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ECONOSPEED

The Pima County Experiment

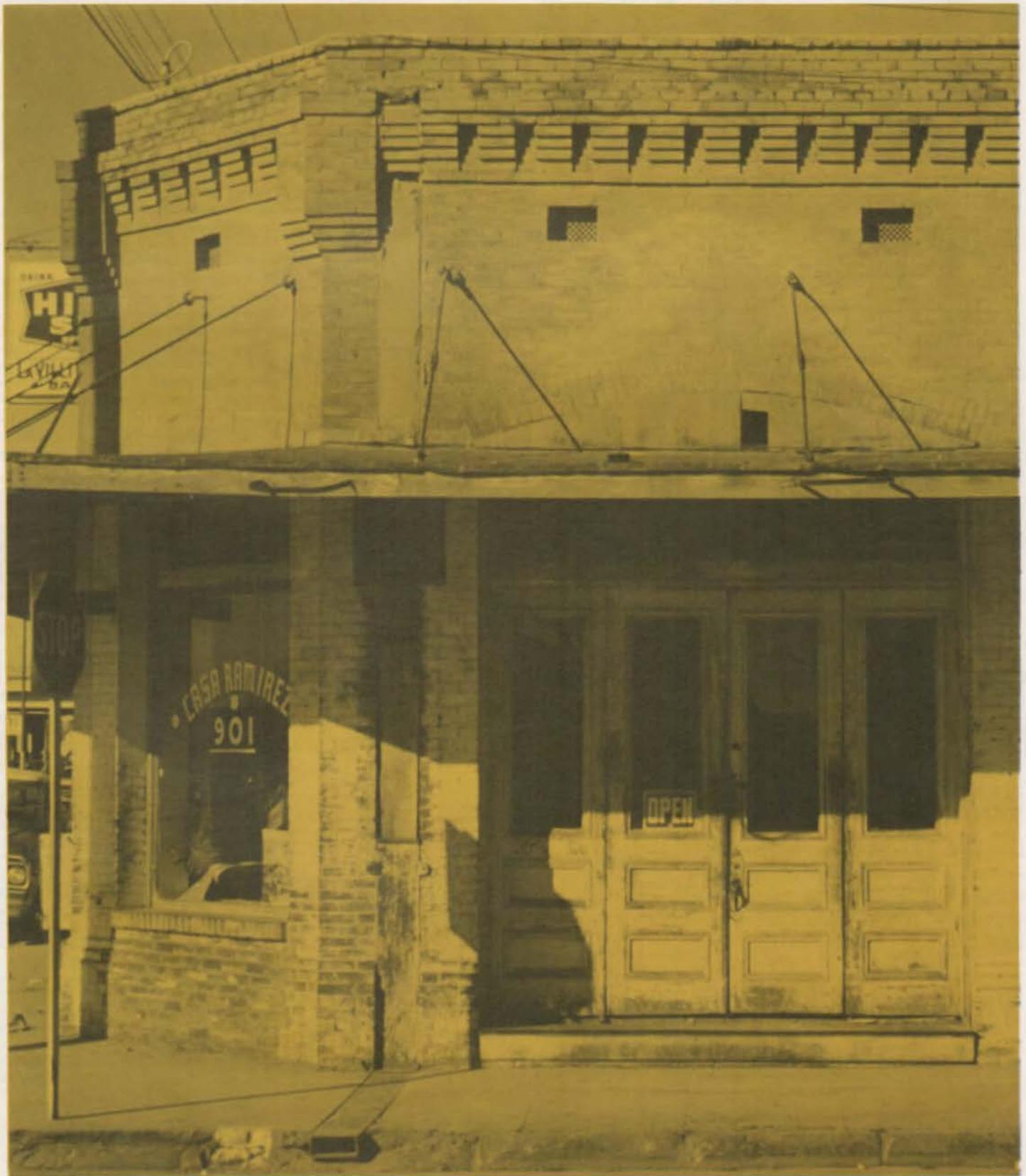
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Optical Illusion in Dallas

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Texas Architect

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TSA 1975

There has been considerable speculation in years past about the ultimate fate of the profession of architecture. Perhaps there is even more speculation at this point in time as all of us try to adapt to an economic situation that is more than unique when viewed over the past two decades. Caught between this crisis and that crunch, the entire construction industry seems to be reeling from pillar to post.

Rest assured. TSA can and will provide input at both the state and national levels to represent, assist and serve the profession of architecture in those matters that affect the general economy and the economic aspects of practice.

On the good news side, TSA begins the year on firm ground, making positive inroads into those areas that concern Texas architects the most. We continue attempts to strengthen the architects' role in environmental design and conservation, and to more directly link the profession with architectural education programs, and activities of public agencies and citizens groups.

The role of any professional society can be summed up as communication — communication with its members and with the community. In 1975, TSA will make major thrusts in these communication roles. A major effort will be made to strengthen the Texas Architects' Registration Law during the legislative session. TSA's Environmental Resources Committee, in co-sponsorship with the Governor's office, is laying the groundwork for a series of regional workshops hopefully leading to a coordinated state effort in the areas of energy conservation, land use, and conservation of all resources. The successful "Texas Handle With Care" campaign remains a base for these efforts. TSA proposes maximum *local* control of resource conservation.

Public Relations will continue at an increased pace, utilizing paid advertising, position papers, press releases, and *Texas Architect* magazine, and establishing media incentive through the Flowers Award.

Recognizing the TSA Professional Development Program as our most important arm in continuing education, PDP will be strengthened and made more effective by the past year's experience. The Commission on Education and Research will continue to build on the success of our education-oriented 35th Annual Meeting.

TSA's committee structure in the area of professional practice will be revised to more efficiently and effectively accommodate the ever-changing techniques of architectural practice and the pressures of our times.

Members of the Committee would be remiss if we did not offer a personal salute to Past President Ben Brewer and Executive Director Des Taylor, as well as the other officers, directors and committeemen, for the well-oiled vehicle they have placed in our hands. We intend to handle it with care.



A handwritten signature in black ink that reads "Dave Braden". The signature is written in a cursive, flowing style.

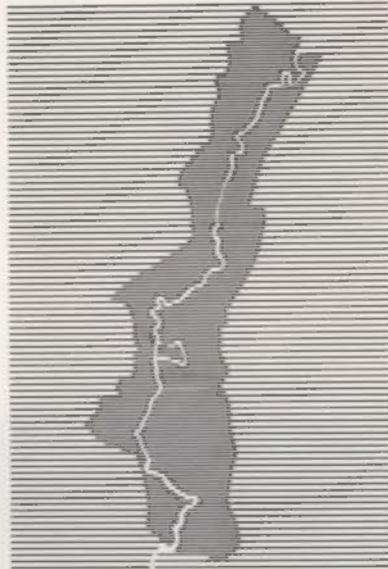
David R. Braden, FAIA
1975 President
Texas Society of Architects

Masonry encourages creativity and innovation in loadbearing design while conserving energy

In recent years masonry loadbearing construction has become more widely used throughout this country. With rising prices affecting all phases of the construction industry, masonry's role is more cost effective than ever. Many buildings now under construction were initially designed for steel and glass but are being constructed with masonry. The reasons for this are many. Masonry's ability to perform many functions that would normally have to be provided separately in a frame building is one reason. Masonry can provide structural support, subdivision of space, temperature and sound insulation as well as fire and weather protection; this simplifies detailing considerably. Another factor to consider is expense; it is an economic but durable material, requiring less maintenance than most materials saving on initial and future costs for your client. Besides these, masonry is an aesthetically pleasing and flexible design medium for architects. So for your next building, plan on masonry to help bear the load.



**Texas
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The San Antonio River Corridor Study

By Ed Mok

This is the first of an occasional series of articles on urban design in Texas cities, launched as a project of the 1974 TSA Urban Design Committee. Here, two San Antonio architects report on major undertakings in their city. Committee Chairman Ed Mok, a principal in the firm of Marmon and Mok, outlines the results of a model urban design study on the future of the San Antonio River Corridor. Committee member Henry Ortega, of Martin and Ortega, relates the city's plans to revitalize the old market place west of downtown.

