

In this issue:

Design: Art or Object?

Art and Architecture

Art in Architecture

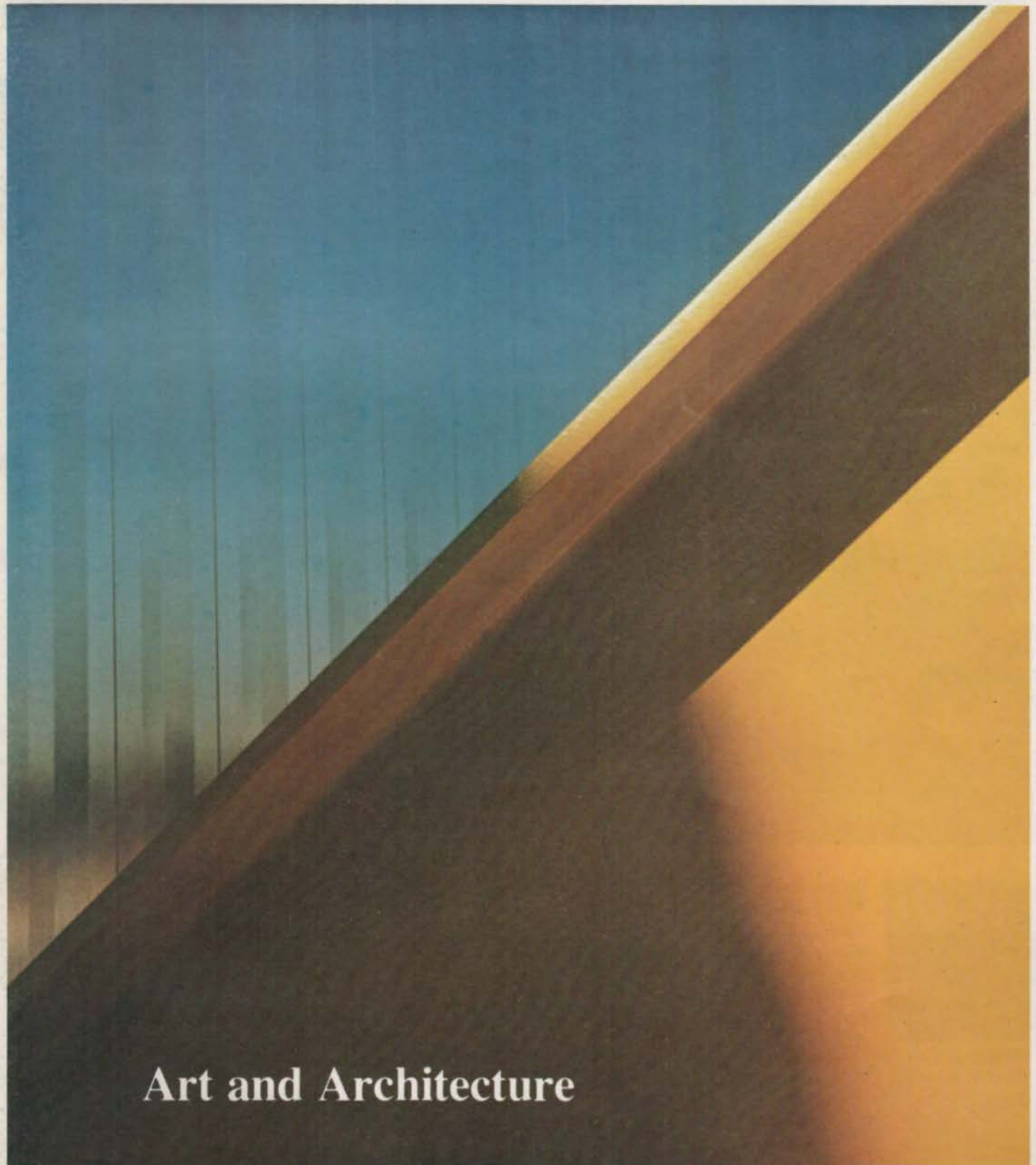
Art by Architects

Six Texas Museums

Mansbendel, Woodcarver

Texas Architect

NO. 1 VOL. 28 JAN./FEB. 1978



Art and Architecture

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The Quality Life

It is customary, and logically so, for the incoming TSA president to be afforded use of this space in the year's first issue of **Texas Architect** as an opportunity to outline goals and expectations for the coming year. This courtesy generally is proffered regardless of what the overall theme of that particular issue happens to be. From my own perspective, however, "Art and Architecture" as a theme for this issue is particularly pertinent and appropriate to what I have to say.

For one, I always have been an advocate of the arts in general and have subscribed to the view that art and architecture are perfectly compatible, if not one in the same. So this will serve as an endorsement of the subject's significance as the focus of this issue.

Secondly, the theme of "Art and Architecture" tracks very well with the theme I have proposed for our activities within the Society this year—"Texas: the Quality Life." Art, whether in general or in the context of architecture, is a source of enrichment, a means of transcending the minimal, the mundane, the mediocre. It is a major aspect of what we envision as the quality life.

As a professional organization, and as individual architects, we are also interested in finding other ways to enrich the lives of Texans, to help maintain and improve the quality of life in our state. One obvious way is to strive for quality in the practice of architecture. Ours is a time in which mediocrity has somehow been elevated to a level of acceptability. It would behoove us as a profession, and our clients as well, to insist on quality and only the highest standards of professional competence. To that end, TSA will be providing for its members this year many opportunities for professional development and, on a trial basis, will be offering seminars for clients who want to learn how best to work toward quality with their architects.

On a more general level, we are encouraging better communication between the architectural profession and all other segments of a given community. That would mean more involvement of architects in community affairs, more intensive interchange with citizens regarding what—from varying perspectives—should be done to maintain and improve the quality of life within the community. In some of its seventeen chapter areas statewide, TSA will be lending its support this year to specific programs—such as seminars and town meetings—designed to facilitate such an interchange. In other cases, we would hope that, on a less formal basis, strides will be made toward better communication in the interest of quality. We will all be moving toward the ideal expressed by "Texas: the Quality Life" if we do what we can to make 1978 a quality year.



A handwritten signature in dark ink, which appears to read "Preston M. Bolton". The signature is fluid and cursive.

Preston M. Bolton, FAIA
President
Texas Society of Architects

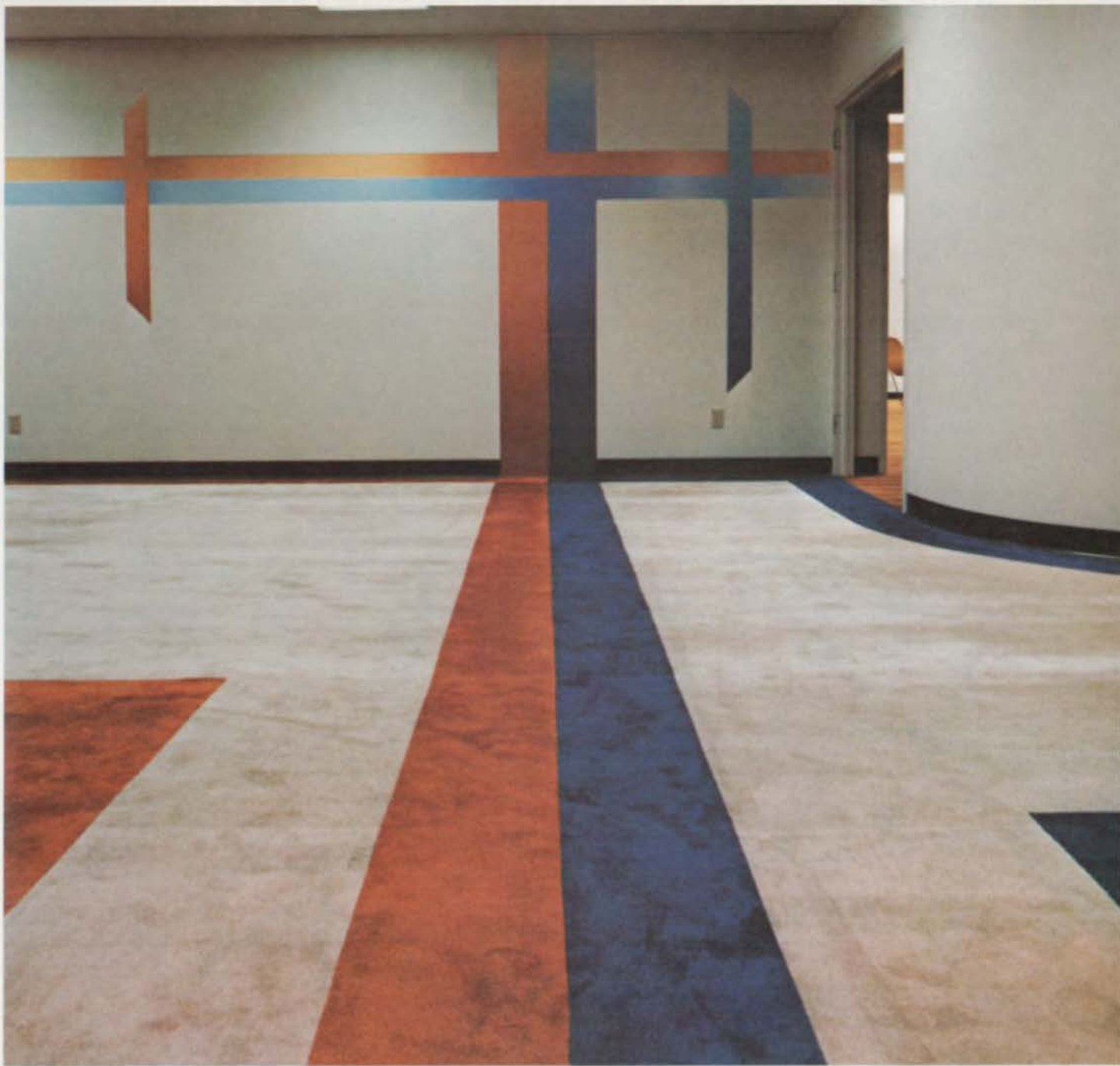


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Art and Architecture

An Introduction

By Larry Paul Fuller

"Art and Architecture." The subject itself is many-faceted—like a masterful painting, an intricate building—yet one which we approach enthusiastically as the theme of this issue. For it is our conviction that, whatever else we might choose to observe about architecture, its most basic and noble purpose is to enhance human life. And that, as well, is the function of art.

On the following pages, then, we consider "Art and Architecture" in its several aspects, one being the notion of art as a complement to architecture. We have witnessed of late a dramatic increase in demand for art in public places—the rusting steel sculpture, the tapestry in the lobby, the signed print hanging on the hospital wall. A new breed of consultant has come into being to help clients and architects acquire such art and ensure its suitability. And in virtually every state in which it does not already exist, "percent-for-art" legislation, which allots for commissioned art up to one percent of the cost of publicly-funded buildings, is being pushed by culture seekers. (In Texas, there is a permissible, though not mandatory, allotment of "not more than" one percent of the total construction budget.) These trends are grounded in the premise that well-executed art, though not a source of redemption for poor architecture, can complement even the best of buildings, providing human scale, interesting interplays of color and line, a warm touch. The point is well made that some structures—in their purity and austerity, or their plasticity of form—are quite self-sufficient without art as an added ingredient. But they are the exceptions. The prevailing question is not whether there should be more collaboration between artist and architect, but how it best should be accomplished.

In considering such collaboration, we scarcely can overlook that most direct and basic merger of art and architecture—the art museum, where the two must of necessity co-exist. The ideal nature of the relationship is the basis for widespread philosophical difference, and many a Texas dollar has been spent in pursuit of that ideal. The result has been numerous significant examples of architecture as shelter for art, six of which are featured in this issue.

Another related consideration has been occasioned by the recent renewal of interest in architectural drawings *per se*, as artifacts worthy of exhibition in their own right. Interest has been focused both on drawings as part of the design process—

"tangible speculation"—and on completed design expressions in the form of plans, sections, axonometrics, elevations and working drawings. Drawing is the language of design. Yet we are not surprised to find certain architects engaged in non-architectural drawing, as relaxation, and even as art. Indeed, it is only logical that architects—who by nature and by definition are absorbed in that which is visual—might also be found venting their creativity through painting, sculpture, photography. So it is that, with considerable delight, we present herein a portfolio of "art by architects."

But at the same time, we regret the possible implication that architecture is not an artistic endeavor in and of itself. And we admit to a bit of uneasiness with the very phrase "Art and Architecture," lest in using it we reinforce the notion that the two are separate and distinct. Discussed in this issue, as an aspect of our theme, is the concept of "architecture as science," a widely held view not without a certain validity. But, in the face of "either/or," let us establish at the outset our bias toward "architecture as art."

We thrill to the eloquence of Corbusier: "Architecture is the masterly, correct and magnificent play of masses brought together in light." And we are stirred by John Dewey's affirmation that "buildings are to mountains as music is to the sea." But even detaching ourselves from the influence of platitudes and poetry, we can assert through our own observation that architecture is a form of sculpture, expressing a spirit of order and a unity of intention. Architecture is sculpture with the added dimension of utility, a continuous process of interactions to be experienced over, under, around and through as an integral part of daily human existence. Like all art, architecture reflects the current spirit of the times, the nature of human interests and values. Yet it is enduring. And more forcefully than any other form, it grabs hold of us, not to be ignored.

Moreover, we are unable to separate the history of architecture from the history of art, harboring as we do those textbook images of pyramids, the Parthenon, the Gothic style. And if today's architecture is so different as to be virtually incomparable, so is its art. Yet they both still meet certain basic criteria. Like art, architecture is based in experience. It reflects the world around it. And like art, it is an expression requiring a leap of the imagination. Indeed, in its very essence, it is creation.

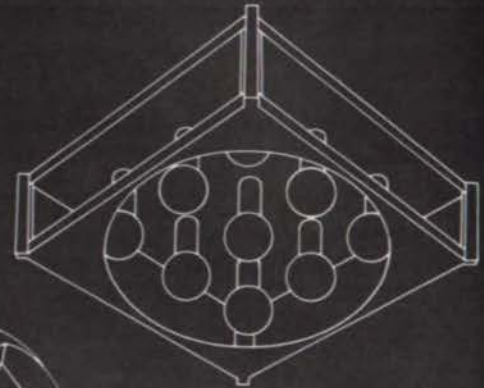
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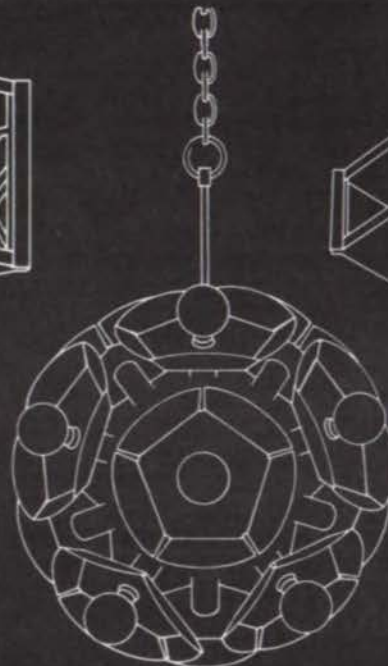
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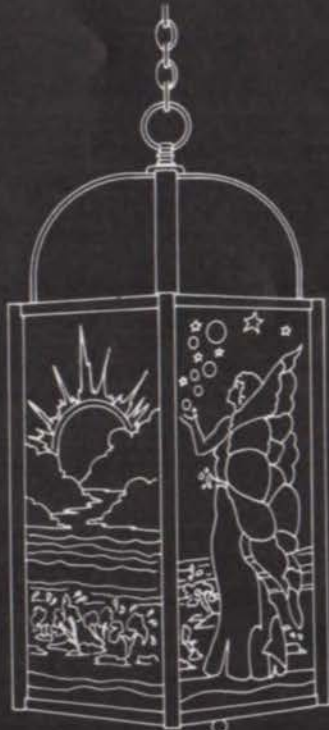
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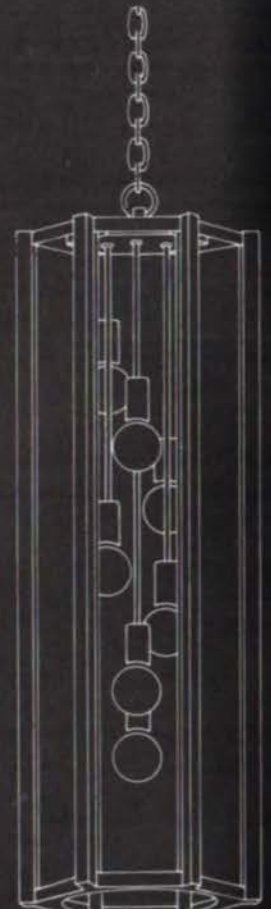
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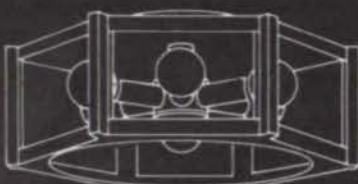
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Contemporary Architecture

By Frederick S. Seward

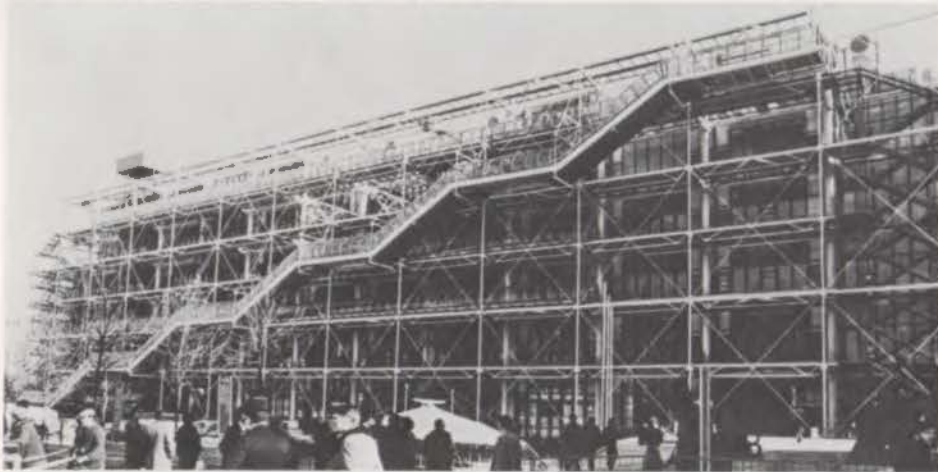
By James Coote

Design: Work of Art Or Working Object?



