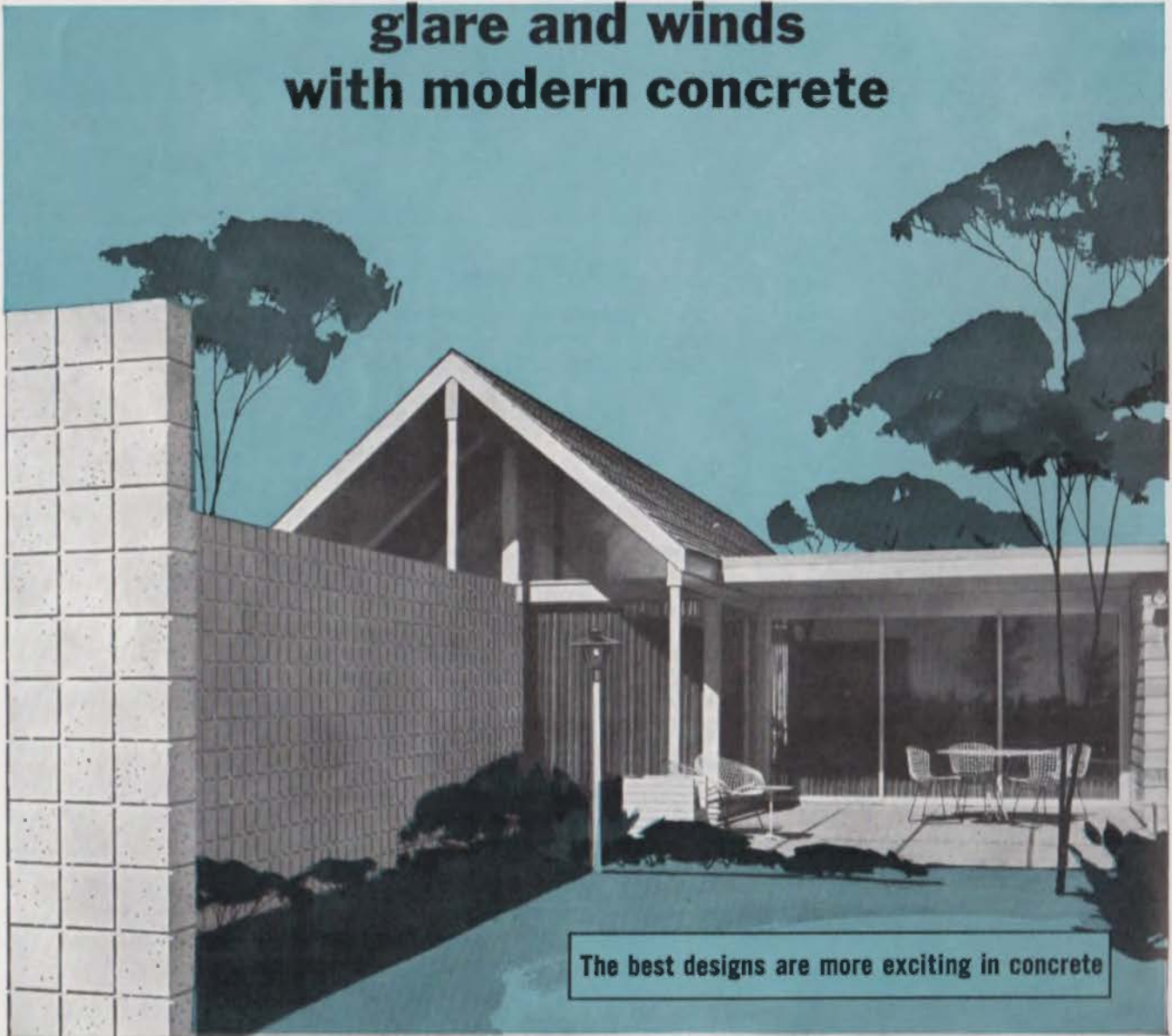




TEXAS ARCHITECT

A P R I L 1 9 6 2

Award-winning home defeats Southwest's glare and winds with modern concrete

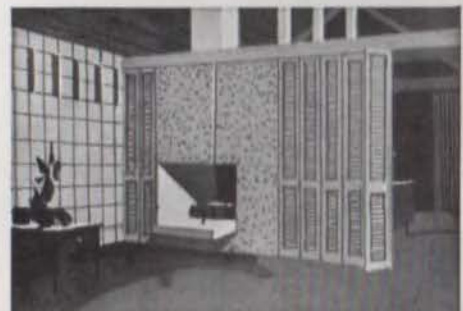


The best designs are more exciting in concrete

Regional design award winner, 1961 Concrete Industries Horizon Homes Program. Architect: Peters and Fields, AIA

In this snug desert home in Odessa, Texas, the architect has demonstrated the ability of concrete to fit the needs of design and locale. Patterned concrete masonry walls of the house itself are extended to enfold outdoor living areas. Protection is achieved with high decorative interest.

Used alone or blended with other materials, concrete offers today's architects structural efficiency and unlimited design opportunity. Readily formed, textured, colored, patterned to structural and decorative ideas, concrete is infinitely versatile . . . truly, the material of modern construction. *Plan to enter the 1962 Concrete Industries Horizon Homes Program.*



Exposed aggregate concrete fireplace adds drama to high-peaked living room. The distinctive detailing of interior walls is repeated with variations in outdoor areas.

110 East Eighth Street, Austin 1, Texas

PORTLAND CEMENT ASSOCIATION

A national organization to improve and extend the uses of concrete

Official Publication of
THE TEXAS SOCIETY OF ARCHITECTS

The Texas Regional Organization of
The American Institute of Architects
Don Edward Legge, A.I.A., Editor
John G. Flowers, Jr., Managing Editor
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327 Perry - Brooks Building, Austin, Texas

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COVER

Texas Architect's cover is a minor
entrance court that dramatizes the
rhythmic simplicity of the Texas
Architecture award winning Dow
Center of Houston designed by Cau-
dill, Rowlett and Scott.

The President's Letter

HAROLD CALHOUN, FAIA

President
Texas Society of Architects



All members of the Texas Society of Architects are grateful to the staff of A & M College, and most particularly, to Ben Evans, Seminar Chairman, Theo Holleman, and the entire faculty for the excellent program "Creative Architecture Through Research, a Workshop on Building Technology," held last month in the Memorial Student Center, College Station. More than forty architects and forty students participated in one of the most informative and challenging programs ever presented to the TSA membership. Several of the nationally prominent speakers who have participated in other area conferences pronounced this the finest of its character ever held. It was, of course, a pioneering effort, and by unanimous vote of the assemblage it will be repeated in 1963 with a far richer and more meaningful program of work. Again, may we say that our gratitude goes to those who organized, planned and administered this excellent conference.

But now our attention is focused upon the exciting prospects of the AIA Convention to be held in Dallas, May 7-11. President Philip Will, Jr., F.A.I.A., has announced that the theme of this year's convention will be "New Dimensions of Architectural Practice." Dean Charles R. Colbert, Columbia University, will give the keynote address entitled "The Social Dimension of Design." Following Dean Colbert will be Jane Jacobs, associate editor of **Architectural Forum** and author of the provocative book "The Death and Life of Great American Cities," and Mayor Ben West of Nashville, Tennessee.

