

 THE TEXAS
ARCHITECT

DECEMBER

1969



New Towns

New Towns are sprouting like lapel buttons at a love-in but they need government guidance now to avoid being just another chapter in urban sprawl. That's the conclusion of a report to the membership of The American Institute of Architects which makes these points:

- Between 50 and 100 large-scale new communities have been launched in the U.S. since World War II, depending on one's definition. The projects range from subdivided pineapple plantations to a desert city which will include London Bridge.

- Large corporations have more than \$1 billion tied up in land and planning for New Towns.

- The Federal Government already has set aside \$250 million in loan guarantees, and new programs which could help finance up to 110 new communities are being discussed by Congress.

- So far less than five of the new communities contain notable architecture or significant reforms or innovations in land use that would open the suburbs to a mix of incomes and races. Best examples are Reston, Va., and Columbia, Md.

- Current New Towns are long on speculation and convention, short on reform and invention. Citizens should insist that developers deliver superior building design, improved land use and a social return before public money is used to help them.

Most U.S. new communities are not true New Towns in the sense of the successful postwar British experiment or the early U. S. New Towns like Phila-



delphia, Salt Lake City and Indianapolis. An authentic New Town ought to have at least 100,000 residents to provide a good cross section of people, goods and services. It needs housing, jobs, commerce, recreation and those institutions that make a community—a college, libraries, a hospital, etc. The best New Town would be open to the company president and the company janitor. A distinct city offers variety and choice.

New Towns could be erected in vacant sections of old, center cities, in the path of urban sprawl or out in the open countryside. There is a need for all three kinds of development. At least 20 percent of the expected U.S. population increase of 100 million in the next 30 years should be housed in New Towns, AIA suggests. The basic advantage that New Towns offer over conventional subdivisions is the chance for architects



and others in the design profession to work with developers and government from the start on a cohesive development. Large-scale development can save scenic land and utility costs and can offer different kinds of housing for different incomes.

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THE TEXAS ARCHITECT

VOLUME 19/DECEMBER, 1969/NO. 12

2 "If all the 100 million population increase is to be accommodated in NEW TOWNS we would have to build a new city of 250,000 persons each month from now on 'til the end of the century. New architectural forms, construction techniques and financing strategies must be aggressively pioneered."

Richard M. Nixon, 1969

4 Caudill, Rowlett and Scott, A.I.A., Architects, Houston, combined many design criteria to provide for interdisciplinary activity allowing for orderly and economical expansion of the University of Miami Science Building.



9 Six Gulf Coast area buildings have received awards for excellence in design in Corpus Christi Design Award Competition.

12 In a recent address Daniel P. Moynihan examines the urban crisis, problems and solutions.

18 Memories of days gone by are relived as the Texas Historical Architecture Series features the Comanche County Courthouse.

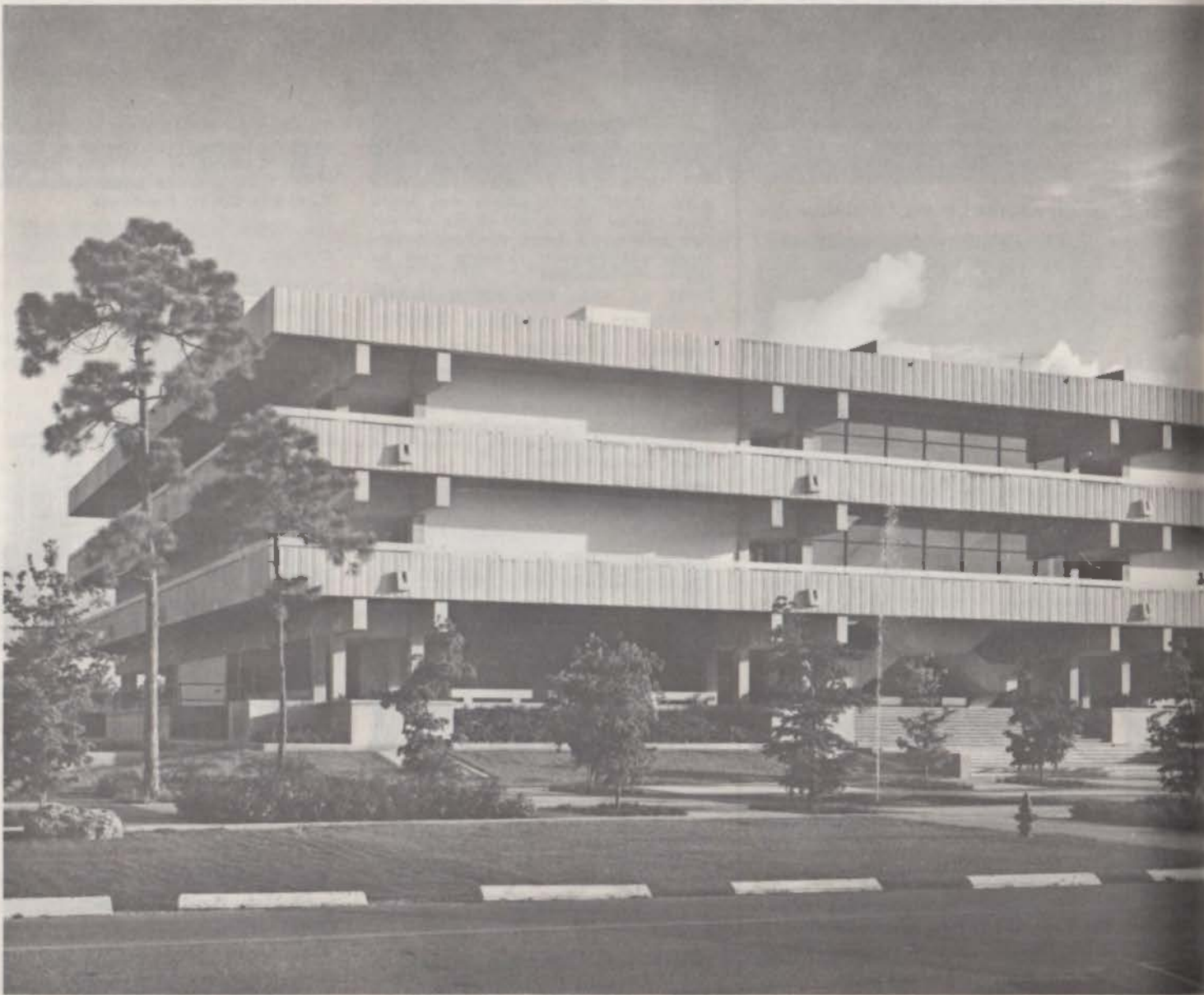


22 Graduate Architects, as members of the armed services, contribute in many ways to the profession and our environment. A new Park pavilion, constructed by men of Reserve CB Battalions, is an interesting example.

Texas Architect Advertisers

- p. 17—Texas Caterpillar Dealers
- p. 24—Texas Gas Utilities Co-op
- p. 25—Otto Coerver Company
- p. 26—Southwest Terrazzo Association, Inc.
- p. 27—Electric Utility Companies of Texas

SCIENCE CENTER



UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA

TEXAS ARCHITECTURE 1969

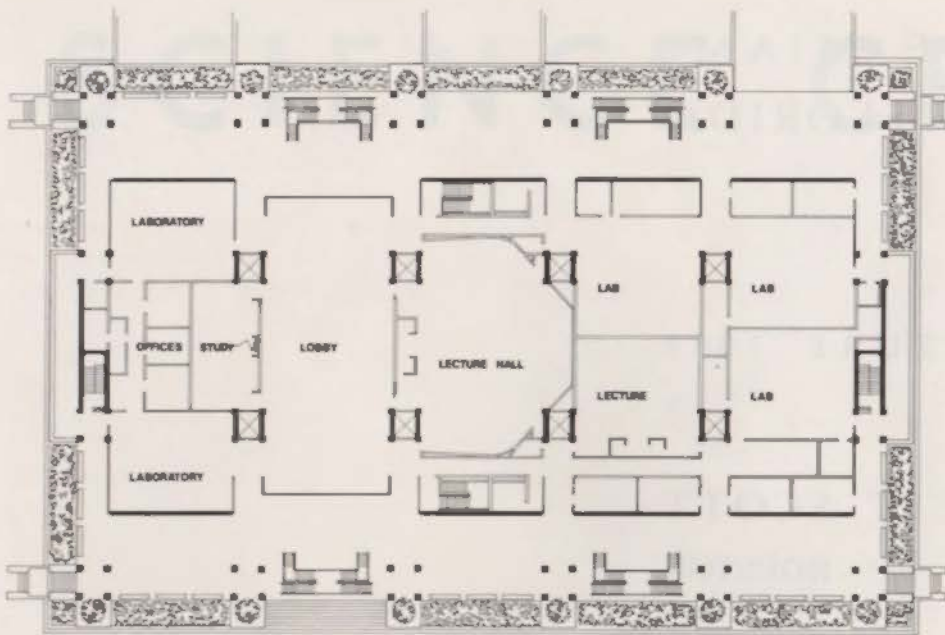
CAUDILL ROWLETT SCOTT
ARCHITECTS HOUSTON