*Philip Johnson's Pennzoil Place (above)
and Post Oak Central, both in Houston.*





Centre Pompidou, Place Beaubourg, in Paris, designed by the London-based firm of Piano & Rogers in conjunction with another English firm, Ove Arup & Partners.

Up on the stage, as from some Parnassus, Philip Johnson responded with a wan smile to his colleague's observation that "architecture is in crisis" and leisurely inspected his nails while the architect from Canton, Ohio, heatedly declared, "Architecture is different for those super architects than for us in Canton. We don't have any choice; we have to design for our clients." It was a reaction to, among other notions, Johnson's suave and blithe proclamation that "architecture is just pure exuberance, like sex."

The two architects, with nearly 300 others, were assembled in Washington, D.C., last October for a design conference entitled "Design: Work of Art? Working Object?" Promoters of the conference, sponsored jointly by the AIA Design Committee and the National Endowment for the Arts, were aware of the "controversial nature" of the conference theme. However, moderator George Nelson, FAIA, of New York, suggested early on that the issue—though important—was ultimately unresolvable.

The conference was enlivened by the wit of Philip Johnson, who certainly has offered Texas a large portion of architecture as art—Houston's Pennzoil towers and that elegant, '30s-inspired office building, Post Oak Central; Fort Worth's stately Amon Carter Museum, with its precious pale curves; the glistening cubist Corpus Christi museum; and the Kennedy Memorial in Dallas, which Johnson himself describes as an "homage" to abstract sculptor Donald Judd. All of these are, to some dimension, overtly art. At the same time (and what surely must have perplexed the architect from Canton), a building like the Pennzoil apparently can be an economic success as well. And no one could accuse developer

Gerald Hines of being a pushover. It's not as though the waves actually part for Philip Johnson; it's just that he knows how to walk on them.

Johnson was careful not to reveal his secrets, however, choosing rather to conceal any practical expertise behind a cloud of svelte comments such as, "fortunately there's no more 'Modern Architecture' around to bother us anymore," gracefully and pragmatically kissing goodbye his own invention, the "International Style," urging one and all "to make it prettier." His comments were geared toward making the art of architecture seem easy, baiting, as it were, the practitioners who let themselves get bogged down in finding the job and getting it done. While the architect from Canton was gnashing his teeth about the AIA award for the John Hancock building in Boston—a design notoriously beset by functional difficulties and bitter legal disputes—Johnson was praising Louis Kahn's Richards Labs at the University of Pennsylvania: "How great of Kahn to have ignored the program." (Surely, this was a sentiment not shared by the scientists who have to use it.) And we might remember that Kahn himself proclaimed that the beauty of the porches on the west side of the Kimbell Museum in Fort Worth derived from their being "so unnecessary."

The excesses to which this sort of conference can lead—this self-conscious and forced separation of the art of design from the act of building—were focused, as might have been expected, on the new *Centre Pompidou, Place Beaubourg*, in Paris, which already has been photographed to death, not only by architectural journals, but by the popular press as well. In his opening remarks, moderator Nelson, long prominent as an

architect, industrial engineer, author, and educator, confessed that his first reaction was, "My god, how are they going to keep this dusted?" Nelson proceeded to lament that "celebration of toilets, wastelines, and ducts for sealed rooms," calling it "a milestone of disintegration of architecture as decoration," which he maintains is necessary to separate "architecture" from mere "building." (This was a definition promoted by Ruskin in the last century as well.)

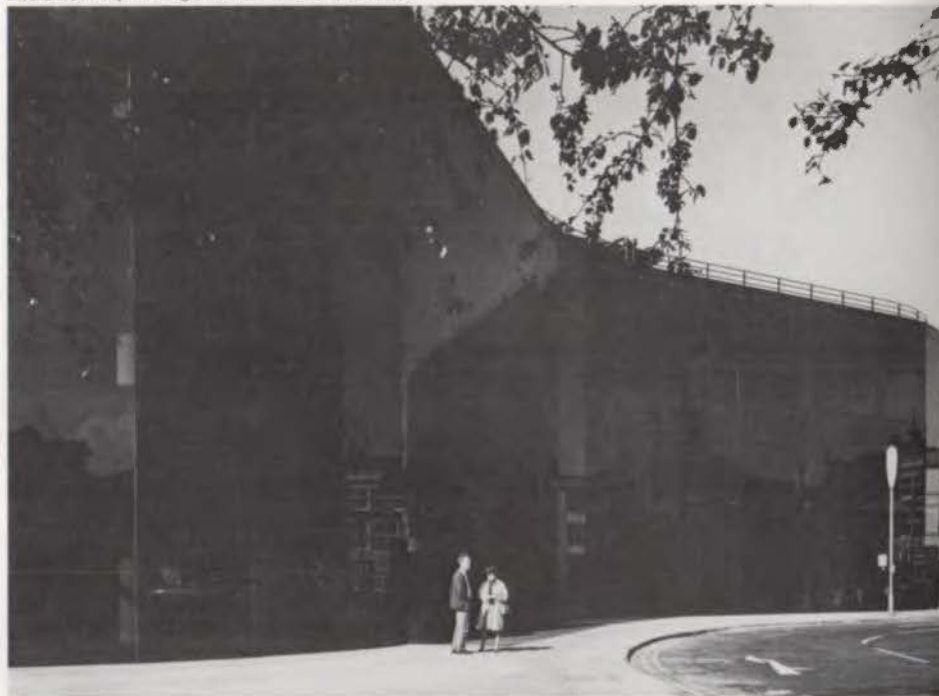
Society, however, has no such doubts as to the relative importance of art and practical services, whether architecture or not. In a series of illuminating graphs, Robert Gutman, professor of sociology at Rutgers University and of architecture and urban design at Princeton, member of the National Academy of Sciences, and author of a forthcoming study of the architectural profession, demonstrated that, in terms of financial rewards, architects rank precisely in the middle. Architectural services are valued lower than the more purely technical and scientific (and absolutely needed) services of, for instance, medicine, but higher than the more clearly aesthetic (and expendable) services of artists. It was apparent that, in society's mind, architects are a rather unpredictable combination of both. Gutman also noted that licensing commits architects to professional competence, regardless of "exuberance" (and historically was fought by some architects for that reason). As for morality in architecture, Gutman pointed out that a technocratic society, being essentially amoral and pragmatic, can adopt any style, regardless of the aesthetic preferences of designers.

The hard issue of architecture as an art and as a technical service seems to be perfectly embodied in the work of an

other of the conference participants, young Englishman Norman Foster, principal in the London-based firm of Foster Associates. Using slides of completed buildings and comments that were powerful and precise, he demonstrated that he, at least, can design buildings that not only are financially competitive with that army of hungry, unscrupulous builders who are perhaps even thicker on the ground in England than in the United States, but also buildings that actually seem to serve well both the owners who commissioned them and those unrepresented users of the buildings. And, finally, most fabulous of all, they are buildings sought by *Domus* for its glossy pages of Italian-style high art. The Foster projects for the Port of London, for IBM, for the University of Essex, and a commercial center in Ipswich, demonstrate that buildings can be useful, economical, and beautiful; it just takes skill, not only, and perhaps even least of all, on the drawing board, but also in the total business of arranging all the manifold technical and logistical details. That this is a job for a tenacious genius, beyond mere luck, is clear, but it is also clear that it is possible and that the architect from Canton has his turn at the bat too. As for being captive to the client, Foster noted that he has "a truculent nine-year-old who will turn around and say 'don't have to.'" Or as another more optimistic participant put it, "Some of the bad and all of the good architecture is done by architects."

The most extreme reaction to Philip Johnson's gauntlet of "architecture as art" came from Joseph Esherich, chairman of the architecture faculty at Berkeley and ironically designer of one of the most aesthetically celebrated buildings in San Francisco, the commercial remodeling known as the Cannery. Esherich was overtly scornful of cool and expensive high corporate "art," the slick gold curtain wall, the large abstract sculpture in the plaza, the opulent tapestry in the lobby. A champion of the diversity of approach emerging in the '70s, he seemed to favor an architecture designed at least in part by the people who use it, which places the role of "art" in the realm of the unself-conscious, the vernacular, the do-it-yourself, personal expression. His is a position entirely opposed to the notion of "commissioned" or "bought" art, or art applied professionally to buildings. And it places in a rather pathetic light the announcement made at the confer-

Photo courtesy Pilkington Glass Limited, Toronto



ence that the allowable apportionment for "art" in General Services Administration work has been raised from $\frac{3}{8}$ to $\frac{1}{2}$ percent of the total budget, no doubt for a slightly larger rusting-steel sculpture of little or no significance to the noon sandwich crowd, but with every possibility of premiation by the profession.

This theme also was taken up by William Marlin, architecture and urban design critic for the *Christian Science Monitor* and associate editor of *Architectural Record*, who argued for a design approach that finds art in the skillful satisfaction of living patterns and preferences of those using the buildings, and perhaps in the provision of means for them to create their own artistic expressions, or at the very least to choose those artists and artifacts that best suit them. In Texas terms, Marlin's view would support the work of San Antonio architect O'Neil Ford, for example, whose sensitivity to regional forms and whose use of local handicrafts has created an authentic regional architecture that springs from tradition and touches those who experience it in a direct and natural way. The antithesis of this approach is perhaps best illustrated by the LBJ Library in Austin, whose dramatic and powerful forms are the result of an overt attempt to create "a work of art." Even if its character—oddly alien, a bit pompous, perhaps even somewhat pretentious—is appropriate for the memorial it is, Marlin would argue that it reflects an atti-

tude which easily could spawn designs either tawdry or trivial, or both, when applied to branch banks or headquarters for electronics firms.

So there we are, uneasily caught between architecture as an art and architecture as a science, and caught, as well, between the two of these and architecture as both business and public service. It is a dilemma perennially exposed, though, as George Nelson warned, not likely resolved. Perhaps it places the whole question, as one Texan put it, "somewhere between a hot topic and an irrelevant one."



James Coote is an associate professor of architecture and planning at the University of Texas at Austin where he teaches design and the history of 20th century architecture. He has a degree from the Harvard Graduate School of Design and has been a visiting lecturer at the University of Virginia.



FACING PAGE: Head office for Willis, Faber & Dumas Ltd. in Ipswich, by English architect Norman Foster. LEFT: Lyndon Baines Johnson Library in Austin, by Skidmore, Owings & Merrill, of Chicago, and Brooks, Barr, Graeber & White, of Austin (now 3D/International). BELOW: Little Chapel in the Woods, Texas Woman's University, in Denton, a 1937 project of San Antonio architect O'Neil Ford, then of Dallas, and Arch B. Swank, of Dallas.



Charles Pebworth's aluminum mural in Houston's Hyatt Regency (JVIII Architects).



Art and Architecture: Rivalry or Symbiosis?

By Michael McCullar

Although art has rediscovered a comfortable niche in the built environment during recent years—largely because of architecture's move away from strict functionalism in the last 40 years or so—there is still a distinct difference in viewpoint between artist and architect. Few would deny a difference in purpose between the two; ultimately, the architect's creation, unlike that of the artist, must function efficiently as well as be pleasing to the eye and to the soul. But since the Renaissance, when the "Master Builder" embodied both disciplines, technology and specialization have driven them further apart philosophically as well as professionally, and have added a touch of strain and suspicion to the relationship which is now of deep concern to artist and architect alike.

It is no simple task to determine where that ideological friction first ignites. Although the origin and course of specialization are clear-cut and defined, and "Modern Movements" in both disciplines are easily traced, the lines between art and architecture still are unclear. Titles, talents and products overlap. It often is hard to distinguish between

architecture that is art and architecture that is not, or art that functions—as a playground for inner-city children, perhaps—and art that, in the purest sense of the term, has no practical function at all.

The philosophical rift might lie in motivation. The artist, with paint-spattered blue jeans and welder's mask and eyes primarily on the aesthetic, sees his or her craft as being more pure in purpose, free of restriction and timeless in its relationship to the natural world. The artist might also see the architect, not only as being more adaptable to progress as an artist *and* technician, but as being an integral part of the Space-Age movement away from natural purity and order—the "mass production" of the built environment—and one who is as interested in making money as in making beauty and function work as one.

To discuss the ideological departure between artist and architect and to determine how to form a new spiritual union between the two, the University of Texas at Arlington Department of Art and the School of Architecture and Environmental Design joined forces last November as hosts of a symposium entitled

Photo courtesy St. Luke's Hospital



LEFT: "Symbol of Excellence" by Ted McKinney, St. Luke's Episcopal Hospital, Houston. BELOW: Pebworth mahogany wall sculpture, Gulf Resources and Chemical Corp., Houston (Koetter Tharp Cowell & Bartlett, Houston).



Photo by Lewis Hodnett, Jr.

"Large Scale Art and its Role in Environmental Design." Featuring four nationally known sculptors, art critic Janet Kutner of the *Dallas Morning News* and School of Architecture Dean George S. Wright, and attended by more than 200 art and architecture students, area artists and architects, the symposi-

"If the building and the sculpture interrelate, it is too often only by accident."

um focused specifically on the relationship between monumental public art and the built environment. Discussion was lively and consensus among artists firm. The sculptors present—Lyman Kipp, Lila Katzen and Angello Savelli of New York; and James Surls of Houston—all concluded that the point where artists and architects go their separate philosophical ways is in the university, where they feel insufficient interchange occurs between the two disciplines.

In order for the student of architecture to develop creativity and an understanding of sculpture's role in the architectural environment, the artists determined, the study of art must become a more integral part of the architect's education—not just Basic Drawing or Art History, but courses taught by artists as part of the architectural faculty, subjects dealing more with the subtleties of artistic design and appreciation. The architecture student, in other words, can best become as sensitive to the purely aesthetic as to the purely functional through the influence of the artist as teacher. The goal is to gain with knowledge of draftsmanship, geometry and economics, not only a feel for good design, but an acute sense of the "sublime."

The attention of the symposium focused beyond academia as well. In the real world of client building committees and general contractors, the sculptor, artists feel, too often is in a subordinate position. Dr. Vince Bruno, organizer of the symposium and chairman of the Art Department, says the artist is rarely, if ever, consulted by an architect to plan a sculpture for a building before that

building is complete. "If the building and the sculpture interrelate," he says, "it is too often only by accident," the sculpture in effect becoming merely a decoration after the fact.

To expand the artist's role in the architectural planning phase, recommendations included making the sculptor a part of the design team from the beginning, allowing the artist a more active role in decision-making, particularly when those decisions concern spatial and siting arrangements. After the building is completed it is simply too late, the artists feel, for a sculptor to be summoned and expected to contribute fully his talents and expertise.

Participants in the symposium concerned themselves primarily with large-scale art as a near-equal balance to the building, existing outside the structure to complement it—not so much as an accessory, but as an essential ingredient in the building's overall aesthetic appeal. They feel that taking art out of the "hermetic world" of the gallery and bringing it into contact with the real world outside serves also to enhance the work itself, to allow it to "interact with

*BELOW: Upper Brown Gallery, Museum of Fine Arts, Houston (Mies van der Rohe).
RIGHT: Tapestry by Sheila Hicks, American National Insurance Company, Galveston
(3D/International).*



Photo by Richard Payne



the complexities of a wider scope of concerns."

But the wider scope of artistic concerns in general includes a necessary relationship between art and architecture which may not have been within the specific theme of the symposium, but one which is every bit as critical to the smoothness of the blend—the role of architecture as shelter for art.

Consider, for example, the viewpoint of Lawrence Miller, director of the Laguna Gloria Art Museum in Austin. Like the symposium sculptors, Miller is concerned about the architect's sensitivity to art. But his concerns relate primarily to the "hermetic" backdrop for art—the museum's interior—and how that interior can best be designed to stand back, silently, and submit to the art it displays.

"In museums particularly," Miller says, "the problem is one of architectural subservience to works of art. If the architecture gets in the way, the relationship doesn't work . . . You have to overcome the space to deal with the art."

Miller believes some architects have succeeded in designing museums which

are adequately subordinate to the art they contain. He cites the Institute for the Arts at Rice University, for example, designed by S. I. Morris Associates of Houston, as the epitome of what he calls "value-neutral space"—where the architecture serves a productively passive role in the relationship.

But more often than not, Miller says, spaces for art are not that successful. Even modern museums, he says, designed with a feel for efficiency of communication and space, often dominate the art within by sheer size and power of the architect's expression. If a museum can stand alone as a masterpiece of architectural—or artistic—expression, without any art inside, Miller feels, then its architect has failed to design a truly effective space for art. Art and architecture must not compete in the museum setting, he says, but must work together to enhance the art within.

