



**THE TEXAS
ARCHITECT**

JANUARY

1967

COVER PHOTO.

**THE
FOSTER
RESIDENCE
IN AUSTIN,
TEXAS
EXHIBITS A
PLEASEING
WARMTH TO
MATERIALS
AND NATURE
WHILE
SOLVING
THE
CLIENT'S
PLANNING
REQUIREMENTS
ON A VERY
RESTRICTED
SITE. THE
RESIDENCE
BY R. GOMMEL
ROESSNER
IS A "1966
TEXAS
ARCHITECTURE"
SELECTION.**

Official Publication of
THE TEXAS SOCIETY OF ARCHITECTS

The Texas Regional Organization of
 The American Institute of Architects

James D. Pfluger, Editor
 John G. Flowers, Jr., Managing Editor

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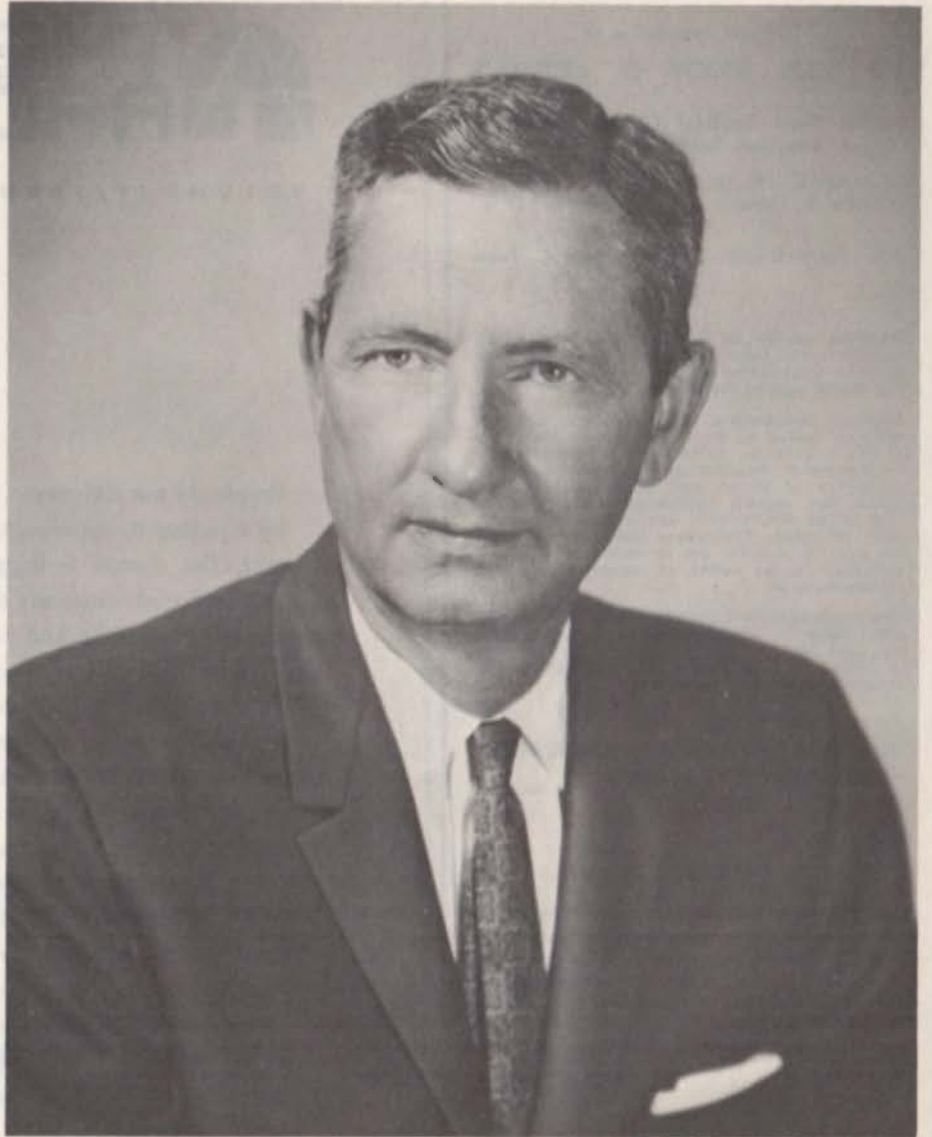
People do not like rapid change and are prone to react by rejecting it, opposing it, or refusing to admit its existence. But change is happening more rapidly than ever before. Social critics say that television has done more to change our habits and culture in the last decade than anything else that has happened to us. It took 80 years for the telephone to get into 34 million homes and 50 years for the automobile to reach its present state of eminence and notoriety. It has taken television just 10 years to create an electronic culture for America. Cities came into being to cluster people together to see and talk to each other. But when an employer finds that he can instantly reach all his contacts and his employees by television he may have little reason for leaving home. If you extend this basic notion very far, you can quickly envision an enormous change in our habits, our transportation needs, in the industries which sell us cars and clothes, in education and certainly in the architecture for the new American society.

Many things can happen. The point is that as professionals in design and as citizens we can help make them happen and give our communities some of the many options which they are now denied through law, custom and ignorance.

Charles M. Nes, Jr.
 (excerpt from
 "Education For A
 Changing Reality"
 pages 14-17)

TEXAS ARCHITECT
NUMBER 1

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AIA

DANIEL BOONE AIA

PRESIDENT OF THE
TEXAS SOCIETY OF ARCHITECTS
1967



Daniel Boone, AIA, Abilene, was unanimously elevated to the presidency of the Texas Society of Architects for 1967 by the membership of the society at its 27th Annual Meeting in Fort Worth.

Boone, prominent civic leader in Abilene and widely known architect, attended the School of Architecture, University of Texas.

Prior to World War II, Mr. Boone worked in architectural offices in Florida and in Fort Worth. During the war, he was in Europe serving in the Corps of Engineers. After the war he went to Abilene and was associated with the firm of David S. Castle Company until the formation of his present firm in 1956.

His practice consists of public schools, college buildings, public buildings, office and commercial buildings in central Texas.

Among Mr. Boone's professional activities are the following:

President of Abilene Chapter, AIA, 1962, TSA Vice President 1965, President Elect 1966, President 1967. He has been the National TREASURER OF THE N.C.A.R.B. and serves on the Executive, Documents and Finance Committees. He was Chairman of the Texas Board of Architectural Examiners in 1965 and continues to serve on that Board. In addition, he is a member of the AIA Committee on State and Chapter Affairs.

His civic activities include:

Past President of Abilene Country Club, Member of Abilene Exchange Club and its past State President, Director of the Abilene Chamber of Commerce, and Director of the Abilene Boys Club.

