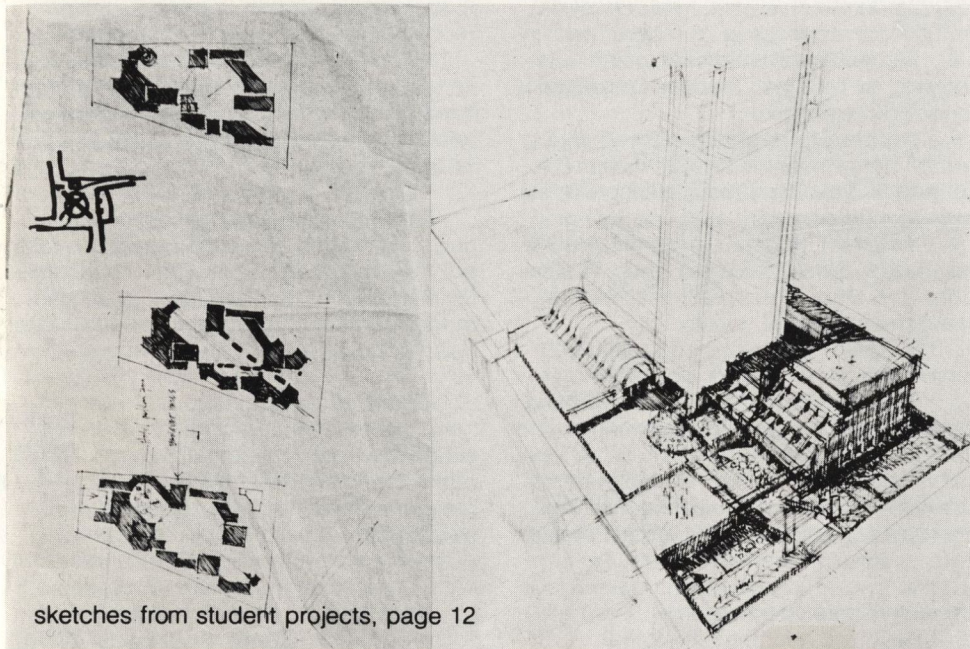


SAEDNEWS



sketches from student projects, page 12

Expressionism Revisited: Tendencies and Lessons

Expressionism in architecture was a brief episode in the history of modern architecture which flourished in Europe from about 1914 to approximately 1923. This tendency, most pronounced in Germany and the Netherlands, was written out of the orthodox canon of modern architecture by Siegfried Giedion, who dismisses it in **Space Time and Architecture**:

"The movement eloquently states the grievances of mishandled humanity and indicates a tragic situation. But there is a fundamental difference between expressionism and other movements we have encountered—cubism, futurism and the rest. Faustian outbursts . . . cannot create new levels of achievement. They remain transitory facts—however moving they may be—and not constituent ones. The expressionist influence could not perform any service for architecture." (pp. 485-86)

More recently Robert Venturi has similarly denigrated this episode in **Complexity and Contradiction in Architecture**: "An architecture of complexity and contradiction, however, does not mean picturesqueness or subjective expressionism. A false complexity has recently countered the false simplicity of an earlier Modern architecture." (p. 25)

Nevertheless, the Expressionist interlude has recently attracted both retrospective scholarship and critical reevaluation. We have come to realize that the history of modern architecture is not a straight line of constituent facts from which deviant phenomena can be arbitrarily excluded, but rather that there was a complex interweaving of ideas and tendencies in the immediate post-war period from which the International Style scarcely emerged before 1927. Expressionism, De Stijl, Art Deco, and the International Style all matured in this period, and we have recently come to suspect that Expressionism was somehow midwife to both the Paris Exposition de l'Arts Decoratifs of 1925, the great showcase which crystallized the new decorative style, and to the Deutscher Werkbund's Weissenhof Siedlung at Stuttgart of 1927, which served as a comparable catalyst for the International Style. At the same time, somewhat apart from both the decorative and functionalist traditions, Eric Mendelsohn moved beyond the unrealistic plastic expressionism of his Einstein Observatory, to develop a distinguished series of German department stores in the latter 1920's. Concurrently in Amsterdam, the architects of the Wendingen circle produced a splendid series of housing estates and commercial buildings which comprise one of the most impressive bodies of consistently modern architecture in the world. Whereas the

Expressionism Revisited continued
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SAEDnews
Fall 1979

VOLUME 1
NUMBER 1

School of Architecture
and Environmental Design
The University of Texas at Arlington
Arlington, Texas 76019

Dean's Corner

THE SAED 1979-1980

The year 1979-1980 will be an excellent one for the SAED. Three main events plus a schedule of outstanding visiting lecturers will highlight a year which will bring great things for students and faculty alike. First, Christian Norberg-Schulz will initiate a series of seminars in the spring semester; second, Charles Jencks has been invited to serve as a university appointed visiting scholar; third, Ehrman Mitchell, President of the American Institute of Architects, will be the honored guest at a reception for students, faculty, the joint Dallas and Ft. Worth chapters of the AIA, with President Nedderman and his staff as honored hosts. This will be truly a celebration of architecture for UTA/SAED. The schedule of speakers for the year will include Stanley Tigerman and a host of other luminaries, with contact being made at this time to have Ian McHarg to round out a list which promises to be one of the most noteworthy ever for the SAED.

Interior Design students will welcome Fabio Fabiano as the new Director for their program. About the middle of October the SAED will host a reception in his honor with all faculty and students invited to participate. The SAED also has strengthened its faculty in City Planning with the acquisition of Andrshir Anjomani-Sani and Landscape has a fine new instructor in Richard Austin, a practicing Landscape Architect. The new people in Architecture include Joe Guy and Steve Turnipseed; and Brooks Martin will be here full time this year. All these and more will make for a stronger and better School. (And we look forward to a Spring Beaux Arts Ball, perhaps in Dallas this time. I plan to see if Bill Booziotis can be persuaded to be involved).

I have set some priorities for the SAED in 1979-1980 as they appear to me. While these are not in precise order, the items are weighted to more student involvement and to strengthen existing programs. Briefly put, these are the chief concerns for the coming year and areas in which there should be progress (not forgetting the obvious need for a new one-building facility).

(List of some SAED priorities for the year)

1. Volunteer student participation in SAED communities in all programs.
2. Volunteer student participation in receptions, exhibit design and preparation, public relations (the SAED newsletter for example), and related school sponsored activities.

3. Student representation at regional and national meetings of all programs.

4. Student involvement in faculty meetings by GTA and Student Constituency Council representation.

5. More aid to graduate students in the form of more Research Assistantships (i.e., a priority to devote more Operating Budget funds to student aid).

6. Volunteer student participation in the selection of speakers for the Guest Lecture Series and student assistance in arrangements for the guests.

7. Student participation in recruiting of students and faculty in all programs.

8. Regular student/faculty/administration sessions to exchange views, concerns, and share general information.

9. A careful review of the Master of Architecture program, examining the accomplishments, the goals, and the future of the course of study with an eye to developing carefully structured options with opportunities for specialization.

10. Renewed efforts to strengthen student counseling in the graduate and undergraduate programs with dedication to rigorous support of excellence but with a genuine interest in student welfare and respect for student sensitivities.

11. SAED support for the Interdisciplinary Programs - Landscape, City Planning, and Interior Design. A review of the undergraduate curriculum should be conducted to facilitate better interchange for architect majors with site planning, interior design, and urban design primer courses.

12. Appointment of a permanent Program Director in Architecture with

authority and support to bring new vigor (and rigor) to the architecture program.

13. Lastly, maintain the confidence of the faculty and student body in the belief that this is the best School of Architecture and related professional design program in the State of Texas.

These thirteen items are not only the only priorities for accomplishment this year, but they represent some of the aspirations for the School which can help us continue to maintain the professional standards we hope to preserve and strengthen.

If most of us agree and are willing to help, the job can be done - to make this school the excellent school it must be. At our first open school meeting I would like to hear what matters the students and faculty would like to add to the list of priorities. With your involvement 1979-1980 can be our best year ever.

Dean George S. Wright

Simultaneity in the Design Process and Product Results

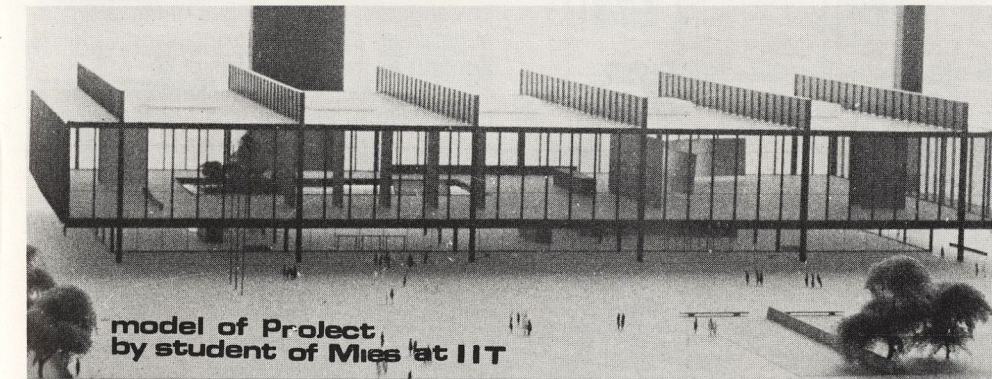
"Simultaneity" stands for a methodology in the architectural design process.

