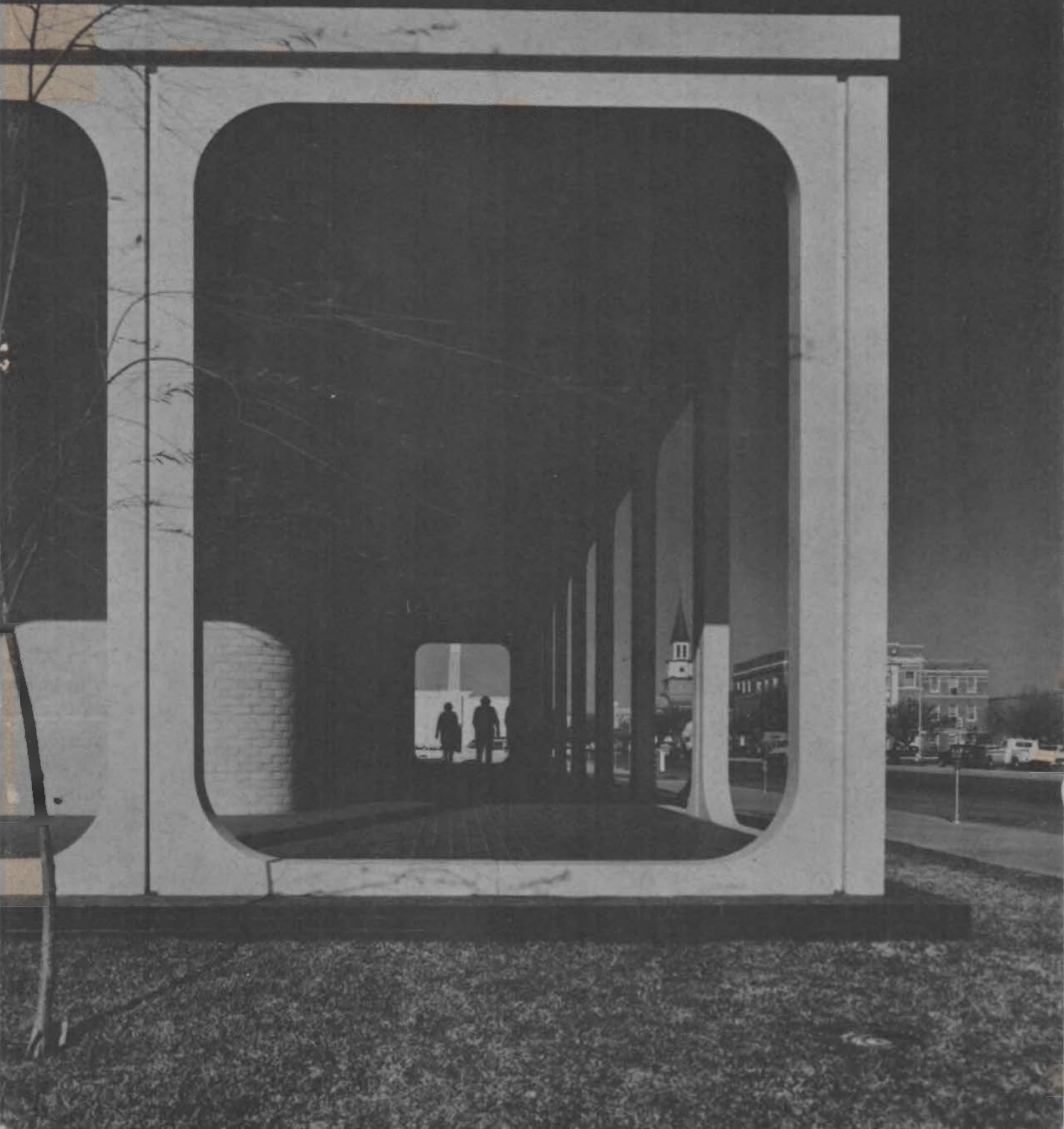


 THE TEXAS  
ARCHITECT



DECEMBER 1965

**COVER**

Elegant detailing  
and studied proportion keynote the  
First National Bank  
of Edinburg, Texas.  
Kenneth Bentsen Associates of Houston  
are architects for  
the Texas Architecture 1964  
selection.



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**THE TEXAS SOCIETY OF ARCHITECTS**

The Texas Regional Organization of  
The American Institute of Architects

Don Edward Legge, A.I.A., Editor  
James D. Pfluger, Associate Editor  
John G. Flowers, Jr., Managing Editor

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# THE TEXAS ARCHITECT

VOLUME 15/DECEMBER 1965/NUMBER 12

**TO: ALL MEMBERS OF THE TEXAS SOCIETY  
OF ARCHITECTS**

The successful conclusion of our recent Annual Meeting in Austin was a pleasant, as well as rewarding, experience for all of us fortunate enough to attend. Many dedicated people worked diligently and tirelessly to produce a program of exceptional professional importance, as well as being filled with pleasant social activities and the opportunity to renew acquaintances with old friends from all parts of the state.

May I hasten to add, however, that the Annual Meeting is but the climax of a year of hard work by an extraordinary dedicated group of Directors, Committee Chairmen, and Chapter Officers, all of whom have made another significant contribution to the solid achievements of TSA.

Let me take this occasion, therefore, to express my personal gratitude to the hard working and capable group of Directors who served on the TSA Board this year, and the Chairmen of TSA Committees who have performed in yeoman fashion. May I similarly request that all members find occasion to express their appreciation to their Chapter Directors who have worked to carry out the business of the TSA's program throughout the year.

Sincerely yours,

George F. Harrell, FAIA  
President, TSA

AN ADDRESS BY

# MORRIS KETCHUM, JR.

FAIA

PRESIDENT OF THE  
AMERICAN INSTITUTE OF ARCHITECTS

AT THE ANNUAL MEETING OF  
THE TEXAS SOCIETY OF ARCHITECTS

Since I am standing where I am at this moment, it seems particularly appropriate that I use the words of a most distinguished Texan as my theme.

President Lyndon Baines Johnson told the architectural profession: "We have learned—too often through the hard lessons of neglect and waste—that if man brutalizes the landscape, he wounds his own spirit; if he raises buildings which are trivial or offensive, he admits the poverty of his imagination; if he creates joyless cities, he imprisons himself. And we have learned that an environment of order and beauty can delight, inspire and liberate men.

*It is your responsibility as architects to communicate these essential truths . . ."*

*It is a fact that we have brutalized the landscape.* Suburban sprawl devours hills and valleys on the outskirts of every American city. On the levelled land, middle income communities stand in bulldozed nakedness. The trees are gone. God's finest handiwork is replaced by a skyline of overhead wires.

*It is a fact that we have raised buildings which are both trivial and offensive.* Badly-designed houses run in check-board patterns across the suburban flatlands. Cracker-box shopping centers stand amongst them, each in its



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own sea of asphalt. A gray area of dilapidated small buildings rings the urban core. Highway approaches to the city are befouled by billboards, garish store fronts, utility poles, junk yards and honky-tonk roadside structures.

*It is a fact that we have created joyless cities.* Downtown streets are congested neon jungles swamped with cars and trucks. The hearts of our cities are split into fragments by badly planned superhighways. The waterfront, potentially a place for recreation, is littered with junk and industrial debris. Noise, confusion and poisoned air have driven the central city's inhabitants and the retail trade which serves them into the countryside.

*It is a fact that we have allowed a disordered environment to imprison us and wound our spirit.* It is the task of our creative imagination to build an environment of order and beauty which will delight, inspire and liberate men. It is our responsibility, as design professionals, to carry the essentials of cause and solution to a society which ignores the ugliness in which it lives.

*Finally, I submit, it is a fact that we face one of the most serious crises in the history of America.* It may be one of the most dangerous, because we may not know, clearly and at once, whether we have won or lost. The enemy will not always be visible or recognizable, and our struggle will not often be attended by martial music or the waving of flags.

