

 THE TEXAS
ARCHITECT

JANUARY

1968



Shoppers, young and old, have found a new and exciting spacial experience at Dallas' Northpark Regional Shopping Center. The air conditioned mall provides interest for the shoppers through the use of interior landscaping and constantly changing spaces. The project, designed by the Dallas firm of Harrell and Hamilton is a 1967 "Texas Architect" selection.

"The amazing American. He tosses beer cans and paper sacks out the car window, drops candy wrappers and Kleenex on the sidewalks, plants auto graveyards along the highways—then stands up at his civic club and, with goose bumps on his skin and a lump in his throat, sings 'America the Beautiful'." . . .

Borrowed from Texas Tourist Council Bulletin.

Official Publication of
THE TEXAS SOCIETY OF ARCHITECTS

The Texas Regional Organization of
The American Institute of Architects

James D. Pfluger, Editor

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327 Perry-Brooks Building, Austin, Texas

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THE TEXAS ARCHITECT

VOLUME 18/JANUARY, 1968/NUMBER 1

BEAUTY AND THE BALLOT

If the voters of this country are really sick and tired of ugly America, if they get aroused to the point of throwing the rascals out because of filthy air and water and animal-like urban living, the politicians will move. They will spend the money and pressure the scientists to find better and quicker ways of solving the problem. With a whip hand on the voting laws, beauty can tame the political beast and harness him to do her work.

The willingness of voters to vote "yes" on propositions that will increase their public debt and their taxes must be taken as an indication that the public does care. While citizen support has been spotty and disorganized, the base is broad and is getting broader. From the small groups who have traditionally fought for some particular goal, the movement seems to be reaching out to more general organizations.

Of such broad-based concern, political issues are made. Some observers have noted that, with the passage in the sixties of the last of the New Deal proposals of the thirties, domestic political issues are becoming scarce. And issues are the raw materials of politics. Every political leader has his antennae out for a good one, and a single winner can transform an unknown into a major figure.

Books like "Silent Spring," "God's Own Junkyard," and "The Quiet Crisis" have enjoyed a sale far beyond expectations. The White House Conference on Natural Beauty has been followed by a wave of similar state conferences now planned for more than half the states. The potential base of support is huge. Everyone from the city mother looking for a green spot for her child to the ecologist has a concern and it appears that they are beginning to make that concern heard.

The American public's concern for the kind of country he is building, for the environment his wealth is creating, for natural beauty appears to be emerging as a force in domestic politics with which the politicians must reckon. Given a reasonable degree of prosperity and only limited war, political leaders in the coming years will increasingly seek to cater to this concern. If they do so effectively and imaginatively, it bodes well for future Americans.

HENRY L. DIAMOND
The Office of Laurance S. Rockefeller

(excerpt from Proceedings of Texas Conference on
Our Environmental Crisis available from
School of Architecture, University of Texas)



AIA



MACE TUNGATE, JR., AIA

**PRESIDENT OF THE
TEXAS SOCIETY OF ARCHITECTS**

1968

MACE TUNGATE, JR., FAIA, Houston, was elevated to the presidency of the Texas Society of Architects for 1968 by the membership of the society at its 28th Annual Meeting in Houston.

Tungate is a 1938 graduate of the Rice University and holder of the William Ward Watkin Fellowship in Architecture, with extensive travel and measured drawings in Mexico.

Prior to World War II, Tungate worked in architectural offices in Houston and in Corpus Christi as part of the design team for the U.S. Naval Air Station. He served with the Corps of Engineers on Ie Shima and Okinawa during the war. Tungate returned to Houston and became a partner with Wirtz and Calhoun, Architects and is Partner in Charge of Design in the firm now known as Calhoun, Tungate and Jackson.

The firm's practice consists of hospitals, college buildings, churches and commercial buildings in Texas. Among the firm's design honors are the Ryon Engineering Laboratory—Rice University, Memorial Professional Building—Houston, Angleton Bank of Commerce—Angleton and the Harris County Lighthouse for the Blind, Houston.

Tungate has been active in professional affairs since 1947. He served as Secretary, Second Vice President, First Vice President and President of the Houston Chapter, AIA in 1957. He served as TSA Director for three years, Vice President TSA in 1966 and President Elect in 1967.

Tungate was elevated to Fellowship, AIA in May 1967, for his achievement in Service to the Profession.

Mr. Tungate is a member of the Rotary Club and the Rice University Architectural Alumni. He is a member of St. Matthews Methodist Church. He and his wife, Laurie, have one daughter, Barbara, who is a 1963 graduate of Southern Methodist University.



