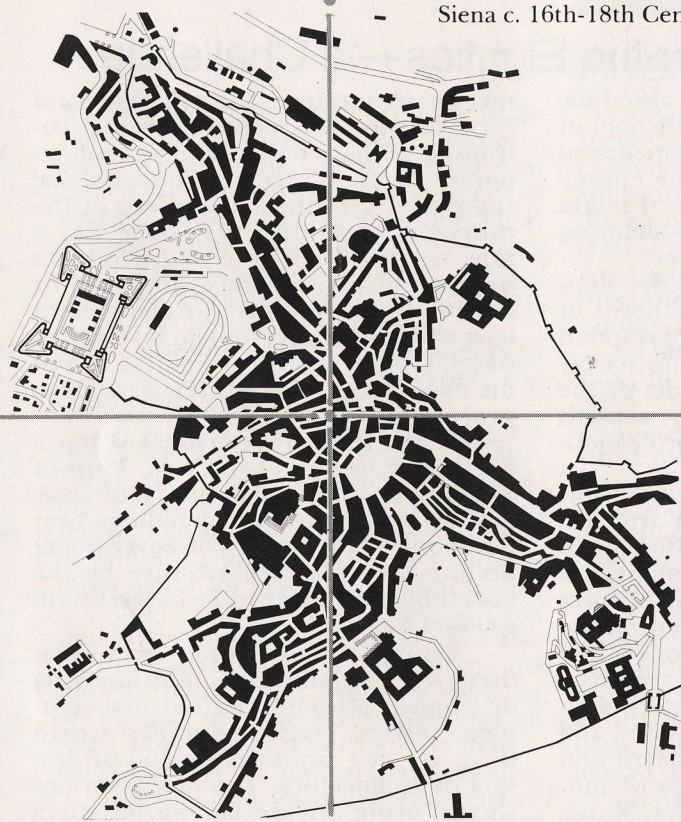


Siena c. 16th-18th Century



Siena c. 1960



## The Dean's Corner

### An Architecture for the Eighties—a Challenge

Many of my friends have asked me the questions, "Why isn't the School of Architecture at Arlington concerned about low cost housing . . . the energy crisis . . . rebuilding our cities?" I might respond to those very well-meaning queries in the following manner.

The practice of architecture does not necessarily respond to the needs of society. Schools of Architecture respond to very few of the issues facing society for the schools are the product of the profession and conversely the schools train and shape the future professionals.

The root of the matter is that by its very nature architecture is an art form which is the product of an affluent society. The great architecture of civilization has been brought forth by cultures at their zenith, and if not at their zenith, in their ascendancy. The patrons of the Renaissance and other ages have given us with their *largesse* the splendid monuments of Venice, Rome, Florence, and elsewhere in our Judeo-Christian and Afro-Asian world. Regardless of motives of the patrons—Medici, Kaufmann, Kimbell, or a Japanese Prince—most of the admired and imitated architecture is the product of a prosperous society enjoying a creativity not always possible. Governments rarely create good architecture and especially so in the modern era. The architecture that is handed down by the fiat of a Hitler, a Stalin, a Mussolini or even a Roosevelt (some of my north Dallas friends would see a strong connection here) is rarely impressive. I believe it can be said then

that an architecture with a government for a patron (as opposed to private patrons) is perhaps not an issue in contemporary times. Whereas an imperial Raj sponsored a Delhi masterpiece in the nineteenth century, that same Raj is now virtually destitute and produces nothing of consequence, imperial or otherwise. The pressures of the present have the British government involved in societal concerns such as new towns and the like. There remain a few patrons to grace a Sussex university with a rare jewel, but that graciousness is but a fleeting reflection of the past. Most of Washington, D.C., and the Neo-classic and Federal style office buildings bear testimony to the vacuity of government architecture and architecture by the government in a free society as well as in a closed society.

We neither predict nor desire that there will not be another Katsura Villa or Kimbell Museum. Rather in a complex, restless, and un-fulfilled world there are new priorities for the profession of architecture. The new priorities should bring architects and designers face to face with the reality of our situation. In a world threatened by crises in fuel supplies, overcrowding, and substandard, unacceptable living conditions, architecture has a mission that is the challenge of our age. That mission, I offer, is a societal one rather than a monumental or purely artistic one. The practice of medicine has responded to it. Perhaps it has been pushed but at least it has responded. No matter how rich, nor poor, some form of medical

assistance is available to the peoples of the so called first and second nations of the world. The emerging third nations are in need, but there is some noticeable movement to train more doctors and para-medical personnel to help.

The societal mission of architecture as it may relate to education can be defined as a mission to become involved in the problems of our age—The Eighties—not just in idealistic, formalistic, theoretical debates, but mature and deliberate action. Academe has a valid role in the theoretical debate. Academe has a greater responsibility, an overriding one if you will, to participate in the greater debate of the future of our world. To perpetuate waste, to lack concern for our cities, to turn our backs on decay and destitution is to fail society. If we do not care about the environment, who will?

This is not a nineteen-sixties polemic. The tocsin tolls for us all in a different way in the eighties. Problems of energy efficient design are overriding concerns, the shades of John Wayne or the message of a Jane Fonda to the contrary. Problems of housing and urban rehabilitation continue to be left unresolved and the civilization about us wonders why we care so much for a dimple on the face of a Canal Street. We spend hours in debate over post modernism, and fail to agonize over a rotting, decaying inner ring about Dallas or Houston. We amuse ourselves in the name of aesthetics but students design glass boxes for would-be buildings. We design additions for Florentine palazzos but over-

look our wretched suburban sprawl, half timbered old England and all.

Architecture has been said to be the most noble of the arts. Without a Salk Institute we may never have had a Kimbell Museum. However, the point remains that the question that is repeated to me is, "Why are the architectural schools not concerned about low cost housing? Why are schools not interested in urban redevelopment? Why don't schools lead in energy conservative design?"

Perhaps we are too busy training students to enter a profession which by and large can not afford to care. The architects' clients are not the urban poor, they are the suburban well-to-do. The architects' clients are not slum landlords, they are the wealthy real estate developers. Architects seek work from institutions with large budgets and large projects.

Teaching design to students who will enter such a narrow based profession then, is an issue which is troublesome for some of us who might be concerned. Not that the profession is unconcerned. But, it does not shape governmental policy, it (the profession) does not fund projects, it is in truth a looselinked group of worldwide lovers of the art which does not control its own destiny.

Architectural schools can respond to the situation. Schools with a few dedicated and concerned faculty members can become involved in an architecture for the eighties. A humane architecture can turn to human scale projects.

Schools of architecture can at least be part of the conscience of the professions and present to the community some of the rightful concerns of our segment of society. Those concerns should include:

- energy conservative design
- the issue of low cost housing
- the redesign and rebirth of our cities
- the redemption of suburbia
- the training of minority students to enable them to better interpret the problems of the minorities

If schools of architecture can touch only a few students, the message that architecture is concerned may reach society. I believe design can be taught at all levels. The principles of design are just as valid for a low income walk-up apartment as for an urban art museum with no budget restrictions. *We need both and that is the point I try to make.* For the eighties architectural schools should look at their image. Architecture is an art of love, and love and concern for all our fellow man and our environment is what I believe architecture is all about.

I have used the word architecture to embrace all the design disciplines of the SAED; landscape architecture, interior design, planning and urban design, and architecture are all involved. If they are not, then we really are doomed to failure.

DEAN GEORGE S. WRIGHT



Photograph courtesy of Craig Kuhner

### Alvar Aalto Exhibition

"Alvar Aalto 1889-1976, a Retrospective Exhibition" organized and circulated by the Museum of Finnish Architecture, Helsinki, with the support of the Finnish government, had a very successful showing at the UTA University Art Gallery and the School of Architecture and Environmental Design from January 22 to February 12, 1980.

The exhibition was shown in Helsinki in 1978 and travelled to several other European cities including Essen, Edinburgh, London, then to New York, and Chicago before being shown here. Kaarlo Leppanen, designer of the exhibit and creator of a different plan for each installation, stated that "the installation at UTA was the most outstanding so far, including Helsinki" where it was shown in Finlandia Hall designed by Aalto. He suggested that the success was very much due to a design of free undulating and continuous wall surfaces, exhibited in a relatively neutral and large space. The design flowed much like an Aalto building.

A symposium, "Aalto's Gift: His Concern for Humanity" was held on January 30, 1980. Aalto's relationship to the Bauhaus; his inspiration of nature; and an analogy to Frank Lloyd Wright highlighted the topics discussed by a panel of emotionally involved people. The participants included: **Father Edmund Smith**, Prior, Mt. Angel Abbey, Oregon (library there by Aalto); **O'Neil Ford**, Architect, San Antonio, who has called Aalto the greatest architect of the 20th century and also practices principles of humanism, an archi-

ture for people; **Edgar Kaufmann, Jr.**, New York, who commissioned Aalto to do the board room of the Institute of International Education, New York; **Kaarlo Leppanen**, Architect, Helsinki, designer of the Aalto exhibit and chief architect with Aalto's office for many years; **James Pratt**, Architect, Dallas, whose Brookhaven College is of a quality of design that exists in the works of Aalto; **Göran Schildt**, Writer, Helsinki, a personal friend of Aalto, edited book on Aalto *Sketches*, is preparing a three volume biography of Aalto, and lives in one of the few houses designed by Aalto. The symposium was moderated by **Martin Price**, Architect, and Associate Professor at UTA.

MARTIN PRICE

SAEDNEWS  
Spring 1980

VOLUME 1  
NUMBER 2

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

#### Contents

The Dean's Corner	2
Aalto Exhibition	3
Essays	
<i>Architecture: The True, the Good, and the Beautiful</i> by Andrzej Pinno	4
<i>Urban Landscape Design: The CBD</i> by Richard Myrick	5
Architecture	6
Landscape Architecture	12
City and Regional Planning	13
Interior Design	14
Student Projects	16
SAED: Curricular Concerns	17

Cover illustration: Urban transformation, study of built form from Senior design conference course

This number of the SAEDNEWS was compiled and edited by Professors Brooks, Fabiano, Green, Guy, Kuhner, Scherr, and Windham

## Architecture: The True, the Good, and the Beautiful

### Decline of the Modern Movement

The Modern Movement in architecture, after decades of struggles has achieved an almost general acceptance. Its championing of functionality, rationality and efficiency fitted well the prevailing tendencies in the society of those days, and its architectural forms, expressing these tendencies, became symbols of corporate prestige and governmental power. This victory, however, deprived the Modern Movement of its revolutionary fervor and transformed a progressive force into an institution. In this new role, the Modern Movement began entrenching in its newly acquired positions, strengthening its defenses and, unfortunately, losing touch with the evolving society.

During the heroic period of the Modern Movement, its great masters saw a well defined reality. The old bourgeois society was coming to an end and a new era was dawning: Karl Marx and the socialists were pointing to a better future; science and the positivist philosophy were formulating new concepts and goals for the well being of society; and the exploding technology was offering powerful tools for achieving it. Hope and optimism reigned. Enthusiasm, brilliant ideas and hard work were supposed to make wonders, and a true, a good, and a beautiful environment was at hand.

