

Texas Architect

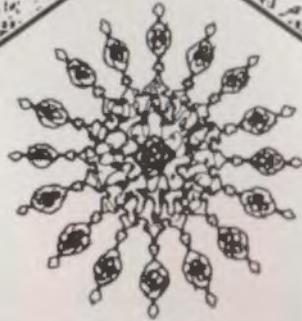
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Architectural Education



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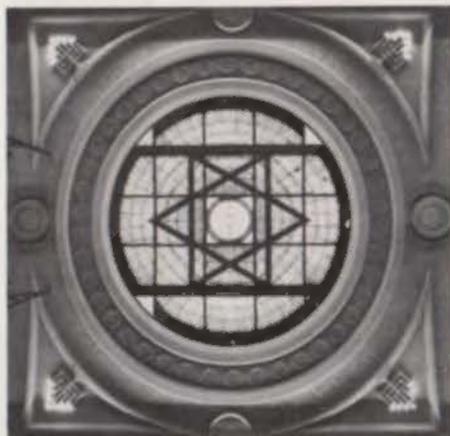


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Continuing Education

There has been a good deal of controversy lately about the idea of "Continuing Education." The controversy is recent but certainly the concept is not. Dedicated practitioners in any field—from masonry to medicine—have long held fast to the conviction that to maintain competency and effectiveness, one must continuously be involved in the process of learning. Fields in which technology plays a major and ever-changing role—science, medicine, computer programming, engineering, architecture—simply demand that their practitioners stay abreast of the latest advancements and become aware of newly opened doors.

But when continuing education is prefaced by the word "mandatory," the concept becomes an issue of debate. Why? Professionals—including architects—pride themselves in voluntary professional improvement. When knowledge is lacking in an area essential to professional performance and growth, the architect ferrets it out. Such dedication is a major source of professional pride and gratification.

But satisfaction and self esteem among practitioners of a given profession spring from recognition of common identity and effort as well as from individual initiative. The very essence of a licensed profession is its collective code of excellence, a near-sacred commitment to the common good—of the profession and of society. Formalized continuing education—"mandatory," if you will—is a concept posed by the society we serve, insurance for the public that the designers of its homes, schools, hospitals, office buildings and factories are aware of that recently discovered energy- or money-saving technique in design, or that scientific breakthrough in knowledge of seismic forces. The public demands a response to the apparent reality that technology is moving faster than ever in more directions than the architect can individually and voluntarily follow.

Working from the premise that continuing education for license renewal is a step in the right direction, I make no attempt to say that it is a direction without barriers. The American Institute of Architects (AIA) and the National Council of Architectural Registration Boards (NCARB) both agree that mandatory continuing education is an idea whose time has come, but they disagree on approach. Basically, NCARB proposes a correspondence system wherein monographs prepared by experts in areas of new development in architectural practice would be distributed to architects, who would study the material and be tested upon it requisite for license renewal. The AIA approach, on the other hand, is a series of continuing education programs, developed by AIA, state architectural organizations and schools, which architects would attend. For each unit of self-education received, credit would be given toward license renewal. There are disagreements between the two bodies, but both hope to iron them out during their national conventions in June.

Whatever the approach, continuing education is here to stay—answering public questions, allaying apprehension and insuring professional competence in a time of awesome responsibility to the public we serve. Therefore, let us view it not as a challenge to our professional competence but as an opportunity to be even better.



Philip Creer, FAIA
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A handwritten signature in cursive script that reads "Philip Creer". The signature is written in dark ink on a light background.



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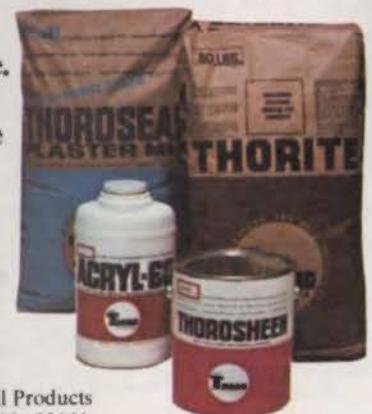
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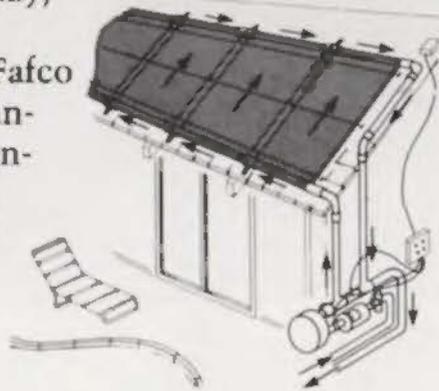
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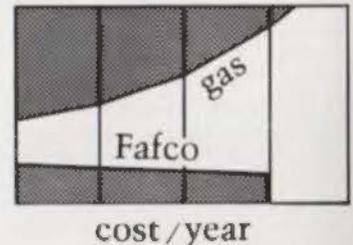


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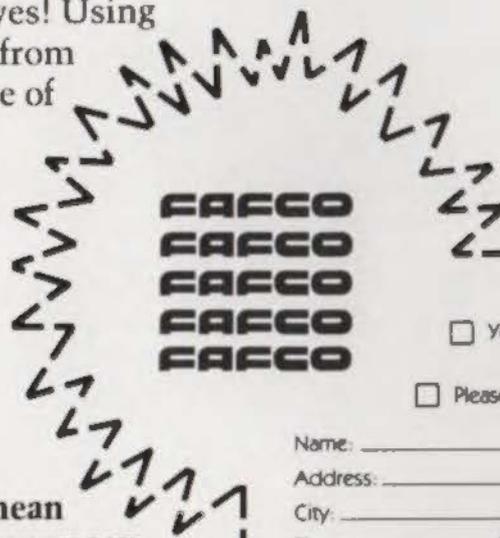
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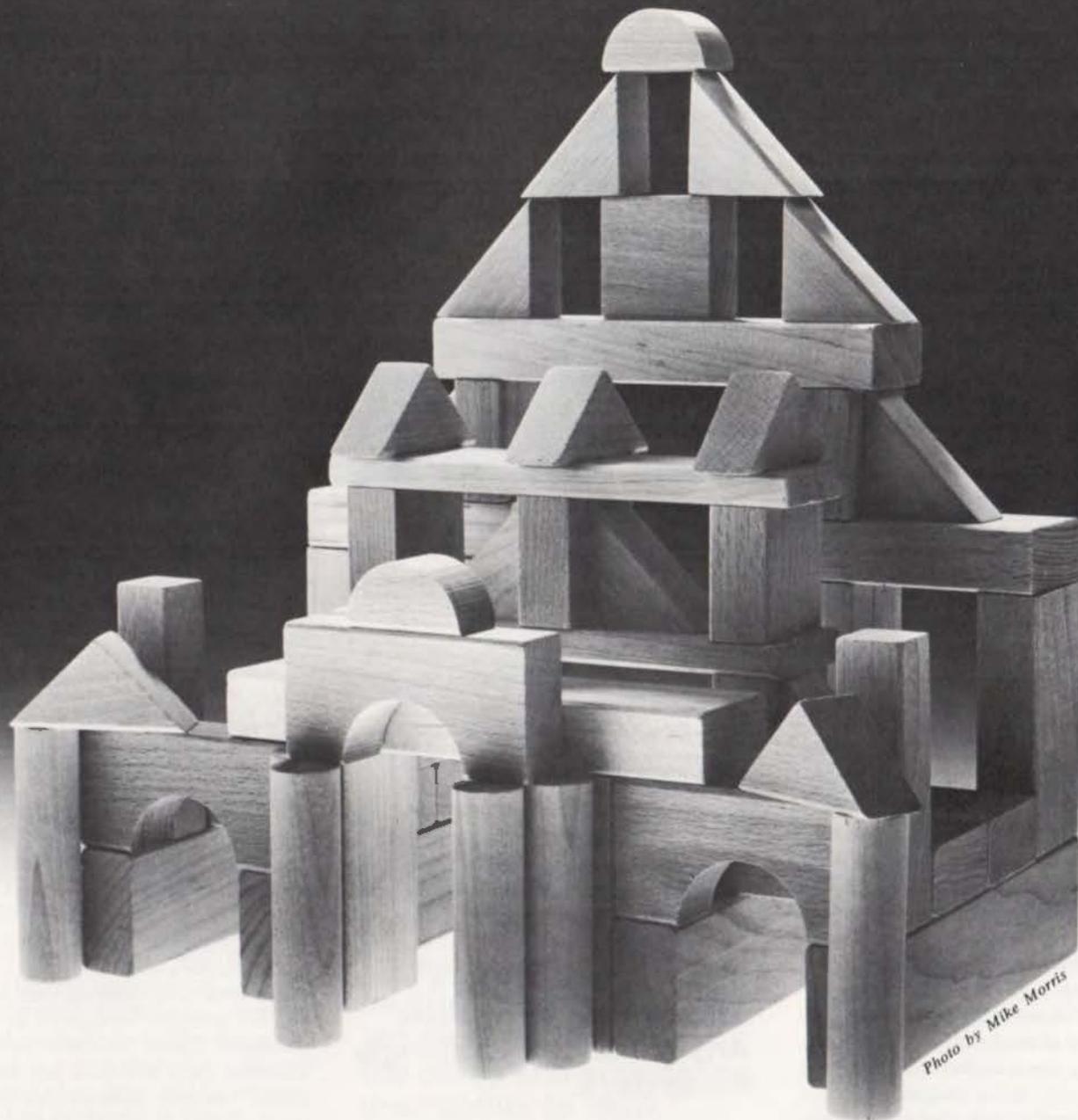
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Architectural Education

**A New Pragmatism,
A Gap Re-defined**

By Michael McCullar

As both seedbed and fruit of the tumultuous American 60s, no institution has been more thoroughly peeled, dissected and probed than the American University. From Berkeley to Clemson, the last 15 years have seen philosophies of education buried and resurrected, courses dismantled and reformed, fraternity houses abandoned and reoccupied, hair shorn and shoulder length, and shorn again.

Schools of architecture have not been left untouched. Indeed, the discipline of architecture had a special appeal for bright young students of the 60s who wanted to do more with their college years than simply learn how everything ought to be but wasn't. Architecture seemed to promise an opportunity to do something about it. Where could the student with new-found awareness of inner-city blight, the delicate balance of ecology and the man-made environment and

the rights of man to live in peace and comfort find a way of turning that awareness into direct and creative action? Architecture, so it seemed.

Its popularity as an academic subject has been increasing ever since, in Texas schools as elsewhere. In fact, the almost 5,000 students of architecture in Texas schools outnumber the 3,600 registered resident professionals in the state. Schools are reporting that enrollment may be tapering off, but it's hard to tell whether it's a dip or a trend. Entrance requirements have been tightened, but state schools must be careful how high they raise their standards. At least one, the School of Architecture at The University of Texas at Austin, bursting at the seams for a time, has finally checked undergraduate enrollment, with most further increases expected to be in its graduate program.

Pendulum Swings

One problem, of course, is that there just aren't enough classrooms. And that's where students want to be right now. With the growing popularity of the path to professional practice has come a re-emphasis on traditional classroom decorum and form, abandoned in many schools during the experimental 60s. While once students entered architecture to right a topsy-turvy world, rejecting in the process all those establishment facts of life many saw as roots of the madness—grades, boundaries, systems, bureaucracies, uniformity, standards—they now are demanding a return to the organized classroom, where they are pursuing grades and jobs with vigor. With the radically alternative Southern California Institute of Architecture now reforming itself (in response to student demand) along more conventional, establishment lines, gone is the classroom encounter group. Enter the New Pragmatism.

"It's all a good sign," says Charles Tapley, principal of Tapley Associates in Houston and adjunct professor at Rice University and the University of Houston. "I think there's been a lot of good thinking going on in schools I've had contact with. This whole era, the 60s and early 70s, was very introspective. Positive attitudes have been hard to come by, but from my experiences as a part-time professor, I've seen real innovators among the faculties and a lot of students who are thinking about architecture in a very refreshing and meaningful way."

Indeed, many trends of the 60s have been refined and directed rather than reversed. Students may be back in the classroom, but they are talking about issues and methods which were ignited in the 60s. Social and environmental awareness has been fine-focused on specific social and environmental problems. And these problems—if not solved—have been brought into the restructured classroom and subjected to generally rigorous analysis. Alternative energy sources, ecology, historic preservation, urban planning—all are topics cool enough now to be handled.

Texas educators, from Lubbock to Houston, agree that social and environmental awareness spawned by the 60s generally has been a step in the right direction. But implementing that changing awareness, getting it moving in the classroom and into the profession beyond, requires time and ingenuity. Educators continuously are asking themselves when

Photos by Frank Armstrong, UT-Austin



and how to introduce the student to the non-design-oriented client, user, building committee; how to balance an adequate exposure to the ever-important liberal arts with training in tangible architectural skills; how to cultivate that rediscovered sensitivity to individual human needs while broadening the scope of the student's concerns and capabilities to encompass the myriad technical, logistical and financial details of a multi-million dollar project.

Educating and training an architect never has been easy—or more difficult. With expanded social, technological and environmental considerations architec-

"It takes more than a year at the *École des Beaux Arts* to hang out a shingle these days."

ture, ironically, may now demand more of a "Renaissance Man" to practice it than ever before. But it takes more than a year at the *École des Beaux Arts* to hang out a shingle these days. Generally, the neophyte must first undergo five to six years of formal education (depending on the degree plan) plus two or three years of internship (for a total of eight years). Then the applicant must pass a rigid, two-day registration exam in order to simply claim the title "architect."

"It looks absurd on the surface," says John Greer, head of the Department of Environmental Design at Texas A&M University. "In Texas, *anyone* can design a building as long as they don't call themselves an 'architect.' And it took me eight years to get a license, and the only thing I really have, and the only thing anyone is really concerned about, is whether or not I call myself an architect? On the other hand, I *do* believe this business is

so important—not only from a health, safety and buildings-falling-down point of view—but to our own frame of mind, our functioning properly and happily and psychologically right in places. That responsibility shouldn't be left to just anyone.

"The question that arises, then," Greer says, "is what is the difference between just anyone and someone who has gone through eight years to become an architect? Architecture doesn't call for someone who can simply keep water out of a building. Consideration of space, color, surroundings doesn't say straight-line architecture. It has to be more than that. Perhaps it should take more than eight years. Maybe a lifetime."

But what to do with the time allotted for, and generally recognized as, "formal education"? Some educators feel that the academic years should be just that—academic. The shift, however, has been toward more emphasis on practical skills in recent years, to better prepare the student for his or her first job. But a common concern is that there's a time and place for everything, and unless the shift in emphasis is made carefully, important facets of the college experience may be sacrificed in the process.

"It's like the difference between plans and specs," Greer says. "Those things which can best be shown by drawing should be in the plans, and those things which can best be shown by writing should be in the specs. Some things can best be learned in the classroom; others can only be learned in the field. But the two can't be isolated from one another. There's a fine line. You can't sit in school and completely disregard cost estimates, clients and mortgage bankers, but at the same time it's impractical to try to duplicate those elements of the practice in a very dramatic way in school."

The key, of course, is balance. Educa-

tors are now grappling with the dilemma of providing both role specialization and role generalization which the practice of architecture has begun to demand. Today's architect faces a mind-boggling array of economic, social, technological and environmental concerns requiring, in addition to traditional skills, at least a basic familiarity with the language of the computer, Wall Street, the barrio and little old ladies who chain themselves to spreading chestnut trees. And then there still remains to be faced that long-standing, inherent contradiction—today's architect must be competent in a field that is still at once technical and artistic.

Offerings

How well is today's student of architecture exposed to these multifarious facets of the profession? In some important areas, not well enough, according to Hal Box, dean of the School of Architecture at The University of Texas at Austin. Although he says an architectural education is one of the most well-rounded, providing a basis for practice in other fields—graphics, contracting, planning—it still isn't as well-rounded as it should be.

"I would like to have more liberal arts courses worked into the curriculum than the five-year program allows," Box says. "In the five year program, students can take as many as they want—they just won't get credit for them. One major disadvantage in a state university is the state requirement of six hours of U.S. government and six hours of U.S. history. A large part of the liberal arts requirement is soaked up in those 12 hours which could be used more broadly."

But Box says an even more critical deficiency in the curriculum is its limited allotment of business courses, to provide the mechanical knowledge an architect ultimately must have to manage a practice, to understand the business of the client and the intricacies of financing that multi-million dollar project.