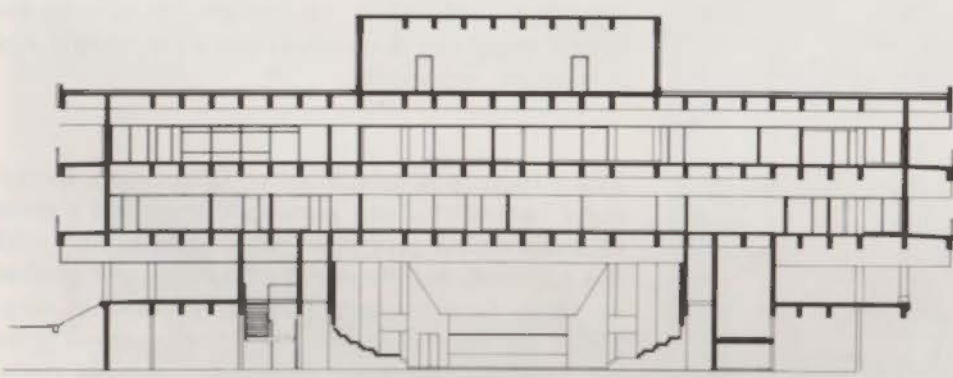
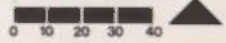
The University of Miami Science Building, occupied September 1967 contains 173,408 square feet at a total project development cost of approximately \$6,000,000. It was designed to provide for interdisciplinary activity allowing for orderly and economical expansion.

The structure is comprised of four floors, including a basement. Long horizontal lines and a sense of massiveness give it an architectural link with the adjacent buildings. The facilities are stacked on these four levels within an exposed one-material structural system. The bands around the building are balconies which carry major circulation and provide sun and rain control. The mass of the overhang also limits heat infiltration into the air-conditioned building. There are no windows. This is to simplify air conditioning and to facilitate interior renovations. A landscaped terrace and walkway allow access to the lobby entrance on the main floor, completely encircle the three upper floors.

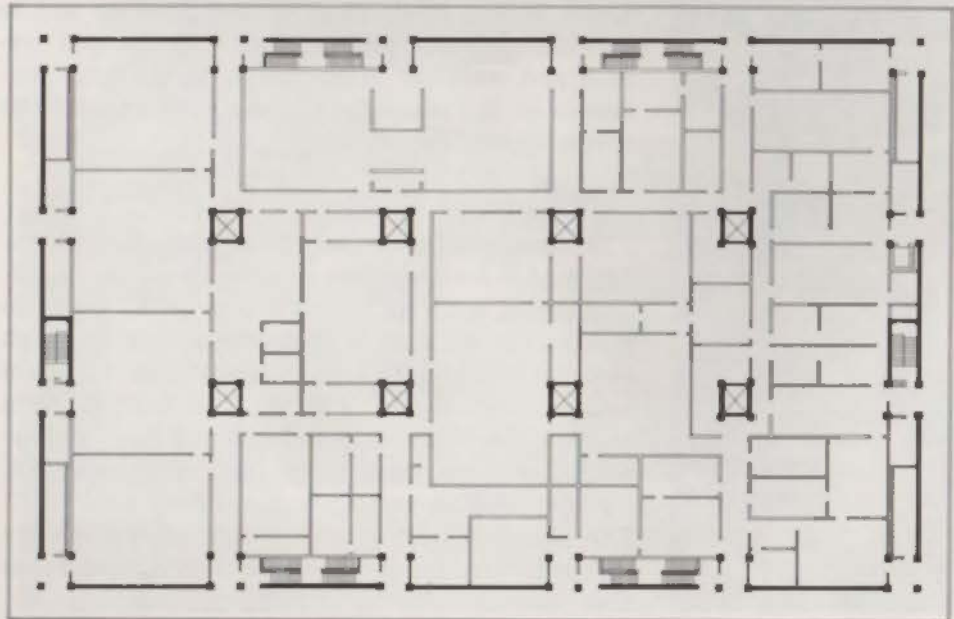
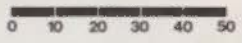
The structural and mechanical parts are an integrated 6-foot modular system based on repetitive use of concrete beams supported by concrete girders and columns at 42-foot intervals, and high velocity double-duct air distribution in the space between the beams. The eight structural piers contain the main supply ducts and have removable panels on each floor for ready servicing. Glass is used above all partitions for visual relief. The structure and overhead utilities systems are exposed throughout to accommodate continuous change.



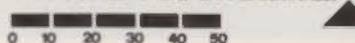
PLAZA



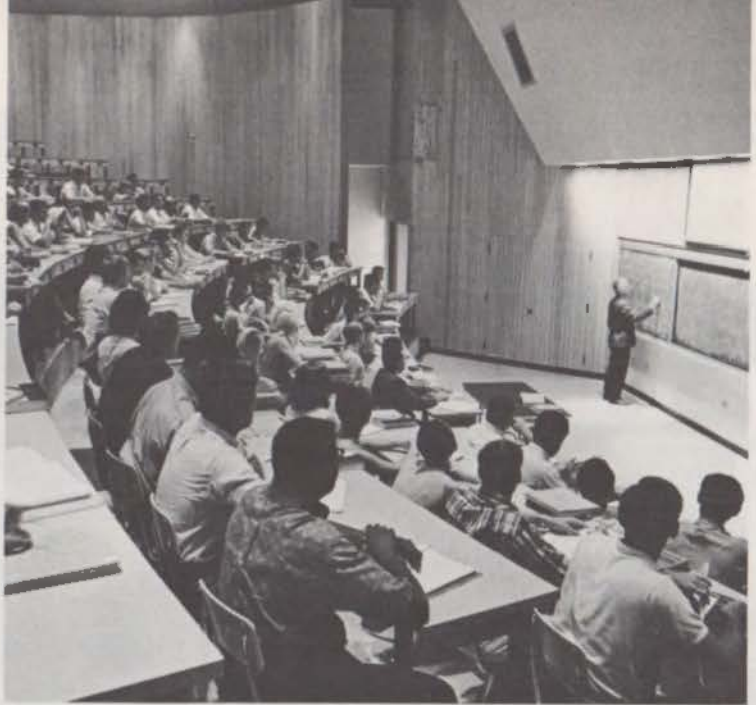
E-W SECTION



TYPICAL FLOOR (LABORATORIES)



TRIST



Flexible arrangement of lecture hall design provides excellent visibility and acoustics to every student.

Exposed mechanical systems in science labs provide for desired flexibility.



SCIENCE CENTER

Exposed concrete structure utilized throughout unifies building through its massiveness.



Horizontal lines of building design provide connecting link for surrounding buildings.

