



TEXAS ARCHITECT

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TEXAS ARCHITECT

# THE TEXAS ARCHITECT

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JANUARY 1964

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Official Publication of

## THE TEXAS SOCIETY OF ARCHITECTS

The Texas Regional Organization of  
The American Institute of Architects

Don Edward Legge, A.I.A., Editor  
John G. Flowers, Jr., Managing Editor

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### COVER

*The dramatic concrete roof of "Casa  
del Sol," Harlingen's tourist and com-  
munity center is this month's cover.  
Designed by Tanaguchi and Croft,  
AIA, it was a Texas Architecture 1962  
award selection.*

JANUARY 1964

9 December 1963

The Honorable Lyndon B. Johnson, President  
The United States of America  
The White House  
Washington, D. C.

Dear President Johnson:

The officers and directors of the Executive Board of the Texas Society of Archi-  
tects met in executive session in Austin, Saturday, December 7.

They directed me to express to you on their behalf, and for all the members in  
seventeen chapters throughout the state, their sincerest best wishes to you as  
President of the United States and pledge their support to you as leader of all  
Americans. Ever since the utterly incredible moments at midday on November 22,  
when all our destinies seemed in the balance, our prayers have been with you in  
your difficult days of decision. We count it fortunate for the future of our people  
that you, our most distinguished native son, were ready with superb dedication  
and ability and a lifetime of distinguished public service to assume the Presi-  
dency of the United States.

May I add my personal best wishes to those of the Executive Board and assure  
you of the continuing high regard that all architects in Texas hold for you. We  
remember with pleasure your dynamic appearance at one of our state conven-  
tions a decade ago and your breakfast meeting in the Capitol in Washington  
for Texas Architects in 1957.

Please be assured of our continuing support and prayerful concern for your every  
success.

Sincerely

Arthur Fehr, F.A.I.A.  
President  
The Texas Society of Architects  
AF:In

THE WHITE HOUSE  
WASHINGTON

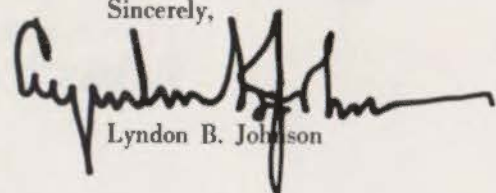
December 20, 1963

Dear Mr. Fehr:

I was deeply gratified by the action of the Texas Society of Architects. The  
warm support and confidence by your group is inspiring to me.

I thank you and extend my very best wishes to all the members throughout the  
seventeen chapters in Texas.

Sincerely,



Lyndon B. Johnson

Mr. Arthur Fehr  
President  
The Texas Society of Architects  
Post Office Box 93  
Austin 1, Texas



**GEORGE F. PIERCE, JR. AIA**

**PRESIDENT**

**TEXAS SOCIETY OF ARCHITECTS**

**1964**



## GEORGE F. PIERCE, JR.

George F. Pierce, Jr., FAIA, Houston, was unanimously elevated to the presidency of the Texas Society of Architects for 1964 by the membership of the Society at its 24th annual convention in San Antonio.

Pierce, prominent civic leader in Houston and nationally known architect, is a 1942 architectural graduate of Rice University where he was the winner of the AIA's medal for excellency in architecture. He attended the Ecole Des Beaux Arts in Fountainebleau, France and received a Diploma D'Architecture in 1958.

Pierce has been active in professional affairs in both state and national organizations. He has served as a director and member of the Executive Committee of the Houston Chapter, AIA, and Secretary-Treasurer and chairman of the Judiciary Committee of the Texas Society of Architects, Vice-President in 1962 and President-Elect in 1963, leading to his elevation to the presidency in 1964. Pierce is currently serving on the AIA Committee on Aesthetics.

He has been active in all phases of Houston civic and social life, having served as Chairman of the Board of the Contemporary Arts Museum, on the Mayor's Committee on Zoning, on the Aviation Committee and has been honored as one of the "Five Outstanding Young Texans" by the Junior Chamber of Commerce. After serving in the navy in World War II and experience in architectural offices in Houston, Pierce began practice in Houston in 1946. He later formed a partnership with Abel B. Pierce. Their firm has won many state and national architectural design awards. The firm has been honored for the Houston State Psychiatric Institute, First National Bank in San Angelo, Kirby Lumber Corporation in Silsbee, Rice University's Hamman Auditorium and the Webster Elementary School in Webster among many others. Mr. Pierce has served as a lecturer and preceptor at Rice University frequently since 1946. His work and writing have appeared in many national publications.