I speak, of course, of the fate of the American city—the condition of the urban environment; in a larger sense, of the destiny of our society. Within the next decade, our mounting population, the dwindling supply of land, the pressure of speculation, and the growth of our technology will force profound changes upon our communities. Within these next few years, I believe, the die will be cast. We will see a great renaissance in the making of liveable and beautiful cities. Or, the city will simply diffuse and dissolve into densely built-up metropolitan regions without form, amenity, or any of the grace and beauty you might expect from a mature and responsible people.

If the conception of America the Beautiful, in all its majesty, goes down the drain, there will be four reasons: *First*, lack of public understanding that things can be better than they are; *second*, the continuing misdirection of our expanding technology; *third*, the greedy pressure to subordinate community interest to individual advantage; and, *fourth*, the failure of the architectural profession to demonstrate what the American city of tomorrow can readily become.

All four of these factors are serious and none lends itself to any easy solution. Any one of the four can lead to a general failure. Yet I firmly believe that we will *not* sink into the abyss of irreversible ugliness which will surely be the result of further apathy, ignorance, and unenlightened self-interest. This is not a visionary and unrealistic hope, I submit, because—and it is important that we all

# KETCHUM

recognize this—the ugliness and disorder from which we suffer is fundamentally the ugliness of affluence, the disorder of misused wealth. It is not the product of poverty. Only a rich people could be so wasteful of their land, so ready to obliterate their natural resources, so capable of flooding downtown streets with cars, tearing up historic neighborhoods to build new freeways, littering the roadways with signs, and filling the air with wires.

As a profession, we are meeting that challenge. It is a challenge which has faced us for more than a century. The founders of the American Institute of Architects set as one of their goals "*the advancement of the living standards of our people through their improved environment.*" Only through such public service, they believed, could we make our profession "*of ever increasing service to society*". Today, in every community in America, we are working with the allied design professions and the enlightened leaders of business, industry and government to rescue and renew the American environment.

We are leading the fight to put highways in the right place, to save historic buildings, to create new open spaces in the hearts of our cities, to prohibit billboards and overhead wires and to plant trees and greenery. Above all, we are redesigning older cities and creating new communities where the automobile and the pedestrian can lead their separate lives.

The basic force that has scrambled our environment is the uncontrolled use of the automobile. It has swamped downtown streets built for the horse and buggy, blighted urban residential areas with noise, confusion, and poisoned air, driven the city's inhabitants and the retail trade which serves them into suburbia, depleted central city tax rolls, and created all the honky-tonk squalor which lines our highways. The combined automobile explosion and population explosion threaten to overwhelm us.

The answer to the automobile may well be, *first*, to build or rebuild "platform cities" where large landscaped pedestrian plazas, set with urban buildings, form the platform and the utility lines, usually buried and inaccessible under city streets, are located underneath this platform, together with parking space for automobiles; *second*, ring this downtown platform with a recreational greenbelt or waterfront and an inner loop roadway; *third*, build suburbs on natural terrain but with similar centralized platform areas; and, *fourth*, connect city, suburbs and countryside with a balanced transportation network of highways and public transportation lines.

We are going to win the fight for liveable cities because it would be unthinkable to lose. Failure would rob our profession of its meaning and urban life of its efficiency and delight. Failure would be an admission that, in the twentieth century, the American character, buttressed by wealth, political stability, and mechanical ingenuity, was unequal to the task of creating a decent living environment for its people. It would be an admission that democracy could not, after all, produce an urban architecture worthy of the name.

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This is our message to the public, to every citizen served by the profession of architecture. It is the heart of our public relations program.

No longer need we rely, as we have in the past, on an over-anxious attempt to prove that architects are businessmen as well as artists, scientists as well as craftsmen. To interest people, we must talk about their interests, not our own. The public is beginning to be vitally interested in the fact that architecture serves them and serves them well.

The tremendous public response to our regional awards to cities—not architects—for “excellence in community architecture” is striking proof of our progress.

These awards don't lionize the architect, although they acknowledge the part he has played in city development. Instead, they commend the city and its citizens, as will be done at this convention, for their efforts in creating a better background for urban living.

This is our most potent weapon at our command in the “War on Community Ugliness”. With it, we can make the public understand a very important point. *Cosmetics*—the screening of junkyards, the removal of overhead wires, garish roadside and store signs and honky-tonk highway buildings—is necessary. But it is not enough. *Beautification*—the establishment of tree planting programs and the use of flowers to soften the city street—is necessary. But it is not enough. The vital need is competent and imaginative *urban design*.

The Institute's national public relations program is based on the same combination of altruism and self interest which has marked most of the significant advances in our nation. From the standpoint of self interest, we might say that good public relations creates new markets for the services of our profession. There is abundant evidence to show that this is so in Little Rock, Eugene, Kansas City, Salt Lake City, Detroit, Fresno and your own San Antonio—to name but a handful.

Nor does this creation of new markets through the stimulation of better urban design and new buildings rebound to the exclusive benefit of the “big” architectural offices. It has been proved right across the country that big projects of community architecture are being executed by associations of “small” offices. Even where “big” offices are involved, the pace setting nature of the major project creates many smaller but eminently desirable ones for the “small” offices.

If the architects of Salt Lake City and Detroit and Eugene and Little Rock had not volunteered many thousands of man-hours of public service and missionary work, the renaissance in urban design which is going on in those communities today would never have come about. If the architects of San Antonio had not taken the deep interest they have shown in the preservation and further development of Paseo del Rio, I doubt very much whether the citizens of the community would recently have voted to

tax themselves for its improvement. The same might be said for the public approval of the bond issue to design and build a tri-county subway system for the San Francisco Bay area. The analogy also applies to Charleston, where the devoted work of that city's architects led to a splendid city-wide program of historic preservation.

What does all of this mean, aside from the obvious benefits that have accrued to the communities involved? Just this:

*First*, every penny and every hour invested in this tangible brand of public relations has—with very few exceptions—been paid back tenfold. The architects who labored for the major community improvements got the commissions when the dreams became a reality. This has happened time and again in scores of cities across the country.

*Second*, this kind of effort illustrates very precisely the respective roles in public affairs which we must play at the national and community levels. Your national Institute is not in the business of re-designing cities. We can inspire action, and we can create tools which help to promote it. But the job of initiating it in the community must happen *within* the community. The national Institute can open the door to professional achievement; the architect must walk in.

*Third*, the best communications apparatus that competence and imagination can devise won't, in and of itself, do the job. You can't get a beautiful picture out of a bad negative. To get a public relations output, you have to have a roughly proportional input. The only thing you can really expect a public relations program to do for you is to shorten the length of time it takes people to recognize you for what you are.