CORPUS CHRISTI DESIGN AWARDS

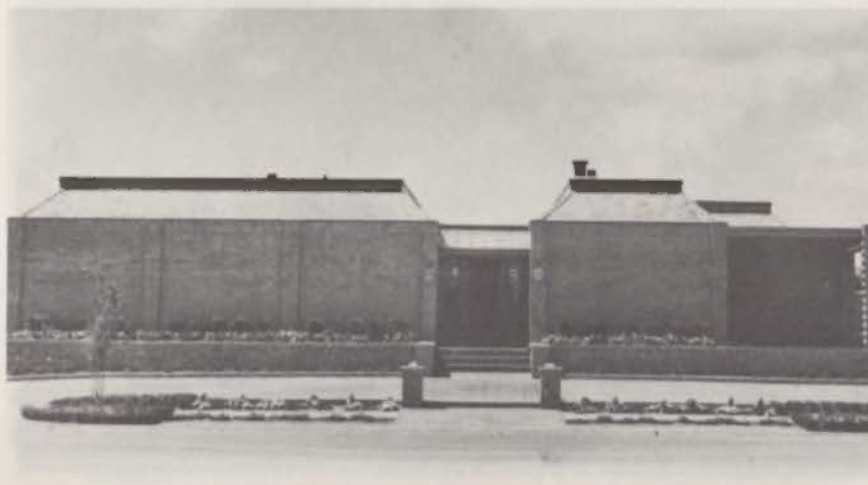
Six Texas buildings have received awards for excellence in design by the Corpus Christi Chapter of the American Institute of Architects. The buildings were selected in the biennial awards competition sponsored by the Corpus Christi chapter as part of its continuing program to improve the environment of the Gulf Coast area.



honor award

**C.P. YEAGER
ELEMENTARY SCHOOL**
corpus christi

brock & mabrey

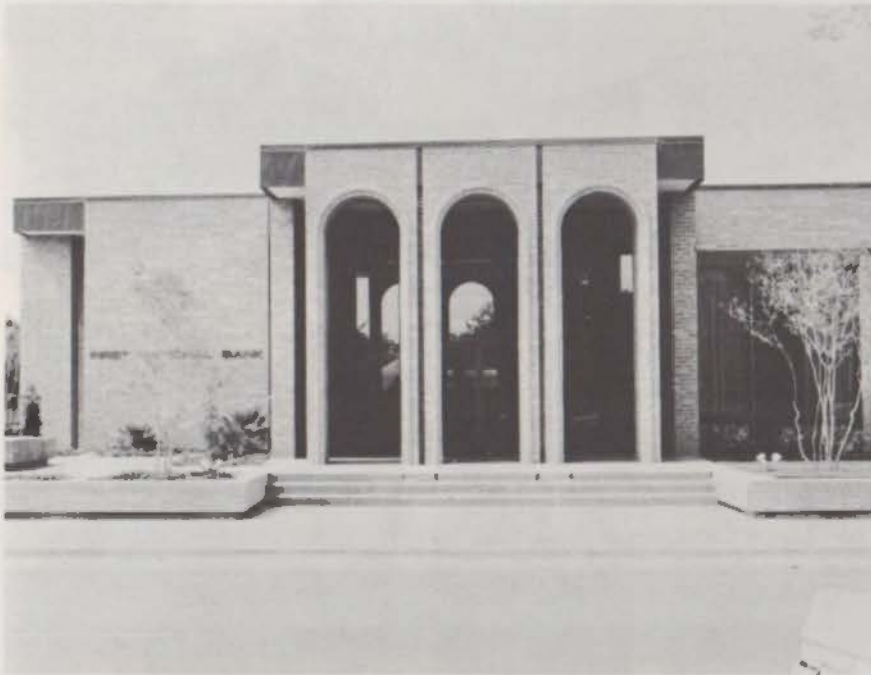


honor award

HULEN HUNT RESIDENCE
corpus christi

morgan spear

CORPUS CHRISTI DESIGN AWARDS



merit award

FIRST NATIONAL BANK
woodsboro

page, southerland, page &
whittet



mention award

CITIZENS STATE BANK
corpus christi, texas

brock & mabrey

CORPUS CHRISTI DESIGN AWARDS

mention award

**GREENWOOD BRANCH
LIBRARY**
corpus christi

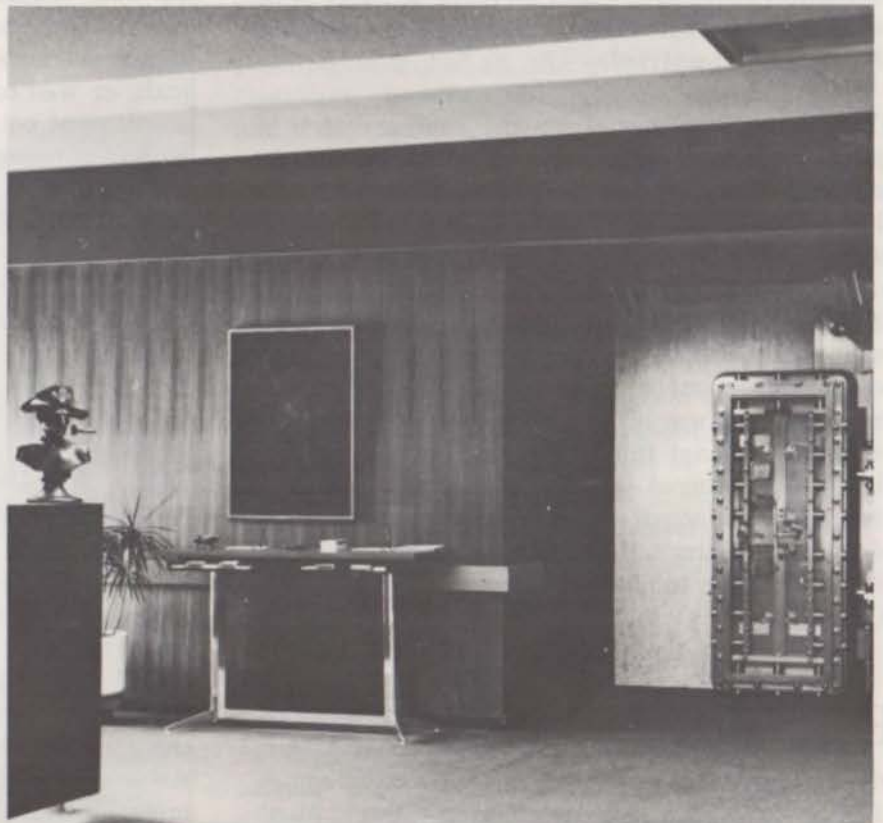
orby roots & j.m. burnett



merit award, interiors

COMMERCIAL STATE BANK
sinton

brock & mabrey



DANIEL P. MOYNIHAN

Evaluation of the Urban Crisis, how it came about & what can be done

Excerpts of Address to Chicago Convention of The American Institute of Architects and The Royal Architectural Institute of Canada

Ours is a society that stands accused. Or rather, has become self accusatory. If one recalls only a few years ago, at the outset of this decade, how singularly self congratulatory we were, the transformation is indeed striking. An astonishingly radical critique of the society has acquired immense authority among the elite youth of the nation, and this world view—for it is nothing less—is rapidly diffusing. In particular one notes a backward diffusion from this new generation to its parents. This explains, I believe, the curious topography of radical criticism of this time: it is found not only among those assaulting the establishment, but is singularly well entrenched within the establishment itself. Self condemnation by nominally successfully and virtuous persons is as much a quality of the moment as is accusation by the young and untried.

This is nothing special, to the contrary it is a quite common state of mind and spirit among men who have hoped much for their society and themselves in the years since the triumph of the second world war raised the possibility of an aroused society, truly engaged with the issues of the time and formidable both in its anger and its compassion. Enough time has gone by now, and something so much less than that has come to pass, that we are all required to change our expectations, if not indeed to question our capacities. We have aged—with respect to morale and confidence, as much as with regard to the slipping away of time. It is not then to be wondered that resistance to challenge is less spirited than it might be.

For individuals as for epochs the process of aging is normally a quiet and gradual affair, but the realization of youth having passed comes often as not with a suddenness, even a shock. Most

of us, I suspect, mark that moment well and often thereafter in idle passages find ourselves touching the wound it left. My moment, and that of many like me, came with the death of John F. Kennedy, and along with the others, I know it. About the third day of that long, terrible time Mary McGrory said to me, "We'll never laugh again." And I answered, "Heavens, Mary, we'll laugh again. It's just that we'll never be young again."