He is a member of the Rotary Club.

Mr. Pierce is married to the former Bette Reistle; the Pierce's have three children—Ann Louise, George III and Nancy.



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PRESIDENT  
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ADDRESS BY J. ROY CARROLL, JR., FAIA  
PRESIDENT, THE AMERICAN INSTITUTE OF ARCHITECTS,  
BEFORE THE SECOND PACIFIC RIM ARCHITECTURAL CONFERENCE  
CALIFORNIA COUNCIL, AIA  
MEXICO CITY, OCTOBER 14, 1963

## J. ROY CARROLL, JR., FAIA

I suppose any North American architect must feel wistful and envious when he sees Mexico City for the first time. There is boldness and daring in structure, sculptural sensitivity in form, and a delightful freedom from inhibition in the use of color. Why, I wonder, would we produce such predictably garish results if we were to try these things in the cities of our own nation? Is it because the quality of our sunlight differs, or because these gay buildings would clash with our more subdued structures? Or is it simply that the idiom would be an unfamiliar tool in our hands? I do not know. These buildings speak of a difference between us, but it is a difference that we can respect and admire.

The consequences of design as we see them here are vitality and warmth and a direct aesthetic response. But the consequences of the design work undertaken by Mexican and United States architects augur good will and harmony between two nations, the lack of which can blight not only architecture and social amenity but life itself. This harmony would be enough to accomplish for most nations of the world. But here we are seeing a collaborative design effort to create social order, prosperity, and beauty for the people of two nations—an effort which may be unprecedented in the history of nations.

Part of this great collaborative effort is a direct consequence of the individual effort of architects. Here, the architects themselves were the wellsprings of design and will ultimately be responsible for its consequences. At another level of action, our governments are jointly serving as the wellsprings of design.

A recent and very significant action by our governments was the Chamizal settlement by Mexico and the United States. For those of you who are unfamiliar with this historic act, the Chamizal is a large tract of land on the northern bank of the Rio Grande River. The river was established as the border between our two nations by the treaty of 1848. But the river was impolitic enough to move. It moved southward, taking land from Mexico and giving it to the United States under the definition of the boundary. In 1911, an international boundary commission of three members representing Mexico, Canada, and the United States met to arbitrate the dispute. At that time, both nations were claiming title to this tract of land

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## J. ROY CARROLL, JR., FAIA

known as the Chamizal. The Canadian and Mexican commissioners voted to have the United States cede to Mexico approximately 437 acres which they described as having been north of the Rio Grande channel in 1864. The United States Commissioner refused to accept this ruling, saying that no one knew where the river bed was in 1864 and still didn't.

There the matter rested for more than fifty years. It became an emotional issue as well as an administrative one. Many Mexicans believed and told their children that the United States had unfairly taken this land away from Mexico. Few North Americans outside official ranks ever knew that the dispute existed. But every American administration dating back to President William Howard Taft made some effort to resolve this problem. It remained insoluble until June, 1962, when President Lopez Mateos asked President Kennedy to help find a solution. The two Presidents of our great nations turned the problem over to United States Ambassador Thomas Mann and His Excellency Manuel Tello, Minister of Foreign Relations for Mexico. These two gentlemen, aided by the staff of the International Boundary and Water Commission, found a solution. As accepted by Presidents Kennedy and Mateos, a new concrete river channel will be placed through the city of El Paso, in effect ceding 630 acres of land to Mexico and transferring 193 acres of Mexican land to the United States. The net transfer to Mexico will be 437 acres. The agreement must be ratified by both countries but the issue is no longer a doubtful one.

Under the agreement, both governments will acquire title to all of the land and improvements in the affected areas. No payments will be made between the two governments for the lands passing to one another. The United States will, however, be paid by a private Mexican bank for the value of the structures that will pass intact to Mexico. The two governments will share equally the cost of the river channel. Each will bear the costs of the property destroyed by construction in its own territory. The cost of new bridges will be borne equally. The citizenship status of persons in the areas being transferred will not be affected; nor will jurisdiction over legal cases pending at the time of transfer.

