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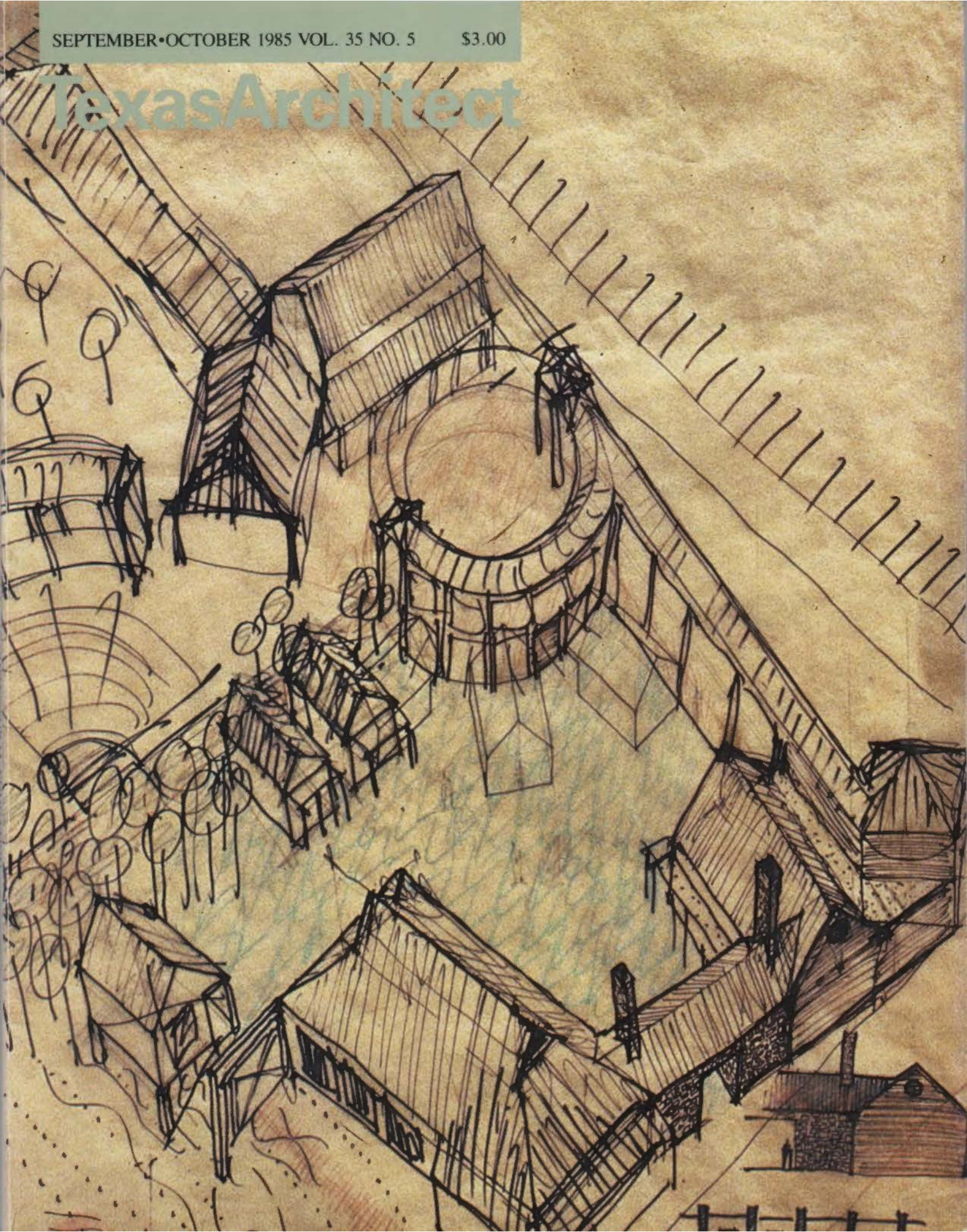

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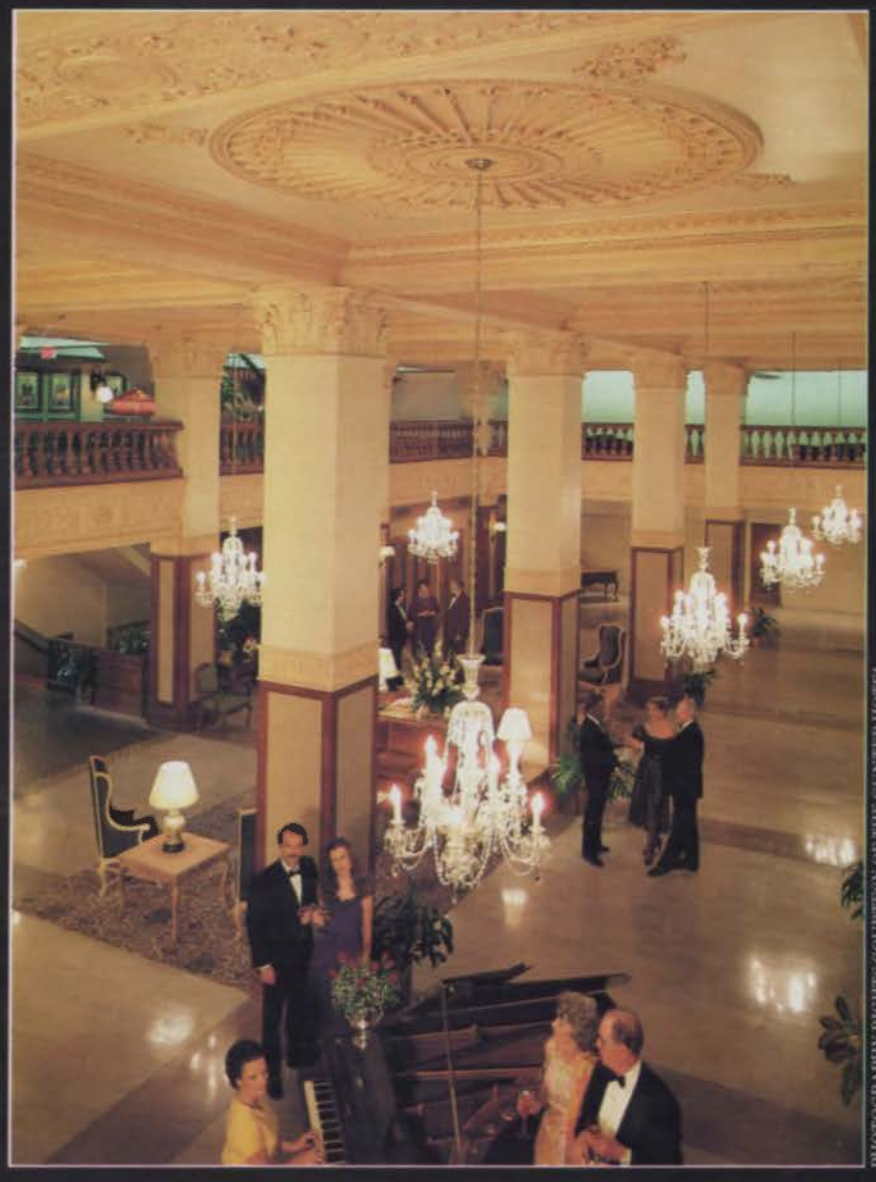

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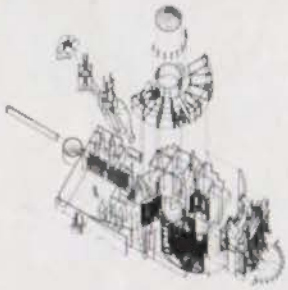
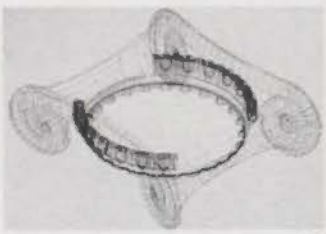
40



48



64

COMING UP: *The November/December issue of* Texas Architect *will feature the winners of the annual TSA design competition, along with an in-depth look at adaptive reuse for the HEB headquarters in San Antonio.*

ON THE COVER: *Timothy Gimmell, a fifth-year student at the Texas Tech University Division of Architecture, sketched this study of a proposed Community Center for Fredericksburg, Texas.*

LETTERS

EDITOR: Our compliments for another outstanding issue. It proves that all decades have sparkles of light if we know where to look for the glow.

Bryce A. Weigand
Corgan Associates Architects
Dallas

EDITOR: I enjoyed [Douglas Harvey's] recent article on malls, garages, and freeways. I found it full of fresh ideas and new insights into the way our cities function. I hope for more in the same vein. We need this sort of analysis.

J.B. Jackson
Santa Fe, New Mexico

EDITOR: The article "Ford Had A Better Idea," indeed the whole July-August issue, was superb.

As a partner of 'Neil's, I found Ford's unique blend of structural bravado and architectural eclecticism endlessly fascinating, partly because it gave no comfort to those who sought to pigeon-hole him in one style, one era, or one expression.

Perhaps the single thread of consistency throughout Ford's extraordinary career was his respect for the appropriate use of materials, as well as his love of detail, warmth, and—above all—texture. Unlike most Modernists, he continued to associate himself closely with artists and craftsmen and to integrate their work into his architecture.

It isn't generally known just how daring, structurally, O'Neil Ford was. One reason for this is that he was often content to let "these funny bones" perform their feats behind restrained and thoroughly dignified exteriors.

Roy Lowey-Ball
Ford, Powell and Carson
San Antonio

CORRECTION: The photograph on page 37 of the July/August issue should have been credited to Carolyn Brown of Dallas. The architect for the Center for Innovative Technology is Milosav Cekic. Murphy-Murphy Architects of Dallas designed Genaro's Tropical.

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Masonry Design Profiles

The San Antonio architecture firm Ford Powell & Carson has roots that go back to 1939, when the late and legendary O'Neil Ford began his Alamo City practice. Since Ford's death in 1982, the firm has continued to embrace the same philosophy that has shaped their work from the very beginning–an attitude of respect for building materials, for human scale, for technology, and for the region. Theirs is an architecture based on the value of permanence, of enduring appeal, of ongoing suitability for human use. And it is an architecture that has always relied heavily upon the use of masonry construction as an appropriate form of building.

▲ The Fort Worth Art Museum, c. 1974
Fort Worth, Texas

▲ The Crockett Hotel, c. 1909-1983
San Antonio, Texas

▶ Moody Medical Library
University of Texas
Medical Branch at Galveston, c. 1972

In fact, O'Neil Ford used to talk a lot about bricks–how he hung around the brickyards as a kid, sorted the bricks, stacked them, and lugged them around for the masons. He liked the texture of bricks, their visual warmth and tactile quality. And he liked the sense of scale they impart to buildings. After all, you could hold one in your hand.

So it is that the firm has been both adept and prolific in employing brick, as well as stone and other indigenous masonry materials. A long-term collaboration with

architect Bartlett Cocke (now Jones and Kell) produced one of the firm's most notable works–Trinity University in San Antonio. The "Miracle of Trinity Hill" consists of more than 40 buildings forming a kind of hilltown on a site reclaimed from an abandoned limestone quarry. Trinity is known for its cohesive geniality, human scale and warmth–attributes due largely to the consistent yet versatile use of a light pink-orange variegated brick throughout the campus.

In other projects, the desired effect has been coolness–as in the pristine white addition to the Fort Worth Museum of Art. Or contextual harmony–as in the renovation of San Antonio's CrockettHotel. Or the lasting appeal of classical form–as in the brick bovedo vaults that have become a trademark of the firm.

The masonry industry in Texas salutes Ford Powell & Carson for a tradition of excellence and innovation in masonry construction–a tradition that has been nurtured by the industry's contractor members and the fine workmanship of Texas Bricklayers and Allied Craftsmen.

▲ St. Paul Square, c. 1905-1980
San Antonio, Texas

◀ Center for Transportation and Commerce
Sheam Moody Plaza, c. 1982
Galveston, Texas

▶ Trinity University Library, c. 1979
San Antonio, Texas

▼ Frank Murchison Memorial Tower, c. 1965
San Antonio, Texas

For more on Masonry Design, contact Gregg Borchelt at 713/629-6949, or write P.O. Box 42097, Houston, Texas 77042.

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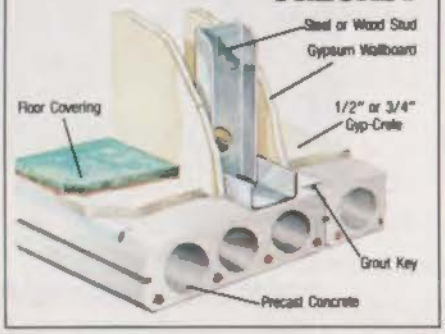

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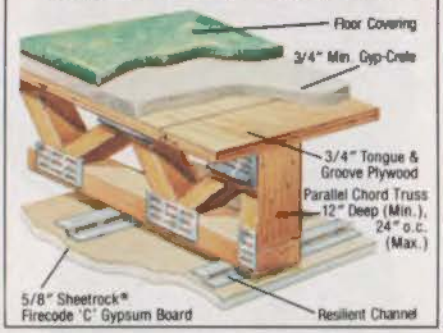

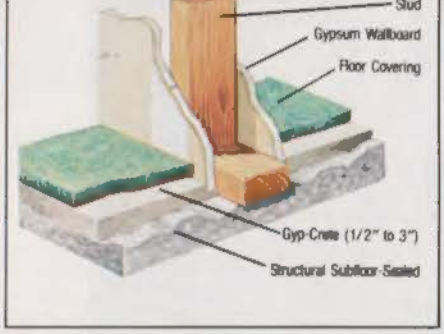

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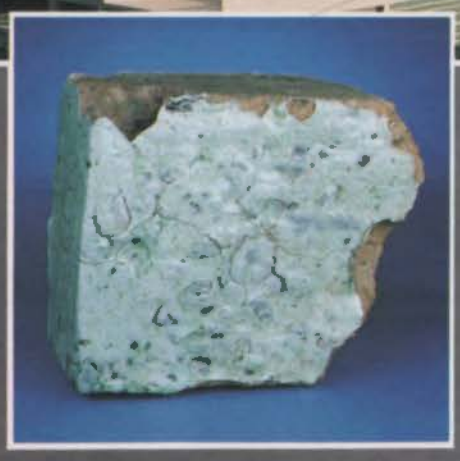

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41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
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41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
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PEOPLE, PROJECTS & PROCEEDINGS

Edited by Ray Ydoyaga

Paul Hester

Saturday night cruisers of Westheimer can stop lamenting that they're "all dressed up with no place to go" —now there's the Transco Fountain.

NEW JOHNSON FOUNTAIN; A TRANSCENDENTAL ATTRACTION

Although there has been little publicity about Houston's Transco Fountain since it opened in April 1985, word of its technical virtuosity has spread rapidly. A swelling stream of visitors comes to the fountain each evening, making it one of the city's most popular architectural attractions.

The Transco Fountain was designed by John Burgee with Philip Johnson, Architects, with Richard Fitzgerald of Houston as associate architect; landscape architects were Zion and Breen of New York and the SWA Group of Houston.

A project of Gerald D. Hines Interests, the fountain is part of the Transco complex, which also includes the 64-story Transco Tower and its 12-story parking garage.

Set in a three-acre lawn some 300 feet south of the Transco Tower, the fountain consists of a 60-foot high semi-circular water wall. Additionally, between the tower and the fountain stands an arched brick facade with stone columns—a *scenae frons*. The interior curve of the water wall is a precast black-obsidian aggregate; its rough surface traps air in the water pouring over the top of the wall, making it a continuous foamy sheet. The effect produced is most dramatic at night, when the fountain is lit by floodlights concealed in a pool at the base of the wall. The glow of the falling water can be seen from a great distance. At night the reflective water sheet also reads as a bright white backdrop to the *scenae frons*, which reads as a stage front for the silhouettes of people moving through its arches.

Up close, the fountain provides a sensory experience—with sound and light—unique in Houston. Visitors say that standing at the center of the fountain's semi-circular base they feel themselves rising, while the falling water seems to be standing still. Perhaps coincidentally, Philip Johnson in a recent interview described experiencing a similar sensation in his glass house in Connecticut during a winter snowstorm.

These effects have made the fountain a major nighttime attraction in the City Post

Paul Hester

Silhouette of scenae frons

A stage set for water and people

Oak area. Before the lights are turned off at 10 p.m., there is usually a steadily changing crowd of around 50 people watching the fountain for 15 or 20 minutes before leaving. There are no cafes or other night spots to keep people in the area. "This is such a strong attraction that it could be the anchor for an entire urban precinct," says one Houston architect. "Instead it stands alone."

At this time no plans for further development of the area have been announced.

—Jeffrey Karl Oschner

FITTING IN AT STREET LEVEL IS FOCUS OF URBAN LAND INSTITUTE LUNCHEON

Why should developers care about good architecture anyway? That question was the theme of a June 13 meeting held in Dallas by the Urban Land Institute, a national non-profit organization that aims to promote enlightened development practices. As might be expected, the architects who participated in the ULI's panel discussion—Cesar Pelli, of Cesar Pelli and Associates in New Haven, CT, and Richard Keating of Skidmore, Owings and Merrill's Dallas office—and the four developers invited to respond to the architects' remarks mentioned standard concerns, such as the high cost of name-brand design, the importance of a strong architectural image in marketing a building, and the key role that public demand plays in making architectural excellence possible.

An additional, less predictable concern, focused on by all six participants, provided a revealing insight into current thinking among developers. This was the need for buildings that work as well at street level as they do on the skyline.

"Every time we make a building we are making a piece of the city," Cesar Pelli said, emphasizing that good architecture works both horizontally and vertically. As evidence he described at length his firm's design for the massive World Financial Center complex in lower Manhattan, cited as a model of contextual responsiveness. The four buildings in the center feature numerous layered setbacks that mirror the heights of surrounding structures. In addition, the buildings are faced primarily in stone at the base but incorporate increasing amounts of glass as the buildings rise, reflecting the rise of the modern city. At the pedestrian level, Pelli has provided amply for mixed-use facilities and landscaped outdoor plazas to ensure that the buildings will integrate into the city's fabric.

Richard Keating spoke to the importance of context-responsive design as well. "We must think about the flavor of the city before arriving at the character of an individual building," Keating said. He underscored his point with numerous slides of SOM buildings, including the LTV Center (designed by Keating and built by Trammell Crow) next to the Dallas Museum of Art, which has a surrounding garden and small museum of its own. Developers must recognize that they have a responsibility "beyond the edge of the property line," Keating said.

Dallas developers Harlan Crow, Raymond Nasher, and Michael Prentiss, along with Arch Jacobson of Prudential Insurance in New Jersey, all applauded such concern with the way buildings meet the city at the street. "That's something I consider to be the most important subject for us in the room today," said Crow.

The ULI luncheon served as a kick-off for the organization's regional networking program, which will respond to a perceived need for more specialized land-use research and information. The ULI plans to operate a number of new programs, including a bank of localized information on market and demographic statistics, energy efficiency, finance techniques, and state real estate law. Texas will be included in the group's Southwest/Central District Council Region.

—Kathy Gregor

TAX REFORM WOULD REMOVE REHAB TAX CREDITS

AIA President R. Bruce Patty announced in early July the AIA's opposition to provisions in President Reagan's tax reform plan that would eliminate tax incentives for historic rehabilitation. The AIA joined a coalition of municipal leaders, developers, and preservationists in testifying against the administration tax package at the House Ways and Means Committee hearings.

"The benefits of rehabilitation tax credits far outweigh inequities perceived by the Reagan administration," New York City architect and preservationist John Belle said. Belle, representing the AIA, was joined by five panelists including James Rouse, founder of the Rouse Corp.; Allan Boyd, chairman of the National Trust for Historic Preservation; Philadelphia Mayor Wilson Goode; Chicago Alderman Terry Gabinski; and Marietta, Ohio developer John Matthews.

The Economic Recovery Tax Act of 1981 provides a three-tier system of tax

If the tax reform plan passes, will developers have an incentive to rehabilitate historic structures like Hannig Row, Austin, by Bell, Klein & Hoffman?

credits for rehabilitating old and historic buildings: 25 percent credit for "certified" rehabilitation of a "certified historic structure"; 20 percent credit for the rehabilitation of a building at least 40 years old; and 15 percent credit for the rehabilitation of a

building at least 30 years old. Current law also provides for an accelerated 18-year depreciation period for both new projects and rehabilitated structures. Reagan's proposal would repeal these rehabilitation tax credits for old and historic buildings.

Belle noted that a recent General Accounting Office report found the certification process "to be effective and well managed." In fact, he said, the credits program "stands as a model of what government can do to stimulate private-sector development activity without undue bureaucratic controls . . . . Private dollars generate sales and income, put buildings back on the tax roles, and generate state and local tax revenues, making them less dependent on federal support and increased taxation."

According to a recent study commissioned by the Texas Historical Commission, the Shlaes Report, the impact of the federal rehabilitation tax incentives on the state and local level has been significant. The study, covering the period from January 1982 through December 1984, shows that 195 rehab projects were approved in the state at a total construction cost of $304.55 million, which generated an estimated $903.63 million in associated goods and services and $203 million in earnings. As a result of these projects, Texas collected $10.16 million in state taxes and $8.65 million in local property and sales taxes. Employment generated by this construction is estimated at 13,590 new jobs.

The Shlaes Report includes a survey of 97 developers who applied for certified rehabilitation projects after the advent of the 25 percent investment tax credit of 1981. A large majority, 67 percent, claim that their projects could not have been undertaken without the tax credit. Another 58 percent claimed the investment credit was "important" in securing equity investors.

In its conclusion, the Shlaes Report takes issue with the common belief that the tax credits are a major drain on the federal treasury. "Certified rehabilitation projects return most of the investment tax credit to the federal Treasury in the form of taxes paid later because of sale of the projects and because of taxes on gross earnings generated by the rehabilitation," the report says. During a typical eight-year holding period on a rehab project, more than 80 percent of the investment credit is

returned in new federal taxes.

According to the report, abandoning tax credits would have detrimental effects on preservation—developers without an enticement to preserve historic structures may demolish and replace them with new, more cost-effective buildings—and would be harmful to the state economy as a whole.

CORPUS CHRISTI CHAPTER ANNOUNCES DESIGN AWARDS

Seven projects were chosen as winners in the 1985 Corpus Christi Chapter Design Awards. The jury for the first awards program in the chapter since 1981 included three San Antonio architects: John Kell, Jr. of JonesKell Architects; Chris Carson of Ford, Powell & Carson; and Andrew Perez of Andrew Perez & Associates.

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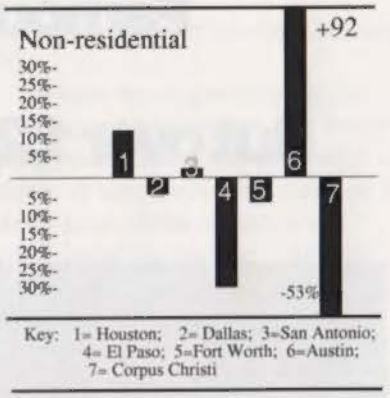

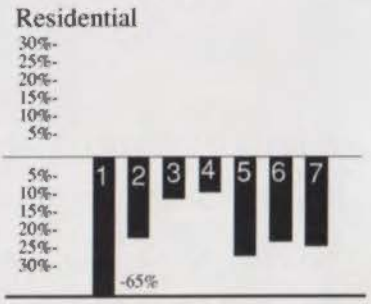

Most active construction areas

TEXAS COMMERCIAL CONSTRUCTION UP 17 PERCENT; HOUSING DOWN

Construction contracts in Texas for the first four months of 1985 show a 14 percent decline compared to the same four-month period in 1984, according to McGraw-Hill's F. W. Dodge Division.