Yet, although the built environment was to be rational, full of sun, space and greenery for everybody, and radiating a new hope through the beauty of its pristine forms, the dream

did not come true. Reality has not been so rational as it seemed. The slums, ghettos, and the shanty towns are still with us, cities disintegrate, and the ugliness of the built environment still persists.

The causes of these failures are blurred, and hard to define, but we can point out a few of them: social and political structures failed to bring about an ideal society and created in its stead a consumer society satisfied with cheap prosperity and plastic sham; the social sciences found themselves under the spell of the positivist philosophy and began indiscriminately using (or as the humanists would say, misusing) the scientific methods of inquiry, turning in this process inwards and losing the ability to formulate meaningful goals; and technology evolved into a monster which began dominating societies and creating more problems than it could solve. Consequently, the strong foundations, the Modern Movement believed in, slowly disintegrated.

### The Architects in Search for Directions

In this new situation, devoid of clear philosophic, social economic or political goals, but with all appearances of a good life, architects again started formulating new problems.

Looking for directions, they followed for the most part the path of the behavioral scientists who, in turn, sought examples and methods of inquiry in the natural sciences. The latter, the first to attain the status of science, divided among themselves the subject

matter to facilitate inquiry and consequently created physics, chemistry, biology, etc. The behavioral sciences assimilated the method of separating the subject matter under study but faced serious difficulties in finding the joints of separation. How to separate, for example, psychological aspects of human behavior from its social or economic aspects. Also, in contra-distinction to the natural sciences, the relationship between the behavioral scientists and the subject matter they investigate is a subjective one. A physicist does not have any personal biases toward neutrons or protons but a behavioral scientist cannot separate a scientific inquiry from his social values, his personal history, his social or ethnic origin, or his particular educational background.

These dilemmas undermine the validity of the behaviorists' efforts in the eyes of their main opponents within the social sciences — the humanists. They consider the behaviorists methods as being merely scientific as opposed to scientific and, in addition, accuse their adversaries of stressing too much the importance of methods of inquiry and thereby losing insight into the nature of social problems. The behaviorists, on the other hand, believe that they will achieve objectivity and reach the status of a natural science but, at the same time, claim that the humanists will not be able to develop precise enough tools to analyze and prove the general concepts they formulate.

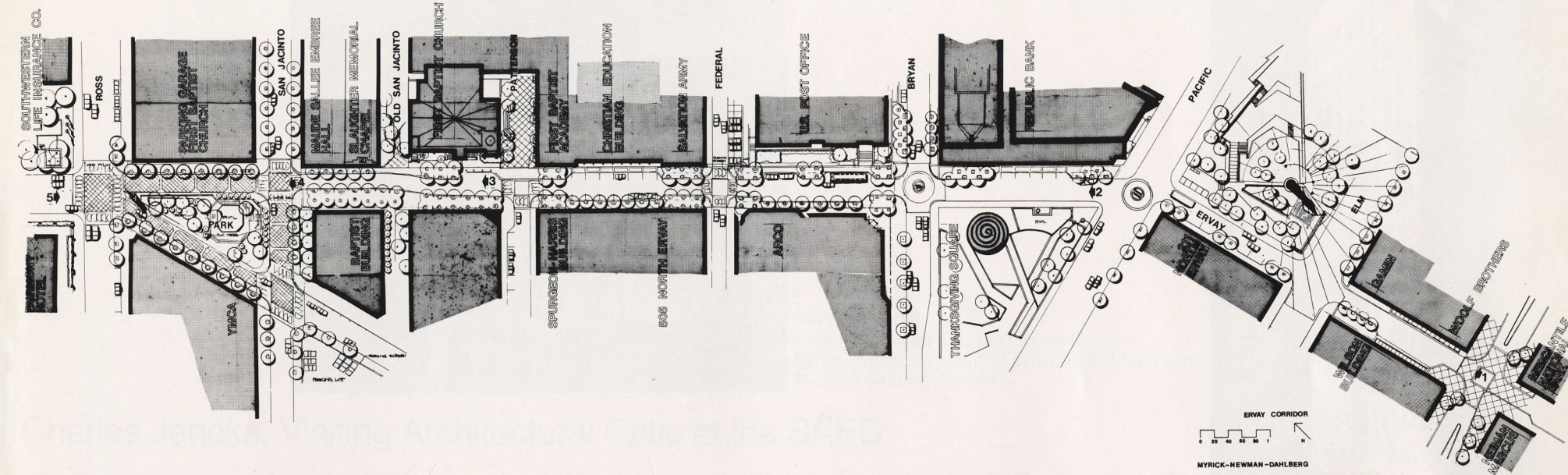
There seems, however, to exist a bridge between these two conflicting

points of view. When real life problems are being confronted, policy decisions and political actions unify the separated (for reasons of inquiry) elements of reality however incomplete and simplified they are.

Unfortunately, this continuity of analysis and synthesis escapes the architects' attention. They are satisfied with dividing architecture according to their personal interests, attitudes and abilities into three ancient ideals of the "true," the "good," and the "beautiful." Consequently, like their fellow behaviorists, architects deal with parts and cannot grasp the whole. Some study scientific approaches to design, others investigate ways of involving society in participating in the shaping of environment, still others experiment with aesthetic and formal expressions.

Architects of the "true" architecture who still believed in the power of science hoped to find inspiration in the fields of sociology, anthropology, or psychology. They read such books as *The Silent Language* and *The Hidden Dimension* by E. Hall, *Personal Space* by R. Sommer, *Walden Two* by B. F. Skinner, and many others. Some architects ventured into more difficult domains and studied *General System Theory* by L. von Bertalanffy who sought "common properties among diverse kinds of complex systems," *The Sciences of the Artificial* by H. Simon, who attempted to develop a science of design, or such books as *The Design of Inquiring Systems* C. West Churchman, or *On Purposeful Systems* by R. L. Ackoff and F. E. Emergy who

*continued on page 19*



Dallas CBD Streetscape—plan

## Urban Landscape Architecture: The CBD

*"... an organism is all of a piece, and you cannot deal with one part of it, leaving another part out, except at your peril."*

Ed Bacon, in this obvious truism, has identified the significant problem of cities world-wide: that they seem unable to plan except in bits and pieces and, unless through a Haussmann in Paris or a government in Brasilia, cities have poor mechanisms for doing otherwise. But they must try, and this essay is a call for a greater consideration of all the pieces taken together — the districts, streets, malls, and open spaces as well as the people and what they do, how they travel, where they live and work and, most importantly, how they feel. To identify these single elements is not new. From Jane Jacobs and Kevin Lynch on, we are all too conscious of these problems and many others of a different kind that are not involved in physical planning. Reiterating the obvious can sometimes focus attention on possible solutions. A few are suggested below.

As a young teenager from rural Canada, I was startled and delighted, as every other youth has been, by the skyscrapers of New York. I still am. They reflect dynamic America and man's genius for design and construction at its most magnificent. Seen from the air, they reach up like hundreds of grasping fingers all with the same vanishing point. From great distances they reflect man's ability to create dramatic skylines that compete with the greatest mountains of the world for attention and

beauty, their jagged outlines as bold as the Swiss Alps, their height above the floor below as great as many a mountain escarpment.

Yet, at street level, our central city towers present a dismal picture. While they function superbly as a creative response to the economics of man's need for floor space, they have combined with the automobile to drive other land uses — and people to boot — out of the city's core. Utilization of every available foot of incredibly expensive land has resulted in a streetscape of harsh vertical structure, narrow walks and moving traffic. Where the need is to appeal to the individual in a way that makes him feel comfortable with structural and landscape elements that can be enjoyed, the reverse is true. Harsh facades of stone or glass meet concrete sidewalks without relief or opening or softening amenity. Private ownership of land, economics, lack of security and a street right-of-way established by frontier town planning may be major culprits, but designers must bear part of the blame. We seem to feel that consistency of scale requires a base in total conformity with the simplicity or gutsy strength of the tower itself, as if one were treating the building as a model seen from above — with detailing of the streetscape unimportant — its boldness matched only by the boldness of the structure. Bunschaff's One Main Place in Dallas is a case in point, where nothing at plaza and sidewalk level relieves the harshness of the space around concrete and glass.

It can be different. In the Piazza San Marco in Venice, the buildings as they meet the ground become colonnades with intricate detailing at a scale the individual can understand and a form that blends vertical structure, horizontal structure and people into an harmonious whole. The individual is the prime client. He is invited into the mass of the building to participate in a visual and sensory experience in which all elements are skillfully interwoven. Truthfully, we must recognize that transformation of our streetscape to a warm and personal atmosphere from its present harshness will not, of itself, cure our central city ills. More varied land uses, security at night, recognition of changing living patterns, and reuse of older buildings that provide a change in scale and character are crucial. No single solution will suffice. But we can start at once to treat the streetscape at eye level as the most important element of the design of central business districts. This is a crucial part of good urban landscape architecture.

While treating the total streetscape and insuring that private development at lower levels become two parts of a solution, a third is increasingly important — the introduction of numerous small city parks that are green, exciting, glamorous, and expensive. They become nodes in a pedestrian system and break the sterility of modern pavements and modern facades. Their success depends on an understanding of how the individual uses and becomes involved both physically and emotionally in the area,

an appreciation of scale relationships between park and surrounding towers, and an ability on the part of the designer to use hardscape and softscape in geometric harmony or opposition. The use of water in almost all its configurations is usually dominant. Such spaces are providing a Renaissance in the urban landscape — if not in form at least in understanding the role people play. The most sensitive of these spaces have been designed by landscape architects. Philip Johnson's Water Gardens in Fort Worth and Thanksgiving Square in Dallas suffer in their appeal as warm inviting spaces in which people become involved when compared with Halprin's Heritage Park, also in Fort Worth and his fountains in Portland, Oregon, and Brien's Paley Park in New York and many others. Yet one has to pay tribute to the scale relationships of Thanksgiving Square. Johnson has accomplished a near miracle in successfully relating towering buildings to triangular open space and to people. Portland, in actuality, is well along in generating a renewed downtown center with new investment by retail and office resulting from its green pedestrianways, its string of sparkling open spaces and its attention to the proposed redevelopment of Pioneer Courthouse Square.

Cities are responding in a variety of ways. The introduction of boulevards bisecting central business districts with long fingers of green, somewhat reminiscent of the boulevards of Paris, provides a foil to the harshness of concrete, masonry, metal, and glass that is at once

*continued on page 18*

## Program Notes

This was a happy year for the program of Architecture. History was made in Arlington through the Alvar Aalto exhibit, co-hosted by the School of Architecture and the Art Gallery, and the two departments certainly deserve a footnote in the chronicles of the local historians. The Dean, Martin Price, the whole faculty of SAED and architecture in particular, as well as Sherry Dunaway and Max Sullivan of the Art Gallery, admittedly deserve grateful acknowledgement for this month-long event. If some details did not work out as initially anticipated, the fact of the big idea and the big achievement remains: the exhibition and Aalto arrived in Arlington, and this is what matters.

