

# TEXAS ARCHITECT

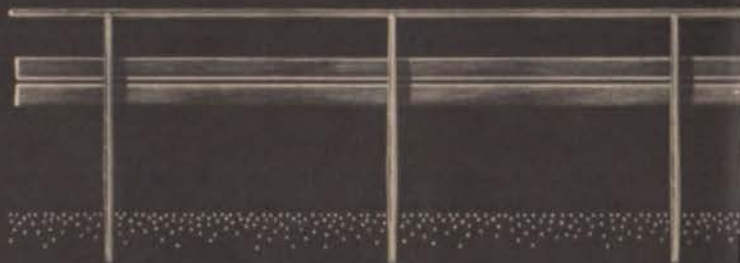
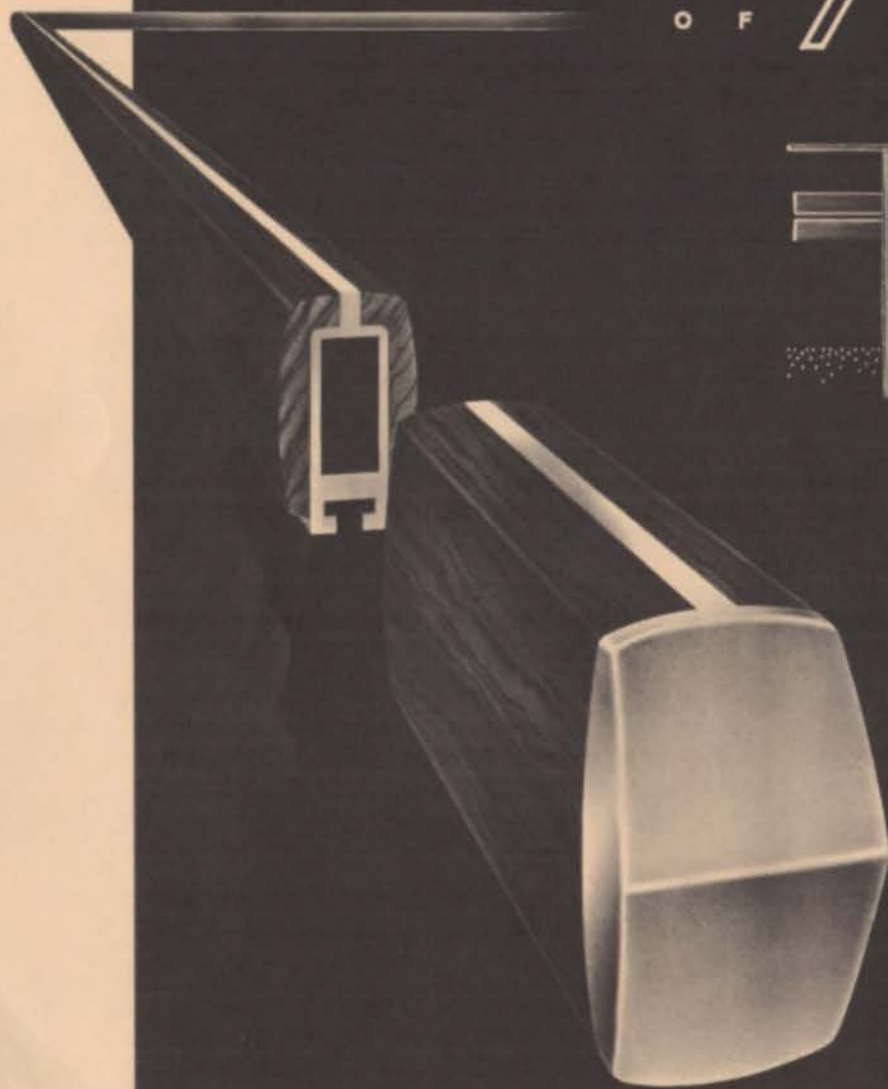
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# THE TEXAS ARCHITECT

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#### COVER

A spiritual uplift is provided for the students of a Carlsbad, New Mexico High School as they change classes by passing through a dramatically sculptured courtyard.

The school by Caudill, Rowlett & Scott, Architects & Engineers, Houston, is a Texas Architect 1964 selection.