Contracts for construction statewide totalled $6,195,703,000 for January through April, down from a total of $7,179,044,000 for the same period last year. The decline reflects a sharp drop in residential construction, which is down 33 percent from last year. Non-residential construction is up 17 percent from last year, and non-building construction (infrastructure projects) is up 2 percent.

The seven largest standard metropolitan areas in Texas recorded the following figures for the first half of 1985, January through June:

Houston: $1,199,500,000 total building construction, down 36 percent from last year ($802,255,000 non-residential, up 11 percent from last year; $397,245,000 residential, down 65 percent from last year).

Dallas: $2,342,761,000 total building construction, down 12 percent from last year ($1,101,058,000 non-residential, down 4 percent from last year; $1,241,703,000 residential, down 19 per-

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cent from last year).

San Antonio: $546,757,000 total building construction, down 4 percent from last year ($273,447,000 non-residential, up 2 percent from last year; $273,310,000 residential, down 10 percent from last year).

El Paso: $152,539,000 total building construction, down 16 percent from last year ($64,198,000 non-residential, down 26 percent from last year; $88,341,000 residential, down 8 percent from last year).

Fort Worth-Arlington: $1,022,158,000 total building construction, down 19 percent from last year ($274,817,000 non-residential, down 6 percent from last year; $747,341,000 residential, down 23 percent from last year).

Austin: $910,741,000 total building construction, up 12 percent from last year ($446,653,000 non-residential, up 91 percent from last year; $464,048,000 residential, minus 20 percent from last year).

Corpus Christi: $83,825,000 total building construction, down 53 percent from last year; $18,831,000 non-residential, down 53 percent from last year; $64,994,000 residential, down 21 percent from last year.

STUDY PREDICTS HOUSING BOOM IN NEXT DECADES

Age composition and housing needs of the Texas population will change dramatically in the next two decades as the baby boom generation grows older, a real estate researcher predicts. Don E. Albrecht, research scientist for the Texas Real Estate Research Center at Texas A&M, says a large increase is expected in the next 20 years in the number of Texans between ages 35 and 54. Because a higher proportion of people in this age category owns instead of rents housing, the demand for owner-occupied housing will increase at a faster rate than the demand for renter-occupied housing, Albrecht says.

"People between 35 and 54 years old typically buy homes that are larger than the homes purchased by any people in other age categories. Thus, there should be a demand for relatively large homes in the next two decades," Albrecht says.

This increase in demand will occur as members of the baby boom generation, born in the late 1940s and 1950s, reach the 35- to -54 age category between 1980 and 2000.

"The baby boom generation is like a giant bulge moving through life. Because of their sheer numbers, this generation will continue to have a major influence on a wide range of events in the United States—including housing," Albrecht says.

In 1980, those born during the baby boom were primarily in the 15-24 and 25-34 age categories. By 1990, there will be an increase in the number of households in the 25-34 category—a 28-percent jump in 10 years—and a rapid increase in the number of households in the 35-44 age category—up more than 65 percent over 1980. Overall, the number of households in Texas is expected to be 54.3 percent greater in 2000 than in 1980.

Albrecht's predictions are included in a technical report titled "Growing Older: Implications for Texas Housing (Technical Report #480)," which is available from TRERC, Texas A&M University, College Station 77843.

GENSLER RECEIVES NATIONAL AWARD FOR HOUSTON PROJECT

Gensler and Associates/Architects, Houston, was recently cited in the 1985 Institute of Business Designers in Outstanding Achievement Awards Competition for contract interior design. For the design of the Houston Design Center Marketing Offices the firm received an Honorable Mention in the "offices under 10,000 sq. ft." category. Jurors for competition included Eugene Daniels, president of IBD; Peter Blake, FAIA, chairman of the Department of Architecture at Catholic University; Richard Carlson, partner of Swanke Hayden Connell Architects; and Eva Maddox, president of Maddox Associates.

Chas McGrath

HDC Marketing Center

Located in Greenway Plaza, the HDC Marketing Center is designed to reflect the bold industrial styling of the building's architecture. This is the Houston firm's fourth consecutive annual award from IBD. The project will be featured in *Interior* magazine, a co-sponsor of the IBD awards.

CAMERON FAIRCHILD DEAD AT 82 IN PINE BLUFF, ARKANSAS

Former Houston architect Cameron Fairchild died on June 6 in Pine Bluff Arkansas. He was 82.

Fairchild is best known for his early houses in River Oaks—including one of the first steel-frame houses in the 1930s—numerous schools, churches, and commercial buildings. His work included all of the major buildings at Southwestern University during the 1950s. He was coordinating architect for the Houston Independent

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School District in 1963 and 1964, and was the president of the Houston Chapter in 1958.

Fairchild was buried in Taylor, Texas where he was raised.

EDITOR WALTER WAGNER DEAD AT 58

Walter Frederick Wagner, Jr., editor-in-chief of *Architectural Record*, died of heart disease in Weston, CT, on July 6. He was 58.

A graduate of MIT, Wagner joined *Architectural Record* (published by McGraw-Hill) in 1965 after serving as editor of Popular Boating and as managing editor of Time-Life's *House and Home* magazine. He edited seven books on architecture for McGraw-Hill, served as a member of the task force on federal architecture of the National Endowment for the Arts, and was a member of the Conservation Commission of the Town of Weston.

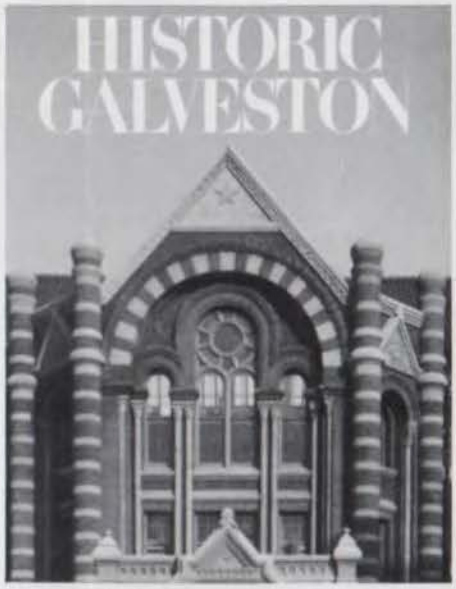
Under Wagner's editorship, *Architectural Record* became one of the leading journals of the profession both in the United States and abroad. He insisted that the magazine avoid advocacy of styles or schools of architecture; instead, under his editorship *Record* acquired a reputation for picking the best projects within the mainstream of American design.

In 1978, he participated in TSA's "Texas: The Quality Life" program, and in 1980, the "Texas Tomorrow" goals program. Most recently, Wagner was the keynote speaker in TSA's 1982 Annual Meeting in Fort Worth. Louis Marines, AIA executive vice president, announced that the Institute will pay a special tribute to Wagner "that will symbolize the high esteem in which we held this very special man." (Details of the AIA tribute were not available at press time.)

NEW TEXAS PRESS TO FOCUS ON ARCHITECTURE AND DESIGN

First efforts in regional publishing are usually timid affairs: slim paperbacks geared to a specialized audience with few photos and narrow distribution. Herring Press of Houston is taking a different tack for its first two books—calling them sumptuous seems almost an understatement. Using an 11x16 format, photographed in lavish color by renowned photographers, and distributed by Texas Monthly Press, Herring's first two architecture books may be Rizzoli's first real competition in the "next best thing to being there" market.

The Houston-based publishing company is headed by graphic designer Jerry Herring and his wife, Sandy. "We consider ourselves unique in Texas," Jerry



Richard Payne

Cover of Historic Galveston

Steve Brady

Cover of Presence

NEWS, *continued on page 71*

They call it hell. Inside and out at the University of Houston-University Park College of Architecture's current suite of buildings, the word is inescapable. It's stenciled over peeling paint, dug into drawing boards and chair arms, scribbled on pillars, beams, dividers, doors, and windows: *Hell. This is hell.*

The graffiti may have started in workload shock and the abuse that architecture students, who seem to have a highly developed trashing instinct, visit on school facilities. Now it has taken on a certain comic grandeur from endless repetition and the ingenuity expended in covering hard-to-reach places. With the College of Architecture poised for a move to a new building, this subterranean grapholalia takes on a different significance.

The contrast between present and future surroundings couldn't be greater. The old architecture complex, centered around Cato, Austin & Evans's classroom building, a TSA Honor Award winner in 1955, is, if not exactly hellish, overcrowded and outmoded. The new architecture building, more than twice as big at 130,000 square feet, will be sheer luxury by comparison. Designed by John Burgee and Philip Johnson, Architects, with Morris/Aubry Architects, associate architects, it recalls—too literally, according to some critics—the House of Education from Claude Ledoux's 18th-century agrarian utopia of Chaux. The building will anchor one of the axes of the renovated University of Houston-University Park campus. Its style excited controversy when the project was announced, but now sheer size catches the eye first—already its gables and white rooftop colonnade dominate the campus, with its jumble of late-modern buildings.

In its old quarters the University of Houston-University Park's architecture program, profiled starting on page 60 of this issue, has evolved into one of the state's most interesting and productive. Most would agree that moving from hell to a grand new building will add impetus to that development. Certainly, officials say, it will push students to behave more decorously.

Some faculty members, however, worry that the new building could take away with one hand what it gives with the other. They think that the damn-the-consequences spirit hewed to by the students in the old buildings, symbolized by the hell motif, played an important role in establishing cohesiveness among the students. A sense of community is crucial to architectural education, they say, and it's hard to maintain in commuter schools like the University of Houston. Hell had its good points.

The effects of the move at the University of Houston-University Park won't be plain for some time. But, symbolically, its importance is clear. Architecture, once tucked under the wing of the engineering school at the University of Houston and all but forgotten, has arrived. Although all the state's architecture schools are different, changes at the University of Houston have parallels elsewhere in Texas. From the Rice campus to Lubbock and from Arlington to Austin and College Station, the 1980s have been a period of consolidation and improvement. The focal points and strengths of each of the programs are profiled in this issue, at a time when some are moving to the national forefront.

Though Texas schools have their critics, this issue of *Texas Architect* shows the strength of the state's programs.

—Joel Warren Barna

TEACHING ARCHITECTURE: WHAT AND HOW

by Joel Warren Barna

Critics say schools teach that all problems can be solved by design, when more empirical knowledge is needed.

Today's architecture students are overfed on design theory and starved for the practical elements that would prepare them for professional life. The schools are training not architects but critics, a century's worth every semester; turning such students loose on the profession and the public could be disastrous.

These fulminations, delivered by the celebrated Modernist architect Richard Neutra at the 1952 TSA convention, were aimed at the architects who left school after World War II, the first full generation to embrace Neutra's own style. Some members of that post-war generation, now themselves established in the profession, criticize today's students and schools in almost the same terms Neutra used.

Some recent graduates might have serious shortcomings, or might even be unhirable. On the other hand, such consistency over the generations may indicate a more fundamental pattern—even if new graduates were paragons, some criticism would probably continue.

Architectural education has been controversial since it moved from the informal realm of the apprentice system and became a formal part of the university curriculum. As MIT professor Donald A. Schon suggested in a 1984 article in the *Journal of Architectural Education*, architecture's own paradoxical nature may make such controversy all but inevitable. According to Schon, architecture is an "anomalous" profession, unlike any other for which students are trained in universities. It is "concerned with the aesthetic dimension of human experience," and at the same time "devoted to the provision of critically important social functions," and thus it lives both in the world of art and in the world of technological performance. In addition, architecture deals ineluctably in unique cases instead of a stable, fixed context of knowledge.

These factors, says Schon, make architecture hard to teach by professional-school norms. Ideally, professional education follows an orderly progression: "first the relevant basic science, then the relevant applied science, and finally, a practicum in which students . . . use research-based theory and technique to solve the everyday problems of professional practice."

Medical training comes closest to this ideal. However, even medical schools miss the mark. In architecture schools the ideal is never even approximated, Schon says: As in art school or a music conservatory, "everything revolves around the acquisition of artistry," and students learn through an opaquely experimental, even at times Kafkaesque, search for the path to "thinking like an architect."

Says one educator: "Architecture is hard to teach and hard to learn because it isn't a body of knowledge. It's a culture that students have to be brought into."

Some criticize the schools for producing "a steady stream of more or less pompous generalists," in Peter Blake's acerbic phrase. However, the current design-studio-based curriculum is attacked by most for being too narrowly focused on design, without enough reference to other aspects of real-world architectural practice. Questions are raised about the number of graduates who fail the required registration examination—fewer than 30 percent of 1984 candidates in Texas passed, and of those taking the exam for the first time, fewer than 24 percent passed. Others question the absence of interior design from the curriculum of the state's architecture programs, saying that the current friction between architects and interior designers is exacerbated by architects' ignorance.

Different critics point to other educational gaps: "I see many recent graduates who have great difficulty articulating thoughts and even writing a sentence," says Dallas architect James Pratt. "To survive school, students have to spend all their time coming up with novel solutions to design problems. They fail to establish a base of analytic skills that goes with writing clearly. The ability to analyze problems is essential to good architecture."

The real flaw in the curriculum built around the studio is that it generates an architectural "nose-to-the-drawingboard" approach to any and all problems, according to architect Dale Mulfinger, writing in a recent issue of *Architecture Minnesota*. Design-studio critics demand that students solve problems "by sections, plans, elevations, or perspectives, sometimes by

a model," when problems might be better dealt with "on the computer, by a graph, a financial pro-forma, or a structural calculation." The schools lead students to believe that all problems can be solved by *design*, Mulfinger charges. He closes with a plea for the introduction of more empirically based knowledge into the design-education process —an echo of Neutra's "practical elements."

David Woodcock, head of the Department of Architecture at Texas A&M University, says that things have changed since the time when one could hang up a shingle after a year at the Ecole des Beaux Arts. Today's architectural practice is so complex that a college education can't do more than provide students with a basis in theory. The theory should be leavened with experience to make it accessible and memorable, Woodcock says, but schoolwork cannot substitute for the experience graduates gain after taking their degrees.

That's why eight years of combined formal education and experience are required before architects are eligible for registration, Woodcock says. And that's why the national Intern Development Program, pioneered in Texas, has been set up to guide graduates in acquiring the full spectrum of experience they need.

The ongoing question, Woodcock says, is the split in the curriculum between *education* and *training*: "By education I mean the study of philosophical and societal issues that affect architecture, knowledge of the humanities, and development of a professional and personal posture toward what architects do."

Training in professional skills, ranging from sketching to computer-aided design to construction management and the applied aspects of mechanical and structural systems, is emphasized in all the schools, according to Woodcock.

"Without those skills a graduate can't be competent. But without education—the course content that competes for time with professional training—architecture is not a profession. It's just a job. The independence that architects want is lost."

Not all practitioners criticize the schools. Houston architect Earle S. Alexander has visited each of the Texas schools in recent years as a member of the TSA school-liaison committee. "In general students come out of school these days very well prepared compared to graduates from 10 years ago," Alexander says. "The profession is in the fortunate position of being able to choose among good alternatives."

Steps have been taken to resolve many of the criticisms raised by practitioners. Officials say that University of Houston, for example, is working to bring interior design into the College of Architecture—a ticklish problem, since it is now on the turf of the Home Economics and Arts departments, as it is elsewhere in Texas. The '60s sociological emphasis that many blamed for the number of "generalists" leaving the schools has receded.

On the issue of the studio-based curriculum, however, few of the schools appear ready to give ground. While a single proper way to teach architecture may by impossible to pin down, school officials say, architectural pedagogy should stick with its design-studio tradition.

Individual professors have different emphases within schools. One interesting approach is being explored in studios directed by William Taylor at the University of Houston-Houston Park. Starting, Taylor says, from the work of John Hejduk and Cranbrook Institute director Daniel Liebeskind, he divorces architectural drawing from its traditional role of representation.

"What I think is important—helping students unearth possibilities for architecture, reclaiming it as a way to understand the world—is the opposite of what is learned in an architect's office. It means going outside the mainstream and ignoring things like economics and functionality," says Taylor. "I try to get students to think about what they are *really* working on. If it's a drawing it doesn't have to refer to anything else." Meaning, for example, that beams, if they are drawn, don't have to be held up by pillars—there is no gravity in a drawing.

Though some find Taylor's approach radical, it contains some deeply traditional ideas as well. When his students concentrate on the "first-level reality" of drawings and models, he says, they learn a belief in the importance of decisions they must make; that belief will transfer over when they work on actual building projects.

"It's the satisfaction of craftsmanship, the direct involvement of the hand and the eye that I preach," says Taylor. "If you're making a model and you have to figure out how to join two pieces of wood with a tiny pin, you learn something different than if you just paste cardboard together. I suppose in an office you could hand it down the drafting line and tell *them* to figure it out. But that's not what I want students to learn."

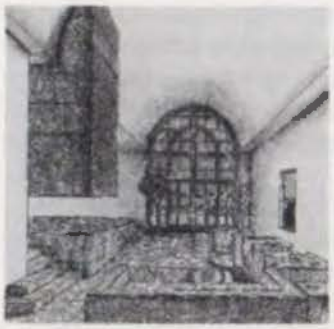
The same connection between exploration and tradition characterizes the development of architectural education throughout Texas. It will continue as long as practitioners keep up their scrutiny of the schools and as long as the conflicting roles architects play remain unresolved. One wonders what Richard Neutra would say about the schools today. ▬

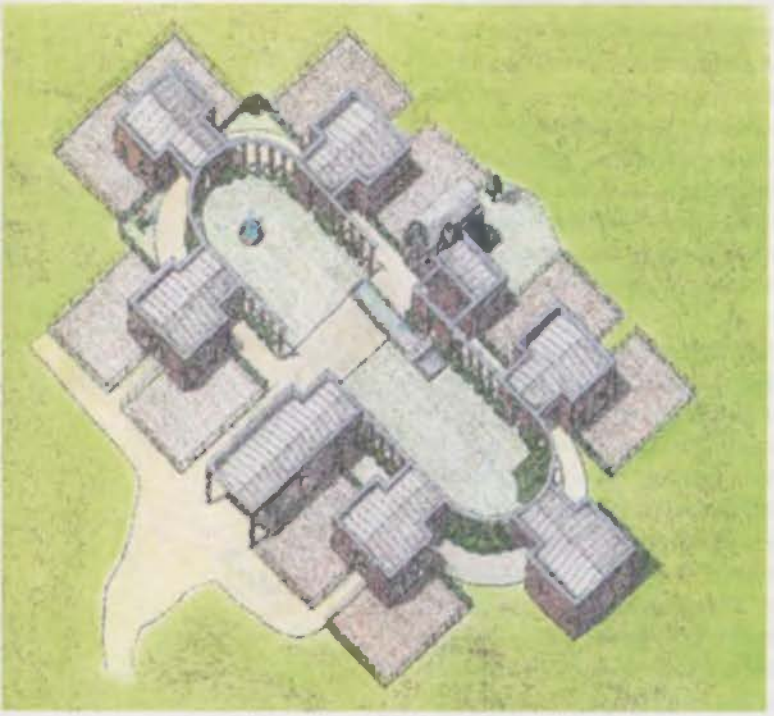
Teachers say architecture has become so complex that the schools can't hope to provide more than a theoretical basis.

UNIVERSITY OF TEXAS AT AUSTIN

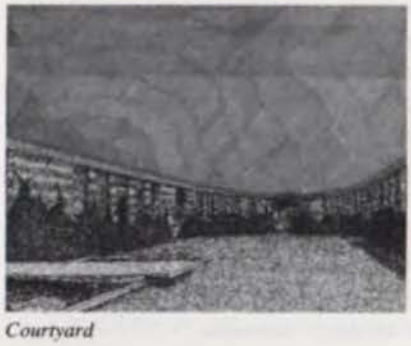
by Hal Box, FAIA, Dean

Larry Wheat, a first-year graduate student in a studio with instructor Larry Doll, designed this West Texas ranch for boarding and selling 20 quarter horses to appeal to a wealthy clientele. The buildings, finished in red granite and steel, are clustered in the form of an elongated circus at the edge of a bluff, all connected by a stainless-steel lintel. Spaces between the buildings, however, afford generous views of the surrounding hills.





Site plan



Courtyard

In this, its 75th-anniversary year, the University of Texas at Austin School of Architecture is invigorated by strong momentum and a clear sense of direction in pursuing a position of eminence in American architectural education. The UT Austin School of Architecture aspires not only to produce graduates who are fully equipped for emerging forms of architectural practice and urban design, but also to be seen as an exciting place of ideas, a source of enrichment for the design professions, a major force in shaping new directions.

The school's high aspirations are backed by the considerable resources at its disposal through its affiliation with an esteemed university and through generous support from private endowment. These resources have been channeled toward the creation of substantive academic programs for promising students in a distinguished architectural setting.

The UT Austin School of Architecture is fortunate to occupy extraordinary facilities—Battle Hall and Sutton Hall, designed by Cass Gilbert, and Goldsmith Hall, designed by Paul Philippe Cret—near the center of the original campus. A $14-million renovation program will be complete in four years, and other improvements are possible by 1990.

One of the school's fundamental operating premises is that its level of quality as an institution can be only as high as the caliber of its students. Accordingly, undergraduate admissions have been limited since 1971 in the interest of high academic standards; the school annually accepts 80 transfer students and one-third of more than 300 freshman applicants. Currently 450 undergraduate and 175 graduate students are enrolled, along with 85 graduate students specializing in Community and Regional Planning.

The School of Architecture's academic and administrative functions are supported by 56 faculty members, 35 teaching assistants, and 16 full-time staff members, drawn from 43 universities worldwide and representing a diverse range of related academic disciplines. This diversity reinforces a predilection within the School of Architecture for differing points of view—the free marketplace of ideas—as opposed to a particular design philosophy or theoretical base. The school's pluralistic attitude is further manifested in wide-ranging selections for visiting-critic and visiting-lecturer programs.

To attract and retain high-quality faculty, and to reward teaching excellence, the School of Architecture formally solicits endowments and gifts to supplement salaries. These efforts have been enhanced through the University's Centennial Teachers and Scholars Program of matching funds, making possible 25 endowed positions, including the prestigious O'Neil Ford Centennial Chair in Architecture, held by Charles Moore.

Resources of the UT Austin School of Architecture also include several significant facilities and special programs, including one of the four largest architectural libraries in the country, with a 60,000-volume collection of rare architectural books

and a reference collection containing over 170,000 slides. The Architectural Drawings Collection, with over 79,000 drawings, collects and preserves documentary and archival material relating to Texas architecture and architects.