"The architect has to be three different people," Box says, "an artist, a technologist and a businessman. The artist is involved in the art of creating a piece of architecture; the technologist must know how to get it together so it doesn't leak, use too much energy or fall down; the businessman must deal with however many millions of dollars the building is going to cost, not to mention the overhead in his own office. The architect often deals with a larger investment than



many stockbrokers and real estate agents. He has to be three completely different people, with aptitudes which are often incompatible."

Box says schools of architecture deal primarily with the artist and the technologist, focusing on the finer and more traditional skills of design and the ever-changing wonders of technology. But the practical business skills of finance and management, for instance, are given short shrift, probably with the assumption that the graduate can "pick up" business acumen on the job. But Box says a certain business expertise should be picked up in

"A happy medium must be struck between training students to work in the office and stimulating their ability to think."

college, in already existing courses which could simply include finer details of costs, finance and management. The graduate could then be as well versed in matters of business—a concern which often isn't so easy to simply pass on to a "business consultant"—as he or she already is in matters of mechanical systems, ultimately the forte of the consulting engineer.

"In the structures course," Box says, "we should deal with how much the structure is going to cost, and in the design studio, not how much it's going to cost but how it's going to be financed. These are design determinants just as much as which way the sun comes from."

Texas Tech Associate Professor Jim White, who maintains an active office in Lubbock, concurs with Box that there is room for improvement in the standard architectural curriculum: visiting lecturer-practitioners, more teacher-prac-

tioners, higher entrance requirements. But he says a "happy medium must be struck" between training students to work in the office and stimulating their ability to think.

"While we're trying to improve our curriculum in practical areas," White says, "we're also trying to maintain enough emphasis on liberal arts and socio/anthropological and psychological studies to enable the student to cope with and understand man's total environment, which stretches well beyond designing a physical building and stamping out its outer walls; it goes to the sidewalk to the curb to the street and well beyond that. We want the student to be able to grasp the context of the structures they design."

The shift from the esoteric toward the practical has its benefits, observers feel, as long as a curriculum balance is maintained. Too much of a tilt in emphasis either way can generate a subtle suspicion among students that they're not getting their money's worth. Fifth-year UT-Arlington student David Browning, for example, doesn't view his academic experience as being anywhere close to the lofty Ivory Tower. Most of his education, he says, has been grounded firmly in the practical concerns of the discipline.

"I would like to think that when I graduate and go into an architect's office looking for a job," he says, "I will know the practical aspects of the field; it's a more marketable position to be in. But I'm also aware that one entire semester of class time would equal only about two weeks in an architect's office."

Confident of his ability to hit the floor running in the real-world office, Browning feels a bit uneasy about his *whole-world* view, aware of certain deficiencies in the softer side of his education. Having entered college in 1972, the ebb tide of the 60s, Browning considers himself a product of a confused transition on campus, from a time of unrest to a time of rest, re-examination and re-direction.

"I fell into school at a time when the 60s were on the way out," Browning says, "and a period of pragmatism was on the way in, when education was beginning to return to teaching students to be excellent craftsmen of beautiful buildings instead of inept sociologists with a talent for design. The emphasis returned to basic skills and concepts, but with the shift came a confusion of attitude.

"I realized soon after I began that the kind of education I would get would not be quite what I had expected. Now stu-

dents are not exposed enough to areas outside of architecture—something I was pointedly aware of last year when I took the graduate record exam, which is mainly English and math, and I had just spent four years studying everything but those subjects. There's a tendency among architecture students—and practitioners—to become so involved in architecture that they lose their perspective. I was talking to a girl from Clemson recently and she was observing the fact that all she could talk about any more was architecture, and that all her friends could talk about was architecture. She was trying to gain a wider, more realistic view of life so she decided to give up architecture people for Lent. It's not a Renaissance education at all."

Branching Out

The major role of higher education has long been perceived to be the molding of well-rounded leaders for tomorrow. And tomorrow's architect will have to be more well-rounded than ever to deal with techniques and concepts barely conceivable today. But the school of architecture has other responsibilities, immediate and long range, which involve society and the profession as much as the student. One of these roles, for example, is research. Architecture schools today are assuming more of that traditional academic responsibility, involving faculty and graduate students in research projects in such areas as health-care delivery systems, energy-efficient design, high-density development, building systems, historic preservation, low-cost housing in developing countries, environmental planning.

Not only does such research expand the role of the school of architecture, contributing important foresight and information to the profession, but it also expands the role of the professor, making the book-bound academician who "could teach but couldn't do" pretty much a thing of the past.

It has long been a logical and accepted notion that the best teachers of architecture are those who work downtown and come out to campus a few nights a week to nourish the hungry student mind with abundant stores of professional knowledge. But the professional, in-house educator holds the ultimate responsibility for improving the process of education. And to accomplish that, nowadays, he or she must often become—as their practitioner counterparts—three persons in one, in this case: teacher, researcher, practitioner.



The Gap

"It's all part of the trend toward accountability," Greer says, "requiring a professional to continually demonstrate competence and ability in order to claim authority in a given field. The assumption is valid that this person is being paid for, and is involved in, teaching and research, educating the architect of tomorrow while staying on the cutting edge of the discipline. If he's there, he owes it to society to communicate his findings."

It may be unfair to demand too much from the teacher of architecture, since in doing so one must almost conclude that the discipline of teaching in the classroom is not a full-time profession itself.

"The book-bound academician who 'could teach but couldn't do' is pretty much a thing of the past."

And although in many Texas schools, practice on the side is encouraged, it isn't all that easy. The ideal part-time job for the educator, of course, is staying in tune with the profession on a consulting basis. But that's the hardest job to come by, Greer says, since it requires a certain fame and expertise in an extra-curricular specialty which many instructors and professors haven't had the time or experience to gain. "And just doing models or residential commissions in the evening at home," Greer says, "doesn't really constitute practice on the cutting edge."

If the educator has a thriving, progressive practice on the side, his efforts may be so diluted that both sides suffer. "If a teacher is full-time," Greer says, "and gets word that they're ready to pour concrete on the job this morning, he feels like he has to be there. But then he has a class too, and he's about to be ineffective in one or the other."

The whole idea behind the teacher's staying in touch with the practicing profession is to help narrow the legendary "Gap" between the classroom and the office. Various preceptorships, practica, "Intern Development Programs" (see page 33), all are designed not only to educate students, but to give them some idea of just what they're getting themselves into. "The period between graduation and entrance into the profession has long been a sort of 'no-man's land,'" says Phil Creer, executive director of the Texas Board of Architectural Examiners and long-time educator. Several attempts have been made through the years to introduce the student and recent graduate to the profession, he says. The "mentor" program for one, popular in the 20s, apprenticed the graduate directly with a licensed practitioner for a period of time. "But that broke down frequently," he says. "The so-called 'mentor' was either too busy to pay much attention to the young apprentice, or he simply needed someone in the drafting room to turn the crank."

Since the 20s, and probably before, exploitation of the young student or unlicensed graduate in the production room has been a common charge, and perhaps a common practice. But UT-Arlington student Browning says there are ways the student can guard against that, and to insure getting the most out of the experience. During the next year and a half to two years it will take him to finish his graduate work, UT-Arlington will give Browning credit for a practicum. But he is quick to point out that individual student initiative is important; it is up to the student, he says, to find the job—the right job—and to seek out and learn those facets of the discipline in which the student is most interested, or least knowledgeable.

"Few people will come up to you and say, 'Look, you're going to need to know this.' You have to be very perceptive. You also need to avoid getting a job in a large office where you might wind up doing rub-on letters on title blocks for six months at a time."

Many architects, such as full-time practitioner, part-time professor Tapley, applaud such student gumption, and agree that the skeptical, demanding student of the 60s paved the way for the student of the 70s to question, experiment, innovate, and generally approach architecture with a new vitality. "I'm happy with what we're getting into the office, and with what's happening in the universities now," Tapley says. "I see students in the university with the ability to think. Perhaps they can't draw to satisfy standards of the 50s, but they're willing to think and they don't mind speaking out on the issues. I do look at brochures students bring in, but often I pay closer attention to the way they draw a line than anything else, their willingness to draw a *dark* line, indicating a certain confidence and strength of commitment. They're willing to gamble, a lot of them, and that comes along with the willingness to question. I like that. I look for a young man or woman to be open, to tell us openly if they disagree with what we're doing. Then we have the opportunity to re-examine the issue, and we may find that we've been wrong all along."

Dialogue between student or recent graduate and practitioner serves an important function in "bridging the gap." It's a common notion that the only beneficiary of that exchange is the student, who must cross the gap with as much knowledge, skill and familiarity with the profession and its practitioners as he or she can gain in five or six years. But "the gap" can be defined from another perspective, as one which tests and benefits the practitioner as well. "My main concern is not the gap of time between graduation and the first job or registration," Dean Box says, "but between graduation and 10 or 20 years down the road," when the practitioner has either held fast to the ideals and values imparted in college—is still concerned with the purity of the act—or has abandoned the academic ideals because they are too costly or difficult to maintain in the office.

Tapley agrees that perhaps the most important gap is the long span between graduation and professional gratification. "Certainly," he says, "everyone gets com-



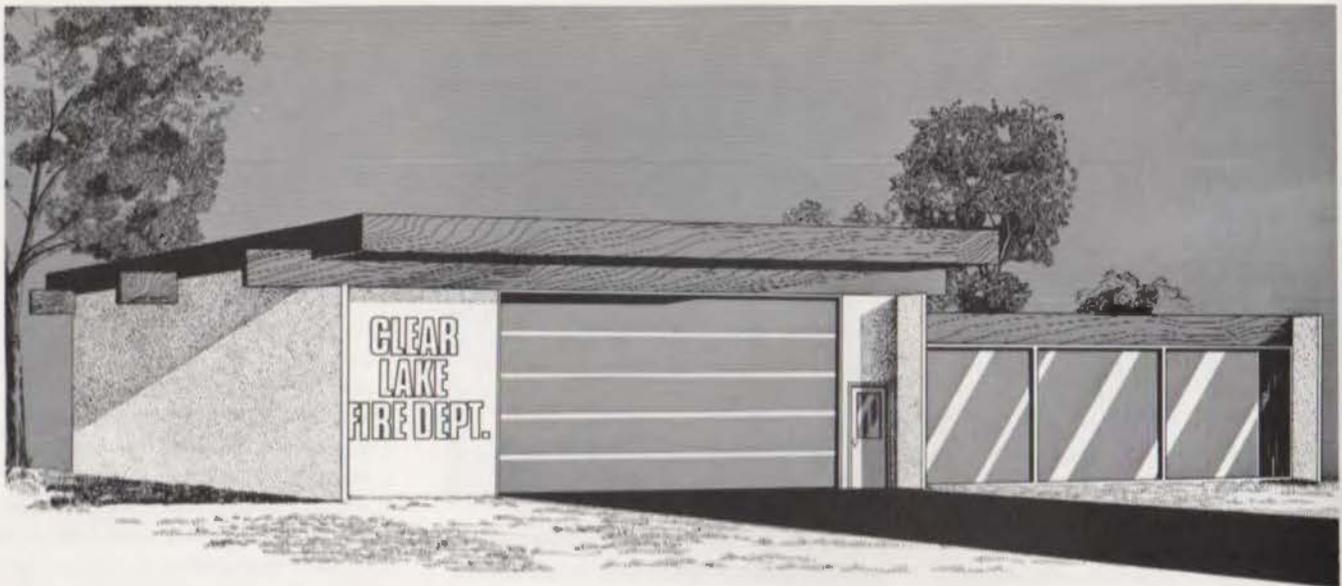
promised to some degree during their career, and they can always look back and see how things could have been done better. When you move from school to profession, you move with fledgling strengths, and it takes time to develop the wisdom to apply those strengths; it may take 20 years to master that. Then you have the opportunity to decide which way you want to go: are you simply going to pursue wealth and gold-mirrored buildings, or are you going to try to do that which will mean something to the community?"

After more than 20 years away from

"I look for a young man or woman to tell us openly if they disagree with what we're doing. We may find that we've been wrong all along."

school, Tapley returned to the design studio as a teacher, with certain misgivings and fears that he wouldn't be able to contribute very much. And he's not certain that he did. "But I learned so much," he says, "in having to verbalize things that had only been in the back of my mind. I became able to see and review architecture in an intellectual way and to reapply that knowledge to the practice. I think I'm the one who's gaining most from this experience."

"As many deficiencies as a college program may have, you can't keep a good student down," John Greer says, any more than one can keep a good teacher down or a dedicated practitioner out. "Colleges have a broader role to play than simply preparing a person for a profession, *per se*. There's an awful lot to be said for those college years as being simply a good place and time to grow up."



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The Schools Report

Number Two

Without attempting the simultaneous perusal of six college catalogues, one has little opportunity to compare the various academic programs and activities of Texas' six accredited schools of architecture. Hence we present "The Schools Report, Number Two," for the benefit of students, prospective students or past students of architecture—or for anyone who might be interested in taking a brief look at architectural curricula in Texas.

The report, which features a two-page spread on each school, is an update of the November 1974 report for which we invited the schools to submit basic information about their respective programs, along with a few representative photographs for flavor. The trends we saw then, for the most

part, are still continuing. More women and minorities are enrolling. Research efforts are being expanded and refined. Facilities are being expanded and improved (though a tapering off in enrollment now is in sight). Generally, the schools are continuing to meet new demands posed by the increased popularity of the discipline and by the changing social and environmental context in which it functions.

Specifics vary from school to school, but all voice a strong interest in the profession they serve and a firm commitment to excellence in architectural education. Opinions on how well these ideals are achieved vary widely from observer to observer. But here is what the schools have to say for themselves.



University of Houston College of Architecture

Address: 4800 Calhoun Rd., Houston 77004, (713) 749-1188

Administration: William R. Jenkins, FAIA, Dean; Edmund Furley, Associate to the Dean

Enrollment: 639

Size of Faculty: 48

College's Report: The undergraduate program at the University of Houston College of Architecture is a five-year curriculum leading to the professional Bachelor of Architecture degree. Advanced programs of study at the graduate level lead to the Master of Architecture degree in one to three years.

The undergraduate program of the College was recently restructured to include a preprofessional, first year of study. During this year, students devote a major portion of their time to general education requirements in the arts and sciences while gaining an initial orientation to the study of architecture. Architecture courses at this level focus on broad awareness and skill development objectives and are designed to provide students with an opportunity to assess their own interests in and aptitude for a career in architecture.

Design work in the first two years of the program explores concepts in spatial structuring and is intended to familiarize the student with foundational elements of composition, structure and organization, color theory and design communications. Projects are often initiated through abstract conditional statements designed to take the problem outside the range of the student's preconceptions. Starting from this abstract base, students develop spatial organizing models which can be elaborated to include the full range of functional and symbolic requirements. In each project, emphasis is placed on clarity of thought and consistency of development.

Photo by King Wong



Dean William R. Jenkins, FAIA

In the intermediate years, the program emphasizes the refinement and extension of analytical and synthesizing abilities. Projects explore theoretical issues in design within the context of increasingly more explicit programmatic considerations. The student also acquires a more specific knowledge base, particularly in the areas of architectural technology, historical perspective and cultural meaning.

The final year of the program promotes the extension of selected skills and capabilities culminating in either a thesis project or a graduate level design studio project. The opportunity for building an individual elective program also increases for the student as progress is made through the upper division of the curriculum.

On all levels, the analytical and synthesizing work in the design studio is viewed as an opportunity to act upon knowledge and abilities developed in other courses and life experiences. While much of the work in the studio emphasizes those abilities by which knowledge is focused on a specific problem, there is an equal interest in design explorations as a means for the student to expand his or her own knowledge base.

The student has access to the entire faculty as a resource team, and part of the goal of the foundation program is to introduce students to the faculty and material resources of the College. As students progress through the program, they are expected to assume greater responsibility for specifying the educational content of their program and for seeking out the kinds of assistance they need in their project work. In the upper division studios in particular, the faculty acts primarily in a resource role for students in their design work. In this sense an important goal of the program is to liberate

students from the need for continual faculty guidance and to bring them to a point where they can act independently, using their own initiative, self-determination and resourcefulness.

At the graduate level, the College offers a sequence of three program levels leading to the Master of Architecture Degree. Students entering with a degree in a discipline other than architecture enter at the Program I level for three calendar years of formal study. Students entering with a nonprofessional degree in architecture or a related environmental or design field normally are admitted at the Program II level and complete their requirements in two years. Students holding a professional, five-year degree in architecture are admitted at the Program III level and complete their requirements after one full year of study.

