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THE TEXAS ARCHITECT

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COVER

A setting of ancient oaks provide a dramatic contrast to the elegant simplicity of The Oaks Apartments by R. Gommel Roessner. The Austin project is a Texas Architect 1964 Selection.

"Be it resolved that the Texas Society of Architects recommend to the legislature of the State of Texas that the Gethsemane Lutheran Church in Austin be designated as an historic shrine and funds be appropriated for its repair and maintenance. We would specifically suggest that it be incorporated in the master planning of the Capitol area, noting that such planning has been brought to successful fruition in Philadelphia, New Orleans, San Antonio and other areas which serve as an inspiration to the people of Texas. It is hoped that this can become a useful, living shrine."

Adopted by the Texas Society of Architects in convention assembled, November 6, 1964.



This handsome old building, Gethsemane Lutheran Church, stands nearby the Capitol in Austin, lending its charm and sense of history to the entire area; this is its value. To destroy this building would be to destroy one more small link with our past.

Hopefully, the legislature will recognize the importance of Gethsemane Church to future generations of Texans and provide for its preservation, restoration, maintenance and use.

Don Edward Legge



GEORGE F. HARRELL, F.A.I.A.

P R E S I D E N T

TEXAS SOCIETY OF ARCHITECTS

1 9 6 5



GEORGE F. HARRELL

George F. Harrell, F.A.I.A., Dallas, was unanimously elevated to the presidency of the Texas Society of Architects for 1965 by the membership of the Society at its 25th Annual Meeting in Dallas.

Harrell, prominent civic leader in Dallas and nationally known architect, is a 1930 graduate of Georgia Tech and received a Master of Architecture from the University of Pennsylvania in 1931, where he was a Paul Cret Fellow. Harrell has been active in professional affairs in the Texas Society of Architects. He has served as President of the Dallas Chapter of the American Institute of Architects, Director of the Texas Society of Architects, Vice-President in 1963, and President-Elect in 1964, leading to his elevation to the presidency in 1965. Harrell is currently a member of the National Institute of Architectural Education.

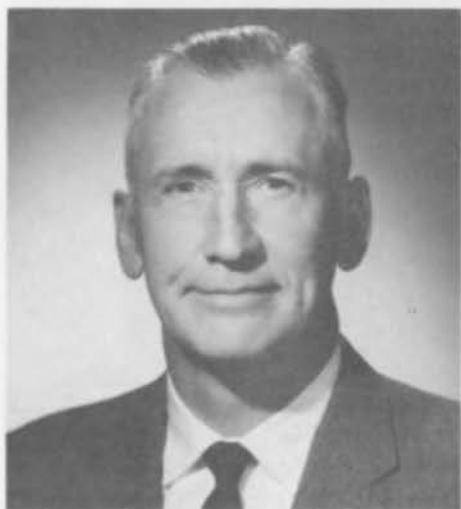
He has been active in many phases of Dallas civic life, serving as Trustee of the Dallas Museum of Fine Arts, member of the Dallas Rehabilitation Committee, and Director of the Greater Dallas Planning Council.

Harrell's thirty years of professional practice began with experience in architectural offices in New York and continued there in an outstanding private practice until forming the firm of Harrell-Hamilton in 1956. He is registered in five states and holds certification from the National Council of Architectural Registration Boards. He was elevated to the College of Fellows of the American Institute of Architects in 1962.

Winner of numerous awards for outstanding design, Harrell-Hamilton has executed such important buildings as the Republic National Bank Tower in Dallas, the American National Bank and the Petroleum Building in Beaumont, and 2300 Riverside Apartments in Tulsa.



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IS THERE AN ANTIDOTE FOR UGLINESS ?

DR. JOHN E. BUCHARD

Seminar Speaker, 25th Annual Convention

Texas Society of Architects, Dallas, Nov. 5 & 6

DR. JOHN E. BUCHARD, Bedford, Mass.

Dean emeritus of the School of Humanities and Social Science, Massachusetts Institute of Technology. Widely known as authority on housing and architecture. Currently lecturing on architecture and urban planning at the University of California. As a writer and lecturer, he is a frequent critic of our cities and a philosopher who speaks to man's needs for a physical environment in harmony with his total aspirations.



I had rather put our subject question differently. There is something a little negative about asking whether there are antidotes to urban ugliness. Beauty and joy are more than the absence of ugliness and ennui just as positive health is more than merely not being sick.

It is not easy to talk with any precision about something as vague as the aspirations of a city. It is easy enough to make truthful but not very useful generalizations such as Eliel Saarinen did when he wrote that a people gets the architecture it deserves; or as John Ruskin, when he paraphrased the old saw "where thy heart is, there will thy purse be also" to state the truth that people never get great art and architecture until they are ready to pay for it. So far, so good. But when we speak of a city as an entity with a genuinely collective voice, when we assume that great ideas will simply sprout somehow from the grass roots without even any seed or fertilizer, we are speaking nonsense.

The fact is that urban beauty comes only two ways: in totalitarian societies which have produced most of it in the moments of divine dictatorship, it is done by decree; in democratic societies, it can be achieved only by example and there is always the risk that the example will be rejected. But without the example, nothing will happen at all because for most voters, the democratic process is one of voting vetos and not of voting instructions for something as yet undone. The absence of veto is the greatest praise most democratic statesmen can aspire to.

It is all right to say that people get the architecture they deserve but it is hard for most people to prize and therefore to deserve great architecture if they have never

experienced it; or to want to pay for the pleasures of a beautiful city if they have never had a chance to enjoy these pleasures.

Were anyone today to try to mark down the great civic subsidy that Berlin makes to its opera, nearly \$6.00 a seat per performance, he would be rebuked politically; but this would not have been so before Berliners had become used to the experience of great civic opera; the people of Stuttgart would rise in wrath to prevent the taking over of any part of their Stadtwald for a thoroughway as the people of San Francisco did the other day, but the vote would not have been as close as 6 to 5. But the people of Stuttgart would not have voted for a Stadtwald before they knew what it was. In our country, we have offered our people fewer such urban experiences and, moreover, we seem to need to be more vigilant to protect the things we have, such as the trees on Boston's Charles River Basin, or the redwoods of Northern California, or anything else that is unlucky enough to lie in the path of the highway engineer and his bulldozer.