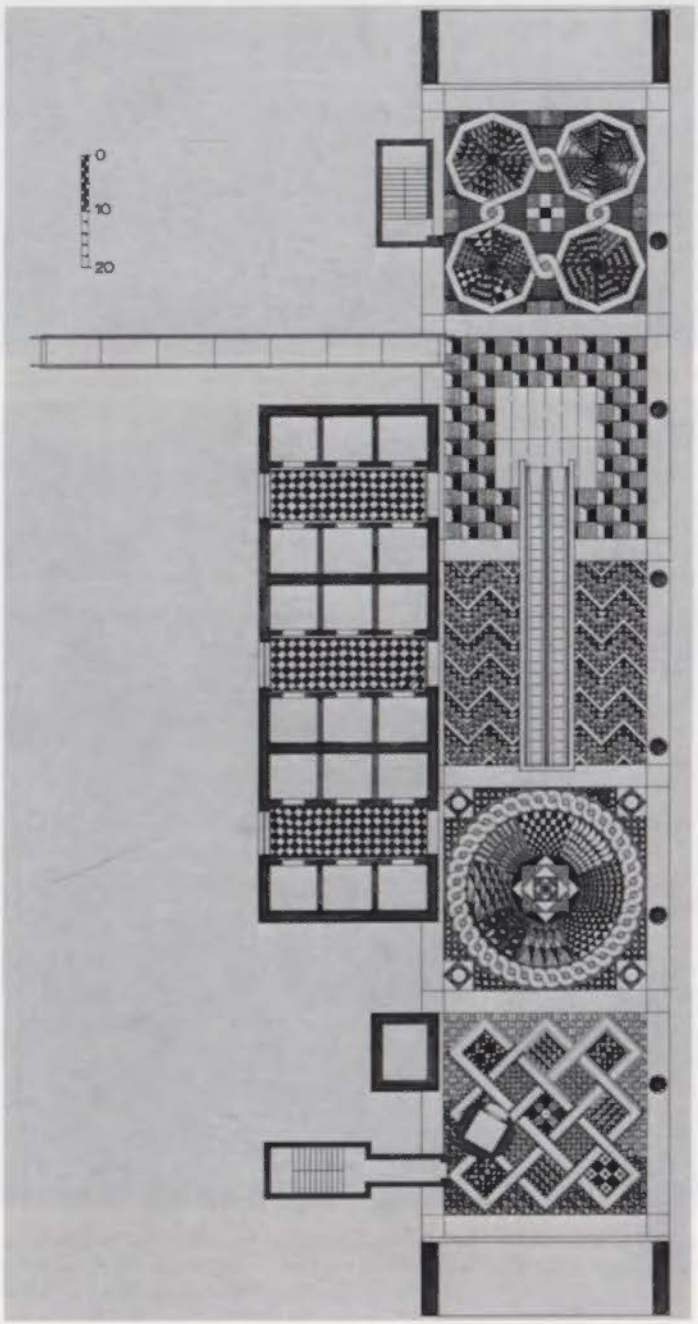
Additionally, the Center for the Study of American Architecture, a privately funded research institute founded in 1982, associated with the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University in New York, provides resources, support, and direction for the scholarly study of American architecture.

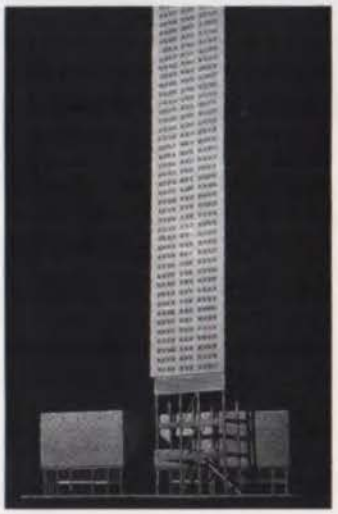
Recent examples of the Center's activities include: a major two-day symposium on American Classicism; research on the work of Harwell Hamilton Harris; and the publication of a new annual architectural journal, *Center*.

Other significant programs include: the Winedale Historical Center, an in-residence teaching facility for studies in historical preservation; The Oxford Summer abroad program; the Professional Residency Program, offering professional experience and advanced credit through seven-month internships in one of 26 architects' offices worldwide; and the Summer Academy in Architecture, a career-discovery program for up to 50 high-school students from across the nation.

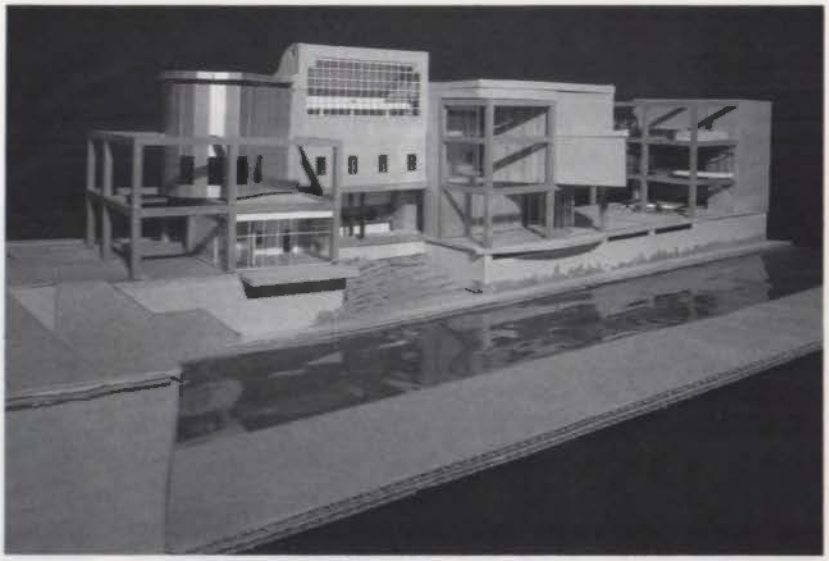
Students within the UT Austin School of Architecture may pursue a number of options for professional, non-professional, or post-professional degrees. Those offered at the undergraduate level are: Bachelor of Architecture, a five-year, first-professional degree; Bachelor of Architecture/ Bachelor of Arts Plan II, a five-and-a-half-year first-professional degree program combining architecture with a Liberal Arts honors curriculum; Bachelor of Architecture/ Bachelor of Science in Architectural Engineering, a six-year program; and a four-year degree, Bachelor of Science in Architectural Studies, offered by the College of Liberal Arts.

Professor Natalie DeBlois directed skyscraper studio students Sharon Porter, Thomas Adrian van den Bout, and Carroll Stockard to design a mixed-use high-rise project for an 80,000-square-foot site near a monorail stop in downtown Seattle.



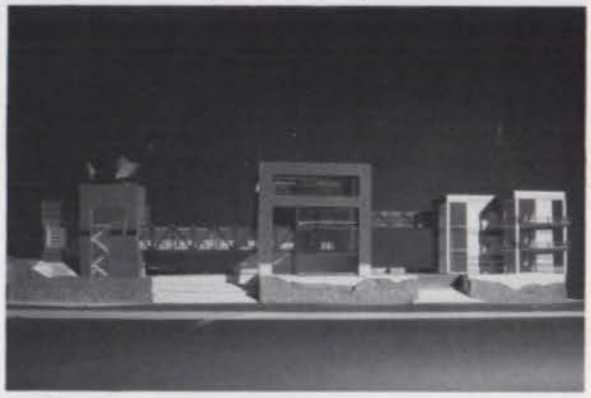


ABOVE: First floor plan by Carroll Stockard; RIGHT TOP: Thomas Adrian van den Bout's design uses a steel frame clad in sandstone to express the functions of mixed-use space; its courtyard re-establishes the city grid interrupted by the monorail station. RIGHT CENTER: Carroll Stockard's design is clad in ship-lap teak at street level and crowned by two forms meant to evoke a sense of mystery in the fog. RIGHT BOTTOM: Sharon Porter's design uses pink exterior porcelain and enamel panels and granite paving to contrast with the misty climate and strongly reflects site characteristics such as the massing of neighborhood buildings, cornice lines, and street grid.



Michael Conners and Jan Iguchi designed a single-building center whose scale suggests multi-building components, with each subset identified with a specific component of the program. Both students grew up in the Orient, and their design has an oriental flavor.

Instructor Lance Tatum gave students in his studio the semester-long problem of designing a research and development center for a French chocolate maker in the Georgetown section of Washington, D.C. The project involved programming, schematic design, design development, and construction drawings.



Dex Ott and Stan Burgess developed a three-building scheme scaled to the neighborhood, with each component serving the spatial orders of the program in a system of public, semi-public, and private domains. Connecting walkways link the components and involve pedestrians with the extreme spatial zones of the site.

Graduate-level degrees consist of: Master of Architecture, offered as a one-and-a-half-year post-professional degree to students holding a professional degree in architecture and as a three-and-a-half-year first-professional degree to students holding undergraduate degrees in other professions; Master of Science in Community and Regional Planning; Master of Science in Architectural Studies, a non-professional degree with concentrations in historic preservation, energy, and urban design; Doctor of Philosophy in Geography and Community and Regional Planning, a joint degree offered with the College of Liberal Arts.

These programs of study offer opportunities for a broad education in professional subjects as well as in the arts and humanities. One product of the school's 75th-Anniversary Goals Conference in 1984—which featured 40 nationally known conferees—was the decision to pursue the development of additional courses of study in landscape and interior architecture.

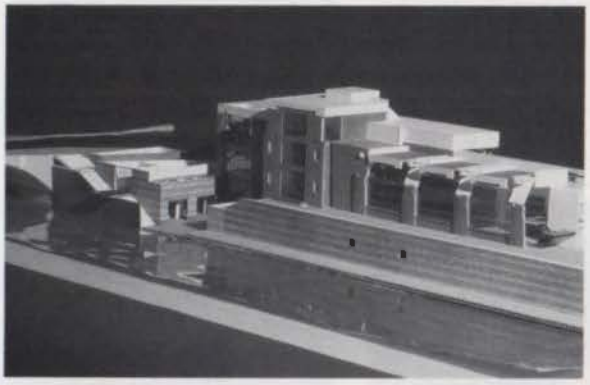
Rightly perceived as having a "design-oriented" professional curriculum, the School of Architecture nevertheless produces graduates who compete in the job market because they are equipped with the basic skills to be immediately productive. The

educational sequence requires students, before proceeding to advanced design, to demonstrate an understanding of the technical issues that influence design decisions. The school is also gearing up for a major new thrust in computer-aided design technology.

The UT Austin School of Architecture's primary educational mission is to provide conditions and resources for making its students the best *designers* they can be. As a highly specialized form of decision-making requiring both logic and intuition, design itself is seen as the most valuable and most generalizable set of skills the school can hope to develop in its students. An emphasis on the solving of actual and theoretical problems enhances the knowledge and skills necessary to link understanding to experience, theory to practice, and art to science in ways that respond directly to human needs, aspirations, and sensibilities.

The student projects shown reflect the need to recognize and address new technologies, an emerging urbanism, shifting social attitudes, and an evolving aesthetic. They reflect the ongoing exploration of an architecture that is appropriate for today.

Jamie Bourret and Adriane Montare express a constructivist view of the program synthesis in their single brick-concrete-and-steel building. They reinterpret materials, scale, and local symmetry from the area, and blend domains ranging from private to public.

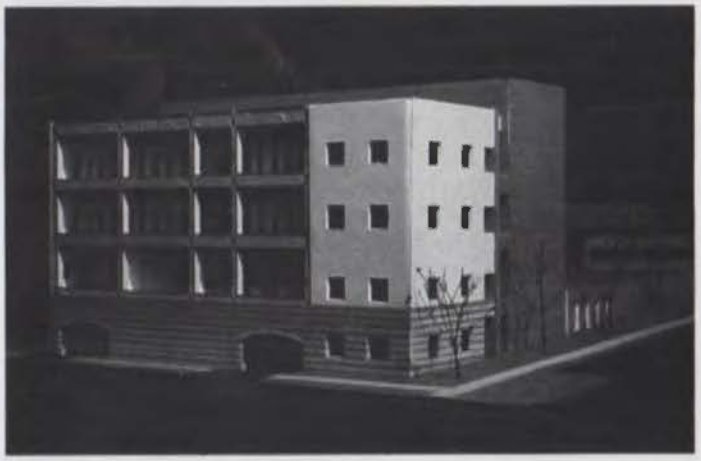


Tracy Stone and Sean Webb designed a single building whose architectural language effectively communicates the nature and function of the various spaces, both internally and externally. The project features innovative use of locally compatible materials and scalar devices, such as the diagonally telescoping linkage spine.

TEXAS A&M UNIVERSITY

by Dan MacGilvray, Associate Professor of Architecture

'Greenhouse' reading room and entry arcade



'Warehouse' book depository

Ted Kollaja, first-year graduate student, designed this two-phase community library for College Station. To be located adjacent to an existing community center, the library was to provide complementary facilities as well as a unifying civic symbol.

Kollaja, working in David C. Ekroth's design studio with Carroll Claycamp and Lester Boyer as the respective structural and mechanical systems consultants, designed a raised plaza connecting the existing and new facilities. Both facilities are linked by an arcade to provide a single entrance.

The building organization was broken into three elements: the Warehouse for storage of books and data; the Greenhouse for casual, well-lit reading; and House-House for administrative and service functions.

The Warehouse is developed as a four-story structure separated from the two other elements by a cascading stairway running the full-length of the building. Between the warehouse and the existing community center, the administrative House serves as the physical link for the two buildings, with interior hallways connecting to the existing offices. The Greenhouse is a steel-trussed, conical form facing the plaza.

From a two-week "Galveston Island Summer Adventure" for gifted and talented teenagers, to its professionally accredited program in architecture and its doctoral research and professional seminars, the College of Architecture and Environmental Design at Texas A&M University strives to fulfill its mission of teaching, research, and service.

The program in architecture is the oldest and largest program in a college that also includes the disciplines of landscape architecture, construction science, and urban and regional planning.

Because of this unique collegiate structure, students at Texas A&M are routinely exposed to the interdisciplinary facets of planning, designing, and constructing the human environment. The architecture program at Texas A&M is organized to take fullest advantage of the wide-ranging interests and diversity of a college faculty that includes, in addition to architects, artists and engineers, attorneys and computer programmers, preservationists and constructors, historians and planners, urban designers, and landscape architects. The richness of the educational experience is enhanced by the "dialogue of oppositions" that is the natural outgrowth of the daily interaction of the faculty with students from Texas and around the world.

The architecture program is committed to producing qualified, competent, professional architects, who are able to address the complex realities of today's world, as part of a professional team or simply as better citizens, more fully aware of their environment. An increasing number of our graduates, especially those with four-year preprofessional degrees, are pursuing advanced studies in business administration, land development, or construction management. Masters degree holders in architecture are tending to such specialized areas as interior architecture, computer applications, historic preservation, and health-facilities planning.

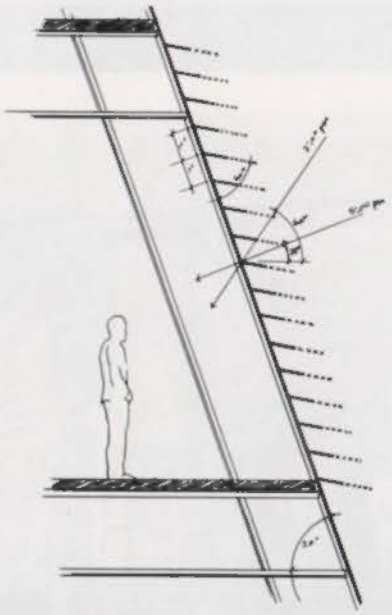
The College of Architecture and Environmental Design actively tries to interest young people in the design professions through Texas A&M's Gifted and Talented Institute, which has offered a two-week summer program in architecture in Galveston for the past six years. The Career Horizons program, for older high-school students trying to make a decision on a course of college study, offers a more intensive two-week program of exposure to the professional skills and career potentials in planning, design, and construction.

The four-year undergraduate curriculum is flexibly structured to provide students with wide latitude in selecting electives from the social and physical sciences and the supporting disciplines of business, engineering, and art. In their junior years, students are eligible to participate in a foreign-studies program headquartered near Florence. Landscape architecture and architecture students share in this one-semester experience, addressing design problems of international scope and immersing themselves in the culture and history of Italy.

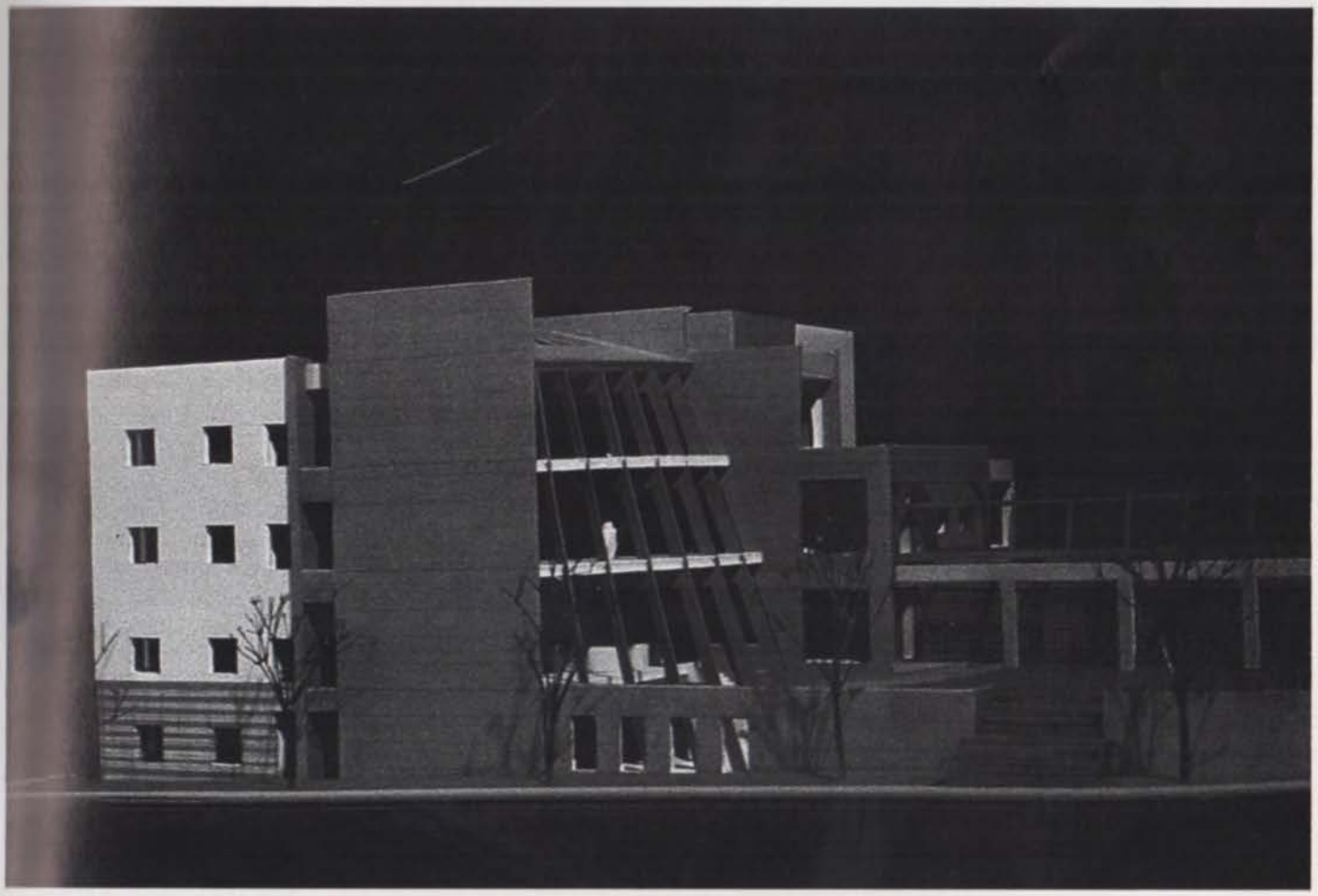
The two-year Masters program is more highly focused, intent on producing professional architects with a strong basis in design, yet possessing the specialized skills required in today's architectural

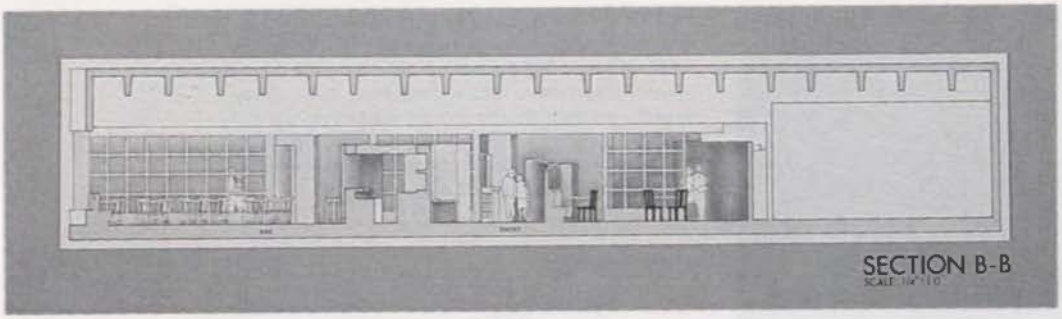
Large-scale study model of reading room

LEFT: The Greenhouse reading room incorporates a louver system that was refined in a later studio. Using A&M software, Kollaja plotted sun angles with various louver configurations derived from Alvar Aalto. These studies were built on a large-scale model (½ inch = 1 inch) for measuring the daylight transmission qualities of the various proposals, and for evaluating the aethetic implications of these fenestration systems.

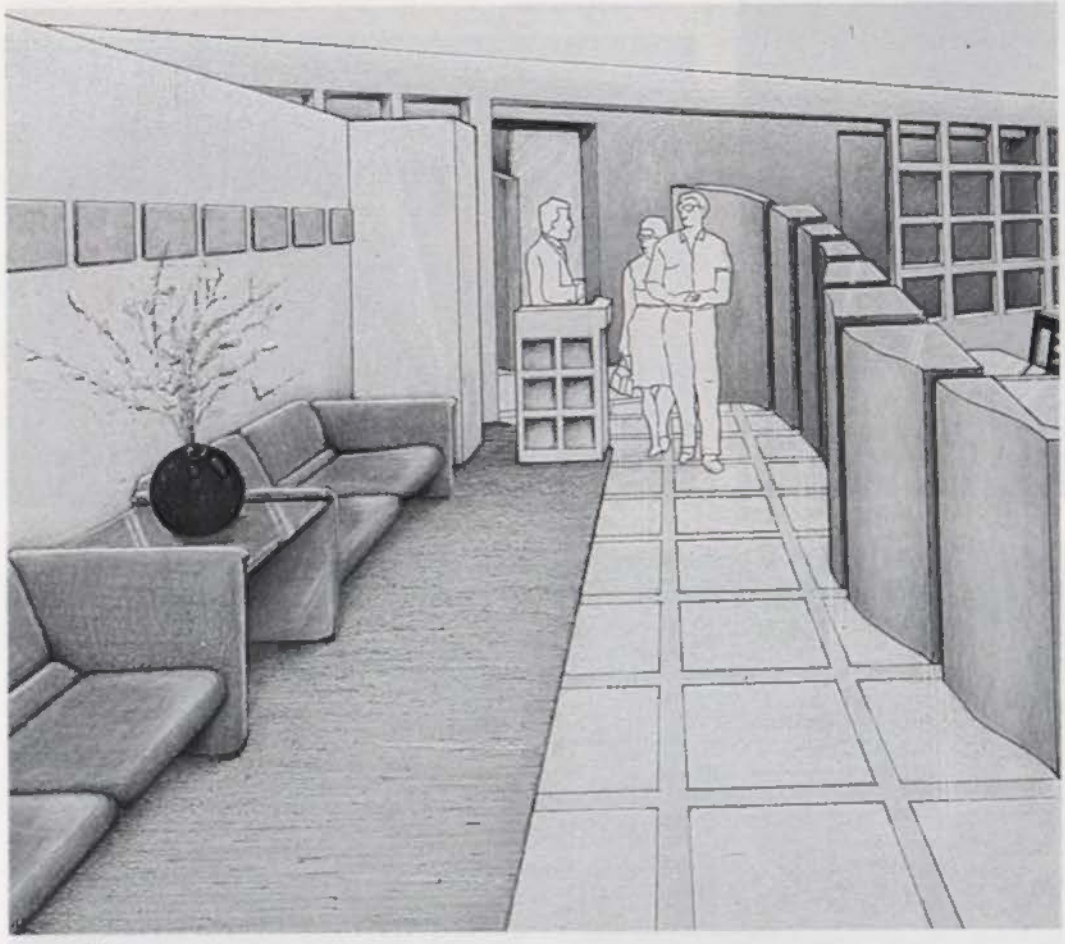


Calculations for louver configurations





Section



Entry waiting area

Lyn Thomas, an interior architecture graduate student, won second place in the 1985 IBD National Student Design Competition for this restaurant/bar called Diversions. The competition required interior design and space planning for a dining facility located adjacent to an athletic club in an urban context. Thomas used hard surfaces and regular forms along a gridded circulation spine to contrast with fluid intersecting walls.