AUGUST 1964

## QUALITY OF AMERICAN LIFE

"The catalog of ills is long: There is the decay of the centers and the despoiling of the suburbs. There is not enough housing for our people or transportation for our traffic. Open land is vanishing and old landmarks are violated. Worst of all, expansion is eroding the precious and time-honored values of community with neighbors and communion with nature. The loss of these values breeds loneliness and boredom and indifference. Our society will never be great until our cities are great."

"We have always prided ourselves on being not only America the strong and America the free, but America the beautiful. Today that beauty is in danger. The water we drink, the food we eat, the very air we breathe, are threatened with pollution. Our parks are overcrowded, and our seashores overburdened. Green fields and dense forests are disappearing. A few years ago we were concerned about the Ugly American. Today we must act to prevent an Ugly America. For once the battle is lost, once our natural splendor is destroyed, it can never be recaptured. And once man can no longer walk with beauty or wonder at nature his spirit will wither and his sustenance be wasted."

PRESIDENT LYNDON B. JOHNSON  
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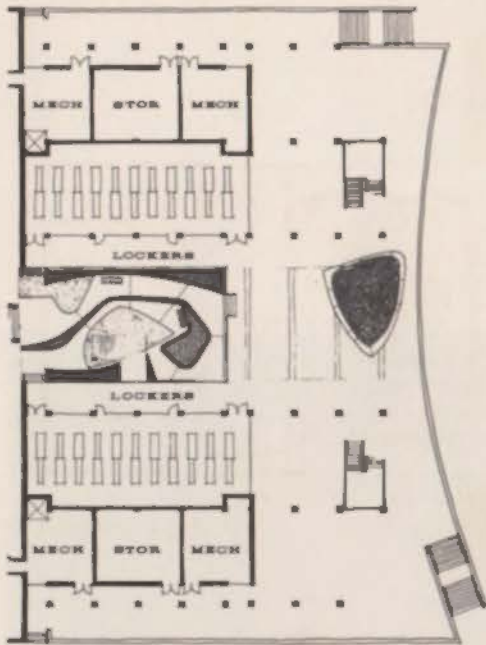