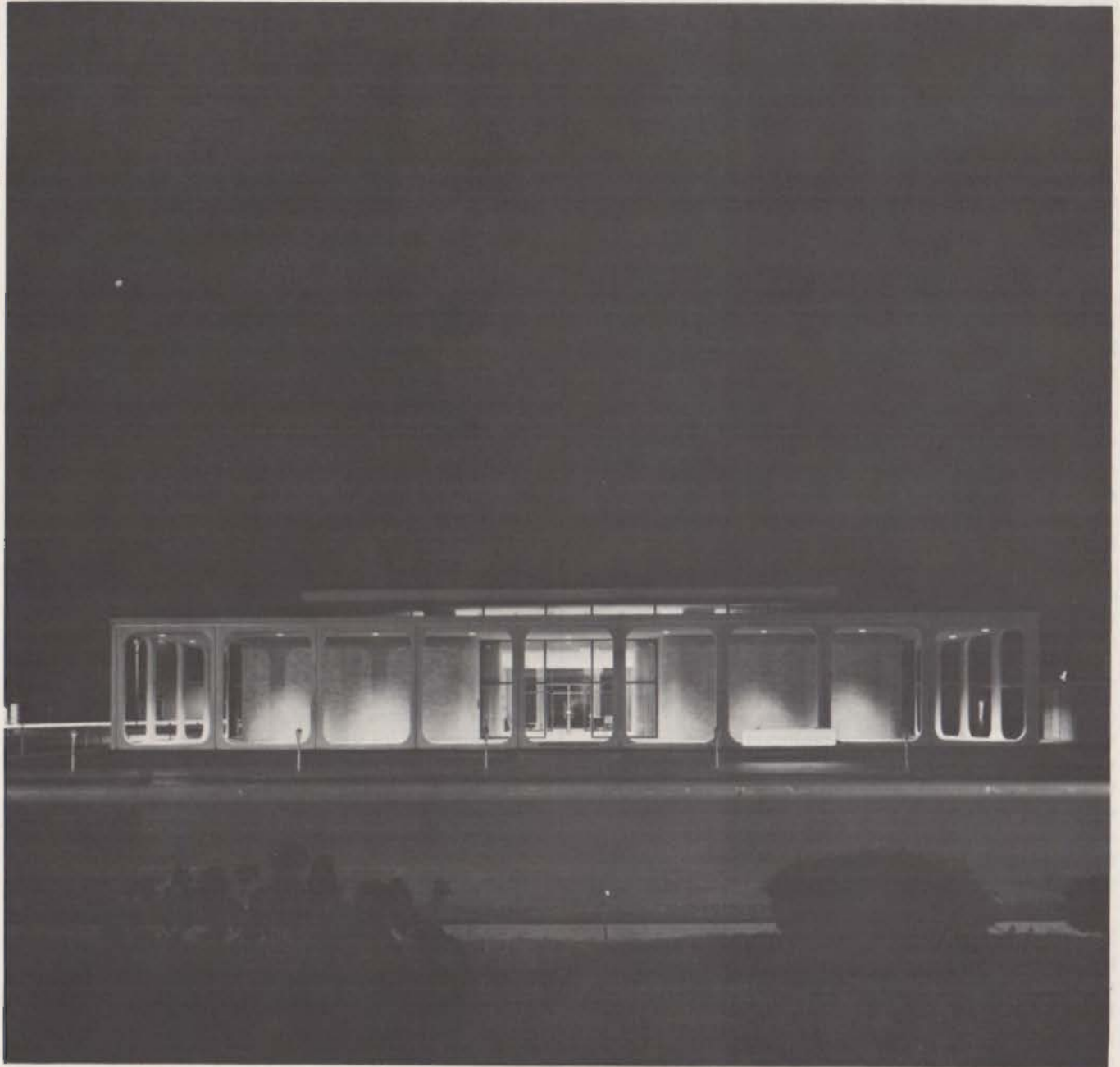
*Finally*, if I could give a single piece of good public relations advice to all of our chapters, it would be this: Take our successes and make them your own.

If other chapters do something outstanding in community participation, adapt the best idea to your own community and your own operation. When you see a successful program at the national level—our new regional awards program to communities is a case in point—adapt it to your own purposes. Why, for example, shouldn't each of our chapters present a citation within their own communities to the best *client*, be he entrepreneur, homebuilder, mayor, or president of the city council?

We honor ourselves sufficiently; let us carry our awards to our best communities and our best clients to win their good will and respect—and to set standards and examples for the entire nation.

So, my fellow architects, we have heard the challenge; we believe we have the answer; we have found some of the ways and means to communicate that answer to every citizen in our country.

The rest is up to you! ■



## FIRST NATIONAL BANK, EDINBURG

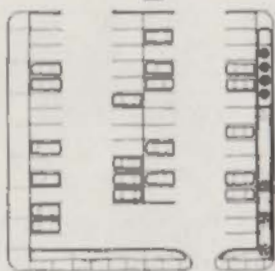
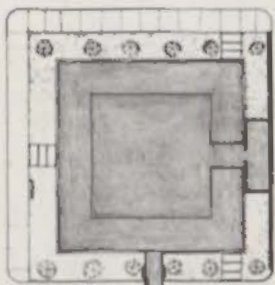
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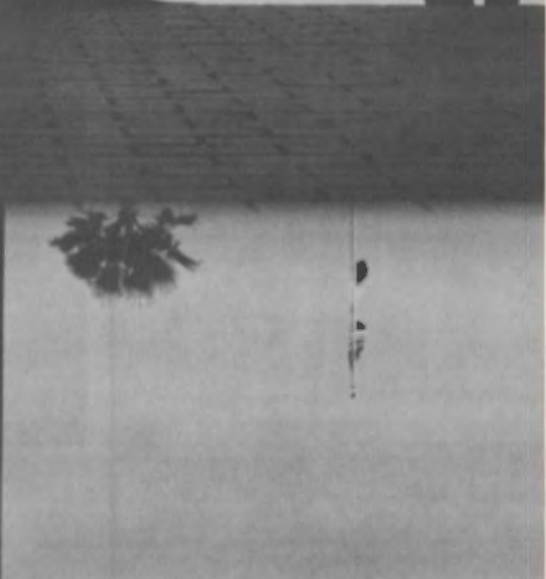
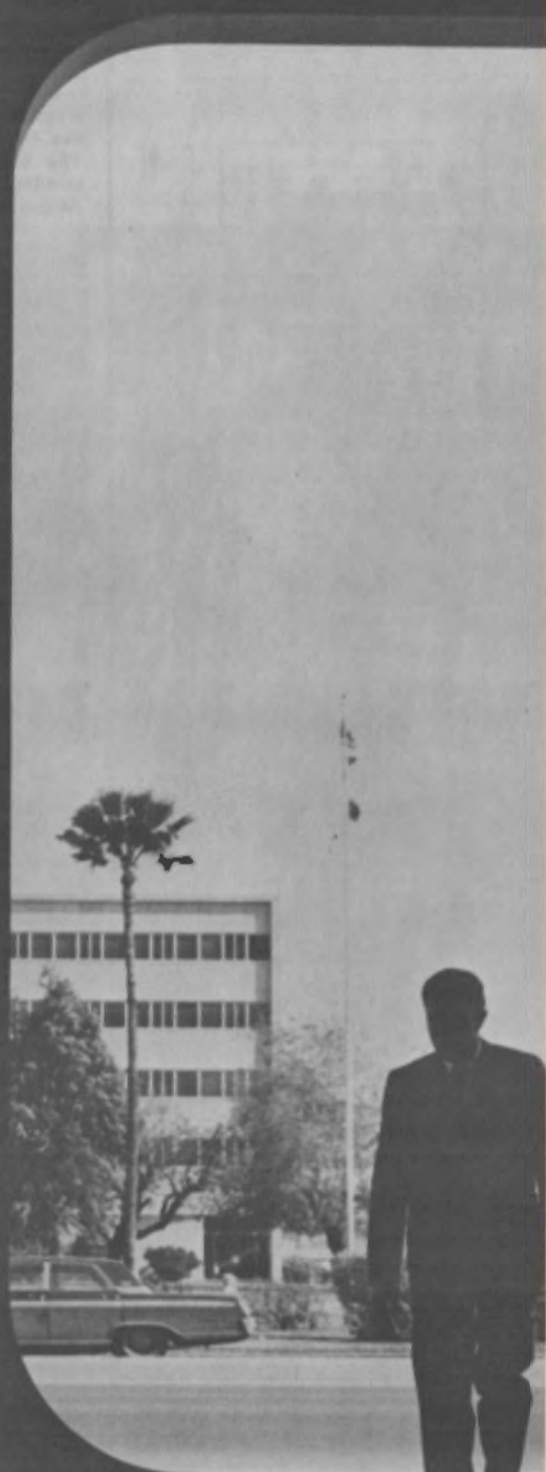
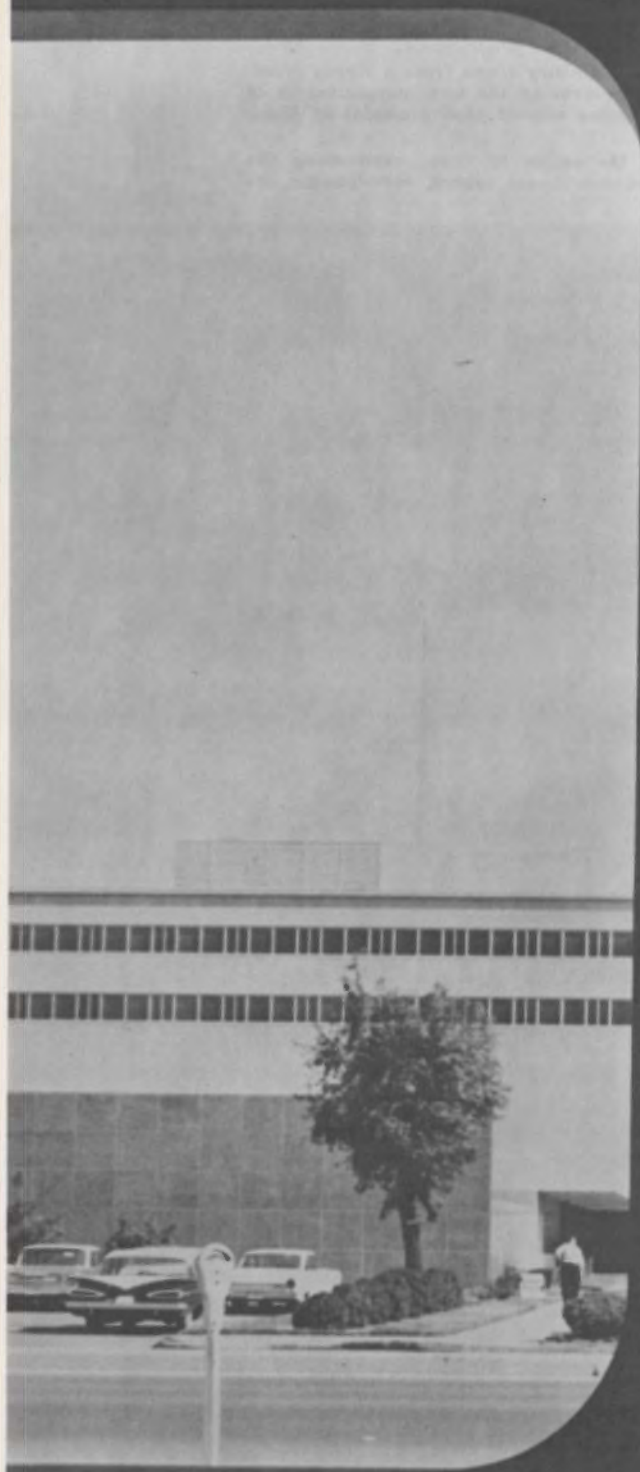
ARCHITECTS