AIA

THE EXECUTIVE OFFICERS

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McLENNAN COUNTY COURTHOUSE

TEXAS HISTORICAL ARCHITECTURE

*excerpts from a photographic essay by
Dennis B. Linam, University of Texas.*

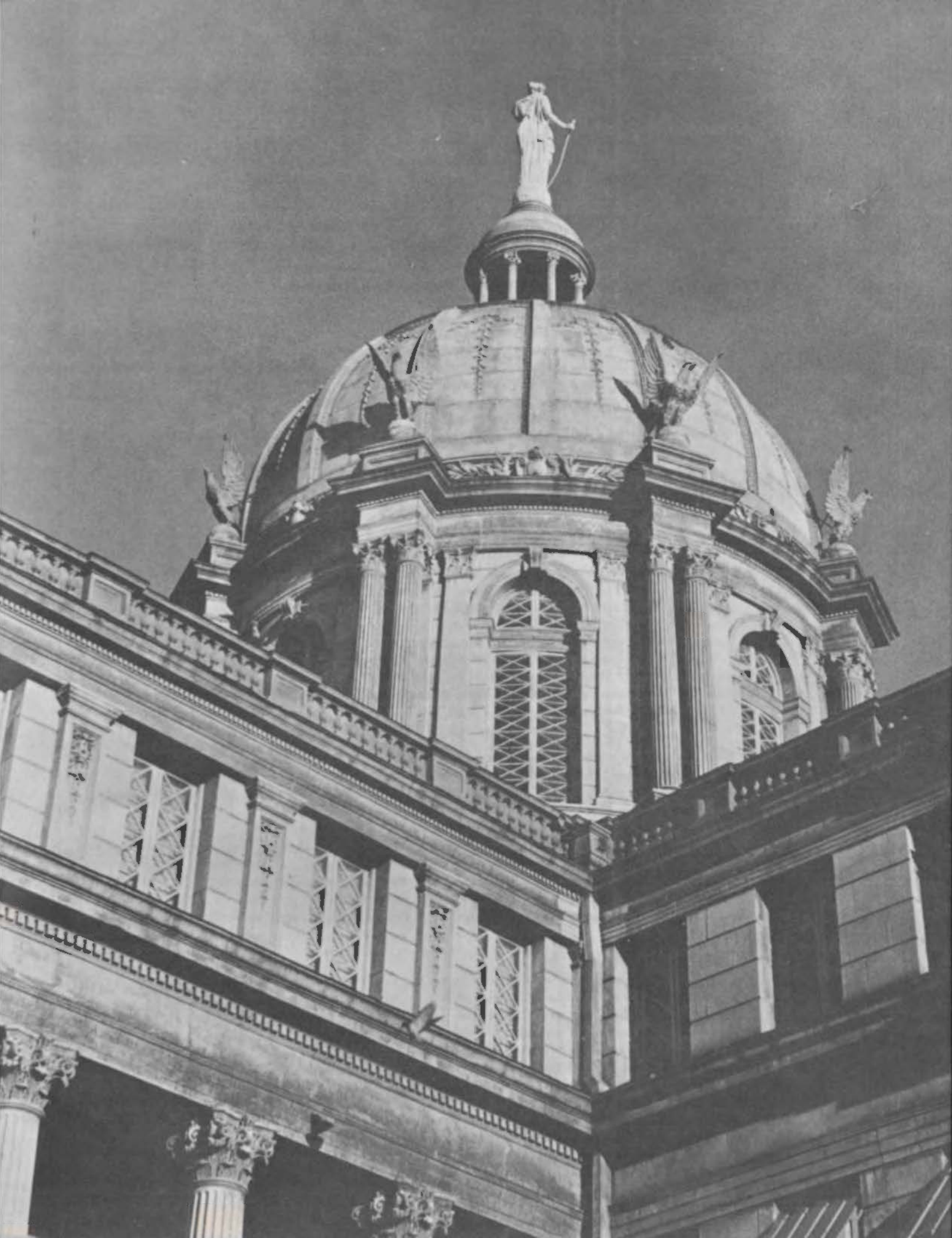
The present courthouse is McLennan County's fourth courthouse since the county was organized and named for pioneer Neill McLennan in 1850.

Minutes of the second county commissioners' meeting more than a century ago showed that the body was calling for bids on a suitable place to house courts, sheriff and county clerk. A building of hewn logs at the southwest corner of Waco city square was put up at a cost of \$500.

The third courthouse was a brick building at Second and Franklin about 1860.

The present structure located between Fifth and Sixth on Washington came as a result of a petition more than 1,500 voters signed and presented to the commissioners' court in February 1900. It was accepted and moved into in November 1902 and the old courthouse was put up for sale.





INHERITANCE

Saturdays were special days when I was a child.
On that day my father let me go with him to the Courthouse
If he had business there. Sometimes I suspect he went
Just so I could go along with him and be content
In being a special part of HIS work and ideals.
My father had a lot of ideals. He had a lot of Law
In him. He practiced it and tried to live it "straight down the line."
He was proud of it. His ethics, like the laurels of the law, stemmed from
Socrates and Job, Solomon's great wisdom, the perception of Lincoln.
Law was his breath in a sense of eternal judgment.

The Courthouse lawn was voluptuously green with grass
And shade trees. Old men sat on faded benches or lay
On the grass itself. They seemed to have nothing to do there
Yet I remember them as being part of something I could share
With my father just by seeing them always resting on the lawn.
(It seems to me now that the old men were just as important
To the Courthouse as my father's business was.)
Climbing those high, broad, sun-bleached steps was slow going for a child.
My father climbed slowly. He seemed to be thinking all the while
We climbed. Sometimes he'd say important things:

"This is Texas granite, you know. Our capitol in Austin
Is made of stone like this. Only red. It looks pinkish now.
It's a replica of the Capitol in Washington." Sentences for
Me to hear, digest mentally and forget until maturity, or some
Future time would come and I'd remember.
"State laws are made in Austin. Our State government is there.
We'll have to go down to see the capitol when you're older
And can remember the trip. Maybe we'll go next spring
When the Bluebonnets are in bloom. Your mother would like to bring
A basket full of Bluebonnets home if I'd let her."

