



**THE TEXAS
ARCHITECT**

MAY

1968



Texas Society of Architects

"TEXAS ARCHITECTURE OF 1967"

Liberal Arts Classroom and Office Building
University of Houston
Kenneth Bentsen Associates, Architects

Jury Comment—Project is well resolved and the traffic problems are carefully handled. It is consistent with the program statement of needs and shows a good disposition of building masses.

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The American Institute of Architects

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THE TEXAS ARCHITECT

VOLUME 18 / MAY, 1968 / NUMBER 5

THE DOMINION OF MAN

The policies we adopt with reference to waste and destruction of our soil and water resources will affect the history of our nation forever.

In every year of his existence on this planet, mankind has allowed his environment to be ravaged by disastrous floods and devastating destruction. Even today, man spends only a minute part of his energies in preventing this loss of precious resources which constitute an integral part of—in fact, the very basis of—all of our environment.

I know of thousands of people who decry the size of the federal debt because of the burden it places on our children of generations yet unborn, but sit idly by and do nothing to check the loss of our water and soil, which is depleting the wealth of posterity in an amount many, many times the size of this federal debt on which they focus their attention. This attitude gnaws at my conscience and I hope gnaws at the conscience of all of us. It demands correction if man is to exercise a competent dominion over nature.

With our present knowledge, this water could be retained in the general area where it falls, to serve an infinite number of useful purposes. This soil could be preserved for our children, out of which could continue to grow the food, the fiber, and the ornaments of our culture.

Do we have the sense of responsibility to deal effectively with the preservation of this very vital foundation to our progress, our economy and our culture? In this ever increasingly complex world—a world of mushrooming urbanization, a world of assembly lines, mass production—we have unbelievable capability to erect buildings, then abandon them, build automobiles, machinery, and innumerable artifacts of our industrial structure, use them for a while, then abandon them to corrupt the landscape and replace nature's harmony and beauty with man made ugliness, thereby precipitating another environmental crisis.

Entrances to our major metropolitan areas, and even to many of our rural villages and towns, are marked and scarred by this debris which has been carelessly, recklessly, and irresponsibly abandoned or filed in outdoor warehouses to serve the whims of some exploiter.

Nature never creates anything but what it promptly destroys when the object of its creation has been served. So it must be with man if this civilization is to survive.

The Honorable FRANK B. MORRISON
Governor of Nebraska

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

Texas Conference: Campus and University Planning

SUMMARY—Texas Conference: Campus and University Planning by William J. Martin, Director of Facilities Planning, Coordinating Board, Texas College and University System.

Three hundred and sixty-nine architects and educators attended the recent campus planning conference at the Gunter Hotel in San Antonio which was jointly sponsored by the Coordinating Board of higher education in Texas and the Texas Society of Architects. Dr. Jack Williams briefly outlined the duties and responsibilities of the Coordinating Board as defined in the Higher Education Coordinating Act of 1965 and enumerated the principal research projects currently in progress for the Coordinating Board by Texas colleges and universities which will be incorporated into the master plan for higher education in Texas.

Dr. Harold Gores, President of Educational Facilities Laboratories, was the major speaker at the conference and suggested that our primary tasks in his opinion are as follows:

1. Reduce the current "Brain Drain" of Texas graduates to other states, which is a serious economic liability.
2. Study demography continuously to enable more accurate forecasting of needs.
3. Seek better ways and means to integrate and homogenize the campus with the community both academically and physically.

Dr. Charles Pinnell, Associate Dean, Texas A&M University, discussed his research efforts for the Coordinating Board concerning the "Systems Approach to College and University Planning." He focused on the full range of institutional decision-making including *academic, financial and physical plant* planning. (The results of the six-volume study on this subject will be published and made available to all Texas colleges and universities this summer.)

Two case study presentations graphically illustrated the diversity that exists today in higher education programs and facilities which are planned to accommodate them. They were: Oakland Community College, Orchard Ridge Campus, Farmington, Michigan, Audio-tutorial approach to learning for 5,000 students, no classrooms, maximum use of audio, visual and



Sedge Thomson, Director of Facilities Planning and Construction, University of Washington, addresses case study session on Senior Colleges and Universities.

Left to right are George Harrell, FAIA, Regional Director, Texas Society of Architects; Dr. John Tirrek, President, Oakland Community College, Michigan; and Mace Tungate, FAIA, President, Texas Society of Architects.

Left to right are Tom Bullock, AIA, Chairman TSA Committee on Schools and College Architecture; Anthony G. Adinolfi, Hon. AIA, Manager of Planning, New York State Construction Fund; and Kenneth H. Ashworth, Assistant Commissioner for Federal Programs and Facilities Planning, Co-ordinating Board, Texas College and University System.





Top photo: David Kelley, Assistant Executive Secretary, Southern Association of Colleges and Secondary Schools. Bottom photo: L. Richard Holden, Assistant Director, Division of College Facilities, U.S. Office of Education, Washington D.C. & Dr. Quinten Mathews, Senior Administration Officer, Higher Education Facilities, U.S. Office of Education, Washington, D.C.