It suggests that the designer checks all his design decisions at any stage of his design decision-making process through all the necessary documents of three-dimensional communication and uses all currently available tools in order to describe his design "spatially"; plans, sections, elevations, axonometrics, sketches of spatial fragments, working models and instant photography. All the above tools are at hand at every step of the evolution of a design. If the design alternative changes, so do **all** plans, **all** sections, **all** elevations, the spatial model, the axonometric, at the same time, simultaneously. No matter how early the design idea, the designer checks it through all the documents of its communication. In this way, he is always aware of the repercussions of the idea to the design as a whole, he avoids unexpected surprises at the end of his

design process and he makes designs whose parts and spatial characteristics are interrelated rather than results of a haphazard act.

"Simultaneity" negates Le Corbusier's concept of "Plan as the Generator". For "simultaneity" there is no such thing as the plan first and then the elevations and then the section and finally the "presentation" with the neat presentation models and the "renderings".

"Simultaneity" negates the Miesian design methodology of formal and technological preconception. The Miesian design doctrine called for 90 degree compositions along the concept of open plan, use of panels as area dividers and articulation of load bearing from non load bearing elements. The success of a Miesian design was dependent on its elevational expression, the appeal of its proportions and the craftsmanship of finishings.



Designs produced under such narrow frame of constraints were doomed to lack of individual character and lack of spirit. The Miesian design methodology was nothing else but an educational "brainwash" in the design principles of the master. These principles, although valid in themselves and certainly valid under the appropriate circumstances, when universalized and followed by young designers as a bible, produced nothing else by students of Mies whose personalities and projects were replicas of the master.

The same has been true for designers who practiced blindly the dogmas of other masters they had admired or who were, perhaps, made to follow. Even the greatest masters, as for instance, Alvar Aalto or Louis Kahn, can be harmful in the design education of the young if their design principles are not understood and if the following is based on simply formal or spoonfed imitation. Equally harmful can be the following of any design theory if the theory focuses on one design aspect alone, such as form, rather than total design content. Blind following of fashionable "post-modernism", for instance, may prove to be detrimental, especially for very young design students who have not yet acquired the necessary design skills and design morality which would help them challenge their solutions.

"Simultaneity" negates the supremacy of formal dogmas over the design process. "Simultaneity" however, is open to all formal beliefs, but does not tolerate the "elevation" emphasis paid by form

predisposed designers. If there is one design tool to which "simultaneity" is tolerant to, this is the document of the "section", always of course, considered in "simultaneous" relationship to the plan, since the two of them define the space, even to the neglect of the elevation. "Simultaneity", in a sense, can even tolerate externally "ugly" buildings, because it believes in the metaphor that even poorly dressed persons can have most fascinating "hearts and spirits" while on the other hand, immaculate dressing does not necessarily suggest "heart and spirit" of excellence. Good dressing can be acquired in time, in fact, as the "fashion" changes so does the dressing. Designers, followers of the "spirit and heart" creating process of "simultaneity", may certainly produce well dressed buildings, or buildings of fashionable looks, if given the opportunity, the budget, and the right client. Designers subscribing to the notion of "simultaneity" will never dress their buildings beyond the budget means and out of purpose. "Simultaneity" is advocated here as a means to help architectural students acquire skills and hopefully develop a meaningful way to go from a written format of a program brief, that is, go from three-dimensional nothingness to three-dimensional creation. "Simultaneity", therefore, is in the heart of the process of creation.

The methodology outlined here assumes that the program has been already developed and handed to the designers. The steps to follow according to this method of creation are the following.

continued

"These principles, although in themselves and certainly valid under the appropriate circumstances, when universalized and followed by young designers as a bible, produce nothing else by students of Mies whose personalities and projects were replicas of the master."

Simultaneity continued

1. Program digestion and statement of broad assumptions

Program questioning, program refinement, program interpretation. This steps aims at stating some of the basic broad functional and general assumptions that the designer should follow by all means in all his subsequent attempts for three-dimensional interpretation.

2. Development of design alternatives

The designer develops here a number of design alternatives, all expressed graphically and all expressed through all the graphic documents of their communication (site plans, plans, sections, elevations, models, etc.) at the appropriate scales. It is obvious that the communication documents will be conceptual in nature, thus they will be sketchy, but always to scale. The sketching ability of the designer is a paramount tool during this stage. Each alternative should represent a unique interpretation of the problem if the best interpretation, to be called from now on "the big idea", is to be found. In the attempt to come up with varying interpretations, the designer constantly attempts to reveal the "nature" and "authenticity" of the building he is about to design. At this stage the designer studies prototypes from history, from other countries, or from other architects, always trying to reveal principles, but never indulging in formal or visual imitations. It is important that the conceptual interpretation of each alternative design be also summarized through an explicit written statement. This statement

can often be a "metaphor" or an elaborate rational aphorism. "Rationality" is important, as it will guarantee that the broad programmatic assumptions have been retained. Graphically all this has as follows:

Statement of Conceptual Interpretation

Statement of conceptual interpretation	1	2	3	4	.....	"N"
Site Plan					.....
Plan (s)					.....
Section (s)					.....
Elevation (s)	Not absolutely necessary at this stage					
Axonometrics					.....
Working models	Use of instant photography to record models					

3. Evaluation of optimum alternative

This step is very critical for the whole process. The designer exercises all his critical ability in order to select the best design. In order to do this, he may go through a process of scoring according to which he scores all his alternatives on the basis of the programmatic, environmental and broad assumption criteria he accepted in the first step of his process. The client is also participant in this step. The plans, sections, elevations, axonometrics and working models that were part of the description of each alternative of step 2 are most necessary as they make it easier for the client to understand each alternative. The optimum alternative is selected at the end of step 3.

4. Development of optimum alternative

This step is divided into a number of sub steps during which the designer investigates: A. Variations of his optimum alternative, always checking each variation through all the documents of its communication in a "simultaneous" way, then he develops: B. The optimum variation and finally commits himself to a final design and makes a final presentation. The graphic explanation of the above may be as follows:

A. Variations of Optimum Alternatives

variations of optimum alternative	2	2 ₁	2 ₂	2 ₃.....	.....	2 _N
Site Plan					.....
Plans					.....
Sections					.....
Elevations					.....
Axonometrics					.....
Models	Foam core board helps					

B. Development of Optimum Variation

Development of optimum variation	2 ₁	2 _{1,1}	2 _{1,2}	2 _{1,3}.....	.....	2 _{1,N}
Site Plan					.....
Plans					.....
Sections					.....
Elevations					.....
Axonometrics					.....
Axonometric Sketches	Very important at this stage as detailed models are very expensive to do					
Working model	Large scale. Possibility to see interior space. Extensive use of exacto knife.					

5. Presentation

This stage includes the final communication documents of the final design. They may be ink drawings, pencil or otherwise, always to scale and clear to read. They may be "sleek" or otherwise, pending to the budget allocated for presentation or the intentions a design instructor may have for a specific project. A client who has participated in the whole design process is aware of the essence of the process and will not be impressed by the sleekness of the final presentation. Many of the process drawings can be edited, thus constituting the final presentation. It is paramount that the final presentation be complete, that is, including all the necessary documents for communication at the appropriate scale and that there be enough models and three-dimensional spatial fragments to explain the exterior, including exterior grounds—"landscaping intensions, etc.", as well as the inherent interior qualities of the project.

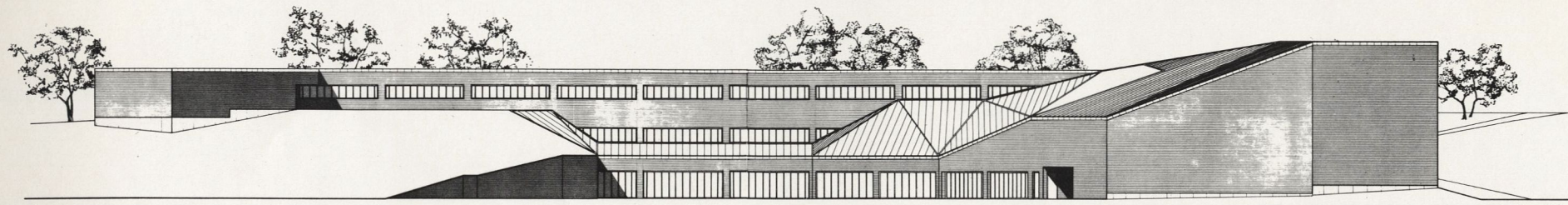
The time schedule involved for the whole process depends. A good rule of thumb based on findings through studio experience in architectural schools is that, excluding the time required for the final presentation, the design process should be divided equally among the first four steps of this design process. It must become clear that in practice, the time allocated to each step depends on the quality and experience of the designer. Sometimes in cases of mature and outstanding designers, the first steps of the process, that is, generation of alternatives, process of elimination and statement of the "big idea", occurs in instantaneous ways,

but nonetheless, all the steps, take place. The methodology outlined is only for the benefit of young designers and students with the hope that it will help them get to the point of responsible maturity sooner, till they hopefully arrive at the moment of their own "spatial" and spiritual revelations.