"Why can't she pick them if she wants to?" I asked.
"It's against the law," he replied. "That's a funny law, I think,
Keeping Mother from picking Bluebonnets when she loves them so well."
"They're our State Flower, dear, that's why. You never can tell,
Though. Maybe the law will change someday and we can pick all we want."
The law hasn't changed but you can buy Bluebonnet seeds these days.
It takes a special touch, though, to make them grow,
And a kind of raw, infertile earth, free of things people want to plant where
Only weeds, grass burrs, paintbrush and Bluebonnets thrive.
It doesn't seem fair, somehow, that Bluebonnets are so hard to come by, but
that's the law.

Sometimes a couple of them would come up on the Courthouse lawn
But not often. They were like little flags of law for me, when I saw one.
But there were other flags to see inside the Courthouse.
"This room is where trials are held. It's called a courtroom. See
The two flags near the judge's bench? They stand for Liberty,
As well as Justice. Both of them are red and white and blue."
"And both have the symbol of the star," I announced. "Was it planned
That way, do you think?"
"In a way it was," he said. "We call our State, The Lone Star State.
Our State's flag has one star because once we stood alone—The
Republic of the State of Texas. Our Nation's Flag has forty-eight."
"I know," I said. "I learned the Blue the stars are on is called a Field."

To my child's mind, standing there in the darkness of the courtroom,
The fields of blue in two Flags were quite proper and natural.
They were, to me, symbolic of another portrait, too:
The sight of vast carpets of Mother's 'bonnets rooted in THEIR fields of blue.
(Two Stars later my mind still retains images of flags and flowers.)

We went into a judge's chambers to look at his robes.
They were black and silky feeling, austere, but in balance
With the responsibility of keeping justice inherent to the law.
The gavel's width reminded me of the wooden mallet Mother used to crush ice
with.

(Crushed ice in summertime was as precious to us as diamonds might be.)

Going out into the dimly lit hallways, naked light-bulbs
Glinted on the old polished brass spittoons.

They were still in place by the elevator stalls and old stairpit.
Once holding water, they held gravel now because, my father said,
"Lawyers don't spit anymore."

They'd graduated to pipes and cigarettes and, sometimes, cigars.
(But the courthouse air was filled with the dank, acrid smell of cigar smoke.)

Once I saw an older man in a Stetson hat and black stringtie
Chewing something, a little sadly, and looking wistfully toward an old brass pot.
I could feel that times had changed and were changing still. I had a lot
To learn about time, and the Law, and the way things are.



One day my father smiled down at me in a serious way.

"It's hard to keep the law. That's why we have lawyers to help keep it;
And judges and juries to uphold it, without bias, giving man a chance
At fair trial when he's broken the laws we've made to balance
Equally the rights of all the people. "It's YOUR job, too."

"I don't see how I can help keep the laws," I said.

"Well, you'll learn as you grow. Trial and error. The important thing
Is that you learn the difference between wrong and right.

Even small things like slugs in parking meters, crossing against the light,
Copying from another's paper in a test. You have to walk a *fine line*."

My father walked that fine line. It didn't make him rich or famous.

It didn't get him listed in WHO'S WHO but it MATTERED that he walked it.

He walked it straight. He kept the law in his heart and life

And made it so important to be honest that a hair's breadth off-base was like a
knife

To slice him, morally, to the quick. Even his death did not disbar him.

Saturdays were special days when I was a child.

On those days my father let me go down with him to the Courthouse.

Sometimes he had business there. Mostly, though, I think he went

To give me something to hold onto throughout life by his wise intent

To teach me: Laws must not die in people. They must live in people.

This, then, we must perpetuate and propel into our daily depths

Of hearth and home, teaching our children they are heirs

To the meaning and tenure of their vast wealth of public inheritance.

By Justice's hands our lives will mete some balance

As we pass on our visions of true liberty, life and justice for all.



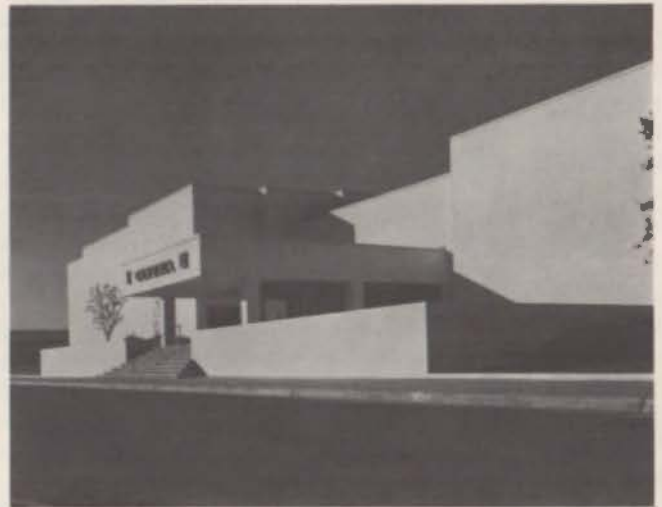
Viola Lincoln Williams

The two story courthouse space no longer exists. The exquisite detailing succumbed to a new floor, at balcony level, over the courtroom for space needs. ■

NORTH PARK

REGIONAL SHOPPING CENTER

TEXAS ARCHITECTURE 1967



HARRELL & HAMILTON

ARCHITECTS DALLAS

STRUCTURAL ENGINEER:
MULLEN & POWELL, INC.

MECHANICAL & ELECTRICAL:
WILLIAM K. HALL & CO.