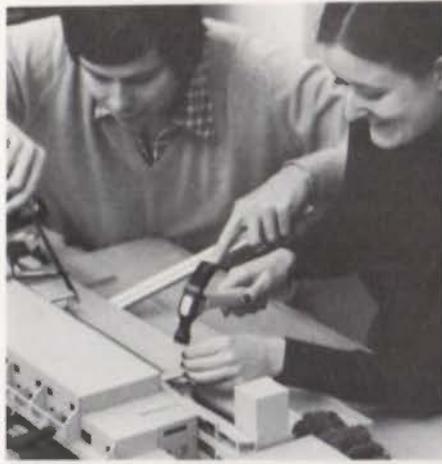
The first two program levels consist of core courses in architectural design, technology, history and research. Students without significant professional work experience are required to complete a summer internship in a professional office or a research project.

Special opportunities for research and study are available in the areas of urban design, building systems, adaptive reuse, energy conservation and architectural research. Individual study programs are developed which take advantage of the extensive resources of the College of Architecture, the University and the Houston metropolitan area.

For the past three years, the College has sponsored a vigorous visiting lecturer and critic program, providing students with exposure to a number of leading professionals from other parts of the country and offering an opportunity for a select group of upper division design students to work with the visitors on design projects. Normally, five or six lec-

turers are invited each semester with two serving as visiting critics.

Enrollment in the College has continued to grow despite a small overall decrease in the University population at large. As student enrollment has increased, so has the number of faculty, with new staff added in areas such as design, energy conservation, research and architectural programming. The College enjoys a good relationship with the architects in the city and local architects frequently serve as design instructors or participate in design reviews and juries. The College supports active chapters of both ASC/AIA and Alpha Rho Chi. This year, Charles Guerin, a fifth year student, is serving in Washington, D.C., as president of the ASC/AIA.



Rice University School of Architecture

Address: P.O. Box 1892, Houston
77001, (713) 527-8101

Administration: O. Jack Mitchell, Di-
rector

Enrollment: 200

Size of Faculty: 40

School's Report: The School of Archi-
tecture at Rice seeks to contribute
through teaching and research to a more
humane environment. Its primary educa-
tional missions are teaching and re-
search, development of a broad liberal
education for undergraduates in the
allied sciences and arts of architecture,
and professional education at the grad-
uate and post-graduate levels in archi-
tecture and urban design. These pro-
grams are offered in the setting of a
small school to provide intimate student-
faculty interaction, flexibility, freedom
for learning, and unrestricted institution-
al cooperation within and outside the
university. Interdisciplinary and individ-
ually structured courses are a vital part
of the curriculum at Rice.



The undergraduate program consists
of two 2-year segments. The first two
years afford a carefully integrated study
of the principles of architecture along
with general education courses. The final
two years offer two options—an Archi-
tecture major and an Architectural
Studies major. Both options, through an
individual set of seminars, studio projects
and interdisciplinary courses, are meant
to develop the student's personal interests
and talents.

The Architecture major requires two

years of advanced studio work and additional group requirements that permit wide elective freedom. This serves the needs of students who anticipate specialized or newer roles in architecture or who are preparing for work in an allied profession. The Architectural Studies major allows the student to take a broader course of study at the undergraduate level and then continue architectural education at the graduate level at Rice or another university. For students with special interests, joint degree programs with other disciplines are available. Other programs include a visiting lecturer series and a visiting critics series.

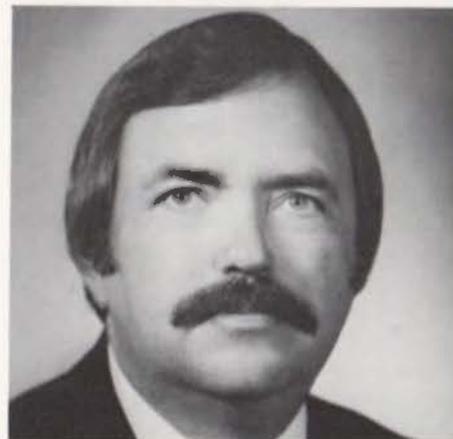
Rice also offers a number of auxiliary programs to bridge the gap between education and practice. The preceptorship program is a one-year work-study program available to students who have been accepted into the first professional degree program. Students are placed in offices of outstanding architects throughout the world who have been designated as preceptors.

Within the two master's degree programs, Master of Architecture and Master of Architecture in Urban Design, five areas of emphasis are open to the student: Housing and Community Development, Community Facilities and Community Development, Transportation and Urban Infrastructure, Health Care Facilities and Delivery Systems, and Land and Natural Resource Utilization.

Clinical practice is an important dimension of graduate education in archi-

ture at Rice. Two alternative vehicles for clinical service are available. The Rice Center for Community Design + Research, an off-campus, non-profit research corporation, undertakes professional services and research under contract with specific clients. Students may spend a full or part-time internship there, or may work on applied research and design projects under supervision of other practitioners in the Houston area.

Students who hold a bachelor's degree in a field other than architecture may enter the Qualifying Graduate Workshop, an intensive three-and-one-half to four-year course of study which leads to a master's degree. Students with either a bachelor's or master's degree in architecture are eligible to apply for a course of study leading to the Doctor of Architecture. Candidates should be prepared for advanced analytic and creative work in their specialized field.



Director O. Jack Mitchell



Texas A&M University College of Architecture and Environmental Design

Address: College Station 77843, (713) 845-1222

Administration: Raymond D. Reed, Dean; Gordon Echols, Associate Dean; Donald A. Sweeney, Assistant Dean

Enrollment: 1,542

Size of Faculty: 83

College's Report: The goal of the College of Architecture and Environmental Design at Texas A&M University is to educate architects, landscape architects, urban and regional planners, and contractors to assume leadership roles in their respective professions. There are three objectives: (1) to provide quality professional education, (2) to extend knowledge through research, and, (3) to support the professions through continuing education.

The College is organized into five departments under the leadership of Dean Raymond D. Reed: Architecture, Environmental Design, Building Construction, Landscape Architecture and Urban and Regional Planning. Undergraduate degrees are offered in environmental design, landscape architecture, and building construction. Graduate professional degrees at the master's level are offered in architecture, landscape architecture, building construction and urban and regional planning. The Doctor of Environmental Design is offered by the Departments of Architecture, Landscape Architecture and Urban and Regional Planning.

In the *Department of Architecture*, headed by David G. Woodcock, students elect an emphasis in one of several areas of study—building design, interiors, urban design, construction management, health facilities design, historic research, research methods—leading to the first professional degree, Master of Architecture. On-campus studies are reinforced by an off-campus preceptorship for selected students. Examples of department

Photos by Charles Porter



Dean Raymond D. Reed

activities include a survey of Victorian structures in Calvert for the National Archives, research into the practicalities of low-cost shelters, development of computer programs for energy analysis and experimentation in solar technology.

The *Department of Environmental Design*, headed by John O. Greer, enables students to complement their studies in design, the arts, humanities, business and engineering with practical problems which broaden their understanding of the built environment. For example, one group of students recently identified and redefined the physical environment and potential quality of life in Palmer, Texas. They studied the city's need for planning, transportation, building design and historic preservation. Another class participated in a pilot veterinary design clinic competition sponsored by Hill's Division of Riviana Foods. The department's Artist-in-Residence program has most recently hosted nationally prominent artists: Colorado ceramist-potter Duane Littel and California sculptor Stephen Daly, a *Pris de Rome* winner. Environmental Design graduates are prepared to enter professional degree programs at the graduate level or to pursue careers in construction, industry or government.

The *Department of Building Construction*, headed by James H. Marsh, III, provides exposure to the disciplines of architecture, engineering and business in an effort to develop graduates who can see major construction projects through to completion. Student activity includes utilizing woods, metals and plastics shops to mock-up or test working models of theoretical concepts. Conservation in buildings is the department's primary research thrust.

The *Department of Landscape Architecture*, under Don B. Austin, combines studies in ecology, horticulture, meteor-

ology, geology, construction, and engineering with extensive problem solving in design studios. Topical subjects emerging from the normal practice of landscape architecture include: environmental impact studies, environmental characterization; visual and landscape assessment; land, resource and watershed management; land reclamation after open resource mining operations; urban design, historical preservation and enhancement; and planning design and policy making on community and regional levels.

The *Department of Urban and Regional Planning*, headed by Dr. W. G. Roeseler, offers the terminal professional degree for city planners—the Master of Urban Planning—as well as the Doctor of Environmental Design degree, for planning scholars and researchers. The planning curriculum encourages specialization on completion of core courses. Specialties include: urban design and development planning, transportation planning, public health planning, housing, planning administration, comprehensive planning, policy and budget planning. A program in public transit management also is offered. Research and public service programs enhance the academic curriculum.

The new Ernest Langford Architecture Center is composed of three buildings. The main building houses studio and classroom spaces, faculty and administrative offices, the Technical Reference Center, a fully equipped photography laboratory, research space, and an exhibitions gallery. The new shop building is equipped for woodworking, plastics, welding, and model building. The third building is designated as studio space for Environmental Design classes.

Major areas of research within the College are: energy, health services, computer application in the design professions, coastal zone planning and design,

and lightweight minimal surface structures. Current projects include developing energy performance standards for new construction, examining the aerodynamic qualities of roof-mounted solar collectors, adapting the Residential Energy Assessment Program (REAP) for Texas climate and markets, increasing energy efficiency in residences and schools, and conducting beach access and hurricane resistance studies for the Corpus Christi area.

Working with Texas communities is a College priority. Community development studies and proposals during 1977 were prepared for Bryan, Calvert, Corpus Christi, Diboll, Gonzales, San Marcos, San Antonio, Navasota, and Bandera County.

Another important effort of the College is its continuing education outreach. This includes making information and vehicles available for presentation to public and professional audiences. The various methods include workshops, short courses, seminars and printed material for activities such as planning for municipal officials, health planning, architectural programming, growth management, transportation planning, and energy conservation in design and building methods.

Foreign Studies Programs are being initiated for Europe and the Hispanic Americas.

UT-Arlington School of Architecture and Environmental Design

Address: Arlington 76019, (817) 273-2801

Administration: George S. Wright, Dean; J. Daniel Spears, Associate Dean

Enrollment: 950

Size of Faculty: 44

School's Report: The School of Architecture and Environmental Design (SAED) at The University of Texas at Arlington is entering an era of expanding academic responsibility. Following accreditation in 1975, the SAED has started to move from an almost wholly professional base to a broader educational base, encompassing the professional base and concerns in energy, conservation, research, and a positive interface of the four disciplines at UTA—Architecture, City Planning, Landscape Architecture, and Interior Design. Course work in preservation was initiated in 1977, and the School will continue to strengthen that area of interest.

Most significant in the expansion of the curriculum is the desire of the administration to develop architectural research to a high level of involvement among faculty and especially graduate students. The Housing Research and Design Center (HRDC) is already a leader in the North Central Texas area in energy-related design and complements the Planning Research and Design Center to give the SAED a unique potential for faculty and student growth and development. Texas Electric Service has sponsored one large project for the HRDC which is designed to evaluate the effectiveness of building materials for climatic conditions in the Central Texas region.

The highlight of the past two years was the Palladio Exhibition. Through the generosity of a small group of donors, the SAED, working with the University Gallery, was able to bring this



Dean George S. Wright

exhibit of beautifully crafted scale models and fine photographs to Arlington direct from its showing at the Cooper-Hewitt Museum in New York City. This internationally famous exhibition did a great deal for architecture in the region.

In 1977 the SAED European tour was again a success, with six weeks of study in Italy. This was especially pertinent as the Palladio Exhibit opened not long after the tour group's return. Next year the SAED plans to go to Greece and the Near East.

The School reflects continued growth in its graduate programs. The full six-year Master of Landscape Architecture program should be underway in the fall of 1978, the Coordinating Board permitting. The Master of Landscape Architecture will complement the Master of Architecture, the Master of City and Regional Planning and the Master of Arts in Environmental Design. The SAED still bases its programs upon a high quality graduate program—the four-plus-two-year architecture curriculum leading to the fully accredited professional degree in architecture. The School does not intend to grow larger, but rather to increase the size of the faculty to attain the best possible student/faculty ratio.

One key to the success of the graduate program has been the newly inaugurated Architect-in-Residence position. Each year, UTA brings a distinguished foreign architect to the SAED for a twelve-week visit. In 1977, Zvi Hecker of Tel-Aviv, Israel, worked with fourteen selected students on polyhedric architecture. Bernhard Hafner of Graz, Austria, at the same time was working with a group of students on a competition proposal for a new city hall for Dusseldorf, West Germany. It is hoped that the Hafner team

will equal the success of Anthony Antoniadis' student group which placed third in the Greek national competition for a new museum for the Acropolis during 1977.

Closer to home, the SAED continues to be involved in Continuing Education and other community projects such as the Thistle Hill project (restoration of the Scott House in Fort Worth), and the like. And as usual, UTA continues to draw on the talents of Dallas/Fort Worth architects with its more than two hundred firms. As a source for temporary and permanent jobs and as a resource for adjunct faculty, UTA/SAED owes a heavy debt to the loyal support of its friends in the area.

In the coming year, the SAED will attempt to reach out to the professionals in the state to further involve them in the teaching process. This VIP program will be utilized to bring to the students and faculty the experience and talents of outstanding regional architects, to meet and talk with students and involve them in the review process. The strength for UTA/SAED must be the support and interest of the profession.





Dean Harold Box, FAIA

University of Texas at Austin School of Architecture

Address: P.O. Box 7908, Austin 78712, (512) 471-1922

Administration: Harold Box, FAIA, Dean; Richard Dodge, Associate Dean
Enrollment: 725

Size of Faculty: 50

School's Report: The study of architecture as a profession began at The University of Texas at Austin in 1909, thirty years after the first architecture school in the United States at MIT. While that seems a long time ago, the first graduates are still around to talk about the school. There have been more than 2,000 undergraduate and graduate degrees awarded.

Entering students are selected on the basis of SAT scores 200 points above the entrance requirements of the rest of the University. Each fall, the School admits 160 students, about one third of the 500 qualified applicants. To inform the limited number of successful applicants early, admissions close in February for the following fall. The demand and the number of highly qualified students indicate that the School could be three times its current size. However, limitations of space, budget, and what the School wants to do in the program suggest growth only to 800 students over the next few years and that the growth be in the graduate program.

As can be expected by the high entrance requirements, students perform at a high level. At last year's graduation, 52 percent of the architecture grads were on Honors, High Honors, or Highest Honors in the University, while the University average was 4 percent.

UT-Austin students and faculty work toward a broad education and a thorough preparation for practice to produce a background which will carry the graduate well when the responsibilities get heavy.

Limited space, which has been a problem at UT-Austin, will be alleviated within the next three years with the renovation of the handsome old Architecture Building, designed by Paul Cret; the acquisition and restoration of Cass Gilbert's adjacent Sutton Hall; and installation of the library in the magnificent old Cass Gilbert library building, making a campus of three buildings at the heart of the University.

The Architecture Library is the center for architecture collections of over 77,000 volumes, 4,830 bound periodicals, 70,000 slides and an extensive archive of measured drawings and photographs. The library subscribes to all important architecture and planning periodicals, both foreign and domestic. A special collection of 60,000 volumes on European and American architecture, classified as rare books, contains most of the classics of the literature.

A full spectrum of degrees is offered. The four-year Bachelor of Science in Architectural Studies offers a general non-professional study of the art and science of architecture which may be used as part of the Bachelor of Architecture or Master of Architecture professional degree programs. It includes studies in architectural theory, history and design; visual communication; structures and materials; along with English, history, government, physics, mathematics, foreign language, economics, sociology and elective subjects, totaling a minimum of 136 semester hours.

The Bachelor of Architecture is a five-year degree program which is accredited as a first professional degree. The program includes a minimum of 164 semester hours of architectural design, theory, and history; structures, construction, mechanical and electrical equipment, acoustics, landscape, visual and technical

communications, mathematics, physics, history, government, English, city planning, and elective courses. This degree may be joined with the Bachelor of Science in Architectural Engineering in the six-year Dual Degree Program for accredited professional degrees in both engineering and architecture. The dual degree is the School's answer to the highly technical aspects of practice and the possible AIA ethics change to allow building within architectural practice.

The Master of Architecture degree can be obtained through one of three programs. Program I is a second professional degree emphasizing research, design or historic preservation. Program II is a first professional degree for students with a four-year preprofessional degree. Program III is a first professional degree for students entering with a degree in subjects other than architecture. A graduate degree in Community and Regional Planning also is offered and has 80 students now in the program.





