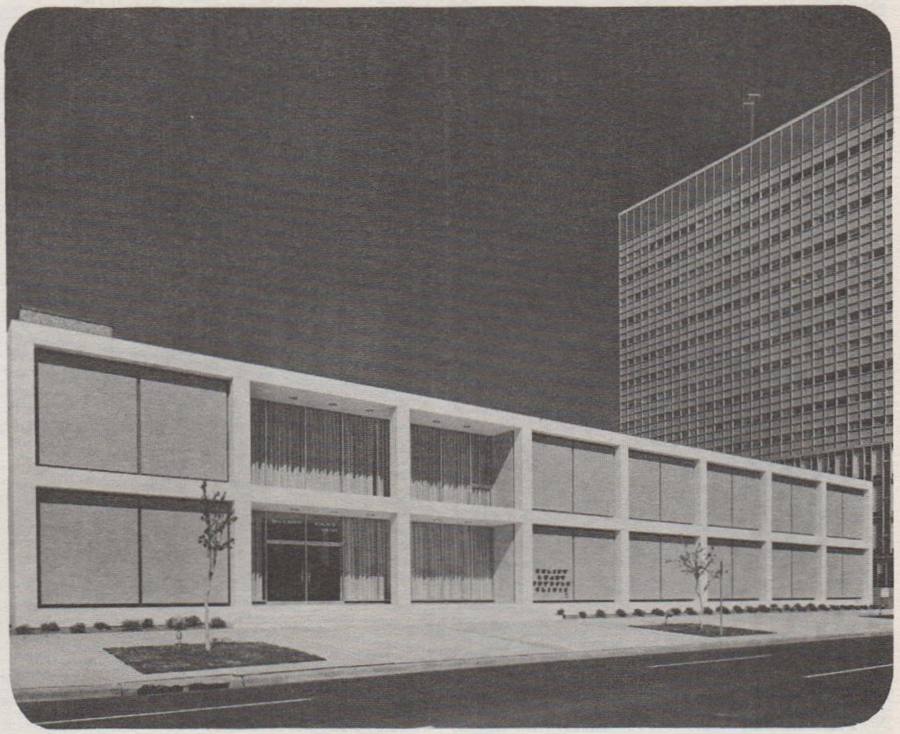
A peripheral suite plan around a central core of laboratory, X-Ray and operating facilities, determined to be the most efficient method of solving the doctor's requirements. Also, in order to offset the sloping grade, a building podium was designed to comply with the client request that no steps or grade changes be within the clinic space. ■