LANDSCAPE ARCHITECT:
LAWRENCE HALPRIN & ASSOCIATES

GRAPHICS:
HERB ROSENTHAL

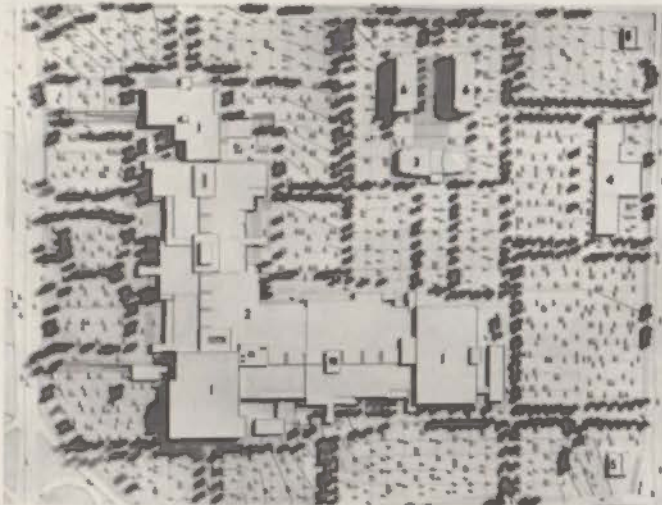
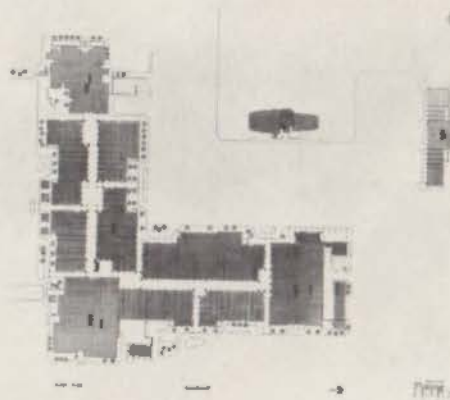
GENERAL CONTRACTOR:
HENRY C. BECK COMPANY

Shoppers pause in air conditioned comfort to relax and look at flowers and fountain.



MASTER PLAN:

1. DEPARTMENT STORES
2. SHOPS
3. TWIN CINEMA
4. NEIGHBORHOOD SHOPPING
5. SERVICE STATIONS
6. OFFICE TOWERS
7. AIR CONDITIONED PUBLIC MALL



On a 94 acre site, the Architect developed a center with an enclosed air-conditioned mall, three major department stores and a gross area of 1,100,000 SF.

The project achieved the orderly accommodation of a multitude of interests, each seeking their own expression, while satisfying the emotional and practical human needs by coordinating the economical and technical dictates into a beautiful and functional center.

To relieve the monotony of large expanses of pavement, parking areas were developed as a series of "rooms" defined by utilizing trees, lawn areas and changes in land forms.

A variety of planting and spaces greet the shopper as he strolls along the mall. Carefully designed and controlled lighting provides delightful light, dark and shadows.







NEIMAN-MARCUS



NORTH PARK

REGIONAL SHOPPING CENTER

Simplicity of form and material, keynote exterior and thru to unify the interior shops and mall. Planting adds warmth to exterior and interior spaces.



Fountains provide interest in the stores as well as along the mall. The two story space allows merchandise to be viewed from many angles and distances.

Changes in level conform to the sloping site and provides areas of interest. Masonry and concrete unify the various shops along the mall.

All buildings are the same material—outside and inside—and all signs are controlled in size, placement, color and character thereby achieving a visual simplification which give the project as a whole a single strength and order otherwise unattainable. The public malls reflect the exterior and provide a strong visual framework into which each shop could develop their individual character while offering diverse experiences along the one-quarter-mile-long mall. ■

*Photographs by
Ezra Stroller Associates*

JANUARY, 1968



“The Architect-Innovator Or Couturier”

Remarks by Paul Heyer, author,
“Architects On Architecture,” at
Twenty-Eighth Annual Meeting,
Texas Society of Architects.

I think Eero Saarinen felt very strongly about this, the responsibility of the architect and his time—the need for the architect to understand his time, and I think this is one of the things that has grown as a stronger and stronger influence on the things that I’ve tried to do and the directions I’ve tried to orientate myself toward. I have a sub-heading for the architect and his time, and I call that sub-heading, “The Architect Innovator or Couturier”. I think that sort of provocative little statement gives you some direction about the course that I will pursue today here. Nothing dramatizes our rate of progress today as much as the extent to which incredible occurrences become common place and our rate of change accelerates, too. We have to be very careful that we don’t confuse the question of progress and change. In other words, we have to take each and examine each and what is change is not always progress, of course. Leonardo de Vinci’s first thoughts about flight were in 1486, the Wright Brothers made their first flight in 1903, and we expect to have a man on the moon within a handful of years. So, how does architecture stack up against this fact? Another thing, what seemed far-reaching a few decades ago in retrospect now, we seem to identify as only a beginning. And the almost routine perception of the advancement of knowledge today has led us to the point where we become accustomed to change. I would like here to draw a parallel and to underline what I would like to say about the architectural profession. This parallel would be the medical profession, and I think we could find many others. I think enormous strides are being made here through creative research and experiment. Discoveries in genetics, for example, have given man the power to describe the physical, mental and emotional characteristics of the unborn, and to an extent modify present characteristics in the human organism in general. And biological techniques have made it possible to transplant organs to prolong life and so on. I think a lot of people anticipate future medical advance—because they