Mr. Boone is married to the former Margaret Conant (Maggie) and has two sons, Daniel, Jr. who is a student in the School of Architecture at Texas Tech and Mark, who is a student in the School of Architecture at Rice University.



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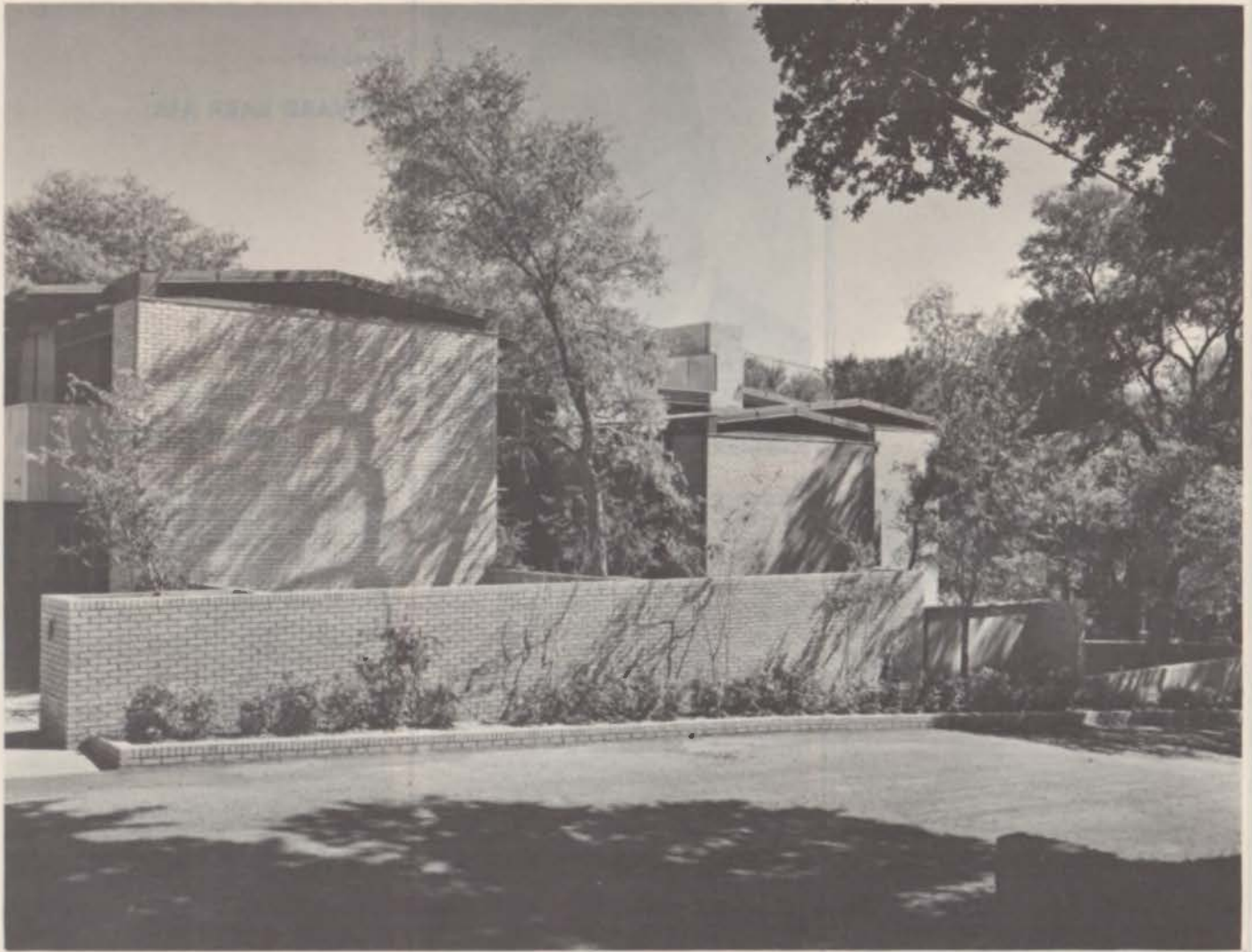
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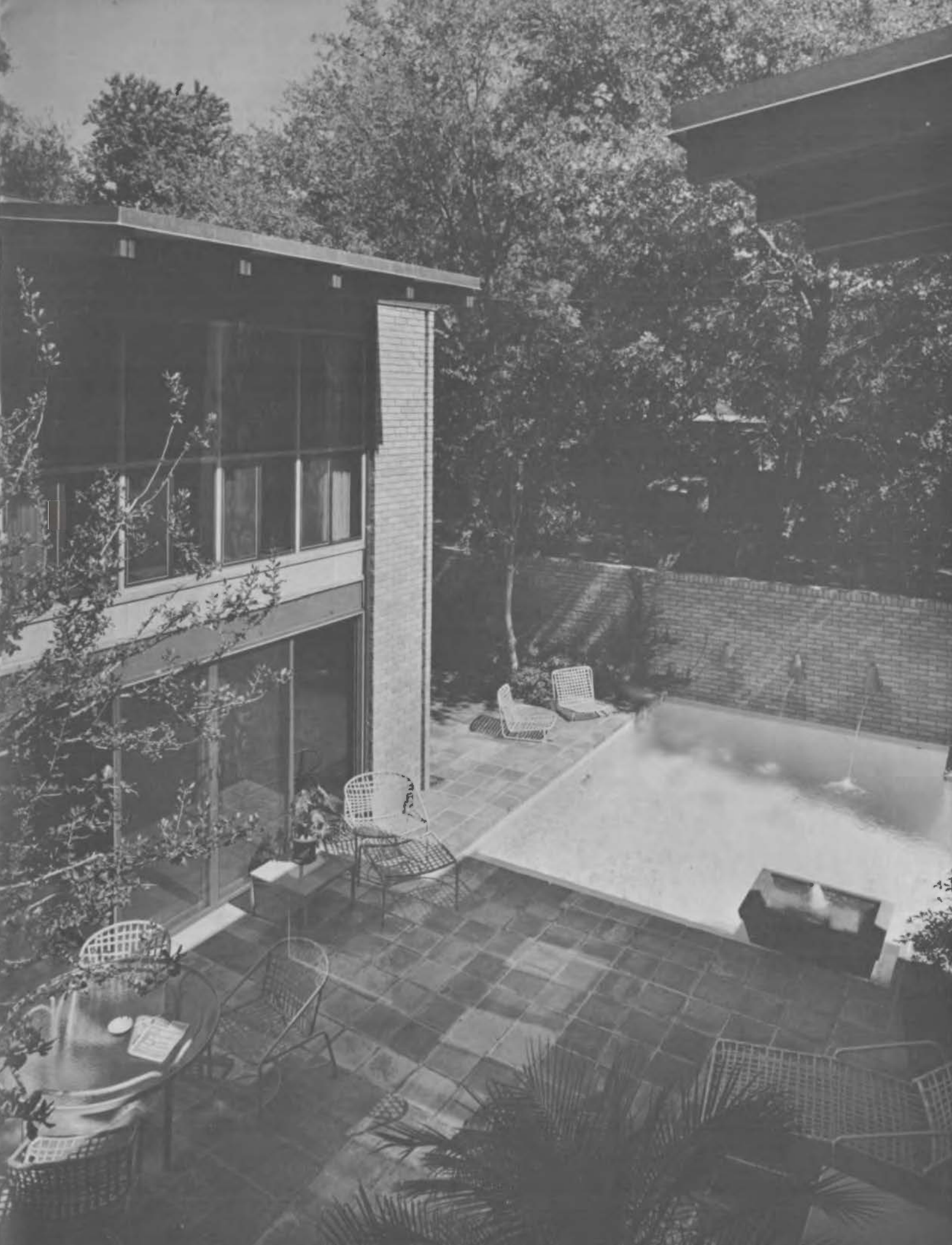
FOSTER RESIDENCE