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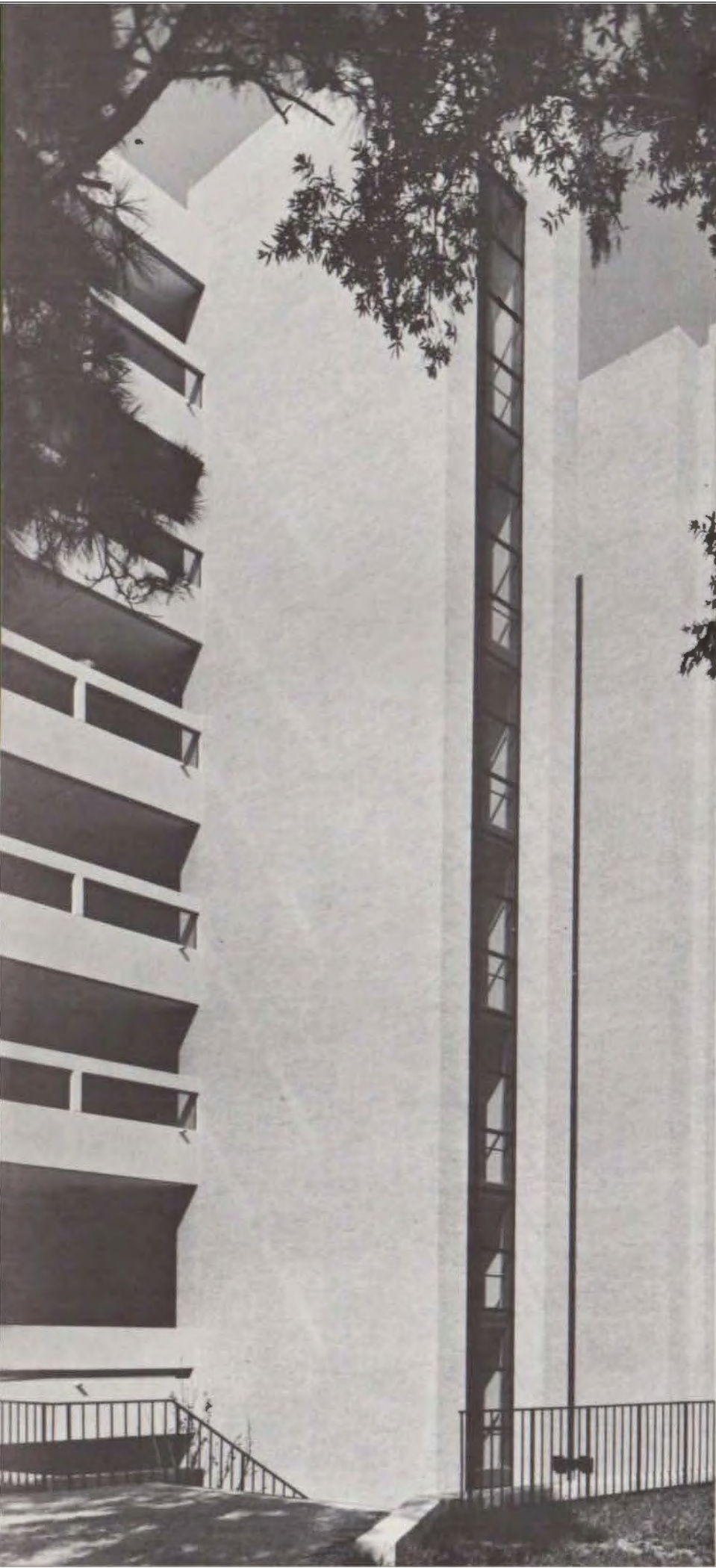
Texas Conference: Campus and University Planning

electronic devices to extend faculty members to every student. Labs open 14 hours per day with tutor in attendance. University of Washington, Seattle, Washington, a multiversity of over 30,000 students whose physical plant is an outgrowth of the 1909 International Exposition. Major revisions were necessary in development plans in 1921, 1927, 1934, 1949, 1961 to meet ever changing social conditions and academic emphasis.

Vice Chancellor Don Walker, U.T. System; David Kelly, Assistant Executive Secretary, Southern Association of Colleges and Secondary Schools; and John Dozier, Vice President, Macalester College, St. Paul, Minnesota discussed and responded to the case study presentations and the previous conference sessions.

The luncheon session on Friday was climaxed by Anthony G. Adinolfi, Manager, State University of New York Construction Fund (59 campuses, \$900 million worth of construction put in place in 1966), who said: "Unless there is a change in the existing system of funding higher education in Texas you will not be able to adequately meet the needs of projected enrollment increases presented to this audience by Dr. Williams yesterday. Under your present system only one thing is certain and that is as greater demands are placed upon the colleges and universities in the state to meet the needs of fast increasing numbers of students, the "pie will grow smaller and smaller."

The 1966 AIA-EFL-HEW Higher Education Design Awards exhibit proved to be an effective backdrop for conference sessions which focused upon seeking ways and means to improve the "educational environment" through more meaningful design and planning. ■



TEXAS ARCHITECTURE 1967

UNIVERSITY OF HOUSTON

LIBERAL ARTS CLASSROOM
AND OFFICE BUILDING

Architect
KENNETH BENTSEN
ASSOCIATES

Structural Engineer
Walter P. Moore & Associates, Inc.

Mechanical Engineer
Bovay Engineers

General Contractor
Warrior Constructors, Inc.





Architect's Statement

Realizing that a general classroom building is probably the most densely inhabited and well used structure on a typical campus, our client, "The Administration", requested from the outset that in addition to designing an economical and functional building, serious consideration should be given to designing a building which would be stimulating to experience.

Assuming that neither teaching methods nor size of classrooms can be considered as stable now or in the future, design theory for this building is based on maximum flexibility. The basic plan locates all fixed elements, such as columns, chases, stairs, elevators, rest rooms and corridors on the periphery of a rectangle to avoid a later conflict with changing space requirements.

The temperate climate of this area allows the use of outside corridors with shipboard height railings in lieu of the more customary interior double loaded corridors lending additional impetus to the flexible planning.

Total square footage is one hundred and forty-nine thousand square feet, accommodating in excess of thirty-six hundred students and faculty. The sixteen thousand square foot sunken landscaped court provides a pleasant pre-class waiting area for students. Escalator service extends through all classroom floors from the lower level thru the third floor with elevator service to all floors. Faculty offices and seminar rooms are enclosed in the fourth thru sixth floors.

During classroom changes the building appears to be a visually kinetic structure of people moving thru architecture.

Statement by Head of Institution

The significant features of the design of the general classroom building center around the need for a combination facility providing maximum efficiency of building

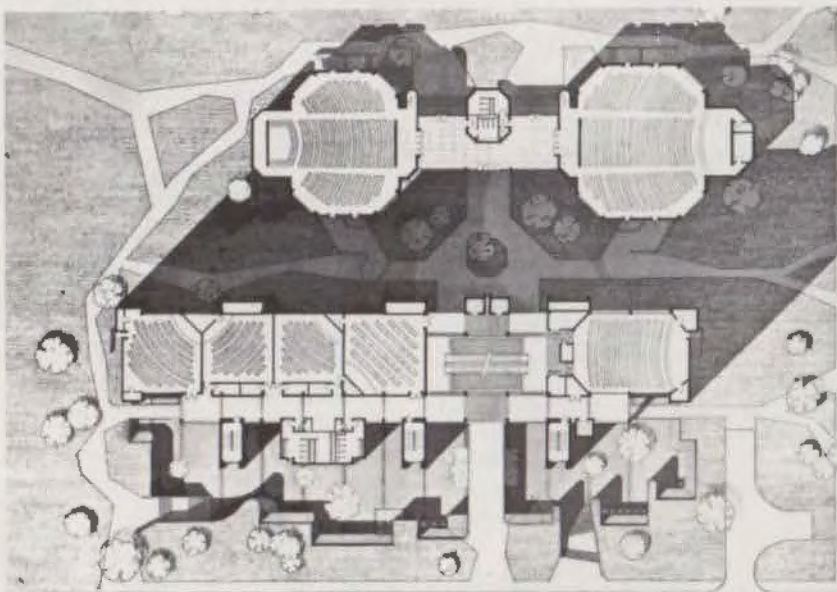
UNIVERSITY OF HOUSTON



TYPICAL OFFICE FLOOR



TYPICAL CLASSROOM FLOOR



Photos by Bert Brandt & Associates, Houston.