suddenly find themselves with incurable diseases and elect to be frozen alive to actually preserve life and wait. I wonder if some of us in the climate that was created here this morning, if we as a society would have faith in being frozen, so to speak, in our environmental situation anticipating advances. I think we might question this one a bit. All these other things like reproduction are now a matter of choice, and so on. So you see from the medical disciplines new factors assort all of their old world concepts from every direction and they force man who has always been very expedient, it seems to me, in inducing death, to redefine life, what is life and death, and actually we have to clarify that now, and our priorities for life in a more meaningful way. Now, let’s take a look at the architectural scene. I think by comparison to these advances, it can only be recognized as the combination of inactivity and ineptness. This is so because we have to judge architecture now not in terms of the isolated individual statement, but in terms of architect’s total environmental effectiveness. The winds of change are barely stirring the architect, it seems to me. Whereas they are leading medicine down a clear path and a purposeful path into the future. The reason for the architect’s ineffectiveness seems to lie primarily in 3 broad areas. He’s being relegated, or allowing himself to be relegated to the wings in the leadership of society. Second, his method of practicing architecture simply isn’t commensurate with problems today, and thirdly, he too often looks everywhere for solutions to a problem without relation to our technological potential. If I can go into the first one for a moment, it seems to me that the architect is entirely isolated from policy making and we see this in the urban landscape all around us. And much is urban policy—making today, too. This, of course, is at a conceptual and inept level he’s isolated. His ostracization is clear in our mediocre landscape. All this seems to point toward a need for collaboration between politicians and civic leaders who can formulate the necessary legislation for

action in our society and architects and planners who can give us a vision of what that action might be. It seems urgent to remember that both groups have a function here and that neither can be effective without the other. Today, for example, land is too often considered a commodity to be freely exploited and our tax structure encourages poor buildings—it encourages buildings with a low capital investment and high maintenance costs. Too often even penalize good architecture by our inverted tax situation, and the Seagram Building in New York is an example and rather horrifying in all our minds, I think. So, in other words, we are propagating shoddy architecture for economic gain in our society which is rather a sad thing. I think our cities need coordination and direction, this is obvious, and this can only derive from respectful cooperation and good working rules. Seems to me that sadly if we don't know what we want in this society, we do seem to know that we want it at a bargain price. Now unlike medicine, there's no system of purposeful research to revitalize the architectural profession and put it abreast of the problems that it should be grappling with. Consequently, there are few breakthroughs that bear any relationship whatsoever to our potential today. Elsewhere the picture is as bleak, of course. There are tradition minded builders, narrow-minded labor unions and a general frustration in the whole building industry. And if we accept the idea of a building being an integral element in harmony with the total planning process, then let's take a look at what really happens. A client selects an architect. This architect in turn chooses engineering, mechanical consultants, etc. These guys in turn choose other consultants, sub-contractors, contractors, and all of this thing is a passed-down, fragmented process. So functioning within this type of operation, everybody's efforts, of course, do become fragmented. And in view of the magnitude of their urban challenge, which is the one I can't escape from my background in England and now living in New York City, seems it's rather like trying to cure cancer with an aspirin. And then, we don't just try to cure it with an aspirin, we don't even give the patient a glass of water with which to swig the pill down. Seems to me the architect has to stop concerning himself with all these stalling notions that he has and involve himself with research and problem exploration that might result in organizational and technological breakthroughs, and to do this, he must obviously survive economically. And that means the architectural profession as such must take a hard searching look at itself. How can we bring this about and how can we create this situation when people obviously have to live and eat while they are doing this. You see a frustration in this because our really talented practitioners in architecture cannot come to grips with the problem. They can't come to grips because economic situations of commissions doesn't allow them to, and they really don't get in it at the right level and there's a whole generation of young architects who have this same frustration and I think the boys in schools today also feel frustrated and wonder what this whole thing is all about. So, if everybody is frustrated with this piece meal sort of architecture, the only real research we have going on is manufacturers doing research, but you know that really is far-removed from this real question

of research because they deal in research to sell, a design to sell, in other words, a product to sell instead of tackling on a research level comprehensively as they should. Because our building industry too is so tradition minded and it's the one industry where as Fuller pointed out there's the greatest time lag between the development of new means and their productive implementation. The whole thing starts to get very much behind and you wonder if the architect is abreast of this thing that you call his times. Now let's consider the question of our problem with relation to our technology for a moment. In discussing attitudes and directions in terms of "now architecture", in other words, we have a reality, now what do we do, where can we make an immediate beginning as architects because one likes to be optimistic about this thing, with respect to attitudes, in addition to a new spirit of collaboration on this whole picture, the architect desperately needs a fresh orientation himself, and I'd like to approach this one by trying to clarify the meaning of change in terms of art rather than architecture. It seems to me there's almost a frantic and fatiguing search for new things to dazzle and amuse us in art. That is as long as we don't look for a little care, a little skill, a little understanding and a little sensitivity on the part of artist. Unfortunately to coin a phrase, much of it is message with little meaning, I think. Out of this the message that comes to you is what is new is not necessarily true, of course. One starts to sound like one overly puritanical longhair when you start to say this (but that's probably become the wrong connotation) it starts to sound as if you're trying to be a spoiled sport about this whole thing, but everyone, thank heavens, recognizes that enjoying oneself is basic to life too. So, it's neither of these things, but it seems to me that it does underline that the artist has a responsibility to his society, and he has a responsibility to maintain a sane proportion and perspective on his effort. I think one of the most perverse stories I can remember is reading once that Picasso said his greatest responsibility to art was not what he created but what he destroyed, and I think you all know what I'm implying there. I think today to change becomes little more than a response to supposed truths decreed or thought to be fashionable. Then what we are responding to is extrinsic change and not the intrinsic process, the intrinsic quality of new works and ideas themselves. But remembering the example of the medical profession again, change that has any real consequence stems, I think, primarily from the definition and pursuit of new directions of significant growth. In case some of you get the idea that I'm totally pre-occupied with present-mindedness, I would like to say that there is another dimension, too, significant here for me and that is the recognition that there are durable ideas that are continually reborn through the imagination of fresh minds as they respond to them embedded in their own epic. The Greek myths, for example, have an on-going relevance, Shakesperian themes, etc. And for architects, not least of all, of course, the accommodation of human dignity and values seems to be an on-going thing, and how individual aspiration can relate to the evolution of a collective society, I would say, is another one. We, of course, gain strength from the past to operate in the present with a view toward the