A U S T I N , T E X A S

R. GOMMEL ROESSNER, AIA
 A U S T I N , T E X A S

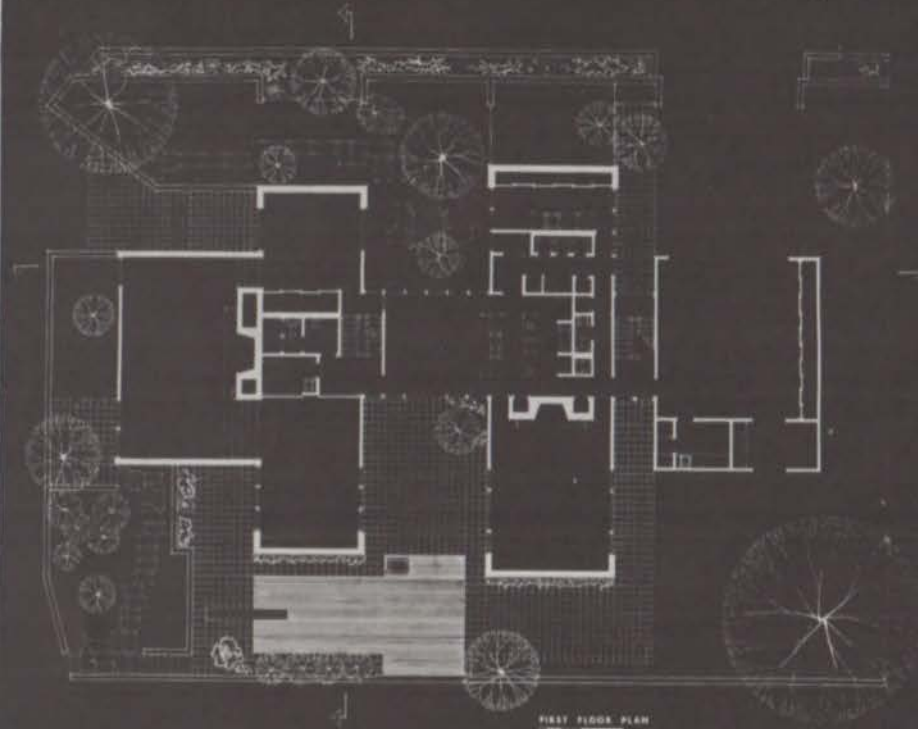
The architect was given the responsibility to create and develop the entire living area into an environment which produces the personal privacy for both the children and parents and still maintains an openness in planning on a very restricted urban site.

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The limitation of the site produced a most perplexing problem in attempting to place the maximum living space for a family of 4 with approximately 5,000 square feet of enclosed space on an extremely constricted site of 10,000 square feet. To further complicate the problem the terrain had a 6' rise in a very limited distance from the property line to the center of the site. Furthermore, to add to the limitations no vista or views of note were available. Therefore, all environmental development had to be created.



The residence may be described as a binuclear system with the parents' adult area in the North zone of the house and the children in the South zone with a connecting link: an 18 foot high dynamic space, family dining space and general assembly area, with exposures toward the garden and pool area. The entire residence was enclosed to the outside world, thus turning the environmental aspects of the site inward.



To develop the privacy of the various living spaces every area was assigned one or more enclosed balconies, terraces, or gardens as part of their own outside living space. One is welcomed into the large space of the entry terrace, then funneled into an intimate area with the overhanging balcony and the low ceiling of the foyer. This restricted space draws one into the living area with its 18' ceiling height. From this point one progresses through a sequence of spaces, each part being referenced to an enclosed garden area. The bubbling of the two fountains and the fine mist spray into the reflecting swimming pool provides a quiet and restful atmosphere within the closure of the garden wall.