Plan

practice. Some students at this level are changing careers to architecture from backgrounds as diverse as electrical engineering or fine art. After they complete prerequisite course work tailored to their individual needs, these students are "mainstreamed" into the 52-credit-hour first-professional degree program. They add a great deal of flavor and excitement to the program, coming as they do with non-traditional educational perspectives and world views.

The projects by Texas A&M University students that follow represent three different years and three levels of scale—urban design, building design, and interior architecture. Naturally, building design is found at the core of every architectural curriculum. These three projects have been chosen because they represent our intention, and the students' capacity to delve into design issues beyond those presented in the usual building design project. The third-year students working in the Florence studio address complex neighborhood and contextual issues. Work from the fifth-year studio shows the use of detailed, large-scale models and mathematical algorithms to investigate the impact of day lighting on the design solution chosen. The sixth-year project synthesizes studies in human behavior, safety, component-design and selection, and color theory in interior architecture.

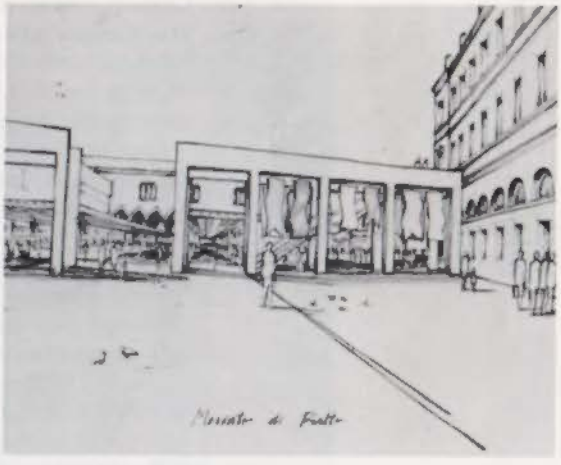
Thus the architecture program at Texas A&M University finds its design strengths in the diversity of its students and faculty. We follow no design guru, adhere to neither a single rigid philosophy nor a fleeting popular style. With a total enrollment of 1,000, we are large enough not only to offer a variety of programs, but to achieve excellence in them as well. Our students have won national recognition in competitions in interior architecture, historic-site documentation, and health-facility design. Our architectural-research center, active since it was founded by AIA Gold Medalist Bill Caudill in the 1950s, continues to seek

new knowledge in such areas as energy-conscious design, health-systems planning, and hurricane disaster response.

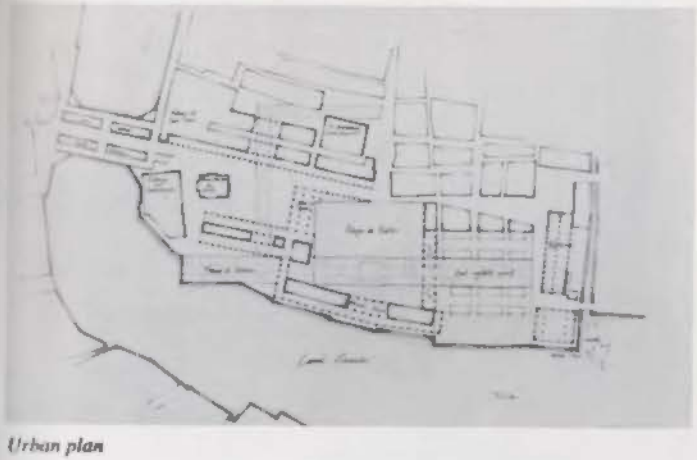
We believe that the successful architect of tomorrow will be aware of the total environment as well as the project site, will have historical perspective as well as proficiency in current technology, and will recognize the importance of service to society as well as to the client. At Texas A&M University, we are actively engaged in producing this architect.

New passageway leading to Grand Canal

Rialto Market from Grand Canal



Market stalls



Urban plan

Allan Weghorst and Buddy Williams traveled to Venice as graduate students enrolled in A&M's foreign studies program. The team, under the direction of Steve Turnipseed and Donald Austin, worked on an urban design proposal for the Rialto Market area of Venice. Currently occupied by the incompatible uses of tourist shops and wholesale and retail farmer's markets, the area is also heavily congested and overburdened.

The proposal consolidates several markets, routes major circulation paths, and reorganizes and simplifies existing axial orientations of major buildings. Removing an area of dilapidated residential structures allowed for the creation of two new public plazas. These interconnected spaces make a transition from inwardly focused spaces to a major public market plaza overlooking the Grand Canal. The students also proposed a pedestrian passageway linking two renovated churches, Campo San Giacometto and Campo di Rialto Nuovo.

UNIVERSITY OF TEXAS AT ARLINGTON

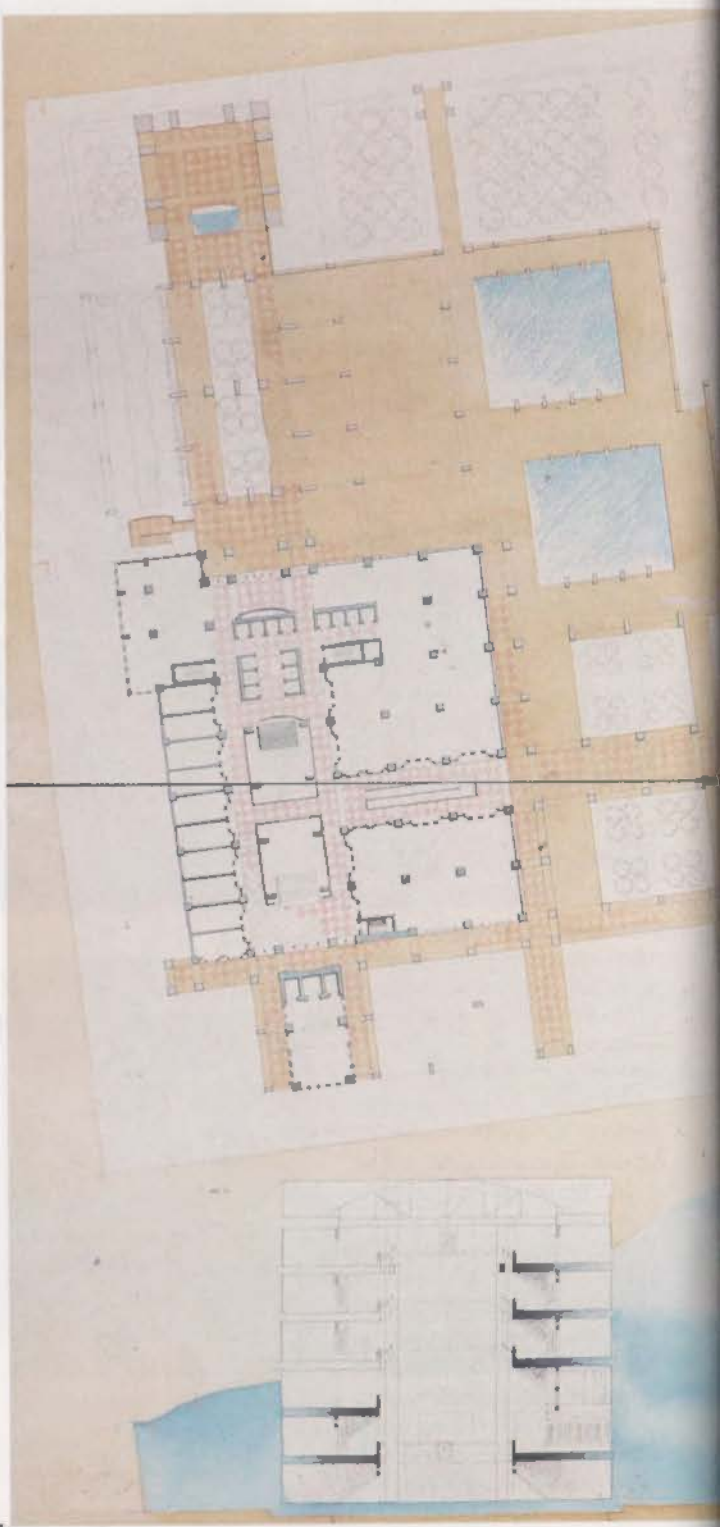
by Richard Ferrier, Associate Dean

The School of Architecture and Environmental Design at the University of Texas at Arlington intends for its graduates to be prepared to make a contribution to their profession and the community. The educational objective is to make students aware of the principles of design so that they can respond comprehensively to design problems.

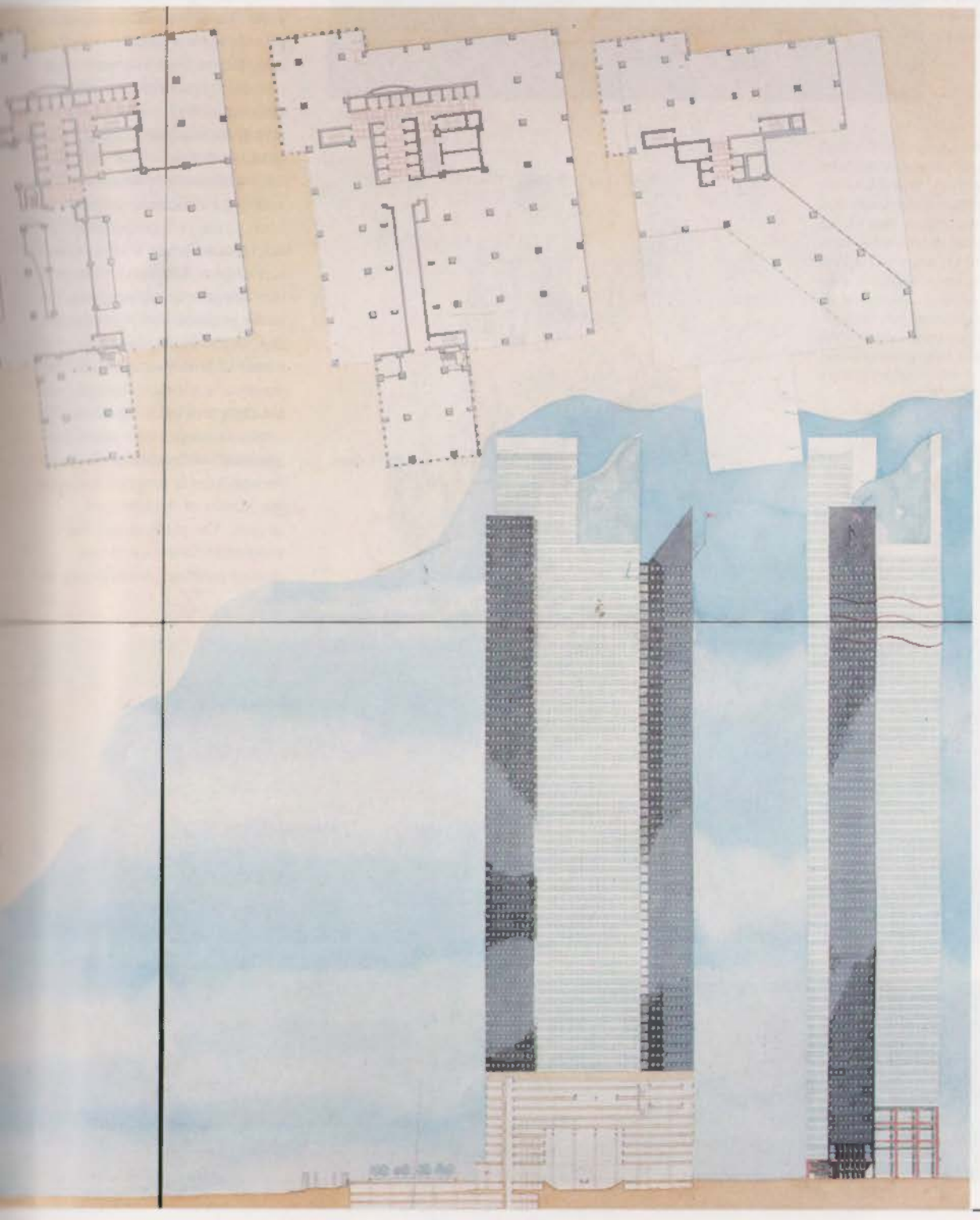
Additionally, the School of Architecture and Environmental Design has a number of specific concerns to bring to its students. One such concern is the context of architecture in its environment. Another concern is the integration of our architectural heritage with contemporary design.

Since its inception in 1974, the school has grown rapidly, reflecting professional acceptance of the program. In September, 1984, there were 983 students enrolled, 800 in architecture. In the summer of 1986 the school will relocate to a new 122,000-square-foot building adjacent to the Fine Arts Center, forming the keystone of a portion of the UT Arlington campus dedicated to the performing and creative arts. The new architecture building will have a state-of-the-art computer center, which students and faculty can use in those phases of the design process devoted to analysis and synthesis.

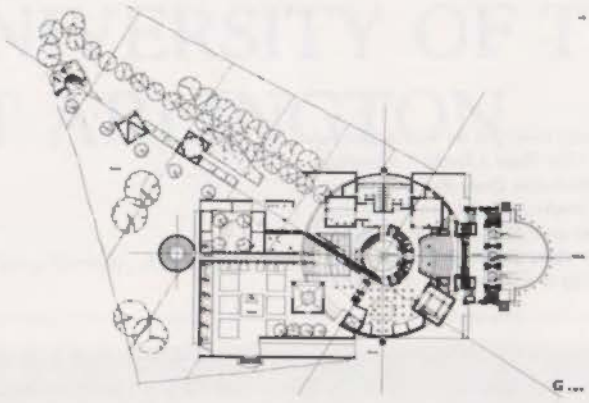
The computer center will also be used for research in topics such as urban design and development. With UT Arlington at the center of unprecedented growth in the Dallas-Fort Worth area, urban design and development issues are particularly appropriate to the school's curriculum. Graduate students, in particular, focus on this specialty, taking two-semester studios in architectural pro-



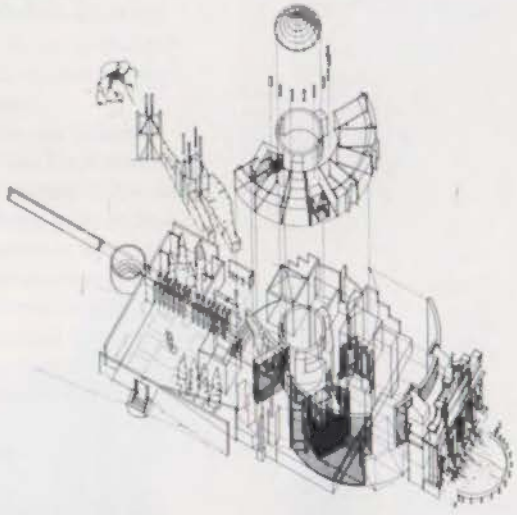
Thomas F. Hoepf designed this slender 100-story tower for the Arts District of Dallas as an intensive four-week assignment in "The Dean's Studio," a graduate design studio led by Dean George Wright and Associate Dean Richard Ferrier, with visiting critic Kenneth Seigal. Work in the studio included lectures on the mechanical and structural problems of structures over 60 stories, site visits to prepare context sketches, and research on other influential high-rise buildings. The final presentation required full-color drawings at a large scale: the elevation drawings are four feet tall.



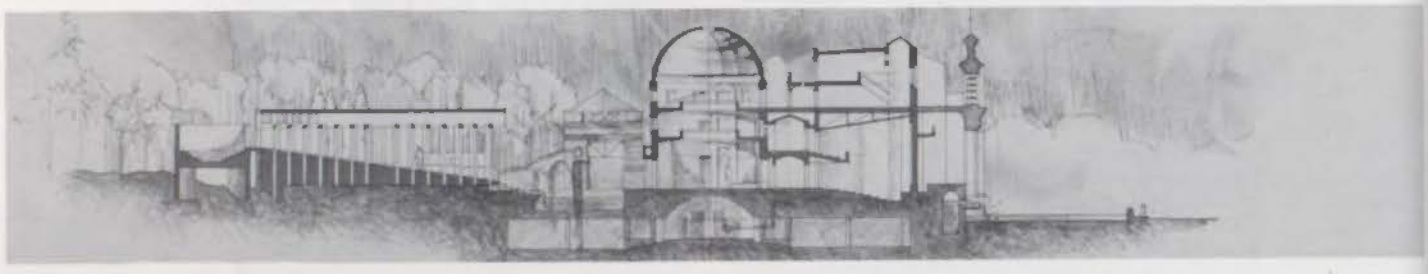
Dean Butler Lewis designed a Museum of Water Artifacts as his design thesis for a Master of Architecture degree, under the supervision of Richard Ferrier. The design embodies Lewis's investigation into the way water and its associated artifacts denoted both path and arrival in the ancient world and contributed to the structuring of Greco-Roman cities. His museum is sited adjacent to the Baroque Paola V Fountain on the Janiculeum, south of the Tiber, near the American Academy in Rome. Integration of circulation and organization within the museum facilities is based on a literal and metaphorical reconstruction of the path of water through this ancient threshhold.



Site plan



ABOVE: Exploded axonometric; BELOW: Sections through site



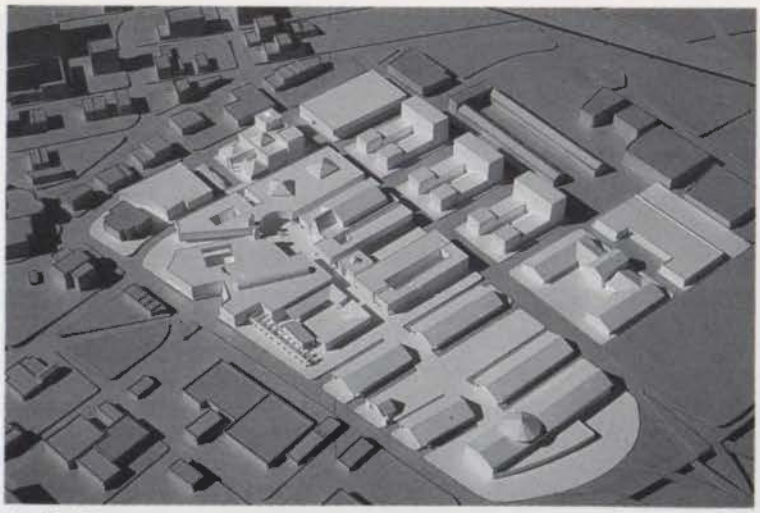
jects related to urban design. A graduate seminar course introduces the concept of the architect as a team member in the design-development group, and students study the principles of feasibility with the aid of specially constructed entry-level computer programs.

The architecture curriculum of the School of Architecture and Environmental Design is in three two-year segments. The first two years, Basic Studies, are common to architecture, interior design, and landscape architecture. The elementary principles of design, drawing skills, and the history of architecture are introduced. The next to two years of the sequence contain the major-studies portion, and, for architecture students, leads to the non-professional Bachelor of Science in Architecture degree. Students in this portion concentrate on programming, problem-solving in design, and structures, including the nature of building materials, the theory of statics and strength, and the design of building components. In the last two years, graduate students enter the professional-level program and earn the Master of Architecture degree. The professional curriculum includes a rich and diverse palette of further study in

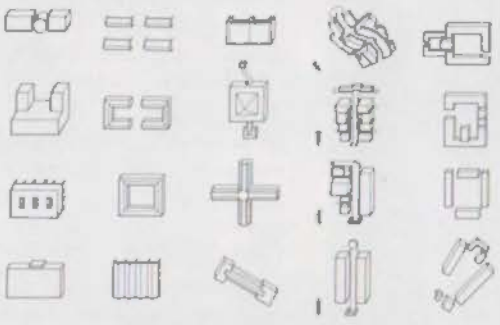
design and the introduction of urban design. The thesis-type project, undertaken in the last semester, demonstrates the individual student's ability to bring together elements of design, structure, and building technology. During graduate study, students can serve as graduate teaching assistants.

The School of Architecture and Environmental Design conducts a summer program in Rome and a spring term in London, which features classwork at the University of London in Bloomsbury. Besides the opportunity for travel, regular courses for credit are featured in both auxiliary programs. Credit is also given for graduate student work experience in an architect's office for one semester.

The School of Architecture and Environmental Design has a unique opportunity to be a different school of architecture. As a new school it is not fettered by traditional curricula, but it has the opportunity to draw upon selected faculty to develop a new curriculum in the specialties of urban design and development.



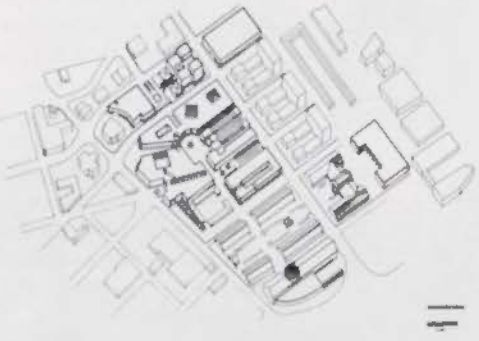
Model of site



Study of typical retail units

David Richter and Bernard Bartzen, in the graduate urban-design studio directed by Richard Scherr, developed a plan for a 46-acre retail center southeast of downtown Dallas. In their design, varied "typical" retail units define a retail street connecting the Dallas Farmer's Market to the city's central core. Studying formal strategies derived from the European tradition, the proposal suggests that undefined urban space, the norm in the American context, can be replaced using open public space as an object defined by built form.

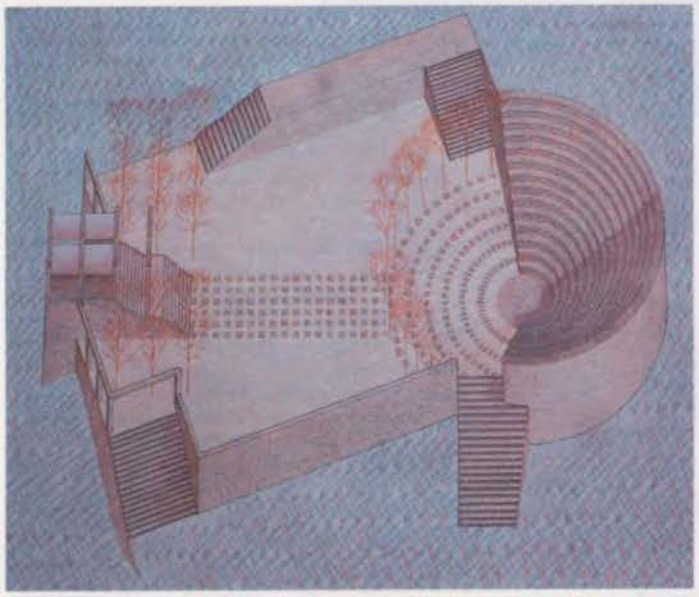
Site plan



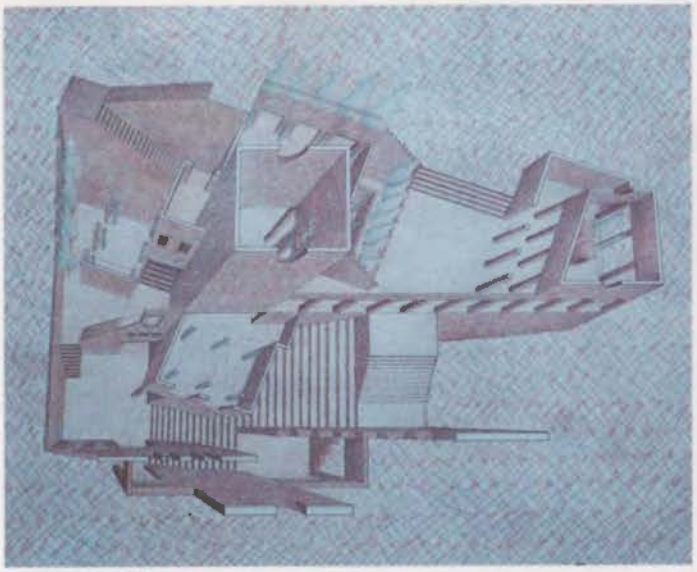
Axonometric

TEXAS TECH UNIVERSITY

by A. Dudley Thompson, Interim Chairperson and Associate Dean



Axonometric of main plaza



Ceramics workshop

Fifth-year undergraduate student Mark Smith designed this school for Southwest Indian art called The Santa Fe Workshops. These workshops (ceramics, painting, textiles, and metals) are organized along a major path that winds down a hill toward a lake. A variety of paths and levels emphasize special relationships between artistic activity and the site's natural environment. The buildings permit resident artists to interact with the outdoors—the foundation of Southwest Indian culture.

