

TEXAS ARCHITECT

OFFICIAL PUBLICATION OF THE TEXAS SOCIETY OF ARCHITECTS

FEES FOR STATE BUILDING — AN EDITORIAL

THE DESIGN FOR LIVING

THE INGREDIENTS OF THE ARCHITECT

PRODUCERS' COUNCIL IN TEXAS

JULY

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AN OPEN LETTER TO ARCHITECTS

SUBJECT: 3/16 INCH THICKNESS VS. 1/8 INCH THICKNESS ASPHALT TILE FLOORS

Asphalt Tile was originally designed for heavy traffic and for several years, was used almost exclusively in the thickness of 3/16 inch on the floors of schools and other public buildings. With the development of light colors, the 1/8 inch thickness was introduced in order to hold down the cost per square foot, so as to compete with linoleum in light traffic areas. When the demand for asphalt tile outran the production capacity of the industry, shortly after the end of the last war, most of the manufacturers promoted the 1/8 inch tile for all classes of floors so that they would be able to spread their production volume further. That brought about the use of 1/8 inch tile on many floors where a thicker asphalt tile should have been used.

The thickness of 3/16 inch asphalt tile is 50% greater than 1/8 inch, and theoretically it should last at least 50% longer. However, it will be found in actual use that in most instances where asphalt tile is worn down to a thickness of approximately 1/16 inch that it starts to give trouble because of not having sufficient strength to stand up under traffic. Therefore, a simple calculation will show that 3/16 inch tile will have twice the effective life of 1/8 inch tile.

Although 3/16 inch tile is priced at 50% more than 1/8 inch tile, its cost of labor for installation per square foot is practically the same as the 1/8 inch. This combination of longer wear and with the same cost of labor for installation would indicate a saving to the owner of the floor over the number of years in which it is used.

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CALENDAR OF EVENTS

June 30—Board of Directors meeting of the Texas Society of Architects, Commodore Perry Hotel, Austin, Texas.

July 20—Board of Directors meeting, Texas Society of Professional Engineers, Austin, Texas.

September 17-20—American Hospital Assn. Convention, St. Louis, Mo.

October 14-15—Texas Association of School Administrators, Austin, Texas.

October 25, 26—Twelfth annual convention of the Texas Society of Architects, San Antonio, Texas.

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FEEES FOR STATE BUILDINGS

An Editorial

The 52nd General Assembly of the Texas Legislature has ended. Much serious work attended its meeting and many progressive actions resulted from its deliberations. A balanced budget is a **fait accompli**. For that and much else, the members of the 52nd are to be commended.

One unfortunate action was taken during the closing days of the session. Buildings financed by the Omnibus Appropriation bill are confronted with the stern prospect of poor planning. The reduced architectural fee provided in this bill can only tend to limit the quantity and quality of the services which architects can afford to provide.

The difference between a good and a bad building is sound and thorough **PLANNING**. Good and complete research is required to solve each problem in each building. Such research takes time and costs money. An architect cannot do sufficient research if his remuneration is too small. He cannot plan adequately under a cut fee system.

The Profession of Architecture in Texas has attempted through the years to give an ever improving service in the public interest. At the same time it has arrived at a minimum fee to be charged for such service, commensurate with rendering complete and proper services and retaining a fair monetary return to the architect.

Incomplete planning for these new state buildings will result in reduced study of new techniques in the housing, treating and caring for the unfortunates of our State and in outmoded planning for our new educational buildings. It will mean, also, less study of ways to reduce building costs without impairing building function or useful life.

The State of Texas has a very short budget at best for its building program. Certainly each dollar should buy the ultimate in useful space. Reducing the planning budget means these buildings dollars will be used less efficiently, for space that is less useful and less space, too, can be expected. The small amounts saved by reducing the money paid to architects easily can be lost ten-fold and more unless other means can be found to provide the vitally essential research and study, that this program deserves.

Our overworked legislators cannot be blamed too much for this situation. They were faced with the serious problem of the State's total economy. A full-time representative for our profession at our Capital would have given notice in time for us to have aided our lawmakers in avoiding this disservice to the people of Texas. Constant vigilance on the part of the profession might have saved Texas from such false economy.