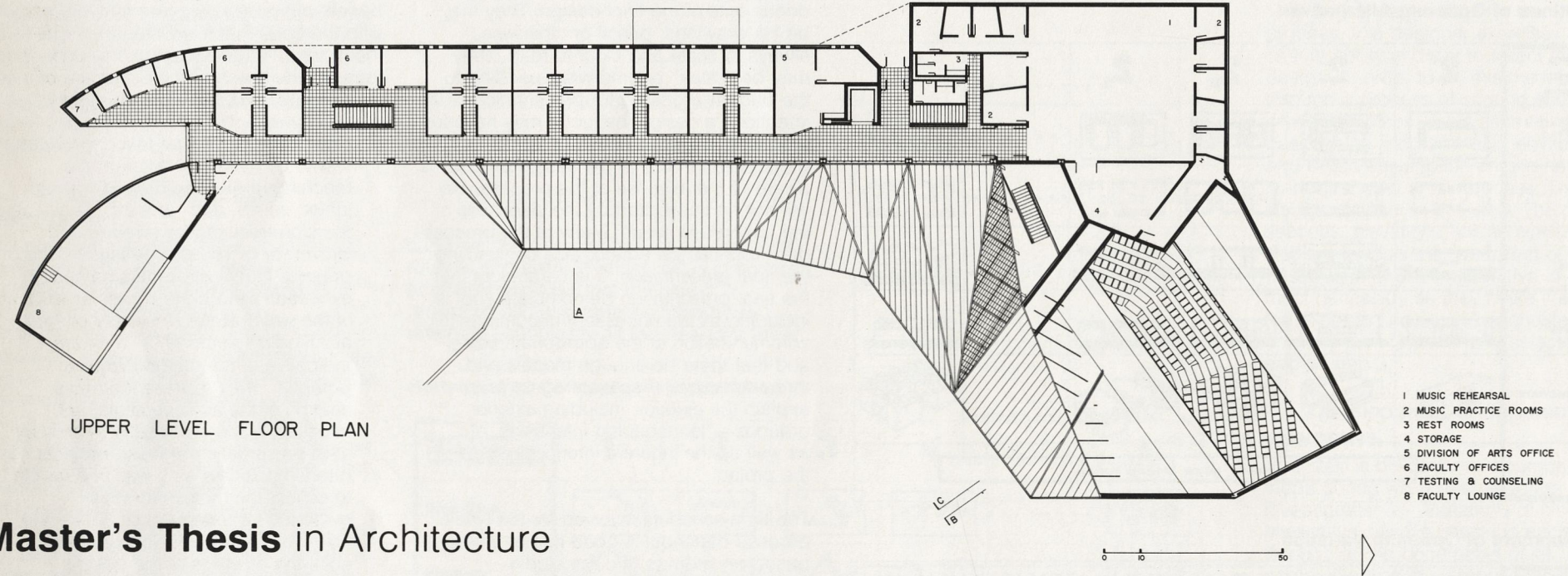
Note: This theoretical foundation was tested by this writer through the teaching of architectural design at junior, senior, and "leveling" levels at the University of New Mexico and University of Texas at Arlington. The projects that illustrate this particular exhibition were done by senior students of the writer at the University of Texas at Arlington since 1973. They are indicative of the methodological potential. They represent a cross section of the achievements, not necessarily the top results. A step by step presentation of these projects has been impossible as it was impossible to collect the necessary visual evidence for this purpose. There are however, characteristic examples covering all steps of the design process.

This exhibition was realized thanks to an instructional grant awarded to the writer by the Faculty Development Resource Center of The University of Texas at Arlington. Thanks are due to Pat Hammers, Andy Garza, and Jim Bennett for helping complete the photographic documentation of this exhibition. The presentation and photographic documentation at large done by the writer.

A.C. Antoniadis
Spring 1979



EAST ELEVATION



UPPER LEVEL FLOOR PLAN

- 1 MUSIC REHEARSAL
- 2 MUSIC PRACTICE ROOMS
- 3 REST ROOMS
- 4 STORAGE
- 5 DIVISION OF ARTS OFFICE
- 6 FACULTY OFFICES
- 7 TESTING & COUNSELING
- 8 FACULTY LOUNGE

Russell Claxton's Thesis: Dallas Baptist College Campus

Master's Thesis in Architecture

This Thesis Substitute was submitted by Russell Claxton in the Spring of 1979. This project proposes a single permanent building to replace three temporary buildings on the Dallas Baptist College Campus. The functions to be accommodated in the building include; a student center, music rehearsal and practice space, division of the Arts Department offices, faculty and staff offices, copy center, Post Office and a Recital Hall to seat 300.

Russell's intentions regarding the project were deprived from a Humanistic Design approach, which generally speaking, refers to a sensitive attitude toward the people using the space. These attitudes are demonstrated in the special attention Russell pays to issues such as the positioning of the building, the orientation of its surfaces in response to surrounding buildings and topography, and the response to natural walking patterns of the campus.

Faculty Notes

Newton Fallis

Two architecture students, Dave Clark and Becky Foreman have been helping extend the S.A.E.D's computer applications capacity. Dave has been working on direct extensions to a graphics program that runs on the Tektronix graphics terminal at Davis Hall, and Becky has been working on implementation of an "intelligent" terminal which will make use of the computer easier from Fine Arts.

Paul Dennehy, President of the student A.I.A., and Shellie Curry, Junior Representative of the same, and I have been involved with planning some interaction between the S.A.E.D. students and the area's professionals. These programs will include mock sales presentations, displays of work, samples interviews and portfolio preparation seminars. Architect Bill Booziotis has offered to act as our professional advisor for the program.

If you were in one of my past design classes and have not obtained copies of the slides that have been made of your project, be sure and come by, since they have all now been photographed and cataloged.

Jay C. Henry is engaged in historical research on the Prairie School in the Southwest, on which topic he read a paper to the Society of Architectural Historians in San Antonio (April, 1978). He is also working on **The Hotels of Trost and Trost in the American Southwest, 1905-1930.**

Dr. Henry will conduct the SAED Summer Study Tour to France, Western Germany and the Low Countries from May 13 to June 19. Seventeen students will participate.

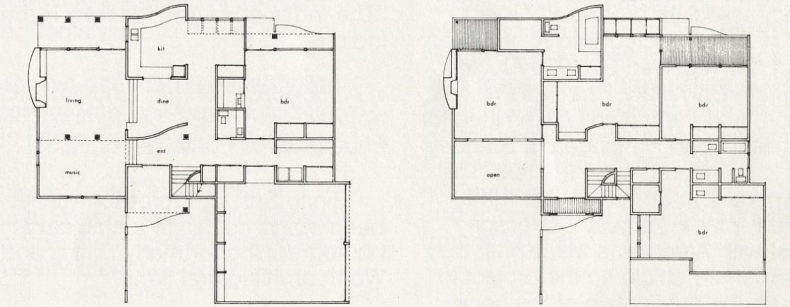
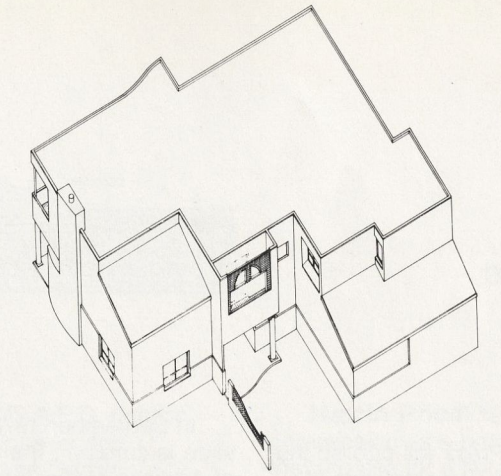
R.B. Ferrier

During the past year, and in addition to the several commissions for private residences, we have initiated a series of schemes for single family residences for the speculative market at our clients development: Lost Creek in far west Fort Worth. Each house has a referential theme involving manipulated fragments recalled from the familiar elements of the predominate "carpenter" architecture of Fort Worth and the neighboring Aledo area.

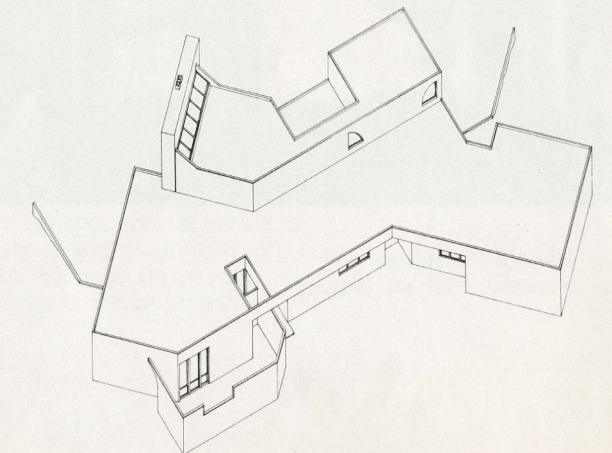
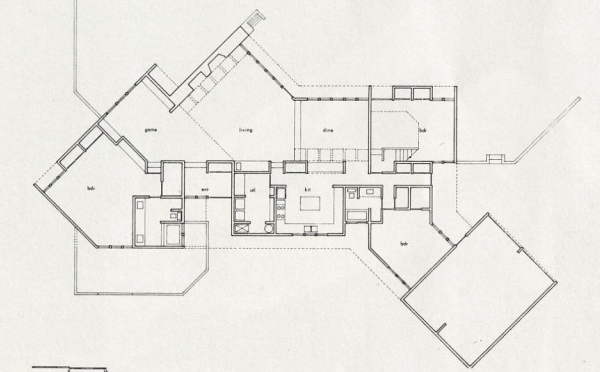
We begin with a site analysis and survey which we prepare ourselves. A schematic diagram is evolved with consideration to site, views, orientation, access, etc. and then a more formal architectural thesis is derived relative to plan, circulation, and image. The aspect of image is concerned with strategy and decoration. Each house is both about itself and about other things.

House six is about zones, axes, sequence, and signs; obvious clues to the anticipation of manipulated zone and planes. It is also about columns. For some time, we have wanted to make reference to the columns of the Post Office building off the east-west freeway in downtown Fort Worth. The columns of that building, ionic at first appearance, in actuality have a capitol embellished with the face of a longhorn steer. House six will have this reference. Perhaps with this house, we are attempting to lace together suburban international with Cowtown kitsch.