CARLSBAD HIGH SCHOOL  
CARLSBAD, NEW MEXICO

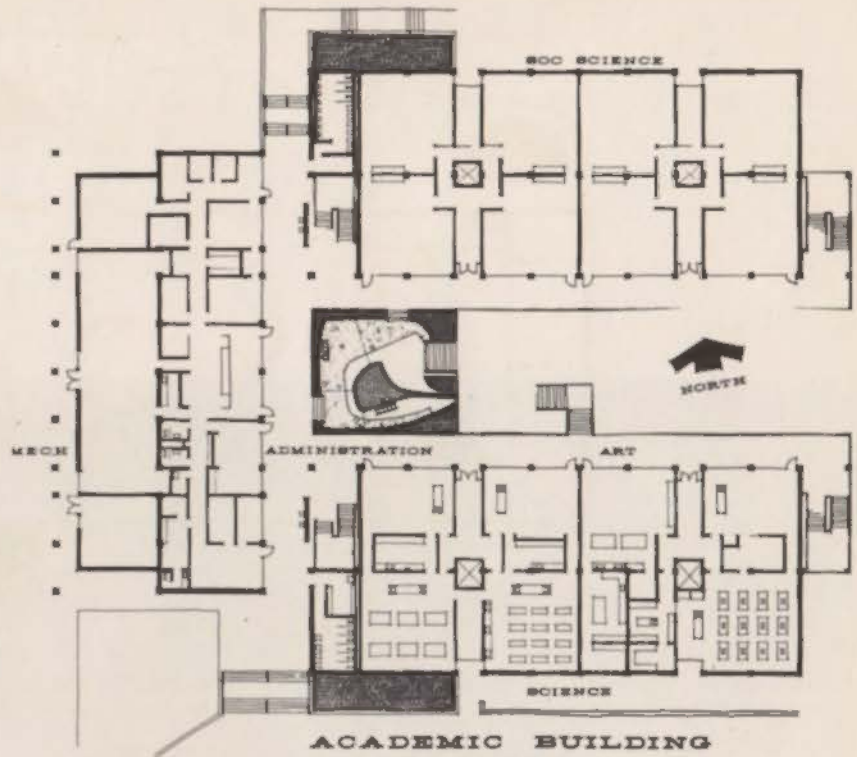
ARCHITECTS AND ENGINEERS

CAUDILL, ROWLETT AND SCOTT  
HOUSTON, TEXAS





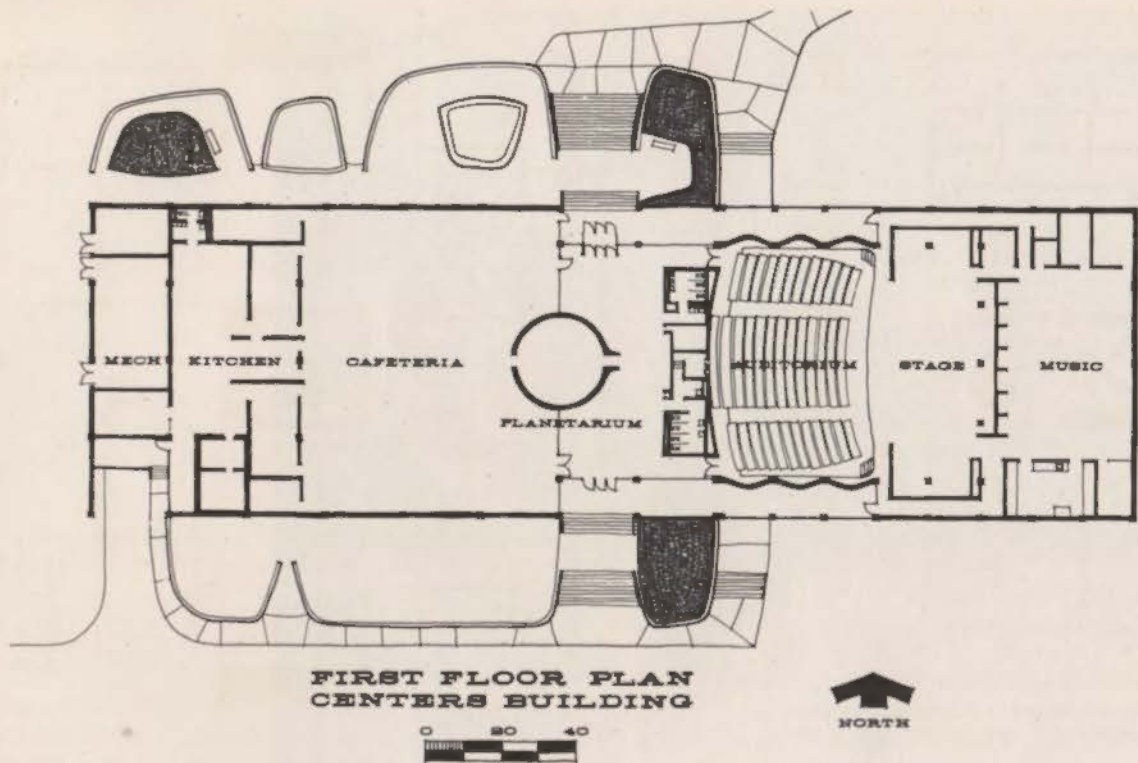
ACADEMIC BUILDING  
GROUND FLOOR PLAN



ACADEMIC BUILDING  
FIRST FLOOR PLAN

The initial program-cost-time problem involved the decision on the priority of programmed space to build in the first phase. Splitting the facilities meant having buses circulate on an hour-to-hour basis between the existing and new elements until phase 2 was completed. After Program-Space-Budget conferences, it was decided to build the academic building, the gymnasium and the science elements in the first phase. The second phase included the Center and shop buildings, football stadium and the rest of the services. Further, a summer enrichment program and year-round community use of recreation and physical education facilities was anticipated. These requirements pointed toward the need for air conditioning of teaching spaces and for increased parking demands.

The community preferred the 6-2-2-2 plan of organization. This school was designed to house grades 11 and 12, plus the community college and adult education classes after 5 o'clock.