I would like to argue that something of this kind is happening to the nation generally. For all the extraordinary prominence of young persons in politics and passions of the moment, a certain kind of youthfulness has passed from us. Whether it be SDS delegates hurling the dread charge of "counter-revolutionary" at one another, or high school students stupefying themselves with chemicals, or well brought up college girls flinging obscenities at police officers, we all seem older than we had supposed. We have become so in a time dimension surprisingly human. What has been called, and properly, the American epoch began—what?—say thirty years ago when it developed that Europe had lost control over events, and would descend into destruction, impotence and ruin. Thereafter, America would dominate, and for a time command events. And this was so whether we would have it such or not. The fact of American might resided to be sure in its weapons and its wealth: matters to some degree under our control, the results more or less of deliberate decision. But in a far more fundamental way our power was ideological. We were what the world wanted to be like, and never more so than when denouncing the cultural imperialism that jammed the shops and bazaars of the world with American products, filled the air with American music, packed the theatres for American films, the libraries with American books, and increasingly, and not least importantly, the cities with American buildings,



DECEMBER, 1969

surrounded to be sure with American automobiles. This is not over. To the contrary, I would think it only begun in terms of how much further it is likely to go, and how much longer it is likely to go on. It is America, not the world, that has changed. All of a sudden the American Epoch is no longer young. The ease and assurance of youth is gone: the certainty that there will always be another girl, a new opportunity, plenty of energy, plenty of time, and most of all the careless, even at times cruel confidence that it will all work out. Well, of course, it hasn't. Life has caught up with us as it will with all men, and all peoples. We collide with the realization that things do not always work out, that time is short, energies limited and over-extended, options so much more restricted than we had supposed. We have entered a time of trouble, and are young no more.

What hurts so, what is resisted, is the idea that it has come too soon, that our time has been cut short, that our revels, too, are ended. But that only argues more convincingly the case that indeed a period has come to a close. There is no pleasure to be had in reciting the specifics, and no need either, as they are all too manifest.

The idea of a society confidently directed to even higher levels of social justice and equality has been shaken by the obstinacy of things. The civil rights revolution, once the very embodiment of our dignity and pride, has somehow faltered, weakened by internal dissension and external opposition. Worst of all, the great ideal of internationalism, the splendid succession of noble deeds and magnanimous gestures that marked the course of American foreign policy has been grievously depleted—not by theory, but by events.

Meanwhile, one after another group appears to be withdrawing its consent from the understandings and agreements that have made us among the most stable democracies in the history of the world. Right and left the conviction of conspiracy has mounted and with it a burgeoning impulse to violence by some at least. Those of us caught in between, increasingly deprived of self assurance, begin to know the taste of self contempt, and think back to Yeats and the foreknowledge of this moment: and feel older.

What is to be done, as another man asked in a not too different time at the beginning of this century. The failure of nerve among many elements in American society is already evident enough: a retreat into privatism or worse, a surrender to nihilism, a turning to the politics of the impos-

sible. And it is not good enough. The end of youth is not the end of life, much less the end of the world. It is, or ought to mark the onset of a period of less fun, no doubt, but far more satisfaction and much greater consequence. Poets do their best work young, philosophers late. Nations, I would argue, do it in the middle years, and these are now upon us in America, and it should be with a sense of expectation rather than dread that we greet them. I will argue further that properly used, this should be a time of great expectation. Some years ago the French Dominican, Father Bruckberger declared "Either America is the hope of the world, or it is nothing." I believe that still to be so, and further that that hope is better grounded today than ever before for the very reason that we are being forced to see what threatens us, and being so, forces are vastly more likely to preserve those qualities and strengths which are indeed the hope of mankind.

Thus the thing we see most clearly now is that the great strength of the American nation lies not in its national wealth, nor its physical isolation, nor its luck in government. Our strength lies in our capacity to govern ourselves. Of all the hundred and twenty-two odd members of the United Nations, there are, I believe, not more than eight or nine which both existed in 1914 and have not had their form of government changed by force since that time. We are one of that very fortunate few. And more than luck is involved. In nation after nation that has been rent by insurrection, subverted by conspiracy, or defeated by enemies, it is not luck that has run out, but judgment, and the capacity to live with one another, the ability of the people to pick wise rulers, and of those picked to rule wisely. It is a curious quality of those who suffer least from these disabilities not fully to understand the source of their strength. An Englishman, an expert in guerilla warfare, put it, I think brilliantly, to a Washington friend a little while ago. The visitor was asked why American efforts to impart the rudiments of orderly government seemed to have so little success in underdeveloped countries. "Elemental," was the reply. "You teach them all your techniques, give them all the machinery and manuals of operation and standards of performance, and the more you do it the more they become convinced and bitterly resentful of the fact, as they see it, that you are deliberately withholding from them the one all important secret that you have and they do not, and that is the knowledge of how to trust one another."

That is, to be sure, the secret, and nothing has made it a more open one than the strains that

are showing in American society by the withdrawal of trust by so many individuals and groups. Clearly it is the task of those concerned with the health of American society to retain that large and still preponderant trust that remains, and to regain that which has been lost. It will not be easy, if only for the reason that the very success of American society so far is producing an even larger proportion of persons who are trained to be skeptical, enquiring, and demanding of a great deal of information before they give their assent to any individual or policy. It is because we have always had such persons in sufficient numbers that we have governed ourselves successfully in the past, and they are not less the occasion for confidence on that score in the future. Our students today are not raising hell because they are mindless, but precisely because they are thoughtful. Which is a different thing from being wise, but surely a precondition of wisdom. All in all a good state of affairs for a society that can respond to it. The question is what that response is to be, and how it is to be mounted.

The presumption that this response must consist primarily of policies and programs in the traditional areas of politics is, I suppose, sound enough and in any event inevitable. But it is also, I believe, inadequate, and left at that will very likely fail. With no very great evidence, to be sure, but with much conviction I will argue that the American polity—the experience as well as the sense of community and shared conviction—has been impaired, has atrophied in our time because of the retreat from architecture and public buildings as a conscious element of public policy and a purposeful instrument for the expression of public purposes.

The concept of private affluence and public squalor in the United States is a familiar one, and correct as far as it goes. But save for a rare person such as John Kenneth Galbraith, it rarely extends to the notion that public squalor includes the penury and squalor of public building and city planning. Indeed, the very persons who will be the first to demand increased expenditures for one or another form of social welfare, will be the last to concede that the common good requires an uncommon standard of taste and expenditure for the physical appointments of government and of the public places of the city. Even those most vocal in support of government support for the arts will resist, even reject the manifest fact that architecture and urban planning are the two arts which

government by definition must be involved with, for better or worse.

This is not a matter of oversight, but of conviction, and it has never been more manifest than in recent months when, in response to what is generally known as the urban crisis some of the best and most generous minds in public life appear to have concluded that the first "luxury" to be sacrificed is that of elegance and display in communal development and urban design.

Somehow, somewhere in the course of the development of democratic or demagogic tradition in this nation the idea arose that concern with the physical beauty of the public buildings and spaces of the city and nation was the mark of—what?—crypto deviationist anti-people monumentalism—and in any event an augury of defeat at the polls. The result has been a steady deterioration in the quality of public buildings and spaces, and with it a decline in the symbols of public unity and common purpose with which the citizen can identify, of which he can be proud, and by which he can know what he shares with his fellow citizens.

In our time the fear of taxpayer resentment of the costs of excellence in public buildings has been compounded with an almost ideological alarm at the implications of modern design. When President Kennedy took office in Washington, for example, it had been very near to half a century since the Federal government had constructed in Washington a building that was contemporary to its time, and the House of Representatives was soon to begin the Rayburn Building, perhaps the most alarming and unavoidable sign of the declining vitality of American government that we have yet witnessed. And this is the point: good or bad architecture is not an option. It is as fundamental a sign of the competence of government as will be found. Men who build bad buildings are bad governors. A people that persists in electing such men is opting for bad government.

I believe this is beginning to be seen. It is a matter of significance. I feel, that mayors such as John Lindsay and John Collins, governors such as Nelson Rockefeller, Presidents Kennedy and Johnson, and now President Nixon, have been actively concerned with the quality of the public buildings by which—like it or not—posterity is likely to recall their administrations.

This concern has begun to show results. We are not really that distant from the time that it fell



to me as a young member of the New Frontier to draw up the "Guiding Principles for Federal Architecture," which President Kennedy proclaimed on June 1, 1962. This was the first time a national policy had been stated. So much so that *Architectural Record* recently referred to its "now-famous words." It may be useful to recall them.