The Architecture Program at Texas Tech University includes a five-year professionally accredited undergraduate Bachelor of Architecture degree and a post-professional Master of Architecture degree. At the undergraduate level, students may specialize in design or structures. The design specialization provides opportunities for concentrations in urban design, architectural history, and historic preservation. A dual degree is offered with the university's Department of Civil Engineering.

Two research institutes within the architecture program provide faculty and students with additional opportunities for study. The Institute for Urban Studies International is an exchange program with foreign universities and nations. The Applied Planning Research Institute for Municipalities, Environments and Regions, is a think tank comprised of associates throughout the United States planning for better communities and community systems.

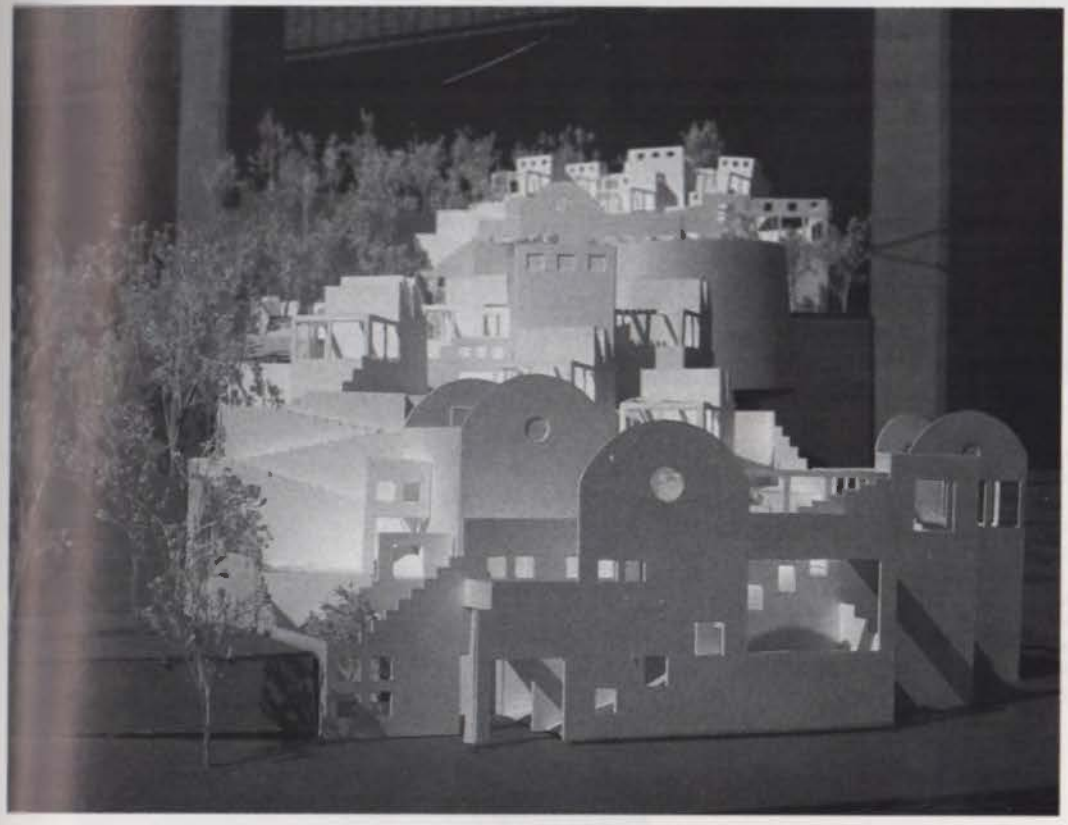
In pursuing our primary goal of educating students for effective participation in the professional practice of architecture, we provide instruction that reflects the most farsighted and encompassing expectations for architecture, concentrating on the concepts that architecture is an embodiment of the attitudes and ideas of society, that human needs, feelings, and requirements are basic to the realization of form, place, and expression, and that environmental changes are major factors in architectural determinants.

Fundamentally we believe that there is a need for a holistic, evolutionary, human aim for design education, that there are many solutions to a problem and that no single philosophy or theory should pervade the entire curriculum, and that creativity provides superior solutions to those that reflect a dominating design theory.

Architecture should be understood as the ordered expression of human purposes, the physical fabric of civilization. The manifestation of human feelings for and the occupancy of one's *habitat*, the modification of *domains*, and the making of *places*. Architecture is the activity of culture as it produces its artifacts—using them, judging them, and evolving with them. The architectural profession is primarily directed toward the design of buildings, but it is increasingly involved with professional attention to broader issues.

The program at Texas Tech is dedicated to the fundamental goal of higher education, which, by providing opportunities to explore many areas, seeks to advance students in their development of values, skills, awareness, and understanding. This, in turn, allows them to increase their potential for leading creative lives. The educational process enhances objective reasoning, subjective input, and creative action.

Areas of special architectural interest considered essential for the academic program mission include study of the natural and built environment, human behavior, the quality of life, ecological implications of architecture, the nature and evolution of cultures, design theories and expressions, theories of urbanization, building systems



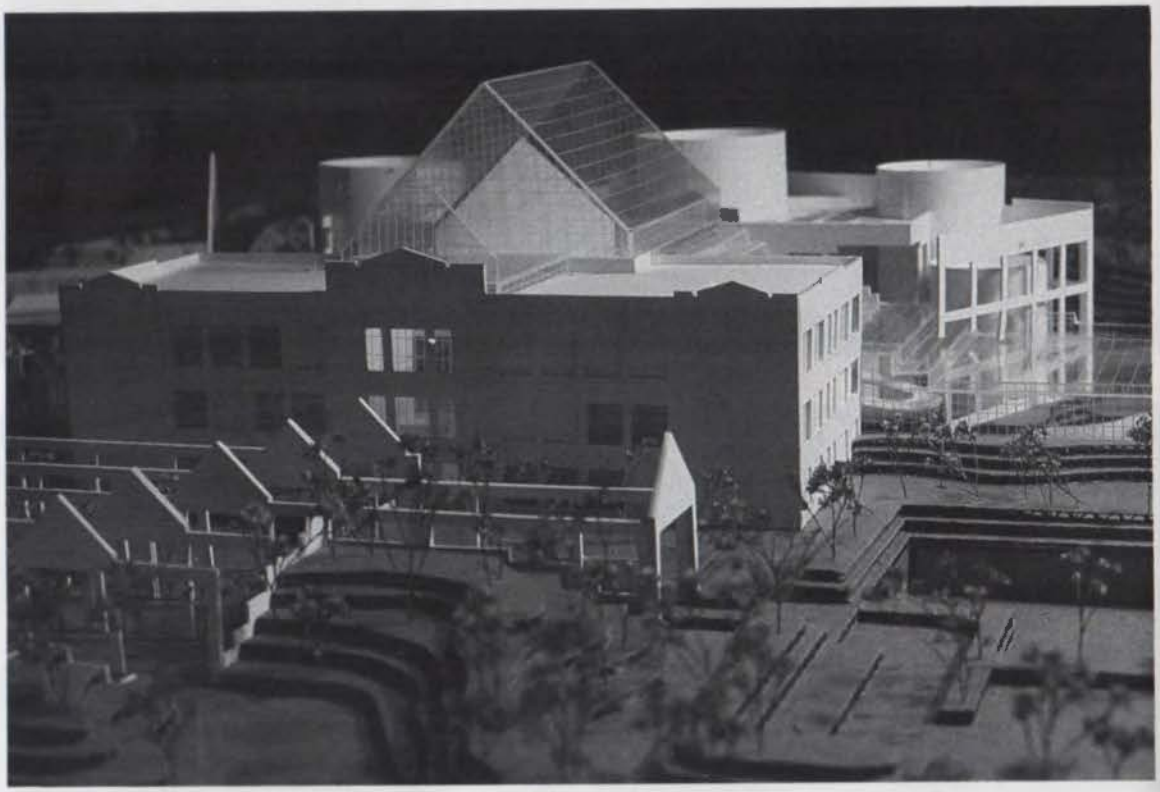
Cascading down a hilltop, the Santa Fe Workshops attempt to act in harmony with their natural surroundings.

Nature habitat

and technologies, architectural design, planning processes, and programming.

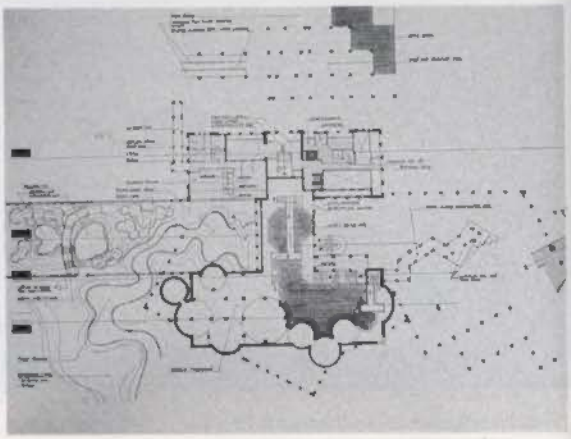
These essential study areas are presented throughout the curriculum. Students are expected to integrate their studies and their life experiences into the design of buildings and special places in design studios, which are required in each of the 10 semesters of the program.

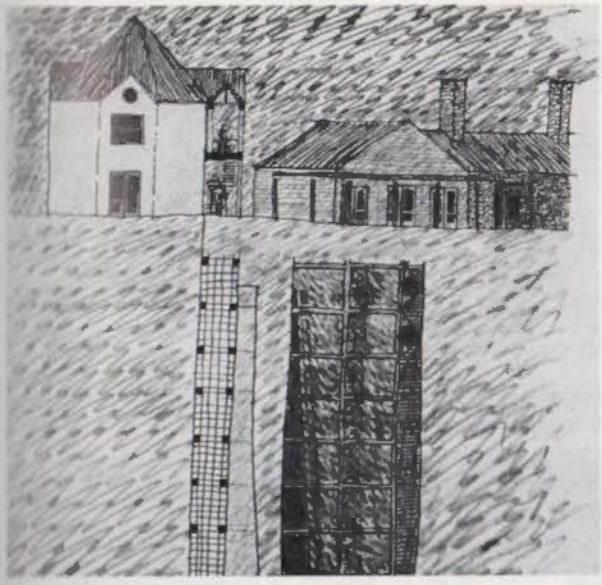
Process-oriented design methodologies are informed and challenged by expanding knowledge of design and feelings, attitudes, values, adventures, and meaningful expressions—things that attend human needs at a variety of scales. ▬▬



ABOVE: Model showing original school building with additions; BELOW: Plan

Stephen O'Dell, a fifth-year student, adapted an existing junior high school as wildlife habitat. Located in an old, yet viable neighborhood in the center of Lubbock, the habitat attempts to stabilize the transitional neighborhood by offering a visual and economic anchor for the neighborhood; preserving an identifiable landmark; and creating a major corridor connecting downtown to Texas Tech. An ordered "conflict" is apparent in the project: contrast-harmony, man-animal, past-present-future, preservation-destruction, city-neighborhood, and mass-space.

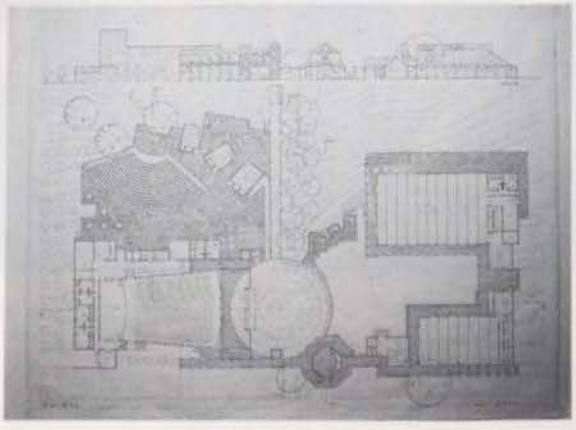




Images from Main Street heritage

Amphitheater with bridge/entranceway

ABOVE: View of model from creek bridge; BELOW: Plan

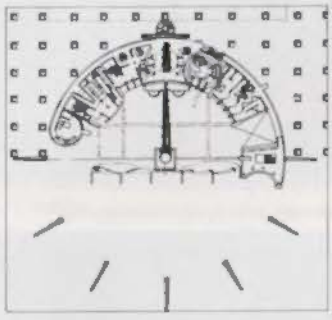


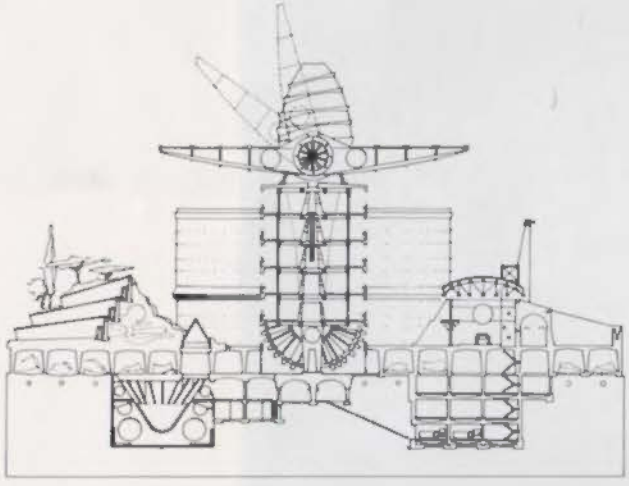
Timothy Gimmell, a fifth-year student, designed a Community Center for Fredericksburg. The project attempts to serve both city residents and visitors by accommodating such events as conventions, conferences, exhibits, banquets, and school and civic meetings. The facade design reinforces and builds upon rich architectural heritage and the imagery of Main Street, while the rear side of the site acknowledges the random and informal qualities of a creek and its surrounding land forms.

RICE UNIVERSITY

by Drexel Turner, Assistant to the Dean

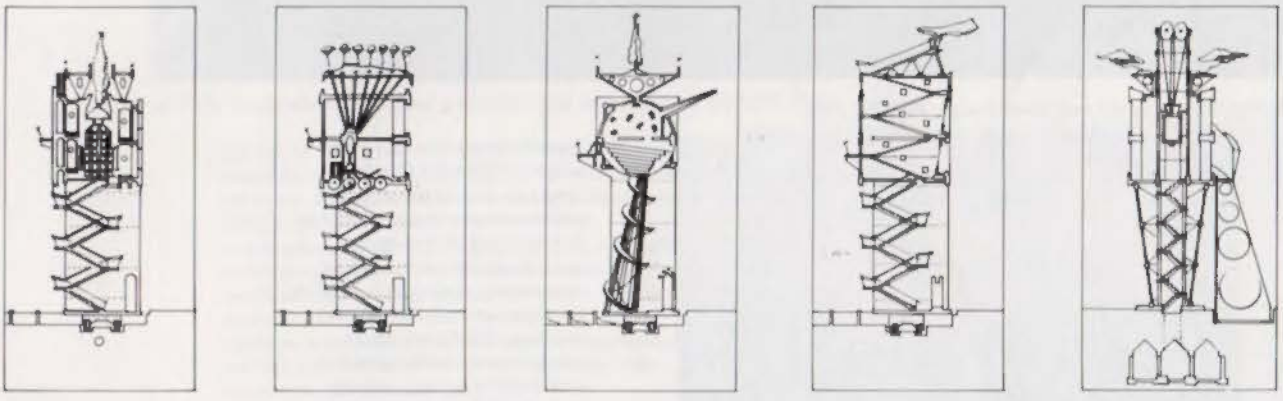
Christopher Genik, a graduate student working with critic Peter Waldman, designed Gulliver's Hotel of Tales for the Houston Ship Channel. With its massive receptors for light, wind, and waves, it "convulses as its orbit tilts" and features suites for the Marquis de Sade, among other "criminals of time."



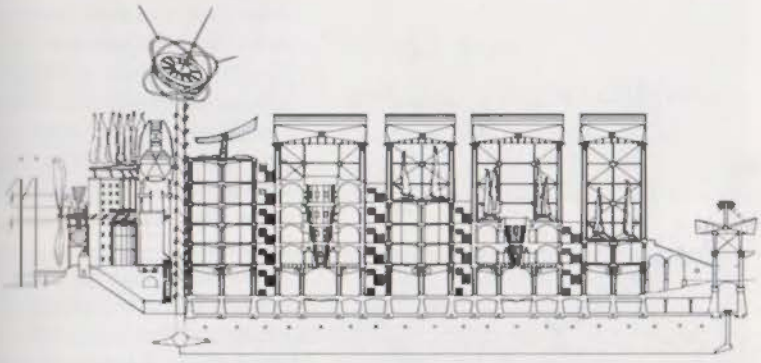


From its inception in 1912, the program in architecture at Rice University has sought to contribute to the realization of a more humane built environment through teaching, research, and public service. The present enrollment consists of approximately 200 students, evenly divided between undergraduate and graduate programs. The student body is served by a full-time faculty of 14, augmented by 15 to 20 visiting critics and lecturers. The School of Architecture offers seven degree programs: Bachelor of Arts, with majors in architecture and architectural studies; Bachelor of Architecture, as a first-professional degree; Master of Architecture, as first-professional and post-professional degrees; Master of Architecture in Urban Design; and Doctor of Architecture.

Since the addition of the Brochstein wing and renovations by James Stirling and Michael Wilford in 1981, architectural education at Rice has become intentionally more extroverted. To the longstanding William Ward Watkin Traveling fellowship, the school has added five other traveling fellowships, each awarded competitively. The Farish Gallery, assisted by the William Stamps Farish fund, has created a venue for major architectural exhibitions from the Museum of Modern Art, the Art Institute of Chicago, the Institute for Architecture and Urban Studies, and the Royal Institute of British Architects. A new distinguished professorship in architecture and urbanism, the Craig Francis Cullinan Chair, endowed by Nina J. Cullinan, was inaugurated in 1985 with a series of lectures by Kenneth Frampton, which will be published next year by MIT Press. The William Caudill lectures, established to honor the former director of the School of Architecture, also began in 1985 with presentations by William Mitchell of UCLA on computer-aided design. And the Rice



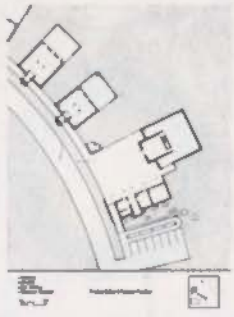
TOP: Plan; CENTER: Cross section through site; BELOW: Section through guest suites



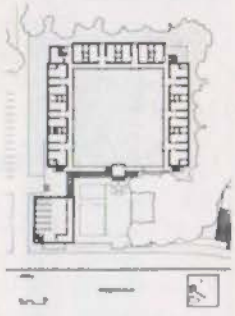
LEFT: Longitudinal section through barracks; BELOW: First-stage transformation of site

Cattryn Somers, a senior student in the studio directed by Danny Samuels, designed this Art School for a site near Fayetteville, west of San Antonio in South-Central Texas. The project includes studio and living space for nine artists, accommodations for four visitors and 36 students, dining and kitchen areas, a library, galleries, offices, and other facilities. Examining the influence exerted by natural and cultural forces on the process of architectural design, the project contrasts clarity of form and modest means with elaboration of surface and detail.

Site plan

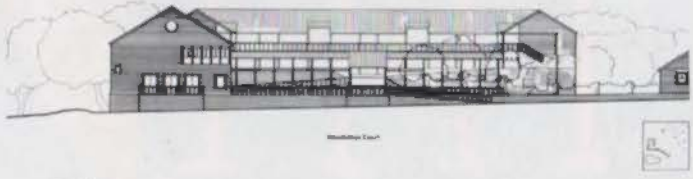


Plan



Plan

Elevation

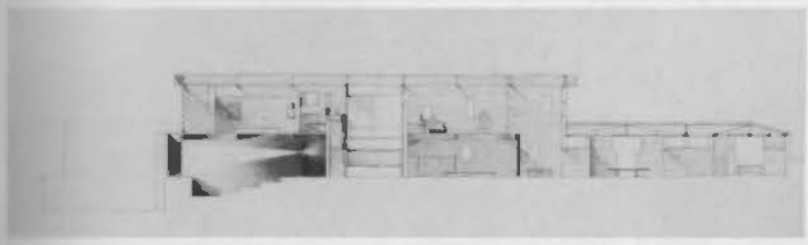


Section

Section

Design Alliance, which now publishes *Cite*, a quarterly review of architecture and urbanism for Houston and Texas, will help sponsor an international design competition for a $17 million park opposite the Wortham Theater in downtown Houston, as part of the city's sesquicentennial observance.

The studio sequence, both graduate and undergraduate, encourages a wide range of architectural expression through the use of a diverse group of visiting critics and through a consciously non-prescriptive approach to the issues of design. Three examples of this variety are shown here: a project showing a romantic realism, by Adam Glazer, a fourth-year undergraduate who is winner of the 1985 William Ward Watkin Prize; a design thesis by Christopher Genik, a graduate student, which is metaphoric in nature; and a project by Cattryn Somers, which displays certain regional affinities. The School of Architecture's resources in support of the design curriculum have recently been expanded by the addition of new equipment, valued at more than $1 million, to the computer graphics laboratory, along with the addition of a new faculty position in that area. The Alice Pratt Brown Art and Architecture Library, a 12,000 square-foot facility to be completed early next year, will consolidate the School's research and study collections as a resource for scholarship and teaching.