space on a limited land area. The economy of design was not only assumed, it was stressed. On the surface, a problem of this kind would appear to be quite simple, requiring only the combination of classrooms and offices and being not too dissimilar to a commercial office building. In fact, the extreme range of classroom sizes (from seminar rooms and a language laboratory to teaching auditoria of 400 and 600 student stations) to house approximately 3,420 students per hour, in addition to offices of varying requirements for approximately 200 faculty in different disciplines, presented an architectural challenge. The architects also were asked to provide a structural system giving maximum flexibility for the future rearrangement of space, and to provide a building which would become part of the student's total educational experience.

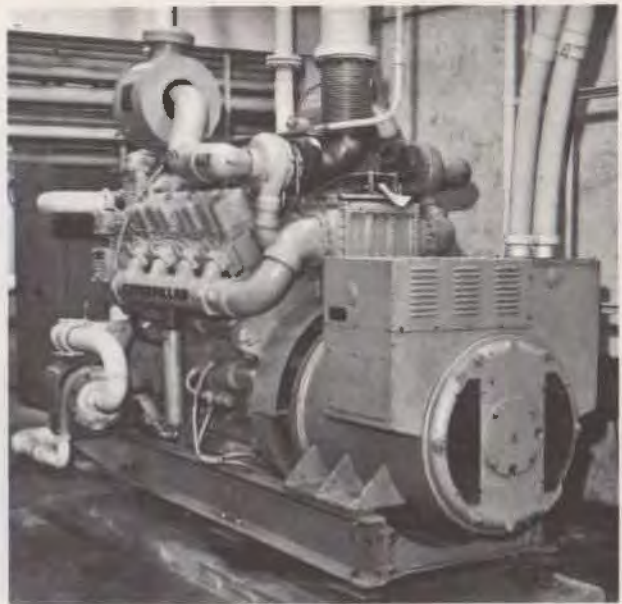
We believe that the architect has achieved an outstanding solution to the several problems by designing a high-rise structure employing a single-loaded corridor and locating all fixed elements on the periphery of a rectangle. The prevailing breeze is utilized to cool the courtyard and to dry the exposed walking surfaces on the exterior corridor.





TEXAS ENERGY REPORT

There must be a reason so many Cat Engines are working in Texas!



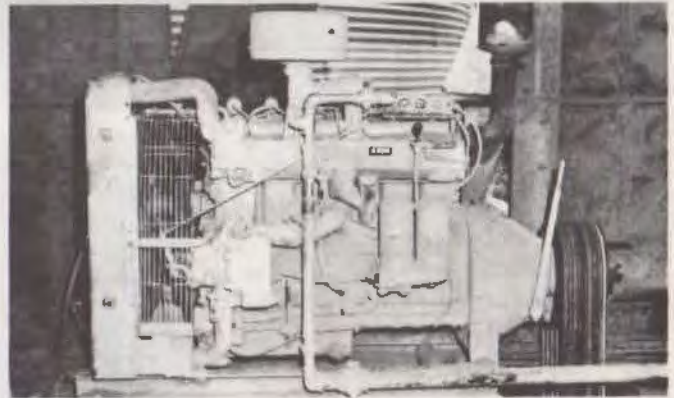
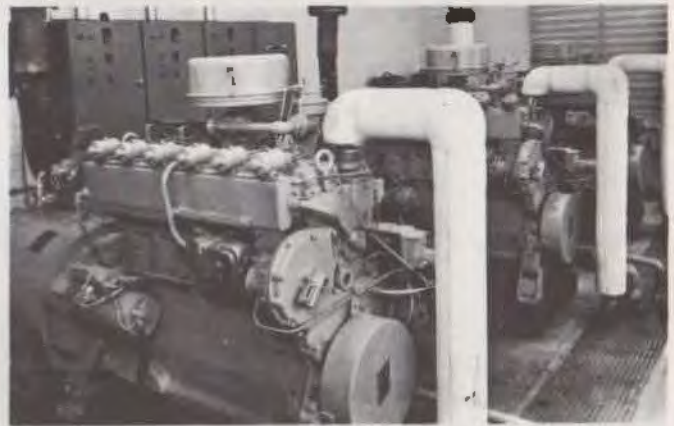
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your building & your architect

how to pick an architect



There is no easy way to pick an architect. True, there are some general rules that can be stated, pitfalls that can be warned against, pointers that can be offered about what to look for in an architect and his work—and all of these things are done in the following pages.

But there is no magic formula for selection. "Listen," said a man in charge of building some \$10 million in retail stores a year when asked how he does it, "if you come up with a good system, let me know."

In reality, systems and procedures are less important in this perilous quest than is the disposition of the client. To the task he must bring good intentions, an open mind, a hardy sales resistance and a willingness to take the time and trouble to learn something of what architects and architecture are all about.

To some clients, used to making clear-cut decisions about clear-cut problems, all of this seems impossibly hazy and imprecise. They seek an easy way out, turning to acquaintances, to brothers-in-law, to big, briskly businesslike architectural firms, or to the even bigger organizations which offer a neat package of construction services. Sometimes they get fairly good buildings, but they do not often get architecture.

Hence the stress on good intentions. All things being equal, the client gets about as good a building as he wants. To achieve architecture—a building which is soundly put together, which works well and which is an ornament to its surroundings and a source of deep satisfaction to its occupants—the client must have a strong drive to do so. His motivation may be simple pride, public relations, a feeling of responsibility to the community and the building's ultimate users. Whatever the reason, he must actively want the building to be something far more than mere shelter.

And then he must try to select the right architect. Otherwise, the best of intentions are wasted. Many a client who starts out with a desire to be a party to greatness winds up a patron of mediocrity, all through making the wrong choice. Selecting an architect is by no means the only decision the client has to make during the building process, but it is far and away the most crucial.

Formal competition: it may be worth the trouble
There does exist one cut-and-dried method of making the choice, which perhaps should be dealt with first. It is the formal architectural competition, held under the code for architectural competitions (AIA Document B451), established by The American Institute of Architects, in which the client hires a professional adviser, sets up a jury and invites architects to submit designs based on a common program.