Dean W. Lawrence Garvin

Texas Tech University Division of Architecture

Address: P.O. Box 4140, Texas Tech Station, Lubbock 79409, (806) 742-3136
Administration: W. Lawrence Garvin, Associate Dean and Chairman; A. D. Thompson, Assistant to the Chairman
Enrollment: 775
Size of Faculty: 38

Division's Report: The Division of Architecture at Texas Tech seeks to prepare students for knowledgeable and significant participation in an evolving and expanding profession. The program reinforces present positive purposes of architecture while anticipating and accepting the challenges and changes in its technology, and interrelated human, environmental, and economic conditions.

New Dean W. Lawrence Garvin feels that a particular strength of the architecture program at Texas Tech is its focus on a five-year baccalaureate degree curriculum. The elements of that curriculum place emphasis on the professional requirements of licensure and provide each student with the creative resources to make thoughtful and effective contributions to the built environment.

The five-year undergraduate program is characterized by a required "core" curriculum for all graduates. Each year of study combines: *skills* (research, interpretive, expressive), *theory* (design elements, principles, philosophies), *building and site application of science, technology* (functions, methods, materials, structure, energy and environmental systems), *cultural awareness* (history, humanities, man-place-environment context), and *design* (information, processes, synthesis of all components).

Four options or areas of special emphasis are offered to students during their last two years. Inextricably linked to the core curriculum, these options include: Design, Structures, Urban De-



sign and History/Preservation.

The Design Option is an intensification and continuation of the core curriculum. Each student selects a thesis project to research, program, and design expressed as a complete architectural act. Where practical, the student deals with a real project, working with owners or agencies to better inform the process. Special attention is given to the wholeness of the expressions that attend physical, intellectual, and emotional fulfillment within functional, economic, technological, and efficiency parameters.

The Structure Option parallels the Design Option with additional structure courses each of the first four years and a concentration on advanced structures in the fifth year in lieu of the design thesis. A large number of students in the Structures Option continue studies toward a bachelor or master's degree in Civil Engineering upon completion of the Bachelor of Architecture Degree.

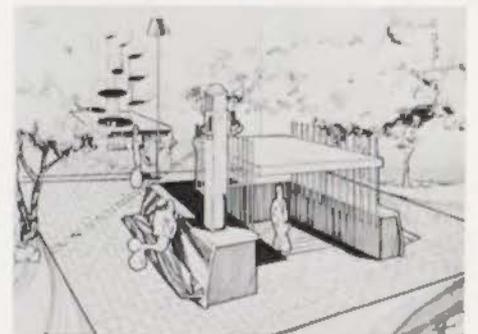
Urban Design evolves from the search for the essence of community, expressions of human needs and feeling for a favorable social-physical environment, and the integration of architecture and planning to expand and clarify contributions to the constructed environment which envelops civilized life. Urban studies are committed to research, planning-design processes, and real community service. Communities are selected each semester on the basis of benefits to the community involved and to the educational process. Projects recently or currently being studied include: the Navaho Nation; San Antonio, Midland, Big Spring, and Kerrville; Lynn Haven, Florida; Canby, Minnesota (2nd and 3rd place awards in national competition 1978); Quito, Ecuador; a Northeast region of Peru; and Hamadan, Iran. Field trips and on-site studies are an in-

tegral part of these student projects.

The option in History and Preservation has anticipated growing interest in architectural heritage and environmental resources, both of acknowledged masterpieces and humble buildings and townscapes. A few of the diverse thesis programs deal with the rescue, preservation and documentation of the Trinity Methodist Church (1903) purchased by the American Institute of Musical Studies. Another thesis involved the Tesuque Pueblo in New Mexico. This project was at the request of the Tribal Council and the Bureau of Indian Affairs, Santa Fe. The opportunity to work on restoration programs in the hill towns of Italy also now is being offered.

A sequence of Architectural Communication courses is required during the first two years of study. This four-course series trains eye-mind-hand interaction and develops a basic drawing vocabulary through intensive sketching and color theory application. Conceptual, preliminary, and final presentation stages constitute the final course of the communications sequence.

The Division of Architecture maintains a very close relationship with local and state chapters of AIA. The Lubbock Chapter has underwritten a scholarship program awarding three in the Fall of 1977. The West Texas Chapter has underwritten and awarded two scholarships. An active Student Chapter of AIA raises money to bring speakers to the campus for lectures and studio critique and organizes field trips such as a Spring 1977 Midwest tour and a West Coast "Architour" planned for this spring.





Measuring Up

Texas Architectural Foundation Scholarship Recipient Makes His Mark at Rice

Why is this man smiling? Smiles come easily these days for David Alvidrez, recent winner of the prestigious William Ward Watkin design competition for fourth-year architecture students at Rice University, and recipient of the accompanying \$2,000 Watkin Traveling Fellowship.* This May, with a newly earned preprofessional degree to his credit, Alvidrez will be jetting toward three months of travel and study in Europe, completing in grand style the first phase of his architectural education.

In the fall, he will begin a one-year preceptorship with a major architectural firm. Then follows another year at Rice and the attainment of his professional degree, which will put him well within reach of becoming an architect. All looks well for David Alvidrez. But just a few years ago, his future showed little of its current luster.

Up through high school in the small El Paso community of Ysleta, Alvidrez had been highly motivated. He played sports (excelled at them), took an active part in school activities, made good grades. And though his stepfather's salary as a bakery employee could provide few frills for a family of nine, at least they were never destitute. But once out of high school in 1972, he found himself adrift, with no long-term goals, no sense of direction.

Having had a couple of years of drafting in school, Alvidrez landed a job as a draftsman for the building manager of the El Paso National Bank. By working part-time and living at home, he was able to finance tuition at UT-El Paso, where he enrolled "simply because it was there. I was just taking courses and being a student," he said. "I gave no serious thought to where I was headed."

* The annual fellowship, which honors the first chairman of Rice's Department of Architecture, is sponsored by Watkin's daughter, Mrs. Ray Watkin Hoagland, and the Rice Alumni Association.

This indifference to college was reflected in poor grades that first year, but at his part-time job, Alvidrez was a whiz. "It was interesting work," he said, "because it was real. The bank building was undergoing major renovation, and we were working closely with the architects. On a small scale, we even got involved in some of the interior space design."

It was during this time that his ambition to be an architect began to jell. "I had always been impressed by buildings and sensitive to my surroundings," Alvidrez said. "And I knew how to put lines on paper as a draftsman. But it was that first experience with design itself that made me decide to pursue architecture."

With that decision came the realization that he had a long way to go. Pursuing his new goal would mean leaving El Paso for an accredited school of architecture, if—with his academic record—he could get in, and if—with his limited funds—he could afford the additional cost of living away from home. The first hurdle Alvidrez confronted on his own; his grades at UT-El Paso improved dramatically during his second year. And chances are, through his own determination and perseverance, he could have earned and borrowed enough money along the way to put himself through architecture school. But, as it turned out, an El Paso architect made everything a whole lot easier.

It was through the work of his firm—Carroll, DuSang & Rand—on the El Paso National Bank renovation that architect Edwin Carroll, FAIA, first met David Alvidrez and eventually became his mentor. "I was impressed with David from the beginning," Carroll said. "By this time he had developed a strong desire to become an architect, and he demonstrated considerable ability. But he simply didn't have at his disposal the financial resources an architectural education would require."

As a trustee (now 1978 president) of

the Texas Architectural Foundation (TAF), Carroll recognized Alvidrez to be a likely candidate for financial assistance from the Foundation, which annually administers thousands of dollars in scholarships, grants and loans for the furtherance of architectural education in Texas. Alvidrez applied successfully for a three-year, \$5,000 Disadvantaged Minority scholarship then being administered by TAF. And in the fall of 1974, he found himself at Rice University—his first choice of Texas' six accredited architectural schools.

Since that time, Alvidrez has been trying to prove himself worthy of the confidence placed in him by the Foundation. And, undeniably, he has measured up. His grades have been good, despite his having had to work part-time for a semester or two to help pay expenses. But of course his highest achievement—there is none higher at Rice—has been the first-place award in the Watkin design competition, in which his proposed scheme for a Northside educational park was selected by an outside jury as the best of some 24 entries.

Alvidrez is excited about his forthcoming summer travels, and he looks forward to his preceptorship next year. Even the prospect of another year of academic work he accepts with a certain eagerness. But what David Alvidrez wants more than anything else is to become an architect and "to get out there and start designing buildings." This he says with a smile.—LPF

Editor's note: TAF funds are acquired from several sources, including donations from individuals, corporations and foundations. Special scholarships and grants are administered in accordance with the TAF charter and the wishes of the donor. Memorial gifts and bequests in wills are also encouraged. All donations, which are tax deductible, should be sent to: Texas Architectural Foundation, 2121 Austin National Bank Tower, Austin, Texas 78701.

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IDP

New Bridge for Interns

In part because it's big, and sponsors figured that if it could be coordinated to work here it could work almost anywhere, Texas was one of three states chosen as a testing ground for the national Intern Architect Development Program (IDP) pilot project, conducted from February 1976 to May 1977 under the auspices of the American Institute of Architects (AIA) and the National Council of Architectural Registration Boards (NCARB). With some 1,000 potential Texas interns pegged, and the approval of the Texas Board of Architectural Examiners (TBAE) and the Texas Society of Architects (TSA) Board of Directors, the program now is ready to be implemented officially statewide.

No one knows exactly when, however. Official implementation of the program is pending inclusion of program specifics and criteria into official TBAE rules and regulations. According to state law, the new IDP requirements must be written into existing Board regulations, then made public for a brief period of time before the program can formally begin. TBAE Executive Director Phil Creer, FAIA, says, however, the program has been approved and the "ball is rolling," so the delay amounts to little more than a "legislative formality."

When it does get fully and officially underway, the IDP will be conducted statewide under the aegis of the TBAE and the TSA-IDP State Coordinating Committee, headed by State Coordinator George S. Sowden, FAIA, of Fort Worth. Sowden says seminars will be held "as soon as possible" on the TSA chapter

level—where the program will be carried out—to acquaint participants with its purpose, requirements and ramifications.

There's nothing new about the program's primary purpose. As old as the profession itself, the idea of the neophyte working side by side with an experienced practitioner to augment academic education with practical experience is tried and true. The IDP project simply is an attempt to organize that classic concept, to bring together practitioner, educator, regulator and intern into one formal, collective effort. The program is designed to address the long-standing complaints that too often the harried "mentor" exploited the recent grad in the production room, and that even more often, practitioners and educators had no way of knowing where interns were or what they were doing after graduation scattered them to the four winds. An NCARB survey of professional examination candidates, in fact, divulged that many of them had never taken part in what candidates considered to be an organized and thoroughly beneficial internship.

To try to insure the effectiveness of that crucial phase of professional development, the IDP focuses on 14 specific areas of practical training, grouped in three general categories: (1) design and construction documents; (2) construction administration; and (3) office management. Experience can be gained in several ways, including actual day-to-day work; product research; observing the professionals as they work and interact with clients; reading and study; and, of course, homework.

Since one purpose of the program is to better qualify the intern for the eventual registration exam, the practical training syllabus is designed to meet NCARB training criteria. Although the program isn't mandatory, the licensing examination *is*, so observers generally agree that the program offers interns a valuable and beneficial advantage in preparing for registration. Moreover, final TBAE acceptance and implementation of IDP regulations ultimately will require *all* professional examination candidates in Texas, whether they participated in the IDP or not, to present proof to the Board in record form that they have met the same internship criteria.

Basically, interns must have an accredited degree in architecture or must have passed Sections A, B, C and D of the NCARB Qualifying Test to qualify for the program. (Initially, only those who have more than 12 months of TBAE-required practical experience remaining to be met, as of January 1, 1978, will be accepted into the program.) Once involved, participants set out to fulfill the 14 areas of practical training outlined in the syllabus by working in the architect's office. The generally accepted three-year time allotment for internship, though not iron-clad, still serves as the basic time frame for the program. Sponsors are quick to say, however, that some individuals may be able to complete the program in less time, while some may take even longer. The IDP Coordinating Committee says that until the program is administered on more of a national scale, the final establishment of program standards and duration will remain open to

study and review.

As the intern progresses through the program, at more or less a self-paced rate, there are at least three important persons in his or her life: the professional sponsor, professional advisor and educator advisor. The *sponsor* plays a key role in the program as the primary architect-employer charged with the responsibility of providing an opportunity and environment for learning (not at the expense, IDP officials emphasize, of business profit or efficiency). The *advisor* is a registered professional recruited and screened by AIA chapter components to serve in a guidance and counseling capacity, someone outside the office to whom the intern can turn for advice. The third important person is the *educator* advisor, a faculty member of the intern's school, whose role it is to provide a smooth transition from the educational to the internship phase of the student's professional development.

As a team, the four IDP participants—intern, professional sponsor, professional advisor and educator advisor—work together to try to make the intern experience as well-rounded and fruitful

as possible. The official bond which cements the effort is the Periodic Assessment Form, which the intern keeps filled out and up to date with the specifics of the experience as it is gained. Its contents must be approved and the form signed by both the professional sponsor and advisor before it is sent to IDP headquarters for filing in the intern's official record. The form is designed to indicate the experience criteria being met as the intern progresses through the program. If it is apparent there is a deficiency in experience, either the sponsor or the advisor may propose alternative means of gaining the experience outside the office.

This is where the "SupEd Guides" come in. In addition to direct participation and observation, the intern can study a series of individual learning units called "SupEd Guides," designed to meet IDP criteria for supplementary education. Designed in part by intern architects themselves and developed by AIA, the material focuses on topics deemed pertinent to today's expanded practice of architecture. Sponsors say an initial set of 28 SupEd Guides will be made available (at a nominal fee) to interns in those states

participating in the IDP on a statewide basis.

To try to further expedite the narrowing of the gap between graduation and practice, the IDP also gives the intern a kind of head start in establishing a registration record prior to licensing. Officially called an "IDP Record," individual interns' files and periodic assessment forms filed with IDP headquarters serve in effect to establish a bureaucratic continuum from internship to registration, since the IDP record will move automatically into consideration for NCARB certification. Also, sponsors say, the IDP registration fee is no more than what a registered architect pays for initiating an NCARB record—\$75 the first year and \$20 for each subsequent year—and once the intern is licensed to practice, he or she won't have to pay an additional \$75.

Interested persons can obtain more information about the IDP by writing the *National Council of Architectural Registration Boards, 1735 New York Ave., N.W., Suite 700, Washington, D.C. 20006, Attention: Director of Professional Development.*

TEXAS LOG BUILDINGS



A Folk Architecture

By Terry G. Jordan

The log houses, stores, inns, churches, schools, jails, and barns that were once so common on the Texas landscape will soon be too few to permit meaningful research. This book preserves a legacy of folk architecture that might otherwise have been lost.

Dividing Texas into five major cultural regions, Terry G. Jordan identifies the influences of the state's Anglo American, black, Hispano, German, Slavic, Scandinavian, and Amerindian cultures as they are expressed in log architecture. He delineates the individual styles which developed in this culturally, economically, and physically diverse state; traces construction techniques from their European or eastern American origins; and explains the methods of log craftsmen in exacting detail. There are generously illustrated chapters on raising a log wall, corner notching, and construction of floors, roofs, and chimneys. The glossary of log construction terms and the bibliography are the most comprehensive in the field.