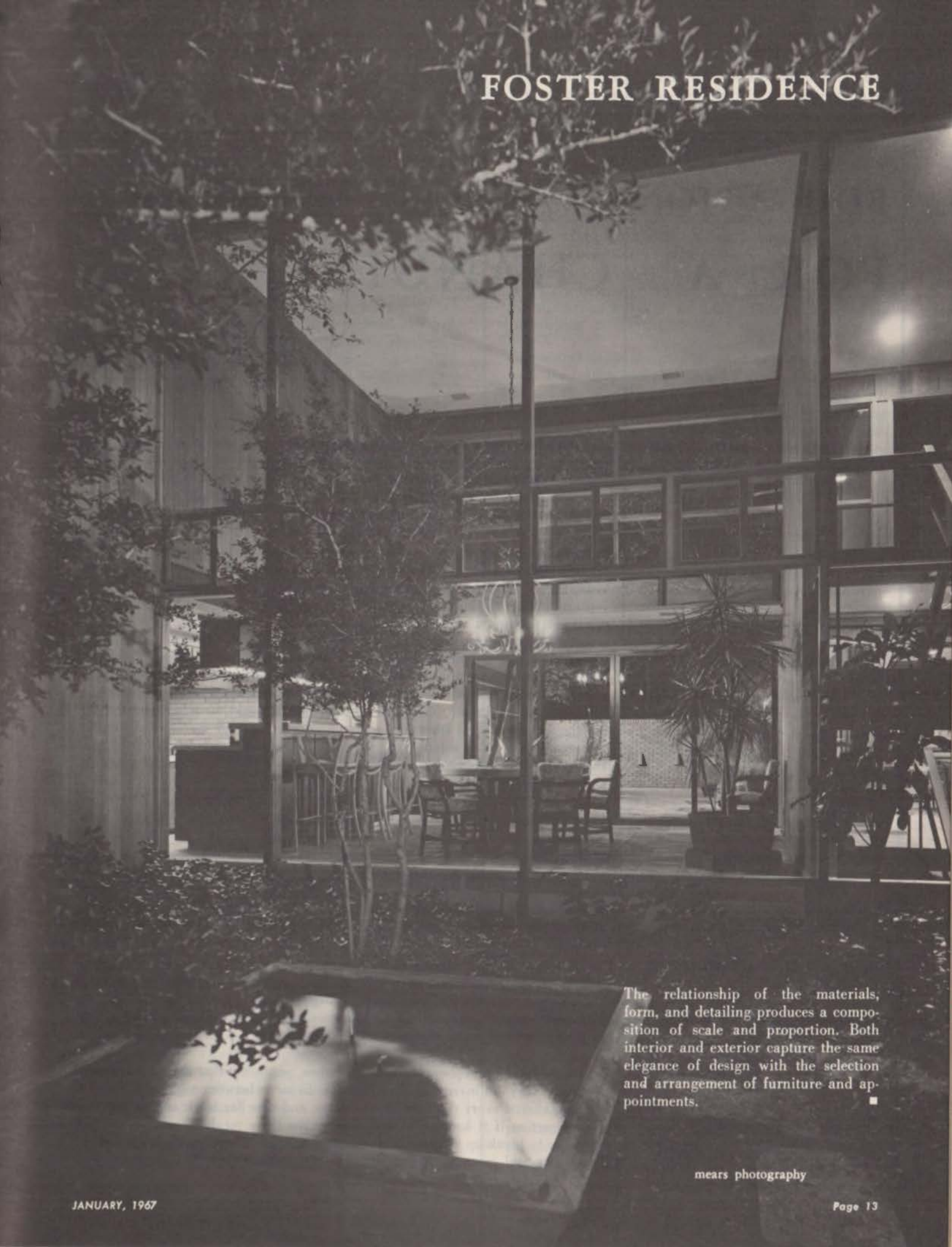


FOSTER RESIDENCE

The residence is of contemporary design and derives its elegance from the play of shade and shadows upon the sculptural form. The use of redwood, tinted glass, handmade brick, and copper provide a richness of surfaces associated with the blending of the foliage of the trees, thus producing a symphonic play upon the classic forms of the building.



FOSTER RESIDENCE



The relationship of the materials, form, and detailing produces a composition of scale and proportion. Both interior and exterior capture the same elegance of design with the selection and arrangement of furniture and appointments. ■

mears photography

EDUCATION FOR A CHANGING REALITY

*address by charles m. nes, jr., faia
president, the american
institute of architects.*

Men who have done it say there is no experience quite so lonely as flying the ocean alone. At night, you turn your cabin lights on to create an artificial "homey" environment. But when dawn breaks, the environment is stripped of electronic gadgetry, and you are alone in an empty vastness. There is no earth, no familiar landmark, not even a clear dividing line between sky and water.

The only visual connections to the world you have left behind are mechanical symbols that are real only in a comparative sense. How fast are you going? You look at your airspeed indicator, knowing that this is only the speed at which you are moving through still air. How do you know where you are? You used to answer that question by taking a fix on a star; now you place your trust in a series of gyroscopes that sense where you are by mechanically remembering where you *were*, and the changes in direction you have made since you started. One friend who made such a trip remembers, after many hours of flying alone, seeing sunlight glint off another aircraft making the same transatlantic trip. As the plane became larger, he realized that his aircraft and the other, while heading the same apparent direction, were on converging and therefore dissimilar courses. Within a few minutes the second airplane had crossed in front of him and disappeared. Now he was alone again, but with a new concern: *Which* plane was on the right course?

I have repeated this story because it seems symbolic of our own situation, of our society, of our profession. We create artificial environments to shut out reality. We depend on figures, which may be irrelevant, to reassure us that we are making progress. We travel over great distances, survive great events, pass over warring countries, burning deserts and icy wastelands without recognition or emotion. We wistfully give up our romantic guideposts and substitute the cold efficiency of mechanical devices to chart our destiny. How *very* much like our profession.

Scientists and philosophers agree that we have reached one of the decisive turning points in the history of humanity, comparable to the domestication of animals, the invention of tools, the foundation of the first cities and the conception of the universe. We are intrigued, but it is hard to grasp and believe.

The Canadian philosopher, Marshall McLuhan, points out that the electric light—by now a very old invention—abolished the divisions between night and day and thereby altered every consideration of space and time for work and production. But we act as if it hadn't. We still observe the three mealtime periods devised long ago to break up the long farm day and rest the horses. We all get up at the same time and go to work and go home at the same time. We allow our vast

capital plant of highways, office buildings, banks, and factories to stand virtually idle *two-thirds* of the time. Why? We don't know; we've always done it that way.

I think that most of us are also aware that the student-generation of today is not quite like that of our day. It is, of course, the fashion of every middle-aged generation to say that the teenagers are going to hell, but that's not what I mean. It is *we*, not they, who are being held at fault. Our values and customs and moralistic axioms are being held up to a painful kind of scrutiny by students on our campuses. Our standards in honesty, political beliefs and personal behavior are branded as hypocritical. The religious and ethical values of Western civilization and our Anglo-Saxon heritage of legal and political forms are being seriously questioned. There is a search for life's meaning, they call it search for identity, in our youth, and it may just turn out to be a very good thing.

It is very easy to show, by rattling off a dozen kinds of statistics, that most of man's history on this earth is happening right now, that the most fantastic thing about the change around us is the rate of change itself. This is very hard to think about because, as mature people, we are accustomed to thinking in straight-line projections of the present. Our sense of past and present has developed out of an accumulated heritage of family ideas, a continuing sense of place and a relatively stable body of scientific, social and political information. There are no such links to the future and we can no longer envision, as a man could a few years ago, that his grandson might inherit and raise a family in the grandfather's house on the same piece of land. Our traditional institutions are falling down and we are finding that living through continuous change is something like surfing: The trick is to ride the turbulence without falling into it.

Given this tricky footing, how can our profession cope with a changing reality? More specifically, how can we educate architects for something whose shape changes so quickly we cannot measure or even comprehend it? It is best, of course, to start at the beginning. What is the nature of the professional task that faces us right now? Can we, at least, provide an answer to *this* question?