Architectural competitions are popular sport in Europe, but they have never really caught on in the United States. Indeed, it is not difficult to make a case against them: they can be expensive to stage (the AIA code requires compensation to the professional adviser, the jury and the finalists). They sometimes tend to drive out the busier, betterknown firms who simply don't have time to take a flyer. They can deprive the client of the chance to closely investigate the extra-design abilities of the firm that gets the jury's nod.

And yet the formal competition is the nearest thing to a sure-fire system for attaining superior architecture—a system that lets the client see a facsimile of the product before a designer is selected and provides a panel of experts to guide the choice. It is especially well-suited to public projects: it is, after all, a particularly democratic way to pick architects, and it also takes some of the political pressure off the public client. Most important, it often leads to a freshness

and excitement not often found in public buildings. There is reason to question, for example, whether Boston would have the prospect of such a vigorous new city hall had the architects been selected and retained directly by the city government.

The first list: where to go from the yellow pages
For the majority of clients, who don't feel a full-scale competition to be feasible, the search for an architect begins with a list of names. If they are habitual clients or long-time architecture buffs, they probably start with some names in mind. If not, however, they are likely to be seen staring at the yellow pages of the telephone book and wondering where to turn.

Some turn to the local chapter of the AIA, but more often than not come away disappointed. The AIA is a membership organization, and in prudence cannot be expected to make qualitative distinctions among those who pay it dues. Many architects, moreover, stoutly resist classification as specialists, and in some localities the AIA office is forbidden even to suggest architects who have done a great many buildings of one type or another.

The best advice that can be offered the bewildered client at this point is to enter into a crash program of self-education and to pick the brains of all accessible experts shamelessly. Architectural buff or no, if he has the firm intention to achieve a good building, he probably has some standard of what a good building is. The goals of the education program are to develop these standards further and to find some architects who seem to offer promise of meeting them.

One starting point is in the pages of the architectural magazines, which convey a feeling of what is currently being built and may even contain work by architects in the client's own locale. The AIA chapter may conduct an awards program or have available a guidebook, both of which give some indication (though far from an infallible one) of the practitioners whom the architectural community considers its leaders. But the most instructive procedure of all is for the client to visit new buildings, to get their "feel," and then to find out who designed those to which he responds most positively.

As for the expert counsel, it should be sought on both sides of the fence, among clients as well as architects. Acquaintances or colleagues who have gone through the process of selection recently are rich sources. It is harder on the architects' side: who could summon the nerve to ask Macy's to recommend a good department store? Good prospects here are architect friends who are employees of large offices,

architectural journalists and architectural educators. Journalists and educators are often chary about recommendations, however.

The matters of chauvinism, size and specialization
The making of the first list of potential candidates involves more than knowledge. It also involves some tough decisions about matters on which even the most expert disagree. Among them, in fact, are perhaps the three most hotly debated questions about the selection of architects.

The first is whether the client should consider only local firms. If he is a staunch member of the Shop at Home Committee of the chamber of commerce, the question may well answer itself. National concerns who want to become "part of the community" also may find it prudent to use only home-grown talent. Local public agencies, notably school boards, often are subject to some rather unsubtle pressures from the architectural fraternity not to look too far afield. And even beyond such considerations, there are good reasons to have the architect close at hand during the design and construction process.

Unhappily, however, some communities are not rich in the kind of talent required to produce superior work. The client who wants a building of genuine quality may be forced to look elsewhere. After all, the desire to give the community such a building is local pride of an admirable sort. The hometown architects should understand; they are professionals, not juvenile gang leaders carving an area into unimpragmatic turfs. As for the convenience of having the architect nearby, it can often be attained through an association between the out-of-town architect and a local firm.

The second knotty question involves the project's size. If it is a large and complex job, should only big firms be considered? The big firm, of course, will answer yes. It will claim, with a good deal of justification, to offer a wider range of services than a small office. The big firm will also point out that it takes both manpower and experience to manage the myriad details involved in a sizable project.

These are compelling arguments—if the client is satisfied that the big firm will also deliver quality. Some do, but here another harsh fact must be faced: there are enormous architectural offices, turning out enormous quantities of work, which have yet to do a good building. What may be a large job to the client, moreover, may be run-of-the-mill to the big firm and may wind up in the hands of a 22-year old designer in one corner of its huge drafting room.



Nixon High School, Laredo
Caudill Rowlett Scott, Architects

Photo by Jay Oistad

Inwood Manor Apartments, Houston
Neuhaus & Taylor, Architects

Photo by Paul Peters



There are two alternatives. One is to engage a medium-sized firm with a hard core of superior personnel which is willing to expand its production staff for the job. The client must balance the risks involved against the likelihood that the firm will throw all of its talents unstintingly into his building. The other is, again, an association, this time of a small design office with a big firm to handle production and perhaps construction contract administration.

A word about such associations: they are a little like shot-gun weddings, particularly if the two firms have both been contenders for the commission. There should be a precise understanding about who is in charge of what; otherwise, design ideas can be lost in endless bickering and compromise. Also, even though the two firms share the fee, the client should understand that he will be putting out a little more in expenses. Whether the association is worth it is his decision.

The third and final point of controversy is whether the client should seek only those architects who have solid experience in the type of building at hand. Phalanxes of specialists have grown up around those types which are especially complicated in program or function, such as schools, hospitals, laboratories and factories. Often these specialists know the client's problems better than he does. They can make his life a great deal easier.

But sometimes the specialist becomes so steeped in the client's problems that the process of design becomes automatic—and the building looks it. His expertise is not to be dismissed lightly, but it should not be overweighted. Often a fresh solution comes from the application of a fresh talent, even a young talent. A good many outstanding buildings have resulted from the encounter between an imaginative architect and a new problem complex enough to be challenging.

The interview: the selection process gets personal
The client now has his preliminary list. It is not too long, and nicely assorted among architects far and near, big and small, experienced and untrammled. The next step is an entertaining one. He should contact each of the candidates, explain the nature of his project and invite them to submit information on their offices and their past work. The next few days' mail will bring him an amazing variety of missives, ranging from chaste professional communications to thick, multicolor brochures. Careful study, culling fact from fancy, should enable him to further trim the list to those he wants to interview.

"In the end," an *Architectural Forum* editorial once said, "a client has to trust two people: himself and his architect." The interview is generally the first face-to-face encounter between the two. One of its principal functions is to give an indication whether their coming together produces that special chemistry required for joint participation in creative effort. The reaction is indefinable—it is more than a matter of mere compatibility—but it must be real if something of worth is to result from the association.