future. In view of American building today too, it's surprisingly still necessary to point out that it's futile to try to recreate the past. I'd like to give you an example here, and this I read recently of a renewal scheme by an architect who shall be nameless, but someone whom I assure you enjoys well reputation (he's not an American architect). I quote here, "A promising future—recapturing a richly historic past." Some of the buildings apparently were to be remodeled, and I quote again, "Some of the buildings will be torn down and replaced by structures in 18th Century style. New 18th Century structures, which will provide modern facilities behind their unmodern brick and stone facade will be used for commercial, residential and governmental purposes." It's an old-fashioned stupidity to try to seek such ends, I think. Buildings obviously must always be a response to new patterns of living, new communications, new construction methods and new mechanical means. One for example can admire some of New York's elegant old townhouses and apartment buildings, but surely today one doesn't admire their rattling radiators and the very inefficient air conditioning and so on. So this really brings us an illustration that the core of our architectural problem today can best be stated by describing the architectural process, I think, as this:—The architectural process is one of ingenious individuals seeking to understand and employ the evolving technology of their time to push ahead and resolve the emergent and always unique problems of their own epic.—Now, however far out of it a doctor may be, one could imagine him giving a patient a swig of liquor before an operation, yet in many ways our architect parallels this approach. In pursuing the question of architectural attitudes and directions, it's basic to recognize, I think, that our technology is one of the fundamental and powerful forces at work in our time. Where pre-industrial society found it's inspiration in the natural world, ours finds its stimulation in a scientific mechanical world. Whatever we want to do with architecture, we just cannot, we cannot ignore that fact. This obviously will become even more pronounced in the future, whether we like as architects or not, that's another fact. As we struggle to tackle the problems, this whole urban one immediately comes to mind again. It's really our one area of hope in coming to grips with the numbers game, it seems to me. Now, coming back to the past and this question of technology—when the architect or again, a craftsman, denies the technological fact he cuts himself adrift from one of the fundamental forces at work in our society. And consequently, his work must start to lack immediacy. That is of course, in view of the enormity of our problems today. This was forcefully impressed on me about 5 months ago when I went to an exhibit of a craftsman show in Philadelphia where there was jewelry, furniture, cups and saucers and chairs and all this stuff there, and I came suddenly upon this thing that was absolutely magnificent. This thing was a rosewood version of Eero Saarinen's pedestal chair. It was a hand-carved wood version of that chair, absolutely immaculate, and one could run one's hand on this wood-carved object and be absolutely amazed that somebody had the skill to do this thing. but simultaneously, as you looked at this thing, you realized that this man must be absolutely mad. He's obviously mad

because when a craftsman tries to beat the machine at its own game, he's obviously devastated—what the craftsman has to do is work with the machine and then his work can grow, his area of effectiveness can be everything, he can reach new plateaus of effectiveness. So, first of all it was the machine that was foolishly made to copy handmade products in a time where it's the opposite. Now this example applies to the architect in many instances. Because he too is guilty of not looking at beautiful use of technological innovation directed toward serving the needs of his society, I think. Now, the power of scope and the potential diversity of our technology is inherent if one looks at steel and thinks of a suspension bridge, the Golden Gate Bridge, some of Mies's steel and glass skeletons, and one comes on to the other examples, where in concrete we have the potential to make enormous spans in a continuous material and shape containers responsive to function and so on. So, we have two materials that have possibilities beyond any before experienced in the history of architecture. Either one of them has a greater scope. We are no longer building up, we're hanging things, we're building more or less anything we want. And sometimes it's little wonder if architects get confused about trying to explore these two things. They had 2,000 years before to learn how to go up one on another. And they suddenly have whole new vistas, so it takes a while to come to grips with things.

I think they have to come to grips with these other certain attitudes in mind. Now in view of such possibilities, I think, and the ways in which architects have responded to them, it becomes clear again through a discussion of technology that there are 3 difficult questions in this discussion of technology. I think I should amplify those. The first one is technology's own emergency as a fundamental influence. The second one is the inevitable impact of future advances and the third one is the fact that we determine the use of technology and it alone should not dictate our forms. Now, referring back to my example of the craftsman's dilemma and the rosewood chair, it seems clear we live in an age that produced a variety of new ideas and technical images which the creative person cannot ignore if his work is to have validity in the 20th century. A most forceful idea is that of the economy of means which of course derives from the idea of technology itself. This of course means the elimination of the superfluous—no more, no less than the appropriate statement and this has become a philosophy of our time in everything, I think, from fashion to art, to just about everything. And of course the economy of means principle is not pursued for simplicity's sake, as a lot of people seem to think, because one focuses emphasis on what is really important, so that one is a negative statement and the latter is a more positive statement. It's really the distillation of ideas to the point of rightness and purity, if I again don't sound too puritanical on that one, to the statement of essence. When one makes the important statement simply and unencumbered, then it seems to me one is trying to do what great art has always tried to do in its time. There are many examples of this creative approach, but I don't think we need to go into all of them. In sculpture and painting, this atti-