A trend in museum design Miller feels is encouraging is that of the museum working more and more with the artist to design spaces specifically for the artist's works—"where the whole architectural attitude is determined by the artist."

The effect, in a sense, is to insure the subservience of the space to the art by making the design of both one in the same artistic effort.

Implicit in such an "encouraging" trend is a distrust of the architect for the tendency to garble the message of art in the museum, either by designing a building overpowering in volume and expres-

"In the museum the medium too often becomes the message."

sion, or by ignoring such subtle interior matters as the discrete placement of air conditioning ducts or thermostats. The relationship between art and architecture in the museum is so much more intimate than the relationship between monumental art and the office building that in the former setting, artists feel, the museum should be the medium through which the art is expressed. Their concern is that, in the museum, the medium too often becomes the message.

Photo by Richard Payne



LEFT: Polished stainless steel atrium sculpture, First National Bank of Amarillo (sculpture and building designed by 3D/International, Houston). BELOW: Claes Oldenburg's "Geometric Mouse X," Houston Public Library (S. I. Morris Associates, Houston).



Photo by Richard Payne

With public art and the built environment, on the other hand, the ideal is to bring the two closer to the same frequency, one complementing the other. Art and architecture, in this setting, are distinctly different media, but in both, clarity of communication and legibility of form are essential, since both are intended for public viewing and use.

Richard Scherr, moderator of the Arlington symposium and assistant professor of architecture there, says that when art is commissioned to complement the design and ambience of a public building, "the art must be accessible to the user. He must participate with it, mentally and physically, as he would with his architectural surroundings. Difficult, elitist work is inappropriate; it denies contact with the public at large."

Architectural resistance to the use of sculpture might have resulted in part, Scherr says, from the tendency for two environmental design-oriented egos to collide when drawn too close together in common effort: "The prima donna effect may be a problem. Due to his 'Master Builder' and Bauhaus heritage, the architect often considers himself auto-

nous, thinking there is no need to bring other specialists into a problem which he could handle himself."

The roots of architects' self-determined independence are somewhat more easily traced than art itself is defined. Scherr says young architects have been greatly influenced by the masters of modern architecture, who generally rejected the use of other artists' work in their buildings. "Frank Lloyd Wright, in fact, rejected the incorporation of art—period," Scherr says. "Perhaps the masters were worried that another artist's work wouldn't relate to their architecture. This is absurd—a total misunderstanding of the role of art in architecture."

Scherr says a more recent phenomenon has contributed to architecture's failure to acknowledge "art for art's sake." The revolutionary fervor of the late '60s hit the architecture schools too, shifting concentration from traditional aesthetic concerns to an emphasis on "social planning." Academic programs were restructured to distinguish the "relevant" from the "irrelevant." "Certainly, art had to be far down on the list at that time," Scherr says. "By now,

however, many schools have cycled out of that syndrome."

For artist and architect to "cycle out" of a phase of philosophical conflict might be more difficult, however, because of certain incompatibilities which seem to be inherent. Both are in pursuit of a similar ideal—a tangible, acceptable product of a creative imagination which, in the case of art, will satisfy the aesthetic needs of people, and in the case of architecture, will satisfy practical needs as well. But in the pursuit of that ideal, Scherr says, "there must be a separation between the two, in terms of purpose, before art will be widely incorporated and accepted by the architect. Each has its own characteristics, its own integrity. One must not look for likeness or design relationship but for complementary or parallel conceptions. Art is not architecture any more than a building is a piece of sculpture. A building may certainly have sculptural qualities, but it must also satisfy the many other economic, social and environmental demands which make it 'architecture.' It's important to maintain that distinction."



Art in Architecture: Does it Fit?

By Richard Scherr

The role of large-scale sculpture in current architectural design has never been clearly defined or understood. In most cases, architects seem unwilling to consider the use of commissioned or selected sculpture as an integral and viable component in the ordering of both interior and exterior space. As a result, there are relatively few recent examples where sculpture has been incorporated into an architectural setting, and even in these cases, the intention is often a merely decorative one, occurring after all other design decisions have been conceived.

It would be inaccurate to blame today's architects for their detachment from other external arts, for this attitude actually can be traced back to the beginnings of the Modern Movement. The theory of modern architecture has long sustained the notion that internal space was to be pure, absolute, neutral, "functional," and devoid of personal content. All "ornament" or added embellishment of any kind (sculpture could be included here) was to be forbidden.

The modern architect continues to emulate the great "Masters," who never would have dreamed of letting another designer/artist contribute to a building's design. Le Corbusier, Frank Lloyd Wright and others believed architecture to be the "total" work of art, and felt responsible for all aspects of design and construction, from the door handle to the furniture to the design of a mural, bas-relief or sculpture, if deemed appropriate. (Michael Graves, as represented in his Hanselmann House and other recent works, currently exemplifies this attitude.) The architect as "Master Builder"—a notion further reinforced by Bauhaus teachings—was autonomous, capable of solving all problems of society as well as design. It was felt that to introduce the thrust of another artist's work would disturb the integrity and perfect relationship of the constituent elements of the architecture. (As a contradiction, the Bauhaus also intended to bring together all sculpture, painting, handicrafts and crafts as inseparable components of a "new architecture." Yet, in believing that there was no "essential difference between the artist and craftsman," Walter Gropius affirmed the multi-dimensional abilities of the architect in order to be sole decision-maker.)

There also has existed the heroic, or monumental, attitude submerged not far within the architect's ego, once again

nurtured by the early participants in the modern movement; hence the conclusion that architecture already possesses a sculptural quality. This has never been described better than in Le Corbusier's dictum of architecture being the "masterly, correct, magnificent play of masses brought together in light." If architecture is already sculpture, then isn't it a bit unnecessary, or at least redundant, to put a sculpture into, or next to, another sculpture?

Of course, this thesis has been simplified, and not universally applicable to all architects, although one cannot overestimate the power of the original dreams and models of modern architecture to persuade, if not convince. But the ideals of the Modern Movement recently have been questioned more than ever by a large number of architectural critics and practitioners, allowing for alternative, more pluralist, approaches to design. As architecture becomes more "inclusive," and architects acquire the confidence to include other arts, historic models and personnel user desires in the design "kettle," it would seem that it finally is possible to discuss the role and importance of sculpture in modern architecture. Following are a few of the ways in which large-scale sculpture can perform in an architectural context and help to address problems which modern architecture alone (and urban design, notoriously) has been unable to solve effectively:

- Modern architecture traditionally has been unable to develop a vocabulary of formal devices which can symbolize and identify specific qualities of space or function. The incorporation of large-scale sculpture has the potential to *particularize* space and surface in order to confer a specific type of meaning, response and attitude and to give higher levels of specificity and identity to the environment. Thus, sculpture has the ability to continually "talk" and comment about its surroundings, consequently changing the perception of the architecture's message, depending on who the participant is on the other side of the conversation. (Claes Oldenburg's executed monuments, such as "Lipstick" at Yale University and the "Bat" in Chicago, as well as many other unexecuted proposals, are excellent examples of this type of dialogue.)

- The sterility and blandness of the contemporary cityscape poses an even greater problem. Much recent urban design has been unable to create environ-

ments which are malleable enough to be "inhabited" by man and respond to a broad range of human needs, yet also articulate an urban form which can create a strong sense of identity and imageability. Here, the most important role of large-scale sculpture can be to designate, and authenticate *place* — to reduce the anonymity of an environment into a specific locale which can be distinguished and "claimed" by human contact. Thus, the use of sculpture situated at strategic points becomes a technique of urban "marking" — it marks a particular place which differentiates itself from all other places, and marks a constant reference point, or "indicator," throughout the continual evolution of the social and physical context.

• The architect may consider the use of large-scale sculpture in the environment simply as a way to expand the scope of formal strategies within his architectural vocabulary which may be used to adjust and manipulate design decisions. Such decisions might include the use of sculpture to: (1) denote entry, or impose an element of transition between public spaces; (2) "punctuate" movement, or create sequential rhythms through space; (3) provide a spatial focus, or hierarchically articulate space through occult positioning; (4) adjust the scale of its context, by either acting as an intermediate element related more closely to human scale or, conversely, by pressuring the context into an exaggerated perception of monumental scale; (5) complement the architectural vocabulary, either as a parallel concurrence or as an opposing counterpoint of formal intention.

While this analysis is far from complete, it should appear clear that the use of large-scale sculpture does indeed have a role in shaping our interior and exterior environment. But its incorporation will finally depend on the architect's willingness to broaden the scope of decision-making so that other participants, including the client, the user, the interior designer, as well as the sculptor, will be allowed to contribute their appropriate input into the design process.



Richard Scherr is an assistant professor of architecture at the University of Texas at Arlington where he teaches courses in basic and urban design.

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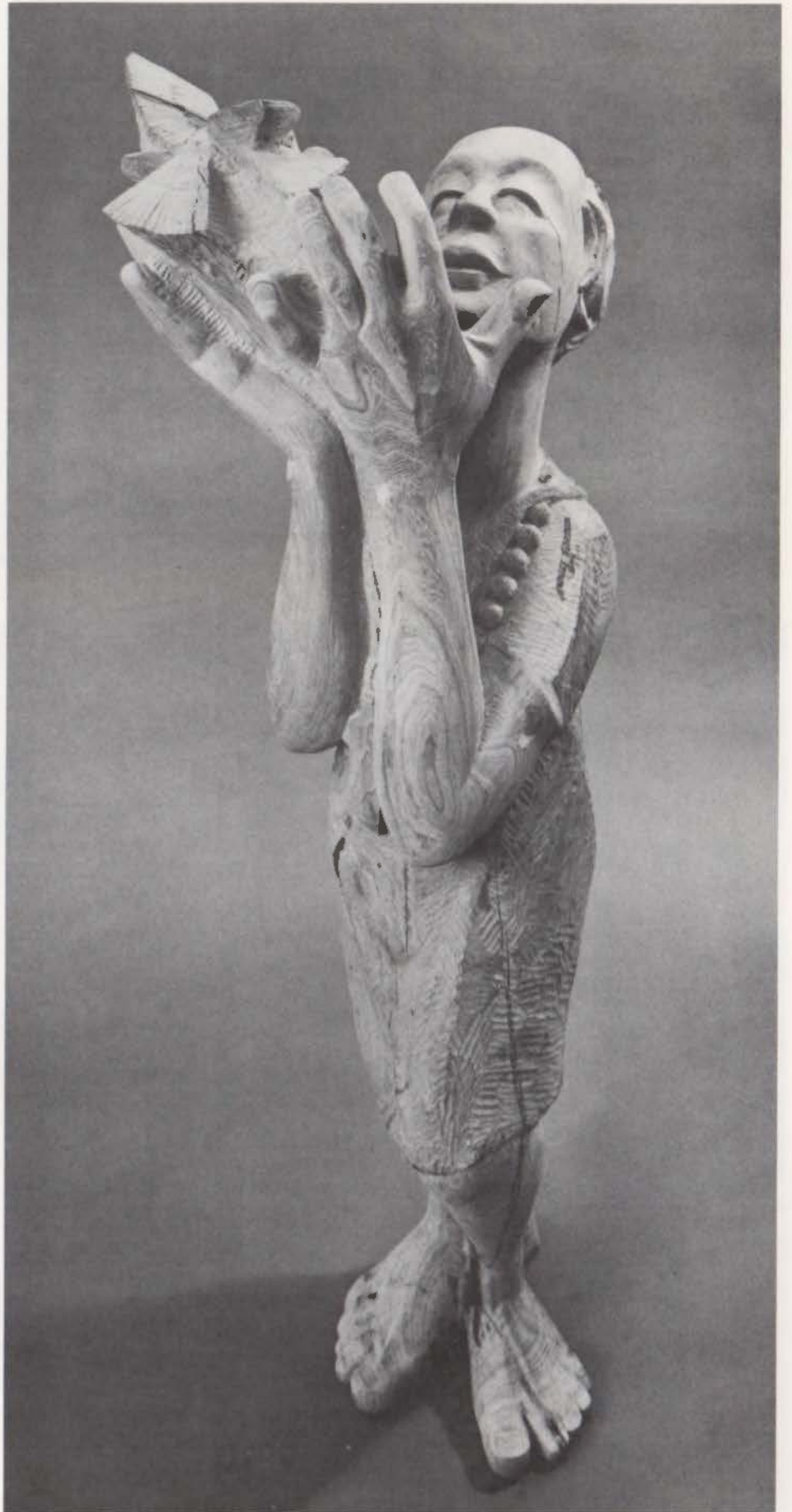
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Art By Architects: A Portfolio



Photo by Richard Payne

Houston architect Rob Deshayes as sculptor





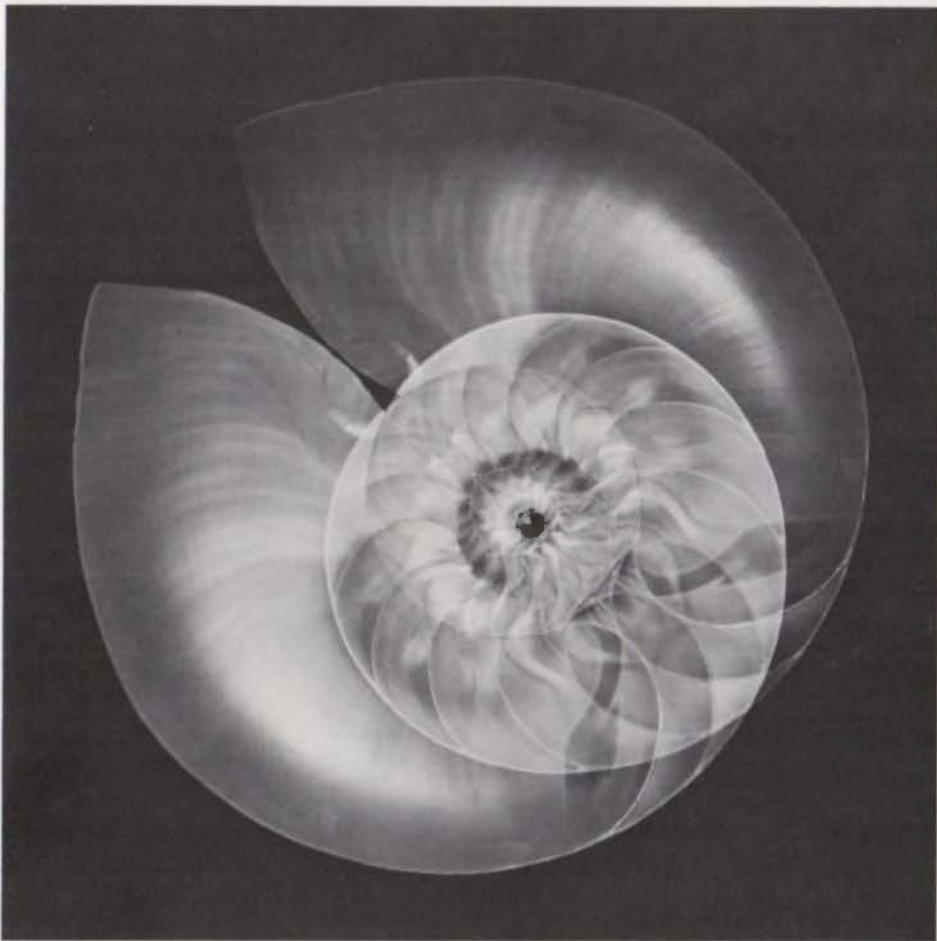
Calvert, Texas, pencil and ink, Barry Whitehead, Houston



Sisters, photograph, Gerald Houston, Houston



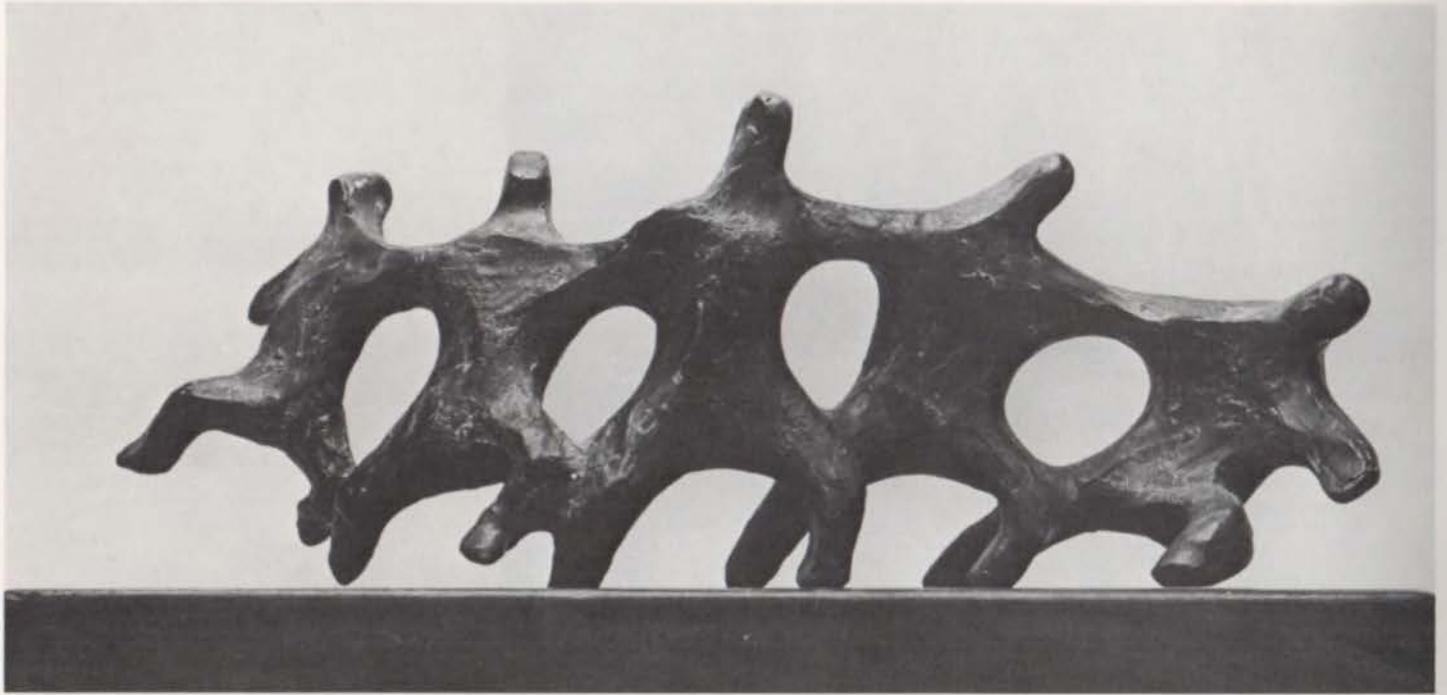
Waterboy, watercolor, Harwood K. Smith, Dallas