In size, a 1000-student school was not necessarily thought of as a large school but the ultimate 2000-student school was. With only two grades in the school the breakdown of the mass would have to come in terms of buildings housing groups of departments. For example, another academic building is foreseen which will allow some departments to move and others to expand within the initial building.

The hot, dry country poses certain problems involving physical and human needs. Air conditioning takes care of some of them: temperature, dust, and humidity. The academic court provides for other needs: views without glare, shade, the presence and sound of water—an oasis.

The expansion program calls tentatively for more academic space, a swimming pool, an auditorium seating 2500, additional shops, an R.O.T.C. building and increased parking for ultimately 2,500-3,500 cars.

The construction was to be accomplished in two phases dependent upon two bond issues; however, the phases came close enough together to be considered one building program. The first bond issue had not been based on the total needs for this school; but impressed by the favorable vote response, the second bond issue was called, sooner than expected.

The educational concept of this school is based on the departmentalization of disciplines—social sciences, communications, fine arts, etc.

Although the two phases were concerned with an initial capacity of 1000 students, the planning considered the necessity of expansion to 2000 students sometime in the future. The concept of a campus plan was based on a decentralization which allowed for the establishment of zones within which this expansion could take place.



The site was probably the strongest single factor influencing the design of the school. The site as a factor includes its environment, size, topography, climate, sub-surface, location, etc.





# MUSEUMS\*



especially for children



Astonishingly, a new museum is completed every four days in the United States. Different as the buildings that house them may be, they have one thing in common: to collect, preserve and exhibit man's work and his surroundings for his enlightenment.

This boom can be seen in Texas by the large number of museums underway or being enlarged. Houston is building a new \$2,500,000 plant; Fort Worth has recently completed the multi-million dollar Amon G. Carter Museum of Western Art, not to mention its plans for the enlargement of the Art Center, and the extensive new additions to the Children's Museum. Other cities such as Wichita Falls and Lubbock have very definite and impressive plans. Small towns in Texas also boast new museums. Weatherford recently opened two, the Railroad and Doll Museums.

This modern outcropping of museums is not the only change taking place. The whole *idea* of museums is undergoing a complete revolution. Not so long ago a museum was expected to be a series of exhibit halls in a staid and conservative building. Today a museum is not only a place to exhibit, it is a school, a scientific laboratory, a public meeting place, and an education center. However, it is even more than this; it stands as an artistic creation in its own right. There is probably as much leeway in museum designing as there is in any other medium today. In most instances a museum stands alone. It does not have to be tied to the established, but can be the style setter.

The major contribution of the architect in today's museum field is the blending of two completely diverse fields of art and science into a modern museum. The most modern of museums today are the children's museums because of their extreme interest in experimentation with new media to find ways to educate and go beyond schooling provided elsewhere.



Helmuth J. Naumer  
Director of the Fort Worth  
Childrens' Museum



Fort Worth has provided the something extra for its community with its multifaceted Children's Museum, the largest of its type in the world. This is a museum that emphasizes its orientation toward youth as shown by its name, but is basically designed for family enjoyment. From its exhibits on Texas History, Man, Meteorites, Natural History and Live Animals, to its emphasis on astronomy with the Noble Planetarium and Observatory, it is slanted toward education. This can be seen in the museum's education department, which is emulated across the country, where nearly 3,000 children and adults take advantage of a special opportunity yearly to use the museum's collections and facilities to better themselves. The Children's Museum is also a place where nearly 36,000 school children annually are given special tours and lectures through the exhibits and collections.





Presently, a new \$500,000 Science and Health Wing is being added. This facility has been made possible by the generosity of the Carter Foundation and the enthusiastic backing of the Tarrant County Medical Association. The recent astonishing success of the Health Fair, sponsored by the TCMA, indicated the desirability of providing a permanent exhibit hall for such displays and the new wing is the result.

With the new additions to the Children's Museum underway, it will be able to offer full-fledged college courses in museology and assist the local colleges by providing top notch collections for study. Collections are, of course, a museum's backbone and the entire program depends upon its collections. This museum's collections are becoming more impressive daily, especially in the Natural Sciences, with more emphasis being placed on their care and storage.