House one is now complete, and open to the public. Our strategies for that house were presented in the "Learning From Aledo" lecture last Spring and can be found in the bound copy of our notes in the Media Center. It might also be mentioned that this house was rated by Texas Electric Service and received a numerical rating of 165, fifteen points above that required for the highest energy efficiency rating.



House Six
House One



Faculty continued

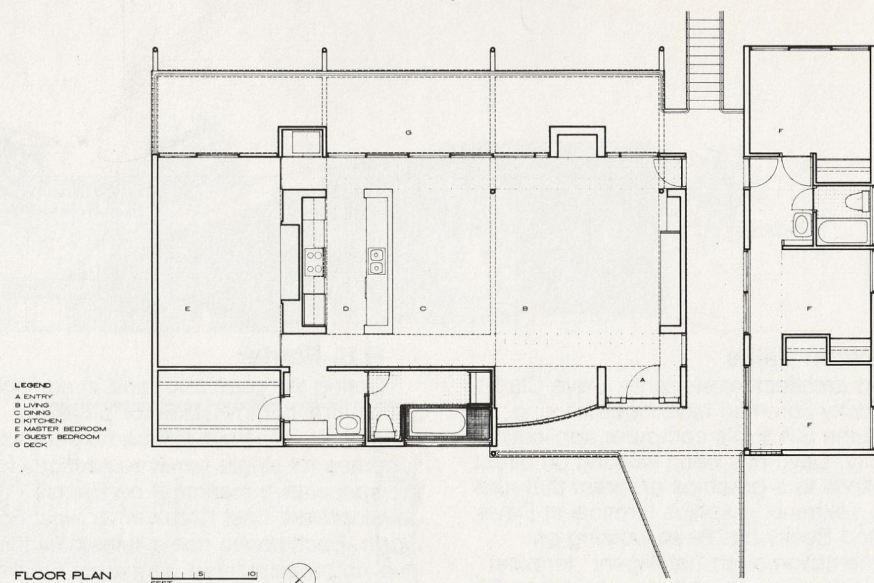
Craig Kuhner

Indiana University Press will publish the book "Indiana Houses: Two Centuries of Domestic Architecture", the result of a six year project associate professor **Craig Kuhner** has co-directed with Alan Ward. The project has received \$40,000 funding from Ball State University, The Indiana Arts Commission, and the Indiana Committee for the Humanities. Blanche Linden of Brandeis University is collaborating on the text. The book is expected to appear in late 1980. While in New York in August, Professor Kuhner met with Americana Magazine; they want to publish an article on the project to coincide with the publication of the book.

In September 1978, Prof. Kuhner gave a slide lecture on "The Myth and Architecture of Addison Mizner" in Boca Raton, Florida. And in May 1979 he gave a slide lecture on "The Indiana Houses" in New Harmony, Indiana.

A selection of his photo-postcards will appear in the September issue of Photographic Portfolio Magazine.

Since Spring, Professor Kuhner has been doing freelance architectural photographing for many Dallas and Fort Worth architectural firms.



Arriaga Residence

**Elledge/Jones Projects
Summer 1979**

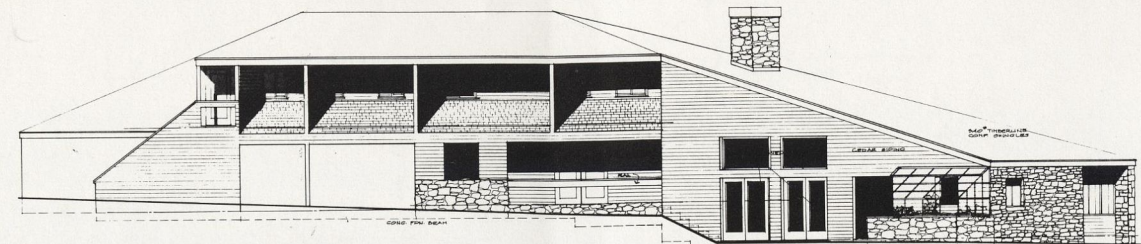
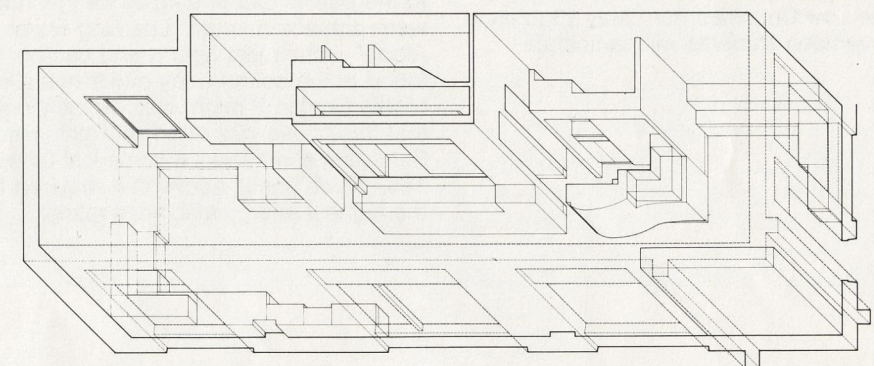
**RETAIL SHOP REMODELING
Dallas, Texas**

This project, located in a specialty shopping center, provides space for the display and sale of handmade artifacts. The lease space is long and narrow with large windows on two walls. Because of its narrowness, a strong relationship exists between window and interior element which is reinforced through alignment, repetition of window treatment and dimension; the shop acts as a "show window".

**ARRIAGA RESIDENCE
Cut and Shoot, Texas**

The sloping site for this weekend house is located on a small lake in Southeast Texas. The house is situated in a clearing surrounded by tall pine trees, therefore, vista and climate were prime considerations in its design. The principal part of the house, which includes living-dining space, kitchen and the owner's bedroom is glazed with sliding glass doors along the lake side to maximize the view and allow the southeasterly breeze across the lake to cool the interior. The guest quarters are separated from the main house by a covered central porch, in the manner of the vernacular "dog-run" house, to take further advantage of the natural breeze. Procession to the house, through it and down to the lake was considered as a sequence of experiences; the house acts as both gate and belvedere, providing actual and visual access to the lake.

Retail Shop



Coble Residence

South Elevation

Todd Hamilton has spent the past several months designing several houses in cities around Dallas/Fort Worth. Shown below are the Freeman house in Dallas and the under construction Coble residence near Sherman.



Freeman Living Room

Robert Yingling (S.A.E.D.-Interior Design) was keynote speaker and conducted a workshop on Design Aesthetics at the Student Southwest Regional American Society of Interior Designers Conference in Austin in April.

He has also attended the International Conference for Interior Design Educator's Council in Baton Rouge, LA in April.

In August, Robert attended the International Professional Conference for American Society of Interior Designers in Seattle, Washington.

Two U.T.A. SAED Interior Design students placed in the Southwest Regional Competition for National Home Fashions League. The competition was open to females enrolled in a state accredited college or university. The criteria for this year's problem for decorative wall accessories was judged according to creativity of design, feasibility of manufacturing, function, safety and maintenance, versatility (residential or commercial), adherence to criteria, and presentation. Ms. Coral Knukols was awarded a check for 2nd place for a modular multi-colored wall graphic and Ms. Diane Patterson was awarded a check for 3rd place for a wicker basket-surrounded clock. Awards were presented at a dinner held at the new Institute for Fashion & Art in Dallas, Texas, March 9, 1979.

During the fall of 1978, a Southwest (5 states) Student Competition was sponsored by the American Society of Interior Designers and Pierre Cardin for a junior year project to be submitted by a present senior. Ms. Judy Marsee of the Interior Design program, UTA, SAED, placed 2nd and was awarded \$250.00 for her design presentation of a specialty restaurant project, which included drawings of plans with furniture and lighting, special details, a menu, and accompanying graphics. The previous year Ms. Wynonna Druet won \$700.00 1st place for a similar project.

Martin Price has received his first commission as a proud Texan. The fact that the site for a house for Walz Waley is at Beaufort, North Carolina and not in Texas, is his only disappointment. However, since the site has a strong resemblance to his beloved Finland, with its thick growth of pine trees and its undulating coastline, he feels that this will be enough compensation. He is practicing what he preaches and so the NATURE of the site has inspired a lyrical design whose profile in plan, section, and elevation are from metaphors derived from NATURE.



© Craig Kuhner Hanselman House
Fort Wayne, Indiana; Architect: Michael Graves

Faculty continued

Kenneth W. Schaar

PhD. History of Architecture and Urban Design (Cornell University, 1979)
Architect, Excavations at Mycenae (Greece)
Excavations at Alambra (Cyprus)
Director, Excavations at Rockwall, Texas
Editor, SAH/TX *Perspective*

News Release

A volunteer archaeological excavation of the "rock/wall" phenomenon, for which the city and county of Rockwall, Texas were named, commenced on Saturday, 10 March.

The purpose of the project is to systematically clear, examine, and report a portion of the phenomenon to be found at a selected site located northeast of the Rockwall city limits.

The project is part of an academic course of the UTA/SAED in collaboration with the Rockwall County Historical Society.

Participants include UTA faculty Kenneth Schaar and Greg Warden and students, volunteer boy scouts of Rockwall Troop, and local support affiliated and sponsored by the Rockwall County Historical Society (Marge Gambill).

R. Gene Brooks, Associate Professor of UT Arlington's School of Architecture and Environmental Design has recently been awarded a grant from the TCH and NEH to develop a detailed description for a film on the Texas Land Ethic.