Extracts From THE DESIGN FOR LIVING

BY DEAN JOSEPH G. HUDNUT
Graduate School of Design, Harvard University

"Could we carry into our civil architecture the responsibilities that weigh upon our shipbuilding, we should ere long have edifices as superior as the Parthenon."

So said Horatio Greenough, who, writing in the year 1843, discovered in the image of a ship at sea the functional principle which since then has haunted the architecture of our era.

A ship, he says, is shaped neither by authority nor by tradition, neither by sentiment nor by sympathy; it obeys in its pattern only the laws of structure and apportionment. Yet beauty, obedient only to the wind and waves, rides uninvited in its swift exultant sails.

Horatio Greenough is careful to explain that ships—and by implication buildings—are not made beautiful by necessity. Beauty is

the consequence of a way of working. As a part of those processes by which materials are assembled, shaped and arranged for use there are, or there might be, progressions towards beauty—progressions guided, not by academic law, but by practical responsibilities laid upon the makers.

Beauty resides in an express and visible agreement and mutual operation—precise, subtle and urgent—of mechanical shapes and powers: the grasp of the keel, the leap of the bow, the forward thrust of wind in the sails. Beauty, solace and ornament of life, has her birth as a very part of that conquest of nature which engages the practical science of our day.

This conception, so opposite to the traditions of architecture, so inimical to the conventions and valuations of our practice, com-



Dean Joseph G. Hudnut, architect and educator, has spent 34 years of his life in the training of young men for the profession which he holds so strongly. Author of "Architecture and the Spirit of Man," published by the Harvard University Press in October, 1949, he was appointed in 1950 by President Truman as a member of the National Fine Arts Commission, and elected a Fellow of the Royal Society of Arts, London.

Born at Big Rapids, Michigan, Joseph Hudnut attended Harvard College, interrupted his training to work two years in an architect's office in Chicago, and then attended the University of Michigan, where he received his degree of Bachelor of Architecture in 1912. In the 11 years that followed, he taught at Alabama Polytechnic Institute, married, took his Master of Science degree at Columbia University, went into the American Expeditionary Force and served overseas, finally returning to New York, where he opened his own office and practiced for four years.

Joining Columbia University in 1926, he became Dean of the School of Architecture in 1933, but resigned in 1935 to accept appointment at Harvard as Dean of the School of Architecture. In 1949, Dean Hudnut received from the University of Michigan the honorary degree of Doctor of Fine Arts.

The excerpts printed here were taken from Dean Hudnut's talk to delegates at the 83rd convention of the American Institute of Architects in Chicago in May, and carried the keynote of the convention.

mands, for this moment at least, the imagination of our time. Its authority is not limited to the dialectics of architecture but guides also the general mind of our era.

Persuaded of a biological law constant for man and nature, ravished by technological idea and achievement, we conceive not only buildings but all things made by man as mechanisms for his own advancement; and when we perceive in such mechanisms a practical ministry clearly affirmed, when we recognize in their appearance effective pattern and energies exquisitely controlled, we endow them with a value we call beauty.

So universal is this habit of wisdom and appraisal, so congenial to the temper of an era of triumphant science is this unique and specific beauty, that we anticipate its presence. Before we look for or recognize a beauty which is apart from reason or serviceability in the things we made, we must first experience the materials of which such things are made, the way in which these are shaped and put together, and how they work.

* * *

If we are aware of that harmony of steel and purpose, exhibited in a form so discriminating of materials and tensions, so completely dedicated to the end to be achieved, we can scarcely fail to discover in it a rational order and dignity. There will be many who find such dignity beautiful.

Our architecture is enriched by the importance which recent theory has given to this analytical and incidental beauty. It would be a pity if our delight in a beauty thus resting on the uncertain base of technological knowledge were to continue in a course so absolute as to forever impoverish our art of all other beauty.