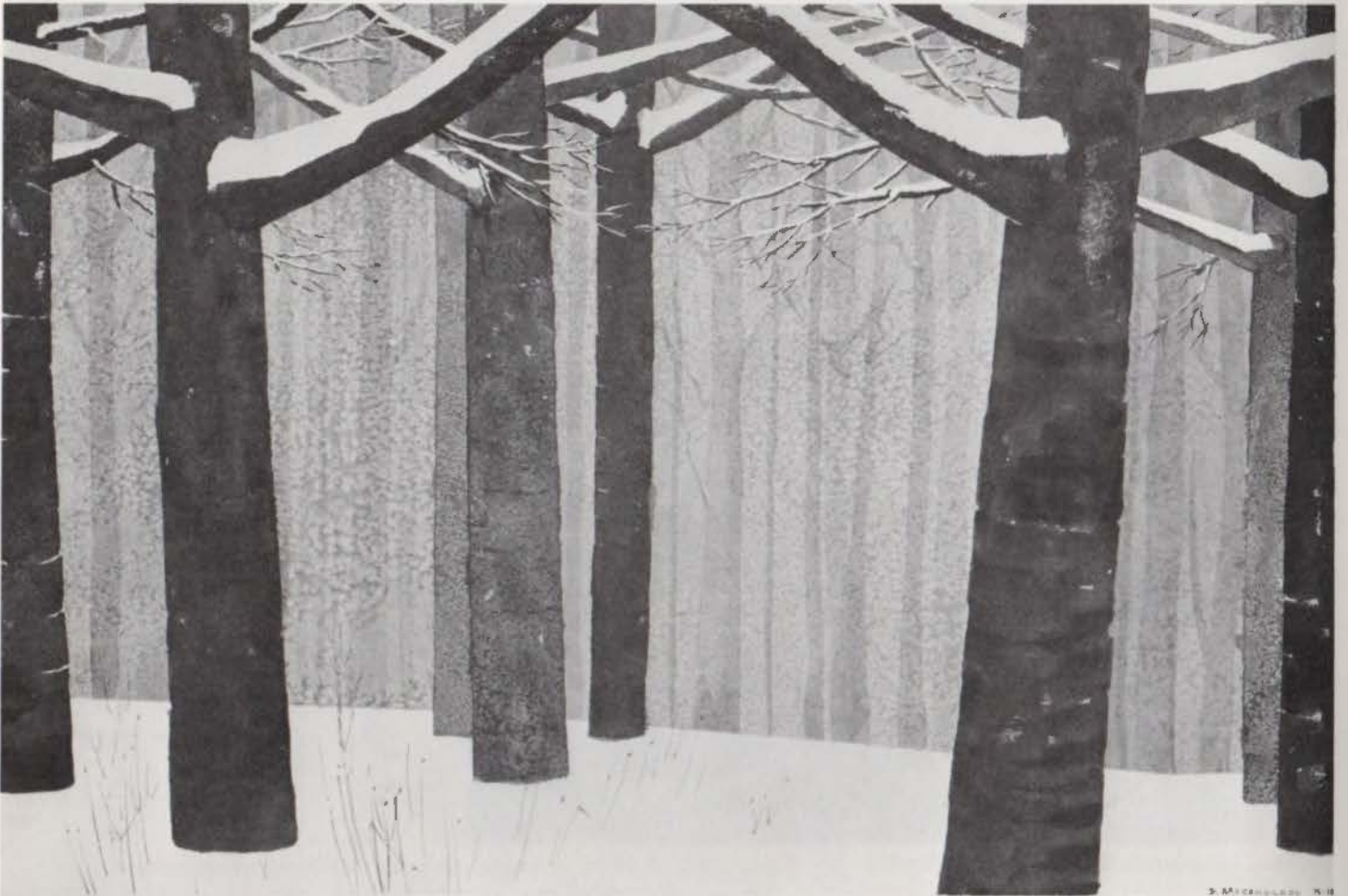
Untitled, photograph, Richard Payne, Houston



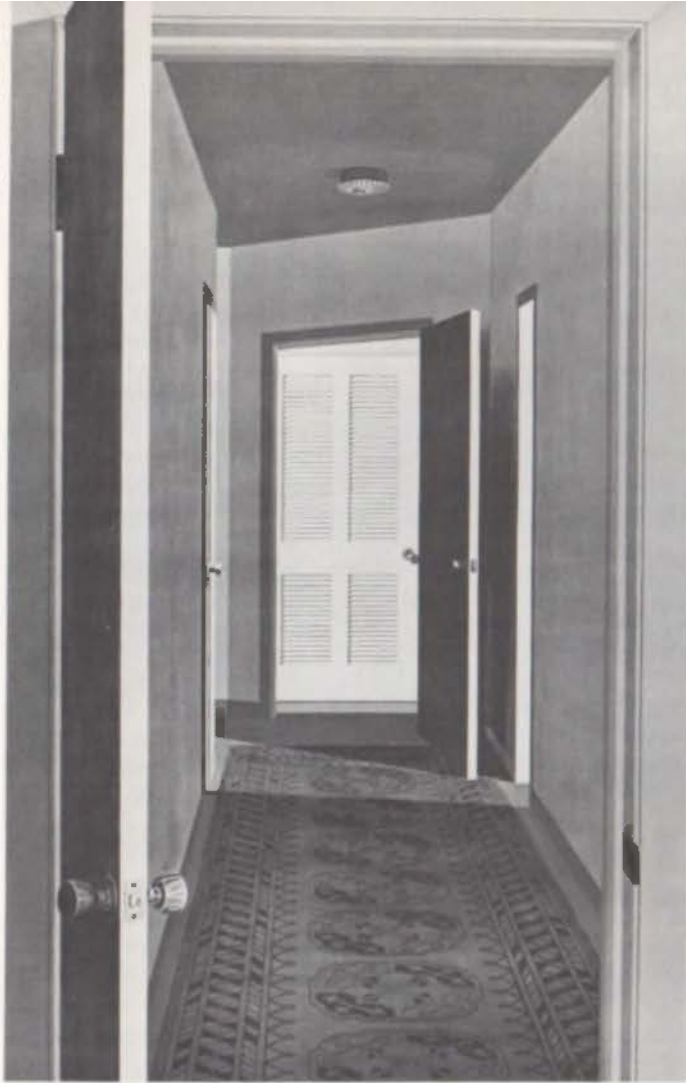
Frere Jacques, water color, Herschel Winslett, Houston



Crack the Whip, bronze, Bob Coffee, Austin



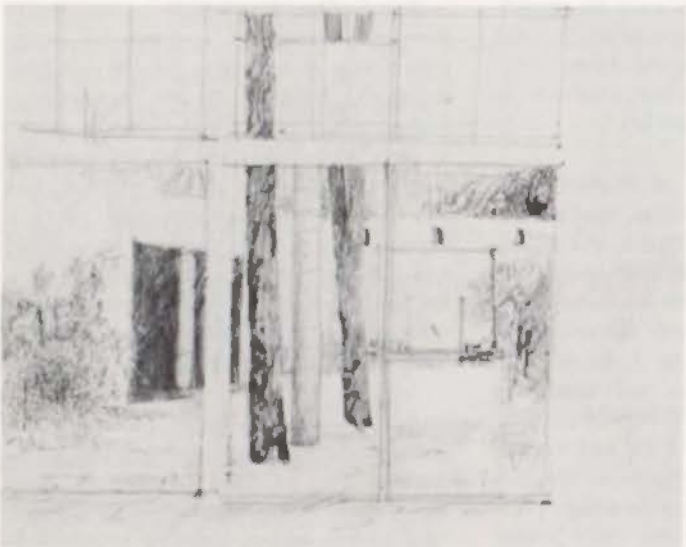
Whose Woods These Are I Think I Know, watercolor, David McCandless, Jr., Austin



Hall, acrylic, Thomas B. Pressly, Jr., San Antonio



Untitled, photograph (entrance, Two Houston Center), Craig Kennedy, Houston



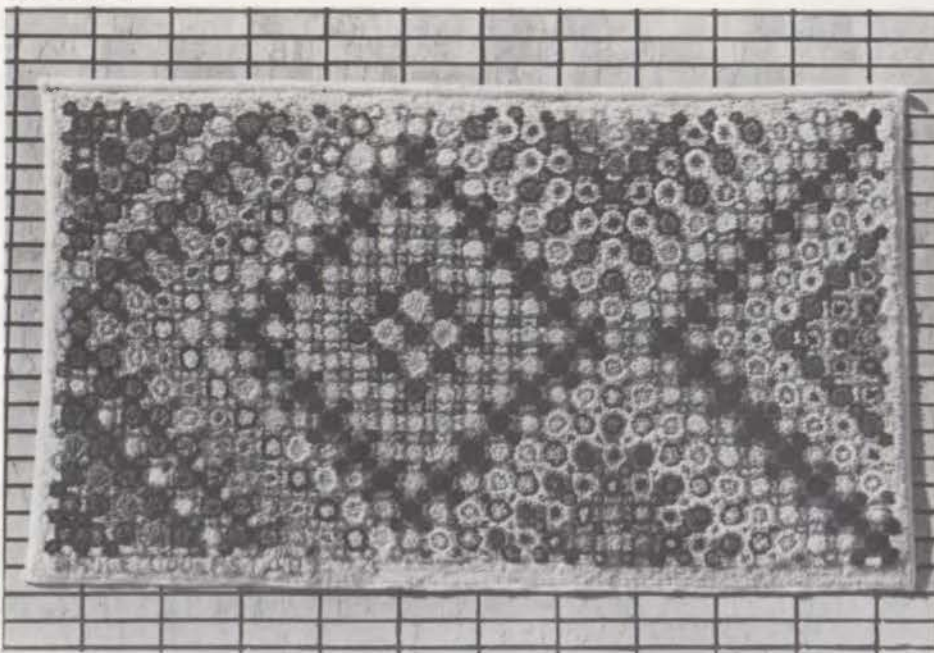
Untitled, pencil drawing (of artist's residence), James Coote, Austin



Little Mexico (Dallas), etching, circa 1930, O'Neil Ford, San Antonio

Untitled, 4'x7' wall hanging, hand-tufted wool on cotton backing, Bruce Duderstadt, San Antonio

Photo by Intgraf



About the Artists:

Rob Deshayes, a partner with the Pierce, Goodwin, Alexander Architecture and Interior Architecture practice in Houston, has been carving as long as he can remember. His architectural education at the University of Illinois included two semesters of sculpture and he studied further in the Houston studio of Prudence Leach. Deshayes prefers the challenge of objective sculpture, probably influenced by the impact of an eight-month traveling fellowship in 1957 to study history of art and architecture in Europe. He believes that natural form gives man comfort through familiarity, no matter how stylized, and that the human form provides all of the potentials for experimentation with shapes, volumes and textures that are available in purely abstract forms.

Barry Whitehead is a project designer with the Houston firm of Golemon & Rolfe. He enjoys recording via sketches, watercolors and photographs the early rural and smalltown architecture of Texas. Whitehead, who was a regular in San Antonio starving artist shows when he was growing up, says anything "interesting and nostalgic" catches his eye. He has found that while art is a good escape for him, the study of design, detailing and construction of the old Texas buildings he draws is interesting in itself. The Calvert street scene pictured herein won in the Houston AIA show in 1975.

Gerald Houston, who works for Texas Eastern as coordinating architect for the Houston Center Development, considers his photography "more of an art than a hobby; I work at it." And his efforts have been widely published and cited in many local and national competitions. Houston says his work is "preconceived, highly organized and simplified, with a strong emphasis on form," as one might expect from an architect. Houston's two daughters were his models for "Sister," a photograph which he says finds its success in ranging from "very sculptural, abstract and graphic form to human interest and emotion."

Harwood K. Smith, of Harwood K. Smith & Partners in Dallas, studied art at the Chicago Art Institute and architecture at Texas A&M University. He has also studied in the workshops of Dong Kingman, Millard Sheets, Rex Bryant and others in the U.S., Mexico and Guatemala and has had numerous one-man shows. Smith is represented by galleries in Dallas, Santa Fe and Scottsdale. Pictured in this issue is Smith's most recent prize-winning painting, "Waterboy," which won in the 1977 Southwestern Watercolor Society competition. He also has won prizes in Watercolor U.S.A. and Texas Watercolor Society shows.

Richard Payne is a Houston architect who has come to specialize in architectural photography. He enjoys non-architecture-related photography as "a relax-

ing sort of hobby in the art area" but his approach is the same as with his architectural subjects. He avoids the "shifting of mental gears" necessary for him to move to candid work, preferring instead the photographing of nature or natural forms in the same "formal, carefully studied" approach used in architectural photography. The difference, however, is that "with architecture, the photographer must hide his hand," capturing the drama of the architecture itself, whereas in work-for-fun, the photographs can and should reveal something of the photographer," as in the shell photo reproduced herein.

Houston architect **Herschel Winslett** has been "playing around" with watercolor since about 1970 and finds it to be an excellent source of relaxation, as well as an excuse to "get out into the Texas countryside" looking for subjects to paint. Winslett has won numerous citations for his work, which has been exhibited in the Rocky Mountain National Water Media Competition and shows of the Southern Watercolor Society, the Southwestern Watercolor Society, and others. "Frere Jacques," pictured herein, is an imaginary character that "began as a doodle and ended up as a watercolor."

Bob Coffee, a principal in the Austin firm of Coffee & Crier, sees his sculpture purely as a hobby, though one with incidental benefits to his architecture. Sculpting has helped him visualize shapes in three dimensions and has led to use of clay models in the design process. His work, fashioned in wax and cast in bronze, ranges from realistic to abstract and has been exhibited in Houston, Dallas and Central Texas. Three notables who display his work: Dolph Briscoe, Fred Akers and the Emperor of Japan.

Austin architect **David McCandless** is an acoustical consultant with the architectural firm of Page Southerland Page and an award-winning watercolorist. McCandless began painting seriously in 1969 and since that time has participated in many exhibitions, including shows sponsored by the Southwestern Watercolor Society, the Texas Fine Arts Association and the Texas Watercolor Society. He enjoys the transparency of the watercolor medium, the whiteness of the

Continued on page 46.

SHELTER FOR ART



Six Texas Museums

In 1792, when French peasant revolutionaries succeeded in, among other things, having all French museums declared the property of the community (leading to the designation of the Louvre as a "Museum of the Republic" a year later) the stage was set worldwide for a new "democratic" era of museum design and purpose as well as social and political reform. While museums had been intended primarily to house personal or religious collections of art and antiquities for the enjoyment of the rich and powerful, the 19th century marked the beginning of public involvement in and appreciation of the museum and its contents.

But 19th century museums still followed the monumental lines of the Renaissance; the buildings themselves continued to be designed as majestic, overpowering symbols of status and prestige—communal now instead of personal—offering art and education to the public but still located out of the social mainstream. Although they existed for the benefit of all, museums remained detached from the community, civic monuments or palaces to be appreciated by the public—but at a distance.

Not until the early decades of the 20th

KIMBELL ART MUSEUM
Fort Worth

AMON CARTER MUSEUM
Fort Worth

**ART MUSEUM
OF SOUTH TEXAS**
Corpus Christi

MUSEUM OF FINE ARTS
Houston

CONTEMPORARY ARTS MUSEUM
Houston

McNAY ART INSTITUTE
San Antonio

century did museum design catch up to its public purpose. With technological refinements came new considerations: artificial and natural lighting, acoustics, efficiency of space, mobility of partitions. Modern movements in art liberated scale, necessitating open, barrier-free galleries. The 20th century concern in museum design became one of communication, to inform and respond to a more enlightened, receptive and demanding public.

The qualities and characteristics of modern museum design—and of renovation and expansion of the old style—now can be seen, felt and enjoyed in Texas, where a rural wild-west legacy has become a museum subject in itself, blazing the trail for a dramatic rise in urban consciousness of the best in art and museum design. Following is a study of six art museums in Texas, each the work of renowned architects, and each a unique blend of artistic and architectural considerations—from the play of natural light in Kahn's Kimbell to the relationship between art and urbanism in Birkerts' Contemporary Arts Museum. The museums constitute an impressive portfolio of architecture as shelter for art and a favorable comment on the state of the arts in our state.