This was a year that the architecture faculty got together as an identifiable and strong entity. We managed to have consistent meetings to discuss topics of mutual and comprehensive concern: to look into our past and to plan for our future. Nothing could capture better the feeling of the architecture faculty towards the quality of the design education offered and the product produced than the statement expressed by a colleague: "I don't know of a school within a 1000 miles radius whose undergraduates produce such superior design quality."

Outstanding speakers from outside enriched our architecture program as usual. Charles Jencks, back again from England and China and around the world, joined our architecture faculty for the spring semester, lecturing in contemporary topics, along with Michael Yardley, who in his first year here, has captured the hearts of everyone, students and faculty alike. Jencks enriched our studios as well through his

most distinguished presence as a critic. Kind, candid, and to the point, he'll leave an impression on all our students who had the benefit of his criticism; they'll remember him dearly and wish that he return.

Erman Mitchell, the AIA president, another noted leader, honored our school with a spirited lecture on the architecture of his firm, Mitchell and Giurgola.

O'Neal Ford, Edgar Kaufmann, Jr., Göran Schildt—top international celebrities—came here on the occasion of Aalto's symposium. Stanley Tigerman made a very lively and controversial presentation. Some other distinguished architects also joined our guests: Alexandros Tombazis from Greece, James Pratt from Dallas, Kaarlo Leppanen, Aalto's collaborator, from Finland. Our students honored all these men who enriched our architecture program, yet, as was natural, some of our colleagues deeply believed that their lectures, including Jay Henry's, were even better than the lectures of the guests.

The director conducted a comprehensive evaluation of the whole architecture program by means of a questionnaire sent to faculty and students and personal interviews with many of them.

An Ad Hoc Committee prepared an excellent report on the graduate program. Much of what is going to happen in the near future will depend on these reports, which clearly demonstrate the deep concern and interest of the faculty and the students who helped develop them.

The juries and exhibitions continue as usual. The projects that were designed in our studios range from three-

dimensional abstractions and robots to proposals for the Dallas New Museum of Fine Arts. The thesis and thesis substitute proposals included designs and building types, ranging from a School of Architecture building to housing superstructures.

Many of our studios lean toward a comprehensive approach to architecture—process and product, not product nor form alone, although all options are not ruled out. The diversity of the faculty and the multiplicity of design directions and beliefs were reflected in the projects of our students. This dynamic variety, frustrating on occasions, questionable on other occasions, produced at the end a memorable year and designs that will be remembered. At least one would like to believe that this year was important to the lives of some of the students and some colleagues.

It is a great pleasure to be in the middle of a thriving place—and this architecture program is such a place. Perhaps ten years from now, the 20th Newsletter, when presenting the built projects of some of today's UTA graduates, might conclude that the fall and spring semesters of '79-'80 were semesters of great "seeding" for both UTA and the architecture of Texas.

Perhaps 10 years from now, every instructor may be able to install a television screen next to his office door and have a continuous slide show and a summary of his thoughts and experiences of the night before. An older Ferrier might perhaps remind them of the early, clumsy and yet miraculous slide show box that was introduced in the fall of '79 and opened up horizons previously unexplored in the brick enclosures of our building. Charles Patter-

son, the electronic wizard of our student body, certainly gave a hand in the success of the show, while Alex Avila toured around in frustration begging for slide trays for students and faculty alike.

The Jury Room at F.A. will probably remain as is—enclosed from all sides, a "victim"—of the user input, a much better Jury Room. Swift Center will get its repairs—one of the top things to do.

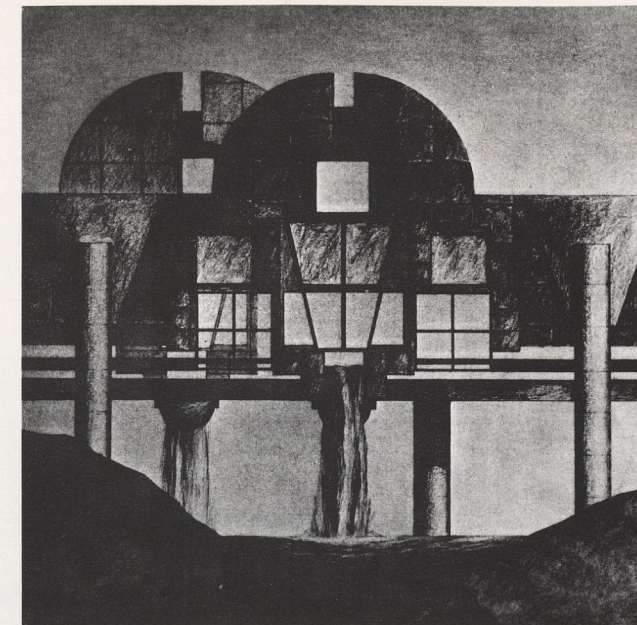
With our newsletters, the mailing, and our performance, we'll get closer to our Alumni.

The senior design exhibit at Hereford Art Gallery, organized by the students' Art Council, attracted a good number of Alumni, general public, and students from the rest of the campus.

Fabio Fabiano and Dick Myrick representing Interior Design and Landscape Architecture, have also supported the Architecture program. Urban Design and Planning are by now institutions. The contributions of these disciplines will become more intensive in the future through courses that all the architecture students will have to take. SAED will certainly become a great SAED in the next few years. And its architectural students will certainly become concerned, yet always design-oriented, architects. Thanks to all for their contributions and their support for this program.

And may God give blessings and years to Brooks Martin, this Texas sage of architecture, whose wisdom has enriched us all, at least, certainly this writer.

A. C. ANTONIADES



South Elevation  
Fargo-Moorhead Culture Center Bridge  
Fargo, North Dakota and Moorhead, Minnesota  
Michael Graves, Architect

## Charles Jencks, Visiting Architectural Critic at the SAED

Charles Jencks, the noted architectural historian, is currently a visiting critic at the SAED, and is giving a series of lectures on current topics in architecture. He wrote the following essay for this issue of the SAED Newsletter.

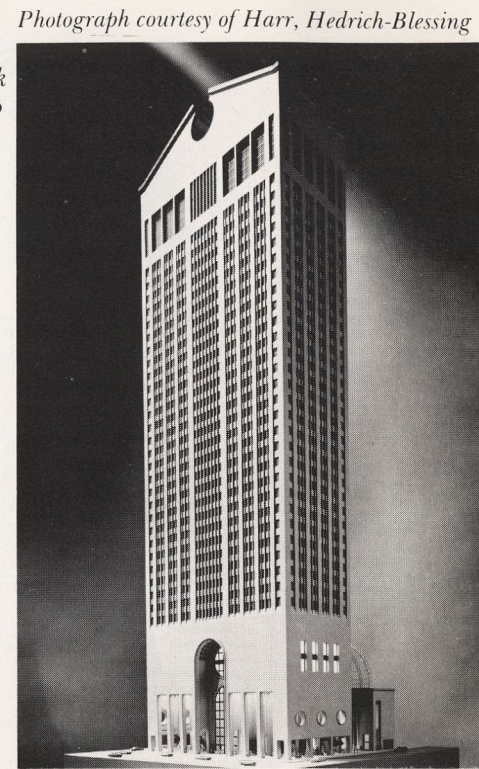


Charles Jencks

In the past year there has been a convergence of styles within Post-Modernism, a convergence which, to this critic at least, comes as a surprise. The diversity of departures from Modernism seemed irreducibly plural. There was little to connect the Historicists in America with the Neo-Vernacular architects in Britain or the Metaphysical School in Japan except a loose double-coding—the way in which they were all part Modern and part "other." Now things have changed and a more commonly shared approach, even common style, has emerged. It might be called many things which link together its hybrid qualities: partly derived from the Western tradition of Classicism in all its varieties and partly evolving from Modernism, we could term it Post-Modern Classicism.

The label that is finally applied to this work is of less importance than the fact that a loosely shared approach has emerged, for some commonality and consensus must develop in order for architects to communicate with an audience and create significant innovations. The maturity of any movement depends on it forging a style which combines both constancy and change, a duality more easily expressed than achieved. What are the examples that make Post-Modern Classicism such a consensus? James Stirling's Museum in Stuttgart, Michael Graves' Fargo Morehead project, Ricardo Bofill's "Arcades du Lac" (a "Versailles for the people"), Philip Johnson's AT&T, Charles Moore's Piazza d'Italia, most all of the recent work of Robert Stern, Arata Isozaki, Robert Venturi and Hans Hollein. In short, nearly every major Post-Modern architect has adopted parts of a classical vocabulary.

AT&T Corporate Headquarters, New York  
Johnson/Burgee Architects



Photograph courtesy of Harr, Hedrich-Blessing

Several historical parallels come to mind where similar hybrids were achieved—the classical modernism of Mies and all his followers, and the Free Style of Lutyens and so many Edwardian architects whom Henry-Russell Hitchcock characterized as being in the New Tradition. In the former case Classicism was suppressed, but implicit in the plan and trabeated orders, whereas in the latter case Classicism was consciously invoked in details and ornament. Clearly we are closer to the second condition—the keystones, quoins, columns, and architraves are there explicitly for everybody to enjoy. Furthermore their use is "Free Style," not scholarly, correct or even, in some cases, well-proportioned.

The motivations for this new consensus clearly vary. In certain cases, those of Johnson and Stern, we may detect the attempt to accommodate majority tastes (always a motive in classical revivals) as well as experiment with a language of architecture they find comfortable. In Isozaki's case, as in his Fujima Country Club (always a motive in classical revivals) as well as experiment with a language of architecture they find comfortable. In Isozaki's case, as in his Fujima Country Club (a barrel-vaulted question-mark with Palladian ends) a similar motivation is tied to Surrealist intentions, a desire to perplex. With the others, one feels an inverted Futurist motivation, the implication that by extending Classicism into areas in which it had never existed before, they can innovate, shock and produce great architecture while still being old-hat and acceptable. All of these motivations are, of course, conjectural, because they are not the kind of thing architects like to

allow. Unsympathetic critics would write it all off as "fashion," the recurrence of a conventional style in a time of retrenchment.

I don't believe this to be the case, although fashion is certainly involved. Rather, I think, it is one logical result of the impasse in which, with its combination of elitism and obscurity, Modernism left us. It cut architectural expression off from the past, from many of its users, and from convention. Paradoxically the only way forward for it was a return to a richer language and one based on shared stereotypes, since innovation, as is now well advertised, depends on convention. Clearly there are other conventions besides Classicism—Art Nouveau and vernacular to name two—and we can see Post-Modern Classicism, a free style which, we may hope, continues to be lively and does not become stillborn as many of its predecessors have in the last hundred years. Since most of its practitioners are in their creative prime we may, at best, be on the verge of a mini-Renaissance. These architects have lots of work, their maturity is accepted, perhaps a consumer society will not short-circuit this movement and add its corpse to the long list of "isms" it has prematurely turned into "wasms."