Leadership is essential to give the people of a community examples of what they may then come to enjoy and be willing to pay for. This requires political risk-taking and considerable courage, since it would be more of a liability than an asset for a politician to be accused of being a card-carrying beauty-lover or being "soft on art." And, after the demonstration, it will still require patience and vigilance—patience to let the new beauties sink in, and vigilance to preserve what one already has.

In any such effort, it is a great advantage to a city to have a Joe Clark or a Richardson Dilworth supporting an Ed Bacon, but the result cannot be achieved simply

by the efforts of a contemporary pericles. The leadership, the patience, the vigilance need to be exercised at a great many levels and not alone at the top. Indeed, the top can seldom accomplish much without positive support, even pressure from below; if not exactly from the grass-roots, at least from many kinds of people and several kinds of neighborhoods. We have been effective at times in our country in marshalling groups *against* something bad; the present ground swell against indiscriminate urban freeways is a case in point. But it is harder to muster such groups to be *for* something.

It is even harder to keep them mustered. You meet in City Hall and vote down the Freeway, but the engineers go back and figure out how to win tomorrow. Too many gains can be lost in the lulls. Boss Flynn used to say that the machine could always afford to lose a given election because, after the victory, the reformers would relax while his men would go right back to work the day after the votes were counted.

Civic beauty does not come free and it is hard pressed by such decisions as that of the New York Courts upholding penalty taxes on Seagram's building because its beauty made it cost more per square foot than a minimally acceptable office building would have. Such decisions are serious deterrents to private corporations who might be thinking of contributing to civic beauty by building unusual or even extravagant buildings for their corporate purposes. Had New Yorkers cared much, they would have given Seagram's tax relief—not tax burden—even if that had meant that Mr. Robert Moses would have to get along with a little less for a while.

But even if municipal attitudes towards beauty were more generous than they are, private good-will can carry a city only so far and we are relying on it too much. The reason that Boston is struggling so to maintain its earlier cultural history is that its ordinary people have been too much the beneficiaries of private generosity so that the Symphony, the Opera, the Museum of Fine Arts and even to a considerable extent the Public Library are largely or wholly financed by private endowments. The people are simply not used to paying for any of their cultural hoons. And even this lulling effect is not the only defect in leaving it all to somebody else. Private good-will may be limitless but private funds are not; and the generosity of local people is not always proportional to their capacity to give. Private good will can build some beautiful buildings; it can dedicate some of its land to public purposes; it can endow or help to endow various public cultural enterprises (although in my opinion in the world as it now is, such a donor should demand matching funds from the city and, if he cannot get them at home, take them somewhere where he can); rarely there may be a local Maecenas who, like the most admired Athenians gives most of his wealth to the general adornment of his city. But, after this has all been done, much will still remain to be paid for from the public purse and here is where the steadfast and unrelenting leadership, large and small, is essential. This will be the test by which, in the end, the people of your city, wherever it is, get the city they deserve. If they have no chance to understand what their city might be, you cannot say they got the ugly city

the deserved. If, after they have experienced the benefits of a beautiful city, they reject it at the polls, either because they do not like it, do not want to pay for it, or had rather ride the freeway eating barbecued shrimp and chicken in the rough as they go, then you can say they got what they deserved. But not until then. The role of leadership is to make sure the public has a chance to make an informed choice.

We tend to think of beautiful cities in overly dramatic terms, typing our memories to a spectacular cityscape such as that of Italian Urbino, or Spanish Toledo, or a notable landmark such as the Eiffel Tower or the Golden Gate Bridge or St. Peter's or the Piazza St. Marco. These spectacular associations are by no means trivial and every one of the greatest cities of the world evokes not one but several; but they do not begin to account for all of urban delight.

I have deliberately shifted now to the word "delight" to remind you that the street noises or silences, the street smells, the street costumes, the design of the street vehicles including the shape and color of the public transport, the flow of pedestrians, all these also affect the total pleasure or displeasure that a city provides and go far to define its character and personality. Only a few of these are open, at least overtly, to design. But design can influence them. Still it may not work. You might set out to provide, for example, as Venice has, a place where three or more outdoor orchestras each attached to a cafe play against each other across the square; but if no one is willing to sit around and listen, the adventure will escape the city. But let me come to things that are more explicitly subject to design, and in which efforts to change the local mores are either smaller or more subtle than to try to make a good many citizens of Texas start acting like Venetians overnight.

It has seemed to me that I would be most useful if I were to produce a quite unimaginative check-list of the various elements of urban beauty, some of which may be available to your city, some not; not to try to elaborate them much since you can do that as well as I; and certainly not to try to provide the local applications.

1. It is not to be denied that the weather and the sky are important assets or liabilities for a city. Up to now, anyway, our technology has not made it possible to effect massive improvements in the local weather. Some of its applications have produced massive deterioration of once good local weather, such as smog and soot. Everybody talks about the weather but nobody does much about it, to be sure. What design can do about it is to make sure that nobody is allowed to make the local weather worse; and it could and ought to see to it that a city does reflect the weather it has, exploiting it and defending against it; weather is not something that should be unimaginatively bribed simply by buying enough tons of air conditioning. I had rather hear Texas boast of its arcades than of its air conditioning systems.
2. Some cities are the beneficiaries of magnificent coastal or estuarial sites which they have then contrived

to enhance or at least not to spoil. The classic examples are Lisbon, Rio de Janeiro, Istanbul and San Francisco. Not all cities have done so well and we might cite Sydney and Wellington. Some have thrown away the opportunity as Seattle and to some extent Boston would show. Most such sites are on sea coasts but not all. There are, for example, Caracas, Bogota, Mexico, Toledo in Spain, Urbino and Florence. But a dramatic site can not really be made by a bulldozer where it does not exist as a gift from Nature.