Our present task is to use our skills as best we can to create physical order in our urban society—to *restore* order to the city and to *create* it, often for the first time, in the vast area of urban confusion around it. Since we cannot instantly abandon the conglomerations of people who live in these great, confused organisms or create an acceptable substitute, we must inquire how best we can restore some physical order by application of our skills as urban designers. Any such inquiry will produce a startling answer: We cannot impose any kind of meaningful urban design upon the city and the suburb, as we know them, because there are at least four urban designers busily at work ahead of us.

Who are these four urban designers who block our way? *The first is our highway system.* The American freeway

in its natural rural setting is often a beautiful thing and a great technical accomplishment; in the same form in our cities it is about as compatible as a bull in a china shop. The primary point, however, is not the kinds of highways or streets needed in a given situation but the fact that whatever they are they will affect and largely determine the urban design or non-design of the community. The design of a roadway is important; the location of the highway may be of vastly greater importance. This kind of decision should not be made by the highway department alone on the spurious basis of present land costs assigned to various routes. The roadway system must be recognized for what it is—an integral element in urban design. It must fall within the appropriate jurisdiction of the urban design team.

The second urban designer who is always there ahead of us is the land speculator. Gerard Piel says that "the history of the New World has turned out to be not so different from that of the Old. The peril that threatens the last of the American wilderness arises not from the reckless dream but from the same historic forces of rapacity and cruelty that laid waste the land in the Mediterranean Basin, in Arabia, India and the treeless uplands of China".

This premise has been stated in a different way by a few articulate speculators. They point out, with justice, that it is often the rules of the game, and not the men who play it, which damage the community. If the law and the community custom encourages a man to line our highways with garish trash, how many men will abstain from doing it? If a man is faithless to his investors *unless* he builds shoddily and overdevelops a tract of land that should have been used differently or not at all, whose fault is it? It is *our* fault, because we should not permit conditions which reward anti-social activity. The simple fact is that we lack a coherent land policy. We did not always lack it. Many of the early American towns that we admire so much in New England and along the Atlantic seaboard drew their coherence not so much from the design of the individual buildings but from a relatively rigid policy on the use to which private land could be put. We accept without question restraints upon the individual if his actions are antisocial. Certainly the sale and use of land by an individual fall in this area of social concern.

Any community which develops a *competent master plan* for its land use and growth and uses its planning, zoning, and ordinance-making powers to effect and enforce it can return to its citizens the forgotten heritage of our American forefathers.

The third urban designer that determines what shall be built, where, and how well it will work is the antiquated political framework of our municipalities. The *Washington Post* recently pointed out that:

"The American city is in very much the same doleful position as a large industry overburdened with a massive investment in obsolete facilities . . . The cities find themselves in an era of brilliant new technology that they are

EDUCATION FOR A CHANGING REALITY

unable to exploit. Just as the steel companies knew twenty years ago how to make steel more quickly, and just as the railroads know today how to make their trains run faster, so the cities know in the abstract how to correct their obsolescence. They know how to build modern schools, how to redesign their traffic patterns, how to clean up their sewer outfalls and their air. But they lack investment capital and worse, they lack the political mechanisms for change. After all, the cities' political systems are also the product of the turn of the century; they are equipped to run the municipal apparatus of 1900, but they are overwhelmed by the managerial demands of sophisticated technology."

The fourth urban designer—and by now I think it is clear that all four are anti-designers—is the community itself, and by this I mean the community and political leadership as well as the mass who vote on referenda and tax and bond issues. Remember, please, that virtually all of the great works of urban design that we can point to anywhere in the world were the result of authoritarian decree, public or private. Now that task of making the qualitative decisions that used to rest with the pope, the emperor, and the occasional tycoon falls squarely upon the retail merchant, lawyer, banker, and the ordinary citizen of the community. Given very little information and no education to help him distinguish between the good and the bad, the citizen is, nevertheless, called upon to choose between the two.

What—or perhaps I should say where—does this leave us? If the future cannot ever be known to us because the rate of change will keep changing it, how can we really prepare for it? If there are at least four major community forces that pre-determine the shape and quality of the community so thoroughly that the professional urban designer—the architect—cannot do much more than patch and paint, what can we do about it?

The answer to the first question, I think, is that we must accept a continuing process of education and re-education. Least of all are today's practitioners exempt from this need. We must make every effort to learn and understand what is happening to our society, who our clients will be and what they will require of us. Second, we must free as much of this practitioner's time as we can for important tasks. We can do this by training other people and using devices to take over that traditional part of his work which is essentially non-creative. Third, we must communicate to our architectural schools the *urgency of change* and their need to change with it.

It does not stretch the truth very far to say that today's student architects would be better off studying social anthropology and land economics rather than construction or writing specifications. The architect, ideally, should be artist, humanist, professional advisor, a sophisticated student of politics and finance, a competent technician in structure and construction and—not least—a good business administrator. This is fine. It is also impossible. There are only so many Michelangelos and da Vincis every few thousand years. But we can train a profession to include a diverse group of men, each skilled

and knowledgeable in one or more of these areas. We must also reach into the public schools, call together our friends of the press and do everything we can in a continuing pioneering effort to awaken a *demand* for good community design.

Without going into detail, I will say that the Institute is now deeply involved in all of the activities I have mentioned here. There are Institute workshops for practitioners, training programs for technicians and research projects in architectural schools and experimental programs for children.

We do not want to dictate how or what to teach or even to try to choose the kinds of students who might become architects. We do want to help the educators look ahead so that both students and practitioners of architecture or whatever it may be called 20 years from now can have some means of grappling with the kind of practice and society they will deal with. If we are still teaching students to design buildings on an individual basis for individualists, to serve individual needs, then we are falling dangerously behind the times. If there are still schools that teach students to strain at artistry before learning principles and reasons then, as M.I.T. Professor Catelano said recently, they can only create "irrelevant poetry, without grammar or purpose".

The education of architects and the goal of architects in this new age must be rational. It must be social. We cannot serve our communities and at the same time seek the meaning of our lives in personal, existential statements. The future is already here.

The architect must understand and be sympathetic to the social as well as the physical objectives of urban design. He must understand the working of the city and its inhabitants intimately. He must design with more than formal plan objectives in mind. In effect, he must create the desired environment for the American people. And thus he must know something of, or respond intuitively to, the needs and desires of this new person—the affluent, mobile American citizen with his vastly increased education and leisure time.