We ought, at any rate, to be aware of that impoverishment. However right we have been to take to ourselves this reasonable excellence of functional form, yet even that excellence, if it implies the loss of all formal

beauty in buildings, if it exiles from architecture all sentiment and romantic beauty, may be bought at too high a price.

In recorded history our era is the first to accept an engineer's aesthetic as an ideal of architecture. That is—or should be—an arresting circumstance. We are the first to make structural expression a prerequisite of aesthetic order, the first to conceive buildings as the mechanized products of industry, the first to explain them with analogies found in machines, the first to deny their role as humanities addressed to the spirit of man and the first to harvest from the dialectics of the social sciences a philosophy with which to destroy a tradition of art.

Until our time the exhibition of structure was, with rare exceptions, an end subordinate in architecture to the achievement of form conceived, not as logical relationship, but as a unification and harmony of sensuous elements. The attainment of such unification and harmony, when concerned with visible things, was the supreme metier of painter, sculptor and architect.

Whatever may have been his dependence upon physical law, whatever his compromises with necessity, it was this freedom and command which were the essentials of an architect's way of working. An architect was an artist to the extent of this freedom and command.

* * *

We must conclude, then, that present-day architects are endowed with a uniqueness of vision and understanding which sets their practice apart, not only from the wider stream of their tradition, but from the more immediate currents of the contemporary arts which surround them. There is laid upon them also—by relationalizations somewhat excessively sadistic, I think—the duty of expressing our civilization.

(To Be Continued)

Planning To Build, You Should Know

THE INGREDIENTS OF THE ARCHITECT

GUIDE, PHILOSOPHER AND FRIEND

Who is an architect?

What are his ingredients?

Everyone has heard the word architect used. Even General Douglas MacArthur in his history-making speech before Congress April 19 of this year used the term in his opening paragraph, "...those great architects of history who have stood here before me..." Newspapers and magazines report the work of architects, and the people have seen them portrayed in motion pictures. Yet, too few people know what he really is, what he does, and how he goes about doing it.

What is he?"

He is an architect—the person who brings to a building project the inspiration, the vision, the soul it must have to become a living force. He brings achievements and a range of services that cannot be matched by any other factor in the building operation.

It has been often asserted by those who know architects that there is no other profession which requires of its members so complete and comprehensive an understanding of human experience and material things than does architecture.

Consider the first man. He stacked some brush into a rude shape for his shelter. This made him a builder. But he wasn't satisfied because the wind blew away part of the brush and the rain came in. So, when he rearranged the brush to make a better shelter, he became the first man to do research in building construction.

But when he made it over again, not only as an adequate shelter, but to please a critical, if inexperienced eye, what he created was architecture. He became the first architect.

He proved first, only that he knew enough to come in out of the rain; second, that he

had grown tired of dodging leaks; and third, that he had progressed to the point where he could create a universe, an art, a philosophy.

The first man was not unlike many people today who try to be their own architects, just as some people try to be their own doctors, or their own lawyers. Of course, some of these people are where they have little need ever for a doctor; and some are locked up where it will take plenty of lawyers to get them out. People who attempt to be their own architects usually make the attempt only once.

In the order and comfort of our lives today, the architects' performance is inescapable. The house in which we live, the building in which we work, the school in which we study, the church in which we worship, the theater in which we seek relaxation all rose from the soil with the inspiration and the direction of the architect.

How necessary is it then in contemplating the construction of a building that one recognize the indispensable ingredients necessary in the architect. Ingredients that make possible his creating a pleasing, efficient design, and a successful building.

An innate creative desire, a vision of the beauty of construction, its mass and proportion, the harmony and balance of its many elements, the play of light and shade and color, qualify the student of architecture. With these endowments he must submit himself to an arduous schooling to train his imagination, and develop his sensitivity.

The knowledge of building materials and methods which he acquires, and accumulated experience will enable him to interpret and analyze the prospective owner's dreams and first translate them onto paper. From these

drawings then will be fashioned a three-dimensional solid of stone and metal and wood and other materials, all within the financial limits imposed upon the architect for the problem.

The architect must be enthusiastic yet cautious, responsive yet patient, resourceful, and master of the politic approach. He must be prepared to advise his client on the respective weight of the various elements of building that each brings to the project.