3. Others have river banks which they have kept for urban joy, and here there have been more opportunities. The Thames at London, The Seine at Paris, the Tiber at Rome, the Spree at Berlin, the Danube at Budapest and Vienna, the Yarra at Melbourne, the Limmat at Zurich, all show what has been possible. Few of these rivers are large; not very many have present commercial significance which goes to make the realization of amenity more difficult though it has been achieved on the Seine and the Danube and the Thames and on some parts of the Rhine and even the Ruhr. Americans have not, on the whole, done well with their rivers in this sense. Even after chances were thrown away, reclamation has been possible as we can see on the Schuylkill in Philadelphia and the Chicago River of recent years. Most of the cities on the Mississippi and its tributaries have essentially turned their backs to the rivers as sources of urban amenity. They are in sharp contrast to Beningrad and the Neva.
4. Then there are the Lakes. There are few Genevas in America, the most notable example surely being Chicago which has indulged in enormous amounts of land making to create an even greater lake shore. But Erie, Buffalo, Cleveland and Toledo have dissipated their opportunity, as has Milwaukee, while even Detroit's achievement is far from what it might have been. It is hard to create rivers but tiny ones can be exploited as the dammed Charles River of Boston shows. And, in the modern world, it would be technically quite easy to create a great urban lake if there is any reasonable source of water.
5. Rarer are the cities of the great canal systems, man made for the most part, or man improved, as Venice did with her islands. The great canal cities aside from Venice are Stockholm, Amsterdam, Bangkok, Srinagar in Kashmir. Some of these canals were natural, all were improved; all started with commercial significance and most grew readily from existing seas or lakes. But it is not beyond imagination to dream of entirely artificial, non-commercial, mosquito-free canal or lake systems producing such marvelous affects as those achieved at Hamburg. When we realize how much how many cities owe to the banks of rivers, lakes, oceans, or canals, we can have little doubt that abundant water and abundant trees are of great importance in adding to the comfort and convenience and beauty of a city, and we might be tempted to think in big terms about the

water we can create as we cannot create the mountains or the sea coast.

6. Other cities owe much of their delight to even more clearly man made things, usually though not necessarily historic. We think of the Spanish steps, the Campidoglio and St. Peter's Square in Rome, the Piazza Bra in Milan, the Piazza San Marcos, the Goteplatsan of Goteborg, the Place Vendome, Place de la Concorde, Place des Vosges in Paris, the linked squares of Verona, the Maiden in Esfahan, and with less total enthusiasm of our own prime example, Rockefeller Center in New York, the Boston Common and Garden, and smaller things such as the Golden Triangle and Mellon Square of Pittsburgh, Union Square in San Francisco. Such creations have appealed to American designers as a positive element of civic design, but our designers have generally forgotten one thing. Except for the Campidoglio and the Place de la Concorde, almost every important European square is a natural place of public congregation, day and night and, therefore, alive. A good many of our largest Civic Centers have not achieved this and we can think of numerous examples from Springfield, Massachusetts, and Cleveland, to Detroit and Denver, and San Francisco. It is not enough for such a place to be alive only in the day time, which is one of the difficulties with Place Ville Marie in Montreal, or alive only at night or perhaps never alive at all, which is the trouble with Pittsburgh's Golden Triangle.

If a square is too specialized with governmental activities or with office buildings, it cannot succeed in this sense. Rockefeller Center is our national great example and it is important for any one who is trying to develop a great contemporary American square to try to find out why.

Many observers, including such shrewd ones as Steen Eiler Rasmussen, have suggested that the great square or plaza can no longer really serve as the focus of life in a modern metropolis. Certainly it is true that one and only one place will not do, and we have always to remember that great squares have numerous lesser islands of refuge. The conclusion that the square is obsolete is, I think unproved. But, in addition to the necessity that the square shall serve multiple urban needs, it is also certain, I think, that it cannot succeed if automobiles are allowed in it at all; either parked in the middle as has happened at the once elegant Place Stanislas at Nancy, or rolling around it incessantly, as at the Ernst Reuter Platz in Berlin. The squares simply must be isolated and left for the people on foot; they cannot be too large, nor too empty, not too big for human sense and the only crowding they should ever seek is the crowding of people happily engaged in many activities, so that they do, in fact, become places of urban rendezvous.

7. Never forget the little squares like Rittenhouse in Philadelphia, Gramercy Park in New York, the numerous back-waters of Georgian London. Even the small plot of ground at the corner of Fifth Avenue

and 59th Street in New York next to the Plaza has remained an oasis despite the heavy traffic on the two streets, but it is almost certain to lose its character when the new General Motors building rises, even if this is much better designed than such urban desecrators as Pan-Am. Stockholm is a place to visit to see what these can be like, even when very small, what a few benches, a little grass, a mosaic painting, a small pool or fountain, a little mural or piece of sculpture can do, to provide a pause that refreshes. We are afraid of vandalism and crime in secluded spots in America, but the way to stop it is not by eliminating these important ganglia or urban delight.

8. After the squares, there are the great avenues and boulevards, the Champs Elysees, the Mall in London, the Ringstrasse, Commonwealth Avenue. We have made too much fun of the ground plans of the nineties and early years of the twentieth century, but it is these in fact which have given a few American cities a start towards urban amenity. But avenues and boulevards must go somewhere and they are sterile if they become mere courses for automobiles. They need trees, ample sidewalks, things to look at, reasons for walking or sitting, producing a wish to promenade or saunter rather than to run; they lose their grace when they are too long, like the one in Brasilia, or when they become accidental and not very efficient freeways.

The freeway is, of course, a kind of boulevard solely for those in moving automobiles and it can attain its own particular beauty. But the freeway damages a city when it cuts it apart, when its exits are ugly or congested. Even when it provides a moment of monumental beauty which is not as often as it could be, a freeway cannot become a major aspect of a beautiful city and is more likely to be a blight than an asset unless it relieves the boulevards for better purposes. But the general advice has to be never to have one downtown if it can possibly be avoided.

Returning to the boulevards, even the corrupted ones might be saved if they were wide enough, given a rich enough program of tree planting, other embellishment and good maintenance. We must face the fact that, if a city is to be pleasurable, we must find ways to separate the pedestrians from the rivers of cars which are ugly, noisy and smelly—and a wall of verdure will hide them, mute them, even filter some of the fumes. If horizontal separation is impossible, then levels are clearly indicated, and here the clear principle is that the air and the sun and the sky are the prerogative of the pedestrian who should always be given priority over the automobile. We do not want walkers on the freeways and we do not want automobiles in the pedestrian places. Our pedestrian ways in America are mostly dreary, the sidewalks too narrow, the sidewalk experience too frustrating and too dull, even ugly. In classic Rome, you could walk almost from one end of the city to the other in arcades designed to shield from the sun

when it was too hot, the wind when it blew too hard, the rain when it was too wet. They are also designed to permit freedom of sky and air when the weather was pleasant. Despite all our affluence, no American city has managed this except in very small areas such as the Paseo in Santa Barbara, or a little of Santa Fe. Even Dodge City could offer a lesson here, a lesson particularly timely I should think in Texas.