None of this would be possible without a well designed structure that permits development and change so the building can grow along with the program.

Life size Samurai warrior exhibit  
in the Fort Worth Childrens' Museum



**T**he most telling evidence of the success of a building or a program is the people who use it. Here, the children in Fort Worth \* \* \* \* \*





\* \* \* \* \*



museums

especially for children







Thomas D. Broad, F.A.I.A., is pictured receiving the Producers Council's Honor Award from Eddie Stern (1) at the Silver Anniversary Celebration of the North Texas Chapter of that organization.

The Producers Council Chapter took this occasion to honor individuals from segments of the Construction Industry who have been engaged in their profession for twenty-five years or longer; who have made a great achievement and contribution to their profession in the last twenty-five years; who are of high moral character and have employed ethical standards in their business relationships; and, who have inspired and given leadership to the Greater Dallas community.

Mr. Broad, during his 40 years of service to The Institute and to his profession, has held most of the major offices in the local, state and national bodies, from President of the Dallas Section in the early days of T.S.A., to a three-year term as a Director of the national A.I.A. Also, included in his honors are membership on the committee for the reorganization of the A.I.A., 6 years on the Jury of Fellows, and 14 years of service as member, Secretary and President of the Texas Board of Architectural Examiners.

During this period of service to his profession he was one of our most active participants in the civic and cultural affairs of the community.

Mr. Broad still acts as a consultant to the firm of Broad and Nelson, from which he retired as an active partner in January, 1962.

# NEWLY REGISTERED ARCHITECTS



Arbery, W. Clifford	Dallas
Arden, Glenn A.	Amarillo
Augur, James M.	Dallas
Barnett, William O.	Dallas
Baughner, Robert D.	Dallas
Bennett, Edward M.	Richardson
Bolton, Raymond R.	Dallas
Bowen, Avery W.	Dallas
Bullock, James R.	Irving
Burnett, James M. Jr.	Corpus Christi
Campbell, Thomas R.	Austin
Cape, George W. Jr.	Dallas
Cox, William Terry	Houston
Cupit, James M.	Wichita Falls
Danna, John B. Jr.	Dallas
Dempsey, Jack Kenneth	Austin
DeMunbrun, Richard R.	Seguin
Echols, William W.	Fort Worth
Forrester, Terry N.	Dallas
Foster, Gerald L.	Marshall
Godbey, L. David	Houston
Gordy, Marvin K.	Beaumont
Grady, William G. Jr.	Lubbock
Halford, Robert L.	Dallas
Ison, Burton M.	Houston
Lance, William Michael	San Antonio
Lea, Alfred R.	Houston
Lee, Frederick A.	Houston
Meier, Frank L.	Dallas
Meisel, Martin J.	El Paso
Mikusek, Alvin J.	Arlington
McAdams, Howard	Dallas
Norton, James E.	Houston
Pasche, Jerry Wayne	Dallas
Payne, Richard W.	Dallas
Pruitt, R. Neil	Wichita Falls
Sinclair, Carroll Mart	Dallas
Slejko, Robert L.	Irving
Starnes, Lawrence D.	Houston
Thrower, Franklin C.	Dallas
Tollin, Kenneth R.	Odessa
Trevino, A. J.	Beaumont
Vacker, L. C.	Fort Worth
Watson, R. Mickey	Irving
Williams, John Franklin	Austin