BELOW: Series of cycloidal vaults and Kahn's "unnecessary" porch. RIGHT: Stairways from lower, operational level open into main foyer.



Photos by Bob Wharton



KIMBELL ART MUSEUM Fort Worth

When Fort Worth industrialist Kay Kimbell died in 1964, he left his fortune to the Kimbell Art Foundation, with instructions in his will to build a museum of quality in Fort Worth not only to house his extensive art collection but to expand it and share it with the viewing public. Eight years after Kimbell died, the Kimbell Art Museum opened its doors to the accolades of art patrons, artists and architects nationwide.

A project of renowned Philadelphia architect Louis Kahn, and the last building he completed before his death in 1974, the Kimbell is considered by many to be a work of art itself. Enclosing 120,000 square feet, 320 feet long and 174 feet wide, the building is a series of cycloidal vaults of post-tensioned concrete. Along the vaults are openings to admit natural light which is diffused in the galleries through specially designed filters. The resulting effect, natural light seeping into the museum's interior and spreading across walls in a pattern continually changing with the angle of the sun, is in keeping with Kahn's design intent—to softly illuminate the art with a natural glow while reminding visitors of the changing day. Elimination of interior supports provides unobstructed, flexible interior space.

The newest of three art museums in Fort Worth's Amon Carter Square Park, the Kimbell provides an eclectic balance to the offerings of the complex as a whole. With the Amon Carter Museum specializing in Western Art and the Fort Worth Art Museum focusing on art of

the 20th century, the Kimbell collection ranges from the prehistoric to the early 1900s: some 4,500 years of European painting and sculpture, Asian ceramics, screens and scrolls, and art from Pre-Columbian America.

The scope of the museum's collection hasn't always been as broad. In 1966, before the museum was built but well into its planning phase, a museum director was hired, a staff formed and an ambitious guideline set—to develop a museum that would provide a continuous exhibition of top quality art free to the public. To that end, only the best of Kimbell's original collection—primarily 17th and 18th century European art—was selected for display, and an ongoing acquisitions program was begun to expand the range of the collection and to enrich its contents.

Recent acquisitions include "Giacomo Bosio," a 1600-1610 portrait by El Greco; "The Duke of Buckingham" by Peter Paul Rubens, a 1625 portrait study which had disappeared for more than 200 years; and "The Rising of Lazarus," a panel from the Maesta altarpiece of the Cathedral of Siena, by the Siennese master Duccio.

Photos courtesy Amon Carter Museum



LEFT: Texas shell-stone exterior denotes formality and Western flavor. BELOW: Entrance foyer and main gallery.



Another of the three art museums in Fort Worth's Amon Carter Square Park is the Amon Carter Museum of Western Art, adding a regional touch of Western Americana to the park's artistic triad. Designed by yet another renowned architect, Philip Johnson, the museum was founded in 1961 through the will and in memoriam of Amon Carter Sr., founder and publisher of the *Fort Worth Star-Telegram*.

Johnson's intent in the design of the museum was to avoid use of the traditional "International Style" of modern architecture which, in his mind, seemed inadequate to express the "memorial function of the building." Instead of steel, glass and aluminum, Texas shell stone quarried near Austin was used to reflect the monumental formality of the structure as well as its Western flavor and setting.

In the 16 years since the museum opened, its scope has broadened from a focus on the works of Charles Russell and Frederic Remington—the bulk of Carter's private collection around which the museum originally was formed—to an emphasis on a permanent collection which symbolizes the historic and artistic development of North America, the "westering" of the American continent. Major American artists now included in the museum's collection are: Winslow Homer, Georgia O'Keeffe, Thomas Moran, George Caleb Bingham, Stuart Davis, John Martin, Jasper Cropsey, Ben Shahn and Frank Tenney Johnson.

An annex to the original building, also

designed by Johnson, was completed in October, expanding the total square footage of the museum to 72,000. The additions include a split-level garden area, which is to the visitor's right when entering the theater, and a three-story stairwell, adjacent to the theater entrance and topped by a skylight, giving visitors a view of all three levels.

Five segmented arches on tapered columns form an open porch overlooking terraced areas in the museum, "much as," Johnson envisioned, "a Greek stoa or Renaissance loggia overlooking Mediterranean plazas, a shaded place looking on sunny openness." The Great Hall, two stories high and running the full length of the building, forms a terminal into which the art galleries emerge.

The blending of form and function in the Amon Carter Museum is an attempt to do more than provide an effective backdrop to an extensive collection of Western art. "Beyond the regular functioning of the building," Johnson has said, "the Amon Carter Museum of Western Art will, it is hoped, satisfy the function of decorating the city of Fort Worth and honoring the memory of Amon Carter."

AMON CARTER MUSEUM OF WESTERN ART Fort Worth

BELOW: Virtually all-white exterior glows beneath South Texas sun. RIGHT: Skylighted upper gallery.



ART MUSEUM OF SOUTH TEXAS Corpus Christi

In 1967, the story goes, when the need to build a new Art Museum of South Texas in Corpus Christi became apparent—due to increasing membership in its parent organization, expanding educational programs and a growing need for exhibition space—museum supporter Mrs. Edwin Singer approached New York architect Philip Johnson to enlist his famed expertise. Johnson is said to have listened attentively to her story, then to have simply told her to come back when she had raised enough money.

Three months later, Mrs. Singer did just that with \$1.3 million in hand, and the result of her ambitious aim—and Johnson's expertise—is the Art Museum of South Texas, a 30,000-square-foot, virtually all-white blend of sharp angles and cylindrical smoothness, a building which Johnson once called one of the "most exciting I have ever done."

Johnson might have created more exciting structures since the museum's completion in 1972. But the Museum of South Texas still symbolizes an important first for Johnson, who has said it was the first project in which he tried to do two things at once: "create a space that in itself, without any pictures in it, without any reason for being, would be an exciting space"; and design a museum that would offer such "ease of installation" and such flexibility "that arts of any period and all periods . . . will be able to be placed and sympathetically understood."

Although some museum directors might suspect more distinct priorities in Johnson's design of the museum—a stronger focus on the structure as a work of art, say, than on its function—they would be hard pressed to deny its unique appeal. The museum lies at Corpus Christi's spatial focus, on the bay front at the entry to the port. The roof and all three-dimensional surfaces are white, and an expanse of bronze-tinted glass provides natural light for the works of art without distorting color—again, as in Kahn's design of the Kimbell, to enhance and exploit the play of natural light. But while Kahn might have been more concerned with how light affected the museum's interior, Johnson expands his consideration of natural light to include the museum's exterior as well. White walls and roof add architectural consistency from within to without and reflect the intense rays of the South Texas sun, bathing the museum's external environment in a natural glow.

The first floor of the museum, with a total of 6,400 square feet, features the Great Hall, the center of museum activity. Nearby is a small gallery with a lower ceiling, designed to exhibit art of smaller scale and objects which require greater intimacy for effective presentation. The second floor has a sixty-foot walkway which provides a view of the Great Hall below as well as access to an outdoor sculpture court and a skylighted upper gallery.

Photo by Jim Hedrich



LEFT: Curving Brown Pavilion. BELOW: Lower Brown corridor exhibiting "Master Paintings from the Hermitage."



Photo by Allen Mewbourne

To "define" rather than "confine" exhibited art, international architect Mies van der Rohe once said, was the purpose and capability of the "ideal museum." With that ideal in mind, Mies began in the mid 1950s phase one of a master plan to shape space around art in expanding and renovating the original Museum of Fine Arts building in Houston.

In January 1974, the final phase was complete; the 75,000-square-foot Brown Pavilion converted the original expansion of the museum—Cullinan Hall, dedicated in 1958—into a 33-foot-high indoor courtyard. The Pavilion's upper gallery is 300 feet long and 83 feet wide with a 20-foot-high ceiling—a space large enough to allow the "complete flexibility" Mies saw as essential in museum interior design.

In such a wall-less, barrier-free expanse, traditional methods of art display seem inappropriate. Works are exhibited, instead, on freestanding movable partitions. The inaugural exhibition in 1974 included paintings as large as 30 feet wide and as tall as 17 feet high, a test of Mies' theory of the ideal in museum interior design which the Pavilion passed with high marks.

The Pavilion also contains galleries of a more conventional design, located on the lower level of the wing's east side. These more standard interiors provide adequate space to display more standard-size art—works by Frederic Remington and the Alvin Romansky collection of prints and drawings. The Pavilion's lower corridor provides wall space for the mu-

seum's modern European paintings and its collection of Pre-Columbian, American Indian, African and Oceanic art.

In addition to completion of the new Pavilion in 1974, renovation of the original structures and conversion of former offices and lectures halls into galleries added considerably to the museum's exhibition space. Galleries on the lower floor of the original building include the Gladys Madigan Andrews Galleries for temporary loan exhibitions; the Lovett Gallery for antiquities and Oriental art; and the Masterson Decorative Arts and Jones Galleries for the display of Impressionist and Post-Impressionist paintings.

The expansion and renovation of the Museum of Fine Arts made it possible for the first time to exhibit the museum's permanent collection in its entirety. But the collection, which has grown steadily since the museum's founding in 1924, already is showing signs of outgrowing its space. Museum publicist Anne Feltus says neither the additions nor the original building were designed for vertical expansion, and since the museum site has now reached its street-bounded limit, "future expansion may prove to be a problem."

MUSEUM OF FINE ARTS Houston

BELOW: Stairways near narrow entrance way lead to 8,700-square-foot lower level. **RIGHT:** Stainless steel exterior reflects corrugated city environment, and sculpture "West of the Pecos" by Rolf Westphal.



CONTEMPORARY ARTS MUSEUM Houston

Rejecting the traditional role of museum as "aloof and hallowed repository," the Houston Contemporary Arts Association has maintained an ongoing rapport with the urban community. Exhibitions have been aimed at generating and cultivating a public awareness of and participation in the art of the day. Every project from an occasional poetry reading to a "Please-Touch-and-Climb Slide" designed as a mammoth toy by architect Philip Johnson has been intended to maintain the museum's link with the people of Houston.

In keeping with that effort, the Association enlisted the architectural expertise of Gunnar Birkerts and Associates in the late '60s to design a museum which would accommodate the exhibition of large-scale contemporary art and, in the process, make that art more accessible to the public. Completed in March 1972, after 24 years, several relocations and a period of phenomenal increase in population and artistic awareness in Houston, the Contemporary Arts Museum at Montrose and Bissonet has found a permanent home in the urban community.

The museum's main exhibition area—196 feet long and 20 feet high with 8,000 feet of floor space—fills the entire upper level of the building. The gallery is spanned by an exposed space frame, a three-dimensional structural grid which transfers the weight of the roof to the outside walls, freeing the interior space of supporting columns and allowing total flexibility in the arrangement of art. The

building's parallelogram shape is intended to establish a visual relationship to the Fine Arts Museum across the street and to provide a diagonal internal dimension to facilitate placement of large-scale art, also exemplifying Birkerts' interest in the architectural application of simple geometric forms.

Unlike the traditional "aloof repository," with its monumental size and flavor, the Contemporary Arts Museum, like many other modern museums, creates massive space *within* to allow as much flexibility in display as possible. Simple external shapes—parallelograms, triangles, squares—suggest the open continuity of the interior spaces, free of partition and confinement, which in turn suggest the free-form characteristics of the art itself.

Recent exhibitions of such free-form art have ranged from a "Fantasy Food" exhibit by Spanish artist Antonio Miralda, which included 4,000 loaves of dyed bread stretched out across the museum, to a one-man exhibition by New York artist Salvatore Scarpitta, including "Armored Linx," a reconstructed armored car from World War II. Since May, when the museum reopened after 11 months of repair following a flood, the museum has also featured the first major survey of Texas Chicano art in the state.

Photos by Michael Riehm



LEFT: Original McNay residence with sculpture "Asteriskos" by Tony Smith.
BELOW: Emily Wells Brown Wing for large-scale art exhibition.



Modern museum design includes considerations of space, acoustics, lighting and dimension which traditional museum architecture either ignored, contradicted or had little knowledge of. But both old-style and modern museums, however different in method and effectiveness of display, share a common original design intent: to house and present art to throngs of curious patrons.

The McNay Art Institute in San Antonio, however, discovered its role as a museum rather late in life. The original structure was a residence, a Spanish-Mediterranean style house designed by Texas architects Atlee B. and Robert M. Ayres and constructed in 1927. Mrs. Marion Koogler McNay, owner and resident, was an active patron of the arts in San Antonio, and upon her death in 1950, she left instructions in her will to contribute her art collection and residence to the establishment of a museum of modern art.

In 1954, the McNay Art Institute was opened officially to the public. Since then, renovation and expansion of the residence-turned-museum has been an ongoing process, responding to a host of structural disadvantages of the building's original design and purpose while enhancing a host of advantages as well.

Museum Director John Leeper is convinced the latter far outweigh the former. Such handicaps as inflexibility and difficulties in lighting and circulation of visitors are overcome, he says, by advantages of atmosphere and intimacy of

display—paramount considerations in any museum.

"A good judgment can be made that museums in residences are more meaningful and memorable and bring much more pleasure to visitors than abstract structures," Leeper says. "While there is a certain inflexibility in a home, objects of art become much more personal and immediate."

Leeper says that with expansions of the original residence—the Oppenheimer, the Sylvan/Mary Lang, and the Adele Frost Galleries; the Sculpture Pavilion; and the Emily Wells Brown Wing—the museum now features "the best of all possible worlds."

The Emily Wells Brown Wing, designed by Ford, Powell and Carson of San Antonio, is used to display large-scale art, indicating the expanded scope of the museum's artistic focus. Oriented primarily toward Expressionist works—with canvases by Rouault, Matisse and Picasso—the museum collection also includes large-scale paintings by Albert Gleizes as well as examples of early American Indian "secular art" paintings and a watercolor by Mrs. McNay herself, entitled "Navajo Women Weaving."

The museum is situated on 25 acres of ground, which increasingly is being devoted to permanent installation of contemporary sculpture. And in 1975, the Otto and Marcia Koehler fountain, designed by O'Neil Ford and made of hand-cut stone from Guadalajara, was completed as a promontory overlooking the west.

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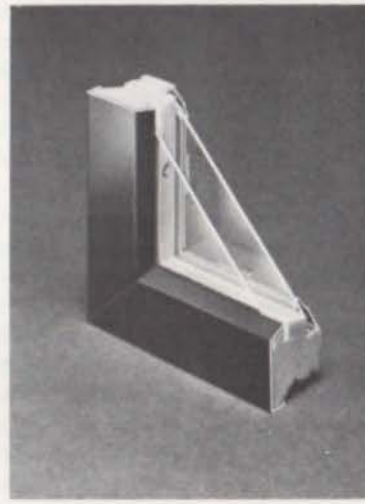


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In the first half of the 20th century, Texas' best-known architects added the decorative art of sculpture to the functional art of architecture to create unique designs in some of the state's finest buildings.

One artist frequently chosen for this textural decoration was Peter Mansbendel, a Swiss immigrant craftsman living in Texas. Interest in this little-known but prolific woodcarver has been revived through a recent exhibit conceived and produced by The Institute of Texan Cultures, an educational satellite of The University of Texas at San Antonio.

The woodcarver worked closely with such prominent Texas architects as Bird-sall Briscoe, J. Allen Boyle, Sam Gideon, Hugo Kuehne, Sr., Hal Thompson, Frank Swain, John Staub and Alfred Finn. It was his skill with a chisel that took Mansbendel from his home in Austin to these architects' building sites in Texas' major towns and cities. The majority of Mansbendel's carvings still exist and can be found in many public institutions, as well as in some of this state's most fashionable homes.

And although his name is largely unfamiliar, many Texans are aware of his work. For decades, students at The University of Texas at Austin have seen Mansbendel's skill in the wood plaques of former University presidents that decorate the mezzanine in the Texas Union building. Perhaps less familiar is his work in the University's Main Library and in the old Stark and Wrenn library rooms on the fourth floor of the Main Building, which are now used as the office of the University president.

Through the years, the Austin congregations of St. Martin's Lutheran Church, Saint David's Episcopal Church and the University Methodist Church have admired Mansbendel's carvings in the form of motto plaques, prayer desks and pulpits.

In San Antonio, his work is seen in the restored doors of the Spanish Governor's Palace and in the doors of the San Jose Mission.

Because Mansbendel's skills lent themselves so well to interior embellishment, his residential work was equally well-known: many architects commissioned

him to add the finishing touches to their finest homes. His fireplace mantels were especially popular, but he also was noted for his ceiling medallions and friezes, staircase newels and other stationary objects.

Houston residences such as the Edward Prather home, the R. L. Blaffer home and the home of F. S. Sterling contain fine specimens of Mansbendel's work. In most of these, Mansbendel's carvings are found in virtually every room in the form of friezes, mantels and overdoor carvings.

Many Dallas homes also are representative of his talents, most notably the residences of Shephard King and F. L. Blankenship. The music room in the Blankenship home, now owned by Sherman Hunt, contains portrait busts, a fireplace mantel and built-in, carved hallway cabinets. Gargoyles ornament the home's exterior.

The Mediterranean design of the Shephard King home was a suitable setting for Mansbendel's carved doors and a living room ceiling done in a series of panels. The library there is considered the

MANSBENDEL

By Sandra Mintz

artist's *tour de force*; almost the entire room is hand-carved from the walls to the ceiling.