*The regional character of Edinburg stems from a strong Mexican heritage. Over fifty percent of the local population is of Mexican origin, and there are several good examples of Mexican colonial architecture.*

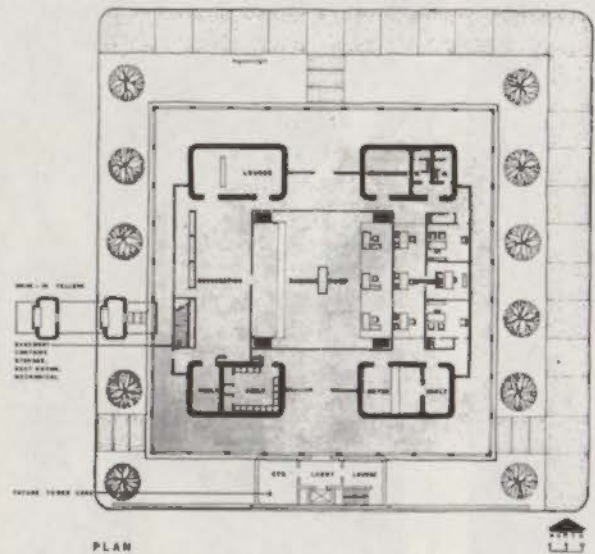
*The bank's location in the center of town, overlooking the wonderful old landscaped courthouse square, complements the design approach.*



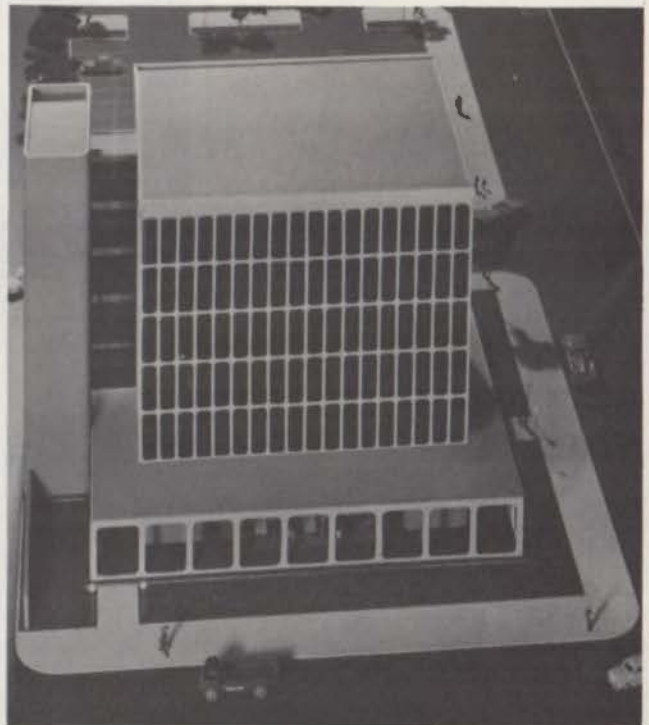




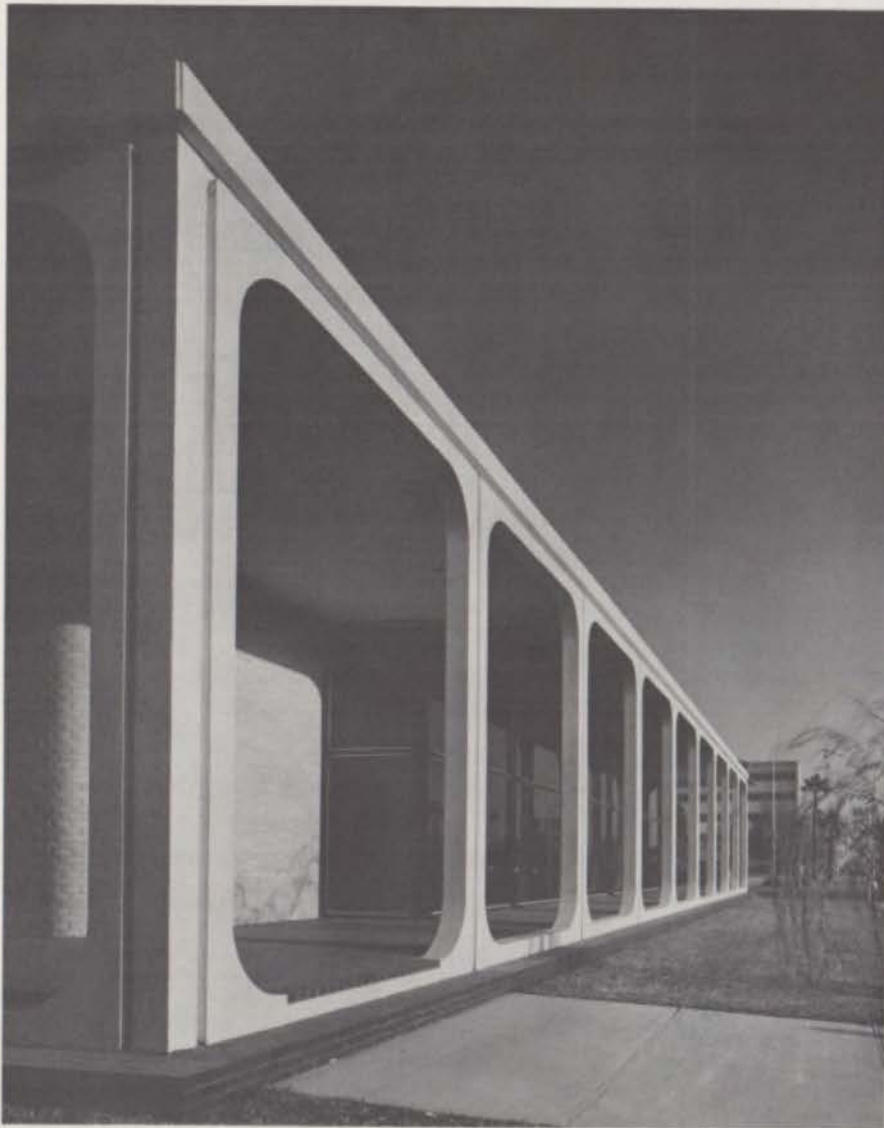
The client required that the project be designed for two phases of construction. The first phase included design and construction of a structure serving the growing banking needs and providing a base for five future rental office floors, to be executed under phase two of construction. It was also requested that the building be designed so that future floors could be added without hampering or interrupting banking operations. Four symmetrically placed curving brick masses contain those banking functions which require privacy; all other areas are left open to public view.