CHARLES JENCKS

## Recent Faculty Activities

### Anthony C. Antoniadis

Tony Antoniadis continues to publish extensively; some of his recent books and articles include:

*Contemporary Greek Architecture* (Published in Greece), Anthropos and Choros, 1979.

"Architecture From the Inside Lense," *Architecture and Urbanism*, July, 1979.

"Mount Athos: Historic Precedent of Arcological Postmodernism," *Architecture and Urbanism*, September, 1979.

Five contributions in *Contemporary Architects* (on Legorreta, Ishii, Tombazis, Zentos, Antonakakis), Muriel Emanuel ed., London: St. James Press, 1980.

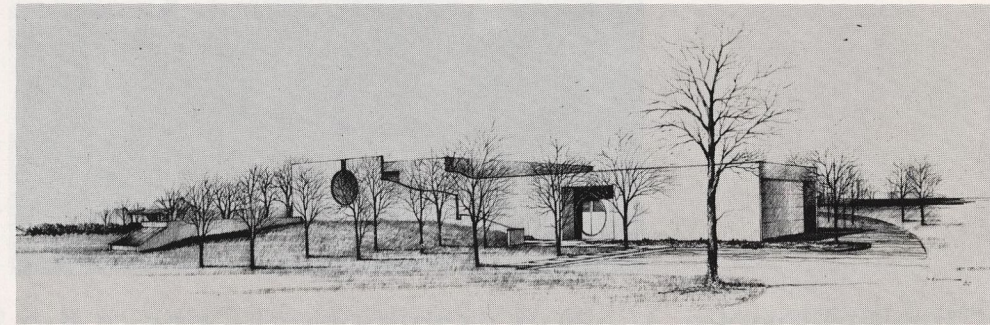
### Ernest L. Buckley

Dr. Ernest L. Buckley was appointed to the Advisory Council, serving the Masonry Research Foundation, organized in 1979 by the masonry industry and its many component trade organizations, including the Brick Institute of America, Portland Cement Association, National Concrete Masonry Association, the International Union of Brick Layers, and Associated Trades, and the Masonry Contract Association. Initial funding of the foundation was made to support research considered to be of importance to the industry. Particular attention is given to architectural and structural design problems, construction, and energy conservative measures.

Members of the Advisory Council, established to serve the Foundation, were selected from colleges of engineering and architecture, from research laboratories, and from consultants of repute, and met first on February 5, 6, and 7 at Sandpiper Bay, Florida.

The new Foundation is another source of funds for research activity that our faculty may eventually benefit from. There is much to do for those who are interested in the pursuit of advancement of the processes and technology.

Dr. Ernest L. Buckley presented a paper entitled "Field Tests of Insulated Modules of Wood, Brick, and Block" at the National Concrete Masonry Association Convention in Phoenix on January 21. He gave a similar paper entitled "Thermal Characteristics of Various Framing and Insulation Systems" at Lake Tahoe in September.



*House at Eagle Mountain Lake*  
Architects: R. B. Ferrier and Sam Austin

### R. B. Ferrier and Sam Austin

**House At Eagle Mountain Lake**  
A residence for Mr. T. E. Gass of Fort Worth, Texas

The project involves a new structure of 1750 sq. ft. on two levels, garden with hot tub, auto storage, and remodel of existing structure as a weekend guest house.

The new structure will utilize several passive energy strategies:

- partial earth cover
- solar collectors utilizing thermosiphon method to heat domestic water and to heat thermal mass for radiant heat (rock storage under level 1)
- siting of new structure to take advantage of prevailing breezes and deciduous trees.

The scheme consists of layered images encoded with elements of reference in plan, development of planes and spatial sequence. These images are composed of references to the clients specific and unique life style, response to site and landscape, architectural, and symbolic fragments. Semilogical intentions involve sensual suggestions, sexual metaphors, the client's fascination with oriental cultures and artifacts, and interrelated gestures between plan, planes, and volumetric development.

An axial scheme is developed in plan and volume not unlike a symmetrical analogy of the intimate relationship between man and woman. Referential planes layered over and growing from this axial condition are somewhat painterly in approach. In some instances, they are almost literal memories of elements which have emerged in painting investigations by the Architect

during the past few years. They address various concerns but thematically are consistent in explorations of architectural intent. These works are exhibited at the University Gallery, U.T. Arlington during November and December, 1979.

Announcement of results from the Dallas AIA Ken Roberts Competition (juried exhibition) 1980.

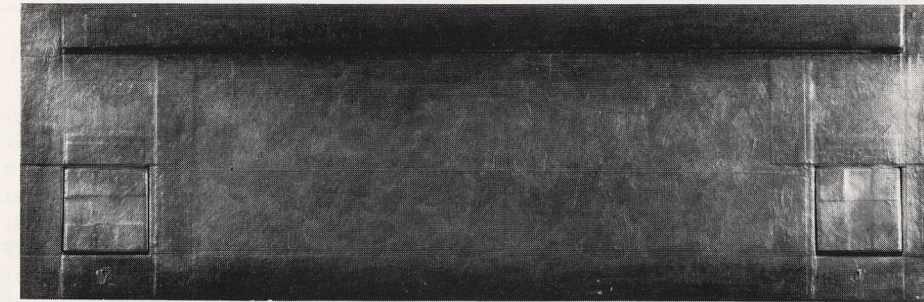
Dick Ferrier received: 3 honor awards  
4 merit awards  
3 citations

### Martin Price

An article in *Texas Architect*, "Aalto's Gift, Concern for Humanity," by Martin Price, was published to coincide with the Alvar Aalto exhibition.

And Martin Price has been invited to join the opening of the Aalto exhibit and an accompanying architectural forum at the Mount Angel Abbey in Oregon, June 30, to July 2, 1980, where Madame Elissa Aalto will also be present.

### Joseph Guy



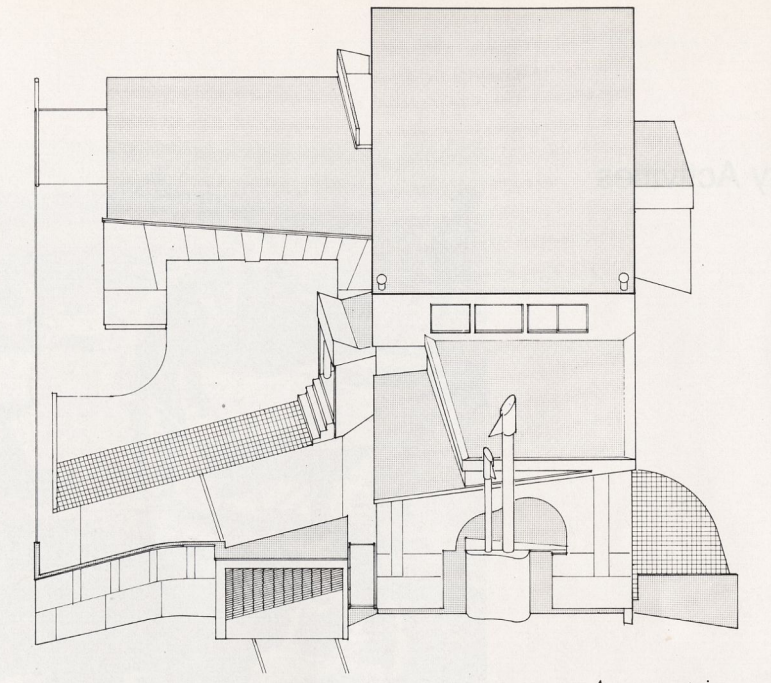
"Waiting, Listening"

10 1/2" x 33" Mixed Media

Photograph Courtesy of San Antonio Museum Association

Among the works of paper by Joseph Guy shown in *Paperworks: An Exhibition of Texas Artists* at the Witte Museum, San Antonio

Joseph Guy is Assistant Professor in The School of Architecture and Environmental Design teaching courses in the Design Communications sequence.

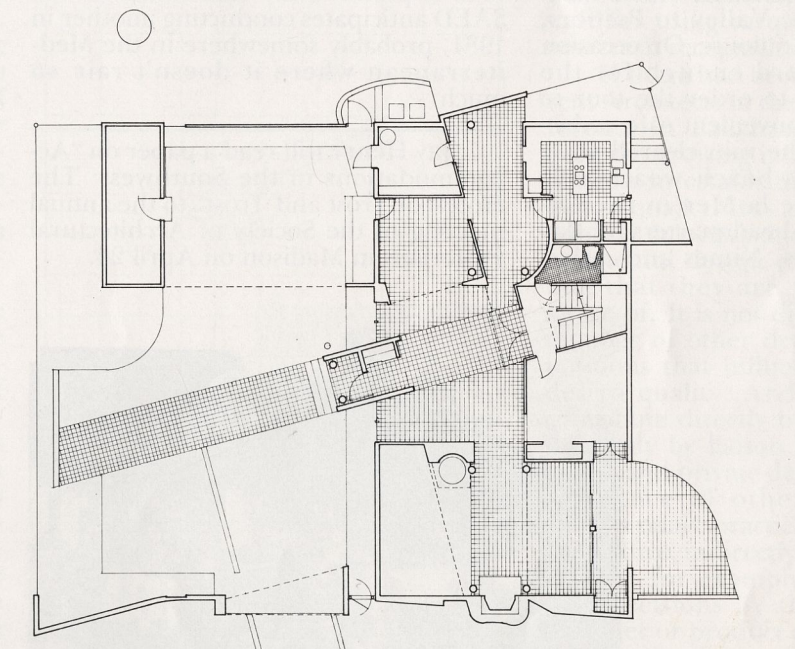


Axonometric

### Richard McBride

Richard D. McBride's design for a villa begins with a sequential experience of spaces and views leading up to a frontal entry plane. Upon entering through the plane, one experiences a collision of major and minor axes, and a confrontation with a complex series of articulated planar surfaces which have been shaped, carved, bent, and curved to create a highly sculptural definition of internal spaces. McBride's notion of "villa" stems from a deep appreciation of the work of A. J. Downing, who de-

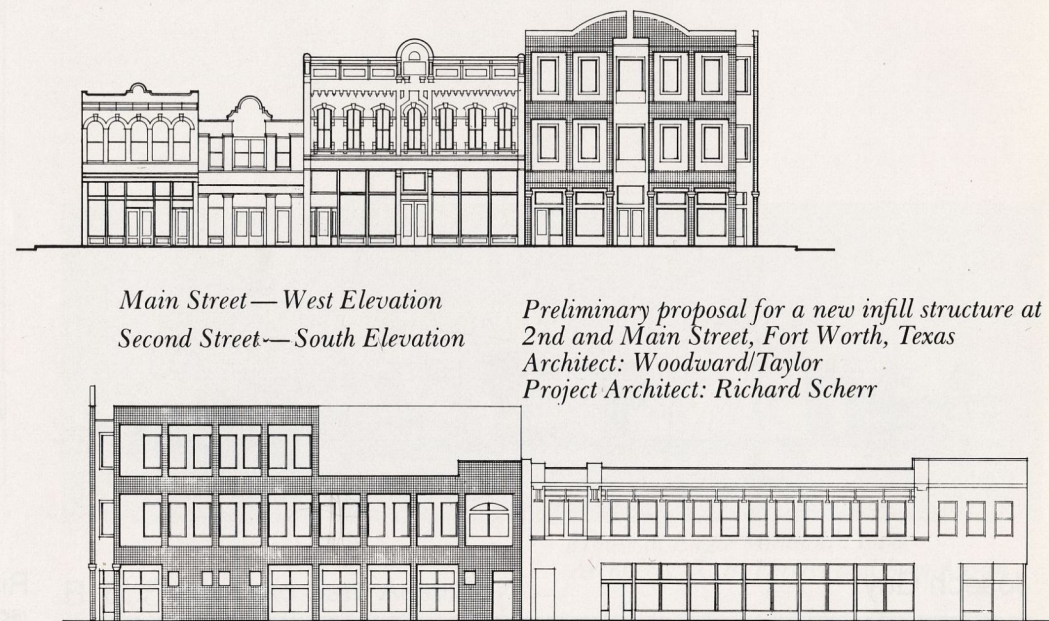
scribed the villa as "the most refined home of America—the home of its most leisurely and educated class of citizens. Nature and art both lend it their happiest influence. Amid the serenity and peace of sylvan scenes, surrounded by the perennial freshness of nature, enriched without and within by objects of universal beauty and interest — objects that touch the heart and awaken the understanding — it is in such houses that we should look for the happiest social and moral development of our people."