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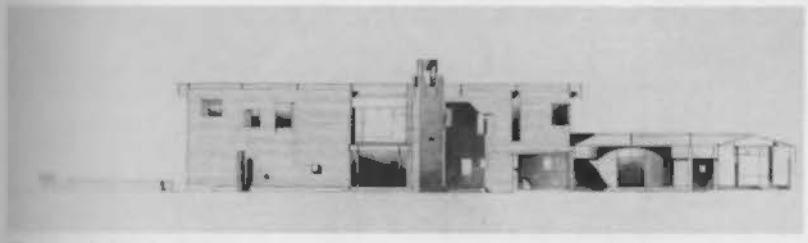
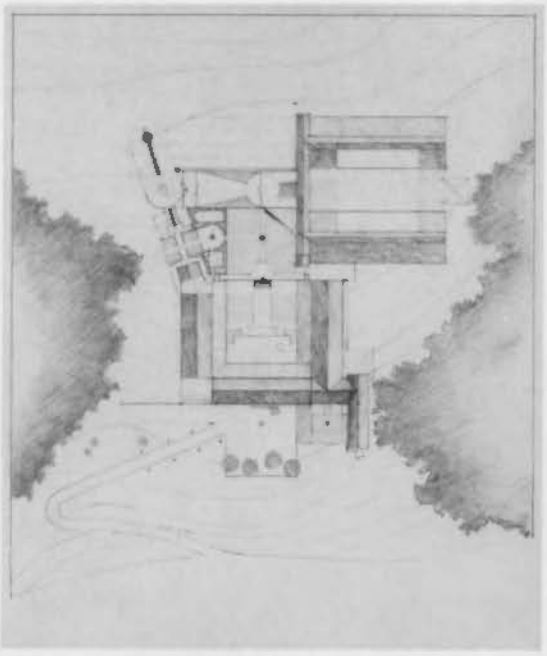


Courtyard elevation

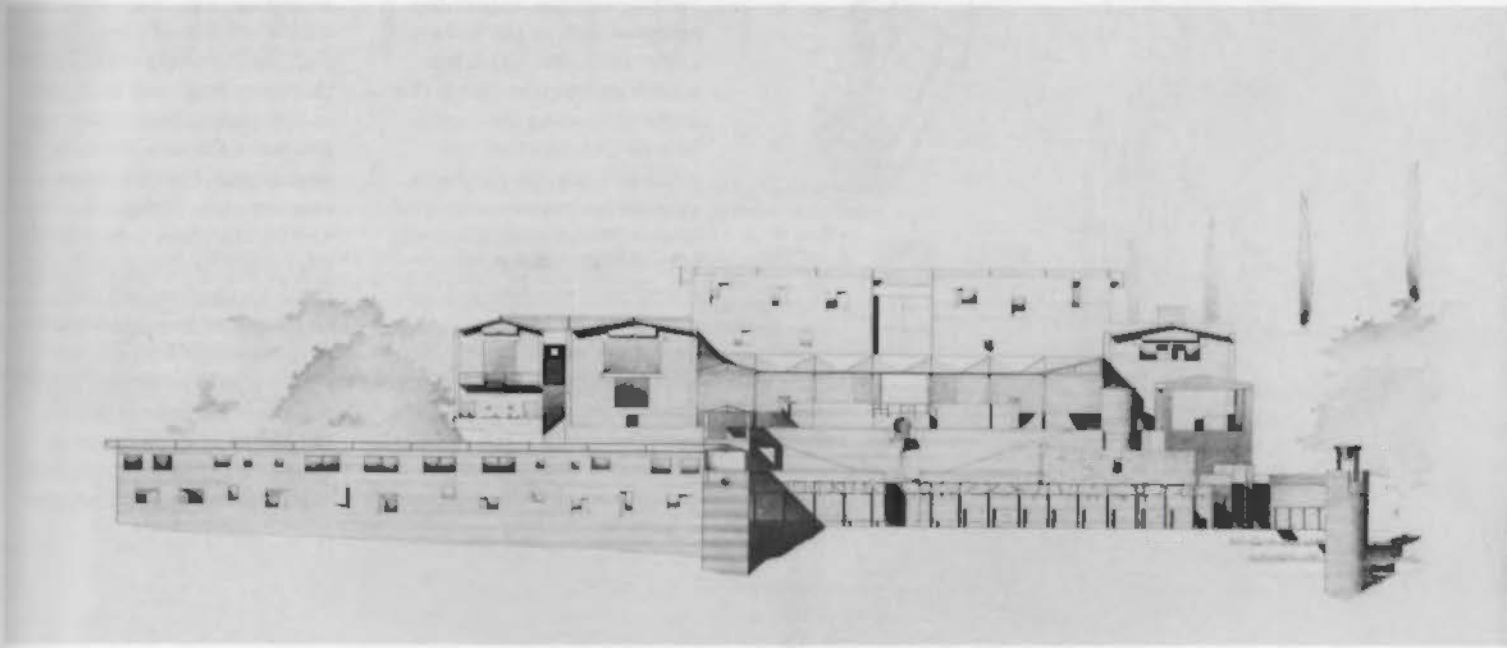
Elevation/section

Section



Site plan

Senior student Adam Glaser, working with studio director Mark Hewitt, designed a field study center to be located near the Tuscan town of Montepulciano, a "mini-academy" for fellows of the American Academy in Rome on country holiday seeking to escape the congestion of Rome. The facilities include galleries, a common room, education and support facilities, living accommodations and studios, and an elaborate Italian garden displaying garden sculpture and ornament from a nearby ruined villa.

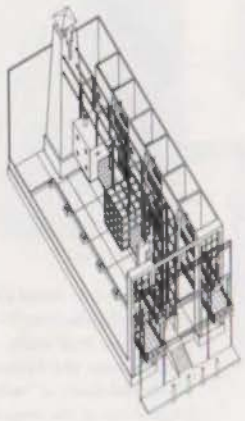


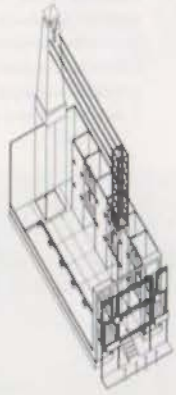
Elevation

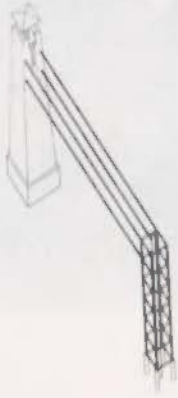
UNIVERSITY OF HOUSTON

by Peter J. Wood, Associate Dean

Michael Kuenstle, a fourth-year student in the honors studio taught by John Perry, worked with visiting critic Juhani Pallasmaa, Finnish architect and past director of the Museum of Finnish Architecture. Kuenstle designed this Palazzo di Sospeso Spazio *for a canal in Venice. "to explore the meeting point of two realms: land and water."*





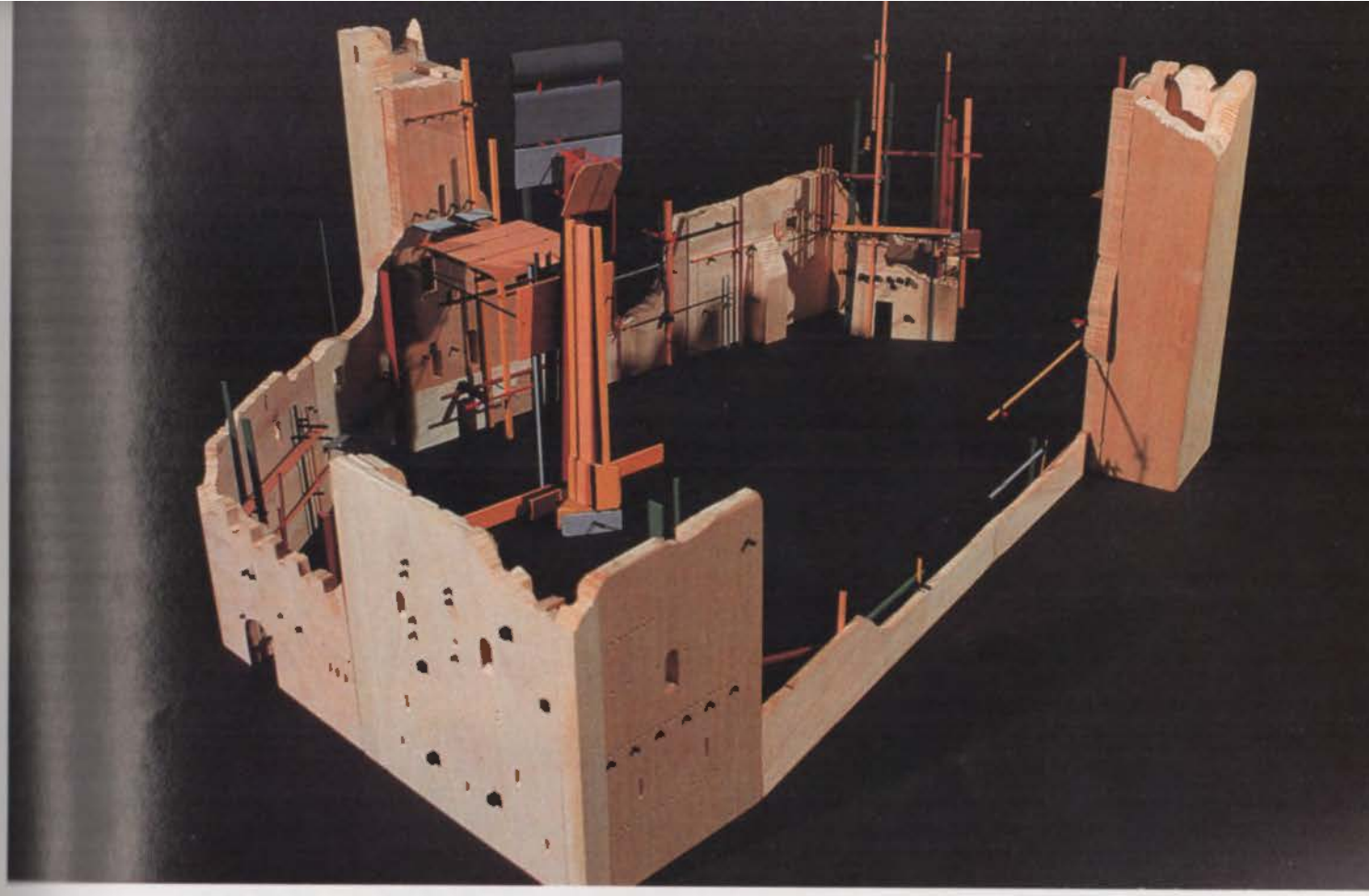


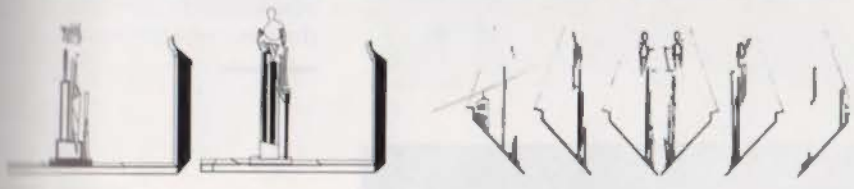
In 1986, the College of Architecture at the University of Houston-University Park will celebrate its fortieth birthday by moving into its new facility, a campus landmark designed by Philip Johnson, which will more than double the space available to the college. While the approach of the fortieth year might signal difficulties to some, for an institution, reaching 40 years of age marks a first level of maturity, a time to move ahead with a new sense of purpose and direction, to develop vigorous new programs for meeting the challenges of the next century.

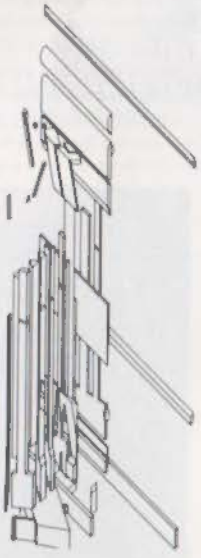
A tradition of design excellence and a location in the nation's fourth-largest city offer the University of Houston-University Park College of Architecture unique opportunities for the future. Our students and faculty continue to refine and develop programs such as: the Visiting Critics programs, which bring notable architects to campus for intensive teaching activities at both the undergraduate and graduate levels; the computer-aided design program, which will be strengthened by the University of Houston-University Park's commitment to establish a computer-intensive learning environment; the Center for Experimental Architecture, which will continue to work with NASA and the space industry; the Environmental Center of Houston, which will expand its research and community-service efforts; and the expansion of international-program opportunities in London, in Normandy, and with the University of Rome.

Being part of a comprehensive research university allows the College of Architecture to pursue special joint programmatic efforts with other university departments. These include: continued studies with the Hilton College of Hotel and Restaurant Management; jointly offered courses such as "The Literature of the City," with the English Department's nationally known creative-writing program; and specializations in health-facilities design, land development, architectural education, and the management of architectural practice.

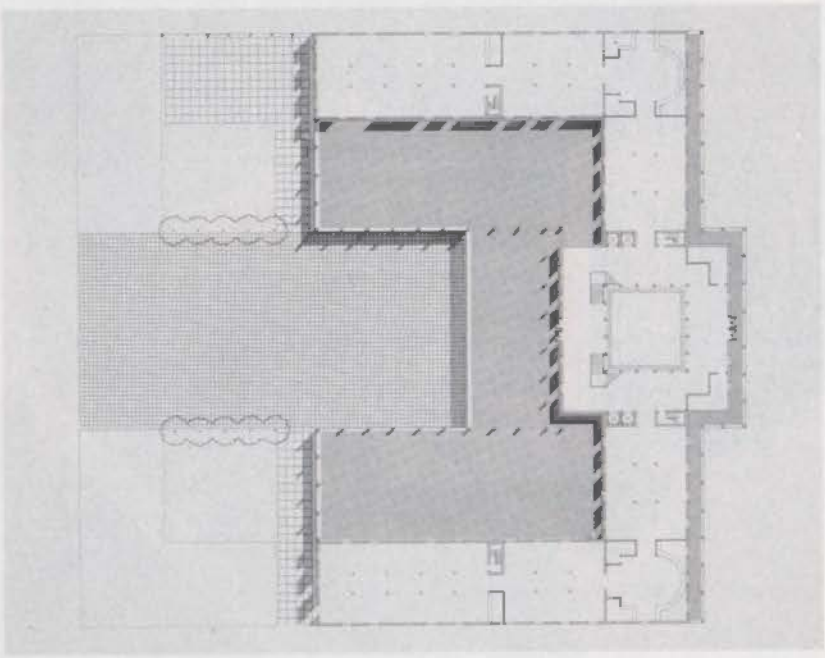
For students wishing to join in the excitement of studying architecture and participate in the diverse offerings of a large urban area, the University of Houston-University Park, with its 30,000-student campus three miles from downtown Houston, offers an ideal setting. The curriculum structure of the College of Architecture offers many possible entry points for students with differing backgrounds and goals, including: the five-year Bachelor of Architecture degree; a four-plus-two program leading to the degrees of Bachelor of Science and Master of Architecture; a three-year Master of Architecture degree for those who already pos-



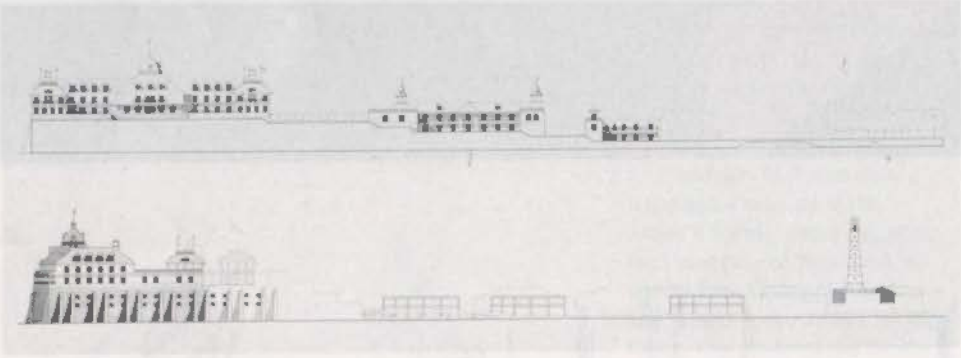




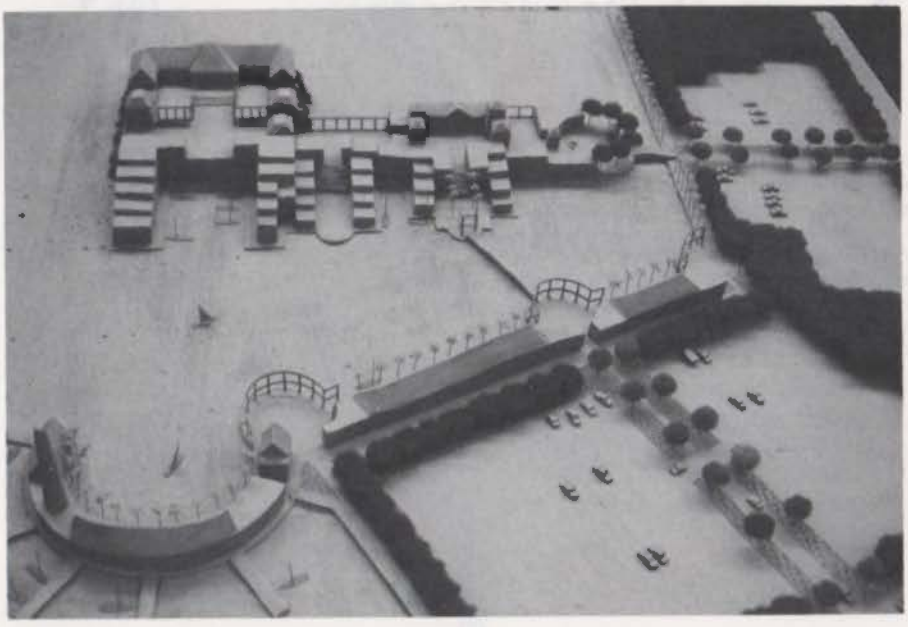
The Rocca di Noale *is a ruined medieval castle on an island near Venice. The organizers of the Venice Biennale 1985 exhibition of contemporary architecture issued a program calling for projects that would symbolize a "new beginning" for the town of Noale, and suggested that the castle could be used as a public park or a performing-arts facility. Miguel Chueca, a fifth-year student in the studio taught by William Taylor, began with an analysis of Giorgio Di Chirico's painting "The Grand Metaphysician," and from it evolved a series of platforms, ladders, and scaffolds that both support and penetrate the castle's walls and form a theater with the castle as a background. TOP: Model; ABOVE, LEFT TO RIGHT: Part of the analysis of "The Grand Metaphysician" and creation of the elements for the castle's walls. This was one of three projects from the University of Houston chosen for exhibition at the Venice Biennale.*



Plan



Sections

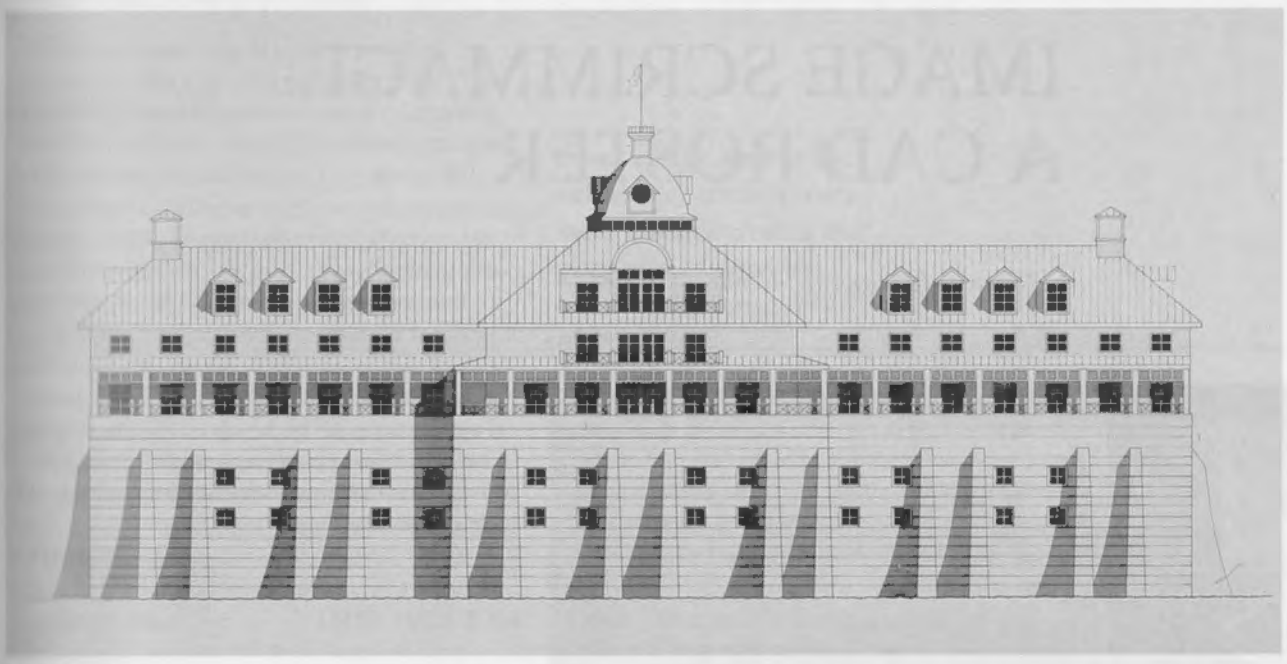


Model

sess an undergraduate degree in another field; and a one-year post-professional Master of Architecture degree for those who have completed their professional degrees and wish to participate in one or more of the special learning opportunities available at the college.

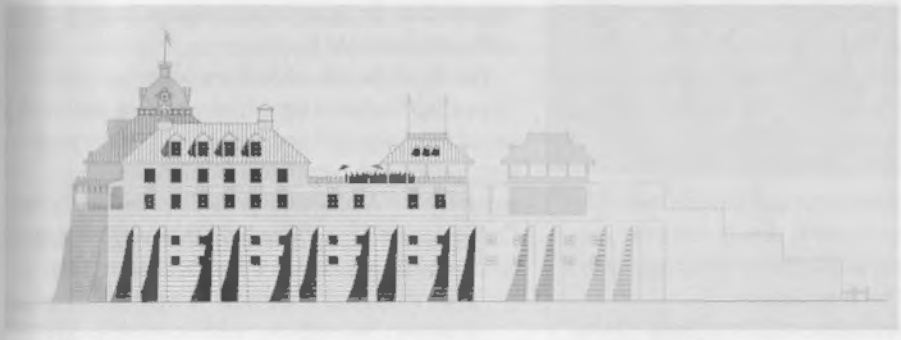
With over 400 undergraduate and 100 graduate students, the architecture program offers a broad scope while retaining classes small enough to emphasize individualized design instruction. Over 85 percent of the faculty— 28 full-time and more than 30 part-time educators—combine the roles of teacher and practitioner. Among them they have won more than 130 national, state, and local design awards. The student body, although mainly drawn from the Houston area, includes students from other parts of Texas, along with a national and international component.

Outstanding students, a quality faculty, exciting new facilities, and the spirit and vigor that animate Houston combine to create a unique flavor of architectural education at the University of Houston-University Park.



South elevation

North elevation

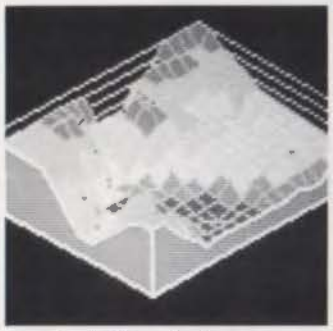


East elevation

Kenneth Roberts, in a design studio directed by Peter Zweig with visiting critics Philip Johnson, Charles Moore, and Peter Waldman, designed this gambling casino for the mainland side of Galveston Island. With its associated yacht club, guest suites, condominium, retail space, and restaurant, the project is conceived of as an island on an island. Beginning with a motor court and continuing processionally through a series of plazas leading to the casino and its garden area, the project echoes one of Galveston's oldest casinos, the Balinese Room, which stand on a pier off the seawall and the end of a long procession.

IMAGE SCRIMMAGE: A CAD ROSTER

by Elizabeth Bollinger, University of Houston



Texas Tech: Elevation in three dimensions

Rice: Elevation of the Chrysler Building

Rice: Ionic column capital

The availability of cheaper, smaller, faster, and more powerful computers has made an impact on every aspect of the architectural profession. Image processing is becoming to architects what word processing is to writers. The question is no longer *whether* but *how* computers will alter the profession.