It is a short step to finding the answer to the second question: What, if major forces pre-determine the environment, can we do about it? Picasso has said that art marches; it does not evolve. We must join the march. Putting it in familiar terms, what we are going to have to do is help write the building program for the community. We cannot stand on the sidelines, which our profession is wont to do, waiting for the important decisions to be made. We must immerse ourselves, all of us, in the social, civic and political life of our communities. Unless we do this we cannot possibly comprehend the problems of contemporary urban architecture, much less solve them.

We must also do our homework—read, listen, participate and learn. But never forget one thing: As ignorant and unprepared as we are to deal with the complex design

problems of this age with all our flaws and imperfections we are still the *only* profession that is trained in the three-dimensional planning of the urban environment. Because this is so, we have the obligation of playing a major role in the struggle for a better and more liveable environment for our citizens. We have a great deal to learn from the industrial manager and the social scientist. But we can teach them something, too. We may find that our old city centers can be reclaimed if they are given different and further uses and urban stimuli.

We may find that the big old traditional city as we have known it is as dead as yesterday's horse and carriage and, possibly, today's V-eight. We may find that clusters of single and multi-purpose communities, linked by roads, tube and perhaps other forms of transit will create a desirable new form of small-town life in America.

We may find that the future city and town will be designed and built by our great corporations, whose basic objectives now include social goals as well as production, distribution and profits. Already, in addition to Rouse and Simon, General Electric, Goodyear, Humble Oil and even the American Hawaiian Steamship Company are planning to create a new kind of urban city, built as a package.

We may find that, as John Rubel suggests, a combination of government and private enterprise, working together as they have done on our space programs, will develop a brilliant new building technology with an agreed upon set of standards, objectives and incentives and that this team will create the new planned towns that our rising population demands.

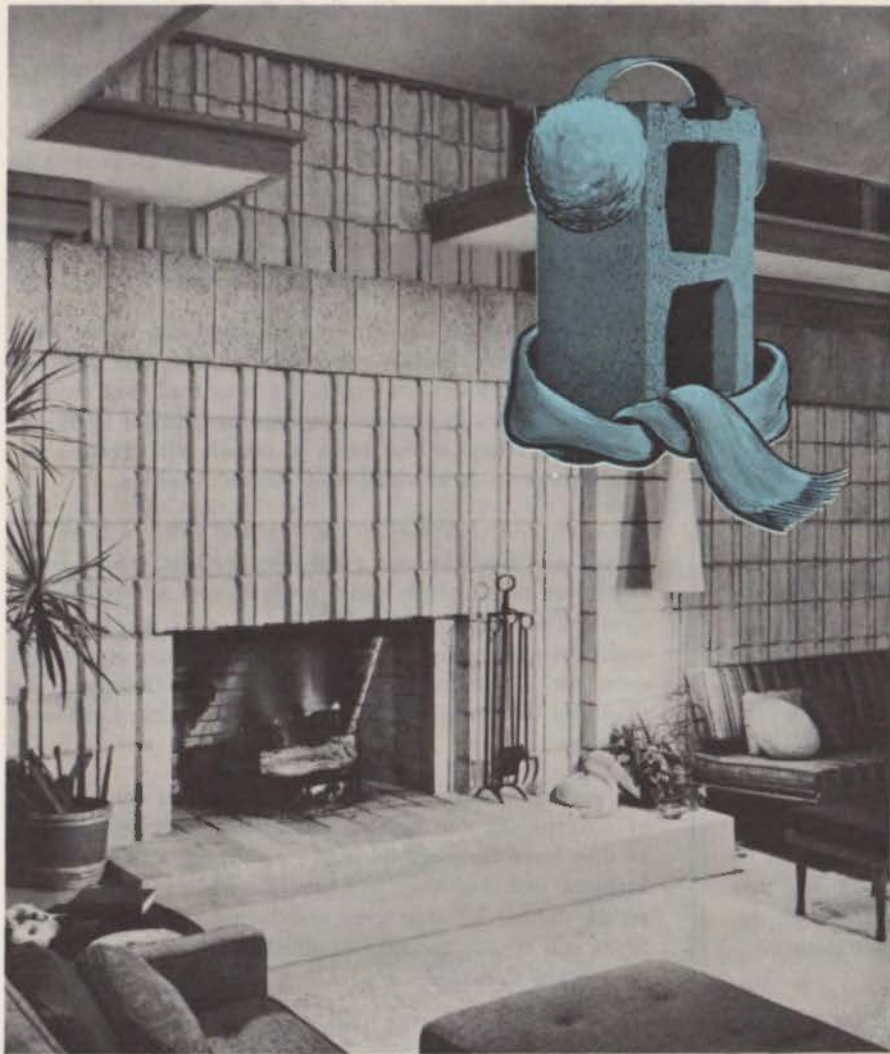
As Hedley Donovan of Time, Inc. said, "Business must be willing to apply the same creative radicalism to the creation of good cities, even great cities, that it devotes to the creating of good, sometimes even great, products."

All of these possibilities will require new techniques, and indeed a new look at our profession. The appearance of new people with fresh ideas that have not been wilted by building industry prejudices or by a too-long association with the government is a wonderful thing for all of us.

Many things can happen. The point is that as professionals in design and as citizens we can help make them happen and give our communities some of the many options which they are now denied through law, custom and ignorance.

Will the future inexorably sweep away the human instincts and intuitions, the emotions and flashes of creativity that separate the human, the trained professional, from the cold and efficient computer? My prediction is that it will not. I began this talk with an analogy to aviation and I will conclude with another.

The late test pilot, Scott Crossfield, once told a Congressional committee that man is a far more flexible and useful control system than a machine. Further, he said, he can be produced cheaply and in great quantities by unskilled labor.