Three points of policy were stated.

1. The policy shall be to provide requisite and adequate facilities in an architectural style and form which is distinguished and which will reflect the dignity, enterprise, vigor, and stability of the American National Government. Major emphasis should be placed on the choice of designs that embody contemporary American architectural thought.
2. The development of an official style must be avoided. Design must flow from the architectural profession to the Government, and not vice versa.
3. The choice and development of the building site must be considered the first step of the design process.

It is, as I say, the common opinion that those guiding principles have had consequences, both in Washington and elsewhere, and we may hope for the continued exercise of such influence under the vigorous and enlightened leadership of the new Administrator of the General Services Administration, Mr. Robert Kunzig.

I have been in the business of trying to improve the level of public design on and off for twenty years now, and the one thing I have been repeatedly struck by is the effective indifference—save for rare men such as Nathaniel Owings, Philip Johnson, or Archibald Rogers—of architects generally to the success or failure of those of us who as political executives have sought to further the presumed higher aspirations of their profession. The plain fact is that architects are, with respect to the quality of public building, much in the position of stock brokers. Whether the market rises or falls, you still get your commissions. And the present American city is the result.

This result is something to be ashamed of. And you know it. All I would plead, is that in the rush to make psychological amends—a paroxysmic convulsion which will, I expect, become increasingly common throughout the professions—you hold on

to the conviction that the only purpose of changing ideals or standards is to change outcomes. The risk of self induced paralysis is far greater than is supposed, not least by those who now advocate changes in the style and object of planning intent on increasing output rather than otherwise. Similarly, the risk of a withdrawal from politics is far greater than would be presumed, and just at that moment when the political system is showing some capacity to respond to the demand for better urban design, indeed at just the moment when the political system itself is generating that demand.

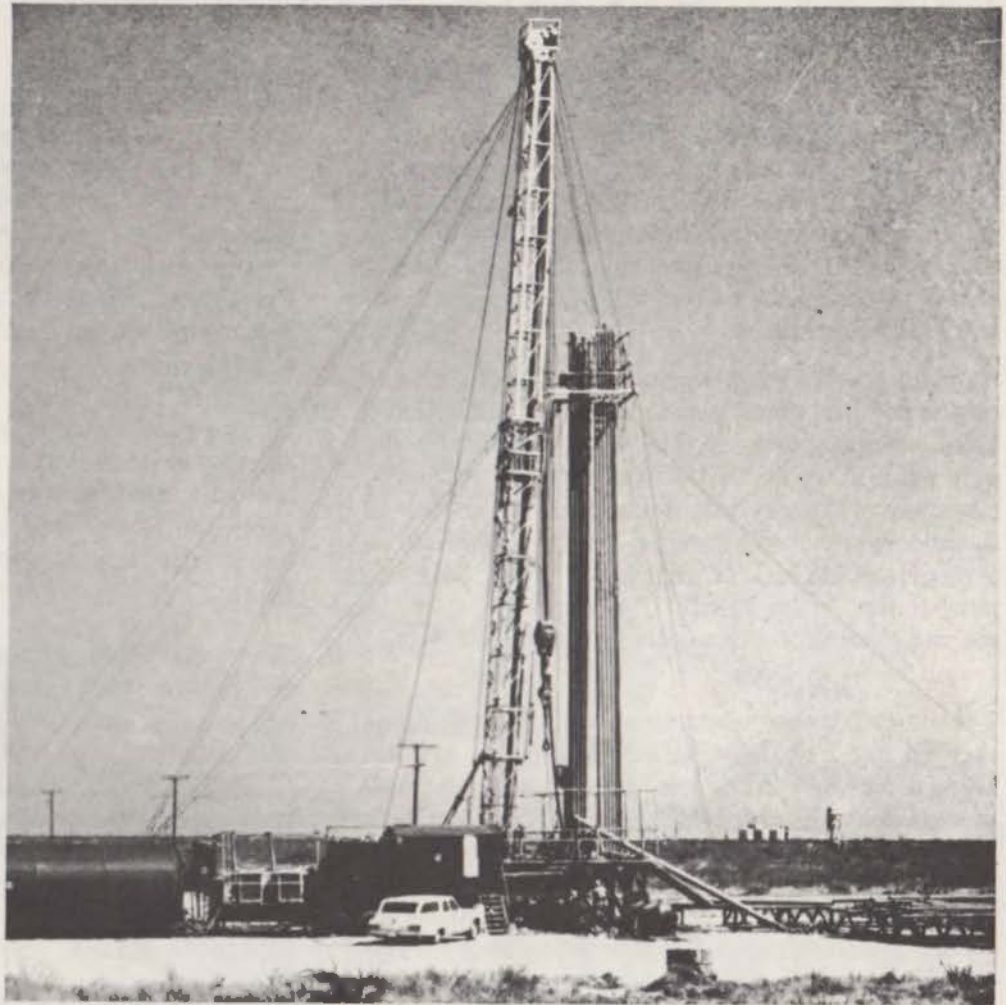
This subject is still far too little insisted upon by those who realize its import. If we are to save our cities, and restore to American public life the sense of shared experience, trust, and common purpose that seem to be draining out of it, the quality of public design has got to be made a public issue because it is a political fact. The retreat from magnificence, to use a phrase of Evelyn Waugh's, has gone on long enough: too long. An era of great public works is as much needed in America as any other single element in our public life. Magnificence does not mean monumental. That seems to be a point to be stressed. I have heard Saul Steinberg quoted as saying that the government buildings of Washington seem designed to make private citizens realize how unimportant they are, and there is much to what he says. But that seems to me simply to define the special requirements of this age of enormity: to create a public architecture of intimacy, one that brings people together in an experience of confidence and trust. The city beautiful is as valid a concept today as it was when George Washington and Thomas Jefferson established it as an American principle almost two centuries ago. It is not a concept to be traded in for anyone's notion of private gain or social welfare. It is not an efflorescence of elite aestheticism, it is the bone and muscle of democracy, and I repeat that it is time those who see this began insisting on it.

At a time when there is so much that is brutal, we risk nothing less than our humanity if we fail to do so. The task of this less than all-powerful nation is to show to the world and to ourselves that, sensing our limitations, we know also our strengths, and that we will husband and develop those strengths. The surest sign of whether we have done this will reside in the buildings and public places which we shall build in our time, and for which we will be remembered or forgotten in history. ■



TEXAS POWER REPORT

This West Texas rig is working at 4,000 to 6,000 feet. Cat Diesel Power replaced gas-butane engines to earn big savings for FWA.



60% SAVING — ON FUEL ALONE!

**Clint Hurt,
FWA Drilling,
reports on
Cat Oilfield Power**

■ "Our past experience told us we'd save money, but we didn't expect a 60 percent saving," says Clint Hurt, Vice President of FWA Drilling Co., Inc., Midland, Texas. Two Cat D333 Diesels on the drawworks and a D353 on the mud pump saved an average of \$60 each day. Now four of FWA's rigs are Cat-powered. "Besides being fuel misers," continues Hurt, "Cat

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3312

THE COMANCHE COUNTY COURTHOUSE

1890 - 1939

TEXAS HISTORICAL ARCHITECTURE

excerpts from a survey by Charles D. Morgan

Residents of Comanche crowded the sidewalks around the courthouse square early Tuesday, October 4, 1939 to watch the razing of the fifty year old 1890 courthouse. A bond issue of \$85,000 had been voted for the construction of a new county courthouse with the help of a Works Progress Administration grant.

As the fifty W. P. A. workers wielded their tools of destruction, there were, to be sure, mixed emotions among onlookers. The work created by the new project would be beneficial to the economy, but there was some tongue-in-cheek discussion of the old courthouse's having been condemned on the basis of its lack of structural safety. In addition, it had to be painful for some observers to see the elimination of another familiar old friend from the scene.

The old courthouse was immediately missed in one way no one had anticipated. Newspaper articles from the period carry the laments of many local merchants who were obliged to carry timepieces for the first time in over twenty years. Newspaper articles also indicate that local watch repairmen were doing a land office business in cleaning, adjusting, and rejuvenating long forgotten timepieces, in addition to the marked increase in new sales.