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tude prevails. Where there's a concern for a precise employ with new techniques and materials to express a natural involvement with our life's style. I'm of course talking about responsible artists there. Art suddenly becomes a new thing—an environmental coefficient rather than a precious museum piece and this seems to me is a lesson for buildings. What are we trying to do but do buildings that are environmental coefficient, environmentally responsive, rather than creating museum pieces. So, everywhere the real shapers in our world are trying to tear down to the essence of things to essentials again. There's an obvious parallel in our own human organisms, of course, where everything is relevant and serves a purpose. Technology may have been the initial impetus for this, but this seems to be a new philosophy of life that we are committed to in a much broader sense, and in a way, through this economy of means notion we can directly and urgently express the totality of life within a unified environment. And it seems to me that this is a new comprehensive awareness of our world in the late 60's. The second point of future technological advances is a good juncture to look ahead generally to, I think, because the implication of future advances can be illustrated by recognizing how the architect should respond to new means. Materials, for example, for the architect there's an obvious relationship, an inseparable relationship between material and form and structure of form, of course. And in addition to searching within new problems of a new and pertinent sense of form, the architect naturally seeks to express the intrinsic characteristic and potential of the material that he employs. And stronger, lighter composite material and so on are going to open new horizons to our profession. We're going to find ways to improve concrete surfaces, we're going to find ways of solving fire problems with steel structures and so on. And we're going to start creating more durable things, I think, and there'll be greater emphasis on building with synthetic materials rather than the natural ones that in their natural form enhance their environment. We already have industry developing entire service units. And we are on the verge of much more sophisticated mechanical means in our architecture and these of course, I mean heating, lighting, cooling, cleaning, etc., and these can enhance our architecture if we approach them as being organically integral with it. So, as we build less expensively, we hope, and more efficiently for our rapidly expanding population, this too, will pressure these advances. There's another aspect of this economy of means notion and that is that I think too much symbolism and too much over spoiling of things simply gives one mental indigestion. What many objects need is simply a certain anonymity to keep their importance in perspective and here we come back to one of the concerns which is obviously foremost in the minds of our speakers this morning, that this, I guess the cliché now, foreground, background buildings, but just as one cannot overstyle objects that places their symbolic or visual importance out of all sense of relationship with their purpose and so on, neither can we buildings. To accommodate our population, plus reserving our natural resources, it's quite clear to me that we're going to have to find systems of building at higher densities. All the little boxes that we create now, it just must be

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apparent to everybody that this is really no long-range answer. Who can conceive of a supersonic suburbia. We all know about the monotony, the standardization of these things, although it's not standardization again in an industrial way, as we might hope that it would be. At best, the speculative builder attempts to veil these things with extremely superficial trappings to make them appear to be individual and human, if one wants to use a word that really got messed up along the line here. Or if one goes to the other end of the pendulum, the apartment buildings that we see spoiling or ruining in the east side of New York obviously there's no long range answer again there. Because they simply reduce individuals in the worse kind of corporate anonymity, it seems to me. Everyone a digit, all tied up in pink ribbon. I think we can surely never accept the idea of a society constrained into a gray, faceless race. We must be frightened, I think, when we see our environment destroyed. That which is most precious—of course, the dignity of man I refer to. There's another good example that comes to mind here—that's the racial unrest in some of our cities this summer. To me this does more than dramatize the neglect of the Negro in the community, for example. In many cases, the frustrations of his aspirations. It serves for me in a broader sense to illuminate his vain search for dignity in a rather mean environment. And this in turn is only a more vivid reflection of our general urban deterioration. What must come, it seems to me, if we have any optimism at all will be more complex systems of living, that are sympathetic expressions of our need and of a natural, healthy way of life. Complexes of inter-dependent buildings grouped in relationship to attractive and stimulating spaces that will nurture the activity and variety of city, urban life. Complexes that permit privacy, community, enjoyment of sun, trees and fresh air and heaven forbid, places again where birds will sing, because we don't hear much of those these days. As we stand in this bleak despair and this mediocrity that we now recognize as our

urban situation, as we see the automobile ravishing for what it's intended to serve and as we enjoy this clouded air and polluted water, what are we doing, it seems to me, is to state and continually restate the theme, and now the cliché of our time, and that simply is this,—it's not the science and the machine that is destroying the quality of our lives, but our inability to direct its products. We must remember, again, that technology alone will not change the world for the better, nuclear physics, for example, can lead to destruction, it can also lead to inexhaustible power, but the human understanding, the creative man can bring to his world to employ this is our hope. I think all the devices of our world obviously can create problems and within their capacity also give us the potential for their very solution. Today, of course, with our science, our industrialization, technology and so on things are harder to control; but correspondingly, the means of control are much more sophisticated than they've even been before. Automation, for example, is more than technological technique or economic policy—it is and will continue to reshape society—this is another fact of life of our time. It implies obviously less specialization and as we've already discussed, greater collaboration. People who have the adaptability to learn new skills—Raymond Erran, the political philosopher, stated this very well when he pointed to, and I quote, "the acceptance of instability". What we need are people who can enjoy increased measure productively, obviously. Where a few decades ago, man had an awareness of little more than his immediate environment, he has now emerged to the status of world man. Boundaries between the traditionally clarified disciplines are dissolved and as the computer starts to coordinate, so now must man and the architectural profession if it is going to function in any effective role in this future. A new scale of comprehensiveness and speed for interaction is also clear when we think of how the action of a few can have ramifications for the many. And in our difficult and often agonizing times, I think we may be evolving to a new sense of responsiveness and understanding of responsibility toward our fellow man in general. All devices are rather like rivers I think, they float to nourish and serve an ocean that we might call humanity. As we continue struggling with these problems that of the industrial revolution that have been with us for a century now, we will start to shape what will become our legacy from our time to the 21st Century. In this struggle, I think we must take care in the implementation of the technology in this industrialization and so on not to dehumanize man, not to destroy his sense of individuality, of creativity and of poetry and so on to the point where we would reduce man himself to a technological object, because that's not the point of the whole thing. One of the fundamental ideas of the modern movement in architecture, and this is something I've always tried to remember, is that of uniting art and technology to benefit the human condition, and it seems to me that that was what it was all about in one statement with the pioneers of modern architecture. I think that we should remember this as we today continue to broaden the dimension of our own understanding and as we continue to build the foundations for our own youthful optimism of today. ■