Quality of construction and value of property must be recognized by the architect. He must understand financing and kindred matters that will enable the owner to forecast the value of investment both at the completion of the building and through the years to come.

He is his client's professional adviser and representative. He plans, specifies, obtains bids, helps to draw contracts, supervises the work during the progress of construction, and keeps the construction accounts. He is, in a word, the administrative head of a complex operation carried out by many hands. Indeed, he is a man of many talents. From start to finish he is the one person in the building industry whose interests are identical with those of the owner.

In selecting an architect, you will look for his power to understand and visualize a problem, its general design and scope, its feasibility, location, and environment. This is the designer, the sensitive man.

You will note his knowledge of construction methods and building materials, and of all the services—plumbing, heating, and lighting—that go into any structure. This is the practical man of experience.

You will note his knowledge of the ability and standing of contractors, of building costs, of market conditions; his faculty of judging estimates; his understanding of legal, financial, and real estate requirements; of building codes and practices; his general capacity to supervise and administer his work. This is the business man.

And you will look into that priceless ingredient, the man himself—how he is held in the community and among his associates; his ideals, his integrity, his leadership, his experience. And especially, for it is important to you, you will discover the ease and cheerfulness which he uses in his professional contacts.

Through the duration of any building operation which you undertake, the architect will be your guide, philosopher, and friend. You will entrust him with the expenditure of your money, you will rely on his judgment. Your relationship must be founded on mutual confidence and respect, so that he can render you the highest quality of service he is capable of giving.

Here is the architect—the inner essence, the white flame that is his character and his worth. Many ingredients combined in one man give you the good architect.



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In Service To Architects The PRODUCERS' COUNCIL RATES HIGH IN CHAPTER ACTIVITY

With the two Texas Chapters of the Producers' Council among the top ranking in the nation for chapter activity among 31 Councils, Texas architects and engineers should be among the best informed in the nation about quality building materials, equipment and techniques.

Formed 27 years ago at the suggestion of the American Institute of Architects, of which it has been an integral part, the Council still follows three basic objectives:

1. *To encourage greater use of quality building materials and equipment.*
2. *To broaden the market for building products.*
3. *To bring about improvement in building methods.*

The Producers' Council, Inc., with headquarters in Washington, D. C., is devoted to a continuing program of serving the government, the building industry, and the people of the nation.

Through a joint technical committee of the Council and the A.I.A., problems confronting architects and manufacturers are studied for solutions that advance the science of building. Both organizations are aggressively working to promote wider adoption of coordinated dimensions as a means of lowering building costs and improving the quality of construction.

Through the years the Council has promoted research in the field of building, especially in the use of materials in combination. Officers of the Council have played a major part in the formation of the Building Research Advisory Board through which building research is correlated and expanded along sound and economical lines.

Also, abandonment of obsolete and restrictive building codes is sought, in favor of modernized provisions which permit the use

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In cooperation with the National Retail Lumber Dealers Association, the Council has played a leading part in devising economies in small house construction, and conducting training courses for employees of materials dealers. Further opportunities for reducing building costs are being studied jointly by the Council and the National Association of Home Builders.

The Council's "Technical Information Bulletin" has long been recognized as the blue-book of the best building products. Published twice a year for the exclusive use of Council members, it is a tested and proven sales medium. After review by the A.I.A., it goes to architectural firms to keep them advised of the latest products and services.

At the local level the Council operates with local chapters of which the Dallas and Houston chapters have been established in Texas. New products and techniques are brought before the architects and engineers at dinner meetings by these chapters, making it possible to compare products and secure closer fellowship from these meetings.

While no definite date has been set, plans are under way to form a third Texas chapter of the Producers' Council in San Antonio in the foreseeable future. Surveys of potential membership are now being conducted.

More and more the Producers' Council is helping to open new doors in the field of architectural design and inspiring new confidence on the part of those who guide the solution of architectural problems.