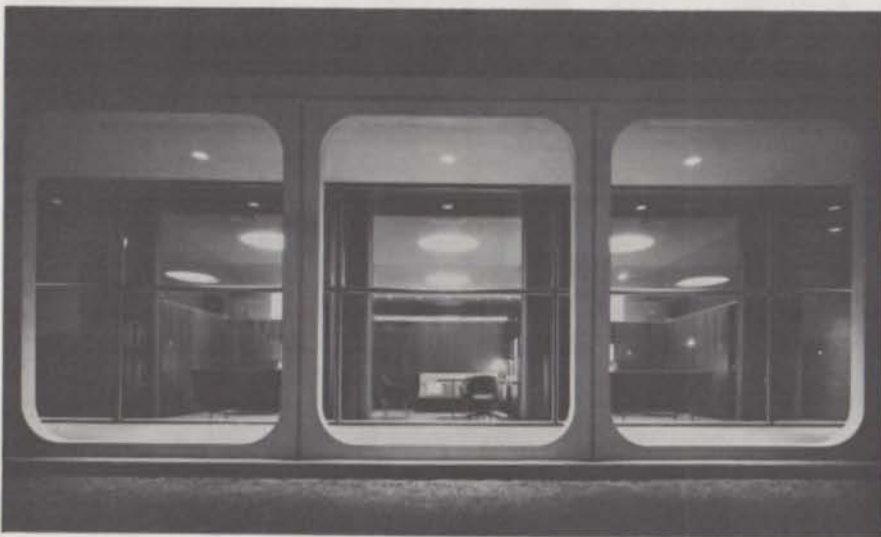
Entrance to the elevator tower will be through the existing colonnade. The elevator tower will be expressed as a solid brick mass with round corners similar to those in the general banking area. The tower will also contain the mechanical office core. By combining the entire core, including a stair, rest rooms, elevators and elevator lobby, in a structure separated from the actual rental floor, it was possible to obtain maximum efficiency and flexibility. Access to a rental floor from the elevator lobby is gained through a glass bridge. The office floors may be partitioned on a 4'-6" module, which is the module expressed in the exterior wall. The rental tower is composed of concrete and glass panels relating to the shape of the colonnade of the first floor.



## FIRST NATIONAL



*In a semi-tropical location such as the Lower Rio Grande Valley, the control of sun and shadow is a practical necessity and becomes a major element in aesthetics. Using the intense sunlight as an asset, deep colonnaded overhangs were used, and the building became an intriguing mixture of sun and shadow. Even at night the sensitively handled lighting provides the same interplay of light and dark.*





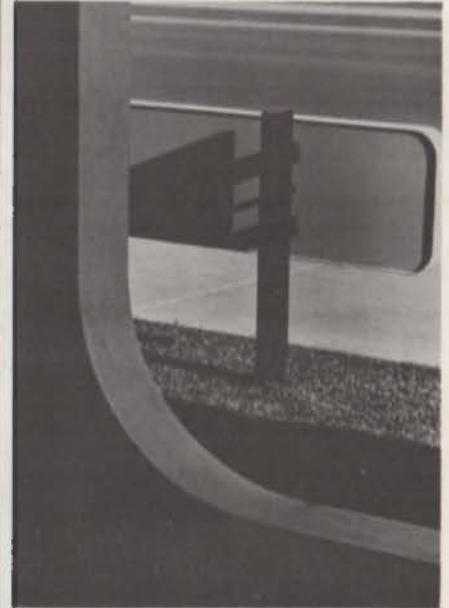
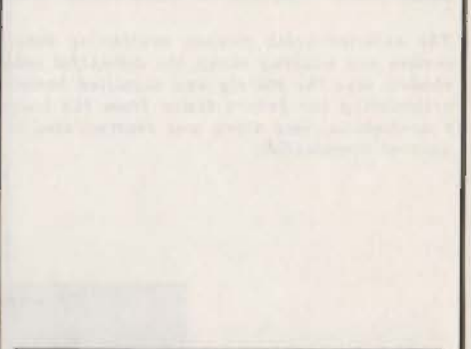
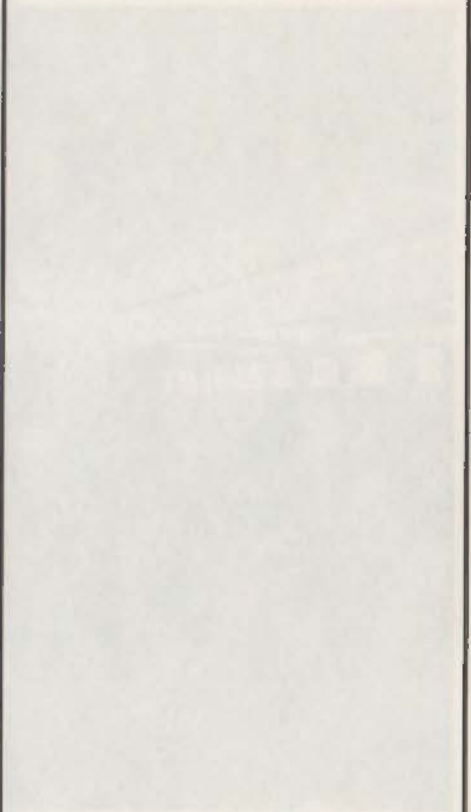


*The exterior brick podium continuing into the banking lobby invites one walking along the delightful colonnade of light and shadow into the stately and dignified banking departments. By articulating the future tower from the lower banking quarters a continuous clerestory was incorporated to provide controlled natural illumination.*





*Sally Sherwin Walsh, the interior designer, ably coordinated the interior furnishings to the basic concept of the building. An exciting and dignified interior was achieved by combining classic modern furniture with Mexican antiquities. For example, the conference room furnishings include an 18th Century Mexican table surrounded by "Bruno" chairs covered in natural leather and a wall sculpture of an antique wooden santo. Original sun paintings by Alexander Girard, Mexican blankets stretched over rectangular frames with colorful embroidered fabric dolls by Neuhart, pre-Columbian sculpture, and Mexican santos statuary, help to reinforce the initial design concept.*





# REMARKS

It occurs to me that it is significant how a wall happens in a building project, or more accurately, how the projects happens in a wall.

*The architect today is like a juggler changing words for dollars, changing dollars for pennies, and balancing the development of both by rental, not technical, structure. Therefore, any judgment or discussion about walls or projects must first be tempered by how one arrives at the expression of said wall.*

For those of you who are not aware of this process, it is called the "reverse rent process", where the project is designed from a base rent set by standards of real estate, location, and profit. Working from this base rent, the project is then developed in terms of how much mortgage can be raised, how much mortgage can be supported, what the expenses are, what the contingency should be, *what the return must be*, and, finally, what is left for construction costs including architectural and engineering fees.

But this is only the beginning of elements the architect must juggle, because heaped upon these limitations are further exacting requirements not only by local governing authorities—that is state, city (with U. R. A.—city planning), but also federal agencies with their own codes and standards. Next is the insurance company and banking institution with permanent loan and construction loan procedures. Then came zoning and height laws, set-back laws, health laws, fire laws, curb-cut laws, easements and right-of-ways, and so on.

Now treat these each as separate and in most cases contradicting elements, and you find it difficult to sustain any kind of pervasive image of how the architect functions. One thing becomes clear, and it becomes clear very rapidly—the architect is not really designing the contemporary wall, *but is backed up against it*, shoved into a corner, and asked to create within a most rigid framework.