June 13, 1691, Teran de los Rios christened his favorite spot along the river San Antonio. The early settlers toiled and prospered, grew urbane, and along this watery ribbon a social and economic organism thickened. As decades turned into centuries, a city grew outward from that core. Finally, a metropolis spread to the outer edge, leaving the core choked with old uses and abandoned to decay.

Today, the favorite spot of Teran de los Rios is beset with questions. Can San Antonio survive and continue to grow at the expense of the River Corridor? Can the city re-direct its energies back onto this historic center? What must be done to bring the people back so life will again flow with the River?

To answer these questions requires a plan. A grant was obtained from HUD, and six public agencies sponsored a River Corridor Committee created to supervise formulation of the plan.

The result is the San Antonio River Corridor Study, which won a 1974 *Progressive Architecture* design award. Marshall Kaplan, Gans, and Kahn and Skidmore, Owings and Merrill were the planners.

The study is very thorough in dealing with these questions posed by conditions in the Corridor. Problems with the river itself are summarized in terms of its water — "too much," "too little," and "too poor." San Antonio has a history of flooding and at least some amount of damage from too much water occurs about every 18 months. The study reports four of the five and a half miles of river through the urban core are vulnerable to the kind of devastating flood that has ravaged 80-90% of the Corridor twice since 1900. The Corps of Engineers and the San Antonio River Authority have been at work since the mid-1950's on a flood control program which has systematically proceeded

**PROPOSED
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upstream. These cooperative efforts came to a halt, however, as funds available through a bond issue were depleted.

Also, there is the possible problem of "too little." The study indicates that the river's source, the great Edwards Aquifer north of the city, is meeting the ever-increasing demands of the region at a faster rate than nature can restore its supply. Unless planned for now, this discharge deficit could necessitate the river's being shut off to meet the needs of the population.

The study links this decreasing flow with the problem of "too poor." The lower the flow in the stream, the poorer the quality of the water — the less the river is able to purge itself of man's contaminants. Even now it emerges in upper Brackenridge Park clear and sparkling from the limestone caverns of the Edwards Aquifer, but is quickly degraded by urban effluents. By the time it has reached the Paseo, it is murky, unsafe for swimming, and incapable of supporting edible fish.

The SOM-MKGK team suggested that the quest for delight and diversity dictates going beyond minimum engineering solutions to the problems of water management. A major premise of the study is that the best programs of water management, providing adequate solutions to the three aspects of the water problem, will at the same time open the River Corridor to heretofore unsuspected opportunities for development — new areas of open space, a greatly expanded River Walk, many kinds of recreation, river-oriented residential and commercial clusters.

The study proposes specific solutions to the water problems, then proceeds to develop the concept of the River Corridor as a linear park — a single but everchanging recreational resource almost six miles long. It would provide every kind of leisure activity — from quiet nature study to the night clubs of the Paseo — for regional, district and neighborhood needs.

Some of the focal points include the Mulberry Landing in Brackenridge Park, the San Antonio Museum of Art which will be estab-

lished in a restored old brewery, the Ursuline Square that is already a busy art-and-craft center. Then there is the HemisFair Plaza, the Pioneer Flour Mill Pavilion, the Lone Star Gardens and the Roosevelt Landing downstream. The study proposes to link these focal activities by boat, by foot and by bicycle. Each of these modes is intrinsically pleasurable, but together, they become an unprecedented and irresistible attraction in this long and ever changing park-like river corridor.

A section of the study is also devoted to the relationship between the River Corridor and the central city. It deals with the expressway system, parking, transit and the downtown as a

regional center. These considerations are particularly relevant when realizing the River Corridor passes right through the heart of San Antonio's downtown. The study illustrates by way of graphics and narrative series the character of the proposed downtown development.

One of the most significant points made in the study is a call for the investment of human activities — the neighborhood life — in the total revitalization process. Without this basic element, the study points out, all the facilities and amenities will only become empty facades, a stage set for guided tours, shoppers and Sunday trippers. The activities envisioned in the report are much more. It hopes for the energiz-

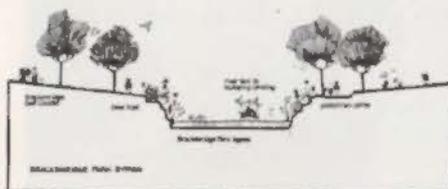
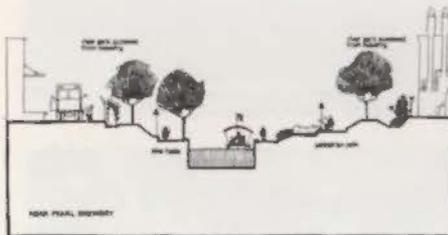
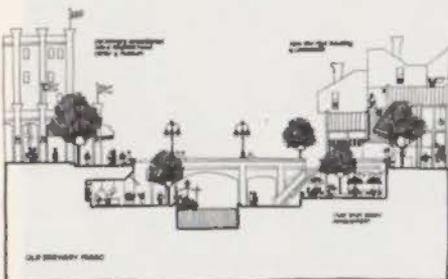
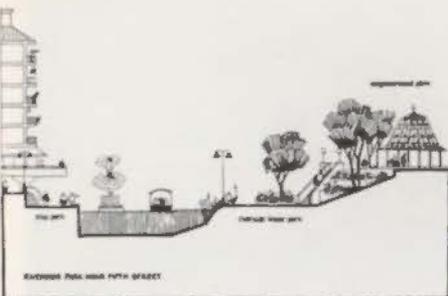
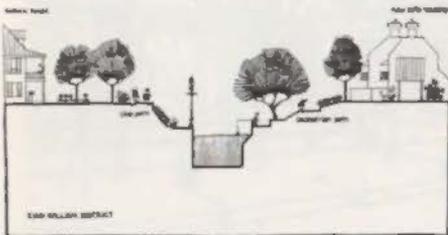
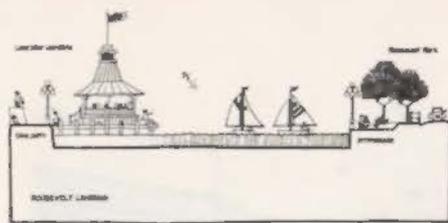


Photo by Sinclair Black



ing daily rhythm and pulse of human habitation.

Two long-range programs for housing are suggested in the study. One is to be achieved without public subsidy and utilizes high-density clusters along the river to absorb the high land cost. The second program will have more town-houses and garden apartments. In either case there will be no total clearance in the neighborhoods — only a combination of rehabilitation and spot infill changes.

Beyond the physical form of the River Corridor, the study also touches on the health and social services; education, public safety and other community facilities. A framework for decision-making is included which points to the

development cost, time frames and management process.

The San Antonio River Corridor Study is a major community undertaking. It shows what the community can achieve with unified efforts and clearly defined goals. SOM-MKGK elegantly articulated these community goals in their report — both narratively and graphically. It is urban design at its best. What remains is for the civic leaders and all citizens of San Antonio to put this plan to work.

MARKET SQUARE

EL MERCADO

By Henry C. Ortega

Farmer's Market District, San Antonio, was long recognized as a vital center for economic and cultural activity within a growing urban center. It is this district which has produced a surprising number of characters and customs which have helped mold the basic fabric for which this city has received such recognition and fame.