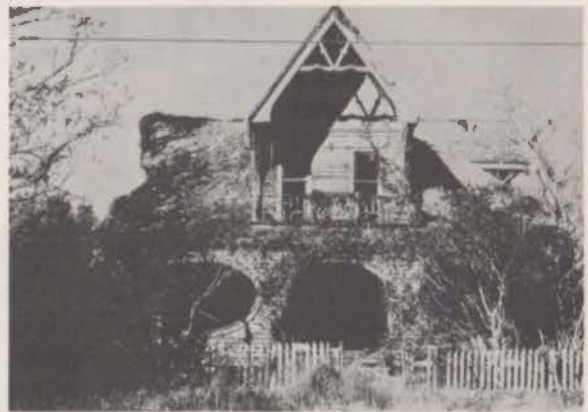
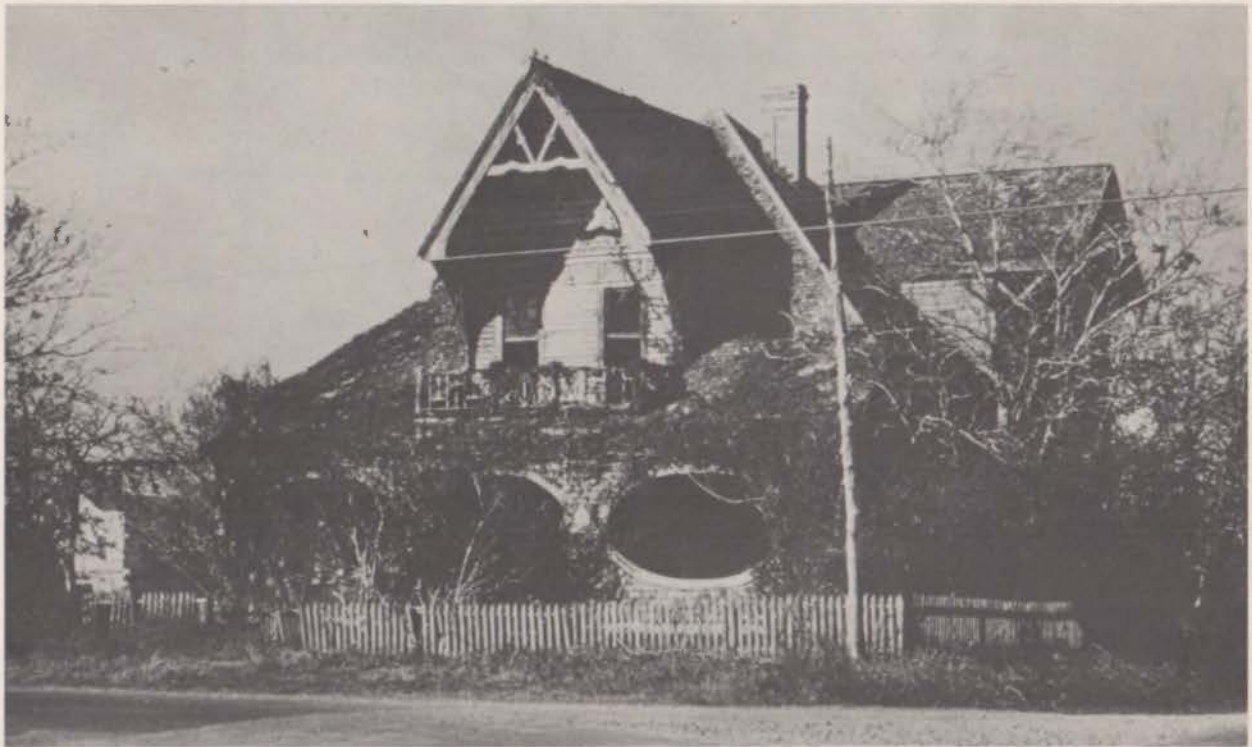
## "TO THE YOUNG MAN IN ARCHITECTURE"