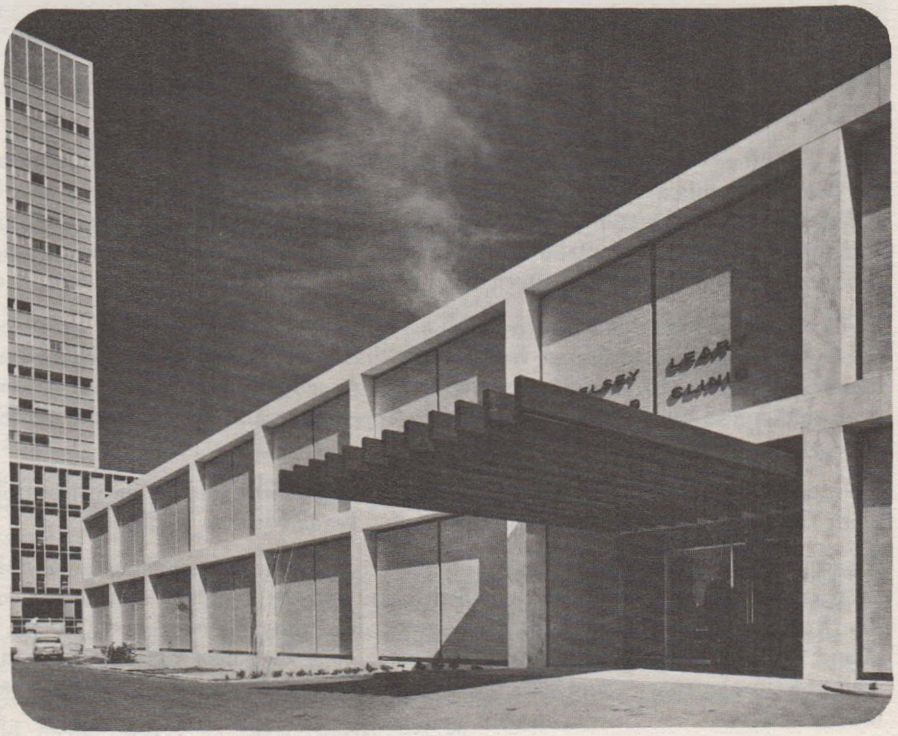
Bob Kornegay Photos

KELSEY-LEARY-SEYBOLD CLINIC HOUSTON

WILSON, MORRIS, CRAIN & ANDERSON

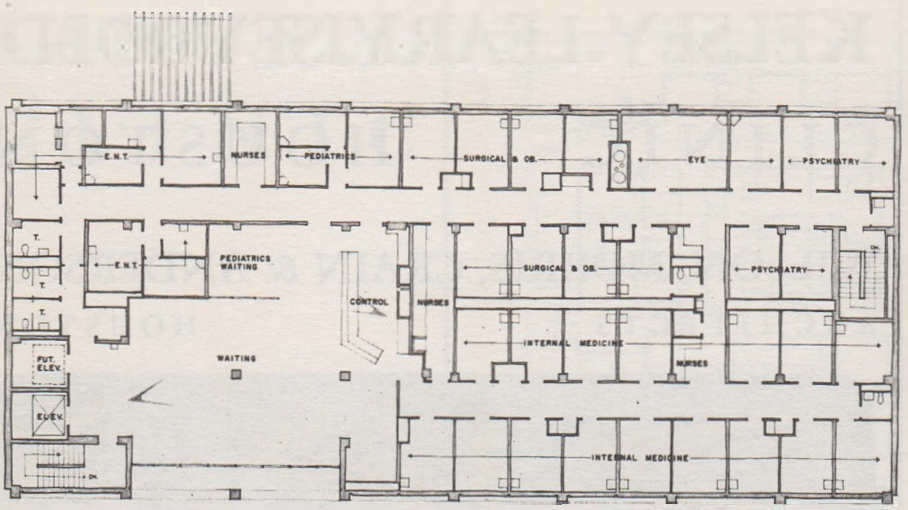
ARCHITECTS HOUSTON



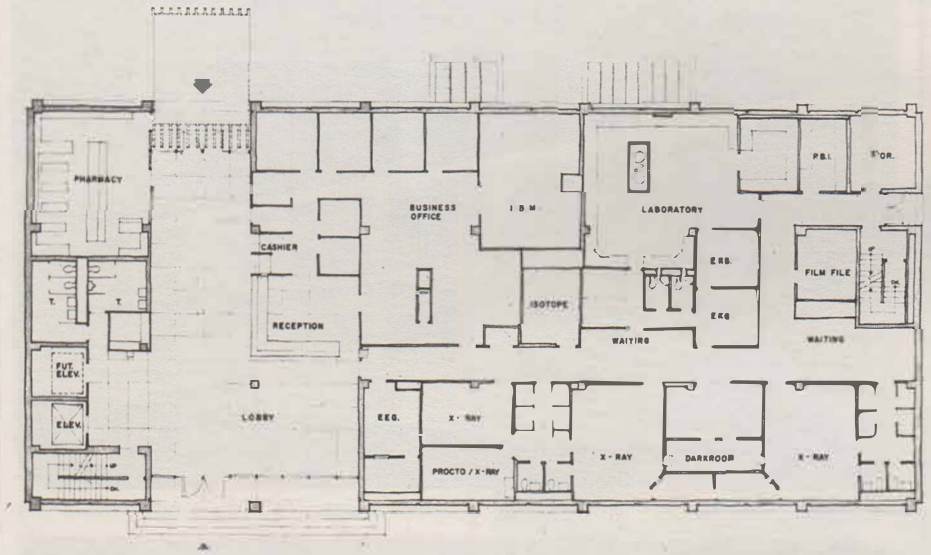


Jury Comment: "The clean and highly successful use of materials and structure results in a crisp and consistent design compatible with its urbane surroundings. The architects have handled the climatic requirements of minimal exterior fenestration imaginatively—the requirements for future expansion can be accomplished without harming the design conception."

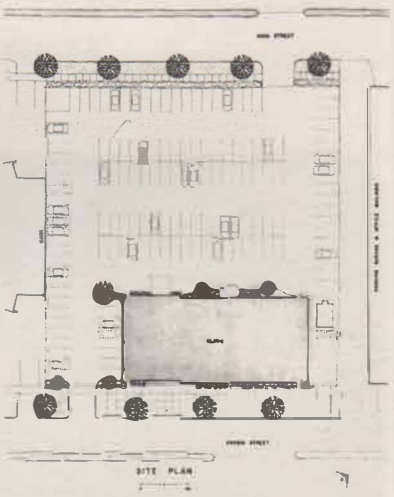
KELSEY LEARY SEYBOLD CLINIC



SECOND FLOOR PLAN



FIRST FLOOR PLAN



The client is a multi-disciplined clinic which is adding specialists of various kinds to the basic diagnostic group as time goes by.

This building, completed in 1963, is the third one designed for the same group of doctors by this architect. It is situated between two major streets and has, in effect, two front elevations. The scope of this project encompasses possibilities for future growth not available in the previous locations. Since this clinic's practice had a definite growth pattern the building is designed for the addition of four future floors.

Because of the original design requirement that exterior wall openings be eliminated except in the waiting areas, the architects sought an architectural expression that would relieve a possible box-like appearance and yet be a true expression of the structure.