My initial reaction as I face a captive audience is one of catharsis. I can now either offend or please you by

TASSO KATSELAS

architect

stating frankly that restriction upon restriction is aimed at limiting, controlling, narrowing, confining and standardizing, expression. It is becoming more and more difficult for the architect to design environment as a creative influence to life. It is, instead, increasingly apparent that quality is in danger of becoming that which is cheapest and quickest. Where God is the dollar and *application, not imagination, is the role of the creator*—this is the contemporary wall.

Our situation, our society, our era, have backed the architect against this wall, and I, for one, am willing to punch holes into it.

The architect can not design effectively without first having understood this. He must be adroit and knowledgeable; he must know more about land use and acquisition costs than the developer; he must know about financing and the necessary intricacies and balance of equity and mortgage monies; he must know correct procedure and nomenclature necessary to meet standards of all authorities involved; he must know the absolute minimum requirements to qualify properly within building and fire laws; *and in between he must squeeze out enough time to design a masterpiece.*

After having done this, even within the budget, somewhere, someone feels the project is too tight, and everyone turns slowly, faces the architect and shouts "CUT". He must redesign. He must know; he must persevere; he must not be consumed with non-creative mass; he must not be overwhelmed by restrictions. He must see restrictions as man-made, *and man, despite this wall, remains an integral, noble part of his image of architecture.* If the restrictions are unfair, man must be shown there is a way.

Total design involves this process because the architect's responsibility must take peoples' requirements into consideration without abandoning his own principles. There are restrictions and restraints, some moral, some intuitive, some technical, yet these must allow him to design



within the framework that exists, and through this firm understanding the architect must be prepared to *realize and transmit the essential*.

It is difficult to assess value or price to a dream, but the architect must leave his corner in the wall and declare with confidence that the well-designed building is essential. The architect must be prepared with confidence to illustrate that for no increase in cost, a door, a window, can be used properly instead of improperly; for no increase in cost, scale and dignity are possible; for no increase in cost, a space can develop the necessary potency of illusion; for no increase in cost, an architect must be prepared to lift the developer's sights so that he, too, wants what has been drawn. He must lure the support of urban and federal authorities.

The wall must be scaled, unit by unit, with the idea of solving a common problem. This wall must not be the architect's alone. He makes a series of lonely personal decisions, but in the end he must not only climb it but be prepared to carry or push the now-sensitive developer and the various sophisticated urban and federal agencies over the wall with the best technical, artistic and psychological knowledge available.

*Who said the architect is not a superman.* This juggler, this architect, must have full realization and be able to act as a filter determining the significant from the superficial. Being able to sense the permanent from the transitory, because today there are no tiny, insignificant problems. The sketchiest letter to the Federal Housing Administration must be accurately designed. The change order must be phrased in such a way that it is adaptable to the files of all authorities. Any alteration in plan must be implemented so that each agency is part of it and no petty jealousies are fostered.

I think the architect must look at the wall as just another challenge. He must be able to scale it, get up where the air is pure, and, although exhausted, he is suddenly looking down on problems just solved.

*The brick bearing wall deserves a similar kind of analysis.* When two stones, or more accurately, two bricks, are placed together with grace and dignity for a purpose, this is the beginning of architecture—a conscious extension, improvement, suggestion of space which should have been worth the battle. This is a different kind of wall which, reduced to its basics, is born first of a material—brick—and expressed, finally, through imagination—an architect. *Another process is revealed.*

An objective look at brick is fascinating. It is a hunk of nature which is molded; placed in a kiln; then fired; then cooled; removed from the kiln; then palletized; then hauled by truck to the site; unloaded; then loaded again on to a crane or hoist; lifted up into position; unloaded; stacked or carried to the brick layer; picked up individually, rubbed with mortar, placed into a pattern or wall; joints are then tooled; the surface is washed with acid, and, finally, cleaned.

Couple this with a similar procedure for mortar and you have witnessed an unbelievable series of events in which the architect has trouble—at least, I, as an architect have trouble—sustaining the image of the brick,  $2\frac{1}{4} \times 4 \times 8$ , as a unit for building any large wall. It appears unbelievably complex; a tiny module for so ponderous a task. It becomes too involved, and, yet, these apparent disadvantages become assets.

Centuries of use point this out. Both ancient and current history boast beautiful solutions which are constantly reinforced by competent contractual estimating departments, and indicate conclusively that the material is not only economical, but it does make sense. Masonry has and should be able to sustain a level not only of efficient application, but of aesthetic rewards.

In contrast to the many steps in producing a masonry wall, there are other processes the creative mind takes into account as one analyzes use of masonry on a large-scale project. Most of them are listed as credits for selection of brick construction on the bearing wall project we are involved with. The idea of minimizing sound transmission, the idea of economy, interior finish, speed of construction, and so on.

However, brick's main advantage, for me, is that *it establishes a scale which is relentless.* It allows the human to identify easily with it as a building material. It gives him the necessary option of participating in the understanding of the structure if he so desires.

The brick properly applied can define doorways and windows. The brick properly applied replaces the sculptural ornaments in the gothic temples—becomes the equivalent tactile unit. The brick properly applied can say "I am of the earth". The brick properly defined can reach up and proclaim itself as an element of strength.

The architect needs this kind of understanding because establishing a criteria for selecting a basis for construction is a lonely, personal design task. If the architect is honestly creative, he must stand up with no one to help him and make decisions based on a realization, not only of what major elements in architecture are, but what the minutest element in architecture is. He must know what a door, window, a step, a hall is—what their true meaning is—and then he must know one thing further: He must know how materials can help develop and express these properly.

*The idea of diversity of these elements wadded to the ideal of unity and achieving one by means of the other constitutes the very stuff of architecture, where the real comes to birth asking to be shared by man and shaping him in turn.*

As human needs multiply, become more complex, more diffused changing concepts of space enrich and renew architectural expression. Today's demands by industry, research, medicine and education require a new interpretation which must manifest itself with sureness in the architect through logic and coherence.



We are caught up in a mass production craze—mass communication, mass transportation, mass design—*consumption, not creation, has become the incentive*. Man is becoming at once universal and anonymous. His taste is rolled up into a tight little ball manipulated by Madison Avenue, and the most alarming thing of all is he seems to want it this way.

Architecture can not permit this to happen. Architecture must not betray. It is the architect's responsibility to prevent the confusion and misunderstanding that is prevalent—where order has become regimentation; Rhythm—Repetition; Beauty—fashion; Love—sympathy.

Majestic events are now possible. Architects are able, if they dare, to begin with no preconceptions or fashions—to deny prior habits of design without first questioning them profoundly. This is a rare, precious event, where things can begin anew, almost as if nothing but good had been done before. Grasping and assimilating the useful in order to achieve *the magnificent coordination of hand, heart and eye*: This is the job of the architect, and this is the job of the materials he uses, materials which today scan the widest and richest palette ever offered to men.

If there are failures that surround us, they are not from a failure of material, but from the failure of men. I spoke earlier of the contemporary wall which the architect is backed up against. Here is another method of freeing himself from it—through the firm understanding of material. Yet, he needs one further boost: He needs the accepted support of other architects, of sensitive engineers, and of a vital industry.

I am afraid that brick is undergoing the same kind of transformation as all materials—an extension and acceptance based on its ability to do much more than it should. As we arrived at the conference a smiling official told me that now it was possible to do a high-rise building with 9" walls, 14 stories high—imagine that—tomorrow it would be done with 8" walls, and certainly 6" and 4" wall appear imminent. I wonder if how thin a wall can get to be is really the business of this conference? I wonder if this is really architecture? I question materials being stretched to their ultimate and beyond with no regard for their value as structural elements in terms of *the larger scale of structure in mind and heart*. It might be possible to engineer the use of 8" walls 200' in the air. This may be fine in the hands of the competent. Yet, I question brick as sheathing for reinforcing and grouting. I question the validity of this as the ideal method of exploiting a material.