An important corollary of the statement just quoted is that architecture is, in the final analysis, a personal matter, whose creation is best not left to committees. Until now, we have used the word client in the singular. Something in the nature of modern institutions, however, seems to require the setting up of committees for tasks like choosing architects. It is probably unavoidable, and it can turn out all right if one condition is met: that a single, strong individual on the committee be given prime responsibility for the screening process of voices and ideas that will produce only contradictions, confusion and, in the end, mediocrity.

No two architect-client interviews are quite alike. Some clients like to visit the architect in his natural habitat; some feel safer meeting the architect on their own home grounds. Some architects appear wreathed in smiles and flanked by vice presidents in charge of client development (salesmen); some come alone and sit quietly, willing to let their work speak for them. In the normal course of the interview, the client explains his project in more detail and asks the architect about his office and his experience. The architect attempts to relate his capabilities to what seem to be the client's needs. Somewhere along the line, each forms the important first impression of what the other would be like to work with.

There are, of course, a few general types the client should be warned away from: the architect who shows more interest in the smoothness of his pitch than in the specifics of the job at hand; the architect who claims to have developed startling, cost-cutting innovations; the architect who comes to the interview already bearing a sketch of what the building might look like and, most sinister of all, the architect who hints that he might be able to shave the fee a bit. The AIA chapters put out schedules of recommended fees which have met the tests of fairness to both sides. The architect can suggest that the fees be higher than the schedule if extra services are required, but beware if he offers to make them lower.

The client will not work solely with the architect himself, and so should get to know the others in the

how to pick an architect

Hambleton Lake House — Lake Tawakoni
Dale E. Seltzer, Architect



office who will be importantly involved in the project (a step which can be accomplished either in the initial interview or as a follow-up). Included here are the structural, mechanical, electrical and acoustical engineers, whether they are on the architect's staff or are to be engaged by him as consultants.

The client is now almost ready to make the choice, but not quite. The final proof of an architect is in his buildings. The client's final step, then, is a careful investigation of each surviving candidate's past work.

The tour: what to look for in the architect's work
The operative word is investigation. This does not mean turning again to the magazines, nor driving by the architect's buildings, nor even walking through them with him and saying periodically, "Isn't that nice!" (If it really isn't very nice, the client's best line is, "Say, this is a building.") It means finding out how expeditiously the buildings were built, how much they cost, how well they work and, once again, how they feel as human environment. Advice on procedure would go something like this:

First of all, give the architect a fair shake: let him suggest which of his buildings you should look into. Then steel yourself not to look for the shadow of your building in them. Your building, influenced by your own needs and nature, may turn out to be quite different, even in the hands of this architect.

Next, ask for an advance look at the program for the building you are studying (or a verbal summary if the program does not exist on paper). This way you will have an idea of what the architect was expected to deliver.

Approaching the building, look to see how well it fits into its immediate surrounding, particularly if it is in a key location or a neighborhood whose character demands particular respect. Case the exterior, weighing your reaction to the use of materials, the general scale, the proportion of one part to another.

Once inside, do the same and also take note of the handling of light, both natural and artificial. (But don't blame the architect for the furnishings without checking who chose them.) Think back to the program and try to form some impression of how well the building fulfills its function. During

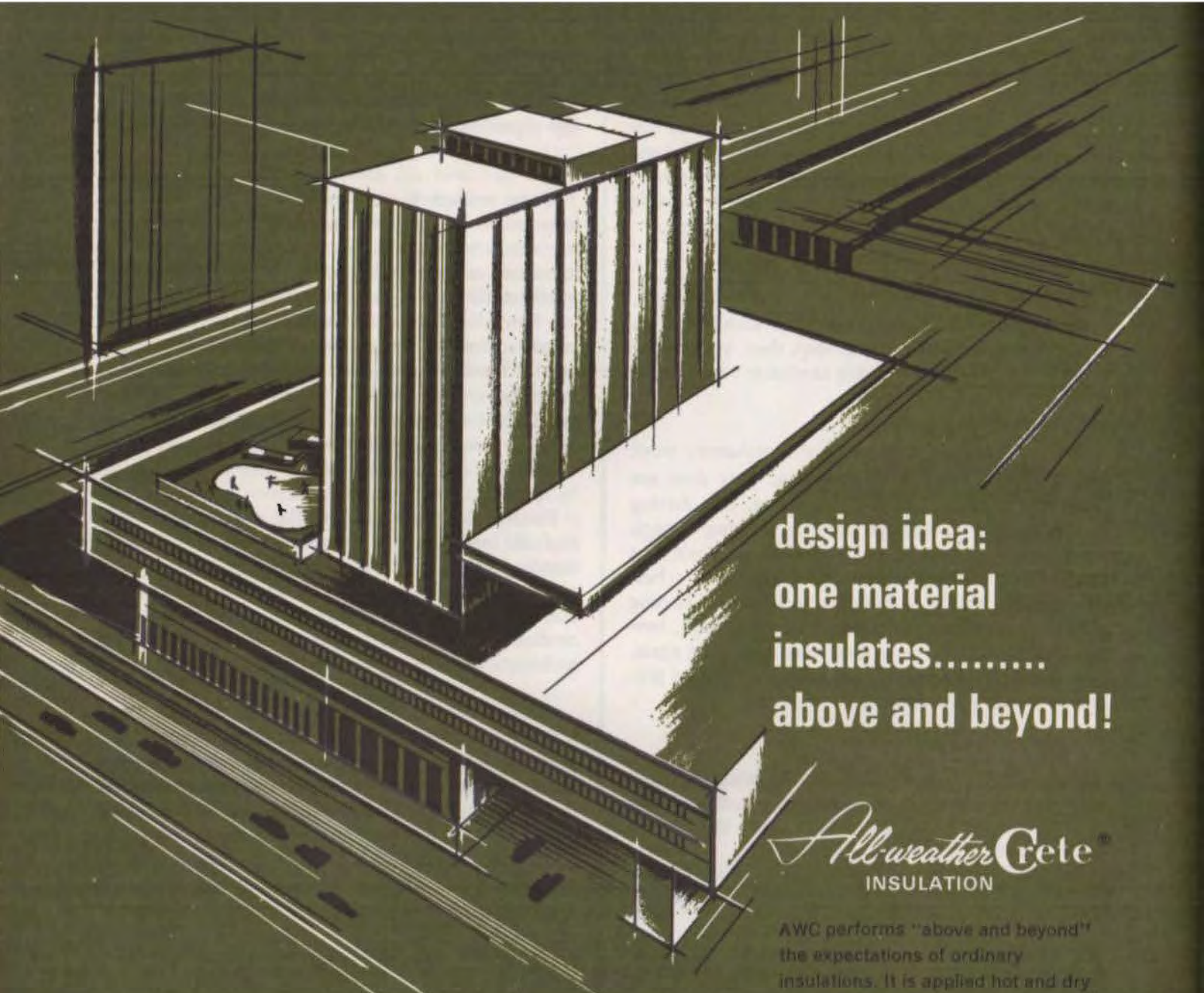
the tour, don't hesitate to ask the architect about any aspect of the building you find questionable.