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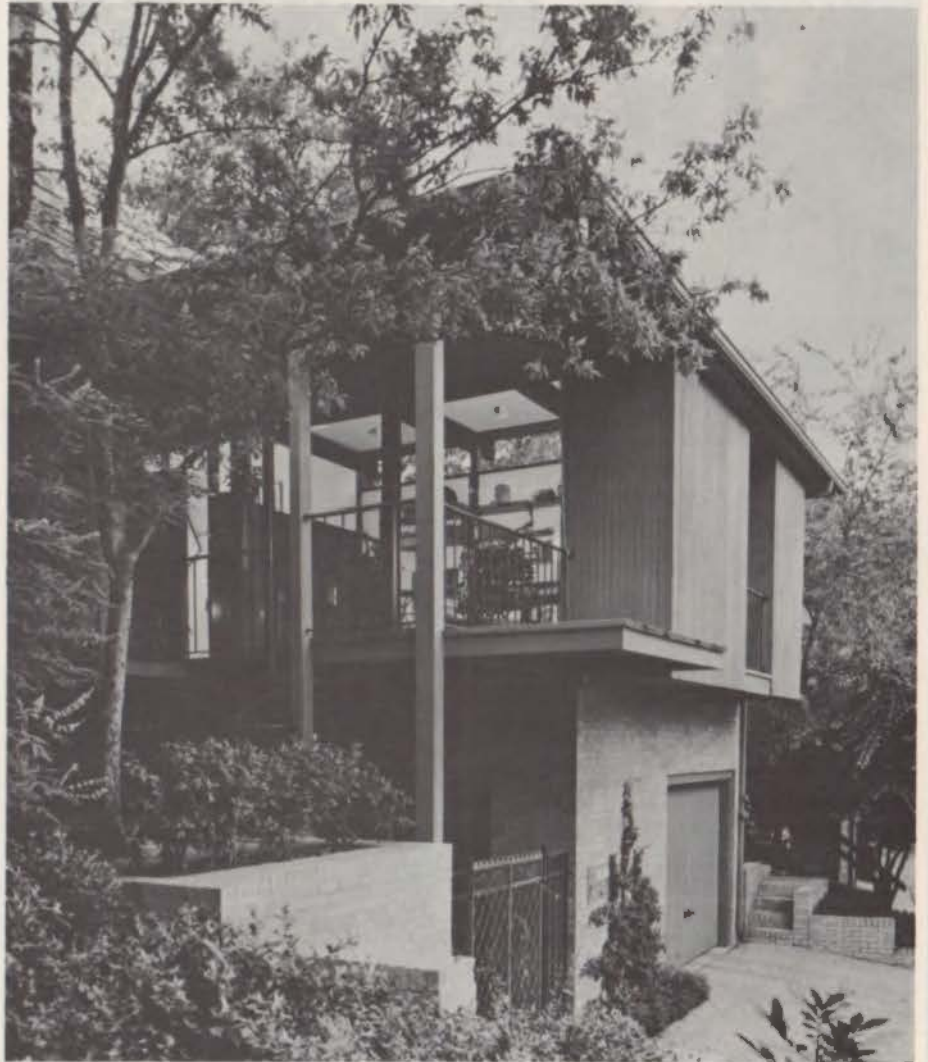
DALLAS DESIGN AWARDS '66

Five Dallas area structures—a shopping center, an office complex, a religious building and two houses—have been cited for excellence in architectural design in a new biennial awards program sponsored by the Dallas chapter, American Institute of Architects. The program has as its purpose recognizing outstanding architecture and helping the public better understand the elements that good architecture constitutes.

Toward this end, a large exhibit depicting the five winning buildings has been circulated throughout Dallas in areas of high public traffic. The exhibit contains still and slide photographs of each structure and copy explaining its architectural problems and purposes.

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DALLAS DESIGN AWARDS

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VOCATIONS OPPORTUNITIES IN ARCHITECTURE

Robert J. Piper AIA, is the author of a new book, "Opportunities in Architecture," just published by Vocational Guidance Manuals of New York.

His book, an addition to the publisher's series on careers, is directed primarily to students in the 14-17 age bracket and is recommended by the American Institute of Architects. In announcing the publication, AIA President Charles M. Nes, Jr. FAIA of Baltimore noted, "The vocation of architecture is changing. It is a principal value of this book that the author makes this abundantly clear by noting where the profession of architecture seems to be heading, rather than dwelling entirely on the details of the profession as we know it today. More important, however, is the author's coverage of the construction industry and the place of the design profession within that industry. Regardless of the extent of change, there will always be an industry responsible for producing construction, and a design profession responsible for shaping that construction to the demands of society."

The book includes practical information on aptitude and responsibilities of the design professional; a list of accredited schools of architecture and tuition probabilities; a summary chapter for both parents and guidance counselors, together with information on secondary school preparation, choosing a college, college days, internship, examination, licensing and continuing education.

The book is available at \$1.45 for the paperback edition and \$2.65 for the cloth edition through the Department of Professional Services, The American Institute of Architects, 1735 New York Avenue N.W., Washington D.C. 20006.



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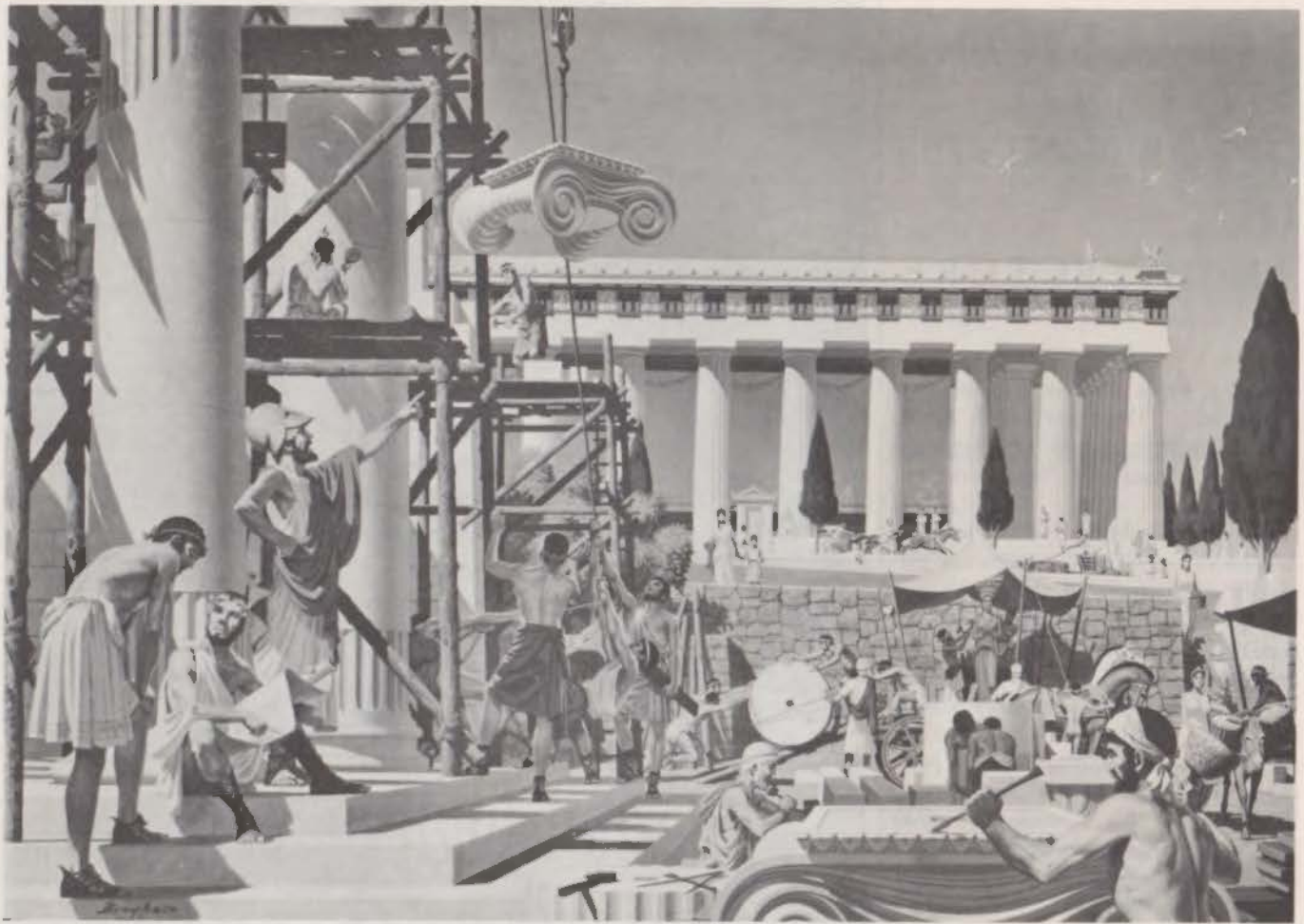
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On the Athenian Acropolis, the Erechtheum stands today as one of the finest examples of Ionic architecture—and at the same time represents a departure from the traditional architecture of the period. Located on a multi-leveled site, the temple demonstrated the Greek ability to conform to nature's demands, yet dominate the landscape at the same time. The Erechtheum is a masterpiece of complexity, held together by an integral simplicity of design which was the Greek master builder's creed.