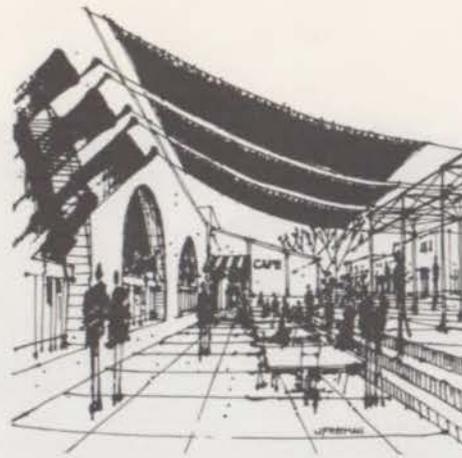
Historically, the district served as the base for a variety of business ventures, as well as a sophisticated spectrum of urbane ethnic participants which included individuals of the Chinese, German, Italian, Jewish and Mexican communities. The district continued to grow until it had reached the stature of the region's primary produce market. With this development came the obvious requirements for larger facilities and improved vehicular access. Unable to adjust to the new requirements, the produce market was finally relocated at its pre-



sent location away from its historic urban environment. The produce market relocation, coupled with other economic pressures, contributed to the urban exodus as merchant and consumer followed the pattern of movement to suburban neighborhoods. As typified in so many other urban centers, this movement has contributed significantly to the continuing decay of the market, its character and surrounding neighborhoods. Recent years have seen the market frequented mostly by the Mexican-American community (usually of lower income) located to its west. Other shoppers are usually the tourist or the occasional native de-



Sketches by Joe Freeman



the district, the effort seems the proverbial candle at the end of the long tunnel of suburban sprawl darkness which has plagued this city and its unique amenities. Of substance is the awareness of a planning-oriented urban renewal agency and city government.

Of particular note here is the city's establishment of a Market and Parking Authority organized and staffed initially to meet the immediate needs of the city-owned Market Square properties. The Authority is the basic vehicle to determine the project's success or failure through its managerial and operational structure, yet to be defined.

The scope of the Market Square district entails several sizable projects.

- The renovation of the Market House readapting its vehicular Produce Market scale to that of the pedestrian-oriented specialty shop.
- Produce Row and Concho Street and their transition to pedestrian spaces with outdoor vending, restaurants, landscaping, fountains and generally, the realization of an everyday meeting place within a sophisticated urban environment.
- Milam Park and its renovation into an urban park serving a rejuvenated urban center while commemorating the persons who played vital historic roles in the development of the region and its culture.
- Produce Market and Parking Garage to accommodate the shoppers' transportation needs, as well as vending space for the produce farmers who have played such a vital role in providing the area's consumer needs.
- The renovation and upgrading of existing privately-owned structures within the Market Square area of influence.

In total, Market Square represents a tribute to the people of San Antonio, especially to those who gave birth to its existence, those who cherish its rich culture and tradition and those who are willing to grow and improve life in one of the most exciting urban environments available.

siring a distant glimpse at a bit of "local color".

Market Square is to be the market's rebirth, and while consistently meeting the needs of its present customers will hopefully become the market of all the citizens. The current plan to revitalize the district is based on the sound premise that the urban fabric does indeed deserve to be reinforced. It demonstrates a deep-rooted conviction of several city administrations and many private citizens that there should be a vital nucleus for development and economic growth within the inner city. Coupled with the current housing, commercial and medical facilities, both existing and planned for

Honor Award
Texas
Architecture
1973



ECONOSPEED



It is common these days for people in architecture and construction to invent new terms for innovations in their fields — a practice extending even to the names of firms. Hence we have Fast-track, Polarpane, STORESTAGE, Envirosystems, DEROB, DYNAWALL B, etc. And now, with the completion in Dallas of Redman Plaza, corporate home of Redman Industries, a new term may be added (humbly, and for better or worse) to the lexicon: ECONOSPEED.

The client commissioned Dallas architects Ralph Kelman and Associates to design a building that could be erected with an absolute minimum of time and capital.

Space requirements were 200,000 square feet, and the finished structure, located on 11.5 acres of light industrial property in northwest Dallas, was to reflect the "dynamic industrial-technological image of the client," as well as to attract additional corporate tenants.



Speed and budget dictated that architectural and structural concepts be developed concurrently. This requirement, filtered through an elaborate cost analysis, led the planners to settle on an overall "systems" approach utilizing repetition, component construction, and pre-fabrication to the utmost. The building itself was divided into three separate but identical units of two stories each. Interior framing was to be of structural steel and bar-joists, with a concrete exterior designed to serve as an element both of structure and of architectural character.

From these rudiments sprang the more particular ideas that would hasten the building to completion. In the spirit of the project, the structural engineer (Datum Structures Engineering, Inc., of Dallas) applied the systematized-component concept to the interior steel framing. The firm reduced steel tonnage in the second floor beams, for example, by making them continuous through a hole cut to the shape of the beam in the column web. Beams were welded to columns lying on the ground, resulting in a web that could then be tilted into place. A slight erection penalty was more than offset by the reduction in tonnage.

The concrete exterior was similarly built from cast-in-place columns topped with jobcast spandrel beams at floor

and roof. Since the outer structure was not only an architectural motif (the only material visible except glass) but of structural quality too, eliminating exterior steel columns and beams, it proved a thrifty solution. In conjunction with the building's low profile and reflective glass, accentuated by broad overhangs which produce shades and shadows, the concrete forms express a regional as well as a bold industrial identity.

Each of the three modules in the complex is designed to look out on landscaped gardens, and the use of reflective glass, in addition to its mechanical advantages, offers privacy without drapes.

At a time when design innovation has become a financial as well as an aesthetic necessity, Ralph Kelman's sturdy and attractive Redman Plaza stands up extraordinarily well.

Ralph Kelman



Photos by Julius Shulman



Honor Award
Texas
Architecture
1973

The Pima County Experiment



So elaborate were the design preparations for Pima County Junior College near Tucson, Arizona that the principal architectural firm — CRS of Houston (in association with Friedman, Jobusch, Wilde of Tucson) — has published a 60-page “investigation” booklet analyzing both the guiding concepts and many of the design particulars represented by the project. A passage from the introduction to that booklet helps explain why, for CRS, the design process was inevitably to become so complicated: “Experienced designers of space for learning know that education and architecture are inseparable. They know that the campus planner must delve deep into education and bring to the surface distinct, clear thoughts concerning what will happen educationally on the campus because what happens architecturally should mirror what happens educationally.”

This turns out not to be a slug of the PR-man’s rhetoric. CRS evidently took great pains to apply its philosophy, and the college they have designed is as superior to most of its contemporaries as the underlying design theory was ambitious and imaginative.

The Board of Governors of the college was not terribly clear, at first, as to what the structural composition of the new campus should be. The architects had only a list of general “educational aims” to go on. Within a couple of

months, however, following a series of Planning Squatters (CRS’ term for community “brainstorming” sessions), the Governing Board had agreed to a much more specific basis for planning. It was tagged the “grand mix” and comprised three major premises: (1) that students should mix together regardless of ethnic, economic, and academic background; (2) that students should be encouraged through educational policy and architectural plan to mix informally with professors; (3) that the Academic Divisions of the College (Humanities, Vocational Education, Business, etc.) ought to be shuffled architecturally to help effect a constant mingling of students and faculty from a variety of fields, hence actualizing the much-touted “interdisciplinary” approach to education.

“In essence,” states the CRS booklet, “what the Governing Board said was that social mixing of students and professors was more important to the total development of the individual student than giving the chairman of each division the expedient convenience of having his professors and students around him.” (The chairpeople of the various Divisions were ultimately housed in the administration building near the Vice-President for Instruction.)

This is a remarkable development. It means that the project architects, through the com-



prehensiveness of their design preparations, actually helped shape a major component in the educational strategy of the client. "What started out to be a middle-of-the-road educational program — all things to all people — now is a bold, straightforward commitment to the total development of each individual student."

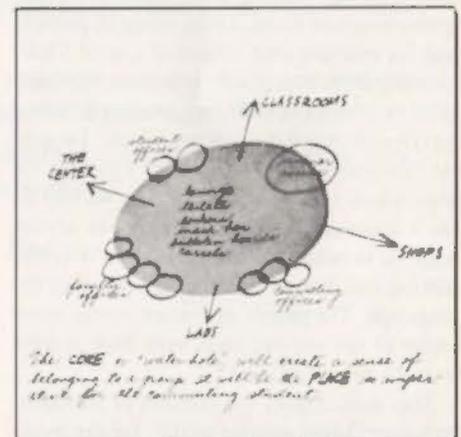
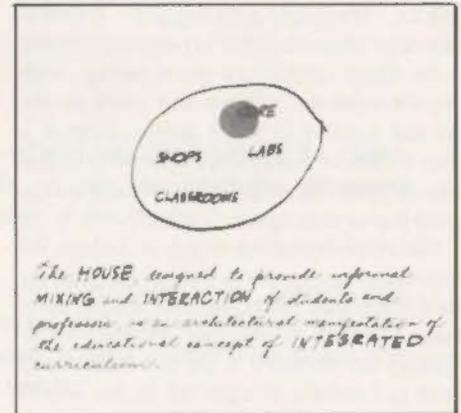
Once established, this concept evolved through numerous stages and studies — most of which draw on further ideas from the community — to the finished desert complex now serving the educational needs of an interim school population of 5500 students and 2200 faculty and staff. (Projected enrollment by 1983 is 7700.) To help prepare for the inevitable expansion of physical plant, CRS equipped the client with another innovation — a thoroughly researched table of 10 "Planning Precepts," touching on everything from "planned shade" to a "village" or "oasis" motif in the grouping of buildings, thus ensuring that future additions will be consistent with the spirit of the present facility.