240 pages, 40 line drawings, 78 b&w photos

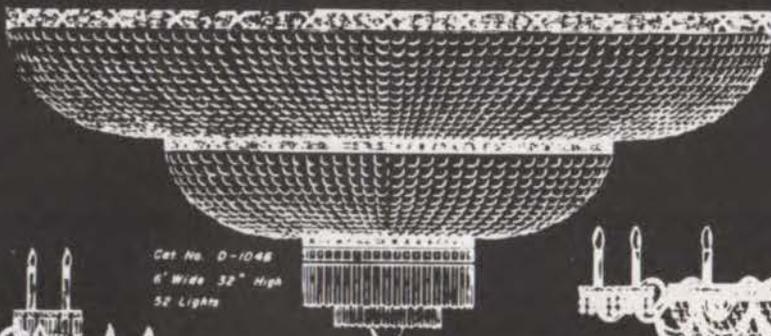
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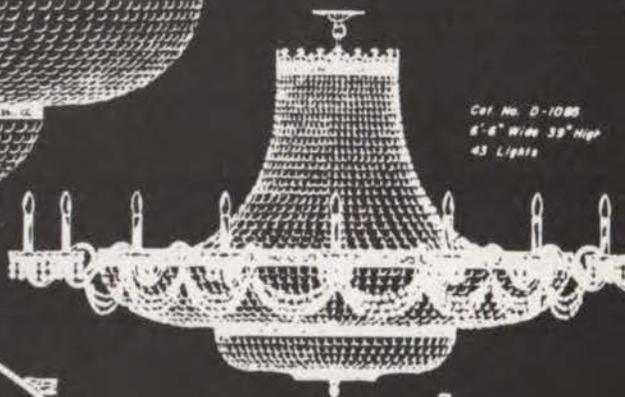
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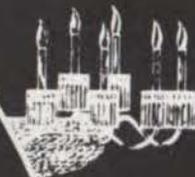
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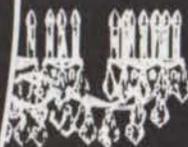
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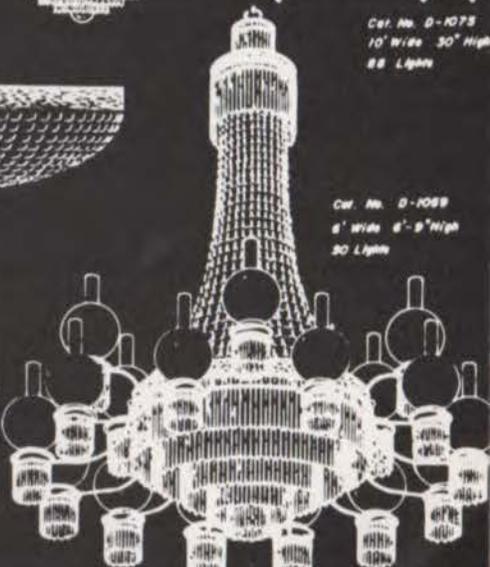
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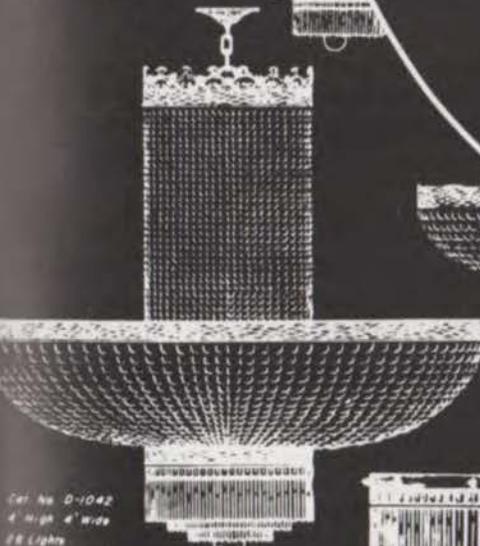
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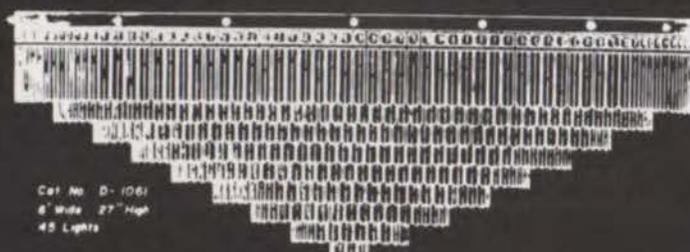
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**First Honor
Award
Texas Architecture
1977**



Purple House study.

Architects: *Howard Barnstone, Architects, Houston*
Consultants: *William Chaffee, Denver (planning); Morey & Hollenbeck, East Hampton (state); Daniel M.C. Hopping, New York (historic)*
Landscape Architect: *Zion & Breen, Imlaystown, New Jersey*
General Contractor: *Sam Lester, East Hampton; M. Clarke Smith, South Hampton*

Photos by Bill Maris



Entrance to courtyard of main complex from driveway.



Greenhouse links Purple House and Bridgehampton Barn

Farm House Sanctuary

When New York photographer-artist Adelaide de Menil and Dr. Edmund Carpenter first noticed an array of eight 17th- and 18th-century New England farm houses crumbling into ruin along Route 27A on eastern Long Island, their understandable urge was to try to halt that aging process, to have the structures restored to their original clean and simple provincial elegance.

But the structures would have to be moved if de Menil's and Carpenter's full intent—restoring the houses to be used, inhabited, worked in—could be realized, since the original sites were becoming increasingly unsuitable for residential use.

After a divergence of concepts between de Menil and Carpenter and the original project architects, they enlisted the expertise of Howard Barnstone Architects, Houston. The houses were relocated onto a 40-acre oceanfront tract, and arranged in small groups on the perimeter of the grounds. Then adaptive reuse began. Combining the old with the new—an effective blend due to the expert craftsmanship and quality materials used in the structures—Barnstone employed vintage parts throughout while taking advantage of a few contemporary elements as well. Exposed hand-hewn beams, 14-inch floor boards, "milk paint," special hand-cut shingles, and original 17th- and 18th-century hardware all were restored or added to recall the structures' original flavor, while modern appliances, large glass windows (where appropriate), central heating and security systems were installed to enhance their livability.

New Jersey landscape architects Zion & Breen transformed the new site—formally a potato farm—into an enclave laced with and bounded by berms and thickets of trees to afford privacy and distinction. A boomerang-shaped fish pond also was built in the center of the 40-acre site.



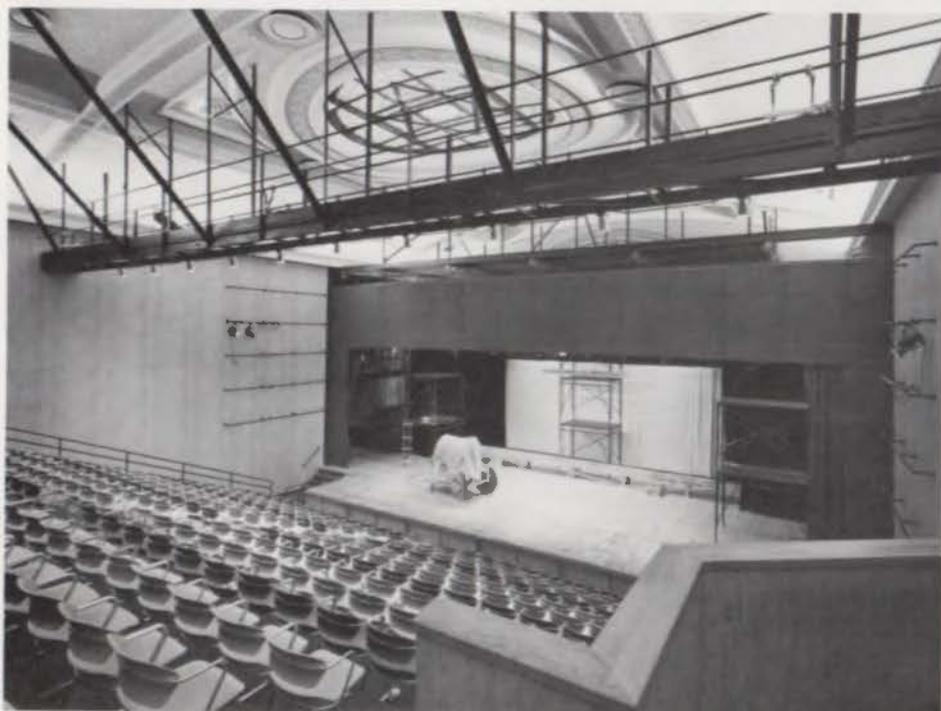
Main complex: "Peach Farm" (left), "Purple House," "Bridgehampton Barn."



Purple House kitchen.

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

Denney Theater, More than the Sum



Stage seen from dressing room balcony.



ABOVE: Restored synagogue lobby.
RIGHT: Dressing room with steps leading to lighting bridge.



A symbolic reminder that all theater grew out of religious ceremony, Houston's Denney Theater and High School for the Performing Arts originally was built in 1924 as a synagogue. When the Houston firm of Harvin Moore/ Barry Moore was charged with transforming the building from temple to theater, program requirements were manifold: while maintaining the integrity of the structure, designers were to provide a theater for both instruction and performance which would include seating, stage and support facilities and maximum flexibility for lighting and scene design. The facility would have to accommodate a curriculum including dance, drama and music and would be the site of student assemblies. Adapting a 50-year-old building to meet city code restrictions and the needs of the handicapped further restricted the freedom of design—while enhancing the challenge.

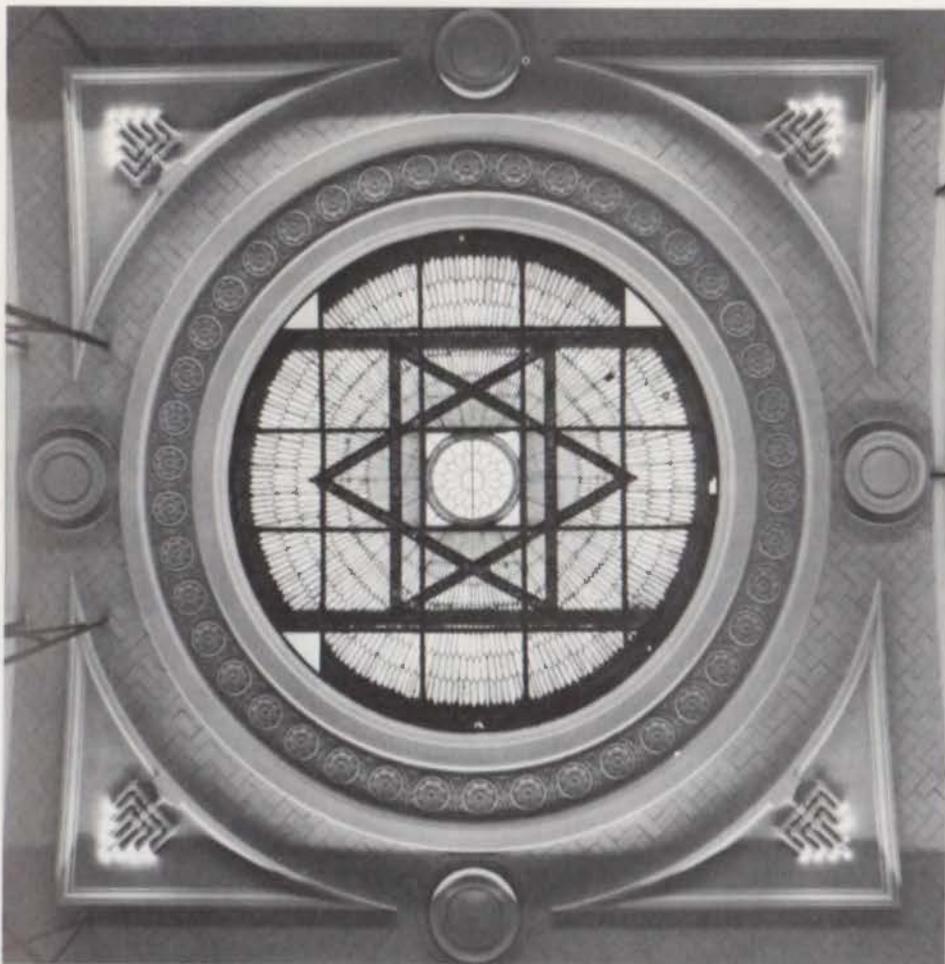
Completed in October 1976, the Denney Theater includes all the component parts of a professional theater as well as the restored details of the original temple design. Fire-retardant wood (to match existing mill work), and reconditioned and painted plaster were used throughout. The stage grid and lighting bridge are steel, suspended from the synagogue's original roof structure.

All theater components were fitted neatly and respectfully into the virtually empty but structurally sound original building. As a renovated whole, the building adds up to more than the sum of its parts—old and new.

Architects: Harvin Moore/Barry Moore, Houston

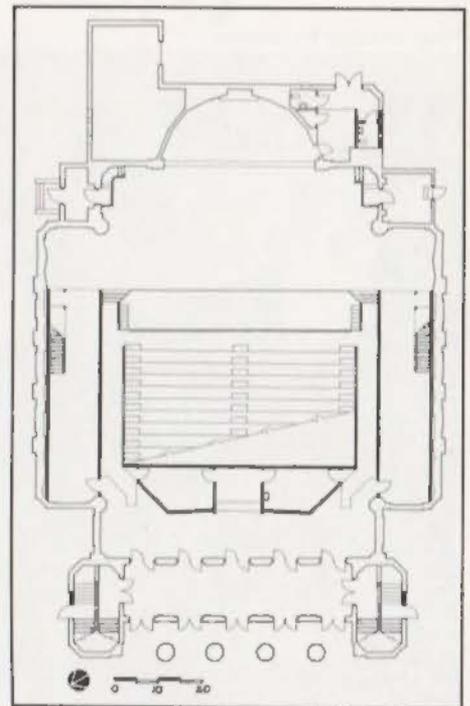
Consulting Engineers: Charles D. Gooden, Houston (structural); Timmerman Engineers, Inc., Houston

Contractor: Schneider Construction Company, Houston



Restored and back-lit stained-glass skylight.

**Award of Merit
Texas
Architecture
1977**



March/April 1978



*ABOVE: (Left to right) Pat Moore; Barry Moore, principal in charge; Harvin Moore; John Reeser.
LEFT: Railing detail and dressing room balcony.*

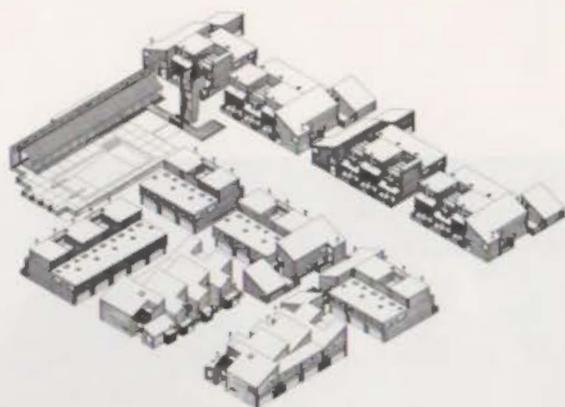


Photo by Geoff Winningham

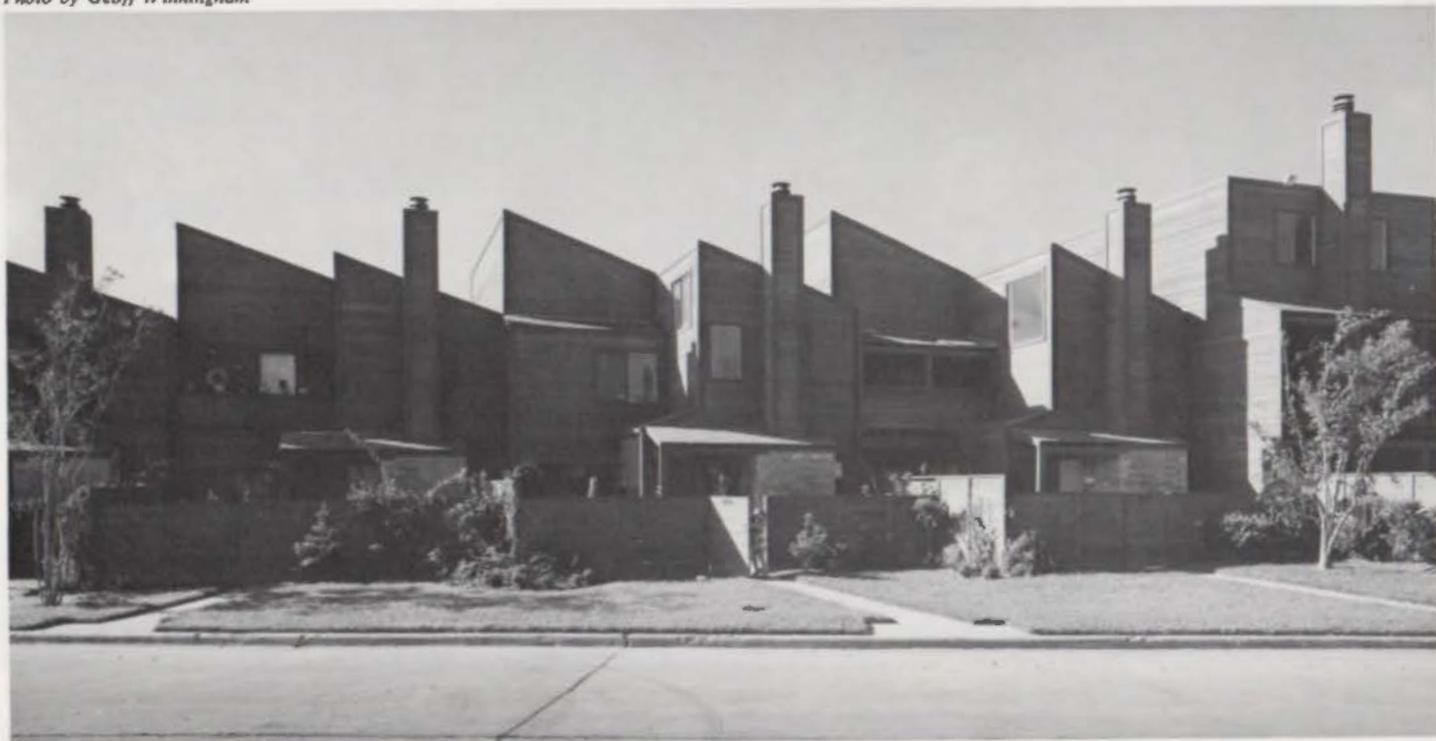


Photo by Rick Gardner

Architect: William T. Cannady & Associates, Houston
Project Architect: Joe R. Milton
Consultants: Louis Lemus, Houston (structural engineering); Murry McCormick, Houston (civil engineering)
General Contractor: GreenMark Construction, Houston