Perhaps in the razing of the 1891 courthouse, the most interest centered around the opening of the cornerstone of the old building. The cornerstone was opened on Friday afternoon at 2:30, December 10, 1939. Although the event had been given no advance publicity, as the razing had progressed more rapidly than expected, a large crowd gathered for the event. The cornerstone contained a sheet iron box made by the W. T. Elkins Tin Shop, the man whose son made a similar box for inclusion in the cornerstone of the new courthouse.

Because the cornerstone of the 1891 courthouse had been near ground level, moisture had done much damage to the box and its contents. However, following is a listing of the box contents as given by Mr. Claude George, an employee of the newspaper, *The Comanche Chief*: a Holy Bible; an American flag; a Masonic apron; \$20.00 and \$2.00 in Confederate bills; a small brown jug with the name Nannie Greene on it; two copper pen-

nies; a copy of the Constitution of Texas; a History of the Texas Revolution; the constitution of the Masonic Grand Lodge; a number of badly decomposed business cards; and copies of the following newspapers: *The Comanche Chief*, *De Leon Free Press*, *Pioneer Exponent*, *Sipe Springs Cyclone*, and the *St. Louis Republic*, in addition to several copies of a Universalist religious paper published in St. Louis. There had been some speculation that a jug of whiskey would be found in the cornerstone, but a note from the 1891 period indicates that it was felt that it would be improper to place a jug of whiskey in a cornerstone which also was to contain a copy of *The Holy Bible*.

The 1890 Comanche County Courthouse was constructed of stone taken from a quarry which was located approximately six miles east of the town of Comanche toward Gustine. According to Mr. C. E. Straley, a longtime resident of Comanche who operated a local lumberyard for many years, the Frisco Railroad constructed a spur to the quarry to transport the stone to the courthouse site on the town square, where they were cut to size and installed.

For a structure of this period, located such a distance from any place where architectural innovation was in vogue, there is an unusually large percentage of window openings in proportion to total wall area. This was made possible by the structural system, which consisted of a series of load bearing interior walls (a total of six can be noted on the probable plan) which ran in an east-west direction, allowing the exterior walls to contain large areas of windows for lighting and ventilation. Also notable in the structure is a glaring lack of round headed arches above window and door openings. The usual method of spanning windows in masonry construction of this period was with arches. The alternate method employed a straight or flat stone lintel above each opening to support the weight of the material above. The latter was the method employed in the 1890 courthouse. Observing the relatively shallow depth of these lintels in comparison to their length, some idea of the strength of the stone use in constructing the building can be obtained.



Delving further into the structural system of the 1890 building, it may be assumed from conversations with those who were familiar with the interior of the building that the distance between the bearing stone walls was spanned by wood joists of undetermined depth. Notes in the County Commissioners Court minutes concerning fireproofing of the building for future installation of a central heating furnace indicate that the wood joists were fire-proofed from above by application of some kind of stone or clay tile flooring surface, and from below by application of a lath and plaster ceiling.

Reliable individuals verify that the ceilings on the interior were indeed of plaster, and that in the corridors and more prominent office spaces the ceilings were also vaulted in form. This would indicate that interior finish work was carried out to a respectable degree of elaborateness. This is further verified by Commissioners Court minutes which set the cost of the interior furnishings at \$3,421.00 and the cost of the clock in the very prominent tower at \$1,620.00.

The use to which the interior spaces of the building were put is standard for courthouses of the period. The first floor (above basement level) contained the usual stairwells, corridors, and other offices in addition to the County Clerk's Office. The second floor was the location of the main county courtroom, and clustered around it must be assumed were the offices of the officers of the court. On the third floor were located the offices of lesser county officials, which included the county road supervisor, the county school superintendent and others.

Attempting to analyze the building stylistically would be somewhat easier were something known of the architects, Larmour and Watson, and their background. However, in the absence of any such information, an analysis will be attempted on the basis of observation alone. The clock tower and the roof of the building, which were copper covered, are both obviously in the Mansardic or Second Empire Style, which are one and the same. The style reached its peak around 1870, but was still in use in 1890 in the east for government buildings, so it may be said that the 1890 courthouse was well in style at the time of its construction. This is not to say that the building is purely Mansardic, for it is well interspersed with other stylistic details. The symmetrical planning, adherence to correct proportions on the colossal Corinthian order square columns which tie the second and third floors together, and the modillion course surrounding the building just below the roof are all fairly accurate in their classical

Details of column from 1890 courthouse





Two exposed faces of the 1890 Comanche County courthouse cornerstone.



Statue of "Justice" which was atop the tower of the 1890 Comanche County Courthouse. At one time she held a sword in her right hand and the scales in her left hand.



detailing; all serve to indicate strong influence by the French architectural school the Ecole de Beaux Arts. One final stylistic indication is the detailing of the columns around the entrances. Although the capitals are basically of the Classic Roman Ionic order, there is a great deal of individualism expressed on the part of the designer, as is the case with the columns beneath the capitals. Here again, the academic proportions for an Ionic column are adhered to, which is the reason for the ring around the columns about one-third of the way up. That portion of the column above the ring is in proper proportion in respect to height to width ratio.

If a building is a reflection of a society, then it may well be said that the courthouse of 1890 expressed the desire of a people to announce their arrival as an entity; for the building stood proudly on the county square to announce with all its dignity that here was the seat of government, the expression of pride, and the end result of a joint effort. The local citizens took pride in their new public building to the extent that an ordinance was passed forbidding the construction of frame buildings on the square surrounding the courthouse.

Layout by B. Canizaro

PARK PAVILION

Editor's Note: There are approximately eighty graduate architects serving as officers in the Civil Engineer Corps of the United States. Very seldom has the Texas Architect had the opportunity to publish information about these officers, their efforts and accomplishments as architects. The Park Pavilion was one of many recent responsibilities of Lt. JG J. F. Skelton, CEC, USNR, Graduate of the University of Texas, School of Architecture.



The pavilion serves as a focal point for a park and provides a facility for picnics and parties. Three types of groups use the facility: families; section-size parties of up to 100 people and battalion parties of 1000 people or more. Four families can use the pavilion simultaneously, one in each of the four quadrants. For parties up to 100 people tables are set up in the quadrants and dancing is held in the center. When the largest groups use the pavilion the food is set up in the quadrants and the refreshments in the center, or dancing is held in the entire pavilion with the band in the center.

The park is a low area which floods during a rain. The pavilion is raised above flood level and also to give it visual emphasis. The pavilion is a symmetrical structure built entirely of treated wood except for the concrete piers.

The pavilion has 1280 square feet in five 16' x 16' areas. The four radiating wings are anchored by heavy brick masses housing grills. The center section is sunken to emphasize the central space, and to provide separation of the dining and dancing area. The central space is roofed by a double hipped roof rising to 14' in the center. This roof floats above the rest of the pavilion and is carried by two outrigger beams at each corner. The entire structure is counter balanced with the columns as pivot points. All joints

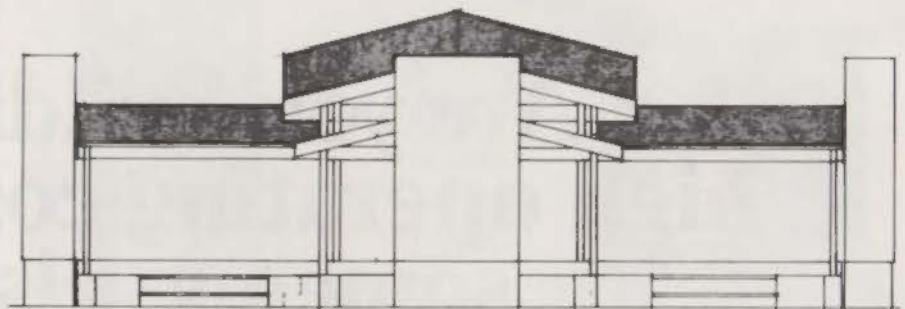


are bolted to allow "give" in the structure. The hipped roofs, the open area between the four wing roofs and the double hipped roof and the bolted joints form the basis of its resistance to wind.