Mansbendel didn't limit his work to architectural decoration; he also carved a variety of household items. And his range was incredible. He produced tables and chairs, chests and jewel boxes, portrait plaques and theater masks, wall hangings and screens, book covers and chess sets, humidors and inkwells. His work, sharing the traits of many of the European artists who preceded him, was strongly reflective of his Texas environment. He depicted historic persons, places and events as well as the flora and fauna of the Southwest in all the forms of his work.

This incorporation of Texas themes distinguishes him from his European counterparts. Born in Basle, Switzerland, in 1883, Mansbendel didn't arrive in Texas until 1911, although he had been living and working in Boston and New York since 1907. He began carving at the age of 10 as an apprentice. At 16, he studied at the Industrial Arts School until drafted into the Swiss artillery. On his discharge, he travelled to London to study the works of Grinling Gibbons, an English woodcarver who was a contemporary of Sir Christopher Wren. Gibbons, considered history's finest carver, proved a strong influence. Gibbons' ceilings at Petworth were the models for Mansbendel's work on the ceiling of the Shephard King home in Dallas. And the English carver's fruit, flower and foliage motifs also provided an example for the later work of the modern-day carver.

After leaving England, Mansbendel completed his formal education at the Coquier-Roland School of Art in Paris. A few years later, he went to New York where he headed the woodcarving de-

partment of the interior decorating firm of L. Marcotte and Company and taught clay modeling at the Cooper Union for the Advancement of Science and Art.

Mansbendel moved to Texas when he married Clotilde Shipe, whose father was M. M. Shipe, the owner and developer of the Hyde Park section of Austin. Mansbendel opened his own business in 1916 at 109 West 9th St. and began working with the leading architectural firms in Texas. When not doing this contract work, he carved his smaller pieces.

Mansbendel's carvings are a modern example of the ancient practice of archi-

tectural decoration which has long been used for both artistic and aesthetic expression. Dramatic examples are the heavy masonry walls of Romanesque architecture which were made more interesting by sculpture. The ornamentation on Gothic cathedrals emphasized the main architectural lines of the building. Folk artists in Pennsylvania Dutch counties often used sculpture to create elegance in their homes. In still more recent years, Frank Lloyd Wright elaborated his supporting beams and posts, making them into decorative shapes, while Californians Greene and Greene relied on their exposed carved beams and



Ceiling detail, Wrenn Library



Ceiling medallion, Z. T. Scott home, Austin



Charles L. Black library, reestablished at Episcopal Seminary of the Southwest



Chair from Black library



wallboard joints to serve a decorative as well as utilitarian function.

Architect Pietro Belluschi once said about architectural sculpture:

"I know of very few exceptions to the rule that any building which is thoughtfully designed requires somewhere—as a balance to the simplicity of its solution—a hint of man's need for something more than the efficient answer to make life interesting. All of us need some emotional yeast to our daily undertaking—that is why this sculpture came to be."

Mansbendel's work supports Belluschi's theory. In his work—from whimsical

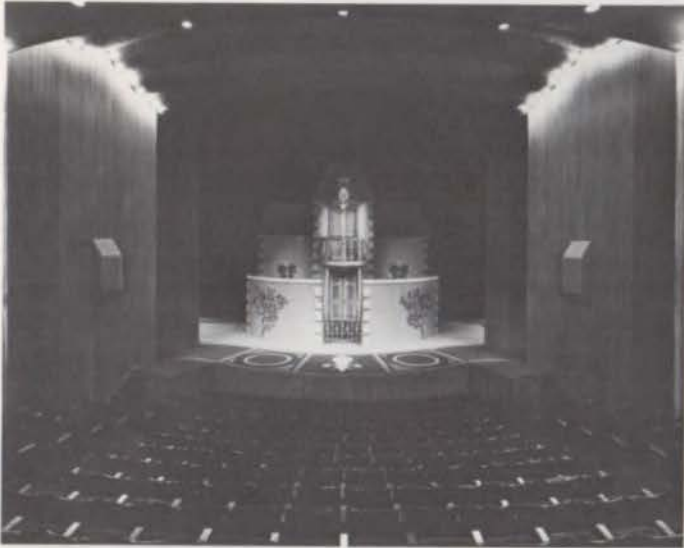
carvings of wildlife to ornate floral designs—Mansbendel complemented the built environment with touches of life and beauty.



Sandra Mintz is director of news/information at the Institute of Texan Cultures in San Antonio. The Mansbendel exhibit will appear in various museums throughout the state.

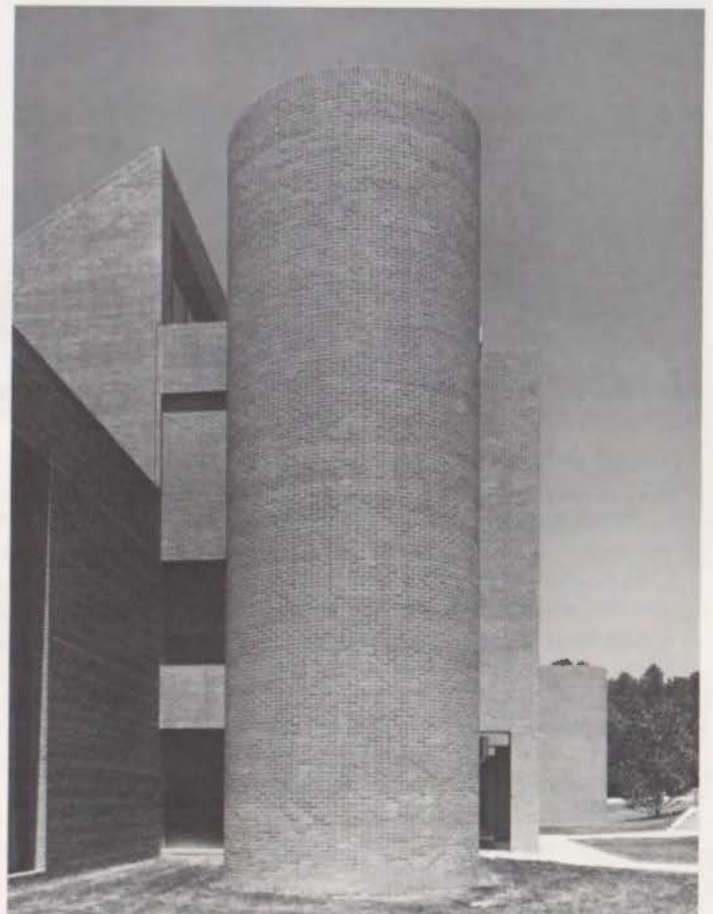
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Acoustics: Boner Associates, Austin
Theater: Mielziner & Kook, New York
Interior Design: Caudill Rowlett Scott
General Contractor: George W. Kane, Inc., Winston-Salem



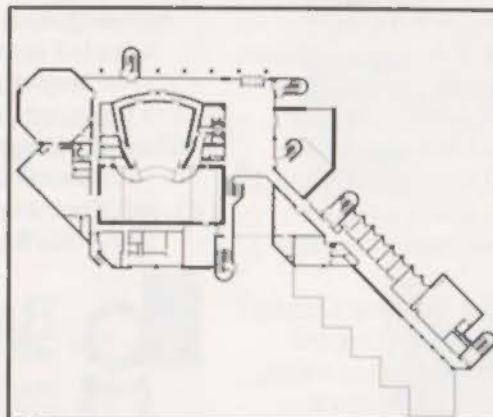
In the Mainstream

The Wake Forest Fine Arts Center at Wake Forest University in Winston-Salem, S.C., is designed to be an integral part of campus life, harmonizing with existing Georgian architecture on campus while making a significant architectural statement and academic contribution all its own. Housing a broad range of public and campus functions—from theaters to lecture halls to art galleries—the Center is a smoothly unified collection of facilities, each designed with as much concern for individual function as for collective efficiency and appeal.

The complex was designed by the Houston firm of Caudill Rowlett Scott for a sloping site near the main entrance to the university. Its three-phase construction was planned to appear complete at any stage in its progress. Phases I and II, theater and art facilities, have been constructed on the lower portion of the sloping site. A future music wing, phase III, will span the site, connecting the main lobby of the Center with the campus to reinforce the Center's function as a significant ingredient in the campus mix. This bridge across the slope of the site will allow the contours of the slope to move naturally under and through the completed Center, permitting the flow of people and space from one side of the site to the other.

The main theater, seating 346 patrons, features a revolving ring within a proscenium thrust stage extending beyond the curtain. A smaller ring theater, with 124 seats which move as sections on tracks around the center stage, features a large cyclorama for scene projection, moon lighting and other visual effects completely surrounding the audience.

An art gallery off the two-story, skylighted main lobby has a two-tiered mezzanine which accommodates display of large-scale painting and sculpture as well as the more intimate display of smaller-scale art. Art studios cascade down the site, facing into a stand of mature trees along a small stream.



Note: TSA's 1977 design awards competition yielded three First Honor Awards, five Honor Awards and eight Awards of Merit, projects which will be featured in Texas Architect throughout the year.



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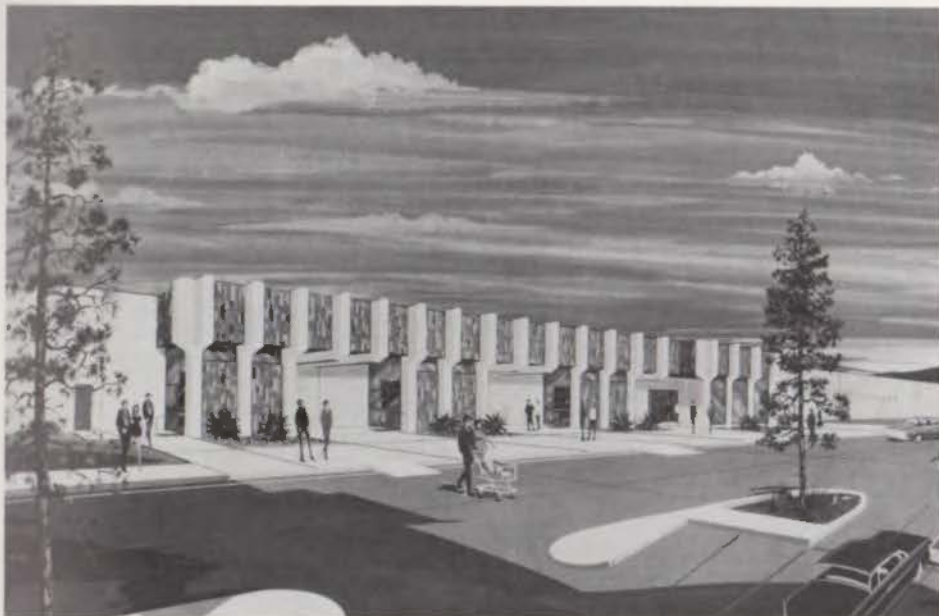


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Projects in Progress



New Central Commissary for Fort Bliss

The existing commissary at Ft. Bliss, housed in World War II-type warehouses, was inadequate and far-removed from the recently constructed Post Ex-

change, so the U.S. Army Corps of Engineers commissioned the El Paso architectural firm of **Foster, Henry, Henry and Thorpe** to design a facility adjacent to the new PX which would centralize shopping on the sprawling military post.

Since the Corps of Engineers was

concerned with energy savings, construction costs and maintenance of materials used in the facility, the architects initiated a "Life Cycle Cost Study" to determine the optimum construction methods and materials available. Some 200 possible construction "subsystems" were prepared which included such factors as maintenance, energy savings and cost. The life cycle was set at 15 years by a computer which processed available data and projected the different cost for each system over a 15-year period. The architects then selected the system with the best combination of cost and benefits.

The new facility, slated to be completed by Sept. 1, 1978, will accommodate food shopping, food preparation and storage functions in one 125,850-square-foot structure—a long, simple building, closed to the sun, with a surrounding lawn and a landscaped parking lot and a backdrop of desert mountains. Estimated cost is \$4.4 million.

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McAllen Southwestern Bell Headquarters Planned

The architectural firm of **Rehler, Vaughn, Beaty & Koone**, San Antonio, has designed a new headquarters building for the McAllen District of Southwestern Bell Telephone Co. in McAllen to accommodate operations for the South Texas Valley region. Upon completion in December, 1978, the east-in-place concrete and glass structure will contain 50,172 square feet of usable space on four levels.

Public and commercial functions as well as a phone center will be located at the street level, with the upper three levels designated as administrative offices. A lounge on the second story will be open to the central circulation core of the three upper levels, with an 8 ft. by 40 ft. skylight at the top of a three-story enclosed atrium.

Climatic variables such as the intense South Texas sun and mild winter conditions were important factors in the design evolution of the building. Thus, considerations included site orientation



and shading treatment. Program criteria included expanses of glass sufficient for natural light and spatial amenities.

The exterior utilizes deep cantilevered overhangs and recesses to shield peripheral glass areas at the south, east and west elevations. Using insulated reflective glass over single tinted glass is ex-

pected to reduce mechanical equipment installation costs by approximately 25 percent while reducing solar transmission and heat loss by 40 percent. Further shielding from severe sun exposures in early morning and late evening hours will be achieved by the use of reflective venetian blinds for some glass wall areas.



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Plans Unveiled for Harris County Jail

Architects have unveiled plans for the new \$37 million Harris County (Houston) jail, an 850,000-square-foot facility which will feature modular interior con-

struction, stand 13 stories high and ultimately house nearly 4,000 inmates. The principal architect-engineer on the project is **Bernard Johnson Incorporated** of Houston, with John S. Chase serving as associate architect.

Now in the final design stages, the jail

will initially contain a basement and eight finished floors. The four top stories will be left in a "shell" condition for future expansion. The facility's initial capacity will be approximately 2,400 inmates, and completion of the four upper levels will bring the final capacity to 3,950.

The building is designed to take maximum advantage of modular construction techniques. Inmates will be housed in single occupancy, four-person or twenty-four-person rooms. Four-person rooms can easily be converted to single occupancy rooms through the addition of dividing partitions.

A number of energy conservation measures have been incorporated into the building's design, including a heat recovery system which uses radiant heat from hot wastewater to preheat incoming water; pre-cooling of incoming air by mixing it with exhausted air conditioned air in a heat exchanger; and a variable volume air control system which reduces energy consumption by supplying the exact amount of air conditioning/heating required by each area of the facility.



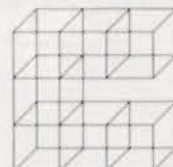
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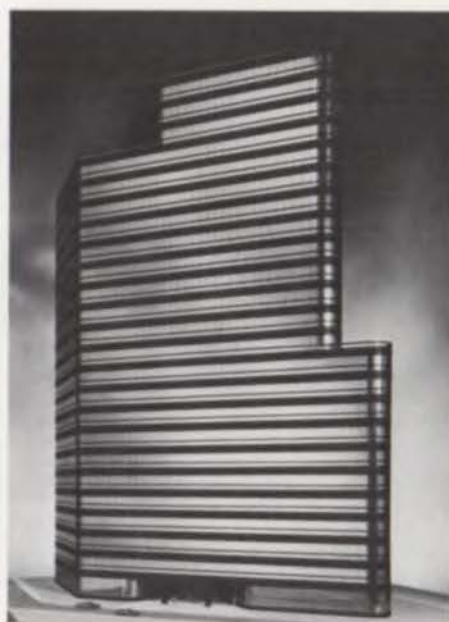
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"Two Post Oak Central" Planned for Houston's Loop 610

Planned for City Post Oak (off Loop 610 inside the Houston corporate limits) is a 24-story office tower designated "Two Post Oak Central"—a 429,000-square-foot, parallelogram-shaped skyscraper which is the second phase of a multi-phase project. Designed by **Richard Fitzgerald Associates**, Houston, and Philip Johnson and John Burgee, New York, the structure is an expanded version of its predecessor, "One Post Oak Central."

Abrupt setbacks at levels 12 and 22 establish the form, but corners rounded at 45 and 135 degree angles give a smooth, curving definition to the structure. (This building has qualities reminiscent of the great Art Deco skyscrapers of the '20s and '30s.) The exterior wall is colorfully characterized by alternating bands of charcoal anodized aluminum and silver gray dual pane glass. A 7½ level parking facility with space for 1,400 cars will be connected to the main building by a covered walkway. Twin pillars will embellish the lobby entrance.

Post Oak Central is a 17-acre development in the heart of City Post Oak on South Post Oak Road between West-



heimer and San Felipe. The first phase, completed in 1976, consists of a 24-story, 400,000-square-foot office tower, 28,000-square-foot retail center and 1,450 car parking garage.

The second phase is scheduled to be completed in fall 1978.

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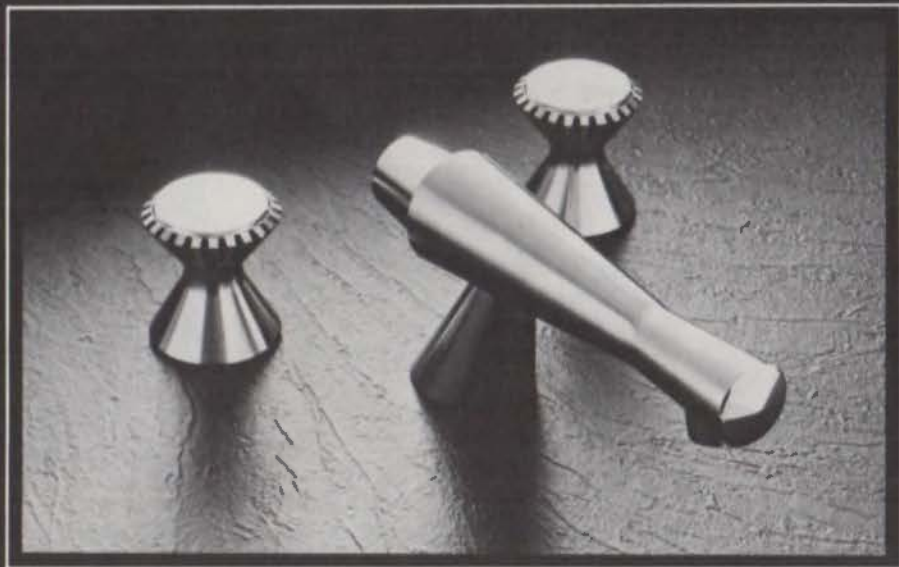
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THE BOLD LOOK OF KOHLER

Continued from page 26.

paper itself and the "fast, exciting game" that occurs once brush has been touched to paper.