The film's content will link the humanities perspective with the critical aspects of specific land use issues by setting the cultural and historical context of the current perceptions and values involved with this area of public policy decisions. The film will examine the philosophical and legal concepts behind the traditional western view of man dominance in the environment. This is an effort to provide a better understanding of the essential rationale and background of our current perception of the environment and why. In doing so, the film will illustrate the popular perception of Texas which has arisen out of its people's socio-economic, religious, and political values. The film will review the significant aspects of property law, the range of differences between the obligations of the public and private sectors, and ultimately focus on specific problems emerging from conflicts between development and natural ecological systems.

While the concern is to provide research and an investigation of established attitudes toward land and property as they affect the environment, the script will be developed around the problems of (1) depletion of underground water on the Texas High Plains; (2) pollution of the Edwards Aquifer in San Antonio, and (3) beach erosion of Galveston Island. One of our chief concerns lies in the growing probability that we (in Texas) will make all of the mistakes of the past, create a few of our own in the process and never understand why or what were the open viable alternatives."

Brooks is the director of the project with R.B. Ferrier and Dr. Kenneth Roemer, both UTA faculty, co-chairing a diversified Advisory Committee that includes faculty members from UTD, SMU, TCU, Texas A&M and the University of Houston with other experts on issues of environmental problems.

Chester I. Duncan, Jr. has been experimenting with redeveloping the structures courses to include a design project. After a few trial runs, I would like to interest a few of the faculty in jurying these projects.

Other summer hours have been spent with four of our thesis candidates and some very pleasant hours have been spent with our friend George Shupee on some of his projects.

My first book on Structures is being printed now by the UTA press. Three publishing houses have expressed interest in publishing it. Although it may never make the best seller list, I do hope it will be received by faculty and students.

Arrangements are being made for several presentations of A.I.S.C. films. This will be posted later.

Welcome back to Jay and Tony and all others who were away this summer.

Alvin J. Mikusek

As a partner in one of the Architectural firms retained to prepare Plans and Specifications on the Fine Arts Building at The University of Texas at Arlington, Arlington, Texas, my prime responsibility was to work out all of the construction details pertaining to building sections and building details for the whole complex. After preliminary design drawings, detailed working drawings were prepared under my supervision. One interesting aspect was the complete surrounding of the existing theater on the site, and incorporating it into the new structure.

Two smaller structures of some interest that Architectural services were performed by my own firm are the Educational Facilities of St. Marks Episcopal Church on South Collins Street, and the Sanctuary building for Northwest Christian Church on North Davis Street, both located in Arlington, Texas. These two structures are unique not only in that they are very functional, but that they were both constructed with very limited budgets.

New Faculty

Fabio N. Fabiano

Born in Italy. He received his degree in Architecture from the University of Florence, Italy, in 1964. He holds a Masters of Industrial Design from Syracuse University, N.Y. He has practiced architecture and design in Tunisia, Canada, Italy, and USA. As a design consultant, he has designed and realized several interiors for banks, showrooms, exhibits, as well as various consumer and technical products.

Major projects and realizations (Montreal, 1968-74): Exhibit design for "Man and His World" 1969-70, city of Montreal; interiors for the Bank of Montreal and the Royal Bank of Canada; planning and design coordination for shopping centers in Ontario and Quebec; houseware and furniture in molded plastics, light appliances, home furniture.

In Italy (Milan 1975-77), he has mainly been involved in the field of product design: stereo systems and radio receivers, dental units, telephonic equipment, office accessories, furniture, graphic design.

Besides his professional practice, he has constantly been involved in design researches (industrialized housing systems, furniture and product systems), in teaching (Syracuse University, Universite de Montréal, Ohio State University, Department of Industrial Design, 1977-79), and in promoting design. He is the author of various articles on design and has lectured at universities in USA, Canada, and Italy. His work has been published in the most important professional magazines.

He is a member of the ADI (Association Italian Designers) and the IDSA.



Fabiano

Ardeshir Anjomani Sani

I am a planner with architectural background and interested in quantitative and economic analysis. Before joining UTA I worked as a senior planner in a Los Angeles based community development organization which was concerned with economic development and housing for poor black neighborhoods.

Prior to that I was hired by the University of Southern California (USC) and sent to Emirate of Bahrain (a small island of some 500,000 population), where I prepared a guideline for planning on national, regional, and urban levels.

Prior to the Bahrain position, while pursuing my education at USC, I was involved in teaching graduate courses in urban economics and urban design. I was also a research associate for four years at the University of Southern California where I contributed to the preparation of a handbook on planning (**Primer of Methods**) for Coastal Communities, and I did research in decision making and housing.

Before working at USC I was a senior designer for one year with a Los Angeles based architectural firm. I was also employed by several architectural firms in Iran for more than 10 years prior to coming to the United States.

I received my degree in Architecture from the University of Tehran, Iran, and Master's degree and PhD degree in Urban and Regional Planning from USC.

I am interested in policy analysis, transportation planning, city design, and urban and regional economic development in developing countries. I am also interested in solar energy issues.

In my dissertation I have dealt with the problem of optimal land use in city (urban form) and region (market area) on the basis of economic analysis; and I would like to be able to pursue this research further in the coming years.

Joseph Guy

Recent Activities

- Baltimore Region Transit Plan, "Inhouse" Graphics Specialist with Dalton-Dalton-Newport, Prime Consultant, 1974-1976.
- Texas Christian University, MFA in Painting, 1977-1979.

Recent Recognition

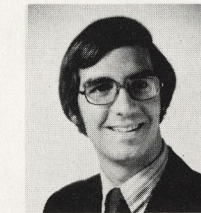
- **Artweek** May 13, 1978. Fred Martin's editorial "Up Against the Wall."
- **Works on Paper: Southwest 1978** Dallas Museum of Fine Arts
- **Paperworks: An Exhibition of Texas Artists 1979** (Invitational) Witte Museum, San Antonio Museum Association

Steven P. Turnipseed received his Bach. Degree in Architecture at Ball State University in 1975. He returned to Ball State to teach as an Asst. Prof. in Architecture after obtaining a M.S. in Architecture and Urban Design at Columbia University in 1976.

For the past year, Steven has been working in San Antonio for Ford, Powell, and Carson. With that firm, he has been involved with a large hotel project for Dallas. His responsibilities have centered around the design development phase of that project.

Steven has had considerable experience in Urban Design, specifically downtown revitalization projects in Indiana.

His design and graphic abilities, as well as his excellent professional and educational experiences will certainly make a fine addition to our faculty.

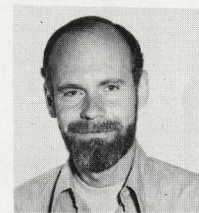


Turnipseed

Michael Yardley received his B.A. Degree from Washington University in St. Louis and then went on to achieve his M.A. at the Institute of Fine Arts, New York University, New York. He has also studied at the Courtland Institute of Art in London for two years and now Michael is waiting for acceptance of his dissertation from Columbia University, from which he will receive a Ph.D.

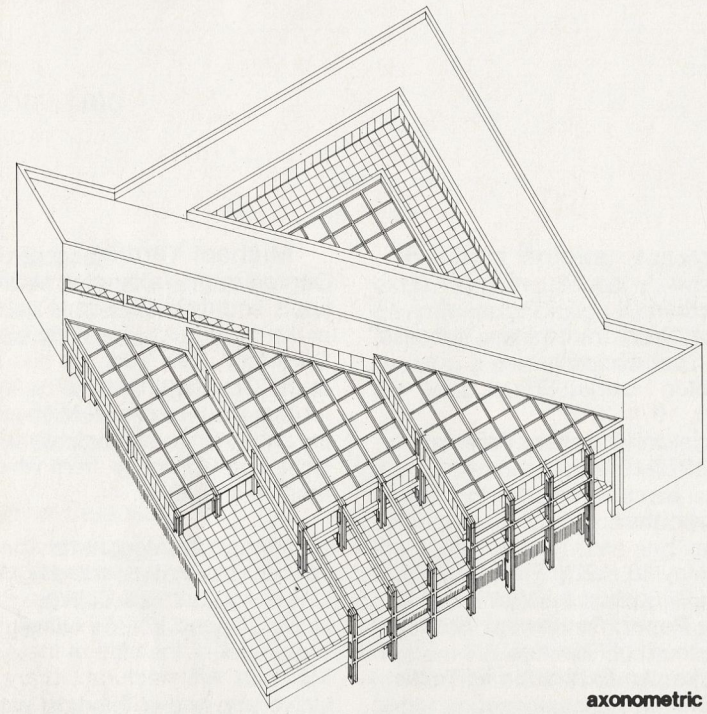
Michael has taught for 10 years at various universities including New York University, Barnard College, Rutgers University and York University. He was also a member of the staff of the Avery Memorial Architectural Library of Columbia University, one of the most extensive collections of architectural publications in the U.S.

Michael's area of study includes every period of European and American Architecture, Urban Planning, and Landscape Design from antiquity to the present, with concentration on Renaissance and Baroque Architectural Theory and Design with special emphasis on residential architecture. He has also studied the architecture of China and Japan and hopes to eventually develop courses in Asian architecture.