The second program session, entitled "New Dimensions of Architectural Knowledge," will be chaired by Douglas Haskell, editor of **Architectural Forum** and assisted by Karl Falk, economist and president of the National Association of Housing and Redevelopment Officials; internationally known Los Angeles architect William Pereira, and Paul Opperman, executive director of the Northeastern Illinois Metropolitan Area Planning Commission.

The third program, entitled "Case Histories of Community Services," chaired by Emerson Goble, editor of **Architectural Record**, will deal with projects in Little Rock, Arkansas, Knoxville, Tennessee, and Eugene, Oregon.

The fourth program session is entitled "Case Histories of Expanded Services," chaired by Thomas Creighton, editor of **Progressive Architecture**, will explore in depth an individual building project involving expanded architectural services.

New films to be shown at the convention include "An Architect at Work" and "Form, Design and the City." A full program of social events, awards and professional performances and the traditional investiture of new AIA Fellows will complete what should be one of the outstanding AIA Convention programs of all time. We, in Texas, are extremely pleased to be the official hosts of the AIA and can best demonstrate professional interest by being present for the entire convention.

1962 marks the completion of ten years of existence of the Texas Architectural Foundation. The charter in fact, was granted on June 4, 1952. It seems appropriate, therefore, at this time to review the progress made and the current status of the TAF.

TEXAS ARCHITECTURAL FOUNDATION

The business affairs of the Foundation are accomplished by a Board of Trustees, composed of the current President of the TSA and the five immediate living Past Presidents, plus the head of one of the five Schools of Architecture. The Trustees are assisted by a Board of Directors consisting of the Presidents of the sixteen TSA Chapters and the other architectural school heads. But the fundamental concern of furthering architectural education in Texas makes the Foundation the business of every architect in Texas.

The charter of the Foundation provides specific purposes for which the Foundation is created:

"The purpose for which this Corporation is formed is to provide for the support of an educational undertaking by aiding and furthering the study of architecture and by providing financial aid, grants, or scholarships to selected individuals to so do; and, to receive, manage, expend, and sell property for funds to carry out the purposes above stated.

"No part of the earnings of this corporation shall inure to any individual and no part of its activities shall be to carry on propaganda or to influence legislation . . ."

To accomplish these high aims the Foundation has administered a number of important funds supplied by industrial and educational organizations interested in the furtherance of architectural education in Texas.

M. D. ANDERSON FOUNDATION

The most recent grant is from the M. D. Anderson Foundation, which will be expended for the first time in 1962. The terms of this program call for:

"Grant is to be administered by the Texas Architectural Foundation, of Five Thousand Dollars per year (One Thousand Dollars per year to be granted to each of the five Schools of Architecture), for a period of three to five years, to allow for continuity of research programs selected by the director of each architectural school. In administering such a research grant the Texas Architectural Foundation would submit an annual report to the M. D. Anderson Foundation, covering each program selected by the schools."

JESSE H. JONES SCHOLARSHIP

This excellent scholarship program provided by the Officers and Trustees of the Houston Endowment Incorporated and called the Jesse H. Jones Scholarships, makes available three grants of \$1,000.00 each to worthy and qualified applicants from the five Schools of Architecture in Texas. The qualifications call for evidence of genuine need and demonstrated high scholastic capabilities through four years of training in Schools of Architecture by students who possess outstanding moral character and are dedicated to a career in architecture. The first three scholarship grants were made at the annual TSA Convention in 1961.

FEATHERLITE COMPETITION

The Featherlite Competition is one of the oldest in the history of the Foundation and is an award made to the five Schools of Architecture based upon problems submitted during the course of the normal curriculum in each school. Three grants are made to each school each year and total fund of \$2,500.00 is available for this purpose through the generosity of the Featherlite Corporation.

MONARCH TILE SCHOLARSHIPS

Two excellent scholarship awards totaling \$1,000.00 are made through the generosity of the Monarch Tile Company, with applications open to all Schools of Architecture in Texas. Applicants for the grant understand that it "can be awarded only to one whose intention to make the profession of architecture his life endeavor, is sincere, whose character and reputation command respect in his community, whose qualifications and achievements have demonstrated outstanding ability in his chosen field."

CLAY PRODUCTS AWARD

This excellent program for years was in the form of a competition but has recently been changed to provide a fund of \$1,500.00 to be used as emergency assistance to students in the five Schools of Architecture as determined by the heads of each school. It is anticipated that receipts of these funds will be expected, in the future, to repay the scholarship grant at such time as he is able.

TEXAS GRANITE COMPANY

The Texas Granite Company intends to make available \$500.00 to be used in a similar fashion.

TEXAS CONCRETE MASONRY ASSOCIATION AWARDS

This Association makes available \$750.00 to be awarded in recognition of design excellence during the fourth year of education. Nominations for individual grants are made by the heads of the several Schools of Architecture to the Foundation.

OTHER PROGRAMS

The Foundation has received requests for assistance in many projects, and despite its limited funds has been able to provide a large number of scholarships to assist teachers of architecture schools to attend the annual summer training sessions sponsored by the AIA-ACSA held in various parts of the country.

The Foundation has also helped underwrite the publication of a scholarly book by a professor on the faculty of Rice University.

The Foundation has also underwritten two guest lecture programs at the five Schools of Architecture and has provided for a traveling exhibition to be shown at all of the schools.

The Officers and Trustees of the Foundation have long regretted that many more worthwhile programs could not be provided. But while the growth of the Foundation has been constant and gratifying, it has not reached a point where income from investments could provide sufficient income to augment the already existing programs.

Where does the money come from? The above awards, scholarships and competitions are all provided by private industry. The balance of the activities of the Foundation are underwritten by the generosity of practicing architects who have developed the regular habit of giving. Each of the Trustees donates \$100.00 a year for each of the six years of his service on the Board. Several substantial memorial donations have been made in the names of well known deceased architects. Other architects have budgeted a regular annual contribution in their own name or the names of their firms. The several Women's Architectural League chapters have raised money through a variety of projects and have contributed most generously.

Finally, the single most effective means of raising money has been through the receipt of gifts in the form of memorial contributions honoring deceased friends and relatives. Several individuals find themselves making monthly contributions in lieu of flowers or other recognition at funerals.

It is still every practicing architect's responsibility to nurture the well springs of the profession. In short, if the Foundation is to continue to grow and prosper and serve an ever larger role in architectural education in Texas, more people must find it a regular habit to give often and to give generously to the Texas Architectural Foundation.

¹A paper presented at the annual Convention of the Texas Society of Architects, Fort Worth, Texas, November 9-10, 1961.

ARCHITECTS CREATIVITY

The characteristics of creative architects which I shall describe and whose implications for architectural education I shall discuss have been noted in an intensive study of three nation-wide samples of the profession.

The first of these groups, which I shall call Architects I, were 40 architects, each of whom had been nominated by a panel of professors of architecture at the

DONALD W. MACKINNON
*Institute of Personality Assessment
and Research
University of California,
Berkeley*

University of California for the unusual creativeness with which they practice architecture. They were 40 out of a larger sample of 64 invited to submit themselves to intensive study in our Institute at Berkeley. They came, ten at a time, spending three days with us, participating in a series of experiments, psychological tests, and interviews covering the life history and professional career. These assessments yielded for each participant a multiplicity—literally hundreds—of measures, scores, ratings, and recorded impressions, all of which have been intercorrelated to reveal what goes with what in the life histories and personality structures of these architects. And each measure, in turn, has been correlated with independently obtained ratings of these architects' creativeness.