San Antonio architect **Thomas A. Pressly, Jr.**, has "always dabbled" in art, but during the last seven years, painting has become something of a second occupation for him. He is serious about his art and his architecture, yet he enjoys both, and finds that each complements the other. His work, a balance between realism and abstraction, has been widely exhibited. He has received critical acclaim from such notables as Brian O'Doherty, John Canady and Millard Sheets and his work is part of many private and institutional collections, including those of the McNay Museum in San Antonio and the Arkansas Fine Arts Center in Little Rock.

Austin architect, teacher and writer **James Coote** draws for pleasure, but his work has been exhibited formally, most recently in a showing of architectural drawings at the Smithsonian's National

Museum of Design—the Cooper-Hewitt Museum in New York. (See *Architectural Design* 6/77.) His style ranges from precise, studied and realistic to loose and informal. The sketch pictured herein is one of a series of spontaneous responses evoked by his Austin residence, a house he designed for spaciousness, light and low-keyed privacy and whose most appealing qualities are "elusive, mysterious and specifically dependent upon the lush Southern vegetation of the site."

Craig Kennedy, of the Houston firm of Charles Tapley Associates, taught photography in the Department of Art at UT-Austin before stepping into the mainstream of architectural design. Now he considers his photography a diversion to the frustrations of architecture, an enjoyable, though somewhat serious, pastime. His is a straightforward approach which recognizes a photograph as "a piece of time in space." Kennedy says his treatment of static subjects reflects his architectural training, but he enjoys photographing people more than buildings.

San Antonio architect **O'Neil Ford**, of Ford, Powell & Carson, is an eminent designer, known for his ability to inject natural warmth and regional identity into his design. To most observers, his architecture is his art. However, we are privileged to publish herein an early etching by Ford which reflects an unexploited, natural ability we suspect is shared by many architects.

Bruce Duderstadt, of San Antonio, was trained to be an architect and formerly worked in the office of Ford, Powell & Carson. Currently, however, he devotes his full-time energies to his art—hand-tufted rugs and wall hangings. His work, which has been exhibited widely, usually is commissioned for particular spaces. Avoiding mere applied decoration, Duderstadt attempts to complement the architecture in which his work is to exist. A few examples of collections in which his work appears include: National Bank of Commerce, San Antonio; USAA Insurance Company, San Antonio; Student Union Building, UT-Austin; and Texas Society of Architects Headquarters, Austin.

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In the News



Garvin

Associate Dean Appointed

The Texas Tech University College of Engineering has announced the appointment of W. Lawrence Garvin, nationally recognized architect and planner, as associate dean of architecture.

Garvin was also named chairperson of the Division of Architecture and professor with tenure in that division, succeeding Nolan E. Barrick, who has served as chairperson since 1953. Barrick is returning to full-time teaching.

Garvin has been coordinator of physical planning for nine campuses of the University of California since 1973. He also has worked in planning for the Harvard Medical School and the Massachusetts Institute of Technology (MIT). He was on the faculty of the Clemson University School of Architecture and has been an architect in private practice.

He holds degrees from Washington and Lee University, where he earned a bachelor of science degree in physics; from Ohio State University, where he was granted a bachelor's degree in architecture; and from MIT, which awarded him a master's degree in architecture.

Garvin is professionally certified by the National Council of Architectural Registration Boards and is a registered architect in California, Massachusetts, Ohio, South Carolina and West Virginia.

Garvin's appointment became effective Jan. 1.

Theater Historical Society Conclave

The presentation of a study of a proposed performing arts district for downtown San Antonio will highlight the annual convention of the Theater Historical Society of America to be held July 15-17 in San Antonio.

Funded by a grant from the National Endowment for the Arts and matching funds from the city of San Antonio, the study proposes the adaptive reuse of seven downtown theaters—mainly ornate presentation houses of the 1920s—which represent the output of some of the best known theater architects of that era.

The study was compiled by urban renewalists, conservationists and supporters of the performing arts in the San Antonio area. Principal consultants engaged to study the proposal are: Brannigan-Lorelli Associates, Inc., New York; Lebensold, Affleck, Nichol, Hughes, Khosla, Toronto; and Ford, Powell and Carson, San Antonio.

The three-day conclave will also include guided tours of the city's historic theaters, where participants will have the opportunity to photograph and study theater interiors, share programs on theater architecture and conservation, view archives and hear theater organs.

Construction Costs Increase

The cost of construction materials and labor increased an average of 10.4 percent during a twelve-month period, McGraw Hill Information Systems reports, significantly more than the 6.2 percent rise reported a year earlier.

The information, released by McGraw-Hill's Dodge Building Costs Services Department and covering the twelve-month period ending September 1977, is based on a semi-annual survey of building trades unions, contractors and materials suppliers in 183 cities in the continental United States.

The jump in costs was attributed in large measure to the rapidly rising costs of building materials, with the greatest cost increases in lumber and plaster, followed by brick and cement. Geographically, cost hikes were highest in the Pacific Coast and Rocky Mountain states, where the increase was 12.6 percent. The smallest hike, 9.4 percent, was reported in the southeastern and south-central states.

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
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Des Taylor Installed As CACE Chairman

TSA Executive Director Des Taylor was formally installed as a member of the Board of the American Institute of Architects and as chairman of the Council of Architectural Component Executives (CACE) in ceremonies Dec. 9 in Washington, D.C. He will serve as AIA Director, ex-officio, for two years, concurrent with his term as CACE chairman.

Taylor has been TSA Executive Director since 1972, and is an honorary member of both the Society and the Austin Chapter. Before coming to TSA, he was executive director and legal counsel for the Waco Chapter of the Associated General Contractors. He has prior ex-



Taylor

perience as a contract administrator, attorney, and radio announcer.

He is a member of the Commercial Panel of the American Arbitration Association, the American and Texas Bar Associations, and the American and Texas Societies of Association Executives. Before his election as chairman of CACE, he was a regional director.

Also installed during ceremonies in Washington, D.C. were: 1978 President Elmer E. Botsai, FAIA, of Honolulu, Hawaii; first vice president (president-elect) Ehrman B. Mitchell Jr., FAIA, of Philadelphia; three national vice presidents, Herbert Epstein, FAIA, of Brooklyn Heights, N.Y., Sarah P. Harkness, of Cambridge, Mass., and Charles E. Schwing, FAIA, of Baton Rouge, La.; and the Institute's treasurer, Joseph F. Thomas, FAIA, of Pasadena, Calif.

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Seminar to Focus on Border Architecture

"An Exploration of a Common Legacy," a conference on architecture along the Texas-Mexico border sponsored by the Texas Historical Commission, will be held Jan. 20-21 in McAllen.

Recognizing the unique cultural and architectural heritage of the Rio Grande Valley, the Texas Historical Commission organized the seminar to focus on the common bond of that heritage between southern Texas and northern Mexico.

Seminar topics will include: state, federal and private sources of preservation funding, the architectural and cultural history of both sides of the border, folklore, revitalization of the Valley's economic centers and the economic and architectural future of the area.

The conference is funded by grants from the Texas Commission for the Humanities and Public Policy, the National Endowment for the Humanities and the Texas Historical Foundation.

Persons interested in participating in the conference can obtain more informa-

tion by writing: Border Conference, Texas Historical Commission, P.O. Box 12276, Capitol Station, Austin, Texas 78711. Hotel reservations should be made directly to the La Posada Motor Hotel, the site of the seminar, 113 N. Main, McAllen, Texas 78501. Telephone: (512) 686-5411.

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City National Bank, Austin.

Energy Conservation Award

An Austin bank which has been part of a Federal Energy Administration (FEA) retrofit study since 1975 was awarded an FEA Conservation Merit Award in December for cutting its electricity consumption 30 percent since the beginning of its role in the nationwide study.

Conducted by the Austin firm of Hammer Consulting Engineers under contract with the FEA, the study focused on finding ways to decrease the energy consumption of Austin's City National Bank as part of a national energy management program (see *Texas Architect*, March/April 1976). The engineering firm chose the bank as a subject for the project because of its fairly recent construction (1971) and the fact that it had still been built before energy conservation became a serious national concern.

The bank's energy conservation program began with phase I, which ranged from simply turning off unnecessary lights to reducing the hot water temperature in the building by 10 to 15 degrees. Phase II of the project, in which the bank is now involved, consists of expanding the use of timing devices to turn off air blowers at night and dampers to cut

the flow of air to unused areas of the building.

Bank officials estimate that total savings from both phases of the project will amount to more than \$300,000, savings realized, they point out, without sacrificing the comfort of building tenants and clients.

The building, designed by Page, Southland, Page of Austin, received a TSA Design Award in 1972.

Preservation Award

The San Antonio Conservation Society has received the nation's highest award for outstanding accomplishment in historic preservation for 1977.

The Louis du Pont Crowninshield Award, which includes a trophy and a \$1,000 cash prize, was presented to the group at the annual meeting of the National Trust for Historic Preservation last October.

The San Antonio society, founded in 1924, is one of the oldest nonprofit historic preservation organizations in the nation. Among its achievements are the restoration of a Franciscan mission complex, rehabilitation of structures as part of the "River Walk" along the downtown San Antonio River, restoration of numerous historic houses, promotion of historic district zoning and sponsorship of the annual citywide celebration, "A Night in Old San Antonio."

Hevesy Medal Awarded

Dr. Richard E. Wainerdi, PE, senior vice president of 3D/International (3D/I), has been awarded the 1977 Hevesy Medal for exceptional contributions in radioanalytical chemistry. The award was presented at the International Conference on Nuclear Methods in Environmental and Energy Research at the University of Missouri. It was named in honor of Nobel Laureate George Hevesy, a pioneer in nuclear analytical chemistry.

Dr. Wainerdi received the medal for his work in nuclear activation analysis leading to the first automated computer-controlled system for detecting trace elements. His research has been applied to the study of trace elements in diseases and trace element patterns in predicting volcanic eruptions.

A pioneer in the field of nuclear activation analysis at Texas A&M, Dr. Wainerdi recently left the posts of associate vice president for academic affairs and director of the Center for Energy and Mineral Resources there to accept his present position at 3D/I.

DOE Awards Solar Energy Grants

The U.S. Department of Energy (DOE) has joined with La Quinta Motor Inns, Inc., San Antonio, to commit over

\$1 million to the installation of solar energy systems in 11 La Quinta Motor Inns currently under development.

As part of the National Solar Heating and Cooling Demonstration Program, the DOE awarded grants totalling \$559,000 to the lodging chain. La Quinta will provide \$513,000 to help fund the project, which will involve the development of solar energy systems to supply domestic hot water for motor inns in Alabama, Georgia, Indiana, Kansas, Utah, Nevada, Tennessee and Texas.

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approved by DOE involves a solar energy system which will supply hot water and heat the rooms of a La Quinta Motor Inn in Salt Lake City, Utah. Completion is expected to be in late spring, 1978.

San Antonio Congress Set

Coretta Scott King, Stewart Udall, Felix Candela, and Paul Goldberger will be among the participants in the Fourth International Congress of Religion, the

Arts, Architecture and the Environment scheduled to meet in San Antonio from May 26-30 and for a week in Mexico beginning May 31.

The Congress will bring approximately 1,000 religious leaders, artists, architects, scholars and environmentalists together in San Antonio to consider the "Rebirth of Imaginative Vision." Previous Congresses have been held in New York/Montreal, Brussels and Jerusalem. The Congresses have been held every four or five years since 1967.

Coretta Scott King will be the key-

note speaker. American architect William Conklin and Spanish architect Felix Candela will be featured in the architecture forum. Paul Goldberger, architecture critic for the *New York Times*, will speak at a special luncheon May 29. Plans also call for Paolo Soleri to present a special seminar on his Arcosanti project in Arizona.

Former Secretary of the Interior, Stewart Udall, and Indian activist and author Vine De Loria will participate in a forum on the environment. They will be joined by Hazel Henderson, co-director of the Princeton Center for Alternative Futures.

Theologian John Dillenberger will deliver a major address on religious influences on the arts in America and will be joined in this discussion by theologians from the United States, Canada, and Latin America. A highlight of the five day meeting will be an ecumenical worship service at Trinity University May 28.

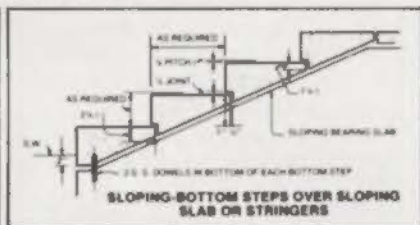
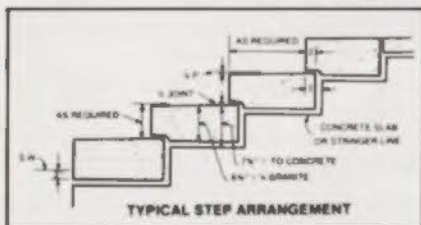
Distinguished scholars, architects, religious thinkers, art historians and political leaders will hold seminars throughout the meeting as the Congress deals with the role of religion, the arts and architecture in creating a more humane society around the world in keeping with environmental realities.

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News of Firms

Powitzky Associates, Architects and Planners, has announced the expansion and relocation of its office to the Fairmont Office Park, 4620 Fairmont Parkway, Pasadena 77504. Telephone: (713) 487-4485.

Paul D. Hoag, former staff architect at the Architects Collaborative in Cambridge, Mass., has joined the firm of **Golemon & Rolfe, Architects**, as a lead design architect.

Planning, Design, Research Corporation, Houston, a firm specializing in the planning and design of commercial interiors, has announced the appointment of M. Stuart Nimmons as vice president, and Joe Barbaria as manager of production. Both were formally principals in the interior architectural firm of Ufer, Nimmons & Barbaria, Inc.

Paul E. Martin and Hossein Oskouie (both formally with S. I. Morris Associates, Houston) have announced their association and the formation of **Urban Architecture**, a firm offering building

and interior organizational design to the commercial industry. Urban Architecture design facilities are located at 1775 Saint James Place, Houston 77056. Telephone: (713) 627-3620.

Kenneth M. Nuhn, senior partner in the firm of **Page Southerland Page, Architects and Engineers**, with offices in Austin, Dallas, Houston and Corpus Christi, has been named regional representative to the 1978 National Committee on Architecture for Health, an AIA professional committee in Washington, D.C.

Houston architect R. Bruce Simmons has announced the formation of the firm **Simmons Associates, Architects**, with offices located at 7000 Regency Square Blvd., Suite 140, Houston. Telephone: (713) 781-6500.

Sam A. Listi and George W. Outlaw have announced the formation of **Listi/Outlaw, Architects and Planners**, with offices located at 2627 North Loop West, Houston. Telephone: (713) 869-3363.

Architect/Photographer Richard Payne, of Houston, has announced the relocation of his office to 4200 Westheimer, Suite 217, Houston 77027. Telephone: (713) 961-0625.

Coffee and Crier, Architects and Planners, of Austin, has announced the appointment of Amanda S. Machlan as an interior designer for the firm's projects.

David W. Green has joined the Dallas firm of **Acoustic Design Associates** as a consultant in architectural acoustics. He is a registered architect in Texas with experience including several years with consulting firms in Austin and Houston and with the architectural firm of Ford, Powell & Carson in San Antonio.

Koetter Tharp Cowell & Bartlett, Architects and Planners, Inc., of Houston, has announced these additions to its staff: Ray Whitlow, a graduate of the University of Minnesota with a bachelor's degree in architecture, as an architect intern; David Standard, a graduate of Louisiana State University with a bachelor's degree in architecture, as an architect intern; Robert Dech, a graduate of Virginia Polytechnic Institute with bachelor's degrees in architecture and science, also as an architect intern; and Ronald K. Burke as an architect and urban designer.

Richard L. Kreutz, formally a general partner with Skidmore, Owings & Merrill, Architects and Engineers, has joined

3D/International (3D/I) as vice president. He will direct major international projects for the Houston-based architectural, engineering and project management firm.

Exhibition

The fifty-first annual meeting of the Midwest Health Congress will feature an Exhibition on Architecture for Health March 20-22 in Kansas City, Mo. Projects to be exhibited will include new hospitals, long-term care facilities, health

centers, diagnostic and treatment centers, medical laboratories, doctors office buildings and clinics.

Attendance at the three-day exposition and conference is expected to be 6,000 to 7,000 persons from Arkansas, Missouri, Nebraska, Oklahoma, Wyoming and Iowa representing hospital administrators, boards of trustees, planning agencies, architectural firms and hospital personnel.

Persons who wish to exhibit health care projects should contact Raymond I. Hueholt, of Smith-Voorhees-Jensen

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Housing Starts Increase

The seasonally adjusted annual rate of housing starts nationwide in October 1977 showed a 27 percent increase over the October 1976 rate, the National Association of Homebuilders reports.