Later, arrange to see the building's owner. Tactfully probe further into the building's function; try to determine how the job went; get as much information as you can about costs. If the owner is reluctant to give you specific figures, at least find out how close the final cost was to the architect's estimate. But do not necessarily take all the owner says at face value. If the building came in high, it could have been because he insisted on changes, or simply because building costs in general rose between estimating and bidding.

Finally, if possible, talk to the contractor. Try to find out from him how complete the plans and specifications were, whether they came in on time and generally how the architect performed as construction administrator. But, again, beware. There is a continual cold war of sorts between contractors and architects, so carry an ample supply of salt.

Such a procedure may seem tedious, but nobody said it wouldn't be. The more time and thought the client puts in, the less likely he is to make a mistake in his choice of an architect, the results of which can only be a building that neither looks, feels, nor work well. And that is a terribly prominent, terribly permanent, kind of mistake to make. ■

The information in this series of articles is from The American Institute of Architects new 18-page publication, "Your Building & Your Architect." The booklet is for distribution by AIA members to prospective building owners and can be purchased from the Institute's Document Division at The Octagon for \$25 for 100 copies and 50c each for less than 100.



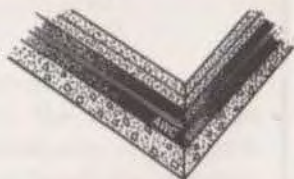
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AIA**

Israel Herman Stein, AIA, has been appointed to the national headquarters of the American Institute of Architects as Director of Urban Design Programs.

Mr. Stein was born in Houston, and received a B.S. in Architecture from the University of Houston in 1952, and a Bachelor of Architecture in 1953. The following year he received a Fulbright Student Exchange grant to study at the Technische Hochschule in Stuttgart, Germany, and in 1967 he received a Master of Regional Planning degree in City and Regional Planning from the University of North Carolina at Chapel Hill. He served in the U.S. Army for two years, and has traveled extensively in Mexico and Europe. Mr. Stein has taught at the University of Houston, University of Southwestern Louisiana, and the University of Texas. He was a principal in the Luciano and Stein Associates Architectural and Engineering firm in Houston, 1961-63, intern in the National Capital Regional Planning Council in Washington, 1966, and director of planning design for Gassner / Nathan / Browne / Seabrook, Architects, Planners, Inc., in Memphis, for the past year.

**TEXAS SOCIETY
of
ARCHITECTS**

**Twenty Ninth
Annual Meeting**

**Corpus Christi
Driscoll Hotel**

November 6-9, 1968

DIMENSIONS IN STEEL



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CREDITS: #1 Office Park, Mobile, Alabama. Architects: Woods & Steber & Assoc. General Contractor: Martin Builders. Solar Screen by: Underwood Concrete Products Co. Masonry: W. J. Van Arsdale.



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OCTAGON



The historic Octagon which once served as the temporary White House and has been part of the national headquarters of its owner, The American Institute of Architects, since 1899, is the subject of a new booklet, "The Octagon," just published by the AIA.

It traces the building's beginnings in 1789, when Colonel John Tayloe, friend of General George Washington, commissioned Dr. William Thornton, who also designed the Capitol, to design the town house, through its present use by the AIA. The 16-page booklet describes, among other interesting events, The Octagon's occupation by the French Minister during the War of 1812, and later occupation by President and Mrs.

James Madison in 1814 after the British burned the White House. In the second floor Treaty Room, President Madison established his study, and in it ratified, on February 17, 1815, the Treaty of Ghent, which established lasting peace with Great Britain.

As the booklet is being released, architectural research is underway prior to further restoration of The Octagon as a National Historical Landmark. J. Everette Fauber, Jr., AIA, of Lynchburg, Va., is the architect in charge of the restoration. He is trying to determine, among other points, the original purpose and destination of a tunnel which starts at the rear of The Octagon and curves around to 18th where it is sealed off; where the

original plans of the house are; when the hipped roof was put on in place of the flat roof and parapet (the flat roof is now the attic floor), and when the mansion first became known as The Octagon (actually it does not have eight sides). Anyone having such information is requested to contact Mr. George Pettengill, Hon. AIA, Librarian at The Octagon.

Single, complimentary copies of the booklet are available upon request to Information Services at The American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20006. Bulk orders, costing \$5 per 100 copies, should be addressed to AIA's Document Division. ■