Though we cannot claim to have studied in this sample the 40 most creative architects in the country, we can with assurance assert that we were privileged to study a highly creative group who, as a group, it may be noted, were, in their degree of creativity, undistinguishable from the 24 who declined to be assessed.

But to have limited our study to Architects I, the highly creative, would not have permitted us to say anything with confidence about the personality correlates of creativity; for the distinguishing characteristics of these architects might well have nothing to do with their creativity. A representative sampling of the entire profession might reveal that the traits of the highly creative characterize all architects, distinguishing the professional group as a whole but in no sense distinctive of its highly creative members.

To sample the profession more widely, Dr. Wallace B. Hall, co-director of the study, searched the *Directory of Architects* (1955) for two additional samples, both of which would match the 40 highly creative individuals of Architects I with respect to age and geographic location of practice. The first of these supplementary samples, which I shall designate as Architects II, is composed of 43 architects each of whom met still another requirement, namely, that he had had at least two years of work experience and association with one of the originally nominated creative architects. The other additional sample, which I shall label Architects III, is composed of 41 architects none of whom had ever worked with any of the nominated creative architects.

By selecting three samples in this manner we hoped to tap a range of talent sufficiently wide to be fairly representative of the profession as a whole, and we appear to have succeeded. For when subsequently six groups of architectural experts² undertook to rate on a

9-point scale the creativity of each of the 124 architects (40 Architects I, 43 Architects II, and 41 Architects III) whom they knew well enough to judge, the average or mean rating of creativity for each of the three groups was significantly different from the average rating of the other two. The average rating for Architects I was 5.46, 4.25 for Architects II, and 3.54 for Architects III.

Having demonstrated that the three groups do indeed represent significantly different levels of creativity, we can examine data obtained from them to discover the personality correlates of creativity and more specifically the distinguishing characteristics of creative architects.

Creative architects are intelligent. On a difficult, high level test of verbal intelligence (the *Terman Concept Mastery Test*), they earn an average score of 113 (equivalent to an average IQ of about 130), scoring as a group five points below research scientists in industry and 12 points above undergraduate students. But their individual scores range widely from 39 to 179, and within this creative group the correlation of intelligence as measured by this test and creativity in architecture as rated by the experts is $-.08$, not significantly different from zero.

Since I have been widely misquoted on the relation between intelligence and creativity, let me say to you what I have often said about this lack of relationship between intelligence and creativity among Architects I. Certainly this finding does not mean that over the whole range of creative endeavor there is no relation between intelligence and creativity. We discovered no feeble-minded creative architects. Clearly a certain degree (and in general a rather high degree) of intelligence is required for creativity, but beyond that level, being more or less intelligent is not crucially determinative of the level of an architect's creativeness. In general, creative architects have IQs well above average. But for an individual architect to be recognized for his creativity does not require that he be outstanding in intelligence, and conversely, a very high IQ does not guarantee that he will be creative.

Unfortunately we have no adequate measure of the intelligence of Architects II and III. Since they did not come to Berkeley for intensive assessment, but rather completed at home a selection of our tests, questionnaires, and inventories which could be self-administered, it was not possible to obtain direct measures of their intelligence. Thus we do not know whether more creative architects are as a group more intelligent or less intelligent than their less creative colleagues or in no way different on this dimension.

On an indirect measure of intelligence, a measure of intellectual efficiency, Architects I, II and III are, however, not significantly different from each other.

At the very least, these findings suggest that measured intelligence is a fallible predictor of creativity, and that

²The six groups of raters were the five members of the original nominating panel for Architects I, six editors of the major architectural journals, 19 professors of architecture distributed nation-wide, 32 Architects I, 36 Architects II, and 28 Architects III.

if students with creative potential for architecture are to be early identified, factors other than or at least in addition to intelligence must be considered.

Creative architects in school were good students but, in general, not outstanding in academic achievement. For the total sample of 124 architects there is zero correlation between their rated creativity and their grade point average both in grade school (+.02) and in high school (+.08). In college for the first time there is a positive and significant correlation between grades and subsequently rated creativity in the profession, but the relationship is a low one, +.27.

The failure of academic grades to predict more effectively the ultimate level of creativity may stem in large part from the nature of the achievement motivation of creative architects in contrast to that of their less creative colleagues.

Architects I, II and III all show a strong drive to achieve in an independent fashion, but Architects I, the highly creative architects, are markedly less inclined than their colleagues among Architects II and III to strive to achieve in any setting where conformance is required and rewarded. Since, despite all that may be said to the contrary, college instructors do tend to set rather definite requirements for their courses and to demand rather strict conformance to them, students whose motivation is largely to achieve in unique and independent ways may often enough be downgraded.

Still another reason why grade point average is not more highly correlated with creativity is that though creative architects could turn in an A performance in courses that interested them, in courses that failed to strike their imagination they were quite willing to do little or no work at all.

Furthermore, they were often quite critical of what their instructors offered them. One of them who was failed in his design dissertation which attacked the stylism of the faculty, ended by taking his degree in the art department. There is clear evidence that these students of high creative potential were often difficult to put up with and required of their instructors an unusual degree of tolerance and understanding.

As for the implications of these and of other findings still to be reported, we must remind ourselves that the distinguishing traits of creative workers observed several years after college may not have characterized these same individuals when they were undergraduates. Nor can we be certain that finding these same traits in the undergraduates of today will identify those with creative potential. Only empirical research can answer that question. But considering the nature of the traits which best discriminate creatives from non-creatives, I would venture to guess that most creative students as well as students with creative potential will show profiles and patterns of traits and psychological preferences

congruent with those of our creative subjects, though often with less extreme scores.

Architects, as I have suggested elsewhere,³ represent in any study of creative species a hybrid breed, having to be at one and the same time exemplars of both artistic and scientist creativity. You have simultaneously to combine, reconcile, and exercise the diverse skills of artist, businessman, engineer, and advertising man, not to mention psychologist, author-journalist, psychiatrist, and educator. One might, then, wonder if architects as a group would not reveal that which is most generally characteristic of creativity and the creative person. For that reason we chose your profession for study, and I suspect that for the same reason none of the standardized tests administered to architects produced so many significant predictors of their creativity as did the *Strong Vocational Interest Blank* which measures the similarity of a subject's expressed interests with the known interests of successful persons in a variety of occupations and professions. Scores on 40 of the 57 scales of this test correlated significantly with rated creativity, ranging from Artist which correlated +.59 to Banker which correlated -.66. Out of the 40 significantly correlated scales six which correlated highly and represented five of the 11 vocational interest groups of the test were selected for derivation of a multiple regression equation which gives optimal weight to each score, so that in combination they predict the criterion of creativity better than any one of them will do alone. These scales and their individual correlations with the criterion are Artist +.59, Author-journalist +.54, Masculinity-femininity (high scores indicative of masculinity) -.48, Policeman -.52, Office man -.60, Banker -.66. Together, in the multiple regression equation, they predict the criterion of creativity +.71.

Since scores on the *Vocational Interest Blank* are quite early stabilized, utilization of the test with special reference to those scales which best predict creativity in conjunction with other data should improve selection of students, if, as I am assuming, you wish to discover those with creative potential.