9. Urban joy is augmented by some brilliant architectural show pieces, of course, and unhappy the city with none. We immediately associate Istanbul not only with the Bosphorus, but with Suleimans Mosque and Hagia Sofia, Moscow with the many-towered Kremlin, Paris with Notre Dame, the Madeleine, Sacre Coeur and the Invalides, London with the Houses of Parliament, Westminster Abbey and St. Paul's, Rome with the Pantheon and St. Peter's. These are historic examples, as indeed most of the good ones are, but not all. There are the buildings of Brasilia, lower Manhattan, Le Corbusier's Unite d'Habitation and the complex of the Hansaviertel in Berlin, Aalto's buildings in Helsinki or his new Hochhaus in Bremen and I could, of course, cite current American examples but I do not want to single out individual American architects today. It is tempting for American cities which do not have Philadelphia's Independence Hall, or Boston's State House, or the White House or the Vieux Carre to conclude that nothing can be done. But, of course, that is nonsense. One should strive to keep one's old and distinguished historical monuments and to add new and exciting ones. But it is not a one-shot bootstrap operation. A highly localized and expensive face-lifting in the form of a distinguished building or two, will do a great deal but not nearly enough. So by all means, a wonderful city should achieve some well placed pieces of wonderful architecture, even if it already has some, but this is not even much of a start, really. One needs to try to maximize the indigenous character of the sites, the exploitation even the manufacture of urban bodies of water, the redevelopment or invention of squares, boulevards, parks and the sparing use of freeways.

But these remain big things. It may even be a mistake to think that these herculean efforts are essential though some are perhaps needed for any great city. So, let me conclude with a few words about smaller things which also add enormously to the urban character and joy.

10. I have already spoken of small parks. There are small opportunities to play with water which adds coolness and the sense of it; which makes pleasant sounds when it runs, which enhances the landscape of almost every city we really admire.
11. Then there are the street details. The Italian cities teach us that sculpture is more effective in the streets than in the museums and it need not be classic sculpture. Lisbon shows how much mosaic sidewalk pavements can add to urban grace. Flower boxes add to the gaiety and sightliness of many German and

DR. JOHN E. BURCHARD

Spanish cities. The University of Caracas and its outdoor murals by Leger show what painting can do in the street. Noon is beautiful on Tokyo's Ginza and not only because one cannot read Japanese; it is also beautiful as sparsely reflected on the dark surfaces of Boston's Charles River Basin. Indeed, most of us have noted how handsome our cities are at night from the air, and how impersonal. The people of Sion in Switzerland have demonstrated that street signs, including advertising, can be as harmonious today as they were in the middle ages. Philadelphia has shown that wonderful little quiet alleys are possible very near to down town. Henry Dreyfus and many North European designers, have shown what can be done with the design of trash baskets and telephone booths and street light fixtures and every other element of street furniture. All of these are well within the resources of any American city that wants them, and there are plenty of examples by now of what to emulate if not of what to copy.

Naturally, to provide them is not enough. They must be tended and policed. The water needs to be kept clean and running, the sculptures protected from vandals and pigeons, the sidewalks swept, the flowers watered and cut, the dead lamps replaced, the squares cleared of litter; and special vigilance is needed with the street furniture because a handsome design for a filling station or a news kiosk can quickly be despoiled by an insensitive operator. But all this care and vigilance is possible and it has been demonstrated in many cities throughout the world, if not often in our own country.

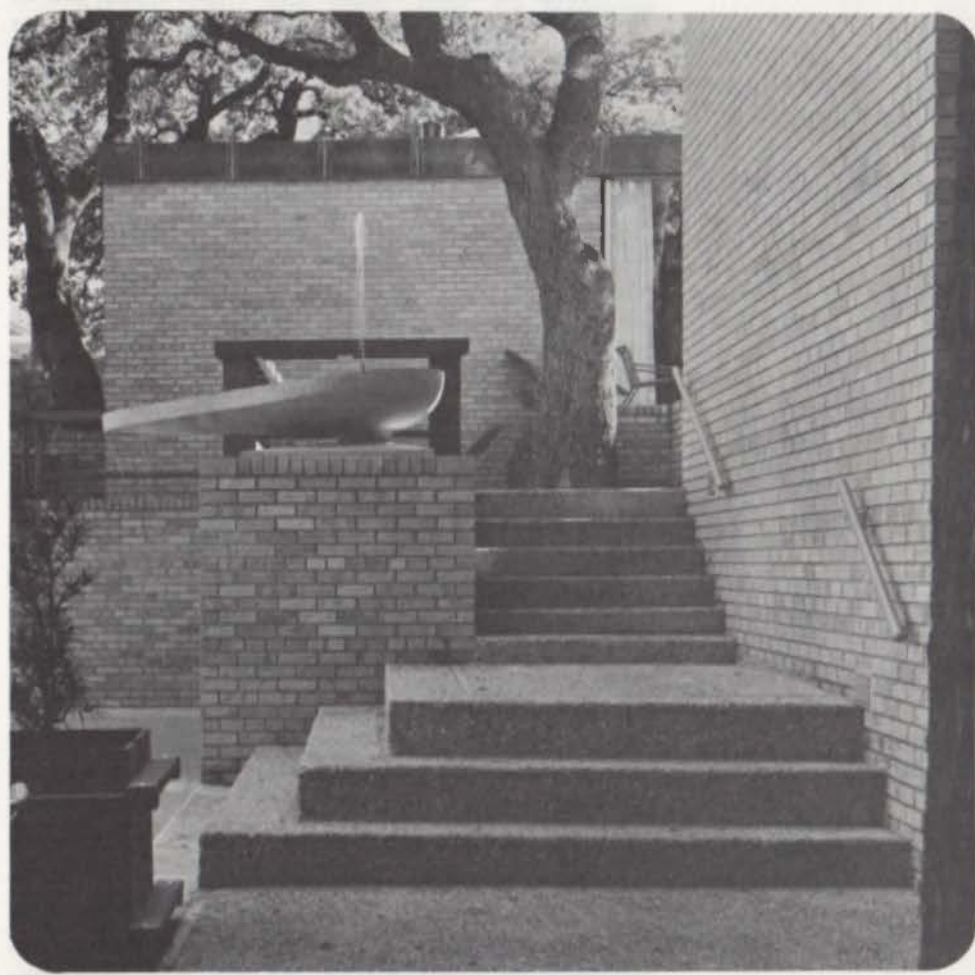
The positive beauty of a city is then a complex, even a subtle thing. The chief point I want to leave is that it is a diversity; that it cannot be achieved by a *single tour de force* like a great new building or plaza. Just as the success of a central transportation system depends upon the effectiveness of its feeders, so the total urban pleasure depends on attention to little things as well as big. This is, in fact, a good thing, because it makes possible for many more people, big and little, to participate in creating it.