The House Plan

The central feature of the school's design arises directly from the logic of the "mix and mingle" educational program cited above. Called the "House Plan" (with a nod toward

traditional European and American "Ivy League" notions of university education), the concept calls for a staggered arrangement of six academic buildings along a ridge (visible from nearby Tucson) overlooking the rest of the 273-acre campus. These six "houses" are distinctly separate from the Central Business District (CBD) of the institution, which includes the administration building, student union, gymnasium, library, and theatre. "Mixed and mingled" through each academic house are the classrooms, study carrels, and faculty offices of people from the various disciplines — with no single discipline concentrated in a particular building. Hence you have Borman House, say, or Geronimo House, providing lecture space, laboratories, and lounge facilities for students in fields as diverse as music and auto mechanics.

Each house, conceived as a "home base" for the students and faculty connected thereto, is built around a central "core" or "waterhole" where the student will find the offices of faculty and counselors, as well as the bulletin board, snack bar, and toilet facilities. General administration of the house lies with a Chief Counselor (not an academic departmental chairman), whose office furnishes, among other things, a pool of secretaries available to faculty members. (Continued)



Both within and without the six houses, in the CBD, the corridors, and the patios between, much attention has been given to space allocations that further approach the goal of maximum social academic interaction. Such mixing best occurs in small groups, and the spaces were designed accordingly. "The public outside room of the CBD," says the architects' booklet, "is a people gathering place. It should take on an urban character in complete contrast to the desert, a place of much paving, with ample benches and a forum area where people can talk together in small groups. Here is a place for lots of shade, a place for the brightest area of night lighting, and a 24-hour-a-day, seven-day-a-week space."

This review could run on and on. Indeed, the architecture *per se* of the college has scarcely been mentioned: items like wall design, overhangs, fenestration, materials, thermal control, lighting, etc. Suffice it to say that these details were as carefully thought out as the overall concept, and the whole set appears to be as skillfully integrated as time, money, and imagination would allow. In the siting of parking lots, for example (the subject of one of CRS' Planning Precepts), it was decided that cars could be stowed in two deep arroyos flanking the ridge on which the campus is built. Despite the "functional disadvantage" of a parking lot from which one must climb some 40 feet to one's destination, "there are aesthetic advantages. It is better to look down and over the parking area than to have the cars dominate the landscape. The people of Tucson would much prefer to see the buildings than look at their foothills draped in steel."

This same regard for richness of surroundings over flabby-minded utility, for the living and the natural over the inert (a quality deriving most generally from human interference with the environment) is typically expressed in CRS' Precept 8, concerning the grouping of buildings: "The beautiful desert site must be respected. The less we do to it, the better the effect. The best way is simply not to spread the buildings all over the site. Put the buildings in tight groups. Deliberately create a contrast between the expansive desert and the confining malls and patios. The campus should accentuate this contrast of spatial experience — the intimate space of a tight, academic village with the vast, impressive space of the desert."

EDITOR'S NOTE: For a full account of the design history of this model of Southwestern institutional architecture, the reader is invited to send for a copy of CRS' "Investigation 15". Address queries to Caudill Rowlett Scott, 1111 West Loop South, Houston, Texas 77027.

The Newest Twins in Town.



Gerald Hines Interests—Owner, Philip Johnson & John Burgee, and S. I. Morris & Assoc.—Architects; Ellisor Engineers—Structural Engineers; Zapata Warrior Constructors—General Contractor

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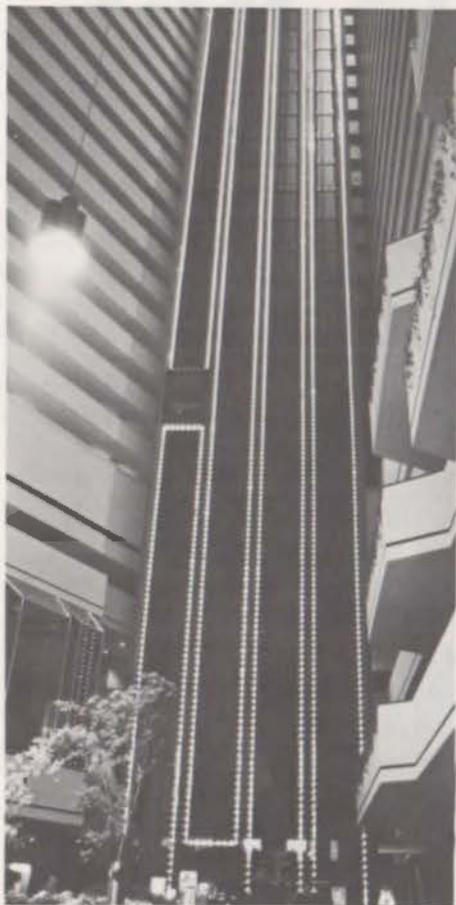


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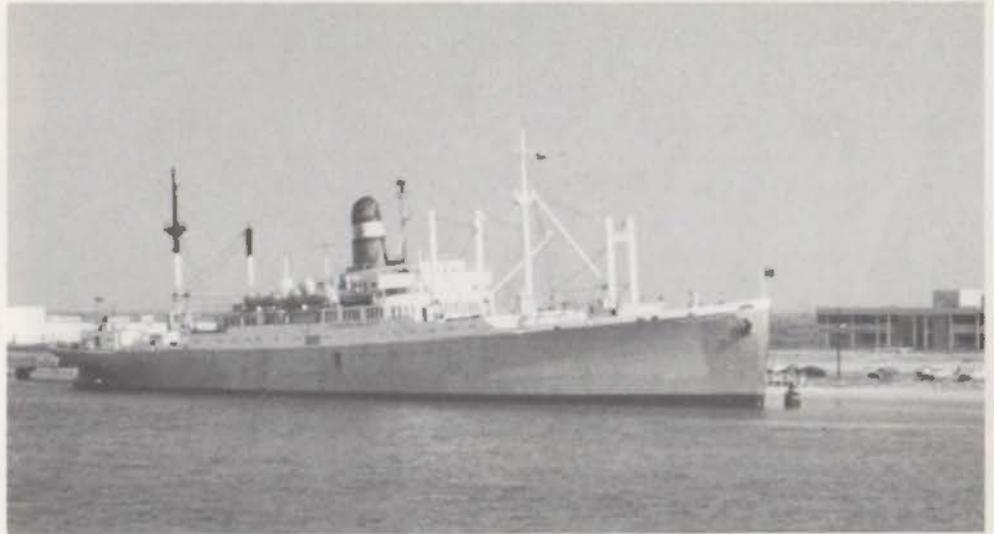