The meaning of the pattern of scores on the SVIB which predicts creativity is quite clear: the more creative architects are less interested in small detail, in facts as such, and more concerned with their meanings and implications, possessed of greater cognitive flexibility and wider interests including many which in our culture would be thought of as feminine, and characterized by verbal skills and interests as well as accuracy in communicating with others.

If highly creative architects are distinguished from their less creative colleagues by their interests, one

³MacKinnon, D. W. 1961. Creativity in architects. A paper presented in the Conference on Creativity, University of California Alumni Center, Lake Tahoe, California, October 13-17, 1961.

might imagine that their values would also differ; and they do. On the Allport-Vernon-Lindzey *Study of Values* designed to test in the individual the relative strength of six values—the theoretical, economic, aesthetic, social, political, and religious values—Architects I score highest on aesthetic and theoretical, and despite the success with which, as entrepreneurs, they carry out their architectural practice, their least valued value is the economic.

Aesthetic and theoretical values are also the two highest values for Architects II and III, but these values are less pronounced for them. Furthermore, the economic value, the lowest of all values for the highly creative architect, is held significantly higher by Architects II and III. Indeed, in the total sample of 124, the theoretical value correlates with the rated creativity of the architects $+0.18$, the aesthetic value $+0.35$, and the economic value -0.48 . Here, then, is another test worthy of tryout in any experimental test battery designed to identify creative potential in would-be students of architecture.

Creativity is certainly associated with, if not dependent upon, a wide perceptiveness and openness to richness and complexity of experience. On the Barron-Welsh Art Scale of the *Welsh Figure Preference Test*, which presents a subject with a set of 62 abstract line drawings ranging from simple and symmetrical figures to complex and asymmetrical ones, the task being to sort the drawings into two piles—liked and disliked—artists show a marked preference for the complex and asymmetrical, non-artists a clear preference for the simple and symmetrical.

On this scale Architects I earn a mean score of 37.1, testing very close to the artists who scored 39.1. In contrast Architects II score 29.5, Architects III 26.1. A closely related finding is that in the total sample of architects, scores on an Institute scale which measures preference for perceptual complexity correlate $+0.48$ with rated creativity. Here, then, are two more candidates for inclusion in an experimental test battery.

In view of the findings just reported one would expect that on a test designed to determine an individual's preference for perception (becoming aware of something) or for judgment (coming to a conclusion about something), creative architects would show a preference for perception. They do. In the total sample, preference for perception correlates with rated creativity $+0.41$, preference for judgment -0.29 .

As between two kinds of perception, sense-perception (a direct becoming aware of things by way of the senses) vs. intuitive-perception (an indirect perception of the deeper meanings and possibilities inherent in things and situations) one would expect creative architects to be on the side of intuition. They are. In the total sample, preference for intuitive perception correlates $+0.45$ with rated creativity, preference for sense-perception -0.41 . The *Myers-Briggs Type Indicator*

which measures these preferences is still another promising device for the early identification of creative potential.

On the *California Psychological Inventory*, a test designed to measure the more positive interpersonal aspects of behavior, Architects I reveal themselves as dominant; possessed of those qualities and attributes which underlie and lead to the achievement of social status; poised, spontaneous, and self-confident in personal and social interaction, though not of an especially sociable or participative temperament. They are intelligent, outspoken, sharp-witted, demanding, aggressive, and self-centered, persuasive and verbally fluent, self-confident and self-assured; and relatively uninhibited in expressing their worries and complaints. They show themselves, also, as relatively free from conventional restraints and inhibitions, not preoccupied with the impression which they make on others and thus perhaps capable of greater independence and autonomy, and relatively ready to recognize and admit self-views which are unusual and unconventional. They are strongly motivated to achieve in situations in which independence in thought and action are called for, but as I indicated earlier, they are less inclined to strive for achievement in settings where conforming behavior is expected or required. In efficiency and steadiness of intellectual effort they do not differ from their fellow workers. Finally, they reveal themselves as definitely more psychologically minded, more cognitively flexible, and as having more femininity of interests than Architects III.

Time does not permit my reporting the several combinations of scores on this test that predict the criterion even better than single scores. Suffice it to say that certainly the *California Psychological Inventory* should be included in any selection battery designed for differential prediction of student performance and later professional career.

Nor is there time to list completely all of the distinguishing characteristics of creative architects or to describe all of the tests which appear to be the most promising predictors of creativity.

In brief summary I would merely say that the problem of predicting the creativity of students and of practitioners of architecture appears to be not an insoluble one. We have no definitive battery of tests and procedures that we can recommend for operational use as of today. What we do have, however, is a variety of promising techniques which are ready to be tried out in experimental programs. We think a fair number of them will work, but only empirical tests in a number of concrete situations will demonstrate which ones will and which ones won't. Schools of Architecture differ one from another and it is not likely that any one battery of testing devices will work equally well for all.

And what, we may now ask, are the broader implications of our findings for architectural education?

What to me is most strongly suggested by them is that instructors should seek to develop in their students a capacity for intuitive perception, an immediate concern for implications, and meanings, and significances, and possibilities beyond that which is presented to the senses. This is not to suggest a slighting of facts, for there is a great wealth of information which every educated, competent architect must possess. Without a richness of experience, which may include a considerable body of fact, intuitions may be original but they are not likely to be very creative. But I would urge that in instruction a fact be never presented for its own sake, and that in the testing of students' knowledge questions be shunned which require no more than the mere identification of fact.

On another occasion, in discussing research in personality, I reminded my colleagues "that 'ledge', the second element in the word *knowledge* means sport. Knowledge is the result of playing with what we know, that is, with our facts. A knowledgeable person in science is not, as we are often wont to think, merely one who has an accumulation of facts, but rather one who has the capacity to have sport with what he knows, giving creative rein to his fancy in changing his world of phenomenal appearances into a world of scientific constructs." (MacKinnon, 1953) And so it is in architecture, indeed in all fields, not science alone.

While our data suggest that a rich development of intuitive powers facilitates creativity, they do not deny the necessity of accurate sense-perception. It is a matter of which gets emphasized.

So, too, with the perceptive and judging attitudes, both of which each of us possesses but to different degrees. One must often enough judge and evaluate one's own experience and one's own products, but it is important that we not pre-judge, thus excluding from perception large areas of experience. The danger in all academic instruction is that instructors criticize new ideas too soon and too often. Training in criticism is obviously important and so much emphasized I do not need to plead its case. Rather I would urge that an equal stress be placed on perceptive open-mindedness, discussing with students at least upon occasion the most fantastic of ideas. It is the duty of professors to profess what they have judged to be true, but it is no less their duty by example to encourage their students to be open to all ideas and especially to those which most challenge and threaten their own judgments. We give lip service to the University as the testing ground for new ideas, but too often in instruction the emphasis is upon the *testing* of new ideas rather than upon the *creating* of them.

I am impressed by the discrepancy between the scores creative architects earn on the achievement via independence and the achievement via conformance scales of the *California Psychological Inventory*. And I am also struck by the descriptions of their behavior when

in college. These data are congruent with all our observations in assessment which suggest that these subjects are now and for a long time have been independent characters. It is an independence which manifests itself not in footless rebellion but in the accomplishment of goals which the individual sets himself and which he achieves in his own unique fashion. I would infer from this that if professors of architecture are to encourage creativity in their students they must give them a maximum of freedom in achieving their educational objectives.

It is the task of educators to set goals for the college and for their individual courses. The goals, I believe, should be set in only the most general terms, but they must be set high enough to challenge the student and to involve him in the overcoming of obstacles.