We should never forget that even if our urban exit strips were better looking than they are, they might become monotonously alike—as they are now. It is in diverse neighborhoods as well as in a characteristic main square, that an urbanite finds a sense of place. There is no such sense of place in an exit strip. Most of the little things I have mentioned today including the planting and tending of trees, and flowers, the street furniture, the little fountains, and pieces of art, are within reach of the people of an individual neighborhood. Neighborhood competition and emulation might become a powerful force for urban beauty, especially if it were encouraged by praise, prizes, and even funds for good projects. It was this neighborhood character which Sansovino admired so much when he came to Venice. He did not rest his eyes only on the Piazza San Marcos.

IS THERE AN ANTIDOTE
FOR UGLINESS ? YES !

TEXAS ARCHITECTURE 1964

HONORED FOR DISTINGUISHED DESIGN



E. BURCHARD

IS THERE AN
FOR UGLINESS

THE OAKS APARTMENTS

AUSTIN TEXAS

ARCHITECT

R. GOMMEL ROESSNER

AUSTIN TEXAS



The Architect was given the responsibility to create and develop an environment which produced a personal privacy and still maintained an openness of planning. The limitations of the site produced a most perplexing problem in attempting to place the maximum number of living units on a site studded with large and beautiful oak trees. To further complicate the problem there was a rise of grade from the North West corner to the South East corner of eleven feet.

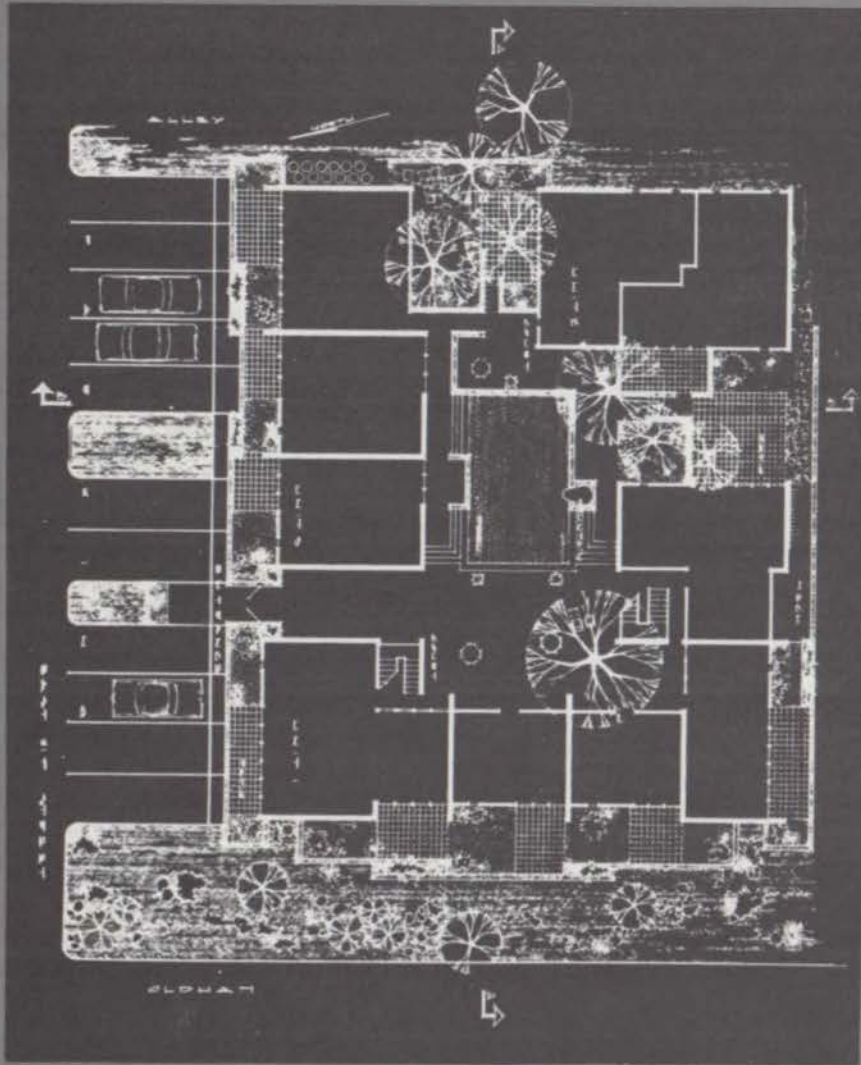
To develop the privacy of the various units each department was assigned either an enclosed garden, balcony or terrace area as part of their own outside living space. To further develop an openness of outside planning and the creating of various large and also small and intimate spaces the project was designed in three separate buildings, producing a completeness of privacy and design continuity. The entire building was closed from the outside world by brick walls and steel gates with the entrance facing twenty first street. One enters the complex through the steel gates under a low copper covered canopy which draws you into the large open space of the outside foyer. The shelter of the many oak trees places a blanket of shade over the entire area. The sound of water from the fountain splashing into the pool presents a quiet and restful atmosphere.

The apartments were designed into three types of living spaces, to satisfy the desires and wishes of various living situations. Type one was designed with the intimate and enclosed spaces for that person who enjoys a quiet and restful environment. This was developed in the two apartment unit on the high point of the site. Type two was the development of the tall and graceful living space with the balcony sleeping area. This living unit produced a space fitting a person seeking an elegance of living and with a strong sense of exuberance for entertaining. Type three, namely the units that had the privacy of the lower and upper floors, goes with a type of living that produced an openness of planning with the outside garden spaces and the private sleeping spaces above, with private adjoining balconies. This apartment produced the compromise of the uniting of the above two situations into a given living unit.