Yardley

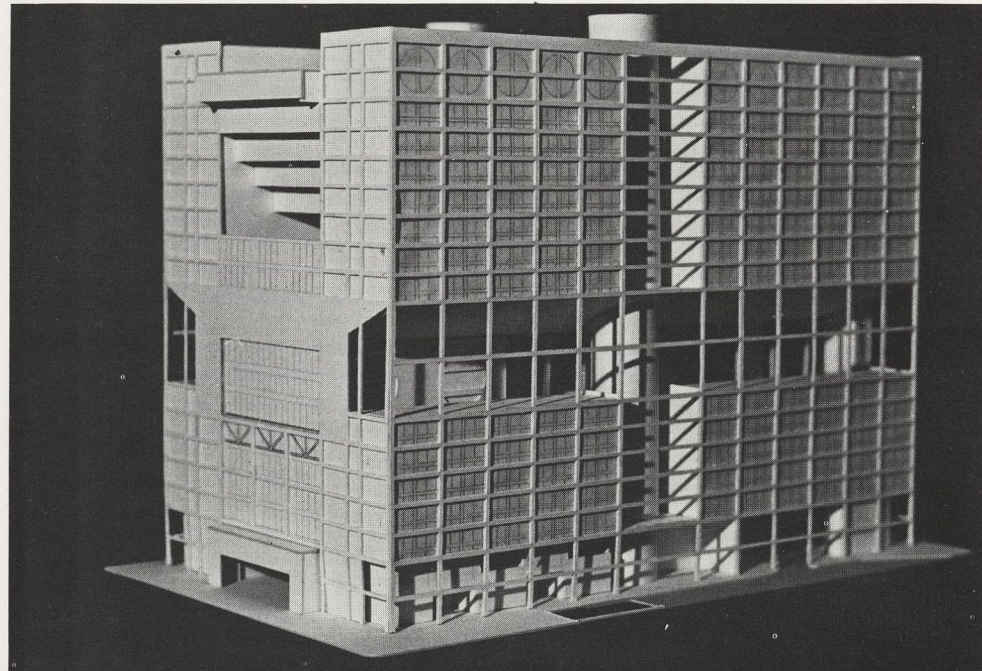
Student Projects



axonometric

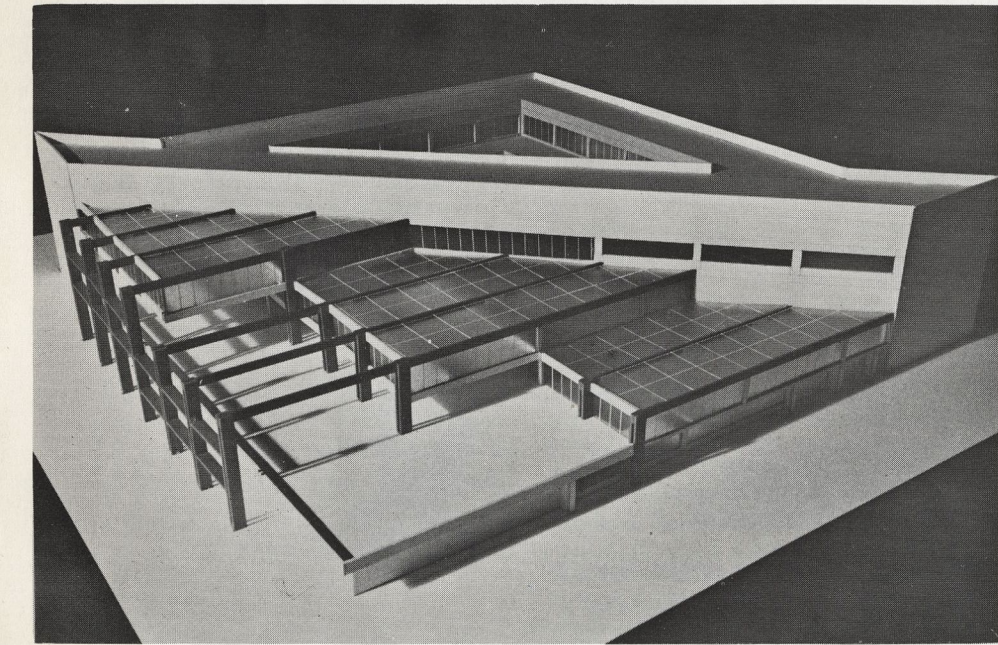
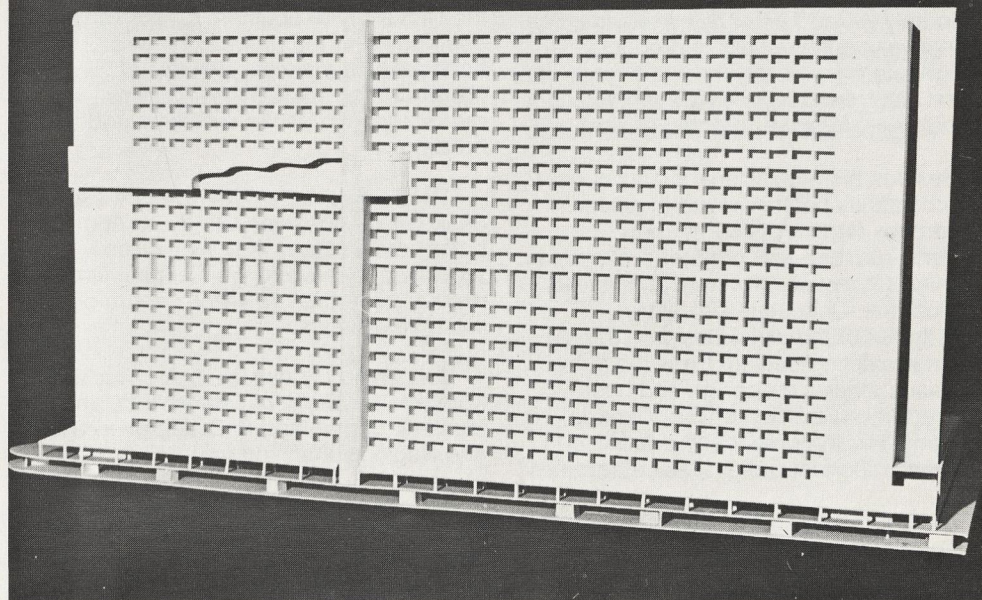
Model by Aubrey Springer

Dallas Convention Hotel

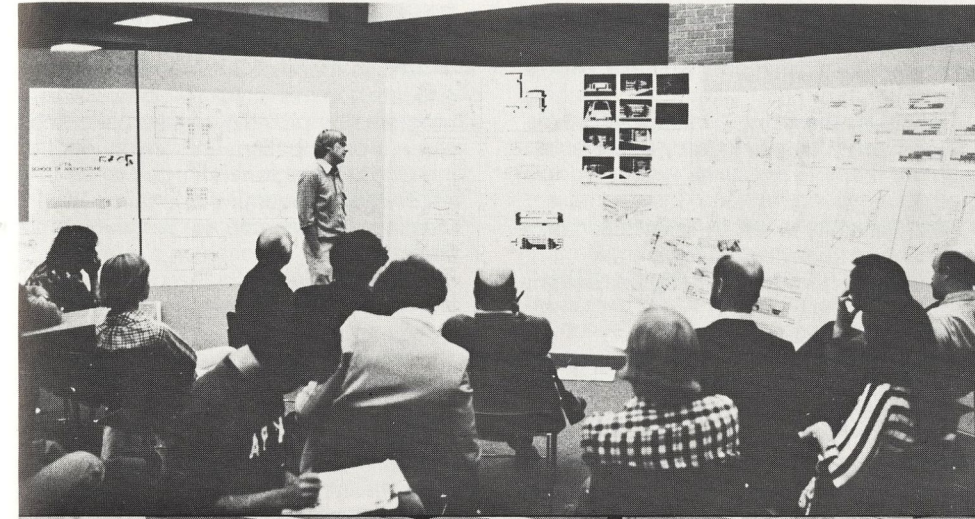


Model by James Hrabal

Dallas Convention Hotel



Model and axonometric by Craig Blackmon
A new building for the U.T.A. School of Architecture and Environmental Design

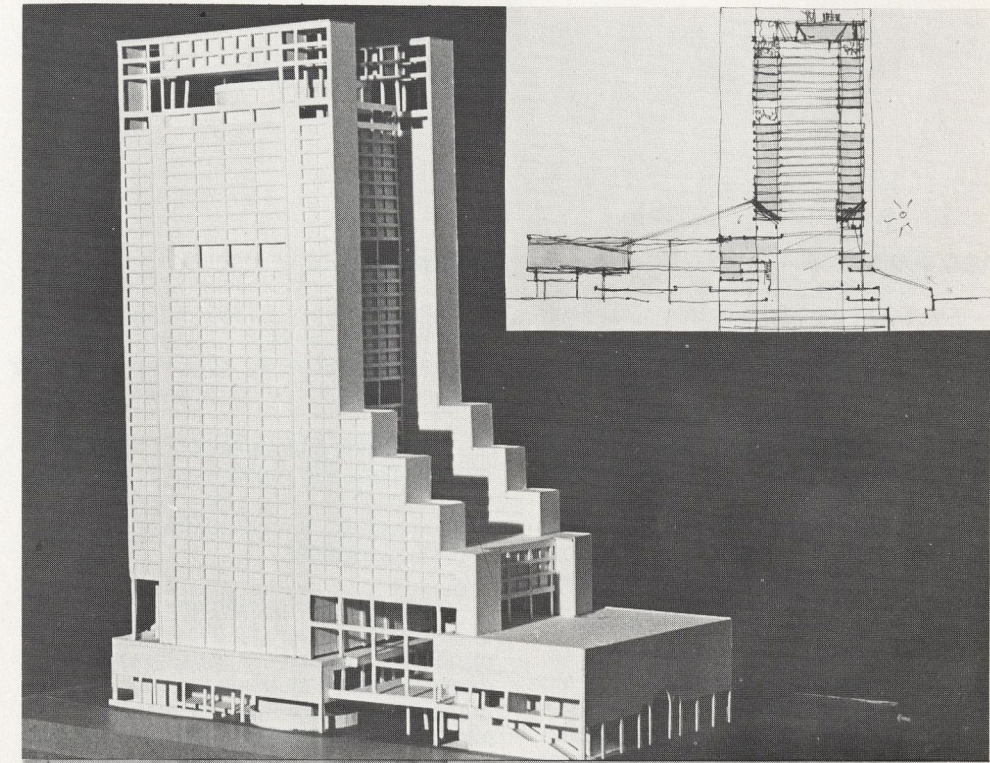


The Jury

Charles Jencks, Bruce Goff, Angello Savelli, Rick McBride, Bernard Hafner, Andrej Pinno, Lee Wright, Bill Boswell, David Jones, Dick Ferrier, and Kenneth Shaar