More specifically I would suggest that no course or seminar deserves a place in a college curriculum unless it requires of the student the solution of some problem—a research project, a term paper, and the like. The requirement, stated in only the most general fashion, would permit the student to determine what specifically his own problem will be. Thus he chooses, he sets the problem, and having done so, he might well be left to solve it in his own way. Thus the instructor would provide the student with what I believe to be one of the necessary conditions for creative achievement: the undertaking of the solution of a problem where the degree of difficulty and frustration is great and the drive toward accomplishment is persistently strong.

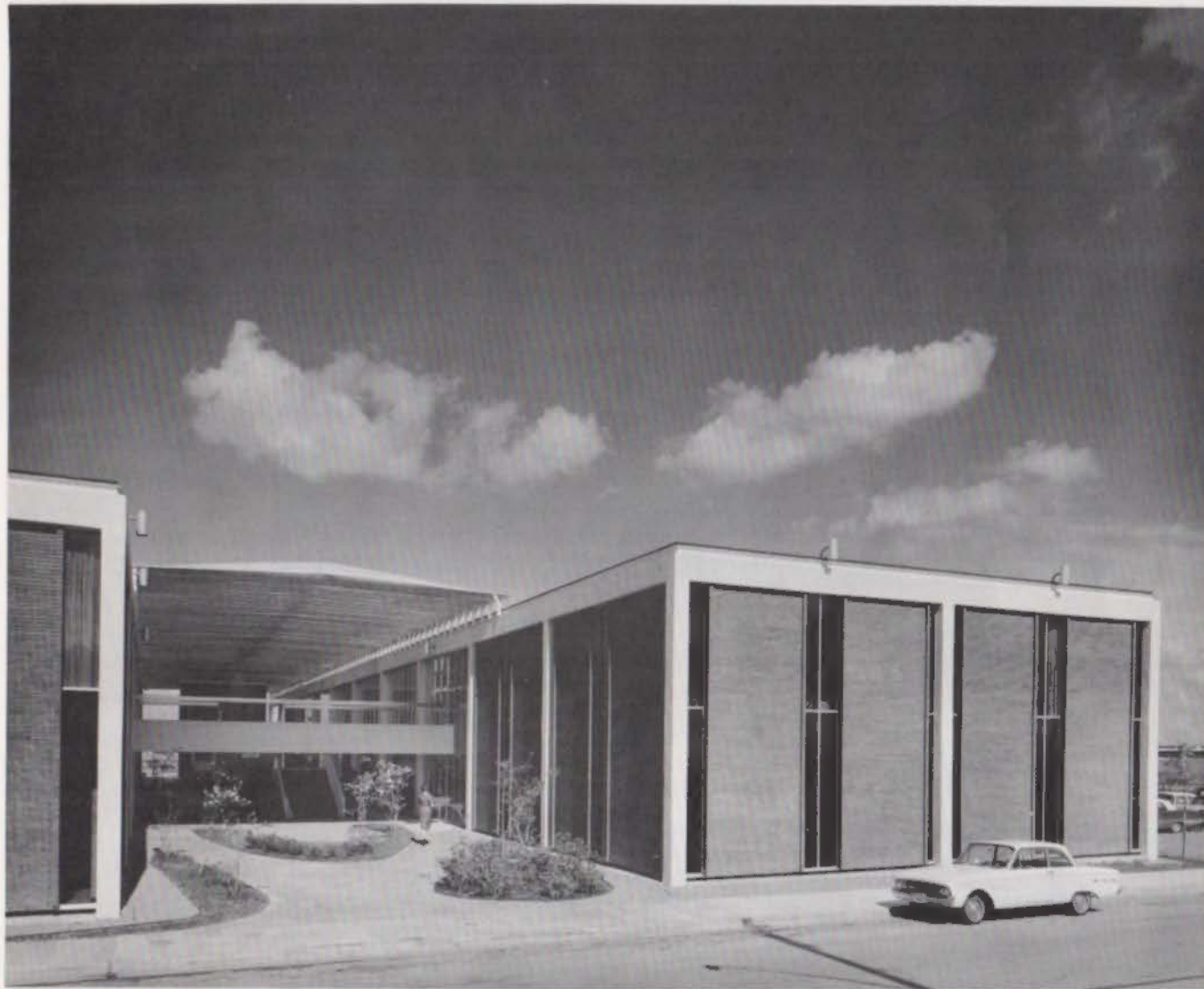
If goals are set high enough, repeated periods of frustration will be experienced. It is at these times, when the student for a period withdraws from his problem, that the college community, if it is a stimulating intellectual environment, can contribute importantly to the nourishment of creativity. For it is often in these periods of renunciation of the frustrating problem that those accidents which induce sudden insight, and are thus not accidents at all since one is set for them, occur.

This, as I see it, is the meaning of serendipity, the finding of valuable or agreeable things not sought for. If, when a student withdraws from a problem which has repeatedly frustrated his attempts at solution, he moves in an environment alive with ideas and stimulating conversation, the chances of the insight-inducing accident's occurring are maximized.

Finally, I think our data should remind professors of architecture that creative students may not always be to their liking. Almost certainly they will at times find them difficult to get along with. But if they recognize that some of their students' behavior which may be most irritating to them arises out of a struggling attempt to reconcile opposites in their nature and to tolerate large quantities of tension as they strive for a creative solution to difficult problems which they have set themselves, professors of architecture may be in a better position to support and encourage them in their creative striving.

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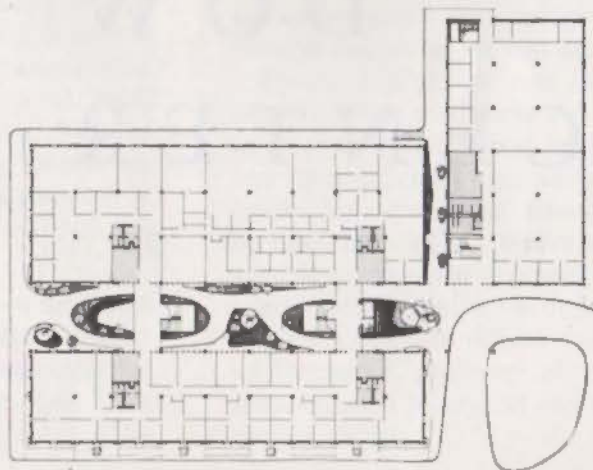
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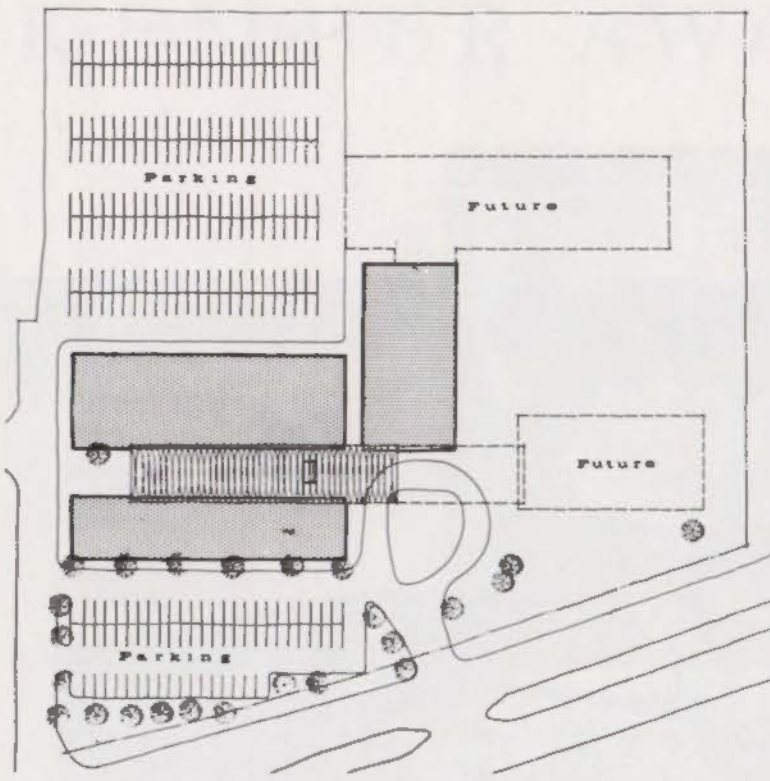
ARCHITECTS