Architecture is a formal, not a technical development. It is a development of the relatively chaotic and pragmatic toward an ideal which is discovered in the aesthetic consciousness of man, and not necessarily or exclusively as the solution of a structural or practical problem.

Form and function follow inspiration. This is the distinction between an art that is vital and organic and one that is technically correct, academic, and dead. Only through an intensity of life can architecture gain an intensity of form. Our land is mildewed with buildings that clearly

indicate the misapplication of the industry's advertising. Our highways are littered with structures that misuse brick, steel, wood, and concrete, and involve man in an environment that further confuses his already chaotic existence. And all of the blame can not be borne by the architects, but must be shared by industry and groups that develop the process and method of application. Twisting brick spirals—weird brick patterns—ugly speckled glazes: These too are part of masonry's history and significantly point out that no industry can afford to become complacent. I think we have travelled so fast and so hard that it is time to pause and reflect and re-evaluate once more the truth about materials, their expression and their ultimate presentation to the people that use them. I think it is important, not only for the basic element to be expressed with directness, but I think it starts with the initial advertising and publication criteria and extends itself to the support by the industry of structures that best exemplify the purposeful application and imagination of products used. No fanciful dishes served up to delight the jazzy client or the weak architect, no compulsive expressionism, but straight-forward solutions born from the need of man and expressed as honestly creative vehicles that are proud, worthy symbols of our time.

Architecture, is many things. It is sometimes work and fun, sometimes a battle, a contest, a search, and, a climb over a wall or a mountain or an obstacle. It is not a matter of vision alone or structure or mathematics. It has become a series of carefully interwoven plastic events designed to move man.

The hope is to somehow entice man's complete involvement, to expose him to the inherent qualities of the structure, to lure his participation on the highest level of thought and feeling. This, for me, is the summit of creation. *Man must be the subject, as well as the object, of architecture if our buildings are to have purpose.*

Life in architecture, and most of you in this room are involved in this life, is a call to share in the world's making. It is a chance to intervene, to contribute, to enhance what exists by the sheer power of one's own existence and activity.

I am young enough to hope for a world where this is possible, where the ugly will no longer be tolerated. It sins against the fundamental order, it betrays a technical blunder and denies, the fact that intense beauty is liberation. I am old enough to know that the words "economy" and "profit" in architecture are not ugly words, but necessary ones, that may limit the vocabulary of the architect, the engineer, the technician, but not the poet. I am optimistic enough to see our era as one teeming with lyric possibilities. I sense a kind of song, a yearning for an exuberant symphony; the architect, the engineer, must make the music.

Some of you are in full chorus, some are on the side quietly humming or tapping their feet, some are undecided, afraid to leave a well-worn groove. Some, alas, have not heard a single note. But it is not too late: It is never too late. Let's all start now and make music. ■





## PASEO del RIO

San Antonio has joined the list of communities awarded a "Citation for Excellence in Community Architecture" by The American Institute of Architects.

The citation program was started earlier this year to recognize cities having planned architectural projects which successfully realize the objective of creating vital environments for their core. No single building can qualify for a citation. Each of the AIA's 17 regions is eligible to nominate a city for the citation, which must then be approved by the national Board of Directors.

*Paseo del Rio*, the winning nominee of the AIA's Texas Region, received the national citation. It was awarded to the citizens of San Antonio, Texas, and to the San Antonio Chamber of Commerce by Morris Ketchum Jr. FAIA of New York City, president of the Institute, during the annual convention of the Texas Society of Architects at Austin.

The citation commended the San Antonioans for "their vision in authorizing and supporting a comprehensive solution to present problems with bold anticipation of future needs for the river bend area of San Antonio . . . thus reasserting and enhancing the role of the City as a cultural and commercial center and a pleasant place to live."

Accepting the award for San Antonio were Mrs. S. E. Cockrell, member of the Alamo City's City Council and Mr. David Straus, a member of the Chamber of Commerce.

The PASEO del RIO project in San Antonio is a true expression of the concept established by the American Institute of Architects. San Antonio architects, landscape architects and other interested lay citizens generated a good deal of pressure in championing the cause of development of the downtown river bend section, which is Paseo del Rio.

A master plan study was carried out for "Paseo del Rio". This study was designed in the manner of a community comprehensive general plan. The master plan established the objective of an open-space link for three prominent spaces already in existence in the Central Business District. This plan evolved the joining, at the pedestrian level, The Alamo Plaza, the development known as La Villita, and Main Plaza, which has a strong historical tie with Military Plaza, containing the City Hall and Spanish Governor's Palace.

The Paseo del Rio project was featured in the July, 1964 issue of the *Texas Architect*.

## TEXAS CONFERENCE ON ENVIRONMENT

A "call to arms" in the state's battle to maintain desirable standards of environment was sounded recently at The University of Texas.

The Texas Conference on Our Environmental Crisis opened a full-scale attack on the forces which are expected to attempt further desecration of the states economic, social, architectural, and physical climate in coming years.

The conference, thought to be the first major regional follow-up to the White House Conference on Natural Beauty held last May, got under way with a reception in the courtyard of the Architecture Building at the University.

The scene shifted to the Texas Union Main Ballroom for a banquet and the conference keynote address by Sir Dudley Stamp, president of the Royal Geographical Society and a world-renowned British geographer, geologist, economist and author.

W. W. Heath, chairman of the University's Board of Regents, presented welcoming remarks at the banquet, and Chancellor Harry Ransom introduced Sir Dudley, whose topic was "The Land: Uses and Misuses."

The conference continued with addresses by a group of distinguished speakers, including such conservation leaders from government as Senator Gaylord Nelson of Wisconsin and Governor Frank B. Morrison of Nebraska. Three sessions were in progress simultaneously throughout the two day conference.

The proceedings will be published by the University and made available to the several hundred participants in the Conference.

The *TEXAS ARCHITECT* in coming issues will publish portions of these proceedings as they become available.





## TRL AWARD

The Texas Research League's study report on State Building Construction Administration has been selected as the year's best presentation of a research subject in the national competition sponsored by the Governmental Research Association. Research Associate Glenn H. Ivy of the League staff received the award Wednesday on behalf of the League at the association's annual conference in Shawnee, Pennsylvania.

This is the eighth Governmental Research Association award won by the League since it began to function in 1953.

The State Building Construction Administration Act passed by the 59th Legislature implements recommendations offered in the winning report, "Blueprint for State Construction Administration." Its passage was requested by Governor Connally, who, with the State Building Commission, requested the League to make the study. It was conducted under personal supervision of James W. McGrew, the League's research director.

A key feature of the Construction Administration Act is advance planning to enable the Legislature to be informed as to the precise nature of proposed building facilities, and to have reasonably accurate estimates of construction cost. It centralizes the administration of much of the State's building construction program. The State Building Commission is reconstituted to absorb the functions previously performed by it, by the Board of Control and the Board for Hospitals and Special Schools. Agencies excluded from its jurisdiction are the Health Department and the Department of Corrections. The Act also provides a \$200,000 revolving fund to be used in hiring private architects and engineers for preparation of "project analyses," a step-by-step procedure performed jointly by the private professionals, the using agency, and the Building Commission staff professionals.



## FORD SHOW AT McNAY

The McNay Art Institute of San Antonio presented a one-man show of the work of Texas Architect O'Neil Ford.

The show opened with a lecture by Patrick E. Haggerty, President of Texas Instruments, Inc., on "Industry and Architecture," and ran for six weeks. Following its showing at the McNay, the exhibit was on display at the Dallas Museum of Fine Arts.

Director John Leeper said that he knows of only three instances in the past when an architect had been similarly recognized by an art museum showing. One of these was Frank Lloyd Wright at the Wright-designed Guggenheim Museum.

Ford is noted as an original thinker and one of the profession's outstanding designers. Individually or in association, he has worked on buildings in France, Italy, England, and Switzerland abroad, and in California, Colorado, Oklahoma, and New York, as well as in numerous localities in Texas. The McNay Institute, one of the nation's finest galleries, highlighted significant aspects of this work dating back to the early 1930's.