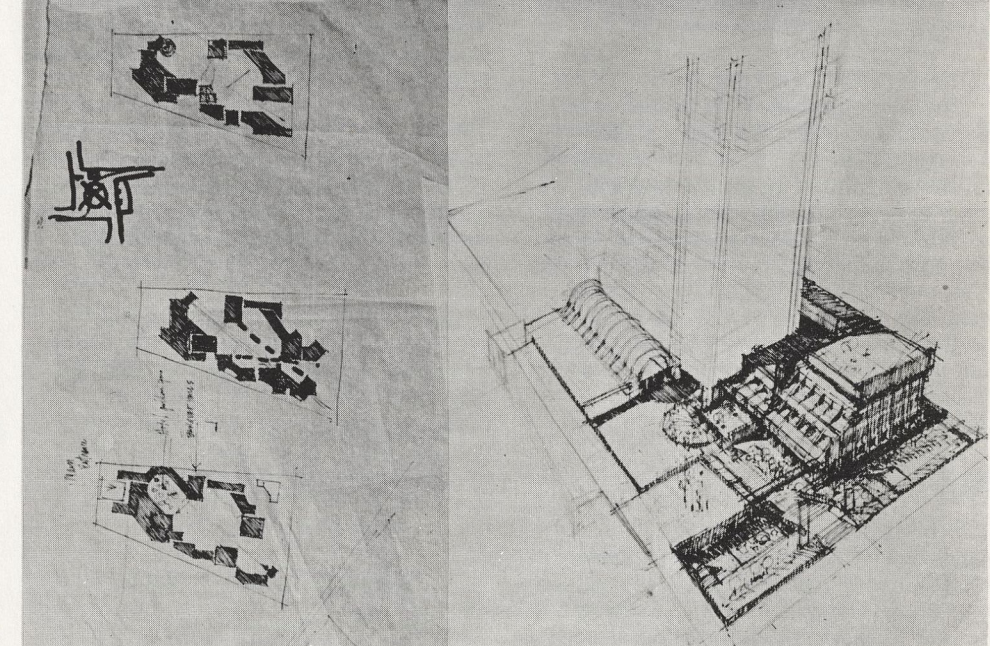
Model by Lewis Chineme

Dallas Convention Hotel



Perspective sketch by Manuel Trevino

Dallas Convention Hotel



Student Organizations

ASC - AIA

Each year the Student Chapter of the American Institute of Architects sponsors events to encourage an active student participation.

During the coming school year, the ASC will continue to sponsor films and lectures, including a series of presentations by local professionals. The ASC encourages student input pertaining to ideas and projects you would like to see which can be voiced at any monthly ASC Meeting.

On the lighter side, ASC sponsors several beer-busts and occasional faculty-student volleyball games. The ASC will also attempt to create a tradition by sponsoring the 2nd Annual Beaux Arts Ball during the Spring of next year.

CONSTITUENT COUNCIL

The purpose of the organization is to represent and reflect the views of the students of the S.A.E.D. in both student government and in those affairs which affect the student body. Membership shall be determined by election and shall include one member from each option and other members "At Large" to represent entire S.A.E.D. student body. Elections for the Constituent Council will be held in the Fall. If interested, please contact Gene Brooks or Greg Craig for further information.

A.I.S.D

A.I.S.D. is a national student organization open to anyone with interest in Interior Architecture or Design. The major objective of the organization is to bridge the gap between students and professionals by sponsoring speakers from related fields, field trips, and various other activities. A district conference will be held this year in New Orleans where student work for the Interior Design program will be exhibited. A calendar of events is posted in Fine Arts 327 or check with the following officers for further details; John Smith, President; Cherry Johnston, Vice President; Myralee Hodges, Secretary; and Nan Parrott, Treasurer.

Alpha Rho Chi

Alpha Rho Chi was founded on April 11, 1914 by representatives of local architectural fraternities already in existence at the Universities of Illinois and Michigan.

The founding chapters were housed organizations and Alpha Rho Chi was the natural result of a need for a fraternity where students of architecture could live and study together.

Alpha Rho Chi is therefore professional/social in its character as opposed to honorary or semi-honorary. It offers to college students majoring in architecture, landscape architecture, interior design and other skills involved in the building industry the opportunity of daily association and mutual help in their study as well as the comfort and enjoyment of the fraternity home.

The U.T.A. Chapter of Alpha Rho Chi - Xenocles became active September 12, 1970. To date Xenocles has initiated 108 members. There are currently 10 active members. Our house is located across from Swift Center at 402 Summit Ave.

Xenocles hosts rush activities each semester to increase membership. Those interested in joining our brotherhood are extended bids. There is a period of pledging during which the prospective member becomes acquainted with the History, Traditions, Principles, and Practices of Alpha Rho Chi. Initiation follows at the end of the semester.

In addition to the active chapter Xenocles also has a strong alumni association. The William Pena Lecture last Fall was sponsored by our Alumni Association.

Financial obligations are \$20.00 Pledge Fee, \$55.00 Initiation Fee, and \$15.00 monthly for ten months.

The Fraternity Motto is "Fidelitas, Amor it Artes", which means Fidelity, Love Of Arts. The flower is the White Rose.

The Fraternity is run by constitution on a National and Local level. Officers are chosen at the end of the spring semester.

Current officers are:

Worthy Architect	Alice Marie Barnett
Worthy Associate Architect	Martin Owens
Worthy Estimator	John Svoboda
Worthy Clerk	Bob Fenner
Worthy Scribe	Arnold Martinez
Worthy Superintendent	Bob Baclawski
Professional Director	Eric Jacimier
Alumni President	Mark Bynum

Xenocles recently did a sidewalk survey for the Fort Worth Businessman's Association for the improvement of the Downtown area. We have plans for increasing professional seminars to acquaint the students with the working practices of the professional architect. S.A.E.D. faculty advisors include, Sam Austin, Ernest L. Buckley, Dick Ferrier, and Dick Myrick.

Fall Rush Schedule:

Sept. 7	Open House 8:00pm
Sept. 11	1st Cheap Lunch at Fine Arts (Also 1st Annual Architectural supply auction)
Sept. 12	2nd Cheap Lunch at Fraternity House
Sept. 18	1st Professional Seminar 8:00pm (House)
Sept. 21	Games Night 8:00pm (House)
Sept. 25	2nd Professional Seminar 8:00pm (House)
Sept. 28	Second Annual Toga Party 8:00pm (House)
Oct. 2	3rd Professional Seminar 8:00pm (House)
Oct. 12	Pledge Ceremony 7:30pm (House)
Apr. 14	White Rose Formal

Please feel free to come by our house or call. We would like to get to know you
Alpha Rho Chi
402 Summit Ave. Arlington
or Call 265-4178/or Alice Barnett
649-1739

Student Planning Association

The purpose of S.P.A. is to augment education in the City & Regional Planning programs by providing a vehicle for more student participation, and any student in the C.I.R.P. program is invited to join. For information concerning upcoming Fall meetings, please contact Lewis Amico or Gene Brooks.

Expressionism Revisited continued

monuments of the International Style are remembered (a few survive) as isolated structures, those of the Amsterdam School exist within a context of similar architecture unparalleled elsewhere in Europe or America.

I believe that both of these tendencies, the disciplined late Expressionism of Eric Mendelsohn and the consistent brickbuilder's esthetic of the Amsterdam School, have useful lessons to impart to contemporary designers. Moreover, I believe that certain recent tendencies in architecture betray a similarity of form or intention with this earlier body of work. I have not called this a revival, for dissimilarities are equally obvious, and there is no evidence that such tendencies are motivated by conscious imitation. But design motifs and devices may be reinvented independently of presumptive models, and similar programmatic objectives and constraints may result in work which suggests comparison to earlier monuments of the 1920's.

One aspect of German Expressionism was its fascination with glass, anticipated before the War in Paul Scheerbar's **Glasarchitektur** of 1914. After the war this theme was taken up in a number of visionary projects: Bruno Taut's **Stadtkrone** and Mies van der Rohe's glass skyscraper projects among them. To the Expressionists glass was not simply a transparent curtain epitomizing the machine aesthetic, but rather a prismatic, crystalline medium at once transparent and reflective. Mies' 1919 chalk rendering of skyscraper suggests this ambivalent quality, as such a composition of faceted prisms would in fact shift in appearance with sunlight and cloud conditions and with changes in the observer's position. However, these magical visionary qualities could not be achieved within the technology of the immediate postwar period. The first viable curtain wall skyscrapers lay nearly thirty years in the future, and when achieved in the 1950's, in the decade bracketed between Lever House of 1951 and the Seagram Building of 1958, the glass clad skyscraper had lost many of its prismatic qualities. The viable curtain wall had

become a secondary structural system, reinforced against expansion and contraction, wind pressure, and thermal deformation—a far cry from the simplistic glass skin of the visionary post war expressionists. Spandrels and windows invariably read as horizontal bands from all but particularly fortuitous vantage points, blinds and draperies mottled the transparent and reflective qualities alike, and the elegant I-section mullions of Mies' curtain wall at Seagrams interrupted the prismatic skin with shadow-line relief.