1. Forget the architectures of the world except as something good in their way and in their time.
2. Do none of you go into architecture to get a living unless you love architecture as a principle at work, for its own sake—prepared to be as true to it as to your mother, your comrade, or yourself.
3. Beware of the architectural school except as the exponent of engineering.
4. Go into the field where you can see the machines and methods at work that make the modern buildings, or stay in construction direct and simple until you can work naturally into building-design from the nature of construction.
5. Immediately begin to form the habit of thinging "why" concerning any effects that please or displease you.
6. Take nothing for granted as beautiful or ugly, but take every building to pieces, and challenge every feature. Learn to distinguish the curious from the beautiful.
7. Get the habit of analysis,—analysis will in time enable synthesis to become your habit of mind.
8. "Think in simples" as my old master used to say,—meaning to reduce the whole to its parts in simplest terms, getting back to first principles. Do this in order to proceed from generals to particulars and never confuse or confound them or yourself be confounded by them.
9. Abandon as poison the American idea of the "quick turnover." To get into practice "halfbaked" is to sell out your birthright as an architect for a mess of pottage, or to die pretending to be an architect.
10. Take time to prepare. Ten years' preparation for preliminaries to architectural practice is little enough for any architect who would rise "above the belt" in true architectural appreciation or practice.
11. Then go as far away as possible from home to build your first buildings. The physician can bury his mistakes,—but the architect can only advise his client to plant vines.
12. Regard it as just as desirable to build a chicken-house as to build a cathedral. The size of the project means little in art, beyond the money-matter. It is the quality of character that really counts. Character may be large in the little or little in the large.
13. Enter no architectural competition under any circumstances except as a novice. No competition ever gave to the world anything worth having in architecture. The jury itself is a picked average. The first thing done by the jury is to go through all the designs and throw out the best and the worst ones so, as an average, it can average upon an average. The net result of any competition is an average by the averages of averages.
14. Beware of the shopper for plans. The man who will not grubstake you in prospecting for ideas in his behalf will prove a faithless client.

It is undesirable to commercialize everything in life just because your lot happens to be cast in the machine-age. For instance, architecture is walking the streets today a prostitute because "to get the job" has become the first principle of architecture. In architecture the job should find the man and not the man the job. In art the job and the man are mates; neither can be bought or sold to the other. Meantime, since all we have been talking about is a higher and finer kind of integrity, keep your own ideal of honesty so high that your dearest ambition in life will be to call yourself an honest man, and look yourself square in the face. Keep your ideal of honesty so high that you will never be quite able to reach it.

Respect the masterpiece,—it is true reverence to man. There is no quality so great none so much needed now.