**Award of Merit
Texas
Architecture
1977**

Walker's Mark, Townhouse Community

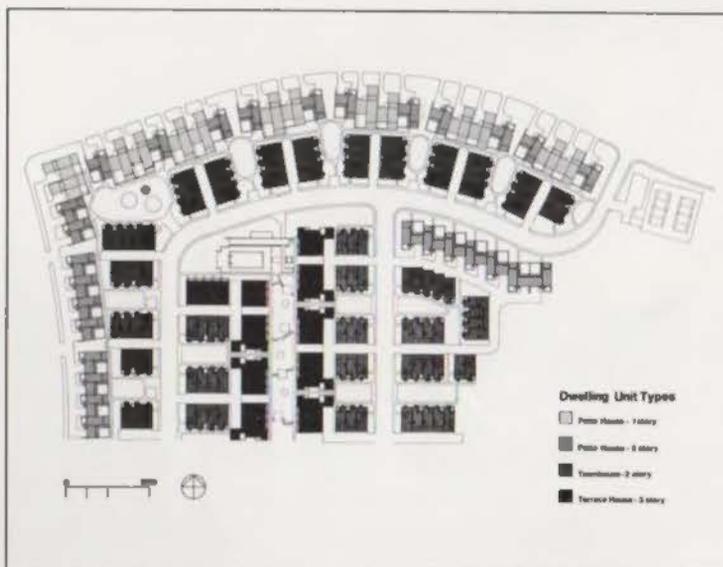
To steer away from the standard "green finger" solution in suburban townhouse design, and to respond to the realities of the automobile age, William T. Cannady & Associates of Houston designed the Walker's Mark Townhouse complex in Houston in the classic fashion of some residential areas of the 20s, while incorporating design features of Texas houses built in the mid-1800s.

The basic Walker's Mark site plan called for open spaces to be directly related to each individual dwelling, both visually and functionally. Townhouses, common lawns, streets and sidewalks are unified into one visual and communal whole. Unlike "green finger" planning, pedestrian and vehicular traffic are unified, and common lawn areas are linked to the public thoroughfare side of each dwelling, instead of cordoned off and isolated behind the dwellings.

Housing design in the 190-unit complex is an attempt to return to the style of houses built in the mid-19th century by German settlers in Texas, a style chosen because of its response to climate and its honest expressions of wood construction. Detailing and scale-giving elements such as overhangs, louvered shades and balconies are taken from historic examples, with overhangs and shades serving a timeless function—providing shading from the sun on south and west orientations while minimizing seasonal heating and cooling requirements.

The complex includes a swimming pool, bath house—essentially a 20-ft.-high fence with a lean-to pergola adjacent to the swimming pool—and a 40-ft.-high tower which holds a community T.V. antenna. From the tower originates a waterfall which flows into the swimming pool.

Photo by Geoff Wittingham



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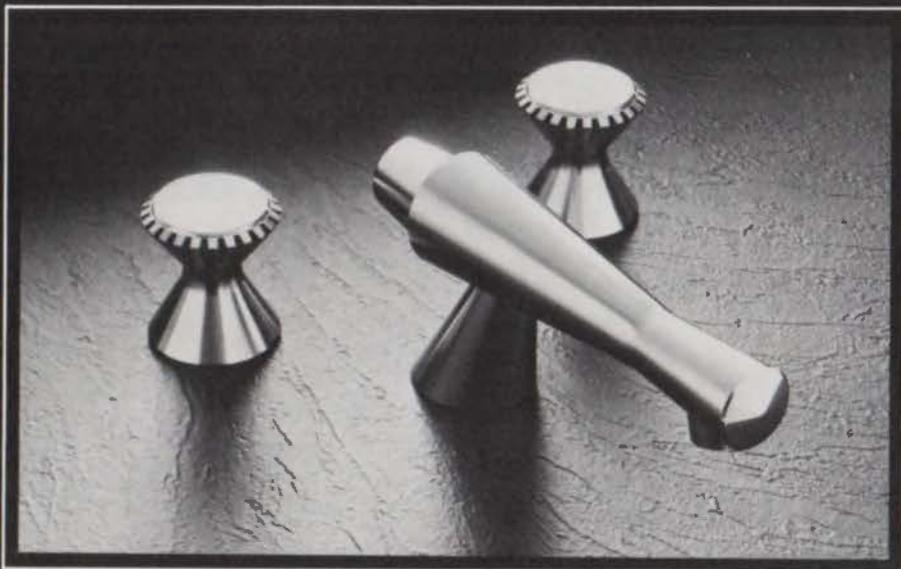
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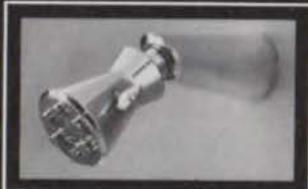
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TSA Town Meetings

On the editorial page of our first issue this year, Texas Society of Architects President Preston M. Bolton, FAIA, introduced his proposed theme for 1978: TEXAS—THE QUALITY LIFE, suggesting that if the architectural profession is to exert its most effective influence it must understand the notion of "quality life" as grassroots Texans do in fact perceive it, not as they *ought* to perceive it. He announced that, to facilitate a meaningful interchange between the profession and the people it serves, TSA would support its chapters across the state in efforts to organize and publicize citizen assemblies—"town meetings"—as a means of addressing local issues significant to the quality of life as local citizens envision it.

Rallying in support, some 10 of TSA's 17 chapters now are committed to participate in the program, in each case making their own application of the town meeting concept. The Waco Chapter will host a town meeting at Baylor University April 4 in which visionary R. Buckminster Fuller will provide the context for discussion as a kick-off to "Energy Emphasis Week," being sponsored by Baylor's Institute of Environmental Studies. And during these very moments at press time, the San Antonio Chapter is engaged in a flurry of last-minute activities in preparation for its town meeting addressing the problem of urban mobility for the San Antonio metropolitan area. Other chapters planning town meetings this year are: Abilene, Austin (coming up in May), Corpus Christi, Dallas, Houston, Southeast Texas, Texas Panhandle and Lubbock. Below is an account of what is planned for the San Antonio session. See coming issues of *Texas Architect* for continuing reports on TSA's efforts to promote TEXAS: THE QUALITY LIFE.

Mobility and the Good Life: A Challenge for San Antonio

On November 8, 1977, voters in San Antonio and several neighboring cities approved creation of Texas' first metropolitan-wide public transit system, certainly a positive move toward better urban mobility for residents of the San Antonio area. But to help meet the *full* potential of urban mobility as a component of "the good life," San Antonio

architects have organized a town meeting to explore the issue further.

Featured speakers for "Mobility and the Good Life: A Challenge for San Antonio" (March 17 at Trinity University's Laurie Auditorium) are C. Kenneth Orski, Associate Administrator for Policy and Program Development of the Urban Mass Transportation Administration, Washington, D.C. and Hans Blumenfeld, internationally known planner, professor of urban and regional planning at the University of Toronto, and author of the books *The Modern Metropolis* and (to be published late this year) *Beyond the Metropolis*. Orski's address is on "Transportation and Urban Revitalization," Blumenfeld's on "Where Do We Want to Go?"

Mayor Lila Cockrell is opening the meeting with a brief address; Jimmy M. Gause, executive director of San Antonio's Centro 21 Task Force, is moderator.

To achieve the direct involvement of area residents, the architects are following each of the addresses with a panel discussion by area citizens, civic leaders, planners and architects in response to selected questions or comments from the assembly. The first panel is concerned primarily with what access means to individual citizens, the second panel with what more should be done to improve individual mobility.

Collaborating with the San Antonio Chapter on plans for the meeting were VIA Metropolitan Transit (the San Antonio Metropolitan Transit Authority), the Alamo Area Council of Governments, the City of San Antonio Department of Planning and Centro 21, the Department of Urban Studies of Trinity University, the Division of Environmental Studies of the University of Texas at San Antonio, and the San Antonio Section of the American Institute of Planners.

James R. Foster is chairman of the San Antonio Chapter steering committee which worked with the co-sponsoring organizations to plan the town meeting. Other members of the steering committee were architects Tom Sokol, vice chairman; Boone Powell, TSA vice president; John Williams, San Antonio chapter president; John Geyer (publicity); Paul Kinnison, Emil Golla and Barry Brensinger.

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Projects in Progress

Livestock Exchange Undergoing Restoration

The historic Fort Worth Livestock Exchange Building at 131 E. Exchange Ave. on the city's North Side now is undergoing extensive restoration and renovation under the architectural guidance of **Thomas E. Woodward & Associates, Dallas**, in an effort to recapture and renew the original architectural character of the 76-year-old building.

Expected to be completed in June 1978, the \$750,000 project involves refurbishing the interior to create an efficient and attractive office environment while restoring the building's distinctive turn-of-the-century decor. The fully restored, 45,000-square-foot building will



contain 29,000 square feet of leasable office space.

Other improvements include installing an energy-efficient air conditioning and heating system, a newly designed lobby and new restrooms. Spacious, skylighted corridors also will be restored.

The parking lot in front of the build-

ing will be turned into a three-quarter acre landscaped lawn reminiscent of the building's original setting. New parking facilities to accommodate 300 passenger vehicles will be built adjacent to the building. Two front-entry courtyards, as well as the side and rear yards of the building, will be landscaped.



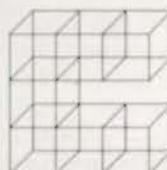
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Stouffer's Hotel Planned For Downtown San Antonio

Ground will be broken in early May in downtown San Antonio for Stouffer's San Antonio Plaza Hotel, a \$45 million, 700-room convention hotel designed by Koetter Tharp Cowell & Bartlett of

Houston and scheduled to open in January 1980. The hotel complex, located along the San Antonio River, bound by Presa, Commerce and Navarro Streets, will consist of a three-story main lobby and restaurant area topped by a 15-story tower containing 700 guest rooms, 28 of which will have landscaped terrace bal-

conies overlooking the river.

The main lobby area will be three stories high and will contain the lobby and registration areas, 20,000 square feet of shopping space, an indoor ice skating rink and three restaurants terracing to the river from street level. The restaurant area will be enclosed with a glass roof and walls to provide an atrium skylight effect. The three-story lobby area will also have two lounges, including a two-story entertainment lounge, enclosed by curved glass walls and ceilings. Also within the lobby structure will be a 20,000 square-foot ballroom which will accommodate 3,000 people. The ballroom will be divisible into four separate sections for smaller groups.

Other features of the complex will include a swimming pool, two tennis courts on top of the lobby structure, 18 meeting rooms covering 15,000 square feet for groups of various sizes and a rooftop lounge on the top level of the 15-story tower, accessible by an exterior glass-walled elevator which will offer guests a panoramic view of the San Antonio area.

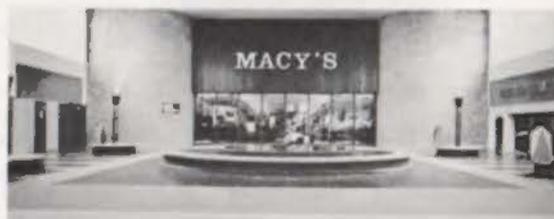
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Plans Announced For 3D/I Tower

To consolidate its five Houston locations into one corporate headquarters, the Houston-based architectural and engineering firm **3D/International** has designed its own 22-level, 427,000-square-foot "3D/International Tower" to be located on a four-acre site at 1900 West Loop South in Houston's City Post Oak area.

Scheduled for completion in the spring of 1979, the complex will house the corporate world headquarters for the firm as well as its Houston branches.

The traditional rectangular building shape has been altered in the design of the tower, shifted along its longitudinal axis to produce an angled "S," with setbacks at the top four levels. End walls have been splayed to enhance the "geometric flow" of the tower's exterior and to provide a variety of desirable corner office configurations on all floors.

Pedestrians will enter the building through the main lobby, which will feature floors and walls of African Impala



black granite. To provide contrast, the elevator core in the lobby will be clad in polished stainless steel.

An open stairway in the lobby will lead downward to a dining facility on the lower level. Elevator mechanisms normally placed on tops of buildings will be

contained on two of the top floors to produce a monolithic exterior shape unobstructed by typical rooftop equipment.

The project also will feature a six-level, 1,350-car parking garage, connected to the main building by a walkway with domed skylight roof.



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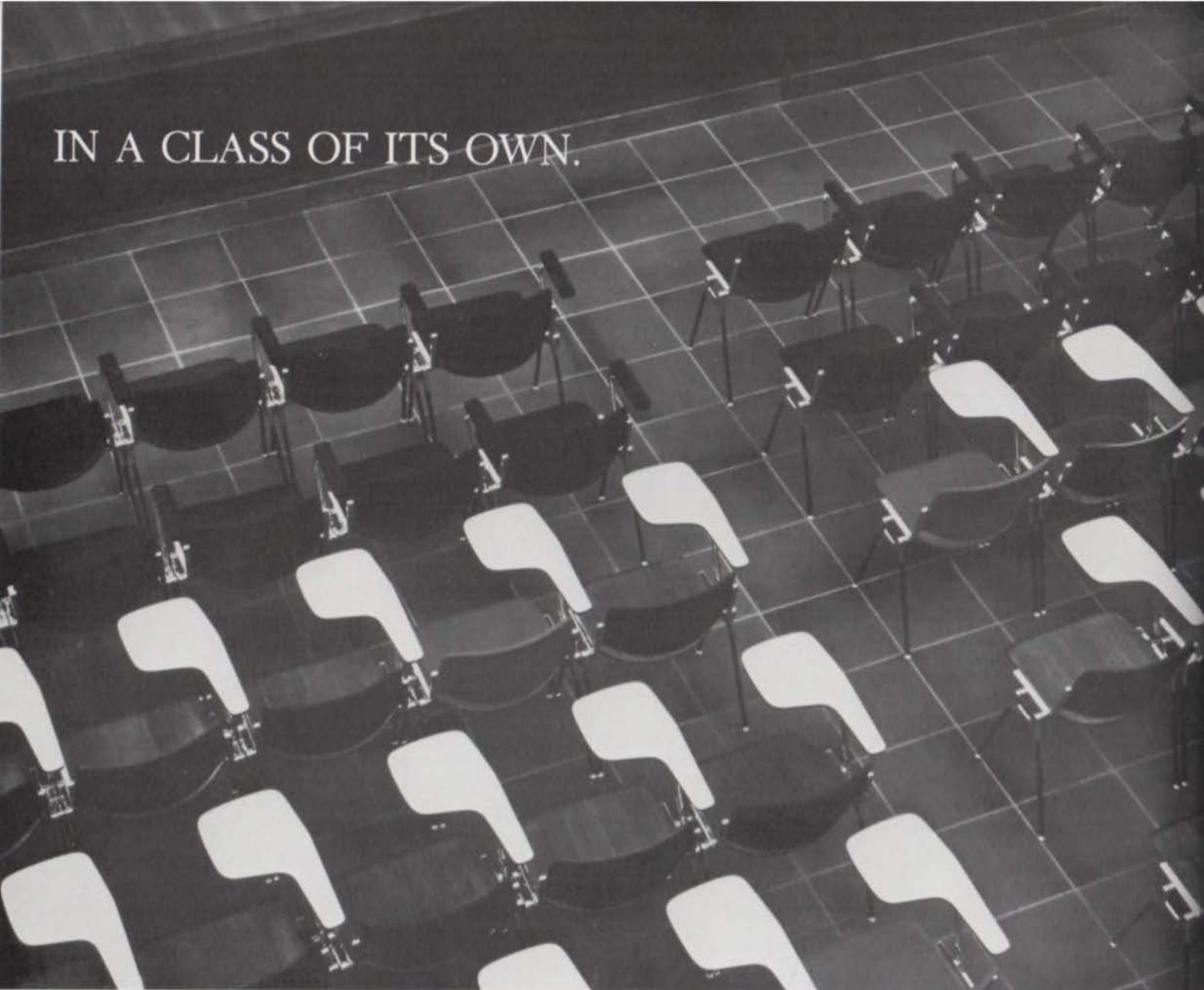
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Circle 22 on Reader Inquiry Card

March/April 1978



Philip Johnson

Johnson to Receive AIA Gold Medal in Dallas

Philip Johnson, internationally renowned architect, long-time promoter and practitioner of the "International Style" and designer of the critically acclaimed Pennzoil Place in Houston, Fort Worth's Amon Carter Museum and the Museum of South Texas in Corpus Christi, will be the 40th recipient of AIA's highest award, the Gold Medal, during ceremonies in May at the Institute's national convention in Dallas.