The impact is mirrored in the schools of architecture, where students sometimes have access to developing computer technology before many practitioners do. But for current and future graduates, the issue of computer technology has become nothing short of crucial: as computer-aided design becomes commonplace in architects' offices, entry-level positions commonly held by recent graduates may be reduced in number if not eliminated entirely. For the universities, this may mean additional responsibility for some of the practical training that traditionally occurs in preparation for the licensing examination. There are still great strides to be made before computers can be integrated fully into professional practice. Software must become more sophisticated. Software used for modeling three-dimensional objects, for example, is currently too slow to allow the kind of rapid interaction designers need to use the computer as a design tool. Plotters, printers, and other output devices must be improved considerably. Data bases, which help manage and integrate information about projects, must be developed to work with design software. Nevertheless, for students and universities alike, no architectural education that ignores the current developments in computer-aided design and technology will be complete.

Emphasis on computer skills at most Texas architecture firms has been directly proportional to the availability of equipment and trained personnel. Universities have had the same problems coming up with funds for new systems that have kept many firms from taking the plunge.

It is satisfying to see, however, that the six Texas schools of architecture have progressed significantly in the use of computer-aided design in the last five years. Some schools place more emphasis on research; others emphasize technical applications; all are involved to some degree in both. All the schools recognize the need to provide practitioners with resources to improve their knowledge.

RICE UNIVERSITY

Through the Rice Architecture Computer Lab, computers have become an increasingly important part of the Rice School of Architecture curriculum.

Currently five elective computer courses are offered in design, graphics, urban design, and other applications. Students usually take at least one course. Equipment includes several types of terminals and processors, ranging from IBM PC-XTs to terminals connected to the university's central computing facility, and availability is being greatly expanded.

The Rice Architecture Computer Lab has always been a research facility. Faculty members and students have studied urban and natural-environmental problems for various agencies over the last decade. Since 1980, the lab has concentrated on computer-aided design and architectural-scale projects.

The Rice Architecture Computer Lab is an "open lab"—local firms can contract for the use of its equipment and staff to help solve problems relating to computers in planning and architecture. Additionally, the Rice Architecture Computer Lab has twice held two-day seminars on computer applications for local architects.

TEXAS A&M UNIVERSITY

Computers have been used in the Texas A&M University architectural program for 10 years. In the Department of Architecture, all students are required to take computer programming; the course emphasizes logic development and includes problem-solving for space programming and other architecture applications.

Hardware available to undergraduates includes a Prime 750 mini-computer with 30 terminals. IBM and Compaq computers, running AutoCAD software are used for most graduate-level courses. In addition to computer-aided design, topics include energy-analysis programs and the writing of programs to do room-finish schedules. Students in the Urban Planning program use Apple Macintosh computers, and much of their work involves graphics for city-planning publications. Elective courses are also offered in building construction and landscape architecture.

One of the major research interests at Texas A&M has centered around the "human interface"—how to get information into the computer quickly for analytical purposes. Other research has been done on energy and weather simulation research.

TEXAS TECH UNIVERSITY

Computer courses were introduced into the Texas Tech curriculum three years ago. Originally there was an undergraduate course in computer graphics for design and a graduate course in computer applications in city and regional planning. A seminar has also been offered using computers to study the relationship of health to environment.

With the recent acquisition of a number of Texas Instruments desk-top computers, the architecture department is planning expansion of computer-based learning into the design studio.

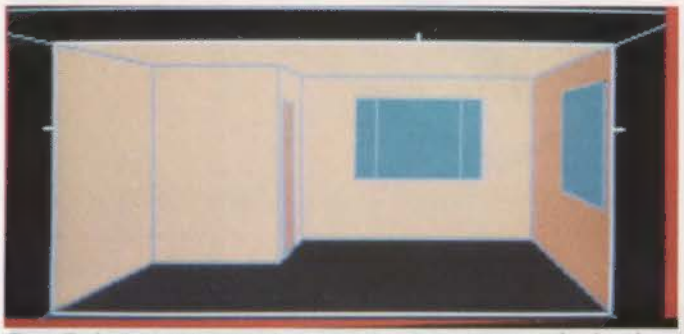
Using equipment loaned by a private corporation, students have developed software modules for one-point perspective generation, for two-dimensional soil mapping, and for three-dimensional topographical analysis. Royalties from sale of the software will fund scholarships.

UNIVERSITY OF HOUSTON-UNIVERSITY PARK

In the University of Houston-University Park College of Architecture, an elective course in computer applications was first offered in 1980, using the university's central computer. Students wrote their own programs for solving architectural problems, particularly in the areas of energy and structural analysis.

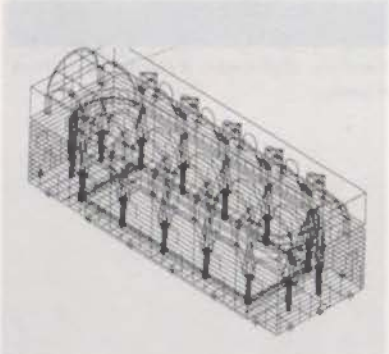
The emphasis shifted from analysis to design two years ago when a research and development grant from Prime Computer was won, providing the school with a Prime 750 minicomputer and

Four of the state's six schools of architecture have contributed to this portfolio of student work with computer-aided design.

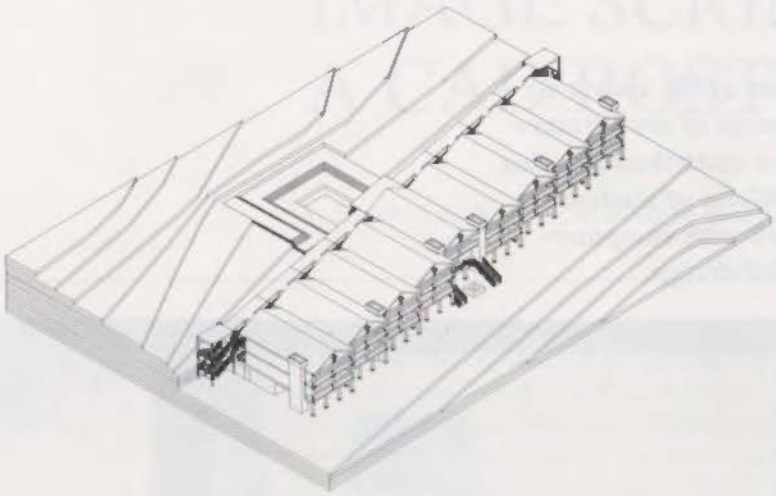


Texas Tech: A room in one-point perspective, from a program developed originally by undergraduate students

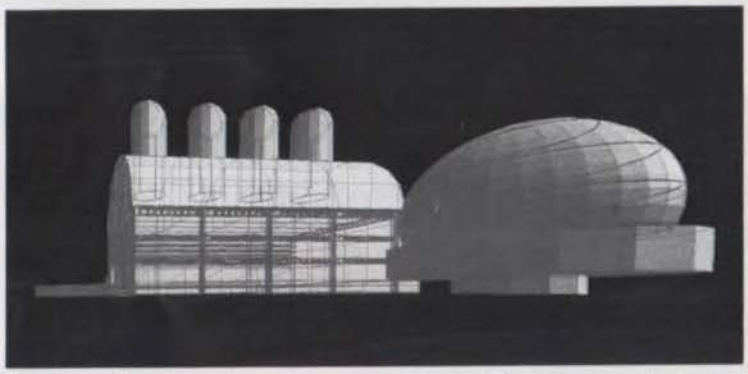
Rice: Ionic column detail



Rice: study of Rice University's central courtyard



University of Houston: Site plan for a Central Texas development called Dreams of Silver Creek



University of Houston: A decorative arts center for the City of Houston, with four light wells over the central vault

University of Houston: A gymnasium in a form suggested by the Tower of Babel

University of Houston: A city for one million in space

Medusa software. Three elective courses are now offered at both the undergraduate and graduate levels, ranging from an introduction to computer applications in architecture to advanced computer-aided design. In the advanced courses, students work with Medusa software in designing and modeling.

Research by a group of graduate students has focused on software development and enhancement. Current projects include extracting information from graphic input to use in cost estimating, bills of materials, and construction schedules. Future research projects will include finding more efficient ways to use the computer as a design tool and linking the minicomputer with microcomputer-based applications. The Experimental Architecture design studio is investigating the use of computer models of human forms to test ergonometric conditions in the design of outer-space habitats.

The College of Architecture co-sponsors the Houston Chapter AIA computers-in-architecture seminars and offers continuing-education seminars in computer applications for practicing architects through the university's division of continuing education.

UNIVERSITY OF TEXAS AT ARLINGTON

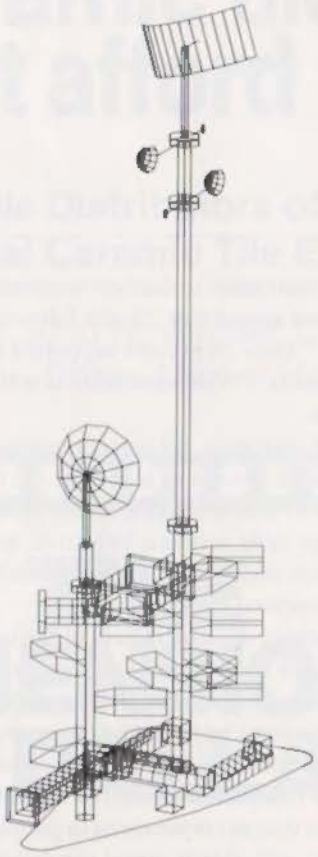
At UT Arlington, the School of Architecture and Environmental Design has offered a course in computer literacy for design students for 10 years. In 1984 a new course in environmental design with computers became a requirement for all graduate students, and in the last academic year a second course in advanced computer applications, using IBM PCs for graphics and programming, was added. The computer literacy course will be used to teach students to use computer-aided design in their design studios. A new micro-computer lab, with eleven IBM PCs, besides supporting introductory programming and graphics, will serve as a resource to other aspects of the curriculum, including: a computer-aided instruction system for materials and methods courses, and development of software for energy and mechanical-systems study. Most research at UT Arlington will be directed to development of software for instruction and a micro-computer-based three-dimensional design system. Plans are also being made to offer computer classes to professionals in the area.

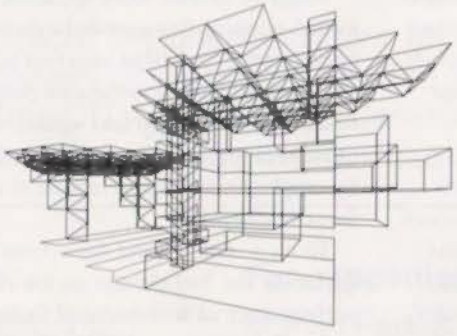
The University of Texas at Austin School of Architecture has used computers in undergraduate and graduate programs and the support of faculty research.

The aim is to familiarize undergraduate students with state-of-the-art software and hardware available for micro- and mini-computers, offer the opportunity to learn a programming language, and introduce computer technology as a design tool. First-year students in basic design use IBM PC's and Apple Macintosh computers in simple graphic routines to explore basic design ideas and concepts. A smaller group of programming students write algorithms that address a host of architectural problems. Additionally, an elective introduction to computer-aided design is offered.

Graduate students may concentrate on computer applications in architecture. Currently graduate research is supported in energy simulation, energy analysis, lighting, data-base management, and in integrating three-dimensional graphics input with data-base systems with design concepts. Faculty research closely parallels the areas of study available to graduate students.

The goal of the School of Architecture is to integrate computer technology into the design curriculum at all levels. ▬▬





ABOVE AND BELOW: University of Texas: perspective studies

Elizabeth Bollinger is an associate professor of architecture at the University of Houston-University Park. *For assistance with the information for this article, she thanks William Bavinger at Rice University, Robert Lima at Texas Tech University, Larry Degelman at Texas A&M University, Stephen Lawson at UT Arlington, and Richard Dodge at UT Austin .*

by Robert D. Perl

Architects and Firms, A Sociological Perspective on Architectural Practice
Judith R. Blau. MIT Press.

Architect? A Candid Guide To The Profession
Roger K. Lewis. MIT Press.

While most books on architecture deal with design, history, or practice, two recent books from MIT Press explore the sociology and psychology of architects and their offices. The first, *Architects and Firms, A Sociological Perspective on Architectural Practice*, is a scholarly study from outside the profession. *Architect? A Candid Guide To The Profession* concentrates more on the "feel" of the profession from inside.

Architects and Firms presents the results of interviews and surveys of architects conducted in 1974 and updated in 1979. Author Judith R. Blau surveyed some 400 architects in 152 firms randomly selected from the Manhattan telephone directory.

Based on wide reading (there are 15 pages of references) Blau chose seven indicators for the professional and economic effectiveness of architectural firms, including: number of awards received, evaluation by New York college faculty, client-repeat rate, client-referral rate, profitability, productivity, and staff commitment.

Much of the data is merely for background, a way of establishing attitudes toward design and organization. Thus, for example, the respondents were asked if they "knew" and "liked" 50 widely known architects: 100 percent knew and 95 percent liked Le Corbusier; 40 percent knew and 25 percent liked Frederick Kiesler. Almost all said that "good buildings must relate to their environment; "80 percent agreed that "Form follows function." Only 38 percent supported the statement, "Monumentality is still a virtue."

Of principals, 69 percent mentioned financial success as a goal for the firm. Only 37 percent said a design should adhere to its aesthetic objective, and 13 percent said projects should contribute to architectural thinking.

Despite the narrowness of the sample the book contains data of considerable interest. For instance, Blau found that firms using consultants won more awards than other firms. Award winners were more likely to be organized as affiliates rather than as corporations or partnerships. Firms with clearly stated regulations governing personnel matters were more likely to receive awards—the perception of greater job security raised morale, Blau suggests.

Negative effects were apparent as well: award-winning firms tended to have a low client-repeat rate. Blau says that corporate clients seeking the lowest-cost project tend to use one firm again and again, while those seeking to make a unique statement by emphasizing design tended to change firms frequently.

To try to understand the effects of the variables she had chosen on the market performance of architectural firms, Blau compared data from 1974 with data collected in 1979. She found that during that financially troubled period, 92 of the original 152 firms survived the national recession and New York City's fiscal crisis. The data showed, she says, that all types of offices were equally vulnerable—"no type . . . or characteristic of office carried advantages for ultimate survival."

Questions remain. How representative was Blau's sample? Could the qualities she assessed be quantified accurately? Were they the right factors to examine? Were the measurements valid? Did all the firms that closed between 1974 and 1979 close for financial reasons, as Blau assumed? Was the failure rate for firms during that period unusual? Blau offers no comparisons.

Architect? A Candid Guide To The Profession, by Robert K. Lewis, takes a much different approach. As an architect and college professor describing the bittersweet experience of a profession be (usually) loves, Lewis addresses his book to prospective students and others curious about architecture. The book is entertaining and informative, but it is not scholarly.

First he examines reasons for and against being an architect, including potential rewards in job satisfaction, money, fame, and the lack thereof. He discusses various degree programs and provides insights into architecture-school life. A section on "-isms" and "-ologies," and a sections profiling "types" of architects and professors and the roles they assume in practice and school, clarify current issues in architecture and may bring back fond memories of professors enjoyed or suffered under, as well as a new appreciation of colleagues.

Both books offer balanced views based on empirical observation, either of a few aspects of office practice or on the more personal, and more comprehensive level of the sweeping survey. I recommend *Architects and Firms* for those interested in a scholarly study of office politics and client interactions. I recommend *Architect?* for students, practitioners, spouses, and clients, because it captures and communicates the subtleties and feelings of the profession. ▬

Robert D. Perl is Associate Professor of Architecture at Texas Tech University.

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NEWS: *continued from page 35*

Herring said, "in that we are design-oriented rather than word-oriented publishers."

Not that they plan on ignoring words. In *Historic Galveston*, scheduled for distribution in October, local writer and *Time* correspondent Geoffrey Leavenworth examines the era when Galveston was known as the queen city of the Southwest. To document the city's architectural gems, nationally respected Richard Payne was commissioned to shoot hundreds of photographs.

In *Presence, The Transco Tower*, Philip Johnson writes the introduction on what is perhaps his most popular building in the state. Ann Holmes, writer and critic of the *Houston Chronicle*, analyzes the building's commanding "presence" in a city known for more than its share of landmark architecture. Photography for the book is by national award-winning photographer Steve Brady. *Presence* is scheduled for release in November. Both books will be distributed nationally.

TWO TEXAS FIRMS WIN PRISM AWARDS

Four Texas architects won 15 Gold Nugget Awards in the annual competition sponsored by Pacific Coast Builders Conference.

EDI Architects, Houston, won one of two top awards for Home of the Year for its Dover Plan, Huntington Woods, the Woodlands. EDI's Huntington Woods also won a number of other awards including: three Grand Awards, one each in the 2201-2800 sq ft. category, 1601-2000 sq. ft. category, and 1200-1600 sq. ft. category; and a Merit Award in the Best Low Density Residential Community category. EDI also received two Merit Awards: one for Champion Point Village/New London Plan and one for Citation/Medalist Plan.

Kaufman Meeks, Houston, won a Grand Award for Brenwood First Choice in Houston as the Best Affordable Detached Housing Development. Kaufman Meeks also won four Merit Awards: two for Brant Rock, and two for Champions Green.

Ralph C. Bender & Assoc., San Antonio, won a Grand Award for the Dominion Swim Center as Best Recreational Center.

Steinberg/Wallace & Assoc., Galveston, won a Merit Award for The Broadwater as the Best Apartment over three stories.

TSA SPONSORS STUDENT COMPETITION

TSA's first annual Student Design Competition, a joint project of the Student Liaison Committee and the Associates Committee, is open to students attending any of Texas' six accredited schools of architecture during the fall semester. Written by Architect of the Capitol Roy Graham and Associates Committee Chairman Alejandro Barberena, this year's program is entitled the "Texas Sesquicentennial Center." The hypothetical problem

requires the design of a visitor's center located on the north side of the Capitol that would house an exhibit on the history of Texas. Cash prize awards have been donated by architects, developers, and contractors. The best three entries will be premiated based on judge's decision on October 30. Winners will be displayed at the TSA Annual Meeting in Fort Worth.

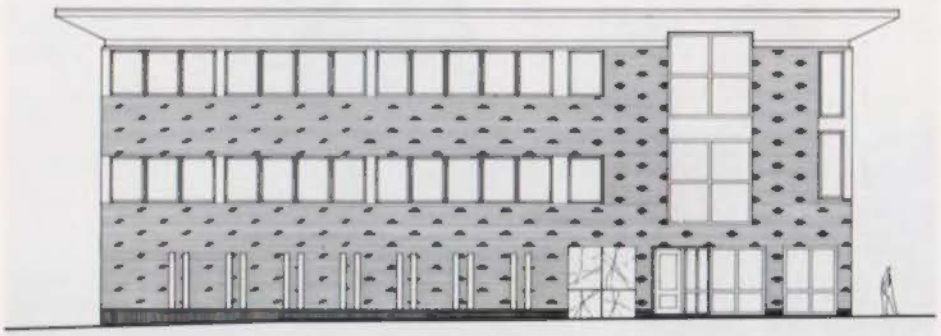
PROPOSED DALLAS TOWERS STIR CONTROVERSY

The much-celebrated New York firm of Kohn, Pederson, Fox has recently designed its first project in Texas and not without some controversy. It isn't the design that's at question—*Dallas Morning News* critic David Dillon has called the complex "stunning additions to the downtown skyline"—but the shadows that will be cast by the three-building complex and its base, tentatively named 1717 Ross.

Developed by Lincoln Properties, the complex contains a 45-story office tower, two 50-story towers, a 20-story hotel, and a large retail and restaurant pavilion. The completed project would contain 4.3 million sq. ft. of space, making it one of Dallas' densest projects. A shadow study by sociologist William Whyte predicts that the project's base, 100-feet tall and covering over two full blocks, would keep its heralded neighbors, the Dallas Museum of Art and its magnificent open air sculpture garden, in the dark for most of the year.

Representatives of DMA and Lincoln Properties have been negotiating for a month but have not reached agreement. Lincoln claims they presented their plans to the museum last fall and that the museum's staff did not raise any questions about the shadows. The museum is being represented in negotiations with Lincoln by DMA architect Edward Larrabee Barnes. However, it may be too late to make any changes—the project is scheduled for construction in late fall.

1717 Ross by Kohn, Pederson, Fox superimposed in front of the Dallas Museum of Art



Renfro and Steinbomer Offices, Austin

ARCHITECTS' OFFICES, AUSTIN, RENFRO AND STEINBOMER

A site on the rapidly changing lower South Congress Avenue will soon house the offices of Renfro and Steinbomer Architects and ACR Energy Co. The three-story brick building will be flush with the street, re-establishing the street facade that once characterized South Congress. Required parking beneath and behind the building will be screened with a decorative brick wall sliced through with tall open vertical slots. A large roof overhanging the sidewalk not only terminates the building, but also recalls nurturing and protective canopies and awnings.

The off-center entrance is signified by a large vertical bank of windows. A subtly varying brick pattern flanks the entrance and stretches across the Congress facade. Except for the roof overhang and a small splayed entrance vestibule, the building is unarticulated and taut, with only an implied articulation in the decoration of the polychromatic brick. The building is scheduled for completion in January, 1986.