This settlement offers one of the most remarkable opportunities for collaborative planning between two cities

and two nations that has ever occurred in the Western hemisphere. The planners of El Paso and Juarez have been working together feverishly, I am told, since the first announcement of this agreement. The world may soon have a demonstration of what diplomacy, common sense, and the art of environmental design can accomplish in the amicable settlement of age-old border disputes.

But this, however important in itself, is only a small part of the story. I personally believe that this Chamizal settlement would not have been made had it not been for the good offices of architects on both sides of the border. But some may consider this speculation; the facts alone provide all the drama and inspiration we need or can comprehend.

The border between our two countries stretches over 1,600 miles. Along it live 16,000,000 United States citizens and 5,000,000 Mexican citizens. Millions cross the border each year. In 1962, the Mexican border cities derived \$520,000,000 from North American tourists. To satisfy this demand for recreation and tourism, the Mexican government is planning to invest \$100,000,000 by 1965 and much more in the future to develop a vast panorama of cultural and recreational facilities along its side of the border. New bridges, museums, convention halls, civic centers and other structures already have been started and in some cases completed in Matamoros, Piedras Negras, Juarez, Sonora, and Tijuana. This huge investment by Mexico in the good will and friendship of the United States is being made under the Programa Nacional Fronterizo, headed by Director General Antonio J. Bermudez with the able assistance of Architect Mario Pani and his staff.

Here is an example of Mexican vitality and vision which we in the United States can aspire to. But, again, this is only part of the accomplishment. In the 1940's, our beloved Mexican colleague, architect Carlos Contreras, proposed that we jointly plan and develop the American and Mexican cities which face and fuse into one another along the border. In 1960, a group of Mexican architects headed by Guillermo Rossell delivered a brilliant challenge to the annual convention of the AIA at San Francisco. The American architects were challenged to work together with their counterparts in the Sociedad de Arquitectos Mexicanos to sweep away apathy and the familiar red tape and bring this valiant hope to

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reality. Just six months later, the Texas Society of Architects devoted its annual convention to this proposition and invited more than 50 Mexican architects and their wives. There was signed the now famous Charter of El Paso, pledging the untiring efforts of the two professional societies to this cause. The architects established an International Border Planning Commission and appointed as chairman Guillermo Rossell, Undersecretary of the Patrimonio Nacional. Carlos Contreras and Ramon Corona Martin of Mexico, and Robert Alexander and Edwin Carroll of the United States were appointed as members. Later, Mario Pani, chief architect of the Mexican Frontier Program, and Sidney Little, Dean of the School of Fine Arts of the University of Arizona, were added to the commission.

Under Chairman Rossell of the Patrimonio Nacional, the commission's work is making long strides. Private architects commissioned by the Mexican government agencies have completed redevelopment plans for more than ten of the Mexican border cities. Progress on our side of the border has not been so fast, but our Mexican friends are sympathetic with our plight. They understand that, under our political system, we must work from the local community upward to receive grants for such work. This is not an apology for inaction, however. The fact is that these United States architects have accomplished a great deal. President Kennedy has become personally interested in this joint development and I believe the Chamizal settlement is an indirect result of this activity. United States Urban Renewal Administration Commissioner William Slayton has issued a personal invitation to the American border communities to make themselves eligible and apply for planning assistance grants. He has also called for a "municipal alliance for planning and development" to carry out this work. Nor has our government stopped with agreements and rhetoric. Because of the activity of our United States architects, the United States government has made a grant of \$100,406 to San Diego for redevelopment planning of the area adjacent to Tijuana. Another \$50,203 has been appropriated by the city. The Federal government has awarded \$11,900 to Calexico and the community has raised another \$6,064 for planning adjacent to Mexicali. Laredo has been given a Federal grant of \$47,260 and has appropriated another \$15,800 for redevelopment plans adjacent to Nuevo Laredo. Eagle Pass, Texas, has been awarded \$17,440 and has earmarked an additional \$8,720 for work adjacent to Piedras Negras. The total to date is more than a quarter of a million dollars and there is no question but that this is only a small beginning. Other American border cities will apply for and will probably receive grants for planning because American architects, in their communities, will work for such grants. When these development plans are completed, suitable schemes will become eligible for further grants under the Urban Renewal Act. All of this will happen because we cannot afford to let it fail to happen. It is too important to the architectural profession, to the border communities, to our two nations, and in its power of demonstration to the free world.