Caudill, Rowlett and Scott

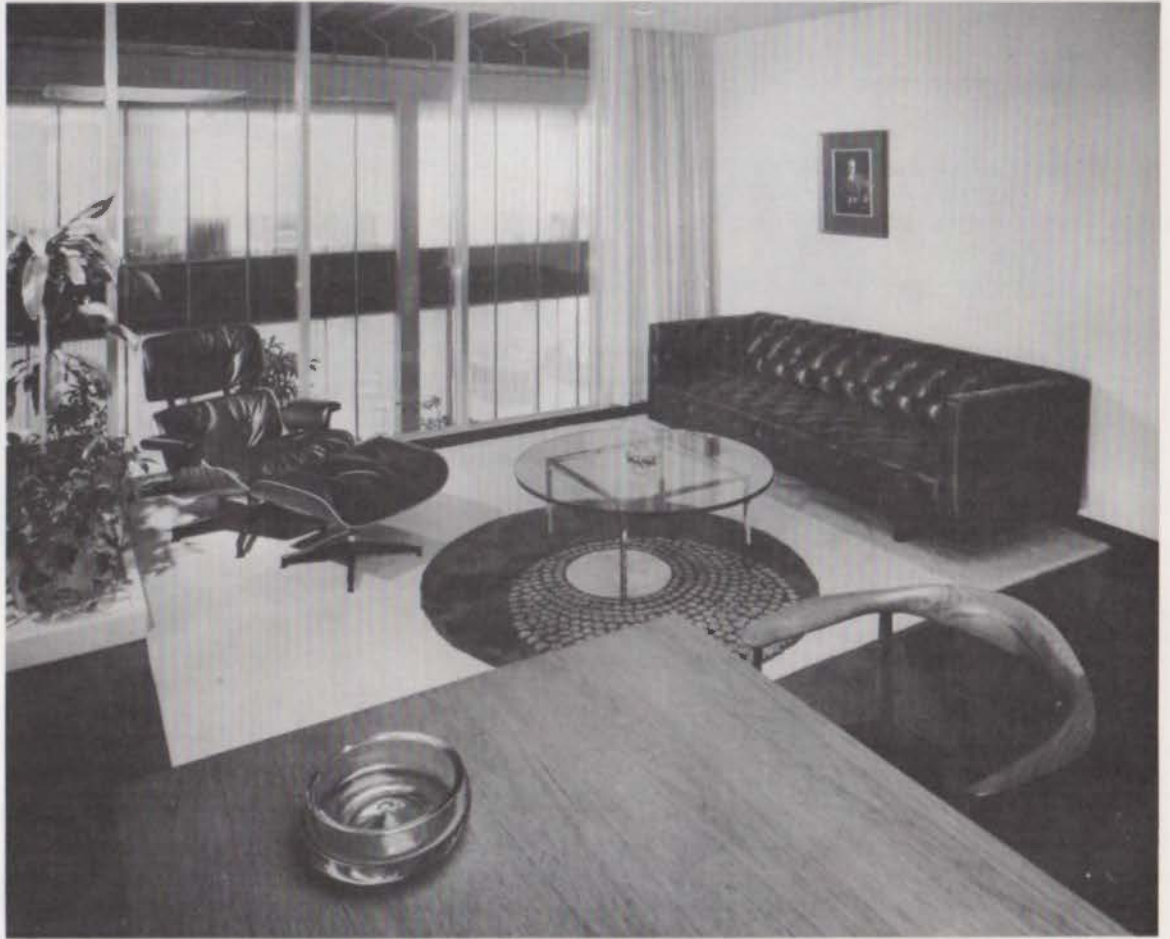


A great covered garden lobby is the focus of this building complex. Chosen because of the demands of economy, the need for future expansion, and the requirements of efficient air conditioning, this garden takes stairways and circulation out of expensive air conditioned spaces; it provides a temperate transition from outdoors to indoors; it protects the full glass from the hot Texas sun; and allows for the economical addition of future space without disruption of activities in the completed buildings.





Photographs: Roland Chatham



Glass walls of all major office spaces turn in to face on the landscaped garden and are shaded by the translucent plastic canopy. In contrast, street-side facades rely on masonry and narrow slits of glare-reducing glass to combat the sun.

The precision and rhythm of the off-white concrete frame is accentuated by the glass slits and the dark brown in-filling walls of brick.

KEMPER AWARD 1962



HARRY D. PAYNE, AIA



HARRY D. PAYNE, a Charter Member of the Texas Society of Architects has been designated by the President and The Board of The American Institute of Architects to be the 1962 recipient of the Kemper Award, the citation being—"for Distinguished Service to The Institute and the Architectural Profession."

Admitted to Institute membership in 1921, he has served The Institute at the national level on a number of standing and special committees, among them: School Buildings (1927-29, Chairman 1928-29), AIA-EJC. Professional Responsibilities (1959-61), Professional Insurance (1956-62, Chairman 1958-62), Documents Review (1960-62).

He has served as officer and director of the Houston Chapter AIA, to which his membership was transferred in 1926, and in such capacities for the Texas Society of Architects. Committee chairmanships served in the latter include: School Plant Study Committee (1946-47), Capitol Plan (1948), Insurance (1949-62). He was a Houston Chapter representative on the state-wide Steering Committees for: Texas Architects Registration Act (1933-37), and Organization of the Texas Society of Architects (1938-39).

Born in Saint Louis, Harry Payne received his architectural degree from Washington University, and practiced in Saint Louis for ten years, exclusive of two years service as a combat infantry officer in World War I. In 1926, having been commissioned by the Houston School District as Consultant for Elementary School Building Design, he initiated his practice in Houston. His practice has embraced: architectural services for more than two hundred school buildings (the major number being in twenty-six Gulf Coast communities, extending from Corpus Christi through Beaumont and Center), churches and institutional facilities, commercial and industrial structures, and homes.

The Kemper Award initiated in 1950, and stipulated to be—"awarded each year to the one who has contributed significantly to The Institute and the Profession," includes in the list of "AIA members—so honored," Texas Society members: David C. Baer, AIA—1957 and Philip Douglas Creer, FAIA—1960.



A I A

F E L L O W S



CAUDILL



MORRIS

Two Houston architects will be advanced to the rank of Fellow by the American Institute of Architects at the national A.I.A. convention in Dallas May 7-11. They are William W. Caudill, Caudill, Rowlett and Scott, and S. I. Morris, Jr., Wilson, Morris, Crain, and Anderson.