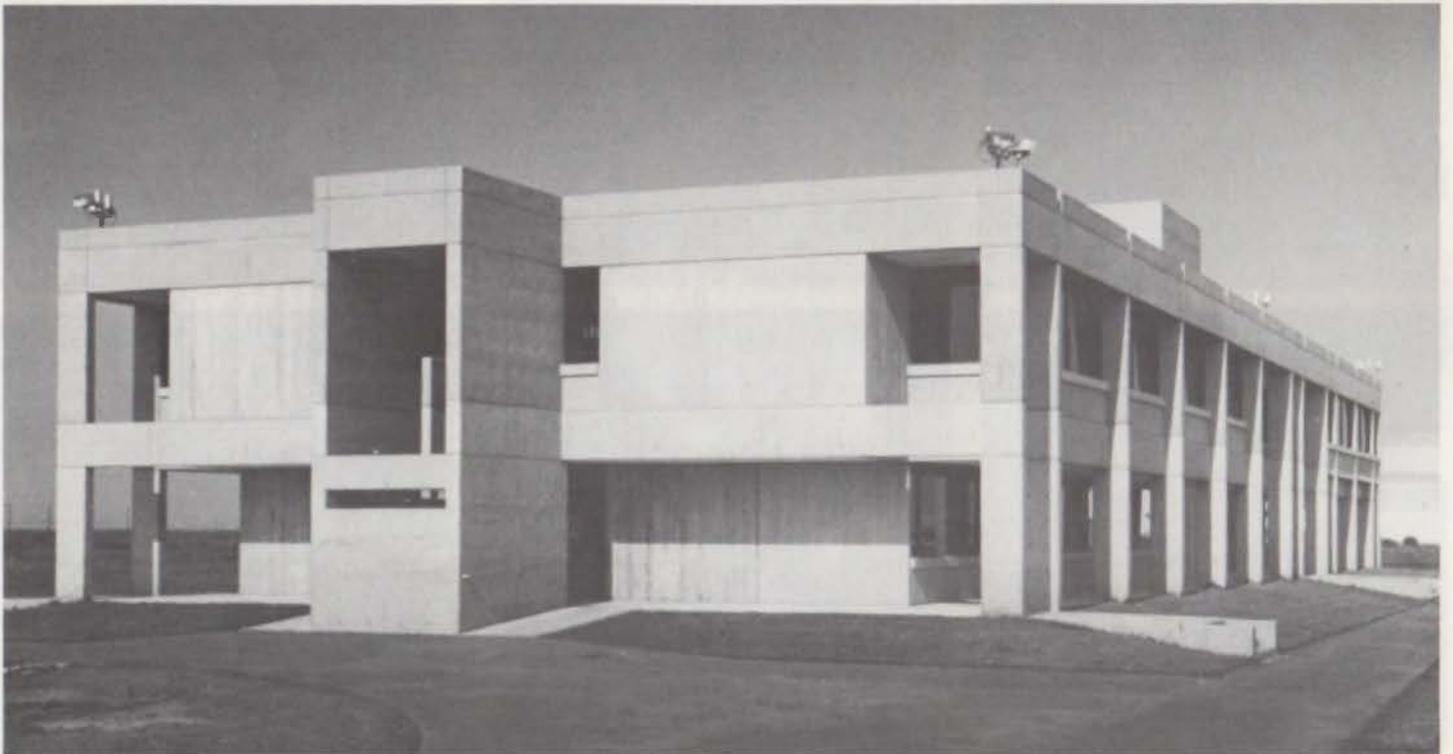
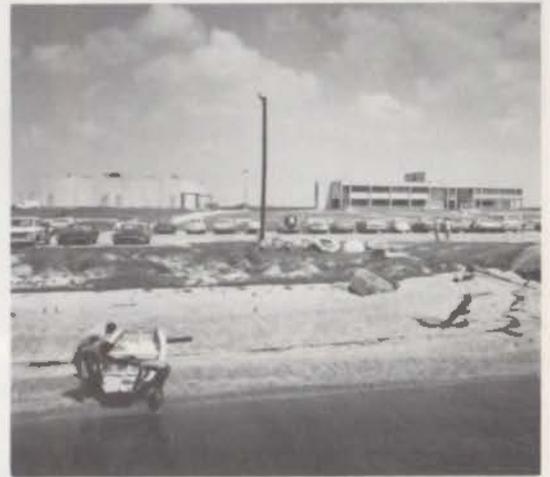
Glimpses — Annual Meeting '74







TO
SAIL
A
SHIP



A unique design challenge awaited the architects of a classroom building for the Moody Marine Institute of Texas A&M University. Located in Galveston, so close to the Gulf of Mexico as to receive the spray of its surf, the building was to stand in harmony both with the flat open sea and the treeless plains of the mainland. It was to accommodate classrooms and administrative offices (themselves to be converted in the future to classroom use) and to furnish a model for additional buildings later on. The structure had also to enhance a feeling of closeness between students and their subject — the sailing of ships — while resisting wind, sand and salt spray with as little maintenance as possible.

The firm chosen was Rapp-Tackett-Fash, of Galveston/Houston, and their solution to the given design problems has won them a TSA honor award.

Utilizing a quadrangle concept not uncommon to campuses elsewhere, the architects designed the building around a breezeway affording ample visual access to the University's training ship, anchored nearby for ten of every twelve months. The visibility of the ship, along with the busy Houston ship channel to the north, was thought to be important to the students' sense of vocational identity. (The ship itself is used for classroom training as well as for first-hand nautical experience.) This visual objective was further accomplished by horizontal windows which also reinforce the dominant architectural theme of harmony with land and sea. The building, like the ship, is low and flat.

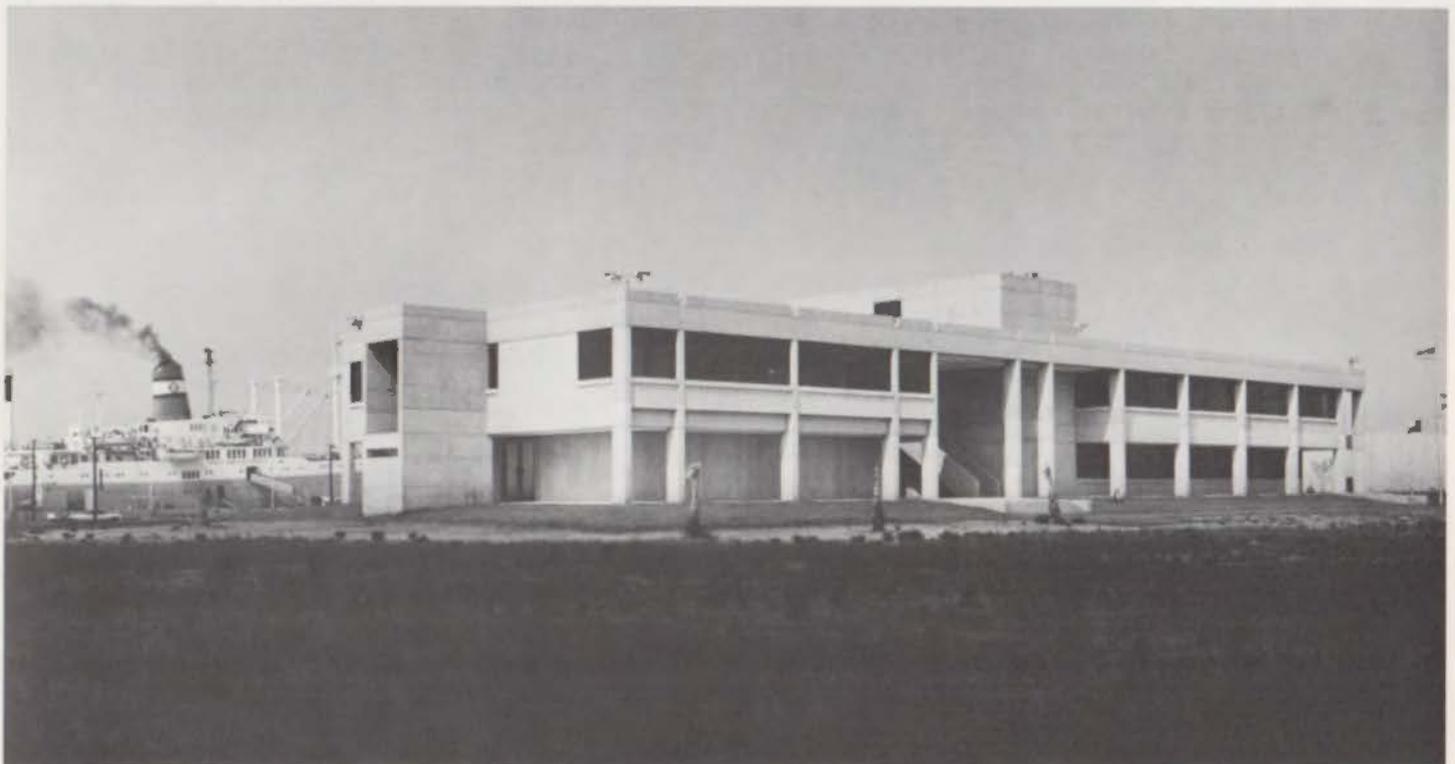
To achieve a certain variety in exterior com-