First, of course, it is just plain common sense. Our esteemed friend, Ramon Corona Martin, put it very eloquently in an article he wrote for our Journal several years ago. He said: "You have an airport on one side and we have another on the other side, not more than a mile away. You have roads that come to a dead-end and we have roads that run parallel to yours. You store water for us and we store water for you; and we even have electric, telephone and sewage lines that are independent from one another for no reason at all, except that we both thought we did not have anything to do with one another, and yet the same people use both facilities." Senor Corona points out that this, of course, was the result of recent historical times when the architect, if there was one, planned a dwelling all by himself, that bore no relation to his neighbor or the community. But our horizons have expanded, our architects are no longer sponsored by one owner who could pay to have his ideas carried out disrespectfully of others. The architect has regained his prominence as a city planner and as such has to consider the needs of each inhabitant.

We can accomplish a great deal through collaborative design and community effort. Consider what has been done already to explode the boundaries of small and petty minds.

*Must the nation that is larger and stronger dominate or rule its neighbor? The United States has proved that this is not so.*

*Must the nation which is smaller in size and wealth be smudger in vision and efficiency? Mexico has proved that this is not so.*

*Must one man's voice forever cry alone, despairing and unheard by his fellows? Carlos Contreras has proved that this is not so.*

*Must two nations whose interests are parallel have along their border duplicate airports, roads, and utilities—two of everything for one human use? Together, we are beginning to prove that this is not so.*

Finally, must architects dream their dreams and draw their drawings in lonely isolation, detached from their people and their communities, misunderstood and ignored because they are not only scientists but *artists* and therefore forever estranged from the sweat and struggle of government and the marketplace? *The answer, of course, is a rousing no.* We have a great deal to contribute to our nations and our communities and we have just begun to do it. If we in the United States ever falter in our will to re-make our communities as they must be re-made, we may look here, to our Mexican friends, for courage and vision and inspiration.



## "DESIGN '64: DIRECTIONS AND DILEMMAS"

The designer's search for durable values in a world where his freedoms and restraints have been sharply altered will be the subject of the 1964 International Design Conference in Aspen, Colorado, June 21-27.

Eliot Noyes, architect, industrial designer, and program chairman of the 1964 Aspen design conference, announces that this year's meeting will be titled, "Design '64: Directions and Dilemmas." It is subtitled, "a discussion of freedoms and restraints in design, architecture, and visual communication." This year's conference should be of interest to management as well as to designers, Noyes believes, because the subject of design discipline strongly affects both.

Expanding on the conference theme, Noyes explains that "at certain times and in certain countries, a widely shared point of view about the goals and values of life and society resulted

in a unified and appropriate expression in the design of architecture and objects of daily life."

Today, says Noyes, no such unifying discipline exists, and in that new freedom may lie the source of a new dilemma—for the designer must now exercise his own restraints. Exploring the other side of the question, Noyes asks, "Or are these apparent freedoms illusory? Are designers in fact under new and even sterner disciplines, imposed now—not by society—but by management and markets."

This year's program will explore the nature of these freedoms and restraints, Noyes says, and will try to identify ways in which the serious designer may reconcile his standards with the outside forces which affect design today.

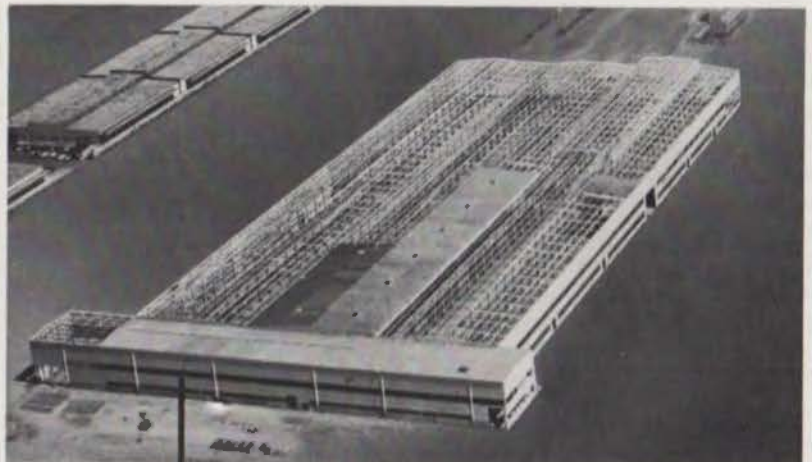
This year for the first time, the International Design Conference is op-