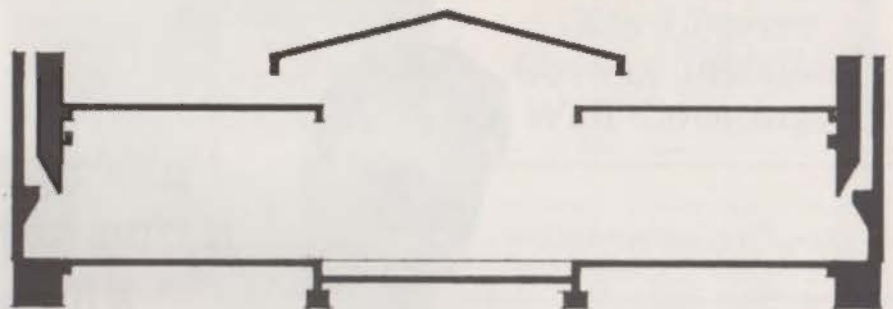
The structure is quite complex but the symmetry helped simplify the construction. The central roof was constructed once the four wings were completed. The weight of the central roof is carried through the outrigger beams to the four wings. The downward force on one end of the wing is carried by columns. The weight at the other end of the wing is balanced by the weight of the central roof. Once all the connections were made the roof had balanced tension and compression forces.

The pavilion was constructed by the officers and men of Reserve Seabee Battalions who came in groups over a period of four months for training. The pavilion was a training project on which new recruits could be trained in the trades by senior enlisted men. The pavilion construction had to include something for all trades, be simple enough that new recruits could construct it and yet be complex enough to offer a challenge to the senior enlisted men and the officers. Another major constraint was that a new battalion came in every two weeks and the previous one left. Usually eight working days were all that was available in each two week period.

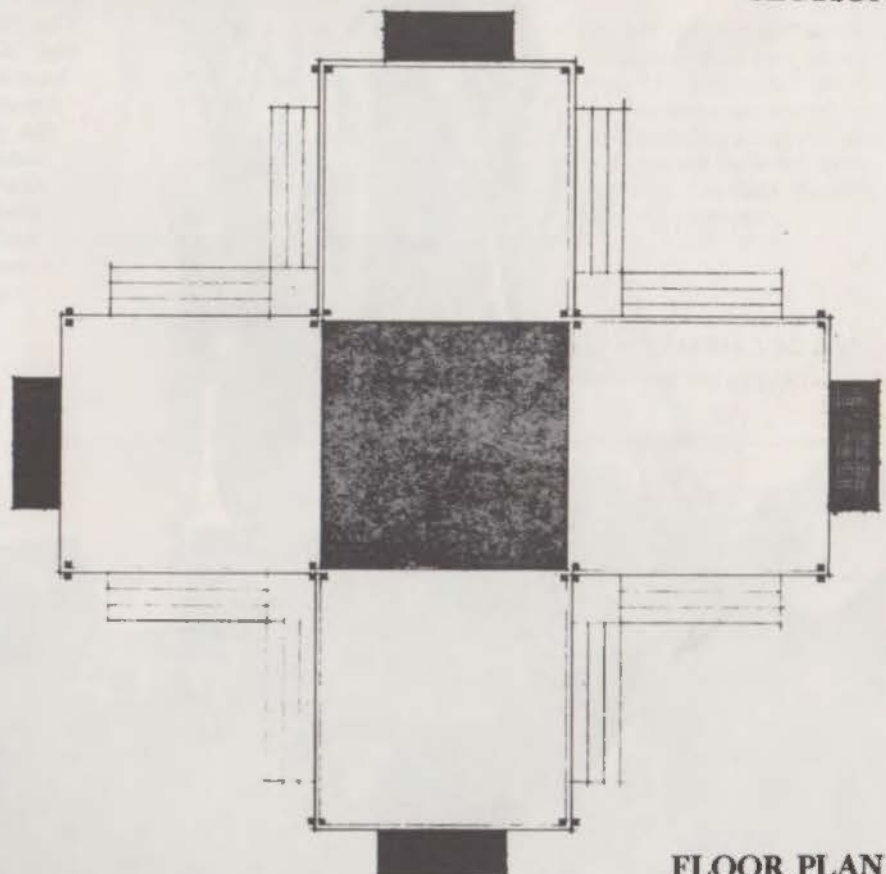
The roof is car siding exposed beneath and covered with re-sawn cedar shingles. All wood is pine stained a dark brown. The fireplaces were carefully designed to provide a natural draw without a damper and all work admirably. The sand finished brick is made in a wood mold and burned in a circular kiln. □



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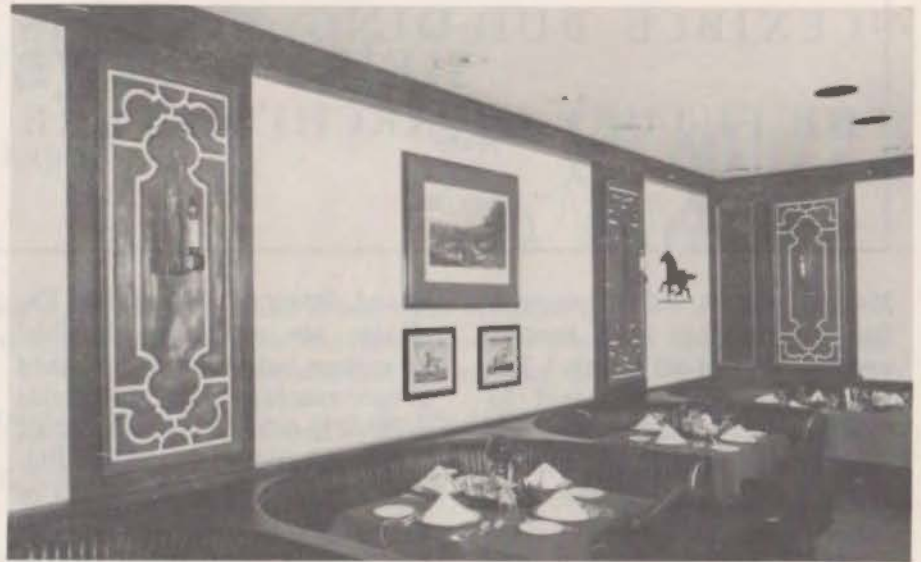
AMERICA'S CITIES

Help for America's cities will be delivered under two new programs announced by The American Institute of Architects.

Architects and other design professionals will be recruited to join VISTA (Volunteers in Service to America) and work for community design centers already operating under the direction of architects in more than 25 cities. Recent college graduates, students and young professionals who may want to take a year out of school or private practice, and retired designers, will be matched with centers that need their skills.

The AIA is also organizing a wide range of activities after its June convention passed a resolution calling for a massive contribution of time and money toward improving life for all citizens in U. S. cities. Objective is to tap the skills of AIA members to bring the kind of professional design help that legal aid offices and medical clinics offer poor whites, disadvantaged minorities and others.

The architectural profession is ready and able to contribute time and money toward the solution of long-neglected social problems related to the design of our cities. The work will encourage our 173 chapters in every part of the nation to adopt projects. The architects' expanding role can help make it possible to realize the highest human goals in the physical environment of the American people. Architects and other designers working in community centers are there to serve the citizens, to listen and offer help, not to dictate or dominate.



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Few of us stop to think how much of our life is spent surrounded by walls. Designers have come to recognize this fact as evidenced by the unusual wall coverings being created today. For example, the white Koroseal burlap between the raised red and white panels, framed in walnut, in the coffee shop; the red and gold murals, silk screened on vinyl, set off by wood grain, walnut vinyl are in the ballroom of the new Marriott Hotel in Houston...fabricated and installed by Otto Coerver.