Previous recipients of the award include Louis Henri Sullivan, Frank Lloyd Wright, Eliel and Eero Saarinen, Le Corbusier and Louis I. Kahn.

Johnson, whose architectural practice is based in New York, has focused a significant amount of design energy on Texas, receiving an AIA Honor Award in 1977 for Pennzoil Place. His Corpus Christi Museum of South Texas is considered by many to be one of his most significant works.

Born in Cleveland in 1906, Johnson was graduated from Harvard in 1927 as an architectural historian and critic. After studying extensively in Europe, he returned to the United States in 1930 to help shape the New York Museum of Modern Art's department of architecture. In 1940, he entered the Harvard School of Design at the age of 34, graduating with the Bachelor of Architecture degree in 1943.

Johnson opted strongly for the role of artist-architect, and still holds to the conviction that architecture is first and foremost art. In 1932, he co-authored *The International Style* with Henry-

Russell Hitchcock, a book which defined the plain, iconoclastic style he has practiced for the past 40 years. The style's earliest practitioners included Mies Van der Rohe, Walter Gropius and Le Corbusier.

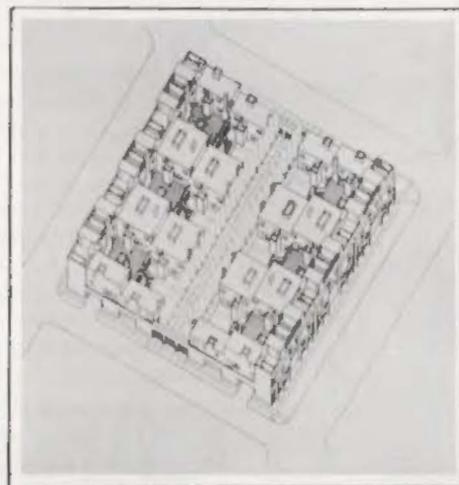
In 1956, Johnson designed the University of St. Thomas in Houston, a blend of Mies' "Industrial Classicism" of the 1940s and the "Romantic Classicism" of the 1820s.

In later years, Johnson attempted to break from the Miesian mold, establishing new and original forms but clinging to the conviction that architecture should be both artistic and monumental. Pennzoil Place, with its slanting-roof design and twin trapezoidal towers, is considered to be a significant example of Johnson's break from his usual form while maintaining his artistic-monumental style. Designed by Johnson and John Burgee, his partner since 1967, Pennzoil Place was completed in 1975.

Texas Firms Garner P/A Awards

The 25th Annual P/A Awards program, sponsored by *Progressive Architecture* magazine, has honored a Texas architectural firm and a joint design team of Texas architects, engineers and urban planners for design excellence in projects in Houston and Austin.

The Houston architectural firm of William T. Cannady & Associates received a citation during the P/A awards luncheon in New York City January 20 for its Lovett Square project, a 36-unit condominium development in Houston.



Lovett Square, Houston

According to judges, "the units are an innovation in that they bring a medium density, cluster concept to a city that predominately had low density housing." The jury praised the project for its excellent interior planning, the high quality of its architectural design, and for the way in which a "speculative real estate operation has paid attention to aspects not generally cared for in many similar developments."

A citation also was presented to the joint design team of Myrick-Newman-Dahlberg, Inc., a Dallas based landscape

architecture and planning firm; Taniguchi, Shefelman, Vackar & Minter, Inc., an Austin architectural firm; and Freese & Nichols, Inc., engineers, of Fort Worth and Austin, for developing a proposal that would provide recreational, retail and residential uses for the Lower Waller Creek area in Austin while enhancing the natural character of the area.

The jury found that the planning team was "looking wisely at the town's local characteristics, its inherited topography and its man-built landscape and finding ways to reinforce them with a concept

that is persuasive and exciting."

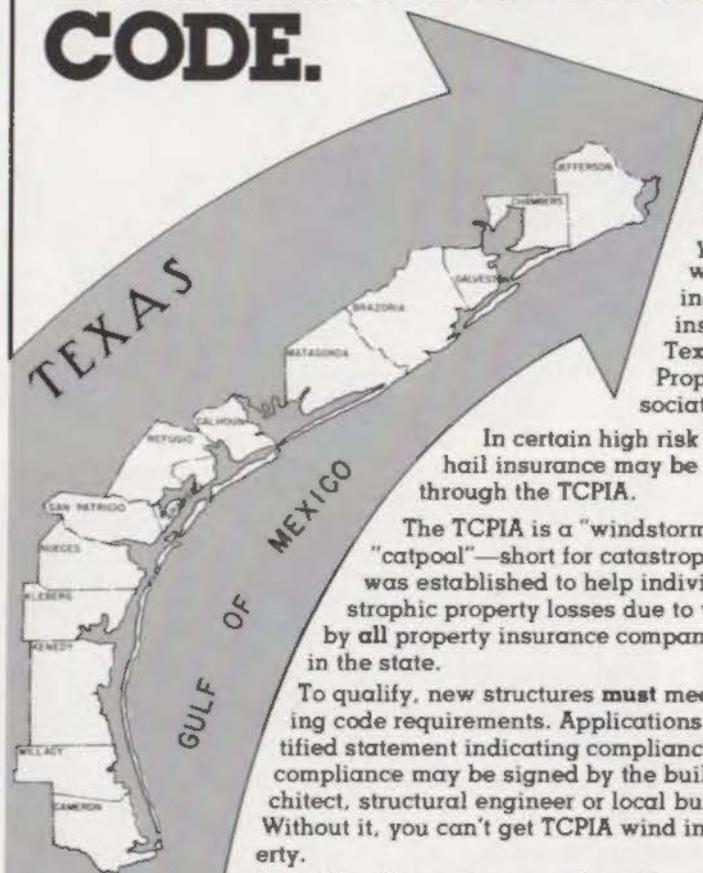
The design calls for pedestrian paths, bike trails and the renovation of historic buildings for residential and retail use.

Dallas Firm Receives AGC Award

The architectural firm of Jarvis Putty Jarvis, Dallas, has been honored by the Dallas Chapter of the Associated General Contractors (AGC) as the first recipient of the AGC's "Architect of the Year Award."

The firm was selected from a group of architects nominated by the AGC Board of Directors based on the following criteria: "Ability to prepare clear and concise bid documents and complete and correct construction drawings; quality of communicative skills—both written and oral—between architect and contractor; responsiveness to change-order submittals; quality and knowledge of job-site personnel; and concern and understanding of building economics and scheduling."

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Cullen Building, Georgetown

Austin Firm Receives School Award

The Austin firm of Page Southerland Page received a special citation during the recent 1978 School Architecture Exhibit sponsored by the American Association of School Administrators in Atlanta for its Cullen Building renovation at Southwestern University in Georgetown.

The jury awarded the effort with a special citation which read: "A commendable project to save and restore a fine older building. The great care taken in the restoration to preserve the beauty of this structure is especially noteworthy."

The Cullen Building is 104 years old, and the challenge to the Austin firm was to return the neglected building to a place of activity and usefulness on campus.

The Atlanta exhibit featured about 200 current educational projects in the United States and abroad.



Victor Brock

Victor Brock Dies at 76

Corpus Christi architect Victor Brock, early South Texas designer, landscape architect and former partner in the Corpus Christi firm Brock & Mabrey, died February 11 in Corpus Christi at the age of 76.

Frequently commissioned by the U.S. Department of the Interior for park planning, Brock and partner Leslie Mabrey worked on the award-winning Padre Island National Seashore. Brock also was well known for planning and designing the small, palm-tree parks which dot the Corpus Christi area.

Born in Fort Worth in 1902, Brock moved with his family to Corpus Christi when he was six years old. After architecture studies at Texas A&M University, he worked in San Antonio and for the University of Texas at Austin. During the Depression, he designed parks for the Civilian Conservation Corps before opening his Corpus Christi office in 1935.

Brock is survived by his wife, Beatrice; one daughter, Mrs. Martha Brock of Boston; and one sister, Mrs. Elizabeth Thorpe of Hawkins.

March/April 1978

Energy Conservation Seminar Planned

A two-day seminar sponsored by *Architectural Record* to help architects, engineers and commercial building owners apply proven, cost-effective energy-efficient concepts to the design and operation of new or renovated buildings will be held in three strategically located major cities in the country in May, June and July.

Entitled "Proven Design Technologies for Energy-Efficient Building Envelopes,

Lighting, HVAC," the program will emphasize the minimum standards of the new ASHRAE 90-75 guidelines as a point of departure for improving building energy performance. The schedule for the seminar is: New York (May 1-2, at Marriott's Essex House); Chicago (June 1-2 at the Water Tower Hyatt House); and Los Angeles (July 10-11 at Century Plaza).

The program will feature a panel of leading experts in HVAC systems design, building operations, renovation strategies for energy conservation, and

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lighting. The panel will include Jack Beech, PE, of Joseph R. Loring & Associates, Inc., New York; John L. Kmetzo, PE, of EE Linden Associates, Inc., New Canaan, Conn., and John E. Flynn, AIA, of Pennsylvania State University.

Attendees successfully completing the seminar will be awarded 1.4 Continuing Education Credits (CEUs) which have been established according to guidelines of the National Task Force on the Continuing Education Unit.

Interested persons may obtain more

information by contacting Charles Hamlin, *Architectural Record*, 1221 Avenue of the Americas, New York, New York, 10020. Telephone: (212) 997-3088.

News of Schools

UT-Austin—Lawrence Wayne Speck, assistant professor of architecture, left February 21 to begin a spring and summer Fulbright Senior Lectureship at the University of Western Australia near Perth. He will evaluate the integration of the history and theory of design into

the university's studio design instruction. He also will present lectures.

After earning bachelor's degrees in art and design and management and a Master of Architecture degree from the Massachusetts Institute of Technology (MIT), Speck taught history and theory of design from 1972 to 1975 at MIT. He joined UT-Austin in 1975 and has specialized in design courses.

Also at UT-Austin, Associate Professor of Architecture and Planning Peter Coltman has been appointed to the AIA Committee on Regional Development and Natural Resources.

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Garza-Pena Elementary School

Edinburg Firm Receives National Award

Ashley Humphries & Partners, Edinburg, was one of seven architectural firms nationwide honored by the National School Boards Association (NSBA) for the excellence of their entries in the third annual Exhibition of School Architecture, co-sponsored by NSBA and AIA, February 22 in Washington, D.C.

The Edinburg firm received a Special Citation for the Garza-Pena Elementary School in San Juan, Texas.

Criteria for the entries were: adequacy for a school's educational program, aesthetics, flexibility, suitability for community use, environmental controls, energy conservation, safety and adaptation to site.

Entries were limited to instructional and administrative facilities for public and private schools up to grade 14, and for colleges. Eligible projects had to have been completed since January 1, 1975, or under contract for construction by September 1, 1977.

All entries—a total of 85—were judged January 23 by a jury composed of NSBA and AIA representatives.

TA Advertisers Win Top Awards

Three *Texas Architect* advertisers—Texas Masonry Institute (TMI), Masonry Institute Houston-Galveston and Acme Brick Company—were awarded seven top awards in the recent 13th Annual Addy Awards Competition of the Advertising Club of Fort Worth.

Phillip Poole Associates, Fort Worth, was the advertising agency of record for the winning entries.

Judged Best of Show in Print was the

"Nicholas Clayton" brochure, created for the Masonry Institute Houston-Galveston. The piece was also awarded First Place in the categories of Brochures and Regional/National Single Direct Mail Piece. The brochure was designed as a souvenir giveaway for the Nicholas Clayton Awards honoring outstanding architecture utilizing masonry products, and as a direct mail piece promoting the use of masonry.

Texas Masonry Institute's full-color, center-spread series of three ads entitled "Ideas to Build On" won First Place in



Nicholas Clayton Brochure

the category of Color Campaign, Business Publications. A series of six, small city ads for TMI was awarded First Place in Black and White Campaign, Business Publications. The TMI quarterly publication *Texas Masonry* was judged First Place in the Regional/National Direct Mail Campaign category.

A full page, color ad entitled "Engineered Brick Design" for Acme Brick Company, Fort Worth, won the top award in the category of Color, Business Publications.

Granite.

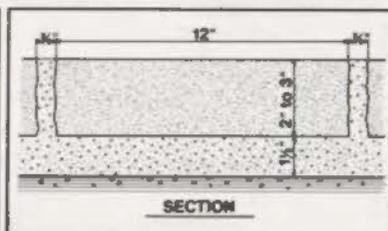
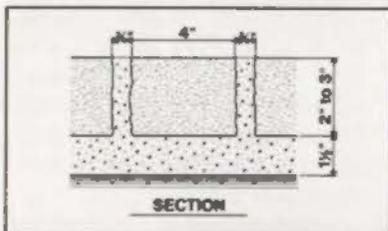
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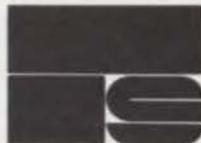


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Growth Conference Slated

The Southwest Center for Public Policy (SWCPP) is sponsoring a statewide conference entitled "Growth in Texas: Who Plans? Who Pays? Who Profits," to be held April 20-21 at the Joe C. Thompson Conference Center on the University of Texas campus at Austin.

The program will bring together state and local elected officials, representatives of business, labor, neighborhood and minority groups and interested citizens to examine economic, population

and cultural growth, their interrelationships and their future implications.

Discussion topics will include: why growth is a public policy issue, what growth means for Texas, whether local planning councils should promote ethnic and cultural diversity through planning, whether economic growth is the answer to the economic aspirations of the poor, the ramifications of metropolitan growth and whether the city's vitality is dependent upon continued economic expansion.

SWCPP has received funding for the

conference from the Texas Committee for the Humanities and Public Policy, the National Endowment for the Humanities and from the Texas Commission for the Arts and Humanities.

Interested persons can obtain more information by writing SWCPP, P.O. Box 4841, Austin 78765.



TA Managing Editor Larry Paul Fuller (right) receives certificate from TMA Executive Director C. Lincoln Williston and Dr. Homer R. Goehrs (left), president of the Travis County Medical Society.

Texas Architect Health Issue Cited

The November/December issue of *Texas Architect*, a special issue on health facilities, has received a certificate of special recognition in the 1978 Anson Jones Award competition of the Texas Medical Association (TMA). The program cites excellence in communicating health information to the public.

In a letter to Managing Editor Larry Paul Fuller, TMA President Dr. John M. Smith said, "While this type of recognition is rarely given, the physicians of Texas wished to express their gratitude for the excellent special issue devoted to health facilities.

"One of the judges said, 'This isn't communicating health information to the public exactly, but it is a significant effort on the part of the editors to make architects aware of the special needs of doctors, hospitals, various types of clinics, and sick and well people who go into health facilities.'

"Another judge commented, 'This issue of health care planning may turn out to be—in the long run—one of the more significant publications about medicine of last year. When a person is ill, surroundings do make a difference, both in terms of efficient delivery of medical services and aesthetics.'

Out of 119 entries from Texas media, the awards program also produced nine winners and eight citations of merit for excellence in health reporting.

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Health Care Seminar Set

"Multi-Institutional Hospital Systems: Where is the Payoff?", a planning seminar sponsored by the American Association for Hospital Planning, will be held April 20-21 in Houston.

The seminar is designed to identify indicators for success, pitfalls, myths and problems posed by the increasing range of multi-institutional health-care systems and support services.

Case studies representing models in operation today will be presented, includ-

ing: multicorporate, voluntary collective, investor-owned, multi-unit vertical and local, voluntary multiple-hospital systems; sharing consortia; hospital council shared services; and centralized service components.

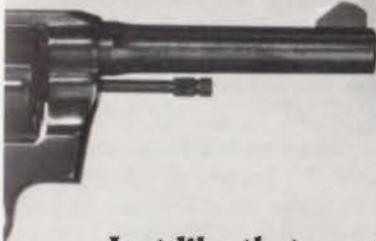
Persons interested in participating in the seminar can obtain more information by calling or writing Robert Douglass or L. Duane Cody, Robert Douglass Associates, Inc., Fannin Bank Building, 1020 Holcombe, Suite 1102, Houston 77030. Telephone: (713) 795-0044.