**A MEMORIAL
TO
JOHN G. FLOWERS, JR.**

John was an Active Member of this Club for more than twelve years. The son of a distinguished father and past District Governor of Rotary, John served this Club on many committees and as a member of its Board of Directors.

John's natural quest for knowledge, his extensive reading, and apparent ease of recall made him an exceptional conversationalist as well as an accomplished listener. He was both amiable in dissent and skillful in response. He was dedicated to his vocation—a thesaurus for those he served.

John was a proud and devoted husband, an understanding and equally proud father of accomplished and promising sons. He shared with us the joy and gratitude of his gaining a daughter-in-law. He developed and strengthened a family relationship for which so many of us strive.

John's contagious enthusiasm for life, his good manners and his interest in others attracted people to him. He was a catalyst that caused people to enjoy other people more.

John was an accomplished and cultured man in the finest sense of the word. In the hearts of his many friends he has left a tremendous void.

Let his memorial be spread on the permanent records of the Austin Rotary Club this the 26th day of September, 1967, and a copy be sent to his Rotary Ann Margaret, his sons John and Richard, and other members of his family as a testimony of his stature and our affection for him.

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TEXAS CONFERENCE
ON
COLLEGE AND UNIVERSITY PLANNING

Gunter Hotel, San Antonio, Texas
March 21-22, 1968

This conference is directed to a cross-section of professionals involved in campus master planning in Texas. A principal focus will be upon a set of recommended guidelines for use by colleges and universities and their planning consultants in carrying out campus master planning. These guidelines were developed by Texas A&M University under research grants from the Coordinating Board and the U.S. Office of Education.

It is anticipated that enrollments in higher education in Texas will double in the next ten years. While this fact of growth presents major problems in facilities construction and physical planning, it presents even more pressing problems relating to academic program planning. This, in turn, poses academic questions which must be answered as a basis for physical plant development.

This conference will ask and, hopefully, suggest answers to questions—the goal being to provide richer understanding of the steps and procedures required to obtain meaningful campus planning encompassing the full range of insitutional decisions.

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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COST ESTIMATING

One day Building Cost Estimating Seminars conducted by Marshall & Stevens Publication Company are scheduled for Houston, February 26 & 27, Holiday Inn-North; San Antonio, February 29 & March 1, Holiday Inn-Northwest; Dallas, March 4 & 5, Marriott Motor Hotel. Additional information can be obtained from Marshall & Stevens Co., 1617 Beverly Boulevard, Los Angeles, California 90026.

Religious Architecture Conference

"The Reality of Tradition: Creativity," has been selected as the theme for the 29th National Conference on Religious Architecture to be held April 30 - May 3, 1968, at the Statler Hilton Plaza in Miami Beach, Florida.

The Conference is sponsored by the Guild for Religious Architecture of the American Institute of Architects, and The Commission on Church Building and Architecture, and the Division of Christian Life and Mission of the National Council of the Churches of Christ in the U.S.A.

LeBrun Fellowship

The design of a metropolitan area rapid transit station and related facilities is the subject of a \$3000-competition sponsored by New York Chapter, The American Institute of Architects.

The LeBrun Traveling Fellowship is presented every two years, the award to be used for travel outside the United States to study architecture.

Programs will be mailed on or after January 15, 1968, to all those who write to: Chairman, LeBrun Committee, New York Chapter, The American Institute of Architects, 115 East 40th Street, New York, N.Y. 10016. ■

Materials Technology

More than 1,000 engineers, educators and scientists throughout the Western Hemisphere are expected to attend the Inter-American Conference on Materials Technology in San Antonio, Texas, May 20-24, 1968.

Sponsored by over forty technical and professional societies from every country in the hemisphere, the conference will feature a technical film festival, exhibits from publishers, industry and governmental agencies, and more than 120 papers in the fields of materials education and materials technology.

For additional information, contact David L. Black, Symposium Coordinator, Inter-American Conference on Materials Technology, Southwest Research Institute, 8500 Culebra Road, San Antonio, Texas 78228. ■

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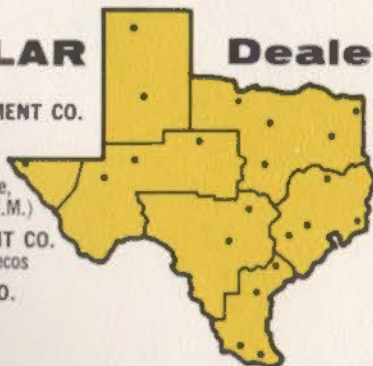
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