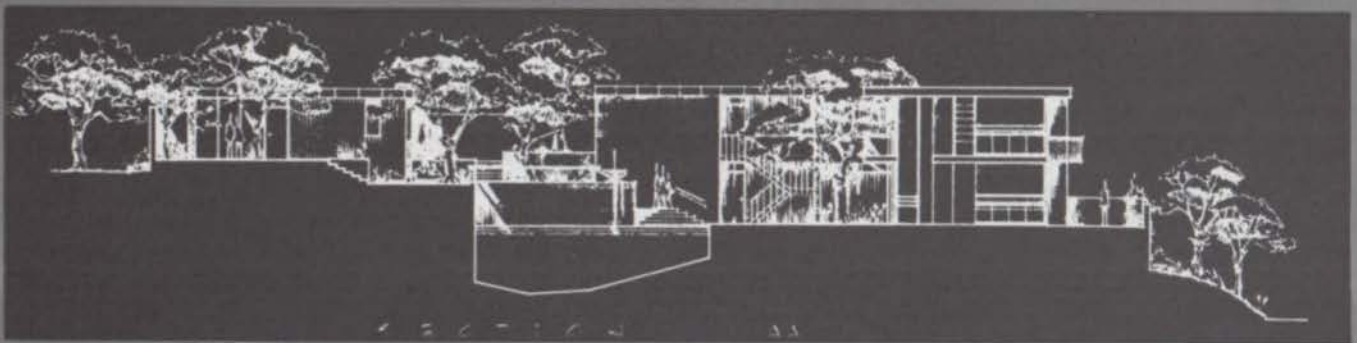
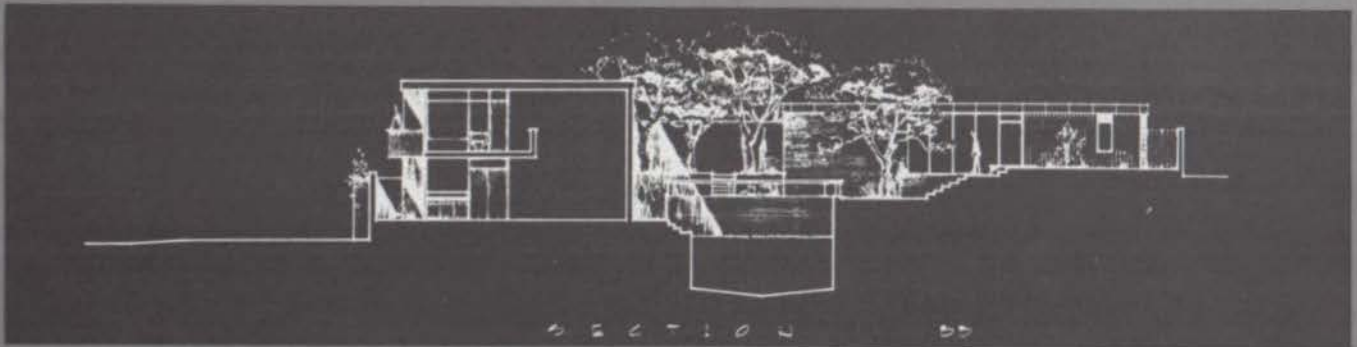
The apartment complex is of contemporary design with an elegance for those with the most discriminating of taste. The basic form of the building with the projection of the balconies and the indentations of the wall and glass surfaces association and blending with the foliage of the many trees produces a symphonic play of light and shadow upon the classic form of the building. The relationship of the glass planes with that of the brick and redwood planes forms a composition in the study of scale and proportion. The interior as well as the exterior has captured the same elegance of design with the selection and arrangement of the furniture and appointments.

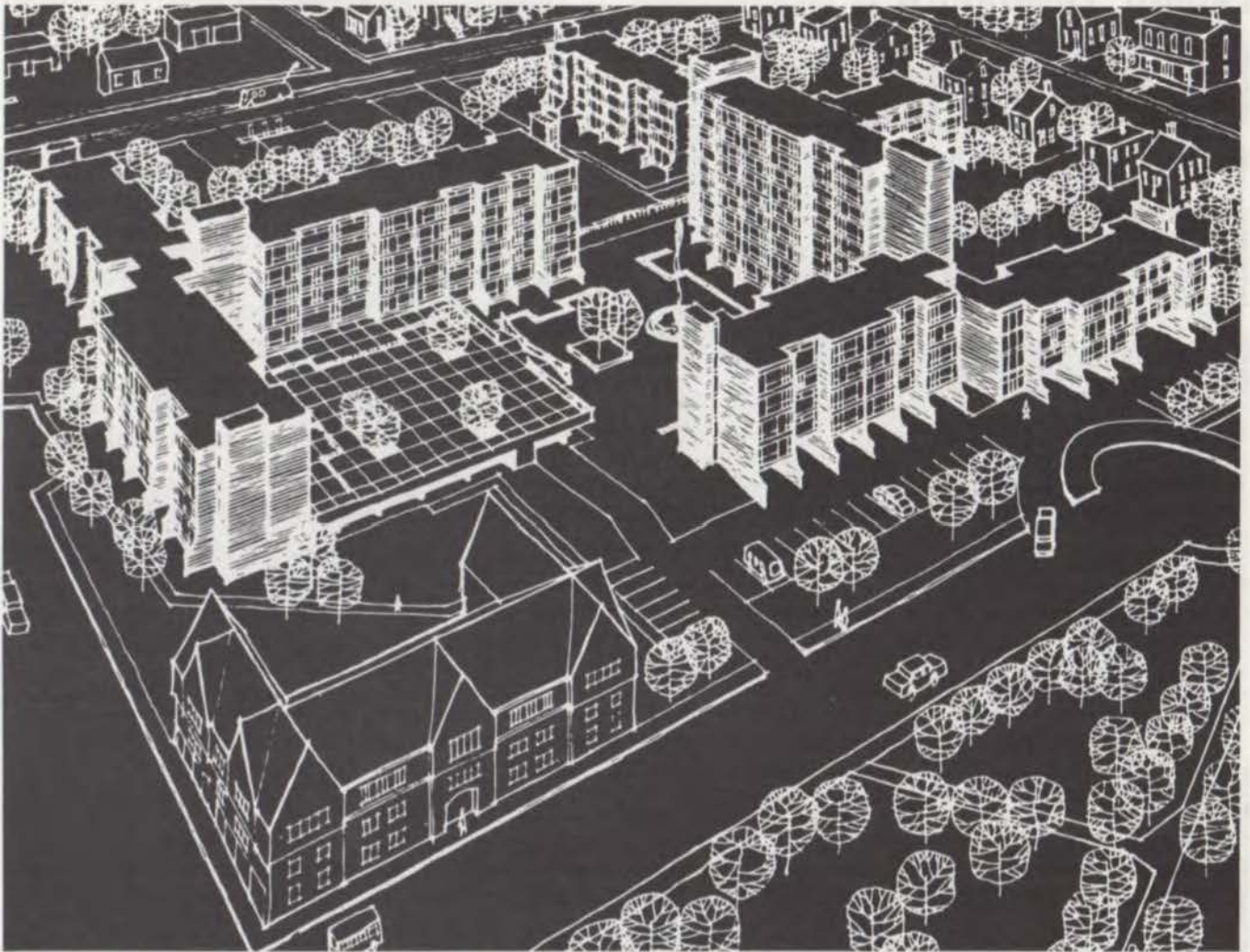






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**CONTEMPORARY
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BEAT
STEEL FRAME
COST
BY 10%**

PROJECT: Pennley Park Apartments now under construction in Pittsburgh, Pennsylvania, an eight building, 296 apartment complex with 22 commercial units. One nine-story, one seven-story and six five-story buildings. Total floor area 306,000 sq. ft.