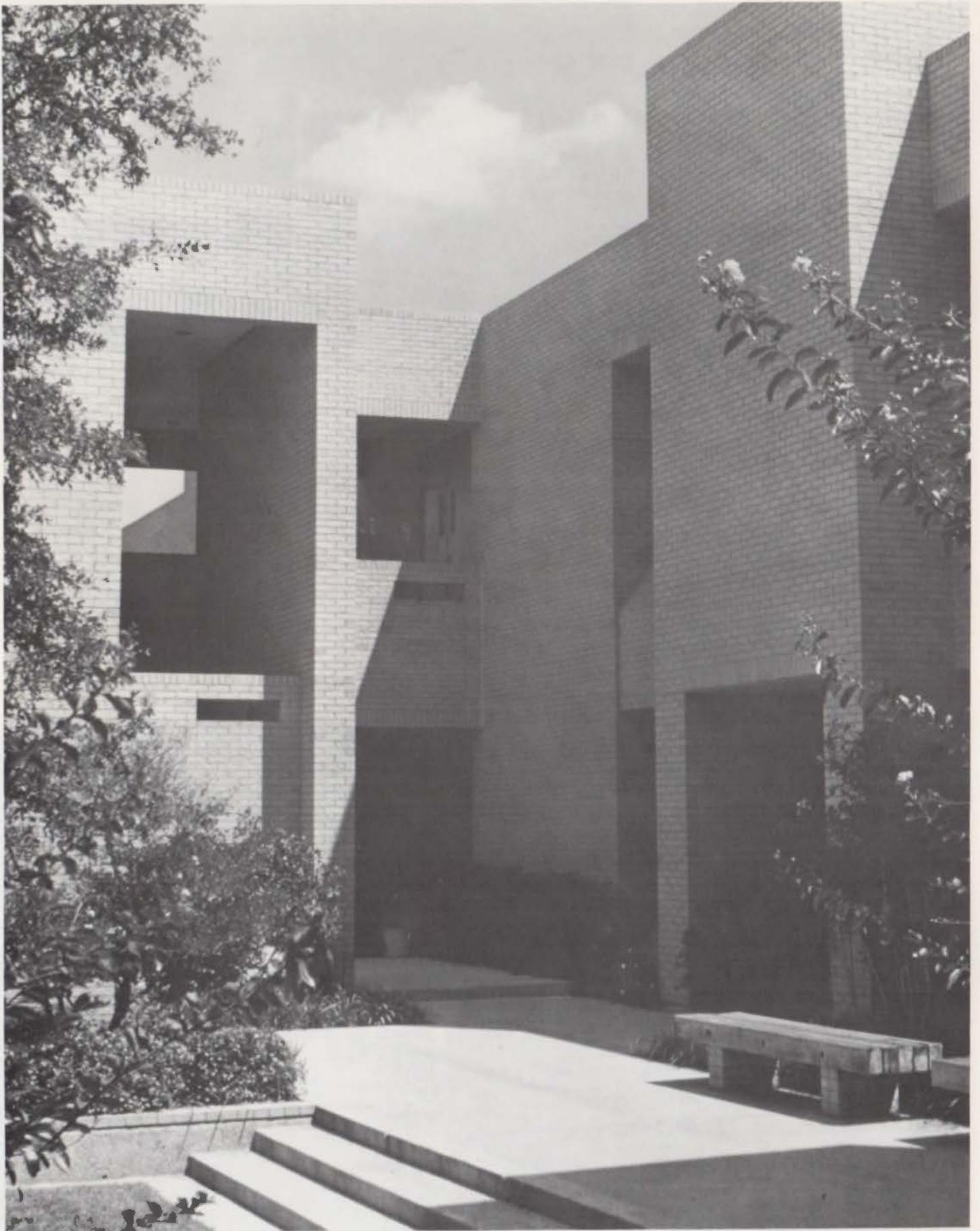


ponents, all of which, except windows, are of concrete, the architects called for a light sandblasting of structural members (removing latency without exposing steel reinforcing beams). Other exterior sections, including wall panels beneath the windows, were fashioned from precast concrete laid on rough-sawn cedar boards as the slabs came off the stacks. Done in a free-form manner, the resulting patterns provide a subtle relief from the sand-blasted structural columns. Still further relief obtains from deep reveals along joints between concrete sections.

Other materials designed into the classroom building include bronze glass in anodized aluminum frames, drywall interior partitions, lay-in acoustical ceilings, and plastic exterior light fixtures.

Honor Award
Texas
Architecture
1973



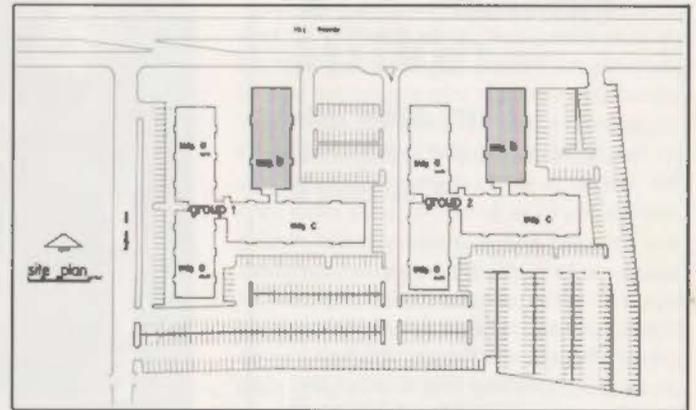


The client wanted a Dallas office building with a maximum amount of leasable space in relation to the site: a relatively diminutive eight acres adjacent to the LBJ Freeway. The client also wanted parking facilities equal to a ratio of four cars per 1,000 feet of occupied floorspace (which meant approximately 480 cars, given a total of 160,000 square feet of leasable area). Since the complex was to skirt the freeway, with subsequent high visibility, a major task for the architects was one of disguise — how to make a large facility look smaller, or at least less cramped on its site, and how to conceal the presence of almost 500 parked cars.

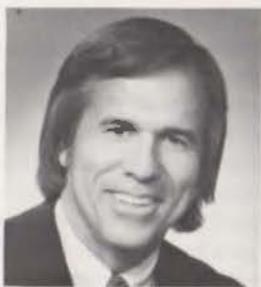
The architects who got the job — Robert Callaway & Associates of San Antonio — submitted both problems to the same basic solution. Instead of one or even two vertical structures looming over the freeway, the floorspace was parceled out among six smaller buildings in two clusters of three each. To minimize the appearance of great length, two of the buildings in each group were oriented at a 90-degree angle to the freeway. The third building, while installed parallel to the flow of traffic, was set back toward the rear of the site. There, shrinking into the distance, it would serve as a screen for the multitude of cars parked behind.

Two substantial aesthetic obstacles were thus overcome through site-planning and orientation alone. A resulting maturity in the appearance of the complex was further enhanced by strong shadow patterns and vertical projections housing mechanical systems. Finally, wishing still further to neutralize the rectangular bias of their design, the architects provided for conspicuous garden-courtyards with benches, fountains, and abstract sculpture emphasizing curves over straight lines and angles.

The final product, a kind of optical illusion known as The Registry, has won its designers an award, and has kept the clients happy.



OPTICAL ILLUSION IN DALLAS



Robert Callaway



Allen Wilson



Stephen McWilliams

Endangered Species

Photos by John Lash

May we open this installment of "Endangered Species" with a dab of philosophy?