The November 1977 edition of the Association's *Economic News Notes* indicates an increase of 464,000 over the October 1976 rate of 1,715,000 units.

The report says the actual number of housing starts in October 1977 showed a 28.6 percent increase, up 42,600 over October 1976.

News of Schools

Texas A&M—A Texas A&M University architecture student was a third-place winner in the 1977 National Architectural Precast Concrete Students' Design Award Program sponsored by the Prestressed Concrete Institute (PCI).

Charles G. Porter received a third-place prize of \$500 for the design of a seven-story apartment-commercial structure. First place went to David E. Nestleroth, a fifth year student at Virginia Polytechnic Institute and State University, for his multifunctional hotel and transportation center design. The second-place prize was awarded to Oklahoma State University student Keith E. Johnson for designing a shopping arcade-parking structure.

The purposes of the Student Awards Program are to promote high quality architectural design and to offer practical support to architecture students of exceptional merit. Participants design structures using architectural precast concrete as the primary exterior material and must demonstrate proper application, function and detailing.

The deadline for the 1978 Student Awards Program is June 1. PCI will assist students with manufacturing or design considerations. Interested students can contact the Director of the Student Awards Program, Prestressed Concrete Institute, 20 North Wacker Drive, Chicago, Ill. 60606, for more information.

UT-Austin—Two new appointments and four reappointments to the School of Architecture Foundation Advisory Council of The University of Texas at Austin have been approved by the UT System Board of Regents.

New members on the advisory council are Joseph E. Blanton of Albany and Norcell Haywood of San Antonio. Reappointed to the council were Karl Kamrath and A. William Modrall, Jr., both of Houston, Edward Mok of San Antonio and George Pearl of Albuquerque, N.M. Terms expire in 1980.

The 25-member volunteer council helps promote the recognition, welfare and progress of architecture and planning education at UT Austin by assisting the dean and the architecture faculty in strengthening the fundamental education program, encouraging interest among professional groups and individuals in the challenges of architecture and planning education, and assisting the school in obtaining scholarships and other financial support and in attracting outstanding high school graduates into a consideration of architecture and planning careers.

Photo by Leslie W. Bland



Ford

Artisan Lynn Ford Dies

Artisan-craftsman Lynn Ford, brother of San Antonio architect O'Neil Ford, died New Year's Day in San Antonio at the age of 69.

A native of Sherman, Ford lived and worked in San Antonio for the past 25 years as a woodcarver, sculptor and lead, ceramic and brass artisan, with much of his work done in conjunction with his



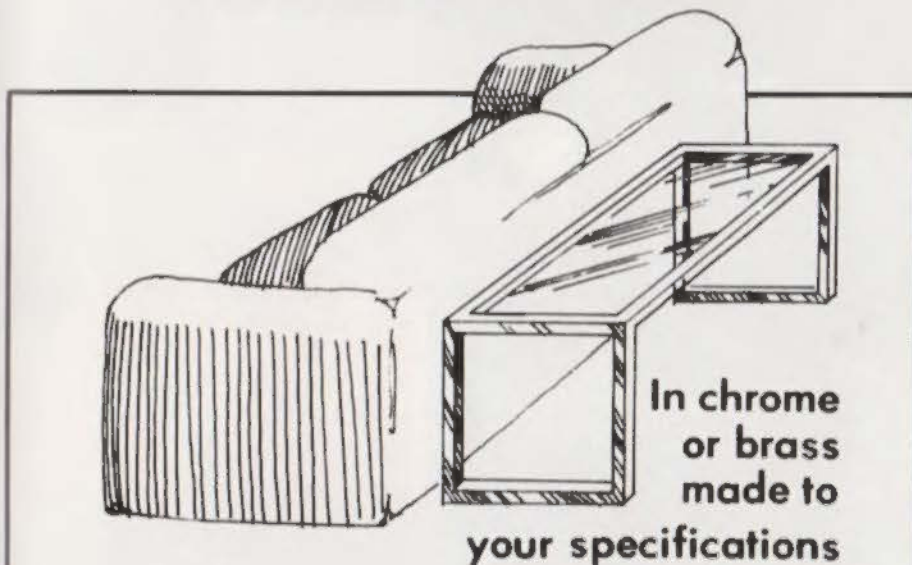
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brother's architectural projects.

In 1962, Ford received the AIA "Craftsman of the Year" award. He had also been honored by the San Antonio Conservation Society, Trinity University and the University of Dallas. His works, including carved wooden doors, ceramics, brass and copper light fixtures and lead panels, are featured in homes and buildings and have been displayed throughout the state as well as in California, New York and Colorado. A book on Ford and his work is scheduled to be published later this year.

Industry News

Shawnee Southwest, Inc., has announced the appointment of Ray David Kanter as MoHawk carpet contract specialist for the Houston metropolitan area. Shawnee Southwest is the distributor for Mohawk carpet in Texas, Louisiana, Oklahoma, New Mexico, Colorado and part of Wyoming.

Flintkote Supply Co. has announced the relocation of its divisional headquarters from East Rutherford, N.J., to Irving. Vice president and general manager of the division, James Shedden said the move was made to centrally locate operations in the growing markets of the Southwest.

Structural Stoneware Incorporated, an architectural tile manufacturer headquartered in Minerva, Ohio, has announced the appointment of Frank M. Davis as regional sales manager for Texas, New Mexico, Oklahoma, Arkansas, Louisiana and Mississippi. Before joining Knox, Davis was employed as a factory representative with Miami-Carey.

Programme Martin, a San Antonio based modular wall manufacturing firm, has announced the opening of a showroom at 3601 W. Alabama St., Houston.



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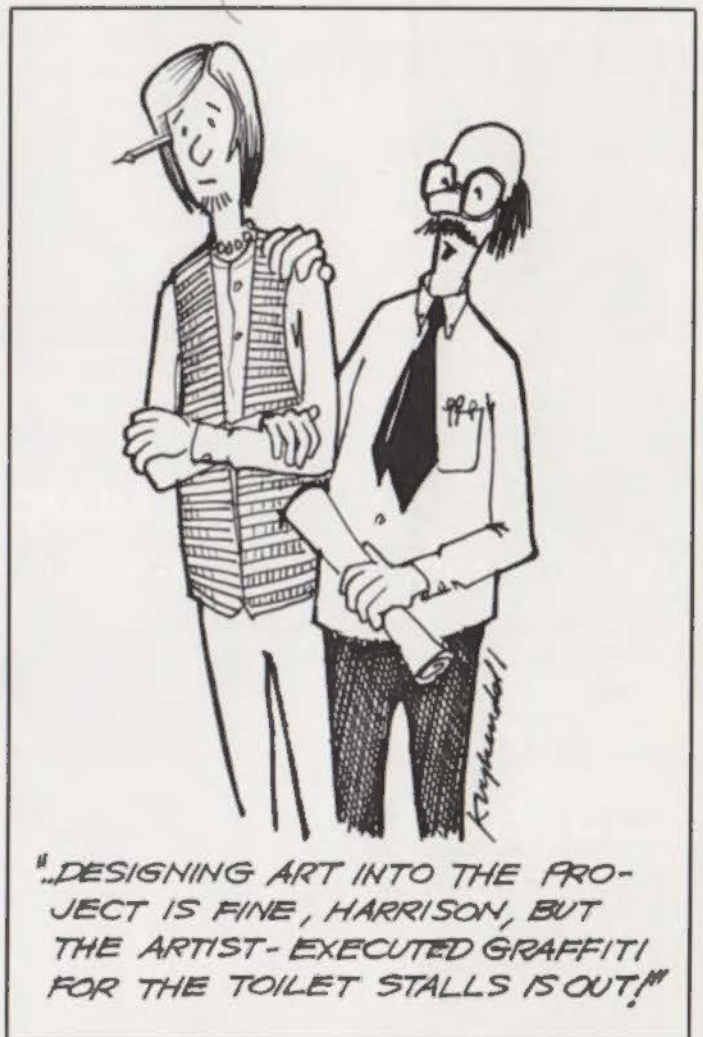
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Letters

Editor's Note: Texas Architect received the following from Texas sculptor Ted McKinney as something of an open letter to architects. While it is not, obviously, a response to this issue, it does present an artistic viewpoint relevant to a part of this issue's theme: the role of art in architecture and the apparently fraying philosophical ties between their practitioners.

Editor: As I observe the dramatic growth of the city of Houston, I am saddened by the possibility of our era being recorded as a time in which American architects did little or nothing for the synthesis of the arts. Collaboration between artist and architect is almost non-existent. Most of the new construction in Houston is void of sculpture, mosaics, murals, tiles and reliefs. Each time a new building is completed, I can visualize a mammoth dollar sign freestanding in front of it—a stark reminder of what the owner and the architect really accomplished in their endeavor.

As a sculptor, I believe art should be an integral part of architectural design, and sculpture to be the best form of art to use. More specifically, I think abstract sculpture is the style most compatible with contemporary architecture, not only because it is the sculpture of the time, but because it's the most flexible, since it has the ability to complement a wide variety of architectural forms. But any kind of sculpture enhances the appeal of a building by humanizing it, and giving it an individual identification worth a great deal to the culture of the community.

American architects should take a close look at Latin American architects and their work. The collaboration of the artist and the architect in Latin America has produced monuments to the integration of the arts unsurpassed for their daring and imaginative solutions to the modern problems in the relationship between art and architecture. They have heart. They are concerned with the vital spiritual need in our time for a return to the integration of the skills of the artist and the architect. In Latin America, the two work together as a team and place great importance on their combined efforts. They face their responsibilities with courage, imagination and competence, and their works reflect the richness of their past culture and a great confidence in the future.

Many American architects may feel that the availability of good artists is a problem—that top quality work must come from artists with international reputations. This isn't true. Architects can look around their communities and find many relatively unknown artists who can do extremely high-quality work. They simply ask that they be judged on their merits and not their relatively unknown names.

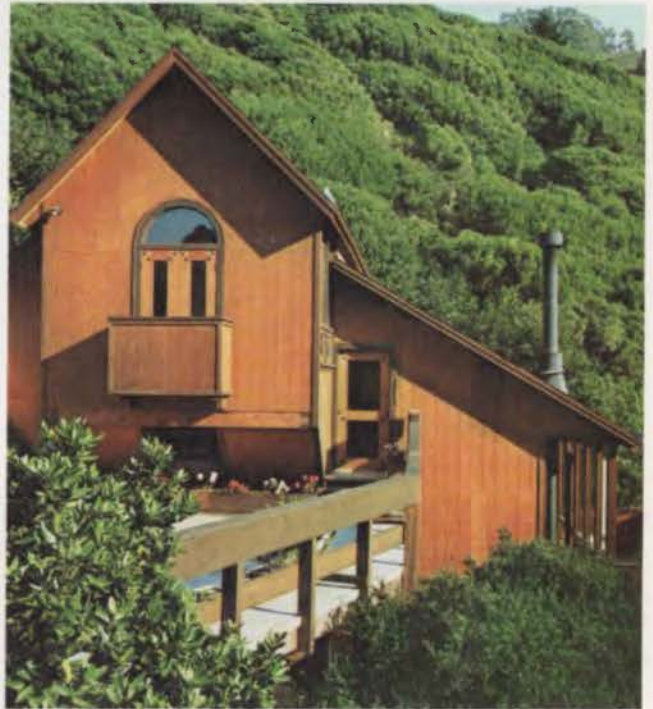
Many good artists would come forward in response to a statewide appeal for their services, and a competitive program with modest prizes would yield a tremendous choice of good art for a final selection. The number of good artists in the United States—and in Texas—is unbelievable, and all they want is a chance to show what they can do.

Let's face it: if the architect doesn't plan for the arts in his architecture, who will? The interrelation of the artist and the architect should remain uppermost in the minds of good architects. To ignore this concept is to fall short of the codes and principles of exceptional architecture.

Ted McKinney, sculptor
Stafford

January/February 1978

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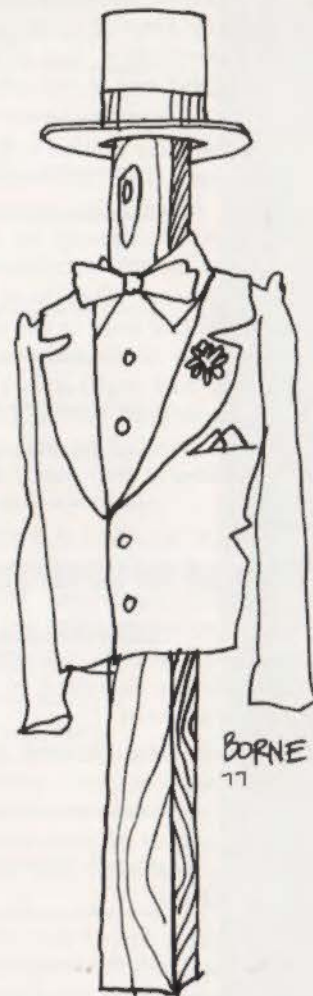
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Editor: The *Texas Architect* and *Texas Monthly* magazines afford me, a displaced Texan, the opportunity to stay aware of what is happening in Texas and what my friends, associates and classmates are doing. (*Texas Architect* is much more successful by its simple, clear-cut approach to the subject matter.)

Working with Jim Pfluger during the 60's, I became aware of the work effort involved in putting together *Texas Architect*. It was unsurpassed in quality then and has been improving ever since. The November/December 1977 issue on Health Care Design exemplifies this quality.

This review is significant not just for its delineation of the state of the art in Texas but also for what the future of the health care marketplace holds for architects throughout the country. This is undoubtedly one of the best issues since I have reactivated my subscription.

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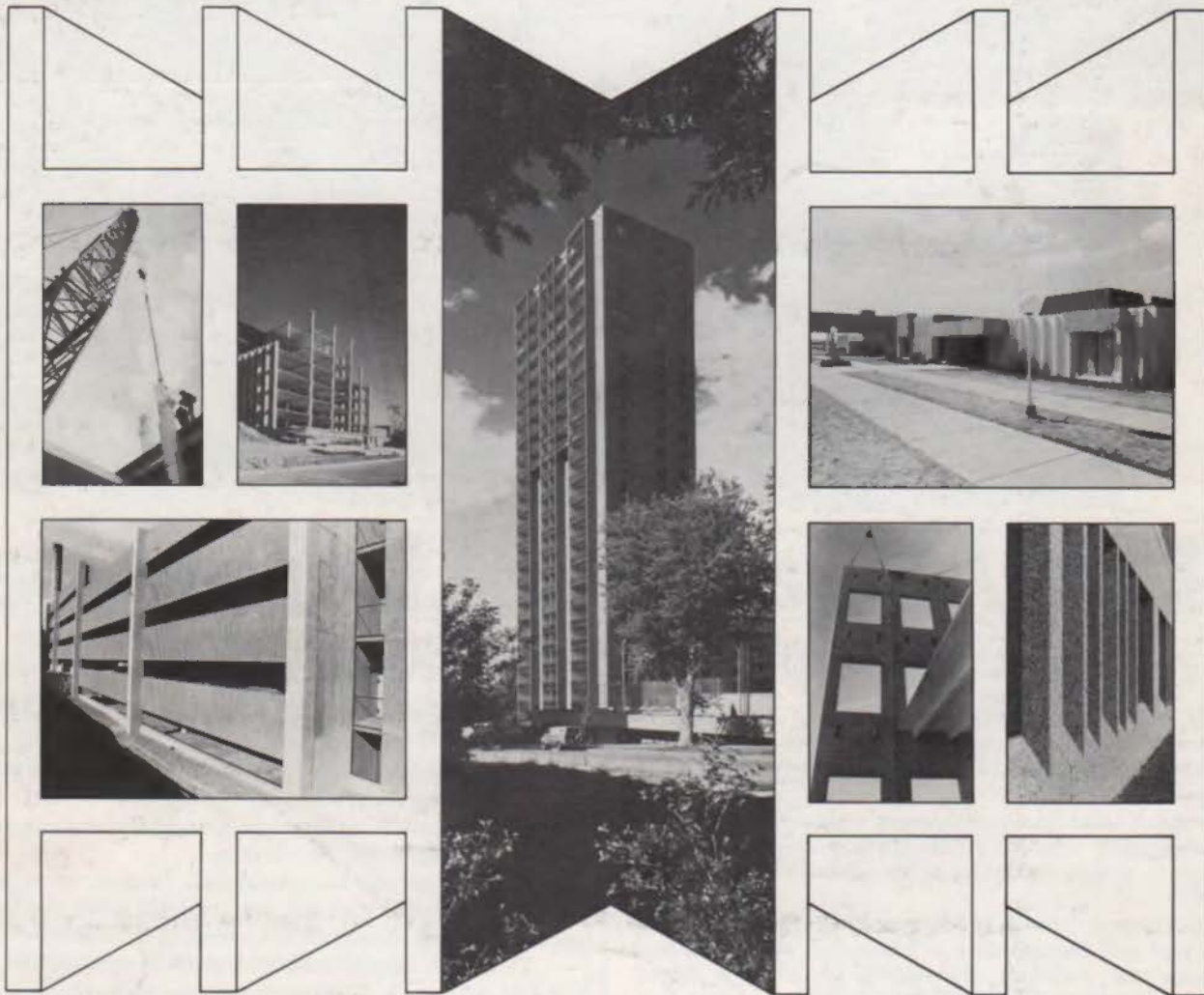
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