For the 119 national Producers' Council member companies and trade associations there is a satisfaction of knowing they are cooperating with Texas and the American Institute of Architects to further the highest ideals in architecture and building construction and equipment.



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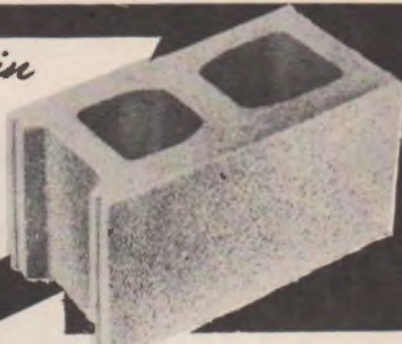
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WINNERS ANNOUNCED IN CIVIC COMPETITON

BROWNSVILLE — Wiltshire and Fisher, Dallas architectural firm, have been awarded first place in the Fort Brown Memorial Center competition. The award carries with it the commission to design and supervise construction of the \$800,000 Brownsville civic center.

Second prize of \$750 went to Richard Vrooman of Bryan. Five honorary awards of \$250 each were given to Page, Sutherland and Page, Austin; William C. Baxter, Weslaco; Golemon and Rolfe, Houston; E. Davis Wilcox, Tyler, and Allison B. Perry, San Antonio.

T.S.A. members of the Jury of Awards were Herbert Tatum, Dallas; Stayton Nunn, Houston, and Marvin Eickenroht, San Antonio. Ernest Langford, Bryan, was the professional adviser.

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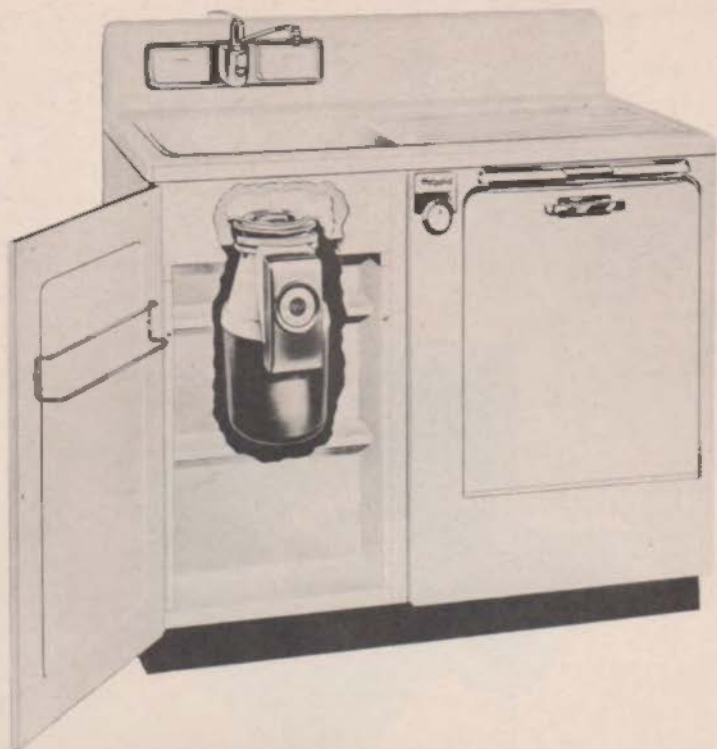
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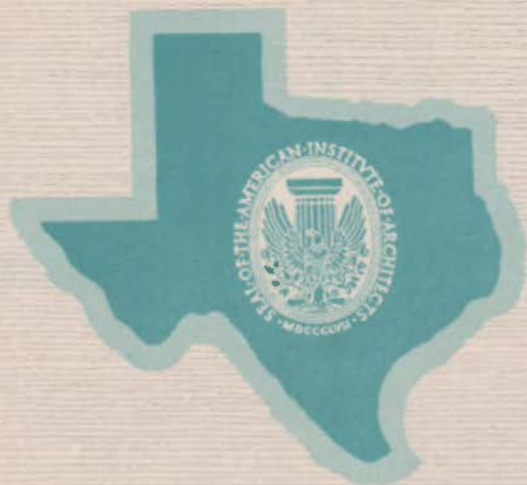
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