"Villa In A Texas Wood"  
Architect: Richard D. McBride

Plan

## Recent Faculty Activities



### Richard Scherr

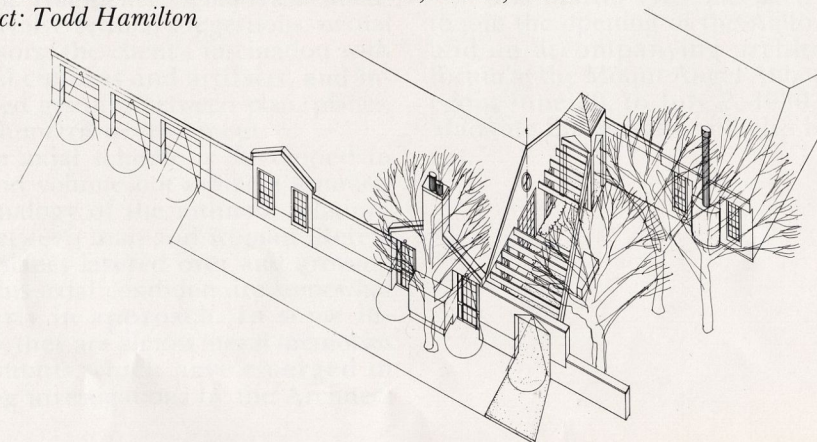
Richard Scherr, on Leave-of-Absence during the 1978-79 school year, is continuing his responsibilities with Woodward/Taylor as Project Architect and Designer of the Main Street Renovation project being developed by Bass Bros. Enterprises in Fort Worth. This project entails the rehabilitation of all of the historic structures in the two-block

sector bounded by Houston, Commerce, 2nd and 3rd Streets in downtown, one of which, the Knights of Pythias building, is certified on the National Historic Register. The area is planned to become a mixed use district, containing retail and restaurant functions on street level and professional offices on the upper levels.

### Todd Hamilton

The Freeman rent house receives a new façade, entry court, and interior. An intent of the design is to couple the picturesque with partial symmetries. The result will be a series of disjointed and fragmented events.

*Façade Alterations to the Freeman Rent House, Dallas, Texas*  
Architect: Todd Hamilton



### Jay Henry

Nine of the sixteen students who accompanied Dr. Jay Henry on last summer's Study Tour to France, Western Germany and the Low Countries are shown posing on the ramparts at Angoulême.

The rain gear is indicative of the uncertain weather which plagued the trip. It rained sometime on fourteen straight days as the group made its way through eastern France: from Paris through the Loire Valley to Poitiers, Angoulême, and Toulouse. On occasion it even rained hard enough for the dauntless director to order the tour to take shelter in a convenient café or bistro. Fortunately, the rain cleared for a week of glorious beach weather at Saintes Maries de la Mer in the Camargue, the tour's headquarters for day trips to Marseilles, Nimes and Arles.

Then up the Rhine to Lyons and a memorable climb to La Tourette; thence to Bern, Nancy and Mainz, up the Rhine by steamer to Cologne, over to Bruges in a foggy drizzle, and finally to Amsterdam and more rain.

Last summer's tour was the third such sponsored by the SAED, following the tour to Greece in 1976 and the Italian Tour of 1977. Although no study tour is planned for this summer, the SAED anticipates conducting another in 1981, probably somewhere in the Mediterranean where it doesn't rain so much.

Jay Henry will read a paper on "Accommodations in the Southwest: The Hotels of Trost and Trost" to the annual meeting of the Society of Architectural Historians in Madison on April 24.



Students on the ramparts at Angoulême

### Kenneth Schaar

During spring and fall semester 1979, the Rockwall County Historical Foundation invited the SAED and interested volunteers for the community to undertake archaeological studies of the mysterious natural or man-made phenomenon for which the county was named. Participants included the following dedicated UTA students to whom thanks are extended for their heroic effort: J. Laake, S. Reynolds, C. Rogers, T. Stewart (anthropology); M. Hester, R. Lawrence (geology); and M. Avila, R. Bell, R. Brown, J. Horn, T. James, S. Lane, R. Richardson, D. Sallee, D. Smith, J. Torrance, and C. Wilson (architecture).

The spring campaign objective, to establish the stratigraphic context of an outcrop located near the Rockwall/Colin county line, was limited and ultimately curtailed because of problems and restrictions imposed by inclement weather and the landowner. A preliminary report was published in *Perspective* (Society of Architectural Historians/Texas Chapter Journal (VII 2:1979, pp 7-8).

The fall campaign objective was to clear and delineate the configuration of a segment of the phenomenon found on the property of Chandlers Landing subdivision in south Rockwall county. The site, located south of Interstate 20, between Ridge Road and Lake Ray Hub-

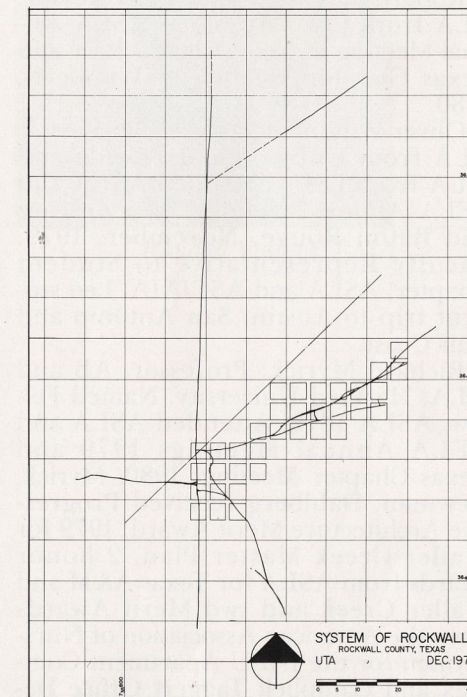


Students at work on the Rockwall exploration

bard, was selected for its elaborate network of aligned stone fragments exposed to varying degrees by surface erosion.

The fall campaign began by establishing a true north-south metric grid within which 4 m. by 4 m. trenches were laid out with 1 m. balks over an area extending 80 m. east-west by 40 m. north. Eroded and accumulated soil was removed in each trench to expose gray silty Marlbrook ("upper Taylor") marl. Within the excavated marl context were disclosed sandstone "walls," 0.001 to 0.01 m. thick appearing as cracked "blocks" about 0.01 m. long that were jointed with a calcite "mortaring" material. When cleared and traced, the "walls" were found to comprise a network of two perpendicular primary rays with occasional parallel arms (see drawing).

The preponderance of evidence uncovered to date indicates that the Rockwall phenomenon is a natural occurring sandstone dike composed of once-submarine sand that was either deposited or percolated into fissures opened by displacement associated with either the Balconnes or the Mexia-Telco fault. The absence of evidence to identify the Rockwall formation as an architectural phenomenon does not preclude the possibility that at some still unidentified location in the county there is a man-made Rockwall.



Network of Rockwalls cleared by SAED/UTA

### Steve Turnipseed

Last November 8 and 9 Steve Turnipseed attended the Architect in the Public Sector Conference in Tallahassee, Florida. General session addresses were given by Governor Graham of Florida and Mayor Ann Crichton of Decatur, Georgia, both of whom possess a refreshingly positive attitude toward environmental design issues in their jurisdictions — especially Mayor Crichton who even chastised her maintenance staff for using turquoise liners in their new trash receptacles.

If there had been a theme at the recent Architects in the Public Sector Conference in Tallahassee, it would have been the growing influence of public architects in establishing environmental design quality. It is an influence seldom publicly acknowledged by private environmental design practitioners, but is one that they are privately, acutely aware of. It is not difficult to identify a number of other design related career positions that influence environmental design quality. Architects in industry contribute directly by facility design or indirectly by liaison between corporate owner and private design firm. The performance of other design trained professionals practicing within the design office indirectly influences design quality; for example, resource allocation decisions by the office business manager or product quality decisions by the specifications writer. Design quality is influenced by the persuasive presentations of design trained professionals operating outside the design office —

*continued on page 18*

## Program Notes

The landscape program continues to thrive. For a new venture, barely three years old, enrollment is encouraging. Approximately 45 students are studying in the landscape architecture option at the undergraduate level while 16 students have been accepted in the graduate program to work towards their MLA. Our first two should graduate with the latter degree at the end of the summer of 1980.

The faculty now consists of three full-time core landscape architectural professors: DeJean, Myrick, and Windham, and a new adjunct from Holland, Jan Brouwer. These are ably supported during the first three years in the junior level design courses by 19 members of the architectural and planning faculty.

**The Goal:** Emphasis in the program centers on the development of a strong technical base in the traditional aspects of landscape architecture — design, plant materials, construction, and history. This is coupled with program development, the design process, and a thorough understanding of the resources on which design must be based — land, land forms, geology, natural systems, and plant associations.

What differentiates this school from others in the South and Southwest is its emphasis on interdisciplinary training. Landscape students are required to take two semesters of architectural design during which they develop an understanding of geometry and the spacial relationships of and in structures. In planning courses they learn about the factors that influence broad scale decisions at the city and regional level. All above is generally accomplished by the end of the fifth year. The final 16 hours of the master's program

is devoted to developing a second strength — business administration, urban landscape architecture or perhaps regional planning.

### The Faculty:

Robert DeJean: Assistant Professor, BLA from LSU. Attended ASLA Annual Meeting in New Orleans, 1979 and Texas Chapter Meeting at Wimberly, 1980.

Oliver Windham: Assistant Professor, BLA from University of Florida and MLA from LSU. Attended ASLA and CELA Annual Meetings, New Orleans and Baton Rouge, November, 1979. Faculty Representative to Student Chapter, ASLA and ASC/AIA. Led student trip to Austin, San Antonio and Gulf Coast.