DEVELOPER-OWNER: Vernon C. Neal, Inc.

ARCHITECT: Tasso Katselas

COST:

System	Total Project Cost*	Per Sq. Ft.	Relative Cost
With structural steel frame	\$4,680,000	\$15.29	110%
With load-bearing brick walls	4,250,000	13.89	100%
SAVING with load-bearing walls	\$ 430,000**	\$ 1.40	10%

*Including design fees, soil analysis and site work.

**Structural steel frame system was an additional \$350,000 plus \$80,000 for fire protection of the steel frame.

CONSTRUCTION: All bearing walls are 12 in. thick to seven stories. 16 in. walls are used on the lower two stories of the nine-story building. Floor to floor height is 8 ft.-8 in. Type M mortar used in all masonry. The floor system, costing \$1.35 per sq. ft., is 8 in. precast hollow core plank spanning 21 ft.-6 in.

For information on the design of Contemporary Bearing Walls write, phone or wire.

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FACING TOMORROW'S CHALLENGE WITH YESTERDAY'S EXPERIENCE



Yesterday: The all-welded steel Dallas Power & Light Co. building erected in 1930 (inset) was the nation's tallest—and it was fabricated by Mosher.

Today: Houston's all-welded steel framed Tennessee Building at 480 ft. 2" high, weighing 17,700 tons was the country's tallest at its completion—also a Mosher project.

Tomorrow: Mosher will face "new challenges" with "yesterday's experience."

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Page 20

Heimsath Partner

Clovis B. Heimsath, AIA, has been named a partner in the architectural firm of Jenkins and Hoff which now will be known as Jenkins, Hoff and Heimsath, architects, Harold A. Oberg, partner.

Mr. Heimsath, who lives at 14 Courtland Place, is an assistant professor of architecture at Rice University and has had his own practice in Houston for 2 years.

He holds degrees from Yale College, Yale University and has studied at the University of Texas and the University of Rome, Italy, where he was a Fulbright scholar.

Mr. Heimsath, his wife, Maryann, with their four children, attend St. Anne's Roman Catholic church.



PRESIDENT OF PCMA: McCALLA

Kenneth McCalla, Jr. was recently installed as President of the Pre-Stressed Concrete Manufacturers Association of Texas. Directors for the organization are:

Boyce Talmore
E. J. Baass
Joseph Gulde
E. J. Gibbs
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TEXAS ARCHITECT

NO. 11

flat plates

a.i.a. file: 4-a

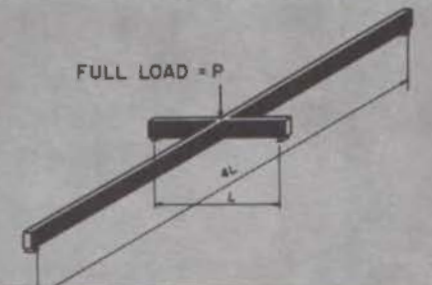
Prepared as a service to architects by Portland Cement Association

Clip along dotted line

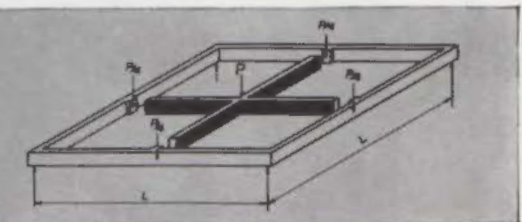


Harbor Master's Building, Lake Pontchartrain, La. First Honor Award 1962 A.I.A. Gulf States Competition. Architects: Henry G. Grimball, A.I.A., N. M. Favrot, Jr., A.I.A., New Orleans. Photograph, Frank Lotz Miller.

Two-way floor systems are designed to carry loads in two directions. Whether a slab acts as a one-way or a two-way slab depends solely on the dimensions of the panel, as shown below:



The action of a one-way floor is typified by this framework which has a high ratio of long to short span.

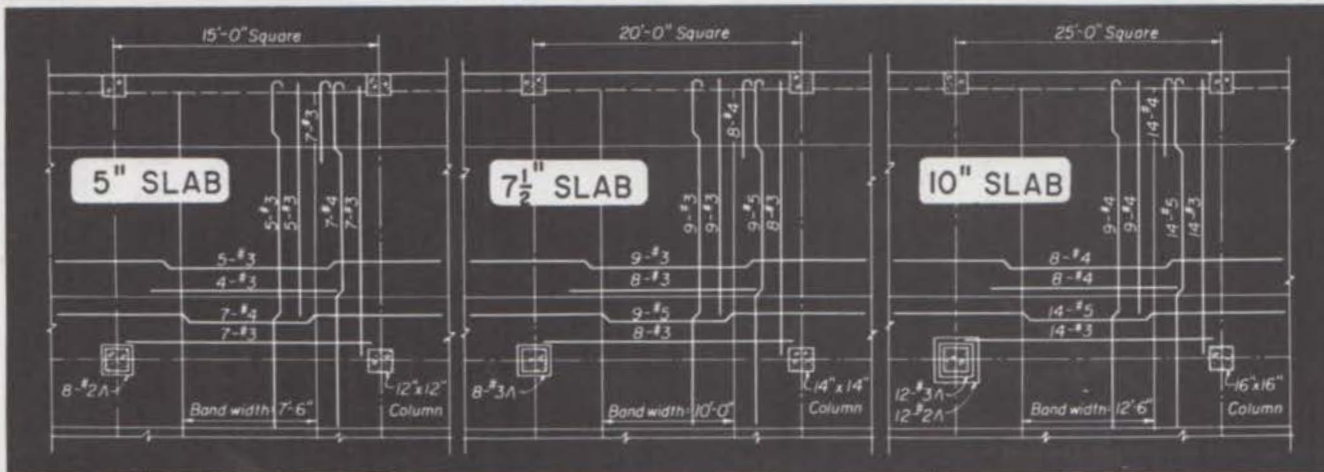


The action of a two-way floor system may be compared to that of a frame in which the ratio of long to short span is 2 to 1 or less.