erating from a permanent headquarters and under the direction of a full-time executive secretary. Mrs. Merrill Ford is the new officer, and IDCA is now headquartered in the Walter Paepcke Memorial Building in Aspen. Information about this year's conference may be obtained from Mrs. Ford at IDCA, Box 1247, Aspen, Colorado. Information on travel and hotel reservations is available through the Aspen Travel Service, Box "X" in Aspen.

The IDCA board of directors—acting under its new president, Ralph Eckerstrom, director of design, advertising and public relations for the Container Corporation of America—voted to create the executive secretary post and to establish a permanent headquarters in Aspen in order to give continuity to the design conference program and to broaden its year-round activities.

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## "THE IDEAL THEATER"

The University of Texas' new Art Museum has taken down its paintings and has installed in their place an exhibit of architectural designs and models for new theaters.

The exhibit, "The Ideal Theater: Eight Concepts," will be in the Art Museum's main gallery.

Prepared and circulated by the American Federation of Arts, the exhibit resulted from the Ford Foundation Program in Theater Design. Local sponsors are the University's School of Architecture, Art Department and Hoblitzelle Theater Arts Library.

Included in the new show will be 17 models plus 36 wall panels on which will hang reproductions of architectural plans and renderings, photographs and textual material.

With Ford Foundation support, eight designer-architect teams were commissioned to create new, experimental theater structures. A variety of ideas were developed by the design teams who worked closely with directors, technicians and other theater artists. Designs represented in the forthcoming exhibit are radical departures from the familiar, but often limiting, Broadway theater structures (once described as "shoe boxes" by Playwright Arthur Miller).

The eight concepts of theater structures include:

A 2,000-seat theater using new film-projection techniques and live stage action simultaneously. (Stage Designer Ralph Alswang and Architect Paul Rudolph.)

A 2,000-seat open-air theater with movable canopy roof and flexible stage. (Stage Designer Eldon Elder and Architect Edward Durell Stone.)

A theater for dance, with stage composed of movable platforms controlled by hydraulic lifts. (Designer Barrie Greenbie and Choreographer Elizabeth Harris.)

A flexible 299-seat open-air theater based on the dimensions of a New York City lot. (Stage Designer David Hays and Architect Peter Blake.)

A self-contained drama school complex, including two theaters convertible to proscenium, three-quarter and full arena staging through mechanical control. (Designer-Engineer George C. Izenour and Architect Paul Schweikher.)

An urban theater center. (Architect Frederick J. Kiesler.)

A theater designed to house "intimate music drama" and which is convertible to proscenium and non-proscenium forms. (Stage Designer Jo Mielziner and Architect Edward L. Barnes.)

Form-and-space studies for proscenium and non-proscenium theaters producing a maximum number of desirable seating positions for vision and acoustics. (Stage Designer Donald Oenslager and Architect Ben Schlanger.)

Contrasting with the modern theater concepts will be a mezzanine exhibit of 85 original drawings and engravings illustrating baroque and Romantic scenery, on loan from the private collection of Robert L. B. Tobin of San Antonio.

Items from the Tobin Collection depict designs drawn from 1620 to 1860 for a "picture-frame" stage. Among examples are the works of several great Italian designers including Parigi, Torelli, Bibiena and Galliari.

Admission to the two exhibits is free. Museum hours are 10 a.m. to 6 p.m. Monday through Friday, 9 a.m. to 1 p.m. Saturday and 2 to 6 p.m. Sunday.



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## ROBERT WHITE

Announcement of the advancement of Robert White from associate in the firm of Pitts, Mebane and Phelps, Architects and Engineers, to that of partner, effective January 1, was recently made.