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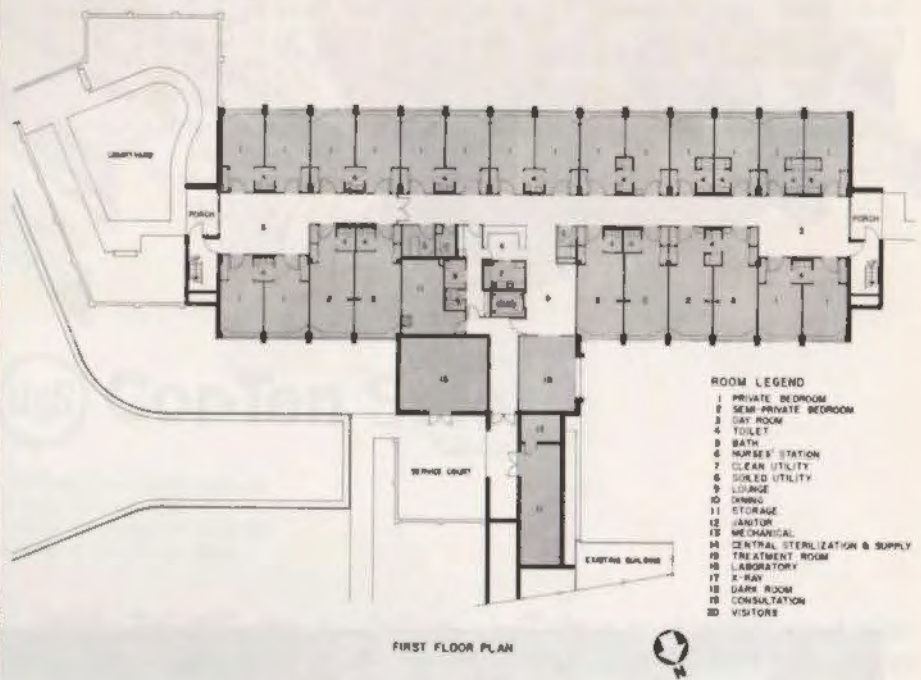
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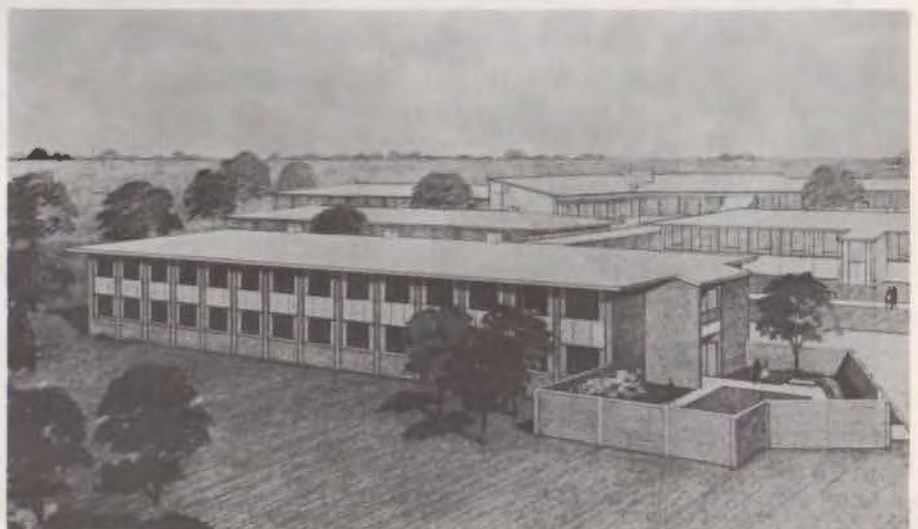


EXTENDED CARE FACILITIES

One hundred and twenty-five Hospital Administrators and Department Heads; Architects and Engineers attended the recent Institute on Extended Care Facilities. The Institute was conducted by the Texas Hospital Association, Council on Construction and Plant Operation and Council on Administrative Practices and sponsored by the Texas Society of Architects. The sessions covered: Determination of Need for Extended Care Facilities; Two Architectural Approaches; Capital Financing; Requirements for Medicare Certification; Elements of Reimbursable Costs and Establishing and Staffing an Extended Care Facility.

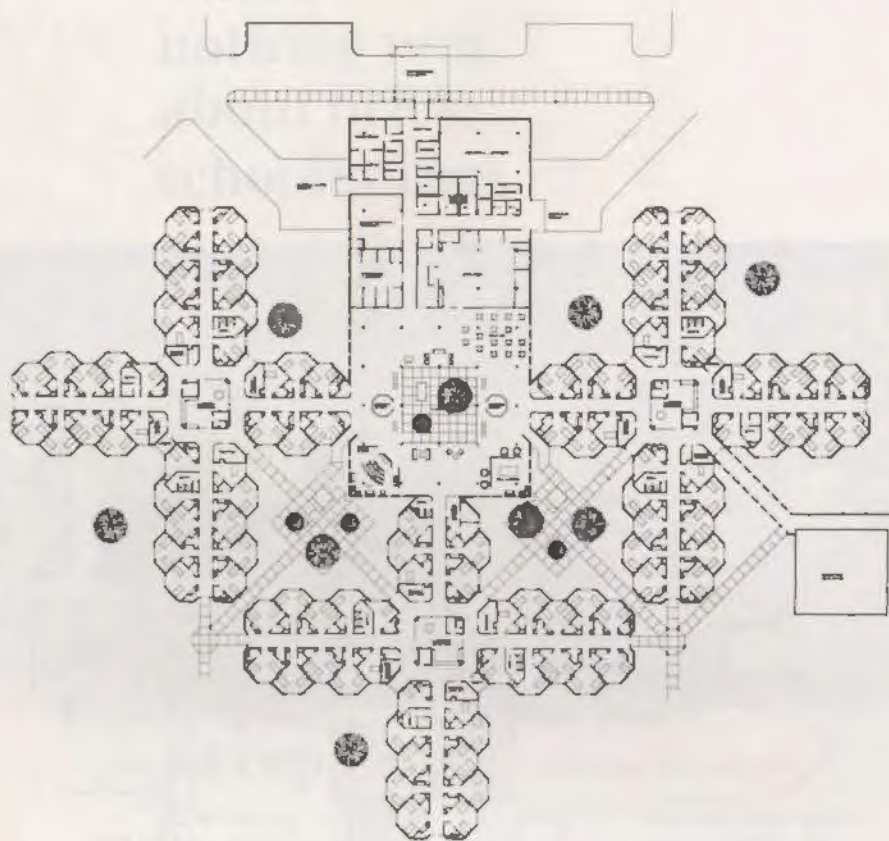


Nursing Unit for Presbyterian Village, Dallas; Harper & Kemp, Architects.



EXTENDED CARE FACILITIES

Schlesinger Geriatric Center, Extended Care Facility, Beaumont; Steinman, Gordy, Huffhines & Yantis, Architects.