POE ELEMENTARY SCHOOL, HOUSTON
KENDALL/HEATON/ASSOC., HOUSTON

Almost totally destroyed by an arsonist's fire in May of 1985, the south wing of Poe Elementary School in Houston is being rebuilt as a part of a general renovation and expansion of the entire school begun in February. Kendall/Heaton/Associates has also designed a new west wing in a style that is compatible with both the building and its neighborhood. The school board and the architects want to acknowledge the beauty of the original 1928 design by Harry Payne "rather than

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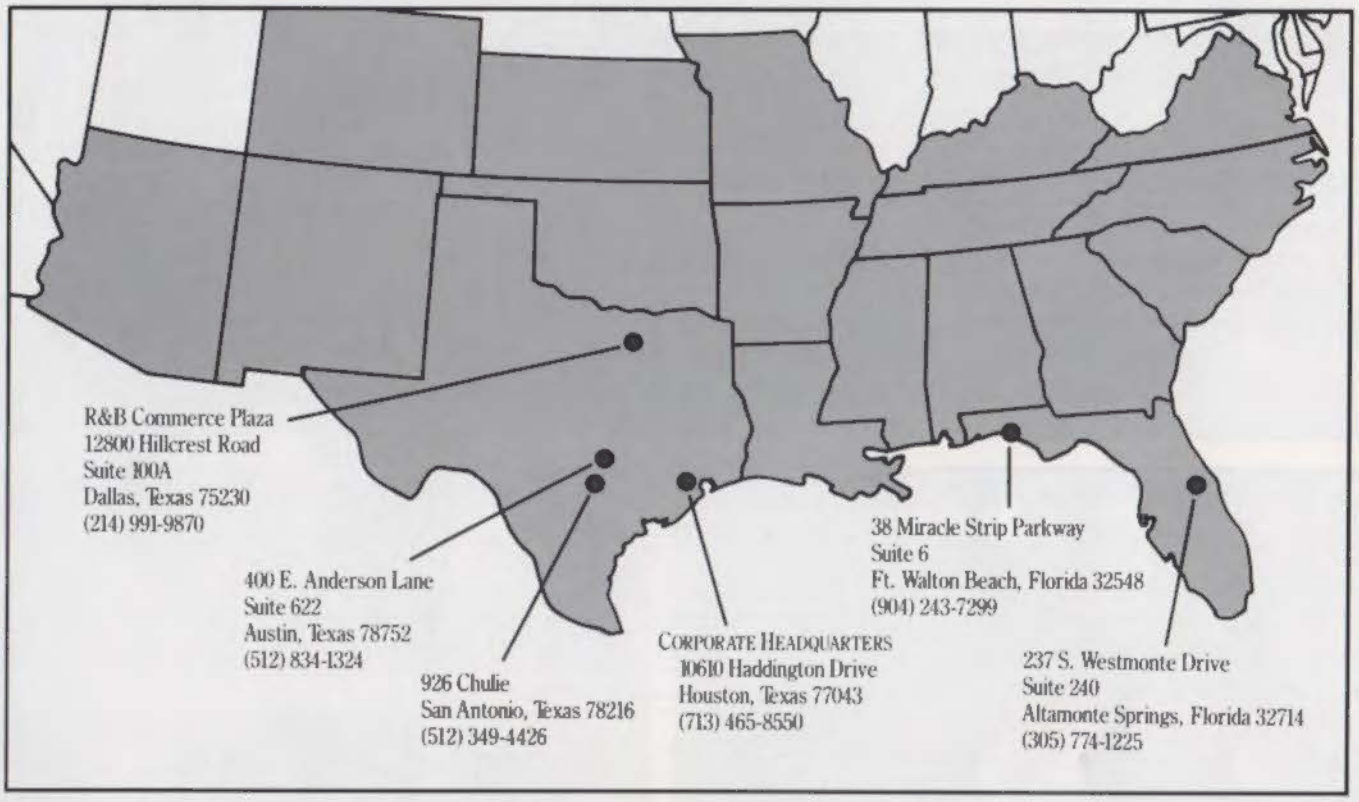

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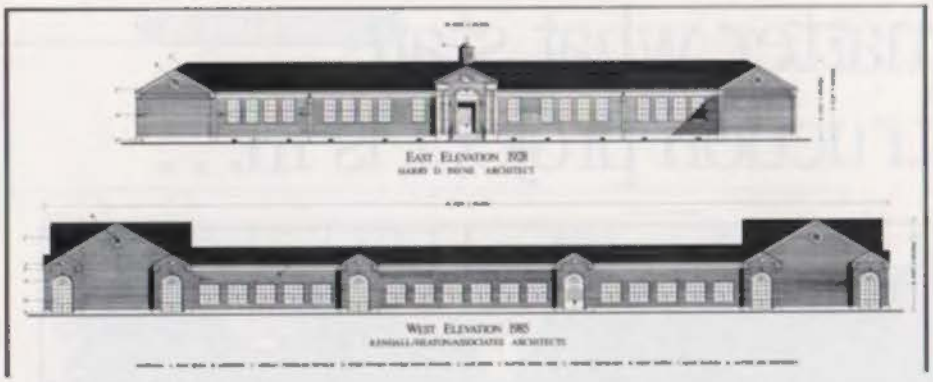


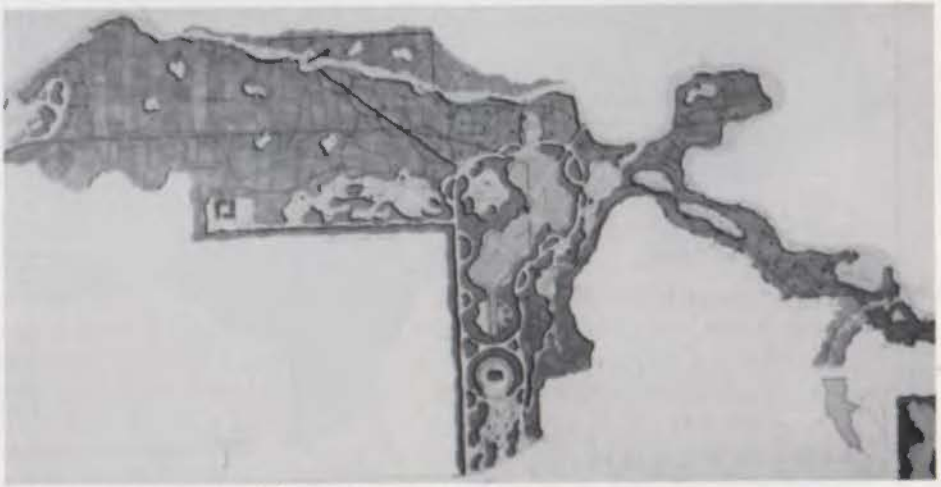
Poe Elementary School, Houston

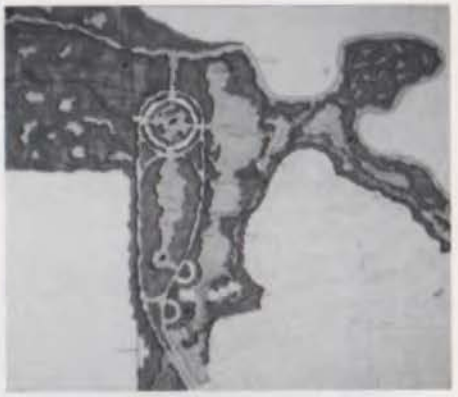
build another windowless box." The original 34,000 sq. ft. school is undergoing restoration along with the new classroom wing, an expanded cafeteria, and a new kitchen.

TRINITY RIVER PARK, ARLINGTON
SASAKI ASSOC., DALLAS

The dream of a unified Trinity River greenbelt corridor stretching from from Fort Worth to Dallas may have received its first dose of reality. Sasaki Associates, Dallas, is designing for the City of Arlington a greenbelt park that will eventually stretch 2.1 miles—nearly half the city's length.

The land, mostly unusable as development property, was donated to the city by developer Mike Reilly of the Ryan Companies. Reilly donated the land under the conditions that the city must develop all park land by 1988, and that facilities such as baseball and soccer fields, a lighted bike path, and access roads must be completed in initial phases.

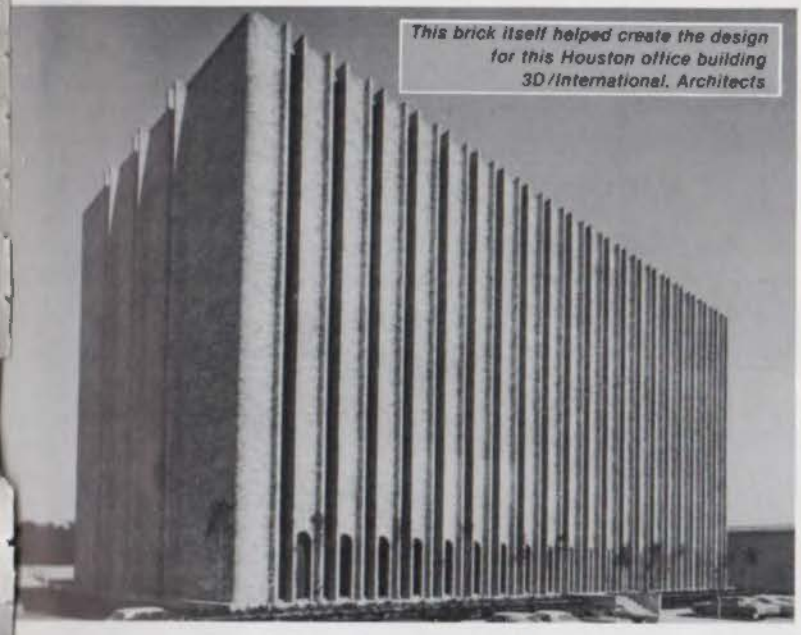




Trinity River Park, Arlington; BELOW: detail

Since the Trinity River because of pollution is unsafe for swimming or boating, the concept for Sasaki's plan uses the river

Alwine perfectly matched and molded brick in Rice University's Sewell Hall —60 years later, Lloyd / Jones & Associates, architects.



This brick itself helped create the design for this Houston office building 3D/International, Architects

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as scenic setting complemented by gardens. In an attempt to harmonize with the natural context, most of the wetlands and unstable river banks will be used as botanical clearings, while the more stable areas will contain recreational sports activities. A formal entry leads into a system of flowing open spaces and a raised site for a building, such as a museum. First phase will cost between $3 and $12 million dollars depending on city council funding.

BUILDERS EXCHANGE BUILDING, SAN ANTONIO, BY BRENDLER/DOVE

Renovation will begin in June 1986 on the historic Builders Exchange Building by owner and developer James D. Hague. Brendler/Dove will renovate the 10-story building, to be called the Texas Exchange Building, one of only three Gothic Revival structures in downtown San Antonio. Completed in 1925 by architects Emmet T. Jackson and George Willis, an apprentice of Frank Lloyd Wright, the building was constructed to house members of San Antonio's Builders Exchange. It was the first structure in Texas designed with the sole purpose of bringing together all trades involved in the building industry, such as architects, contractors, and various material suppliers.

Builders Exchange Building

Exchange Building addition

The architects will restore the Exchange's cast stone-and-brick exterior and its accents of pointed lancet arches and six-foot spires. In a new addition, complementing the old building, will be a foyer, elevator, and electrical and mechanical systems. Set back from the original building front and using many of the building's design elements, the new addition will include balconies that overlook the Riverwalk. Completion is scheduled for April, 1986.

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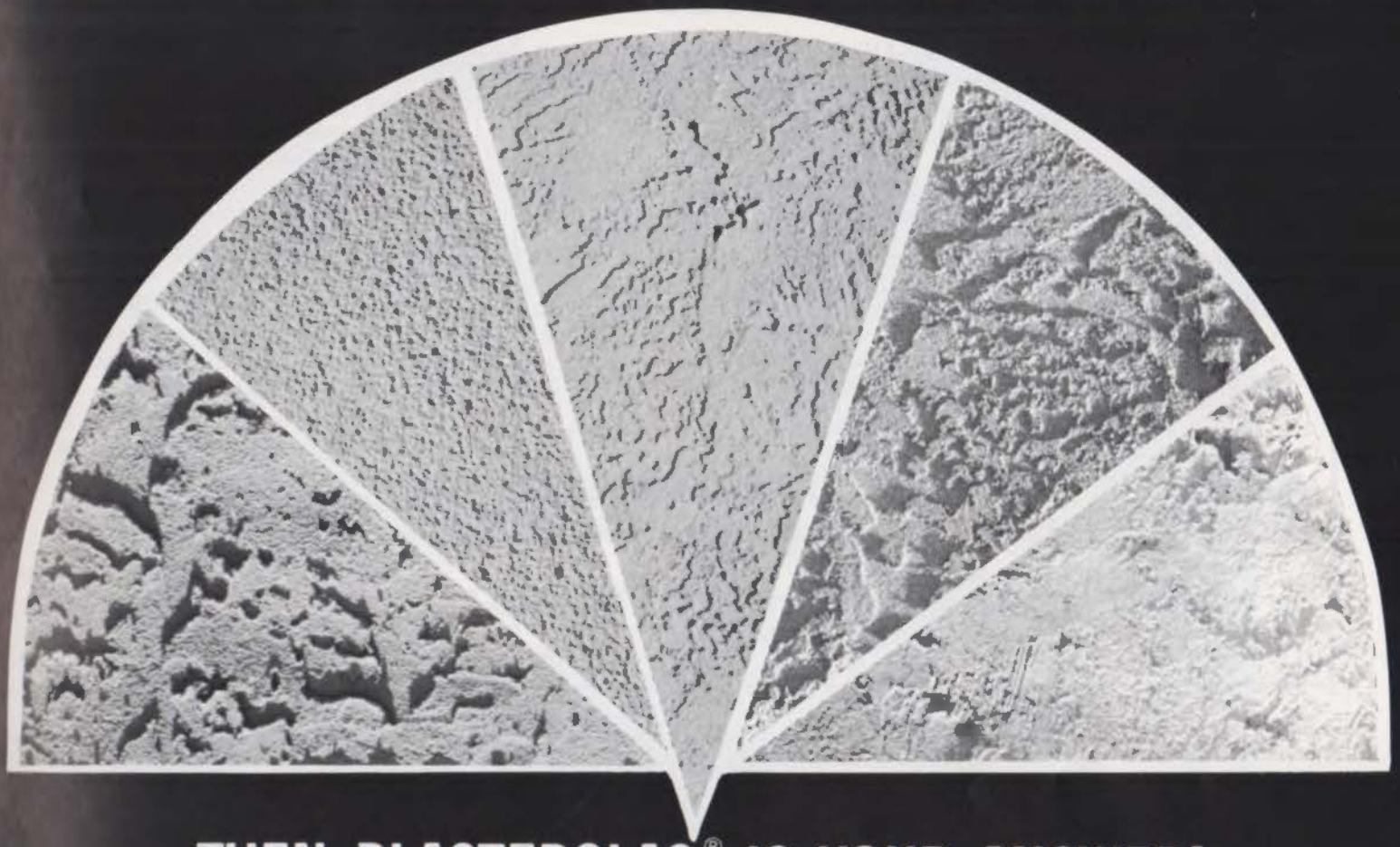

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SCHOOLS

The University of Texas at Austin School of Architecture is seeking donations totalling $100,000 to create a professorship in architecture honoring architect Karl Kamrath. The foremost exponent of Frank Lloyd Wright in Texas, Kamrath significantly affected Houston's cultural ambience, Dean Hal Box said. "Kamrath's work is distinctive, though, because it fits comfortably into an urban context." He is a 1934 UT Austin graduate.

Texas Tech University's Center of Professional Development has released its fall catalog of seminars and audio-cassette learning programs for managers, supervisors, secretaries and sales professionals. For more information, contact the In-House Program Coordinator, Texas Tech College of Business Administration, PO Box 4550, Lubbock 79409.

The first biennial exhibit of **UT Austin** student work, this year featuring graphics of first-year students, will be presented Sept. 20–Nov. 8 in UT's Battle Hall. A 5 p.m. reception will open the exhibit Sept. 20. For more information, contact Dave Thurman at (512) 471-1922.

Michael Underhill has been named director of the **Rice University** School of Architecture. He holds a Bachelor of Architecture degree from MIT and a Master of City Planning in Urban Design degree from Harvard. He succeeds Peter Rowe, who has accepted a position with Harvard's School of Architecture.

EVENTS

Sept. 29: *Naum Gabo: Sixty Years of Constructivism*, a retrospective of the work of Russian-American Constructivist sculptor, opens at the Dallas Museum of Art. For more information, contact Gail Chancey at (214) 922-0220, ext. 218.

Sept. 30: Application deadline for scholarship funds sponsored by the Dallas Chapter of the Society of Architectural

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Administrators for professional development of persons involved in architecture. Proposals are to be submitted to chapter president Frances Riley, c/o Smith and Warder, PO Box 531288, Grand Prairie 75053, (214) 262-1505.

Oct. 5: Women and Their Work will exhibit works by Austin Women in Architecture members Denise Scott Brown and Natalie de Blois, FAIA. The exhibit runs through Oct. 26 at the Arts Warehouse, 300 San Antonio St., Austin. For more information, contact Jana McCann at 448-3952.

Oct. 15: Deadline for submissions in the Wood Design Award Program, sponsored by the American Wood Council. Projects must demonstrate structural uses of wood, have a dominant wood character, and have been completed since 1980. For more information, contact the American Wood Council, 1619 Massachusetts Ave., N.W., Washington, D.C. 20036, (202) 265-7766.

Oct. 15-18: CMC '85 and A/E Systems Fall, a conference and trade show dealing with computer systems, computer graphics, and other financial and management systems for contractors, architects and engineers, opens in Houston's Albert Thomas Convention Center. For more information, contact Conference Director, PO Box 11318, Newington, CT 06111, (203) 666-1326.

FIRMS

Paul Molina, Montgomery Howard, and T. Hayden Phillips have been named associates of the San Antonio firm **Bradley/McChesney Architects, Inc.**

Jerry Caldwell, Steven Huck, Richard Keeler, Sam Maldonado, Raul Marin, and Alan Roush have been named associates in the San Antonio firm **Marmon Barclay Souter Foster Hays.**

Dennis J. Delisse has been promoted to associate of the Dallas firm **McCune Partners, Inc.**

Michael W. Parrish has been named executive vice president of **HMBH Architects,** Dallas. Chris W. Barnes, Larry A. Coffman, Jeffrey M. Hutchinson, and Terese S. Stevenson have been

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named vice-presidents. Paul W. Chapel, Janna D. Locke, Paul W. Maute, Dutch E. Wickes, and Donald F. Sopranzi have been named associates.

E. Karl Dietz has been named partner in the Fort Worth firm **Halbach, John & Dietz Architects.** The firm has relocated to 3519 W. Vickery, Suite 203, 76107.

JPJ Architects, Dallas, has promoted Weldon W. Nash, Jr., Everett D. Spaeth, and Walter J. Viney to principal. Steven L. Johnson, David A. Lambert and Buddy Mullen have been named senior associates; Cynthia Fava, Miguelangel Gutierrez, Harold W. Jones, and Carl J. Schwab have been named associates.

VPS, Inc. has changed its name to **The Architectural Firm of Di Giammatteo & Associates.**

Michael E. Atcheson and James E. Atcheson have formed **Atcheson & Associates,** 3330 70th St. Suite 111, Lubbock 79413, (806) 793-8292.

David Sears has joined Magruder Wingfield to form **The Wingfield/Sears Group, Inc.,** 4101 Greenbriar, Houston 77098, (713) 526-4711. Pat Kibler has been named vice-president.

Jeffrey L. Basehore, William J. Bashton, and Robert P. Cargile have formed **Basehore Bashton Cargile, Architects/Planners,** 319 S. Fannin, Suite 201, Tyler 75702 (214) 595-2066.

Nancy R. McAdams has left the University of Texas at Austin to establish **McAdams Planning Consultants, Inc.,** 5904 Lookout Mountain Dr., Austin 78731, (512) 453-7177.

Robert D. Connors has been named principal in the Houston firm **Jason Frye and Associates, Inc.**

John V. Nyfeler has formed **The Nyfeler Organization, Inc.,** 702 Colorado St., Suite 400, Austin 78701, (512) 478-3020.

Lawrence D. White Associates, Inc. has changed its name to **LDWA, Inc.** at 3113 S. University Drive Tower, PO Box 11140, Fort Worth 76109. The firm has also opened a Dallas office under the name **LDWA/Buford & Work, Inc.** (formerly Buford & Work, Inc.) at 2777 Stemmons Frwy., Suite 1027, Dallas 75207, (214) 634-0004.

James M. Augur & Associates, Inc. has relocated to the MONY Bldg., 4525 Lemmon Ave., Suite 301, Dallas 75219, (214) 526-1318.

Dewayne Manning has moved his office to 700 First Place, Tyler 75702, (214) 593-6346.

Craig W. Hartman has been named partner of **Skidmore, Owings & Merrill,** Houston. Dean R. Johnson and Michael S. Fletcher have been named associate partners.

George Hammond has been promoted to associate architect in the Austin firm **Coffee, Crier and Schenck.** Bill Bauder and Judy Cook are new associate firm members.

Fromberg Associates has relocated to 307 1/2 St. Lawrence Street, Gonzales 78629.

Geoffrey Scott Design Associates has relocated to 1025 E. 44th St., Austin 78751.

Mervin Moore has opened a practice at 415 Stotts Ave., El Paso 79932, (915) 581-1223.

Bennett, Carnahan & Hearn, Architects has relocated to One Liberty Place, Suite 200, 100 N. 6th St., Waco 76701, (817) 755-7955.

Jenifer Briley has been named head of the **Arquitectonica** Houston office, Greenway Plaza, Suite 222.

James E. Boughton and Gary R. Lamb have been named senior associates in the Dallas office of **SHWC, Inc.** Jerry G. Bevel has been named senior associate in the Houston office. Promoted to associate in the Dallas office are Jeffery K. Jameson, Monte C. Zajicek, Dale Lilljedahl, and Thomas L. Kollaja. James I. Powell has been named associate in the Houston office.

Foster + Meier Architects has changed its name to **Frank L. Meier Architects, Inc.** and has relocated to 3400 Carlisle St. Suite 300, Dallas 75204, (214) 871-0020.

Israel Grinberg and Neil Edwards have been named associates of the Houston firm **Ziegler Cooper, Inc.**

David Puckett has been promoted to vice-president of the **Falick/Klein Partnership, Inc.,** Houston.

L. A. Fuess Partners, Inc. has relocated to 3400 Carlisle St., Suite 200, Dallas 75204, (214) 871-7010.

Ben E. Brewer, III, has been named partner in the San Antonio firm **Owensby/Guzman-Associated Architects.**

Britt Medford and Laurie Limbacher have been named associates of **Chartier Newton & Associates,** Austin.

Paul Louis Haberman and Associates has changed its firm name to **PLH Architects** and relocated to 400 E. Las Colinas Blvd., Suite 150 Canal Plaza, Irving 75039, (214) 869-3641.

Llewelyn-Davies Sahni has relocated to 1990 Post Oak Blvd., Suite 1200, Houston 77056, (713) 850-1500.

Harry C. Hoover, Jr. has relocated to 2909 Cole Ave., Suite 110, Dallas 75204, (214) 871-0380.

Corporate Buildings, Inc. and **Corporate Architects, Planners, Inc.** have moved to 11200 Westheimer, Suite 400, Houston 77042, (713) 952-4907 and (713) 952-5595, respectively.

O'Brien, O'Brien, Callaway has moved to Suite 2850 Lincoln Plaza, 500 N. Ackard, Dallas 75201, (214) 954-3100.

LZT Associates, Inc. has moved to 5910 Courtyard Dr., Suite 200, Austin 78731, (512) 343-6088.

Donna D. Carter has formed **Carter Design Associates** with offices at 817 W. 11th St., Austin 78701, (512) 476-1812.

James A. Fountain has joined **Bechtel Civil & Minerals, Inc.** and has opened the firm's Dallas office at Stemmons Place, Suite 1296, 2777 Stemmons Frwy., LB42, Dallas 75207, (214) 631-3901.

Richardson Verdoorn, Inc. has relocated to Republic Plaza One, 333 Guadalupe St., Austin.

PRODUCTS

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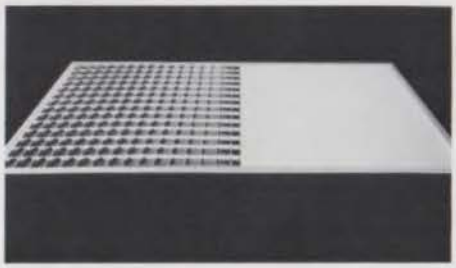

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NATURAL ARCHITECTURAL EDUCATION

Despite the fact that architects are highly esteemed by the general public for their godlike wisdom, some architects display disturbing voids in the fabric of their knowledge. One of the worst failings of architectural education lies in matters mathematical. In fact, almost all architects have serious problems with numbers. It's obvious: It takes architects five years to get a bachelor's degree that other people get in four.

While George Bush charged Ronald Reagan with inventing "voodoo economics," nothing could be farther from the truth. Voodoo economics was invented by architects, and it is practiced by architectural firms of all sizes.

Architectural academicians, themselves beneficiaries of an education riddled with lacunae, understand nothing of economics. Thus they fill the void with voodoo—producing practitioners whose axioms include:

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Some may attack architectural education for not providing knowledge of history, or of the skills needed for drawing and decoration. There are, however, attempts made to provide students with at least a smattering of such knowledge. It is the voids that leave us unprepared for life in today's business jungle. A few practical electives, added to the curriculum, could make all the difference. These could include:

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Contributing editor Dave Braden is principal in the Dallas firm Dahl/Braden/PTM.

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