The honor is bestowed for distinguished performance in architectural design, education, science of construction, public service, or service to the Institute. Mr. Caudill was cited for education and design and Mr. Morris was cited for public service.

Mr. Caudill, 47, is a native of Oklahoma and a 1937 graduate of Oklahoma State University. He received his Master of Architecture from Massachusetts Institute of Technology in 1939.

Mr. Caudill currently is chairman of the department of architecture at Rice University and has been actively interested in architectural education throughout his professional career. He served as professor of design at Texas A and M College from 1939-42 and from 1946-49. He has been visiting critic or lecturer at six Universities: Princeton, Cornell, Washington, North Carolina State, Harvard and Delhi.

An expert on school design, Mr. Caudill has written three books on this subject and is the author of more than 50 articles, including technical and research reports. His firm has received 29 national awards for its work.

Mr. Morris, 47, is a native Houstonian and a 1935 graduate of Rice University. He started his own architectural practice in 1938 with F. Talbott Wilson, who also is an A.I.A. Fellow (for design). The firm is now Wilson, Morris, Crain and Anderson.

The firm has received 34 local, state and national design awards, and articles citing the firm's work have appeared in national publications on numerous occasions.

Mr. Morris has served in major capacities with the Museum of Fine Arts of Houston, the Houston Engineering and Scientific Society, the Republican Party of Texas, and the Arts Council of Houston, among others. He is immediate past-president of the Houston Chapter, American Institute of Architects, and has long been active in the affairs of his profession.

The Houston Chapter of the American Institute of Architects now has 19 Fellows in its membership, one of the highest numbers of any chapter in the U. S.

GOLEMON NOMINATED



The Texas Society of Architects is pleased to announce the nomination of Albert S. Golemon, FAIA to the office of second vice president of the American Institute of Architects. Mr. Golemon's nomination was made by the Houston Chapter and has been endorsed by every Texas Chapter, by Chapters in virtually every state and by the Texas Society of Architects.

Texas Architects are proud of Mr. Golemon's long record of service to the Institute and his many contributions to the profession and his community. Albert Golemon has served the Texas Society of Architects as President, first Vice President, Chairman of the Special

Committee on Fees, as a member of the publications board of the *Texas Architect*, as a member of the Public Affairs Committee and as President of the Texas Architectural Foundation. He has been extremely active in liaisons with government agencies to the benefit of the profession, was primarily responsible for the establishment of a permanent TSA headquarters office and the employment of an executive director, and the charter of four new chapters in the Texas region.

Mr. Golemon has served as a member of the Board of Directors of the American Institute of Architects, as chairman of the committee to study reorganization of the Institute, as consultant to the Board for reorganization, as chairman of the committee on cost estimate, as a member of the judiciary committee as a member of the special committee of fees, and as a member of the AIA-Pan American Congress committee.

Among the many professional awards which have been made to the firm of Golemon and Rolfe have been awards of merit from the American Institute of Architects, Texas Society of Architects, and *Progressive Architecture*. Their work has been published in Journals in the United States, England, France, Italy, Spain and Australia.

The fifty-seven year old Golemon is a graduate of Auburn University, Massachusetts Institute of Technology, and Ecole des Beaux Arts, Fontainebleau. He is listed in Who's Who in America and Who's Who in the Southwest. His many civic activities include membership on the advisory council of the Allegro Ballet of Houston, Rotary Club, Houston Civic Center Advisory Committee, Houston Chamber of Commerce, and the Governor's Committee for the White House Conference on aging.

NORTHEAST TEXAS CRAFTSMANSHIP

The Northeast Texas Chapter of the American Institute of Architects made their annual Craftmanship Awards at their annual awards dinner in Longview. The awards are given in recognition of outstanding contributions to the construction industry and the profession of architecture. The First Honor Award went to Mr. Van Griffin of Longview. Mr. Griffin is the General Superintendent for Kerr Engineering and Construction Company of Kilgore.

The award was made by Louis B. Gohmert. The projects nominated were the residence of Dr. and Mrs. Philip L. Crayton of Marshall, Leland A. Guinn, Architect, and the residence of Mr. Jordan Massad of Kil-

gore, Robert E. Allen, Architect.

The 1961 Award of Merit went to Mr. C. J. Vaughan, General Superintendent of the C. J. Vaughan Construction Company of Naples.

The Second Annual Chapter Design Awards were made to Wilson, Morris, Crain and Anderson of Longview, *First Place* for the design of the R. Lacy Building. *Awards of commendation* were made to Jaudon and Hoover, Marshall; E. Davis Wilcox Associates, Tyler; Wilson, Morris, Crain and Anderson, Longview; and Smith, Smith and Holmes, Architect and Consultants, Tyler.

CONVENTION 62

A new concept in conventions is being planned by the Houston A.I.A. Chapter for the T.S.A. Convention in Houston's Rice Hotel, Oct. 24, 25, 26.

The theme of the convention will be the architect and the performing arts. The program is being designed to illustrate the association of the architect and his work with the performing arts. It promises to be an interesting and stimulating three days.



SIR JOHN BARBIROLI

One of the features of the convention will be a special performance by the Houston Symphony Orchestra directed by the eminent British conductor, Sir John Barbirolli.

The Houston orchestra has been widely acclaimed as one of the finest in the nation and under Barbirolli's direction during the 1961-62 season substantially added to this stature.

No less an authority than the late Sir Thomas Beecham recognized "pronounced talent" when John Barbirolli made his debut with the celebrated Halle Orchestra in 1933.

Three years later, Arturo Toscanini, retiring from the podium of the New York Philharmonic, chose the young British conductor as his successor. Barbirolli remained in New York as permanent conductor and musical director of the Philharmonic for seven years.

In 1943, anxious to return to his war-stricken country, Barbirolli managed to arrange, with the express permission of Sir Winston Churchill, passage to Britain in an Atlantic convoy. There, as permanent conductor and musical director of the Halle Orchestra, he became the architect of one of the world's great orchestras.

He took the Halle to cities which it had never before visited, from the South coast to the North of Scotland. Three foreign tours, to Austria, Holland, and Belgium, were also included in the Barbirolli's early history with the Halle, plus several "guest conductor" appearances in European countries.

In 1949, H. M. King George VI conferred the honor of knighthood on Barbirolli for his services to music.

The orchestra continued to add to its laurels as Sir John molded it into one of the finest in Europe. Sir John's stock soared too as he brilliantly performed in guest appearances throughout Europe and the U. S.

After leading the Berlin Philharmonic in a performance of Brahms Fourth Symphony, Sir John was described by the press as the greatest conductor of Brahms since Steinbach.

Other highlights of Sir John's career with the Halle included a series of concerts on Great Britain's first commercial television station, an appearance at the Ravello Festival in Italy, opening of the Edinburgh Festival, a special Centenary Day Concert at Manchester played before a large audience which included the Princess Royal, and appearances behind the Iron Curtain (the first British orchestra to do this).

His personal triumphs included a visit to Bucharest as a member of the George Enesco Competition panel and as guest conductor of the Bucharest Philharmonic, an appearance as guest conductor at the Sagra Umbra Festival at Perugia, Italy which was followed by a special concert before the late Pope Pius XII, and a resoundingly successful tour of the United States.