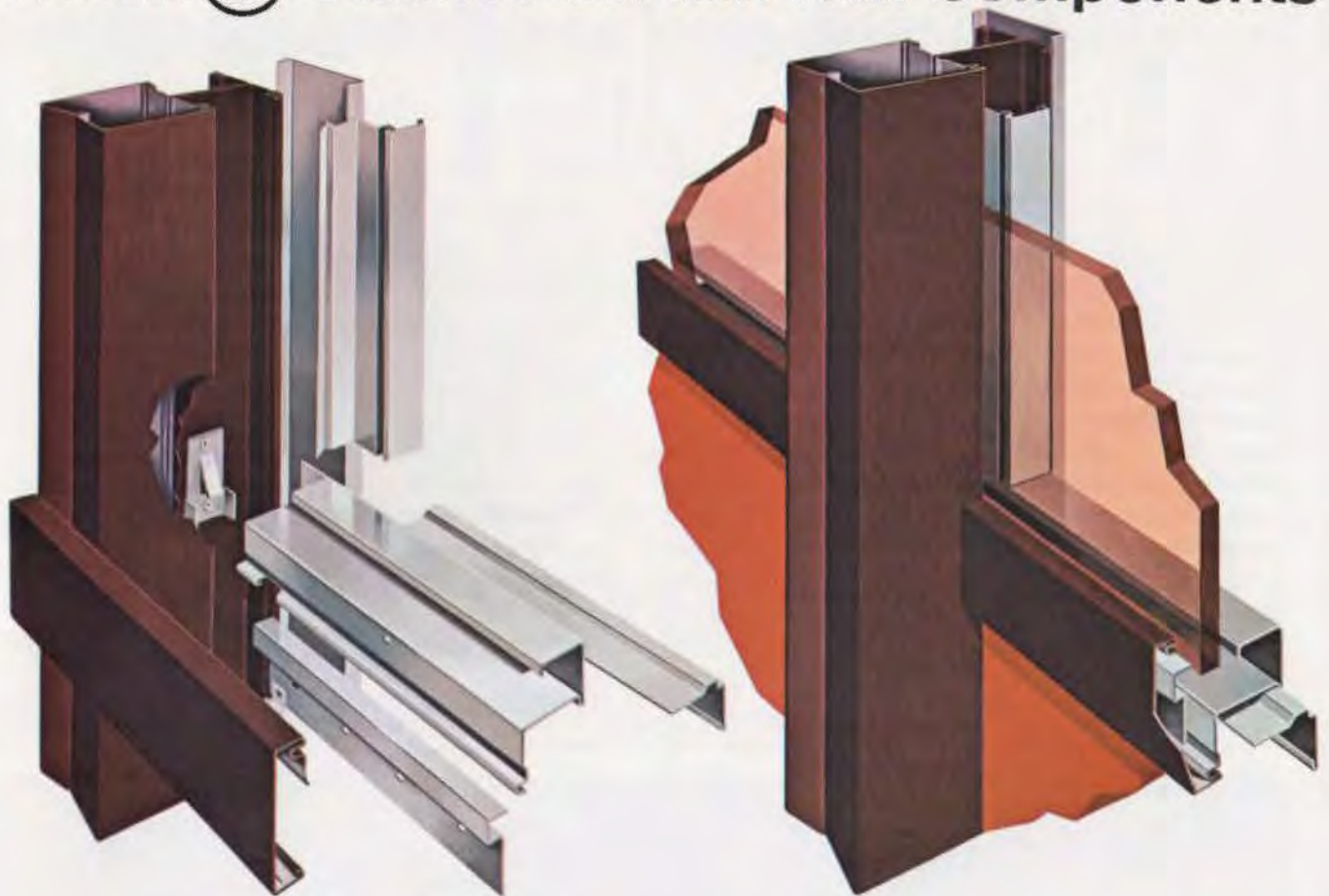
Three Nursing Units of 68 beds each (each Unit consists of two or three nursing divisions working out of a combined Nurses Station). The cruciform plan limits to 100 feet the distance from the center of the Nursing Station to the most remote patient room.

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Physical and Occupational Therapy facilities are located in the Central building. Examination and Treatment Rooms are located at each Nurses Station. X-Ray and Laboratory and Pharmacy facilities are provided.



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Planning and Development of Community Junior Colleges

UNIVERSITY OF TEXAS SCHOOL OF ARCHITECTURE WORKSHOP

The University of Texas School of Architecture in considering new programs will incorporate *continuing education for the profession* in its summer program. For practicing architects or personnel from the Architectural Firms in the State, the School through the University Extension Division will offer an opportunity for a selected number of architects to participate in a continuing education workshop dealing with the planning and development of community junior colleges. Three teams, comprised of fourth year honor students, graduate students from educational administration, professional architects, and architecture professors will work together exploring in depth the multi-faceted problems involved in site selection and design of a Community Junior College. Other departments within the University and outside consultants will be called upon to consult on issues of economics, sociology, psychology, etc.

This workshop should be of particular interest to professional architects in light of the great number of new Junior Colleges being planned in Texas. The workshop will provide the opportunity to become involved in the total process of Junior College Planning.

Case studies for the City of Austin will be used as a vehicle for development and testing of prototypical models. Each team will be responsible for establishing criteria for determining location, educational program, and environmental qualities. The workshop will be divided into four phases. Each phase will not be a separate entity, but rather a part of a dynamic interacting whole and will be considered as such. The four phases will be as follows:

June 6-14. Establishment of general goals and criteria for location, educational program, and environmental qualities.

June 15 - July 3 Analysis of existing junior colleges in relationship to stated goals and criteria.

July 8-26 Development of prototypical model.

July 17 - Aug. 23 Application of model.

Aug. 24 Public review.

On Friday May 17, there will be a seminar covering the planning of a community junior college, at which time material will be presented to each workshop participant. Each participant must become familiar with this material by June 6.

All interested persons are invited to participate, without charge, in the seminar on May 17th and the Public Review on August 24th.

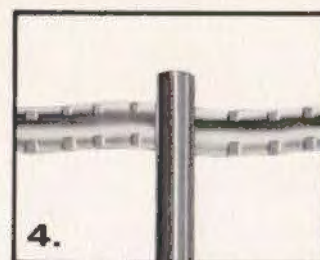
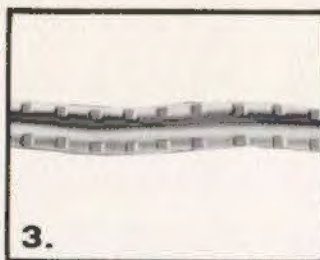
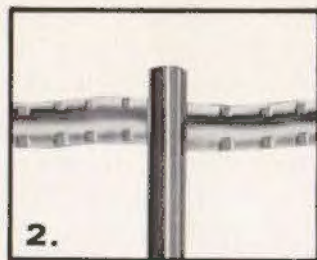
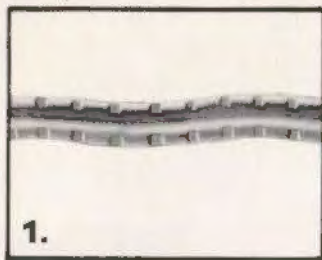
Interested architects are invited to participate in the workshop as a member of a team for one or more *two week periods* between June 6 and August 23. A fee of \$50.00 will be charged for each two week period of participation. Application may be made to the Division of Extension, The University of Texas at Austin, Austin, Texas 78712. Dr. Norris Hiatt, Dean. Any questions regarding this program should be directed to Professor Richard Dodge of The School of Architecture.

Other departments and agencies assisting and cooperating are:

State Coordinating Board, Mr. William Martin,
Director of Facilities Planning

College of Education, Dr. C. C. Colvert, consultant
on Junior College education

Center for Higher Education Studies, Professor
Lanier Cox, Director



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