Two-way flat plates are economical for medium to heavy loads on spans up to about 30 feet. They present a smooth undersurface as the photo shows. In the accompanying tables, material quantities for concrete, reinforcement and formwork are stated in units per square foot of panel with no allowance for waste or breakage.

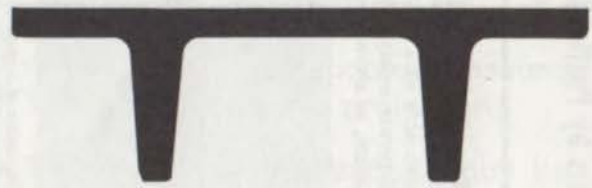
Designs are based on a concrete strength of $f'_c=3,000$ psi; a steel stress of $f_s=20,000$ psi; and the use of A305 reinforcing bars. Write on your letterhead for further free information. (U.S. and Canada only.)

FLAT PLATES (50 PSF LIVE LOAD)



Item	Concrete (cu.ft.)						Reinforcement (lb.)						Formwork (sq.ft.)					
	15x15		20x20		25x25		15x15		20x20		25x25		15x15		20x20		25x25	
	Total units	Units per sq.ft.	Total units	Units per sq.ft.	Total units	Units per sq.ft.	Total units	Units per sq.ft.	Total units	Units per sq.ft.	Total units	Units per sq.ft.	Total units	Units per sq.ft.	Total units	Units per sq.ft.	Total units	Units per sq.ft.
Slab	94	0.42	250	0.62	521	0.83	419	1.86	996	2.49	2045	3.27	225	1.00	400	1.00	625	1.00

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HOUSTON.....Wolco of Houston
LUBBOCK.....Prestressed Structures, Inc.
LUFKIN.....Lufkin Concrete Co., Inc.

ODESSA.....Odessa Block & Prestress
(Div. of Texas Industries)
SAN ANTONIO.....Wolco Corporation
VICTORIA.....Baass Bros. Concrete Co.
Texas Concrete Co., Inc.



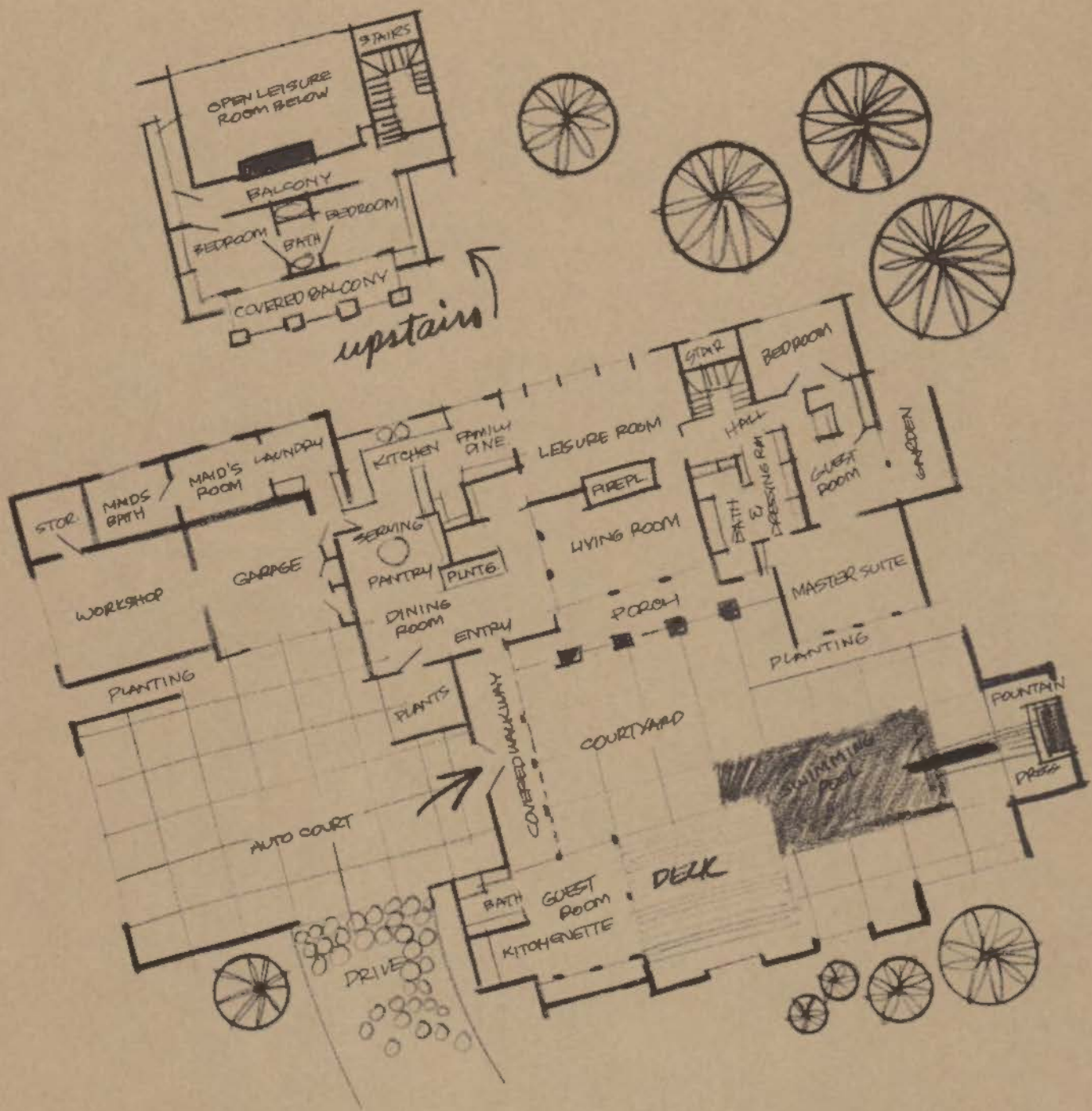
ANONYMOUS
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EARLY TEXAS STORE BUILDING
HACKBERRY, LAVACA COUNTY, TEXAS

Photo by R. B. Allen, Highland Park, Texas

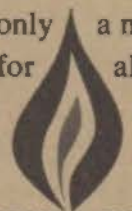
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