Ford began his practice in Dallas under the late Dave Williams, an early believer in developing a characteristic architecture for the Southwest. With an inner passion for building and craftsmanship, and intensive study of native forms, traditions, and materials, Ford laid the basis for his present reputation. Though Ford had little formal college education, his work has won him the highest accolade his profession has to offer, being named Fellow (for design) of the American Institute of Architects in 1960.

Ford's architectural activities range from work on the giant Texas Instruments plants here and abroad to a tiny and charming station on a narrow-gauge park railroad. His practice includes projects for more than a dozen universities, colleges, and secondary schools, numerous churches, stores, factories, high-rise apartments, a civic center, restorations, and scores of residences.

He is best known in San Antonio for Trinity University, for supervising restoration of the city's historic La Villita (Little Village), and for planning the Villita Assembly Building. He is Primary Architect for Hemis-Fair 1968, an international exposition to be staged in San Antonio.



## ROLFE HONORED



One of Peru's highest honors, the Order of the Sun, was bestowed on Walter Rolfe, partner in Golemon & Rolfe architects, for his outstanding contribution to the furtherance of architectural education and practice in Peru, through his having been the professional teacher of Peru's President Fernando Belaunde Terry. The presentation was made on behalf of President Terry by Dr. Javier Correa-Elias, recently appointed delegate to the United Nations. Ceremonies were held at the offices of Golemon & Rolfe at 5100 Travis with several of Rolfe's ex-students and friends present.

President Terry, a registered architect, was a student of Rolfe's at the University of Texas in the 1930's, and Rolfe has been interested in the building and planning projects which the President has made possible in Peru.

In accepting the award, Rolfe said, "I must try my best to do those things to make me deserve this expression of friendliness from Peru and President Terry for the rest of my life." It is considered poor manners to express thanks for such an award.

Rolfe, who received his Masters degree in Architecture from MIT in 1923, taught the subject at Texas from 1924 to 1946 and was chairman of the department from 1936. He and Albert Golemon formed Golemon & Rolfe in 1946 and he is noted for his writings, lectures and paintings, as well as his architectural work. He also represented the American Institute of Architects on the U. S. National Commission for UNESCO.

Dr. Correa-Alias, who stopped in Houston enroute to his new post with the United Nations in New York, was accompanied by his wife and his son, Dr. Javier Correa-Miller, and wife, who acted as interpreters.

## ARCHITECTS SOUGHT

The American Institute for Free Labor Development is looking for experienced Engineers, Architects, Planners, Builders and Financial Specialists to develop housing projects in Central and South America. The men we seek are hard working professionals interested in the preparation of feasibility reports, site selection, land planning, design, finance, supervision of construction and the processing of International loans.

The AIFLD is a non-profit foundation working to strengthen the democratic trade union movement of Latin America through labor education and the promotion of social projects for their members. The AIFLD serves as technical adviser to the unions in developing housing and community facility projects. These projects are financed by the Agency for International Development and the Inter-American Development Bank. The positions available offer an opportunity to contribute to social development in the spirit of the Alliance for Progress.

Previous experience in Latin America and language ability in Spanish and/or Portuguese is highly desirable. Present openings are for Washington-based personnel and require some travel. Salary will be commensurate with previous experience. Interested parties are asked to forward a resume to: Chief, Technical Services Section, American Institute of Free Labor Development, 1925 K Street, N. W., Washington, D. C. 20006.



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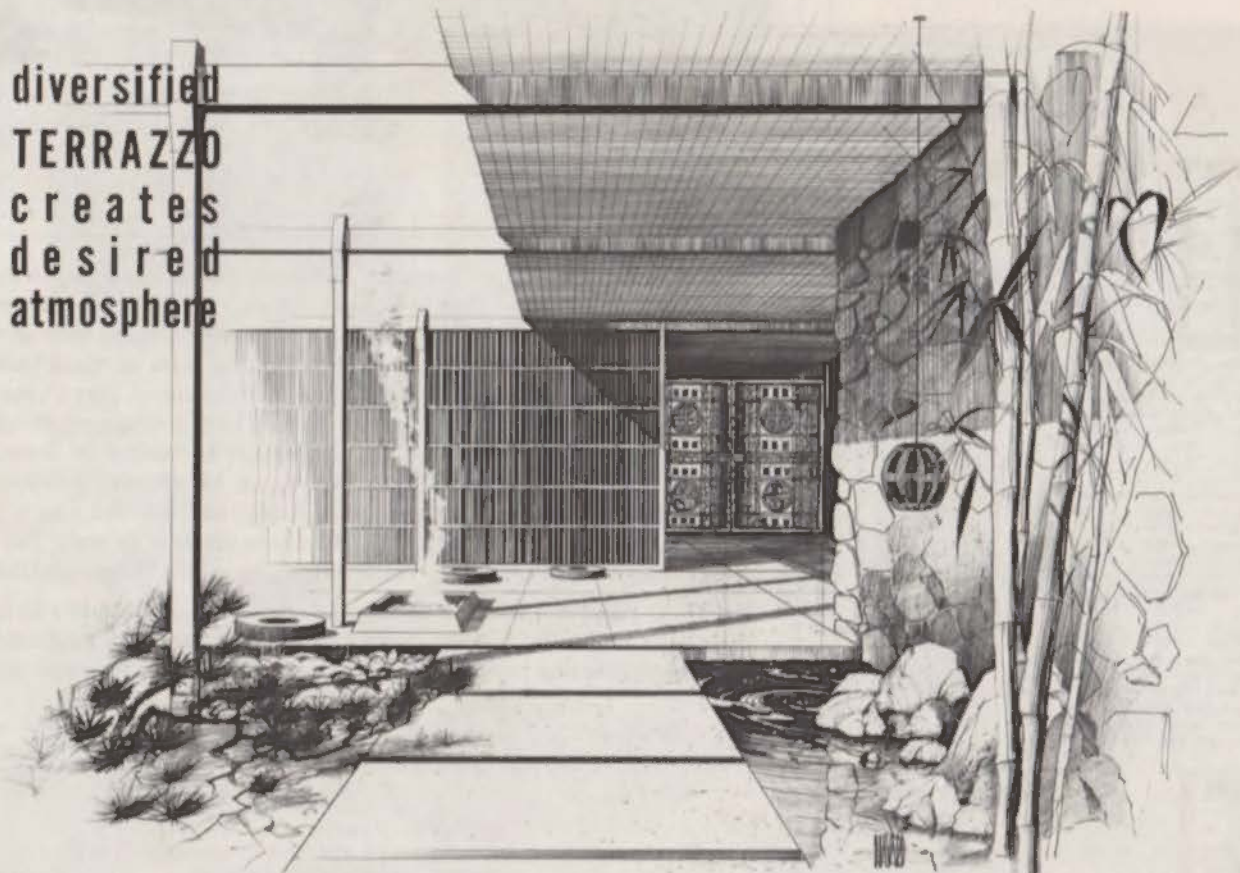
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## Pardon!

The October issue of the TEXAS ARCHITECT received many compliments from architects and lay readers alike. We were rather pleased with it, too, until to our utter dismay, we discovered that not only had we failed to identify the handsome cover building as Temple Mt. Sinai in El Paso, but we had committed the cardinal sin of not giving credit to the architects, Carroll and Daeuble Associates and Sidney Eisenshtat. So both to the congregation of Temple Mt. Sinai and to Messrs. Carroll, Daeuble and Eisenshtat, our humble apologies.

Following fast on the heels of that oversight, we found ourselves misspelling "Ciudad Juarez" in every head for ten never-ending pages! Doubtless our Mexican friends had fun with that one! We knew better, however, and how it slipped past all the proof readings is beyond us. But, to all concerned, our apologies.

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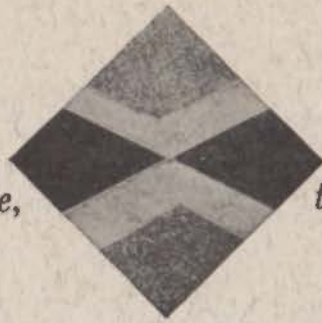
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