The new firm name now is Pitts, Mebane, Phelps and White. It was founded in 1930 by Fred C. Stone and L. W. Pitts. Mike Mebane joined the firm in 1945 and Russell R. Phelps in 1946. When Stone retired in 1957, the name was changed to Pitts, Mebane and Phelps.

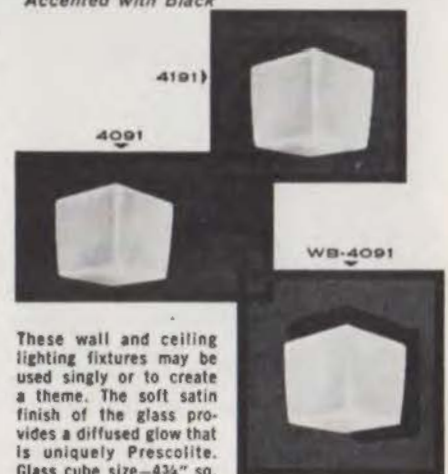
White, the new member, is a native of Illinois, reared in Michigan. He is a graduate of the College of Architecture and Design, University of Michigan. He joined the Beaumont firm in 1950 and was advanced to project manager and associate architect.

White served as project architect for the firm on projects at Lamar State College of Technology, including the school of business, biology-geology, chemistry, music, theater, vocations and recent, dormitory buildings.

White is vice president of the Southeast Texas chapter of the AIA and a member of Downtown Kiwanis Club and St. Mark's Episcopal Church. He and his wife, the former Mary Kyle of Beaumont, have four children: Robert, Jr., Donald, Kyle and Judy.

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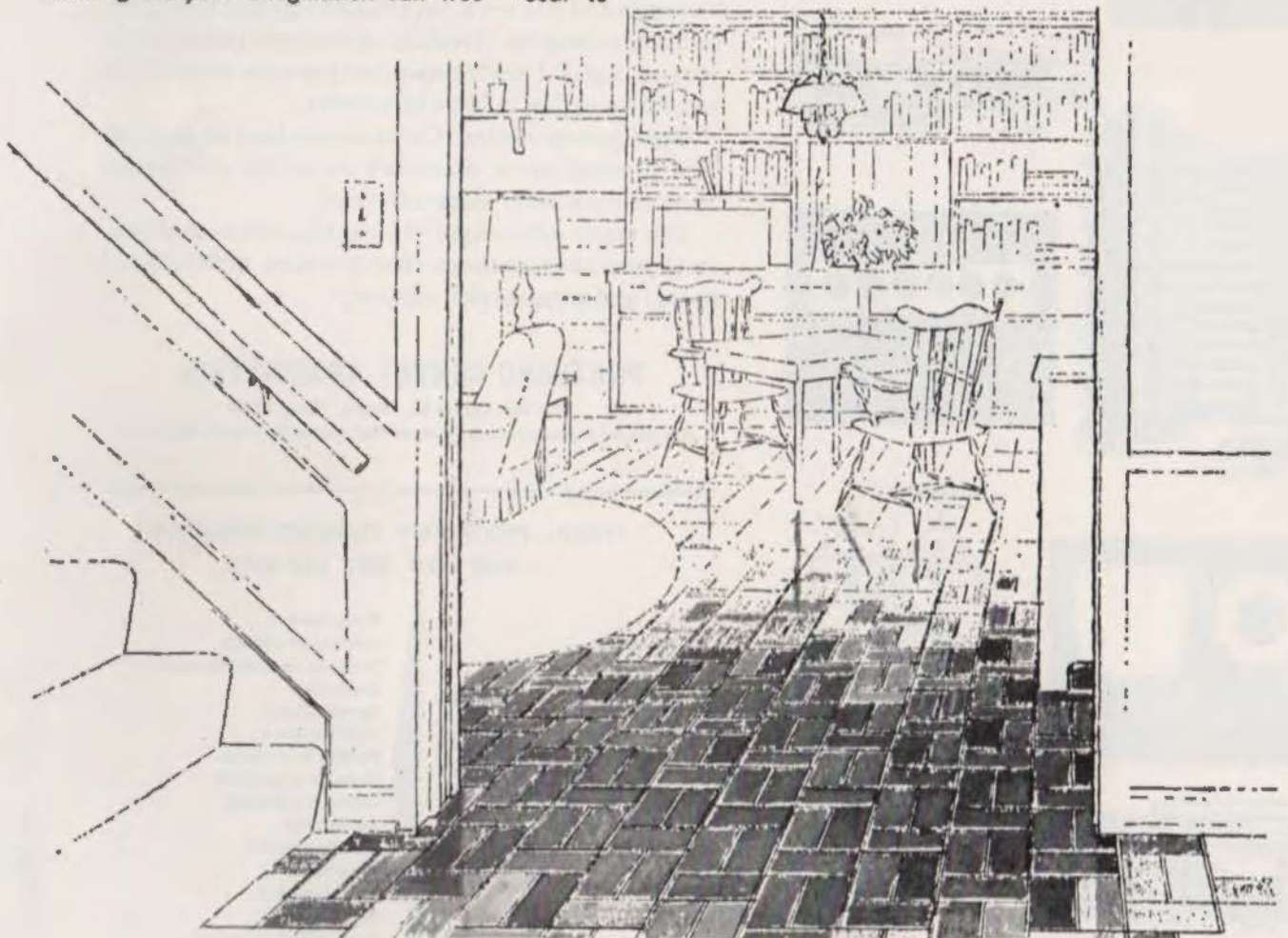
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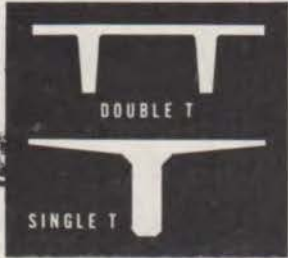
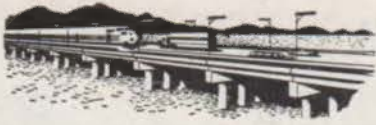
For a pleasant adventure in home planning and building let your imagination run free — soar to