ANONYMOUS TEXAS ARCHITECTURE

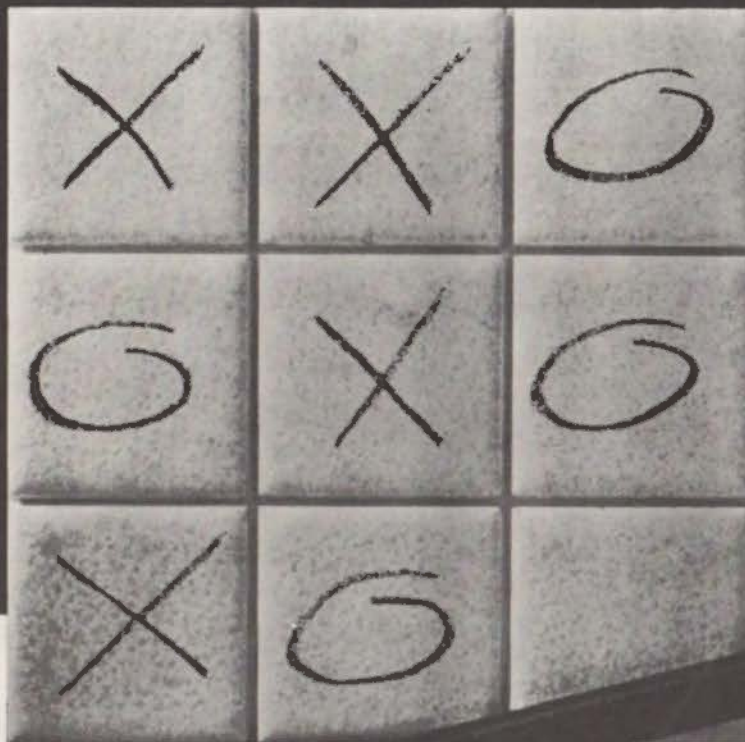


EARLY TEXAS HOUSE

NEW ULM, TEXAS

Photo by Victor Probst

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MS-2



MS-1



MS-3



MS-4



MS-5



MS-6



MS-7

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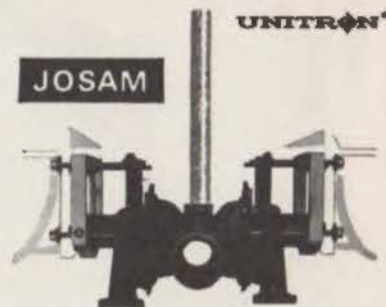
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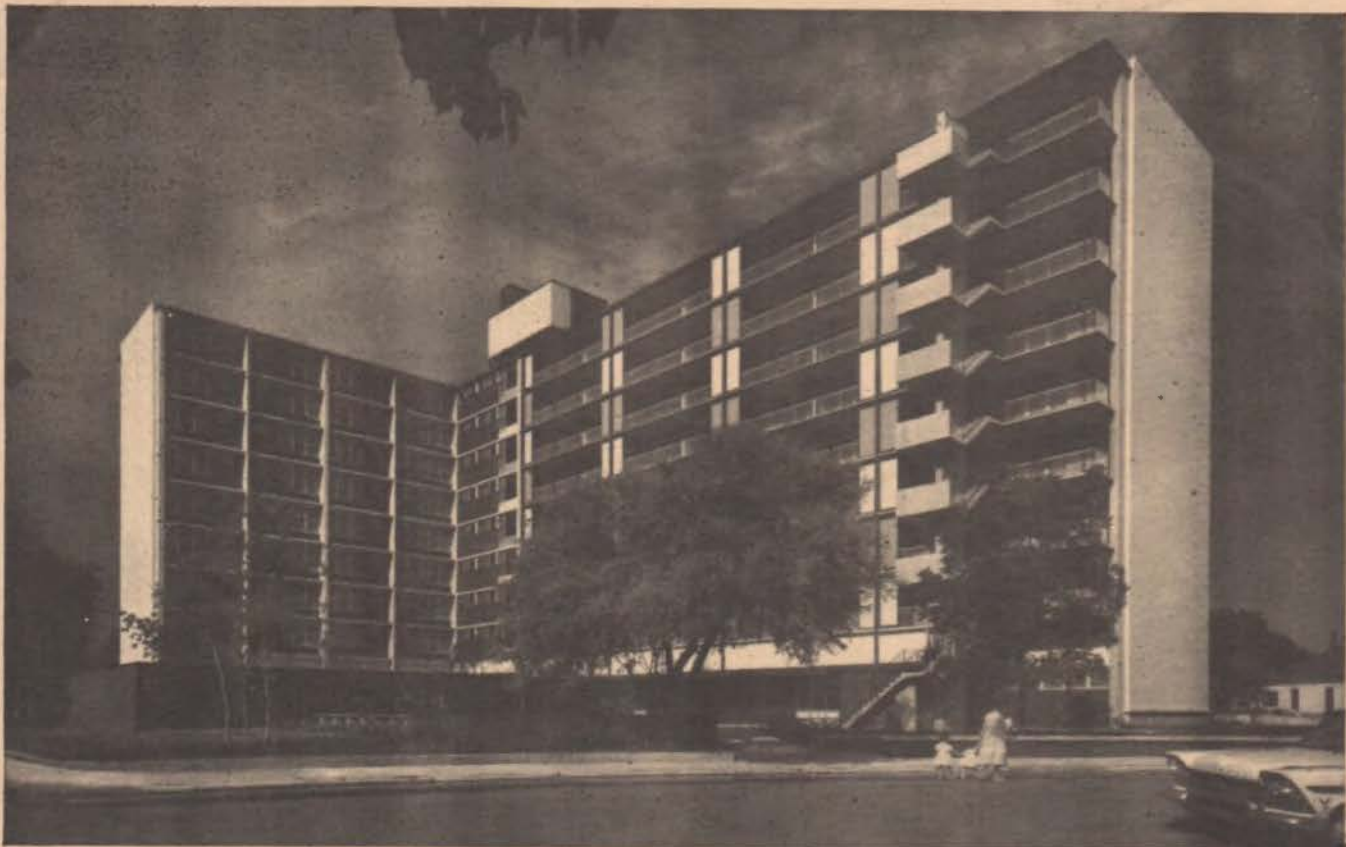
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Victoria Plaza, San Antonio, Texas. Photo by Roland Chatham. Associated Architects and Engineers: Noonan & Thompson & Krockner, and Marmon & Mok, San Antonio, Texas; Contractor: Farnsworth and Chambers, Houston.

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