Richard Myrick: Professor, AB and MLA, Harvard University. Named Fellow, ASLA 1979, Attended ASLA and CELA Annual Meetings 1979 and Texas Chapter Meeting, 1980. Myrick, Newman, Dahlberg received Progressive Architecture Merit Award, 1979 for Waller Creek Master Plan, 2 honor awards from ASLA for Texas A&M and Waller Creek and two Merit Awards from the American Association of Nurserymen for the JALU Apartment Complex and Campbell Taggart Office Development.

Jan Brouwer: Adjunct Assistant Professor, MLA Harvard University. Offers two courses senior landscape design and an introductory course at the graduate level in regional landscape architecture.

### The Students:

Students applied for student chapter membership in ASLA. Cliff Mycoskie, President, Owen Yost, Vice-President, Linda Smith, Secretary and Rick Yates, Treasurer. Published first issue of

Landscape Student Newsletter. Student Landscape trip to Austin, San Antonio, Fredricksburg, LBJ Ranch, April 2-8, 1980.

### The Activities:

Ian McHarg, Chairman of the Department of Landscape Architecture at Pennsylvania and author of "Design with Nature." Guest speaker on March 27, 1980.

Jot Carpenter, past President of ASLA, Chairman of the Department of Landscape Architecture at Ohio State; Guest speaker on March 21, 1980.

OLIVER WINDHAM  
RICHARD MYRICK

## Landscape Architecture: Occupational Outlook

Lane Marshall, President of the American Society of Landscape Architects in 1978 wrote the following:

"My earlier entry into the private practice of landscape architecture had begun in 1960. At that time, ASLA membership was below 1,500, only four states required licensure to practice. There were 15 recognized undergraduate programs, only eight graduate programs in the universities, and no Ph.Ds. In 1960, the nation was in the middle of an economic slump; two others since have hit the design professions especially hard.

But today the profession of landscape architecture has been transformed. ASLA has over 4,000 members; 34 states require licensing, there are 40 undergraduate, 25 graduate and three Ph.D. programs.

The number of graduates has trebled in 18 years and doubled since 1970. It is estimated that there are now between 15,000 and 25,000 landscape architects in North America: I suspect the larger figure is more accurate.

Predictions for the future are brighter still. Marketing specialist, Weld Coxe recently predicted that landscape architecture would grow five times faster than the other design professions during the next 10 years. The *Occupational Outlook Handbook*, produced by the U.S. Department of Labor, predicts that employment of landscape architects will grow faster than the average for all other occupations through the mid-1980s. Landscape architecture is at the cutting edge of many new and exciting practice areas."<sup>1</sup>

RICHARD MYRICK

<sup>1</sup>November, 1978 Issue: *Landscape Architecture*

## APA/ACA Conference

Last December Gene Brooks was invited to participate as a principal speaker in a joint conference sponsored by the American Planning Association (APA) and the American Council for the Arts (ACA).

The National Conference at San Antonio had as its focus, "The Arts in Planning" and Gene was joined by Denise Scott Brown, Alan Jacobs and Wolf Von Eckert as principal contributors.

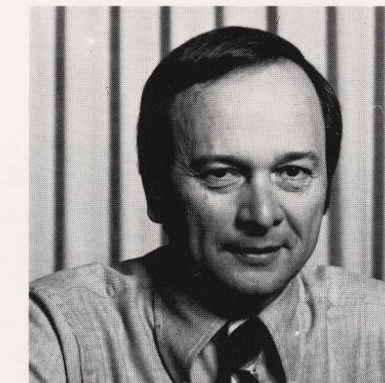
RGB sought to emphasize to the arts community the importance of moving away from the dilettante-dominated councils to one more actively engaged in involving the public as a participant in the planning process. Christo's "Running Fence" and the "Rocky Horror Picture Show" are two examples of the public demand to be an active participant in the arts. People were no superfluous casual viewers, but the principal reason the endeavor exists. Gene said, "Don't get caught in the rhetoric of the merits of the two examples, but understand the significance of the process and the participation of people in the art. The important thing for Art Councils to remember is if they are to receive wide community support and endowment they must engage the community from the outset of a program."

## Vosbeck Speaks in SAED Lecture Series

Randall Vosbeck, FAIA, spoke February 28 at UTA with more than fifty students, faculty, and architects about the focus of his upcoming term as AIA president. Citing the tremendous transfer of wealth each year from the United States to the oil exporting countries, Vosbeck said he will encourage the profession to adopt as a priority for 1981 an emphasis on design in the integrally related field of energy.

Vosbeck likened the potential influence of energy on the shape of the built environment to such significant past developments as the brick arch, structural steel, and the elevator and said, "The only question is, will we intelligently prepare for this development and lead the way to an enhanced lifestyle of not less but better, or will we be dragged kicking and screaming into the future so that not only do we miss out on the opportunity to develop a new democratic, energy-conscious aesthetic, but worse that we are perceived by the public as part of the energy problem?" Vosbeck believes that there are no more pressing challenges or exciting opportunities for creative leadership than the way in which we respond to the impact on design of the energy shortage.

Courtesy of Dallas Chapter  
AIA BULLETIN



Randall Vosbeck, FAIA



Berachah Cemetery

## The Berachah Home Cemetery

Two City and Regional Planning Students, Jan Dolph and Lynn Manion, working with Gene Brooks have completed the research and documentation for the Berachah home cemetery on the University of Texas at Arlington campus. The small obscure cemetery in the northwest corner of Doug Russell Park has been the subject of vandalism and neglect since the home was closed in the early 1930's. Founded by John Upchurch and his family in 1914, the "Berachah Industrial Home for Wayward and Unwed Mothers" had designated the interment site principally for infants and former caretakers. Since all of the records were burned when the home was closed, research was no simple task. In an obvious effort to obscure the past the children's flat headstones identified only given names or acknowledge simply the infant genre; i.e., "baby boy." Gene believed this unique remnant of Arlington's past was worthy of attention and hoped its recognition will contribute to a better understanding of Arlington's historical context.

This recent work by Gene, Lynn, and Jan followed similar efforts of Gene with Robert Hawkins in the Spring of '78. Robert, now a planner with the City of Dallas, worked with the Arlington Heights Neighborhood Association with R.G.B. succeeded in obtaining a Texas Historical marker for the "Red Brick" section of Camp Bowie Boulevard in Fort Worth. The intent in both cases has been to offer assistance to community historic preservation groups to identify those important resources and document those contributions toward a better understanding of who we were.

R. GENE BROOKS

## The Program: Objectives and Goals

The main educational objectives we intend to pursue during the next years, in order to improve and refine the ID program, may be outlined as follows:

**Expose the students to the entire range of professional skills required in our activity.**

Interior design is a rather complex discipline: it demands, to a great extent, the building knowledge and the planning skill of the architect; the knowledge of manufacturing processes and the three dimensional modeling skill of the product designer; the visual communication skill of the graphic designer, and many more talents.

While our students do benefit highly from being taught design in a school of architecture, they nevertheless need to expand their knowledge towards different areas. Industrial production techniques, as well as 3D modeling and prototyping, will be more and more emphasized in courses such as Furniture Design and Interior Detailing. Architectural signing and graphics also need to be strengthened in the future. Although assignments have sometimes been given in graphic design, a more comprehensive teaching should be developed in this area. We are now studying the possibility, for the next year, of offering a course of graphic communication for Interior Design: architectural signage, wall graphics, basic reproduction and printing techniques, corporate identity. This, we hope, will cover an area of knowledge which is more and more frequently demanded in our profession, in particular with re-

gard to design coordination for commercial or institutional spaces.

**Increase, in quantity and quality, the technical information given to the students.**

Our curriculum offers six technically-oriented courses: Construction Materials, Environmental Control Systems, Interior Materials I and II, Interior Detailing, Furniture Design. With the exception of the first two courses, they are taught by the ID faculty members. In this area there is room for improvement and better coordination. It is important that our students learn both construction and manufacturing technologies. Construction materials and techniques are obviously an essential part of any architectural course curriculum. Manufacturing and shop fabrication techniques, on the other hand, are very often overlooked in most schools. Nevertheless, this technical knowledge is extremely important for the Interior Designer. A meaningful, coordinated interior space (be that an exhibit, an office, or a commercial mall) cannot be made solely of standardized parts by catalogue, despite the large variety of available architectural products. Hence the need of designing different custom components for specific jobs. This technical information — fabrication techniques for wood, metal, and plastics — has to be carefully distributed among the various courses, in a strict sequence, in order to avoid overlapping, unnecessary repetitions, or worse, voids.

**Enrich the visual vocabulary and the cultural background of the students.**

We encourage students to develop a strong sense of criticism, with regard to design solutions, and a mature awareness of technical feasibility and esthetic coherence.

In technical courses, materials and technologies are discussed in connection with the most qualified examples of recent realizations. In design studios, students are invited to develop good taste and design awareness. Design is now truly international; thus a professional should be informed on the most advanced concepts in the treatment of the interior space. To this end, and to enlarge a cultural understanding of this profession, we have invited this year, as special guests, some outstanding professionals from Canada and Mexico: A. and F. Piccaluga, who own an internationally known design firm in Toronto. M. A. Panzini, Design Director of the largest department store chain in Canada, based in Montreal. M. A. Villazon, architect and designer, from Mexico City. In the coming years, we hope to develop more exchanges of this nature.

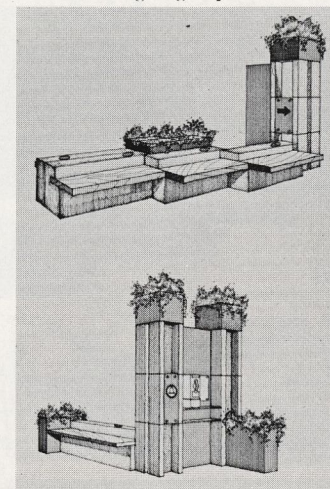
**Develop, among students, a strong feeling of self-reliance, and the awareness of the role of the designer within the society.**

Educating means providing a direction, a feeling of self-reliance, a sense of scope. We do intend to make future design professionals aware of the wide

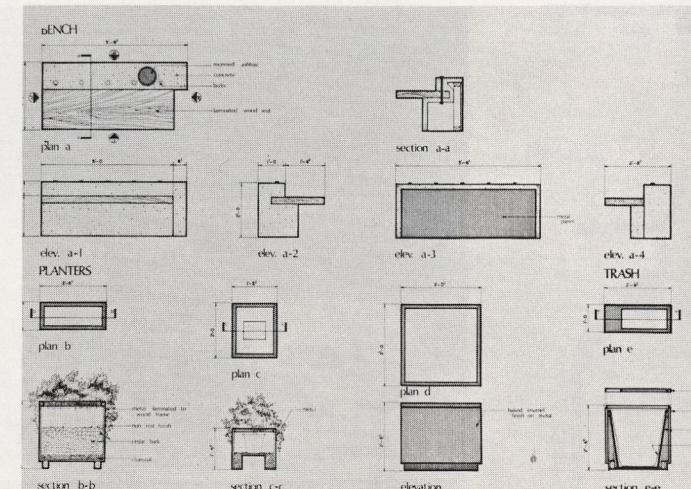
range of tasks they will be required to perform. We also continuously foster the consciousness of the social and business responsibilities which face the profession.