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## TODAY, IT'S PRESTRESSED CONCRETE



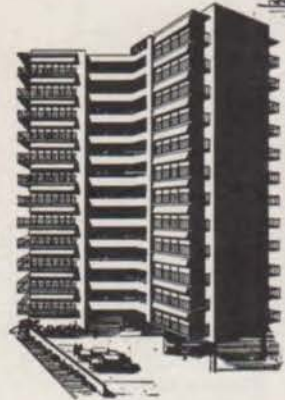
More and more architects and builders are choosing prestressed concrete for structures of every size and type. Prestressed concrete makes efficient use of two quality materials—high strength concrete and high tensile strength steel. This combination provides new opportunity for bold and imaginative design as well as money savings.



Prestressing makes possible long spans with beams and girders of shallow depth. Precasting of prestressed elements and site work can proceed together to shorten building schedules. Erection of the prestressed members is rapid. Prestressed designs give important weight reduction in large structures.



Upkeep costs are low. Concrete need not be painted. And in many cases, concrete's durability and fire resistance earn lower insurance rates.

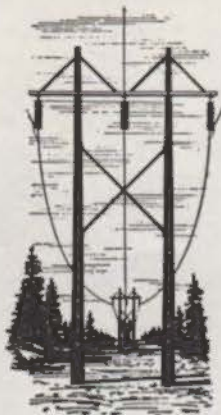


The many advantages of versatile prestressed concrete provide structures that combine architectural appeal and construction efficiency.

### PORTLAND CEMENT ASSOCIATION

110 East Eighth St., Austin, Texas 78701

*A national organization to improve and extend the uses of concrete*



#### TYPICAL PRESTRESSED CONCRETE PRODUCTS ... AND HOW THEY ARE USED

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>Girders</li> <li>Beams</li> <li>Columns</li> <li>Roof and floor units</li> <li>Slabs</li> <li>Wall panels</li> <li>Joints</li> <li>Piling</li> </ul> | <ul style="list-style-type: none"> <li>Warehouses</li> <li>Industrial plants</li> <li>Bridges and overpasses</li> <li>Schools</li> <li>Gymnasiums</li> <li>Auditoriums</li> <li>Public buildings</li> <li>Shopping centers</li> <li>Office buildings</li> <li>Terminals</li> <li>Storage tanks</li> <li>Stadiums</li> <li>Railroad ties</li> <li>Apartments</li> <li>Transmission poles</li> </ul> |
|---|--|



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