Selection of exterior materials was made to complement and to be compatible with the quality of adjacent buildings of the Texas Medical Center.

The diagnostic treatment areas are on the second floor (internal medicine, obstetrics, pediatrics, eye, ear, nose and throat), and the ancillary services are on the first floor (laboratory, X-Ray, electro-cardiography, physical therapy, etc.), along with the business office and a pharmacy. The Basement contains mechanical and storage spaces, and also has some space for expansion of special treatment facilities. ■

GEORGE F. PIERCE

HONORARY FELLOW—SOCIEDAD ARCHITECTOS MEXICANOS

George Pierce, FAIA, has received an honorary fellowship in the Sociedad Architectos Mexicanos (Mexican Society of Architects). Senor Roberto Alvarez Espinosa, long considered the dean of Mexican architects, presented the Houston architect with a gold Calli (medal) designating the honor at a brief ceremony and reception at the Petroleum Club attended by the executive committee of the Houston Chapter of the American Institute of Architects and Fellows of the A.I.A. from the Gulf Coast area.

Senor Alvarez, who has served as a professor of the School of Architecture at the University of Mexico in Mexico City for 49 years, and has been president of the SAM three terms, in presenting the gold medal said: "Mr. Pierce, in his professional practice and personal life not only has fulfilled the demanding standards of his art, but the social responsibilities of providing a better environment and working for an improved understanding and cooperative spirit between the professions in America and Mexico."

Senor Alvarez, who has been a practicing architect in Mexico City for a half century, has served as Director of Public Works in the Mexican Department of Buildings and as Counselor of the School of Architecture of Mexico. Mr. Pierce, a partner in the firm of Pierce and Pierce, architects and planners, is a past president of Texas Society of Architects.

NFPA

About 3,000 fire protection experts from the United States, Canada and foreign countries are expected to attend the 71st annual meeting of the National Fire Protection Association, to be held in Boston, May 15-19.

Principal business of the five-day conference will be action on more than 60 proposed codes and standards which will affect fire safety legislation and regulations.

Among the subjects covered in standards to be offered for NFPA adoption are life safety guidance for hospitals, nursing homes, schools and similar properties, lightning protection, air conditioning and ventilating systems, elevated heliports, electrical equipment in hazardous locations, guidance for hospitals in handling inhalation therapy equipment, and household fire warning systems.

There will be speakers on a wide range of topics and special sessions on such matters as aviation fire safety, fire protection in industrial plants, electrical safety, and other fire waste control problems.

A NEW PUBLICATION RECENTLY ISSUED ON THE DESIGN AND CONSTRUCTION OF FIRE WALLS IN MODERN INDUSTRIAL BUILDINGS IS AVAILABLE FROM:

FACTORY MUTUAL SYSTEM
PUBLICATIONS DEPARTMENT
P. O. BOX 688
NORWOOD, MASSACHUSETTS 02062

A. I. A.

The 1967 convention of The American Institute of Architects to be held in New York City May 14-18, will take as its theme "The New Architect." Four theme sessions and related workshops will be devoted to new requirements in education, methods of practice, technology and design which affect the contemporary architect.

ARCHITECTURE STUDENT SCHOLARSHIPS

Terrace R. Gent, architecture student at Texas A&M University has received a Langley Scholarship and James A. Johnson Jr., a student at The University of Texas School of Architecture has received a Blumcraft of Pittsburg Scholarship.

TILE COUNCIL OF AMERICA

Peter P. Zanowiak, president and chairman of Texeramics, Inc., Mineral Wells, Tex., has been elected president of the Tile Council of America, the trade association of domestic ceramic tile manufacturers.

NEW EDUCATION FOR NEW TOWNS

If new towns are to be built from scratch, why should they be inhibited with old concepts of education? That question will be posed to participants in a two week-long summer design seminar of the Rice University School of Architecture.

Rice Design Fete IV, June 4-16, will explore "New Education for New Towns," a research project sponsored by the Ford Foundation's Educational Facilities Laboratories. It will be directed by Professor William Cannady. Six noted architects from around the nation will each work with a team of six students from several universities to develop a new concept for local school education, applicable to old as well as new towns.

They will work under the premise that new towns now being developed in various sections of the United States—totally new communities hewn from undeveloped land—offer a unique opportunity to formulate new educational concepts, bereft of tradition-bound systems that tend to bog down older cities.

Why, for instance, should school systems cling to the established pattern of elementary, junior and senior high schools when doing so may inhibit the growth of education?

Long-range planners foresee educational programs of the future for people of all ages, going to school at all hours of the day and night. Such programs will be slow to develop in established communities with built-in limitations, but the uninhibited freedom of planning new towns offers boundless opportunities for experimentation and development of educational capabilities.

For Rice Design Fete IV, six existing new towns will be selected as prototypes for architectural planning toward a "total education" concept of the future. It is hoped that by working from the fresh vantage point of new town planning, participants can discover methods that will aid in solving the complex educational problems of old cities as well.

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