There are many among us today who are not yet convinced of the importance of salvaging old houses and other historic structures in Texas. Not that such folks are opposed to the idea — if an elegant 19th century mansion can be saved and even restored without undue anxiety and expense, that's to the good. But let's not go overboard. I mean, how much are those old relics really worth? It's the present we have to concentrate on, and the future, and that's where the bulk of our money and energy must go. If that means, in the final analysis, that the old mansion has to be leveled to make room for a new corporate headquarters tower and parking garage, so be it. We'll have photos and drawings and other memorabilia of the vanished historical abode. It won't be totally forgotten. Indeed, architectural buffs, if they are interested, can even find copies of original plans for some of the old structures.

The Real Thing

The point that is missed here is that there is a large and significant difference between *memorabilia* and the *real thing*. And this is a difference, furthermore, with overlooked but nonetheless telling implications for the *personal lives* of everyone in this society.

We have memorabilia of the North American Indians, you see, but we don't have the Indians anymore because we wiped them out to clear the way for our railroads and boom towns. We have photographs and paintings and written descriptions of wilderness areas and deserts and virgin seacoasts and species of animals that were also wiped out, are being wiped out today, in our typically American bustle and haste to expand what we call our civilization.

This has been the pattern of our history. Confronted with an obstacle to our compulsion to build, pave, and experiment, to conquer new frontiers, we have simply removed the obstacle, sometimes painting or photographing it first, sometimes not. For the most part, because we were in a hurry, because the profits from this kind of progress must be raked off quickly, we have not spent a lot of time considering the damage we might be inflicting on the quality of our lives and the lives of our children.

Part of what we have failed to perceive is that difference mentioned above — the difference between a picture post card of an Indian village and the *real thing* — the living, breathing, sweating, singing braves and chiefs and princesses, papooses and buffalo. It is strange, in a way, that Americans, of all people, should have missed this difference, given our traditional preoccupation with the tangible and the con-



The Tips House in Austin, due to be replaced by a high-rise. The bankers who own it have offered to help finance its relocation. Below: a bannister in the Tips House.

crete: in a word, the *real*. It is strange that we should have failed to notice how much richer our lives would be if we were less trigger-happy, less quick to eliminate the *real* features of our natural and socio-historical past — replacing them on the one hand with "modern" artifacts that tend increasingly to look and behave alike (freeways, office buildings, houses), and, on the other hand, with memorabilia stored in museums and between the yellowing pages of books.

What we have been destroying, in sum, is the *real diversity* of a natural and social environmental system which has taken thousands upon thousands of years to evolve. What we have failed to understand is the crucial importance of this diversity to our own health and welfare,



indeed to our survival as a viable part of a viable, mature ecological system. Only recently has this dynamic of species wellbeing fallen under thorough scrutiny (notable writers on the subject are Howard Odum, Ramon Margalef, Murray Bookchin), and only still more recently has anyone in a position of power seriously considered acting on the discovery. (This latter observation is important — in a hierarchical society like our own, where the mass of people feel helpless to act except through their authorities, it doesn't matter that any number of "ordinary" individuals have for decades noticed and protested the irrational destruction of our ecological base of survival. Only the powerful have been licensed to act in decisive ways, and they have either not heard the message or have chosen not to act.)

In view of the scope of this dilemma, it seems almost ludicrous, perhaps, to return to the question of salvaging historic Texas structures. Yet every task, however large or small, must have its beginning. These old buildings which still dot the state, looming up here at the edge of a small town, there nestling in the shadow of a bank tower, comprise a *real part* of the *real diversity* of our history and therefore of our lives. We would not do badly to start slowing down the homogenizing sweep of sometimes ill-considered "progress" by taking a stand *now* on behalf of these architectural veterans languishing in our own backyards. Is it really very difficult, after all, to imagine how much

nicer it would be to run one's fingers along a 100-year-old walnut bannister than to gawk at an etching in a book?

The more thoughtful of our populace, of course, have already started the rescue and repair operation, or at least have opened their eyes. In Austin, for example (which city last spring lost the prized Hunnicutt House), efforts are underway to save the centenarian Tips House, which stands on a piece of real estate slated for high-rise development by a local savings and loan institution. The institution has offered to deed the house to whomever might be willing to relocate and restore it, has offered a cash contribution to aid in that process, and has financed a special seminar at the UT/Austin School of Architecture where students and professor Wayne Bell are drawing up plans for the restoration. (Still no money for the actual relocation, though.)

South of the river in Austin, St. Edwards University has accepted the proposal of one of its students to offer a section of its own campus as a site for the relocation of a whole cluster of historic structures. If the money can be found, a vest-pocket City of History might be established there.

Finally, *Texas Architect* received recently the letter printed below — a "voice crying in the wilderness" for help in saving an old house. Built in the late 1920's by Charles P. Taft, brother of the former President, the house was part of an attempt by a group of Midwest businessmen to raise a "dream town" on what at that time was semi-desert ranch land near the Mexico border. The town, christened Catarina, was completed, but the 1929 depression, combined with difficulties in obtaining water supplies, nipped the settlement's growth in the bud, and it never recovered.

Wishing to learn more about the Catarina house, we telephoned a resident of the town who mailed us some photographs. Mysteriously, they never arrived. Perhaps one of you others out there can pick up on this challenge — or on some other "endangered specie" in the state. Let us hear from you, because what is at stake is a very *real* part of the shrinking diversity and natural richness of our lives.

Gentlemen:

I am enclosing a picture and newspaper article that appeared in the Corpus Christi Caller-Times about 1964 or 1965 about an old home that hopefully isn't too late to be saved. I am secretary for Bennett, Martin and Solka, Architects in Corpus Christi. I am very interested in old homes and especially this one, because I stayed there as a child during a visit with my family when close friends saved the place.

I recently wrote the Postmaster in the town of

Catarina, where the old Taft place is located to inquire about the present status of the home, but did not receive a reply.

As I remember the place, the downstairs has a parlor, dining room, kitchen, sitting room, grand stairway, bedroom and bath plus several fireplaces. The upstairs has a large hallway, 6 bedrooms, with fireplaces and bath between each bedroom, servants stairway, porch over the front entrance and the stairs up to a lookout tower on the roof.

Please send any information on how to help save this home or how I could find out what has happened to this place. Perhaps Preserve Austin, Inc. would be interested. Hopefully, some rich family has restored it and it's in good hands. I only wish it were mine.

Sincerely,
Joyce Caddell
Bennett, Martin and Solka
4707 Everhart
Corpus Christi, Texas 78411

In Dallas The Statler Hilton

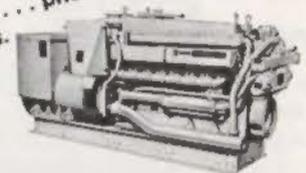
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In the News

Retraction

The November/December 1974 issue of *Texas Architect* (page 34) credited the design award for Rothko Chapel to "Howard Barnstone, FAIA — Houston (formerly Barnstone & Aubry)." The credit should have read, "Howard Barnstone and Eugene Aubry, Architects." We regret this unintentional inaccuracy.



Taylor Appointment

TSA Executive Director Des Taylor has accepted an appointment to the Commercial Panel of Arbitrators of the American Arbitration Association. The panel is composed of prominent persons who have agreed to serve when called upon by the parties to a controversy.

A graduate of Baylor University School of Law, Taylor is a member of the American Bar Association and the Texas Bar Association. In his previous position as Executive Director and Legal Counsel to the Associated General Contractors, Taylor specialized for three and a half years in construction labor law and worked closely with the National Labor Relations Board.



Spencer Cited

Ralph Spencer, Director of Professional Affairs in the UT Austin School of Architecture, was cited during TSA's 35th Annual Meeting in Houston Nov. 6-8 for his service to the profession as Executive Director of the Texas Board of Architectural Examiners. Spencer held the post for three and a half years prior to its assumption by current director Phil Creer. Presenting the award certificate was George Sowden, TBAE Chairman.



Award Winner

The Dallas architectural firm of **Harwood K. Smith & Partners** and the engineering firm Datum Structures Engineering, Inc. have received national recognition for a new Baylor University Medical Center Parking structure.

The structure is one of nineteen winners from the United States and Canada in the 1974 Prestressed Concrete Institute competition, the twelfth annual awards program for excellence in architectural and engineering design using precast and prestressed concrete. The awards were granted for achievements in aesthetic expression, function and economy. AIA President Archibald C. Rogers, FAIA, chaired the jury of architects and engineers.