A second American tour brought Sir John to Houston during the 1959-60 season for two concerts. After electrifying his Houston audiences, negotiations began to bring Sir John to Houston as principal conductor.

The development of the orchestra under Sir John's baton has Houston symphony goers anxiously awaiting his return for next season.

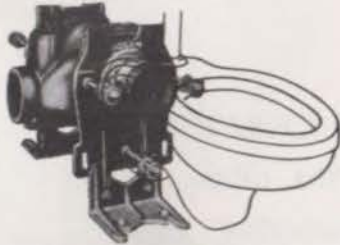
The program for the special T.S.A. Convention concert will be announced at a later date.

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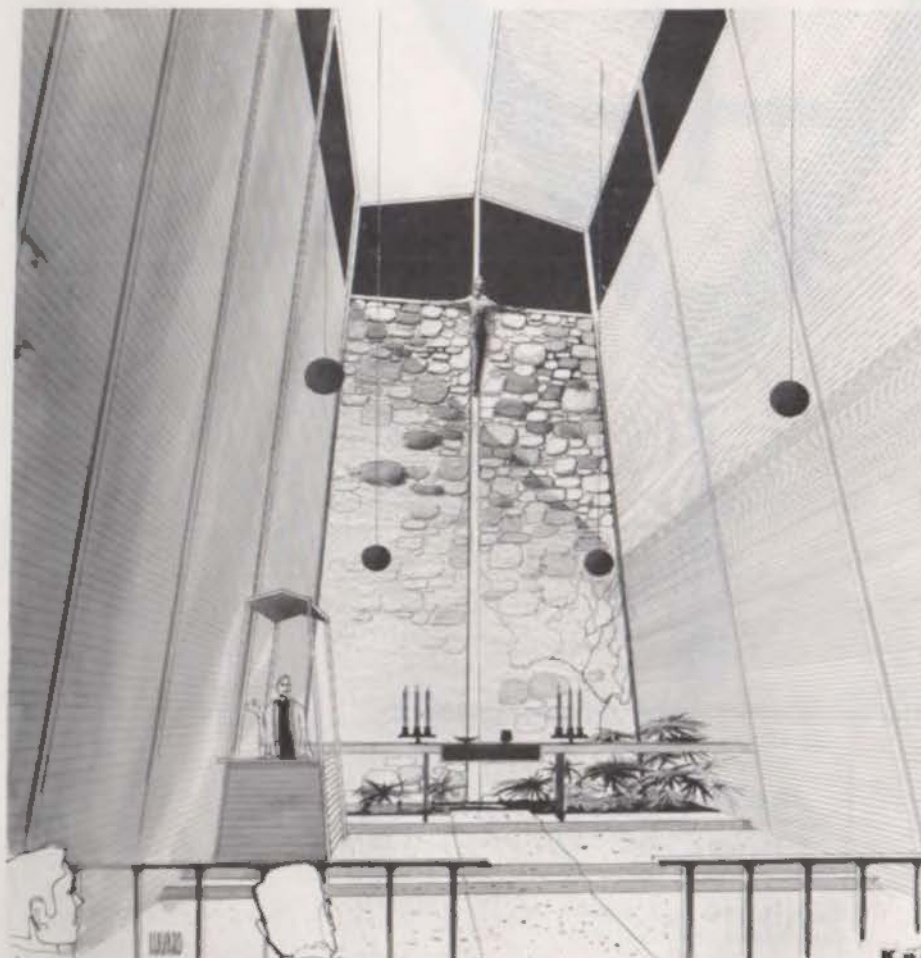
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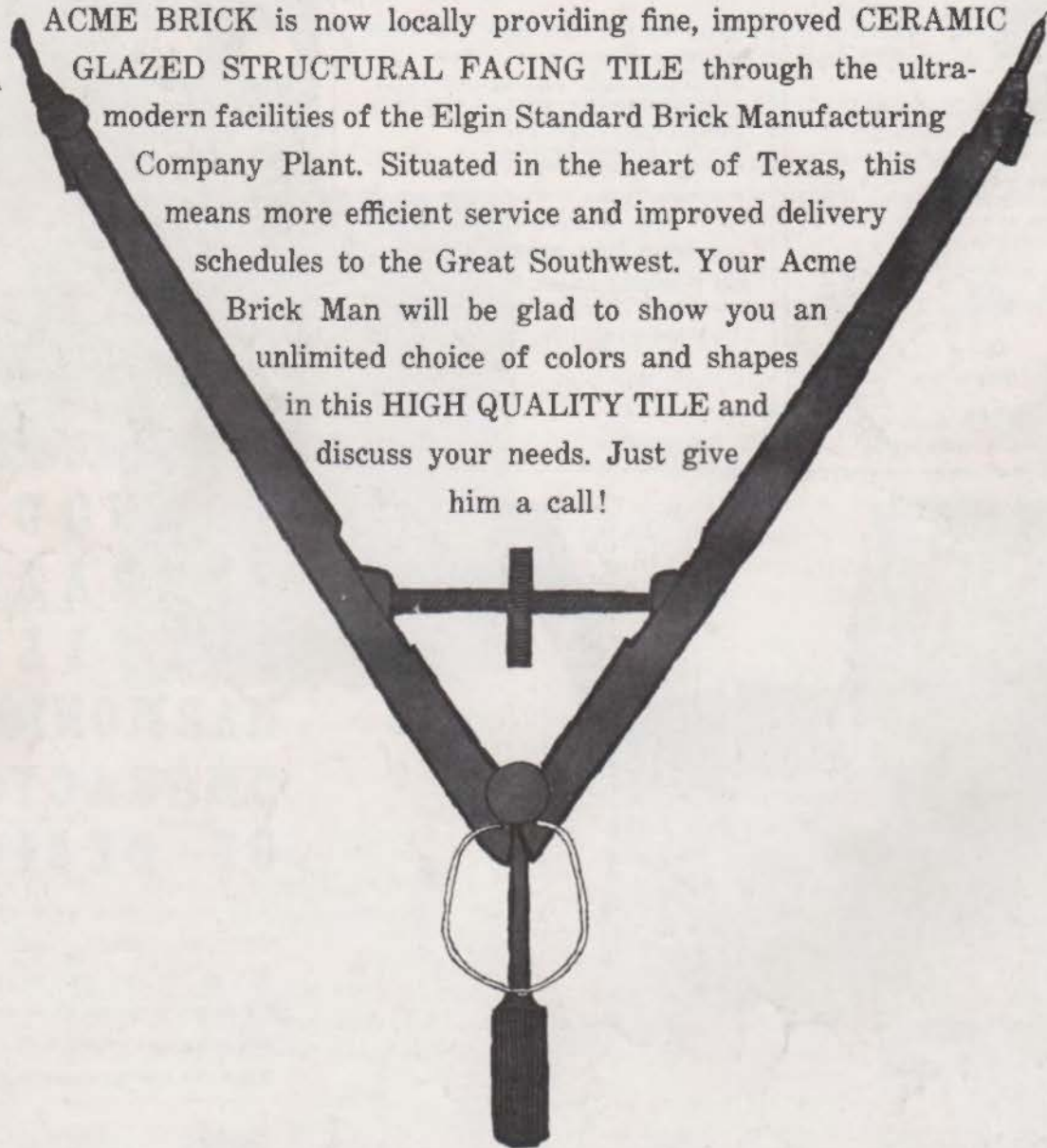


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