These are, in general terms, our short, or long range goals. The considerable (human and material) resources available on our campus, the support we enjoy from the design community in the Dallas-Fort Worth area, and last, but not least, the progressive attitude shared by the majority of the faculty members, make us confident to successfully attain these objectives. Among these, the development of the students self-motivation, is undoubtedly the most important. Design, as a means to improve the quality of the man-made environment, exists to the extent that we believe in enriching our daily experience with beauty. The quality of the environment we live and work represents the quality of life we want to live: it represents ourselves, our family life, our social grace. Our task is not that of providing a "space package" to respond to some artificial or extravagant requests emanating from an opulent consumer society; it rather is the creation of better environments for a larger number.

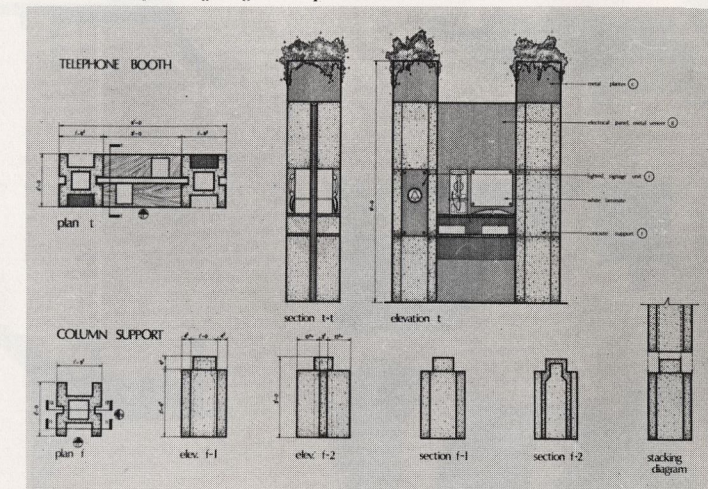
Typical arrangements benches, signage, planters



The components of the system benches, planters, trash bins



The components of the system stacking modules for signage, telephone booths, etc.



## The Program: Activities and Projects

**Project:** Furniture System for Commercial Malls — 4th year Interior Design Studio — Student, Jan Martin

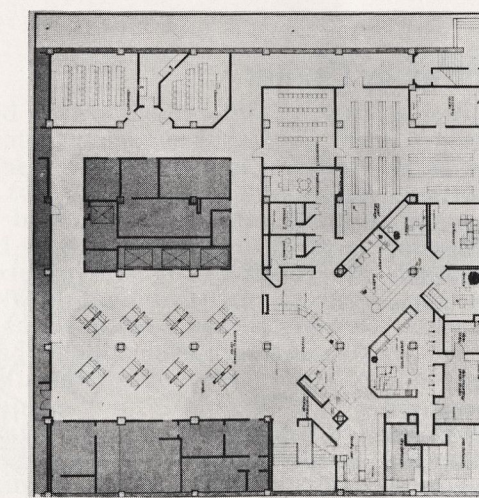
The system is composed of a series of cast concrete modules which can be assembled according to various functions — the visual result is characterized by a strong sculptural approach

**Project:** UTA Media Service Center — a proposal of restructure — 4th year Interior Design Studio Students: C. Johnston, J. Martin, S. Shero

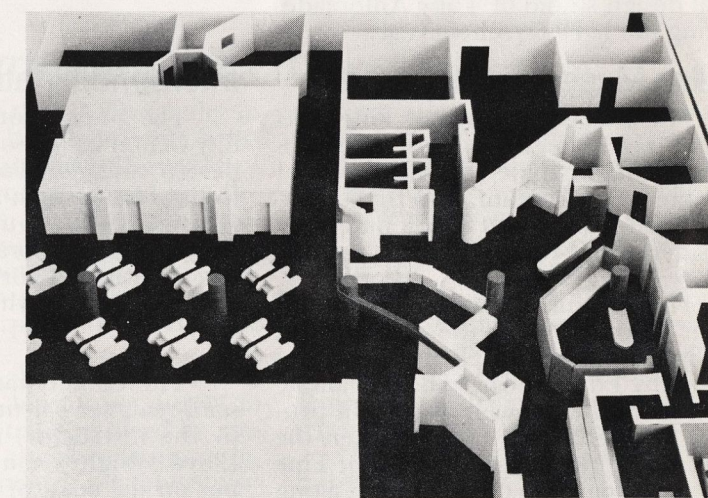
The campus Media Center provides a large technical educational service in the fields of audio and visual communication — photography, films, graphics, videotape, etc. The project developed by the students aims at creating a functional and inviting space, open to the users, characterized by a dynamic use of walls and furnishings.

**Wall Graphics** — 3rd Floor SAED — Design: Jan Martin, 4th year I.D. student This was a project assigned in the 4th year Design Studio in the area of architectural graphics and signage. (See Back Cover)

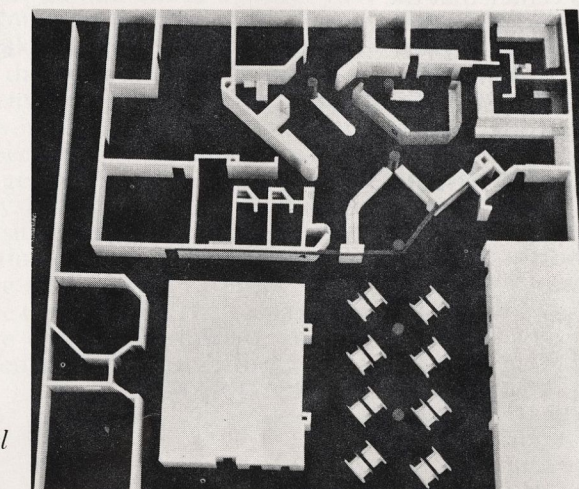
FABIO FABIANO



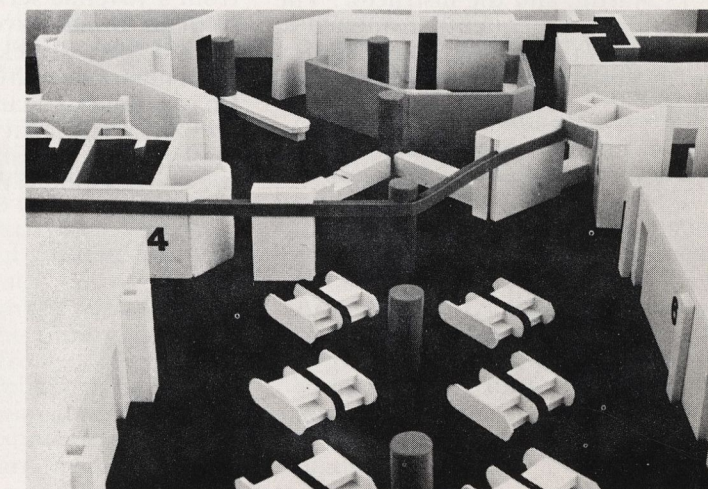
UTA Media Service Center Plan



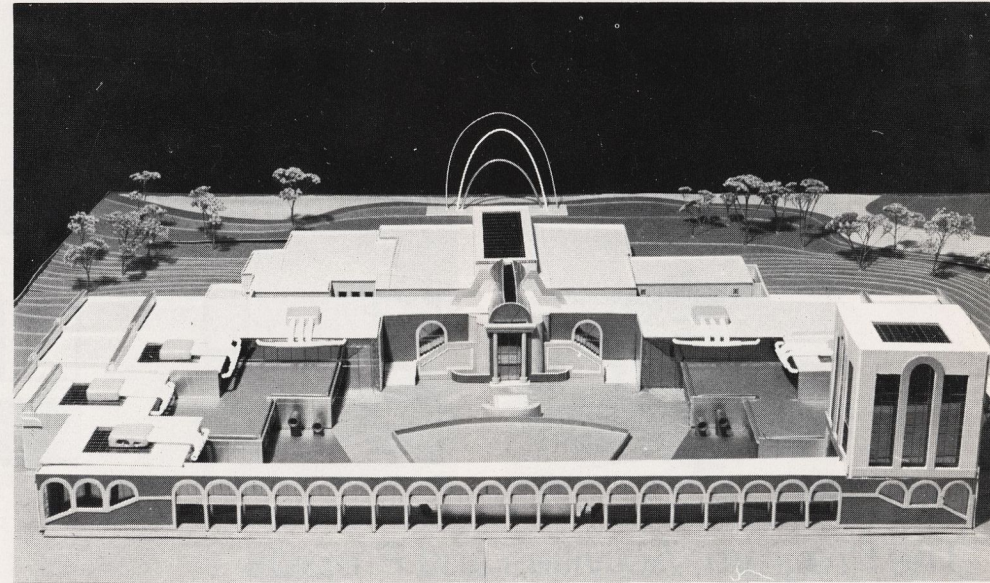
Model



Model







Dallas Museum of Fine Arts  
Project by Keith Andreucci, Rick Brown and Paul Solon  
Instructor: Tony Antoniadis

The following two projects were produced in the fourth year architectural design studio of Tony Antoniadis during the 1979-80 school year.

**Dallas Museum of Fine Arts**

The Dallas Museum of Fine Arts was an eight week problem on a specialized building type, in which issues of real site, real program, and functional-structural-mechanical issues had to be considered and resolved.

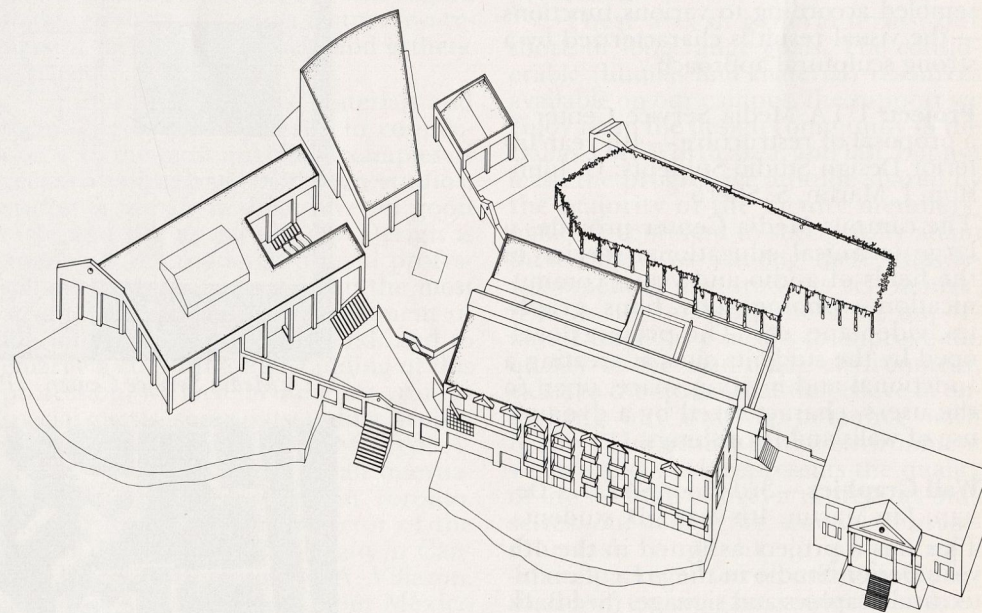
The students, who designed under fewer restraints than the architects of the real project (which has been designed by Ed Barnes), had to evaluate alternative sites as well as make a proposal for the facility. Harry Parker, the Director of the Dallas Museum of Fine Arts participated in the final Jury, along with Steve Turnipseed, Ben Lao, Brooks Martin, and the instructor. The projects were subsequently exhibited in the UTA Hereford Art Gallery in a show organized by the Students Arts Council.