However today, twenty years after Seagram's, the promise of prismatic glass towers has finally become both viable and popular. The curtain hung from the primary structural system has given way to the glass skin wrapped around a flexible bubble of interior space. But in the process the ambivalent, changing aspects of the early Expressionist vision have been lost. The new faceted, prismatic towers of the 1970's are not alternately transparent and reflective. Mirror glass makes them entirely reflective, often disturbingly so—as monolithic and unyielding to the eye as masonry. The dramatic black prisms of Johnson and Burgee's Pennzoil Building in Houston, or the undulating reflective masses of Welton Becket's Reunion Hotel in Dallas, embody this neo-Expressionist architecture of glass towers. For all their drama, however, these forms have a self-indulgent and meretricious aspect, quite apart from their dubious environmental validity. One is not convinced that this is not just a new generation of playboy architecture, as Siegfried Giedion stigmatized the frivolous tendencies of the 1960's in the Introduction to the fifth edition of *Space Time and Architecture*. I am not convinced that this particular neo-Expressionist tendency represents a useful lesson to contemporary designers, and is not merely "an architecture treated as playboys treat life, jumping from one sensation to another and quickly bored with everything." (p.xxxii)

In my opinion, a more useful lesson from post-war Expressionism was its tendency to manipulate brick work in original and evocative ways. This tendency can be observed in German Expressionism, as seen in the serrated brick coursing of Peter Behren's offices for the Hoechst Chemical Works of 1920, or in the offset rectilinear masses of Mies van der Rohe's Monument to the Communist Martyrs of 1926. In both of these examples, striking geometrical forms result not from the application of ornament, but from constructed detail. This seems to be the principle distinction between Expressionism and the Art Deco of the 1920's, which also employed the zig-zag line. Nevertheless, despite the frequent use of brick in German Expressionism, the most provocative use of this material occurred in the Netherlands.

Dutch Expressionism was not a sudden rediscovery of spiritual values in the arts, or a reaction against a guilty military-industrial complex, as it tended to be interpreted in defeated Germany, but in the neutral Netherlands rather a continuity with a long brick-building tradition. In the unforested and environmentally precarious Low Countries, a tradition of building solidly and compactly in brick, at relatively high densities on land painfully reclaimed from the sea, had taken root as early as the middle ages. During the great sixteenth century Golden Age of the Dutch Republic, her cities and towns had been solidly constructed of brick in an era when London before the Great Fire was still largely a city of wood and plaster. In this Golden Age, the Dutch enjoyed the highest level of domestic housing in Europe. This tradition of solid and careful brick building continued into the nineteenth century, to be epitomized in the one great Dutch monument of the first generation of modern European architecture—Berlage's Amsterdam Exchange of 1897-1903. The tradition was continued, however, in the Scheepvaarthuis of 1912-16, where J.M. van der Meij manipulated brick coursing to achieve original and provocative effects. Van der Meij was assisted on the Scheepvaarthuis by two younger associates, Michel de Klerk and Piet Kramer, who would go on to become the pre-eminent masters of the Amsterdam School of Dutch Expressionism.

The flourishing of the Amsterdam School, whose ideals were propagated in its journal **Wendingen**, coincided with the enormous expansion of the city of Amsterdam in the 1920's. As new residential tracts were developed, a discernable school of modern architecture in brick emerged to fill them. The best known of these Dutch Expressionist housing estates are Eigen Haard on the Zaanstraat, by Michel de Klerk in 1919, and the De Daagerad by Piet Kramer in 1920. In these, and in the dozens if not hundreds of other housing developments in Amsterdam in this decade, the seemingly limitless possibilities of brick coursing and inventive detail were demonstrated.

The examples of brickbuilding in Amsterdam virtually defy comparative analysis, so diverse is this body of work. Nevertheless, if it is to be described as a style, certain underlying principles must be identified:

1. Brick is perhaps the most fluid and flexible of construction media. This is a lesson which Eric Mendelsohn learned to his sorrow on the Einstein Observatory. Originally conceived as a plastic expression of concrete, the Observatory could not be constructed in this medium. Concrete must be restrained by wooden formwork and reinforced with steel rods; these requirements obviate its seeming plasticity. Rather, Mendelsohn was forced to construct the Einstein Tower of conventional brickwork, and plaster over it to suggest concrete. The Amsterdam School avoided this dishonesty by frankly using brick to form fluid and curvilinear building masses.

2. The brick itself is a cast and/or molded unit, however, and as such can be shaped to conform to any surface or achieve virtually any decorative effect. Contemporary architects, accustomed to selecting their brick from stock rectilinear specimens in Sweet's Catalog, are perhaps not aware of its potentially limitless flexibility. But nineteenth century designers were aware of this potential, as were the designers of the Amsterdam School.

3. Within the surface of a wall, masonry need not be laid up in uniform coursing of randomly modulated tapestry bricks. Coursing can be varied—headers and soldier courses can be used to create varied effects—and color can be varied, with darker glazed brick creating a compositional base on which the superstructure appears to rest.

4. Uniformly horizontal and vertical lines are not the only desiderata of facade composition. One surface can move diagonally up or down, and the cornice line can rise or fall to accommodate varying functions or to adjust to neighboring context.

5. The street remains the fundamental generator of architectural composition. Here again we part company with Siegfried Giedion, to whom the planning of the Amsterdam School appeared retardataire.

continued

"When we look back at the Amstellaan from the point of view of later developments, we perceive that it belongs in the main line of nineteenth century town planning: the street dominates the whole . . . There is reform but no new conception." (p.803)

However, this passage from the fifth edition of **Space Time and Architecture** merely repeats the biases of the fourth edition, whose publication in 1962 had coincided with the appearance of Jane Jacob's **Death and Life of Great American Cities**, in which the doctrinaire gospel of the superblock and segregated pedestrian circulation were fatally discredited. If one accepts the street as an acceptable means of circulation for pedestrians as well as vehicles, then the street facade housing estates of the Amsterdam School, enclosing private gardens within the block, comprise a splendid residential environment, in the best Dutch tradition of compact, high density housing.

Having described the lessons to be learned from Dutch Expressionism, what tendencies, be they accidental concurrences or conscious emulation, can be discerned in recent architecture in Texas?

Brick as a building material, and its manipulation for decorative effects, has long been a staple ingredient for Texas' preeminent regionalist architect, O'Neil Ford. His most impressive sustained body of work, the campus of Trinity University in San Antonio, illustrates Ford's allegiance to the brickbuilding tradition. His command of constructed detail in brick relates him to the tradition of the Amsterdam School. At the same time Ford's use of brick grounds his architecture solidly in regional environmental imperatives. In the long, hot Texas summers, masonry serves as an admirable insulator against heat transfer, and Ford's adherence to this material embodies a valid regionism divorced from the sham historicism of plaster and wood still occasionally invoked in the American Southwest, as at Ernest Kump's Eastfield Campus for the Dallas Community College District (not to mention the frequent taco joints which disfigure the commercial landscape).

If the above passage tends to denigrate the DCCD, it must be recognized that distinguished clients sometimes err. If the schmaltzy regionalism of Eastfield offends, splendid recompense is offered in the District's most recent campus, Brookhaven in Farmers Branch, designed by Pratt Box and Henderson. Here one finds a reflection of specific lessons from Dutch

Expressionism which go beyond even O'Neil Ford's manipulation of brick relief.

One might also suggest that Brookhaven College owes not a little to the example of Alvar Aalto, of all the great masters of modern architecture the most influential (save perhaps Le Corbusier) on current designers striving for effects at once humane and dramatic. Yet as William Pearson has demonstrated, Aalto in the 1920's was substantially influenced by Dutch architecture, and so the two strands are intermingled. It would take an essay considerably longer than this to even begin to sort out Aalto's influence on contemporary designers; that is not the present objective. That objective is rather to describe the similarity of effects between Brookhaven College and Dutch Expressionism. That similarity of effects consists primarily of variations in coursing patterns and surface glazes, which animate the flat brick surfaces without interrupting them by three-dimensional, plastic effects. Thus the brick wall is given a new vitality. The mural effects of Brookhaven constitute a challenging counterpoint to the plastic effects of brick relief at Ford's Trinity campus.

Still, the full possibilities of the Amsterdam School's manipulation of brickwork do not seem to have been recently explored. Brickbuilding in the Netherlands in the 1920's employed simultaneously mural effects of coursing and chromatic variation, and plastic effects of constructed relief. The richness of these effects have perhaps never been surpassed. To be sure they sometimes became cute, but their designers cannot be faulted for paucity of invention. Whether a brickbuilder's style of such richness is possible or even desirable today is a matter of opinion. The last thing one would desire is another revival, for revivals of even valid and praiseworthy work are inevitably tawdry and inferior. Yet there is room for inspiration from the past without reviving it. If a renewed brickbuilding tradition is in fact a valid response to environmental imperatives—and surely it is more valid that a superficially neo-Expressionist vocabulary of glass-skinned prisms—then efforts to animate and enrich this material have great potential for creative development. For the brick unit, although mass produced as surely as the sheet of mirror glass, is smaller in scale and capable of being controlled by a skilled detailer or craftsman. In the humanely designed, well crafted and modestly scaled buildings which should comprise the bulk of architecture in any region, these lessons might find a fruitful arena for exploration and discovery. At least, one is led to hope.

Jay C. Henry

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