News of Firms

Geyer & Associates, San Antonio, has announced the relocation of its offices to 1635 N.E. Loop 410, Suite 108, Crossroads Building, San Antonio, 78209. Telephone: (512) 824-1421 or 824-1422.

Howard R. Barr, FAIA, has announced the opening of his private office for architectural consulting and counseling at 200 East 10th St., Suite 525, Austin 78701. Telephone: (512) 474-2221.

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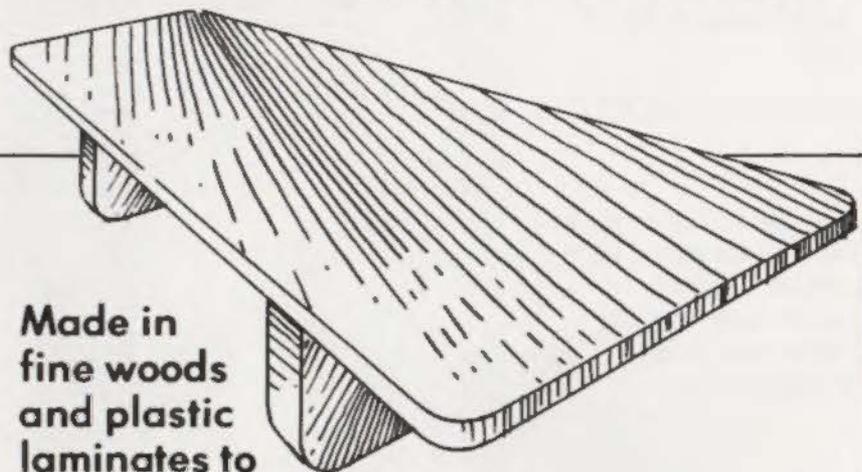
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Koetter Tharp Cowell & Bartlett (KTC), and the engineering firm of **Lockwood, Andrews & Newnam, Inc.**, both of Houston, have announced the merging of their operations into a full-service architectural, engineering and planning services company.

Barnes Landes Goodman Youngblood, Architects Engineers and Planners, Austin, has announced the addition of **Robert J. Billington** and **Charles C. Fisher** to its Health Facilities Group as project architects.

Golemon & Rolfe Architects, Houston, has announced the election of **Harry Golemon, FAIA**, as president of the firm and chairman of the board of directors. Other newly elected officers are: **Charles H. Kerner**, executive vice president; **Albert S. Golemon**, senior chairman of the board; **Jason W. Frye**, vice president; **L. David Godbey**, secretary; and **Joe Richards**, treasurer. The firm also has announced the addition of **Harwood Taylor, FAIA**, to the firm as architectural designer, design consultant and partner. Taylor was a co-founder of the firm **Neuhaus and Taylor**, which later became **3D/International**.

Dahl/Braden/Chapman, Inc., has announced the relocation of its offices to 1800 North Market St., Dallas 75202. Telephone: (214) 748-1466. The firm also has announced the promotions of **David R. Braden** to chairman of the board; **Max D. Chapman** to president; and **Stephen L. McGregor**, **David Paul Patton** and **K.M. Kell Talley** to vice president.

The Klein Partnership, Houston, has announced the appointments of **C. Dee Warren** and **Charles B. Short** as associates of the firm.

Howard R. Meyer, Architect, and **Landry and Landry, Architects**, have joined in partnership in the firm of **Meyer, Landry and Landry, Architects**, 3141 Hood Street, Dallas 75219. Telephone: (214) 526-6614.

Gensler and Associates/Architects, Houston, has announced the appointments of **Bruce Bolzle** and **Doug Stauffer** as senior associates and **Lee Berry**, **Clyde Jackson** and **Robert Kirkendall** as associates in recognition of high professional standards and contributions to the firm.

Corgan Associates, Inc., Dallas, has announced the relocation of its offices to 1600 United National Bank Building, Main at Akard, Dallas 75201. Telephone: (214) 748-2691.

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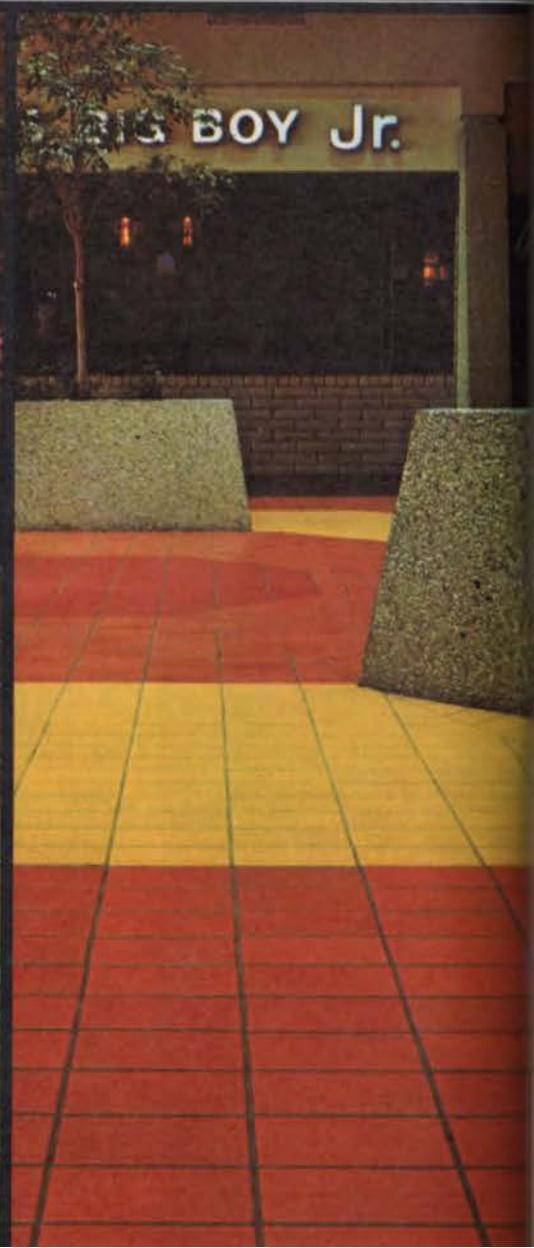


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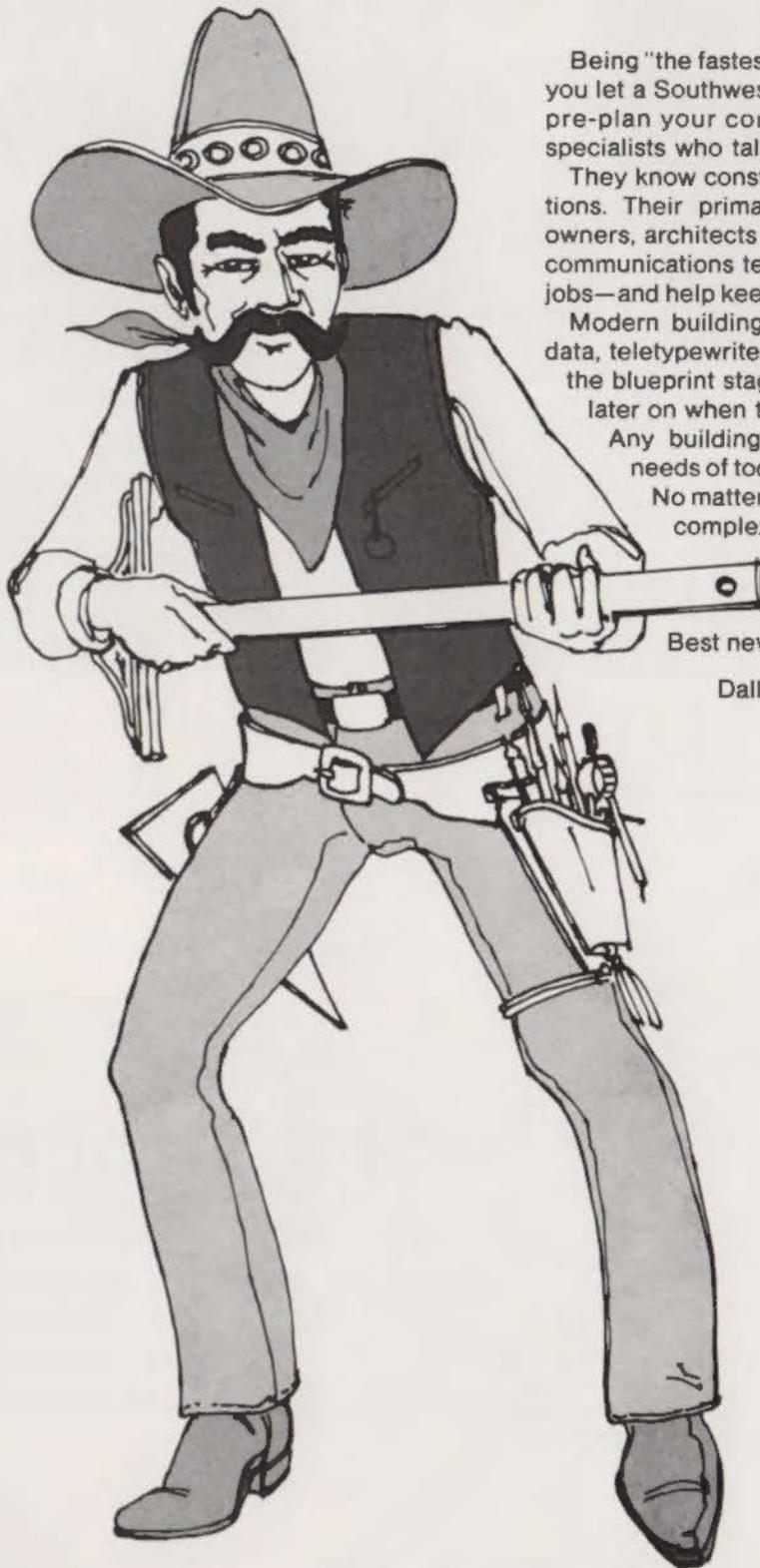
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Letters

Editor: I read with interest the letter from the sculptor, Ted McKinney, indicting architects for their failure to generate art commissions in public buildings. Like McKinney, I also feel that art and architecture complement each other and that works of art can bring an added aesthetic dimension to the architectural background of our daily lives.

There is, however, another side of this coin that artists should see when they complain about the lack of art that is currently commissioned for new buildings. An owner or client must "buy" a work of art before it can become part of the building, and any architect who has tried to "sell" art to his client has come across one of the following situations:

(1) The client does not understand or appreciate the art proposed and cannot judge its quality. Therefore, rather than take a chance of being embarrassed, he will veto the effort.

(2) The client will not or cannot afford the art. It is the first thing to go in a tight budget, often ranking just below a concrete curb in a client's priority list.

(3) The client is afraid to maintain a work of art or is afraid it will be vandalized.

(4) The taste of the client and architect conflict and in the resulting disagreement the art is lost.

Our office has encountered all of these situations in attempts to get art into or onto our buildings. The first effort—a large wall-hanging for a park visitor center—met with peals of derisive laughter from the client's project coordinators. The embarrassment in returning the expectant artist's design was considerable. (The client suggested that something made of wagon wheels was more appropriate.) Another effort—a series of outdoor wall murals for city-owned buildings—first met with city council enthusiasm and was then forwarded to the city manager who again forwarded it to the city engineer. The engineer then responded with ten reasons for a negative response, and art was dead!

Influencing a private client to use art in a building is a matter for each architect to judge. The wisdom or feasibility of commissioning privately financed architectural art generally depends on the client's budget, artistic taste and the prominence and use of the building.

The public client—municipalities, schoolboards, etc.—*can*, by state law, use a percentage of the building budget for works of art. But this is generally ignored by the client and will continue to be ignored until the public demands that art be served.

Bob Coffee
Coffee/Crier, Architects
Austin

Editor: The Jan./Feb. issue is a fine issue and I am proud to be included in it. I am writing in response to Jim Coote's article—"Design: Work of Art or Working Object?"—a good report on a conference I wanted to attend but could not. I have strong feelings on the subject of the conference in relation to my second profession, architectural acoustics. Following are excerpts from a letter I sent to featured speakers in advance of the conference:

"As an architect I say *architecture must be a work of art*. As an acoustician I say it *must be a working object, too*. The evidence I wish to present relates to only one function of architecture, but it is so real that it proves that form *must recognize function*. Whether *architecture results* depends on how well the designer can relate all functions in the creative process.

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"There are many instances of our profession relating design to artistic results only. I give you one case to reflect on. Several years ago (and I can't remember in which of the architectural journals) there was published the results of a competition on the design of some completed auditoriums. Nothing was mentioned of the acoustical environments created in these structures in actual use. I doubt that the judges went to visit each space to "hear its architecture." As an architect, I judged that competition no more meaningful than my old college design juries . . . academic 'paper' architecture.

"I close with a quotation from a paper I presented as a technical witness, on August 19, 1971, in Hearings on Noise Abatement and Control of the Environmental Protection Agency, printed in their report to the President: 'When an architect designs a building, he can see it in his mind's eye . . . he should also be able to *hear it in his mind's ear.*' "

David McCandless
Page, Southerland, Page
Austin



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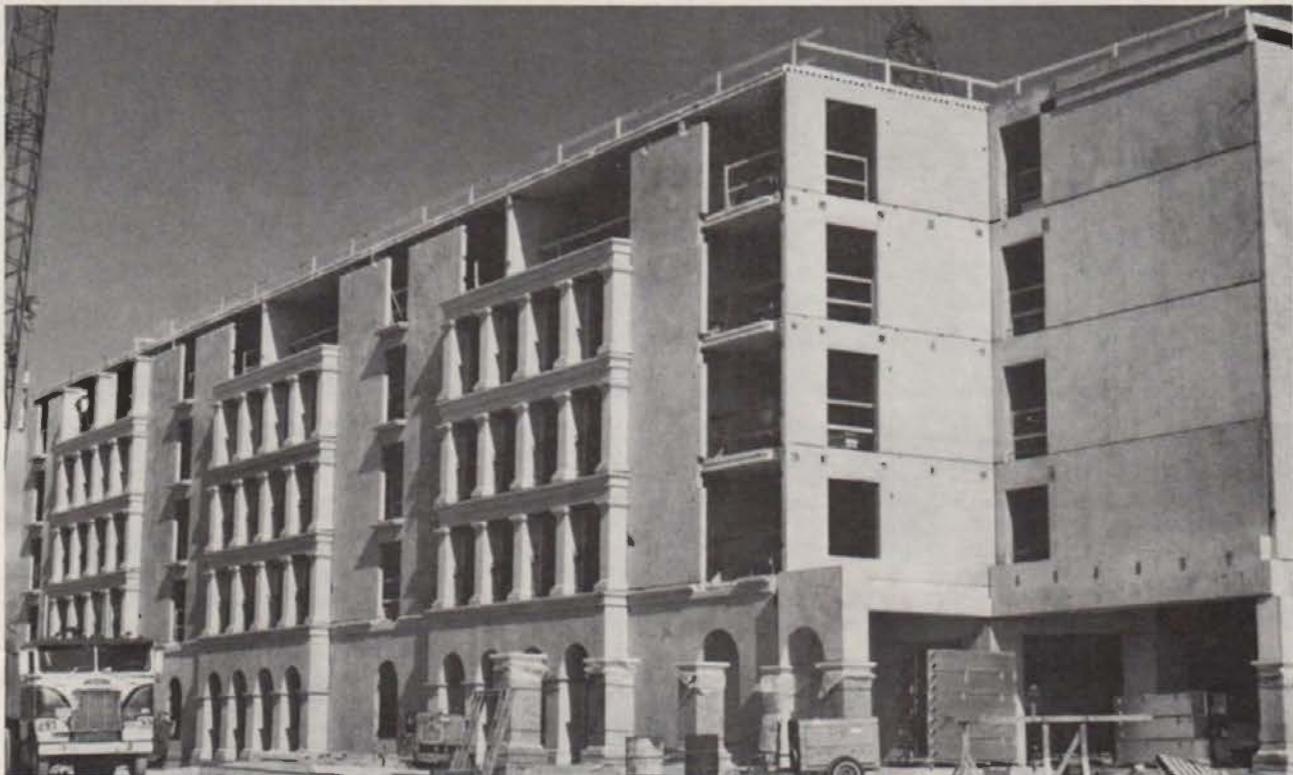
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