The painting is one of a collection depicting major achievements in the history of construction, commissioned by The Celotex Corporation as a salute to the building industry. (Jim Walter Corporation Copyright)

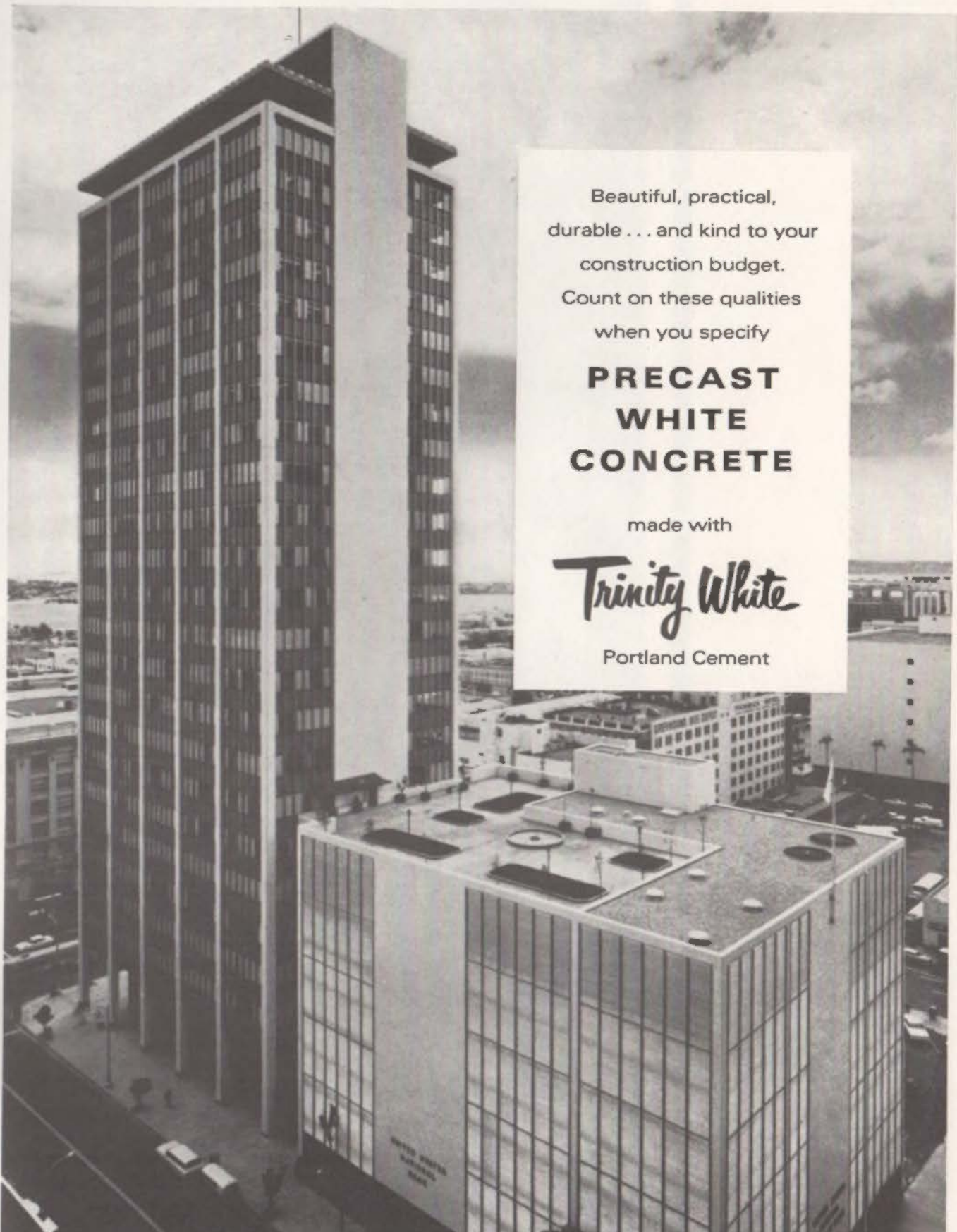
Full-color 16" x 20" reproductions of this and two other paintings from the series are available for \$1.00 (to cover postage and handling) from: Historical Construction Paintings, Box 368, Miami, Fla. 33145.

THE *Texas Architectural Foundation* offers scholarships in architectural education and sponsors research in the profession. Contributions may be made as memorials: a remembrance with purpose and dignity.

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THE UNITED STATES NATIONAL BANK, SAN DIEGO, CALIFORNIA. Architect: Raymond Harry Ervin & Associates, Denver, Colorado.
General Contractor: South Coast Construction Co., Costa Mesa, Calif. and Riha Construction Company, La Mesa, Calif. (a joint venture)
Panels by: Otto Buehner & Company, Salt Lake City, Utah.



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