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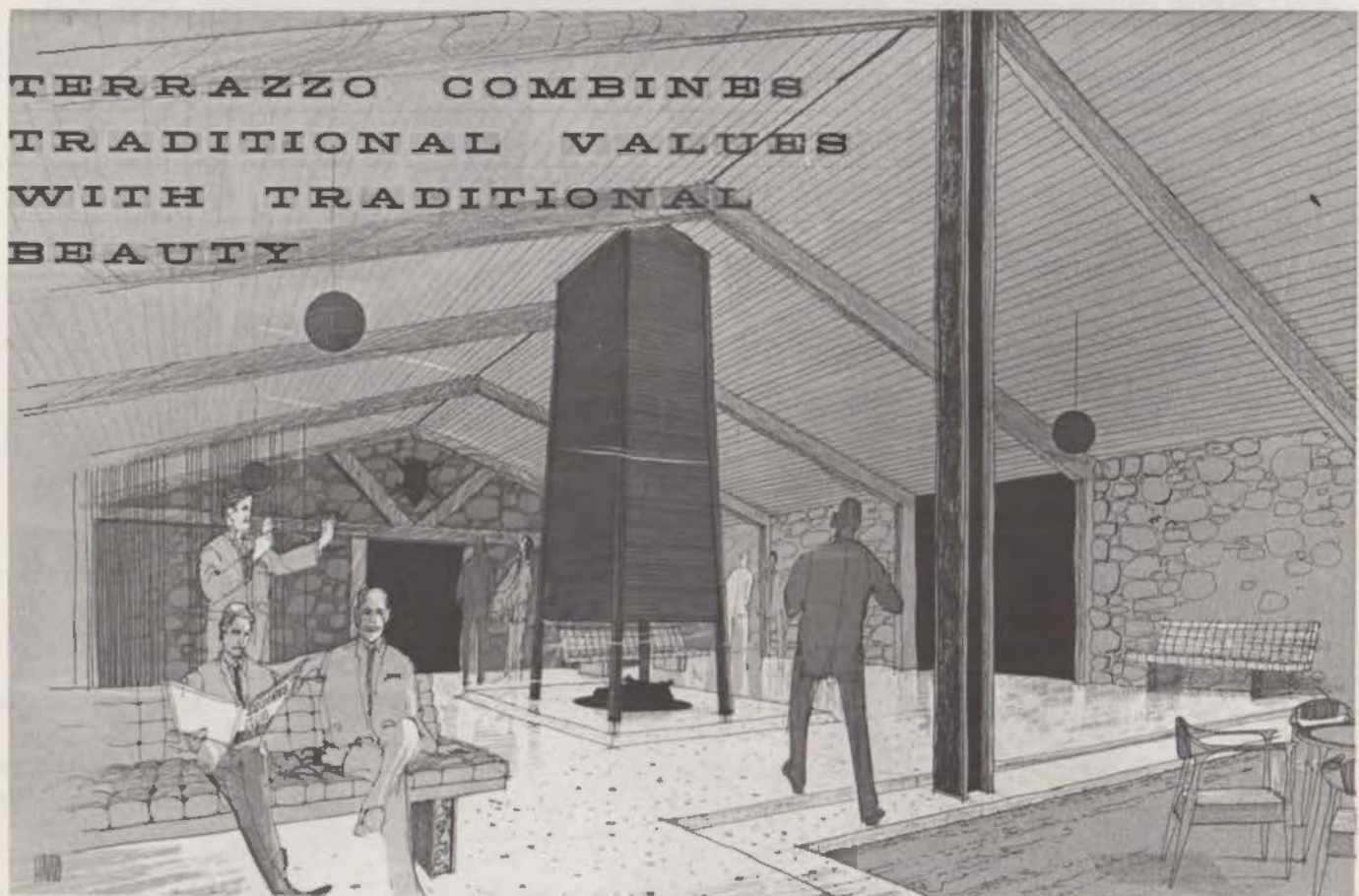
Move a wall at will? Change its finish in a flash with snap-on veneers or peel-off paints? Yes, and in the not-too-distant future predicts Canadian architect Roderick G. Robbie, who, in the November issue of the AIA JOURNAL, writes about "The Flexible Future of Architecture."

All schools now under construction in the Toronto area, where he is technical director of the Metropolitan Toronto School

Board, Study of Educational Facilities, are completely flexible, or system built, and this method is now reaching into other fields such as housing, hospitals, hotels and institutions. Systems building is described as a method of construction using coordinated components that come to the building site equipped with plumbing, electrical wiring, etc., already integrated. In the Toronto schools, it is possible to move everything but the building structures, although moving

exterior walls and plumbing would be costly. Systems building can provide for more individuality, more flexibility, and a fuller range of options to increase the freedom of the human being.

The first step in the right direction to get systems building accepted here, as it has been in Europe for years, is to do away with a number of constraints such as—in addition to the fear of monotony—outdated codes, union attitudes, and the public's belief that systems building implies inferior quality. But, money and time are important factors and since systems building saves both, it is a natural for architects to use in view of the nation's serious housing situation. ■



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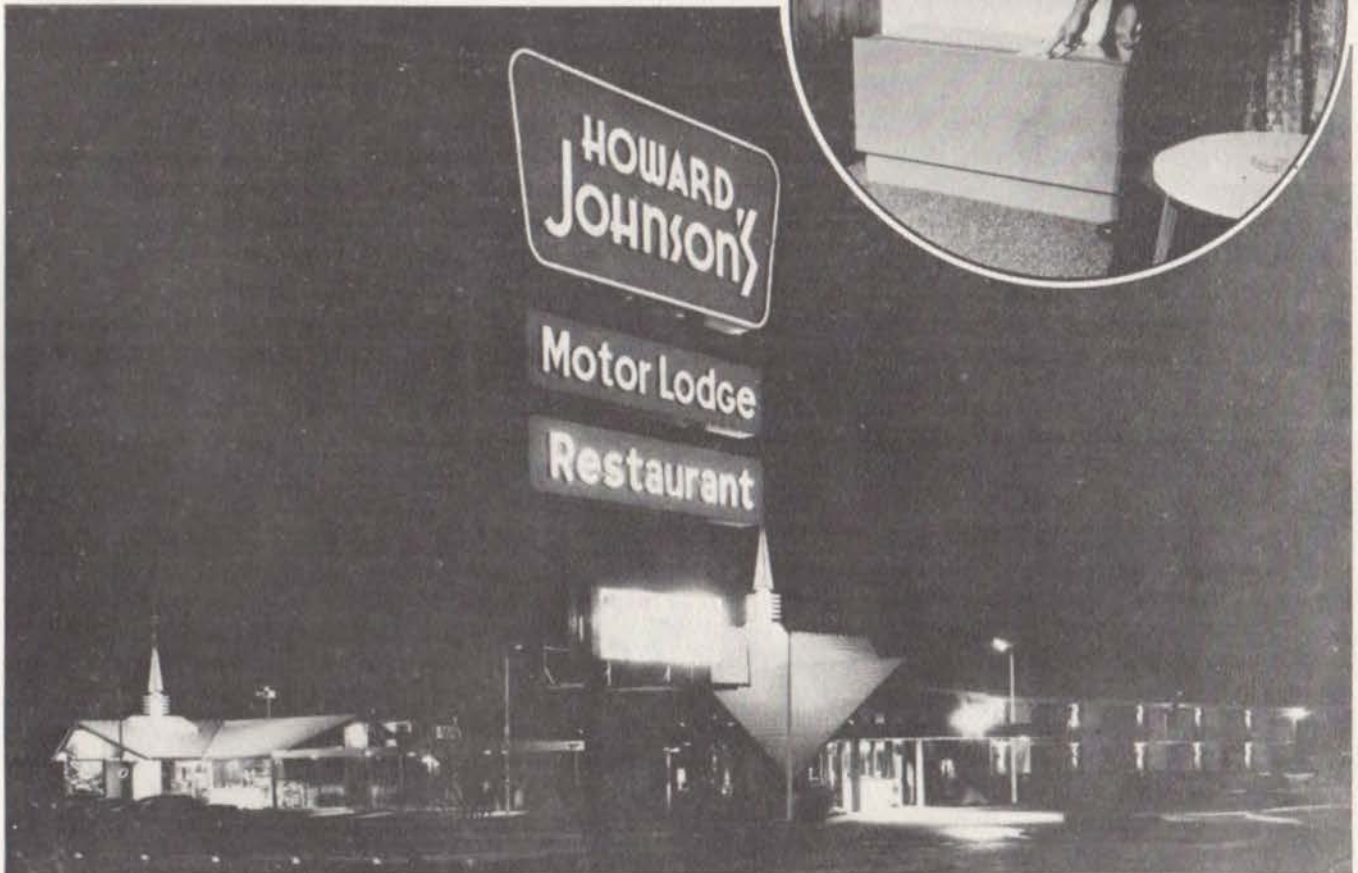
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