The problem was to design a parking garage to accommodate 940 cars in the most economical structure consistent with the medical center. The concepts involved included use of the basic structural components in a simple, direct way, exposing them and their connections; use of the most inexpensive concrete mix in the area; and pulling elevators and stairs to the building's exterior, using brick here to match the medical center.

The jury commented, "This very simple and elegant structural system clearly expresses the architecture of this building. Full use was made of the prefabricated nature of the components."

News of Firms

The Austin firm of **Barnes Landes Goodman Youngblood** has announced the following promotions and appointments. Promoted to Senior Associate was William Clay Grobe. Promoted to Associate were Luther B. Gilmer, Bill Hammack, Robert C. McLaughlin, James Michael, and Trenton Wann Jr. Promoted to Project Administrator were Ron Dailey and Tighe O'Neal. Promoted to Project Architect were Ron Dennis and Lloyd Hawthorne. Promoted to Job Captain was Billy Mack Richardson, R. Gommel Roessner, FAIA, has been appointed Design Coordinator and S.J. Mainord has been employed as Director of Planning.

The McGinty Partnership, Architects, Inc., of Houston, has announced the election of Milton B. McGinty, FAIA, founder of the firm,

to Chairman of the Board of Directors. B. Burke McGinty, President, has assumed the additional duties of Treasurer and is the Chief Operating Officer of the corporation. John M. McGinty has been elected Executive Vice President, continues as Secretary and also serves on the Executive Committee of The Crane Design Group, the Corporation's subsidiary Urban Design and Planning firm. New members of the firm include Frank W. Vesey, CSI, James V. Whalin and Jerry L. Parrish.

Hal Muncaster Davis Jr. has announced the removal of his architectural offices to 4045 Linkwood, No. 706, Houston. Telephone 665-3654.

Harvey P. Smith & Associates has relocated its offices to 201 Canyon Dr. in San Antonio.

Harry J. Chris, President of **RYA/Space Planning Inc.**, Dallas, has announced the appointment of Michael D. Tatum as Vice President.

Ken R. Harry Associates Inc., has relocated its offices to 4544 Post Oak Place, Suite 208, in Houston.



Benefit Tourney

Construction industry golfers from all over the Panhandle participated in the First Annual Lubbock Architects Open Golf Tournament jointly sponsored by the Lubbock and Panhandle chapters of TSA. The proceeds of the tournament, held at the Hillcrest Country Club in Lubbock, were used to establish an annual architecture scholarship at Texas Tech for a minority student. Florentino Bargas, a student from Amarillo, was awarded this year's \$500 scholarship. Pictured above presenting trophies to flight winners is Bob Messersmith, right, Golf Committee chairman. Winners were, from left, Bill Kennedy, Larry Gailey and Hal Schauer.

Industry News

Oscar W. Stewart, formerly Executive Vice President, has been named President of **Mosher Steel Company**, R. Trent Campbell, Chairman of the Board, has announced. Milton E. Eliot, formerly President, has been appointed Vice Chairman of the Board. Mr. Stewart, a graduate of Texas A&M University,

will be responsible for all operations covering the company's seven plants. Mosher Steel, a Trinity Industries company, is one of the nation's largest steel fabricators, with Texas plants in Houston, Dallas, San Antonio, Lubbock and Tyler and in Louisiana at Shreveport.

Wilson Art Company of Temple has announced the appointment of a new distributor of the Wilson Art brand of laminated plastics for the greater Fort Worth area. Walden Industries, 3478 Locke Avenue in Fort Worth, will carry the complete Wilson Art line of high-pressure laminated plastics and contact cements.

Woodshapes, of Dallas, manufacturer of exotic wood veneer tables and wood sculpture, has diversified to include design and crafting of decorative faceted slab glass window panels set in epoxy.

Mann on Leave

George J. Mann, on leave from Texas A&M University, has been appointed a term Associate Professor at the Columbia University Graduate School of Architecture and Planning in New York City for the 1974-1975 academic year.



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Letters

This quote from the UT Austin School of Architecture Newsletter prompted the reply which follows it. — Editor

With the nearness of the TSA convention, scheduled for November 6-8, it was necessary for an awards jury to be held to select those designs by Texas architects which seem to represent the best of current Texas architecture.

The two of us were asked to operate the review projectors for this event and were therefore able to gain some insight into the awards procedure. We came away, unfortunately, with a degree of disillusionment.

The time factor (one day to review 156 projects) probably had more influence on the selec-

tion of awards than did design criteria. The whole process appeared to be reduced to a matter of personal tastes, in the place of analysis. While the projects receiving awards are deserving of praise, we believe that many noteworthy designs escaped the attention due them.

It is our suggestion, and as future architects, (we) plead, that future juries are taken seriously enough — if they are to exist at all — that sufficient (and equally allotted) time be provided for an analysis of each design on the basis of its predetermined criteria. — Everett Fly & Scott Davis

Editor: Although our own firm has been most fortunate in the number of awards extended by

TSA, I would like to endorse the enclosed comments from the University of Texas School of Architecture Newsletter and commend their authors.

One of the major benefits from the awards program is the objective, informed feedback to a design team and the recognition of peers which contributes to pride in their work. It therefore seems equally important that, to the best of the jury's ability, all outstanding projects be recognized and those which are superficially photogenic be eliminated. Both aspects of the jury's task require adequate time for consideration. To do less can only reduce the credibility and worth of the awards.

I believe it was the sincere intent of Messrs. Fly and Davis to constructively criticize the process and not the specific jury which they observed and my own comments are intended in the same spirit.

Robert L. Halford
The Oglesby Group, Inc.
Dallas

Editor: Happily your July/August 1974 was called to my attention so that in our search for the remaining four of ten courthouses designed by James Edward Flanders, architect, of Dallas in the '80's, we could check off those counties mentioned in "Our Architectural Ancestors."

In addition to the courthouse in Albany about which we already knew, we have information about Flanders work in Dallas, Nolan, Baylor, Jack and Stephens counties. Thus we lack four courthouses.

We will welcome any assistance you can give us.

Mrs. Edmund J. Kahn
3525 Turtle Creek Blvd.
Dallas, Texas 75219

We print the above in hopes that some of our readers may have further information regarding Flanders' work. — Editor

Editor: Thank you very much for the September/October *Texas Architect*. Your magazine is a welcome addition to our reference library.

Rufus F. Harris
Tribrook Group, Inc.
Oak Brook, Illinois

Editor: My congratulations to everyone on the TSA Staff that's responsible for making the *Texas Architect* look like a magazine.

A. William Modrall, Jr.
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Editor: As you may already know, the Rosenberg Library has been awarded a matching grant from the ARBC to locate and copy all existing architectural drawings by Nicholas J. Clayton, the well known Nineteenth Century Galveston architect.

During the past year we have found and copied several hundred Clayton drawings and have acquired other original drawings, letters, and daybooks belonging to Clayton. We hope this collection will be used by students of the architectural history of the region and by individuals or organizations engaged in preservation and restoration of the hundreds of buildings that Clayton designed throughout Texas and the South. When the project is completed we will print a catalog of the collection but before we do a final catalog I want to make every effort to locate any remaining drawings. I would especially like to request that any of your readers having knowledge of Clayton-designed buildings or who may know the location of any Clayton drawings please write me at the Rosenberg Library.

Larry J. Wygant
Rosenberg Library
Galveston

To the Members of the Texas Society of Architects:

How grateful and flattered I am that I have been awarded membership in your organization! Your kindness is so much appreciated and I am deeply honored to accept.

Your interest in improving and enhancing the quality of life in communities across this State is one I wholeheartedly and enthusiastically share. The opportunity afforded you to give birth to new concepts, to breathe new vitality into cherished structures of the past, and to bring them all into harmony with the environment is one I watch you use with excitement and high hopes. Please know how delighted I am to be a part of this special force — both in spirit and through your generous award.

With my warmest thanks and good wishes to all of you.

Lady Bird Johnson

Mrs. Johnson was awarded honorary membership in the Society for her local, state and national efforts to conserve and beautify the environment. —Editor

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