**Interdenominational Community Center**

The Interdenominational Community Center called for the resolution and design consideration of diverse architectural issues such as mixed functional requirements (church-chapels-senior citizen housing-library, etc.) structural, mechanical and formal considerations, along with other symbolic and formal issues.

The Center was to be located on a semi-real, semi-fictional site (prepared by the instructor) neighboring Frank Lloyd Wright's southern Florida campus on the coast of a lake in Lakeland, Florida, and two blocks down the site from a juvenile services center that the students would have to design as their second (three week) semester project. The jurors for this project included Charles Jencks, Stan Haas from Parkey and Associates, Rick McBride, Brooks Martin, and the instructor.

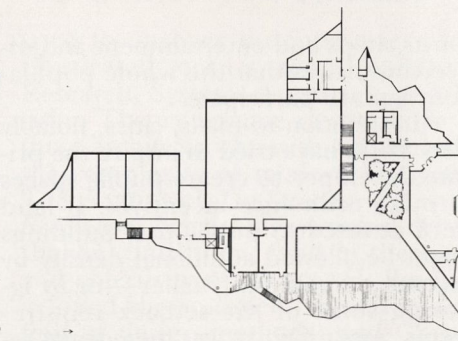
ANTHONY C. ANTONIADES



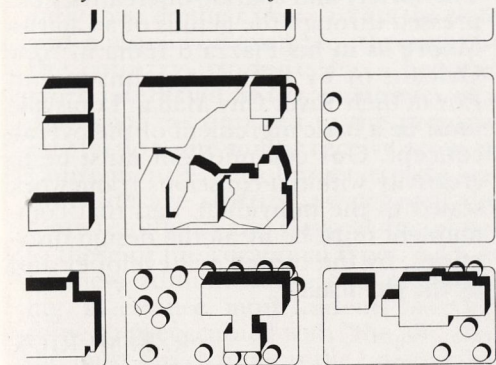
An Interdenominational Community Center  
Project by Richard Wintersole  
Instructor: Tony Antoniadis



Nancy Soultanian's "soft" site



Level One



Lower Level

A Community Center for Arlington, Texas  
Projects by Nancy Soultanian and Alijamshid Aliakbar  
Instructor: Martin Price

**Dramatization of Movement**

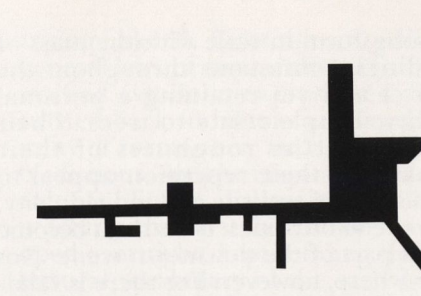
The parameters that I set, comprise a protesting and a tempering of the aggressiveness of a formal system of architecture by introducing a concern for humanity with a romantic expressionism of the DRAMATIZATION OF MOVEMENT. This drama begins with the POSITIONING of a building and proceeds with the ROUTING of walking or driving patterns through a building or an environment. The humanistic approach of the Finnish architect, Alvar Aalto, and the early pioneer buildings in central Texas, are inspirations and provide instructive examples of the geometry of form. The MOVEMENT OF POSITIONING weaves the architecture into the fabric of the site, and recovers the urban sense of grafting the buildings to the urban tree. The buildings are not static entities unto themselves but are a MOVEMENT OF FORMS with a profile response to adjacent buildings.

Although adding or subtracting are the two ways in which to create form, subtraction is the method best suited to an urban environment because the boundaries are set and then the art of subtracting creates voids which in turn create a very personal and informal kind of composition. In a softer, less

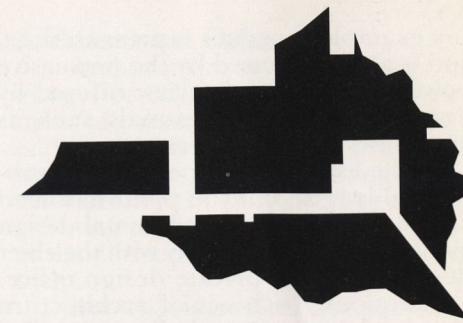
structured environment, addition is an equally satisfactory method. As in the early pioneer Texas buildings, windows become two dimensional voids and porches become three dimensional ones, and vertical circulation can occur on the exterior. The MOVEMENT OF ROUTING through the spaces between the solid forms of the buildings express vividly and emotionally a dramatization of the human process of passing through space.

The two illustrated projects for a community center for Arlington, Texas, are results of these parameters that were used by a senior design studio. Nancy Soultanian chose a "soft" site, one surrounded by trees; and Alijamshid Aliakbar chose a "hard" site defined by the downtown city streets. The first scheme resulted in a hard interior geometry, and a soft exterior geometry, and the second scheme resulted in a soft interior geometry with a hard exterior geometry. Each chose to enrich their respective sites with the spirit of another. The routing patterns through the buildings were studied very carefully in two and three dimensions. The results, I believe, are clearly appropriate and are enrichments to the spirit of form.

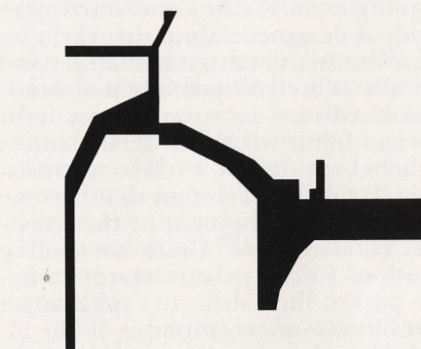
MARTIN PRICE



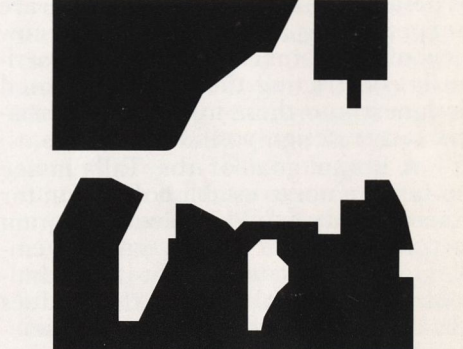
Routing



Form



Routing



Form

**SAED: Curricular Concerns**

Since joining the SAED faculty in the Fall of 1978, I have heard much discussion on the number and quality of graduates who are aspiring to join the professional ranks. This concern is not limited to Landscape Architecture, my field of training, but includes all the disciplines represented in the SAED at UTA and similar programs across the state.

An answer to the number problem is not an easy one, for it is not purely an academic venture to be resolved by limiting enrollments, establishing more rigorous grading standards, or other technical maneuvers on the part of the university. Without a doubt, the answer lies jointly with the philosophy and goals of the university, as well as the character and attitude of the student body as a whole.

I believe that one can browse through the university catalogs to gain insight as to the philosophy and goals of the various schools around the state, the SAED being no exception. The character and attitude of students in today's university system at UTA, on the other hand, are quite unlike the students of other areas. It is this difference that distinguishes UTA from other programs and in turn, permits it to be more responsive to professional needs.

Who are the students of the SAED at UTA and why are they different? To begin with, the average age is 24.3

(Spring '80) which should come as no surprise since the student enrollment at UTA consists primarily of young adults that are married and, or heads of households. With this in mind, one might expect a more mature student body. Such is not the case, however, for even though eleven percent (Fall '79) of the entering Freshman are directly out of high school, they too are characteristic of a more mature student body when compared with those of schools in different regions of the state.

The reason students of this region have different characteristics from those of other regions, I feel, can be attributed to their exposure to the social and professional functions of the metroplex. The metroplex is an aggressive market place where the application of innovative professional talent is highly competitive. It is this air of competition that reinforces the cycle of academic to profession to which the student is exposed and becomes involved. It is through such a cycle that the theories of academia can be materialized, a feature not available in many parts of the state. As a result, UTA students are becoming more responsible for their own actions, as greater pressure is placed upon them to accept the challenges of the academic and professional realms, all reinforced by an increased awareness of the fluctuating job market.

continued on page 19

for example, product representatives, and is also influenced by the persuasive power of the critical review offered by dual-expertise professionals such as journalists and publishers.

The list could be continued to substantial length, but the point has been made: control of environmental design quality does not rest solely with the chief designers in the private design office. Consequently, schools of architecture that lead students to believe that the only responsible position to hold is that of designer in a private design office are perpetuating a dangerously narrow view of environmental design and seriously constricting the flow of talented designers into these influential alternative career design positions.

A major goal of the Tallahassee conference was to establish direction for a new Florida A & M graduate program to train architects for government employ. The program concept is an admirable one; however, I feel that it does not address the basic problem: the timely exposure of all environmental design students to these "alternative" careers. I feel a more appropriate approach would be to structure an environmental design alternatives survey course for inclusion in the early environmental design curriculum. The course instructor could utilize a case study/lecture format to investigate these alternative career power positions and their occupants and could suggest both elective selection and alternate curriculum paths for interested students.

The survey course would have several positive effects. Besides sparking career interest in young environmental designers, it would serve to introduce the multitude of actors performing in the environmental design theatre to the designer and could allow him to be more sensitive to their particular environmental goals. It may also encourage those students whose interests are not in design to identify more appropriate goal positions and to voluntarily transfer curriculums.

In the long view, this humble academic response to these influential alternative careers could serve to perpetuate the environmental design efforts already initiated in our appropriately expanded profession and could assist in securing environmental design quality as a priority in the future.

a strong form in scale with the mass of buildings, continuous throughout the district and yet retaining a personal quality. People relate to trees. Their greenness, the roughness of their trunks and their repetition appeal to one's sense of security and individuality. As we redo our cities, trees must become a vital part of the downtown scene. Not everywhere, however. For there is validity in the structured landscape where sequences of space — narrow, wide, tall, short — are the dominant feeling. Cities are going even further and starting to provide a designed fabric that includes the materials and patterns of street and sidewalk as well as coordinated landscape hardware in street signs, light poles and fixtures, bus shelters, planters and benches — all pointed to a consistent high quality of design that become the coordinating pigment of the streetscape. (Illustrations)<sup>2</sup> Cities are issuing invitations to the private sector to become part of this fabric, to capitalize on its continuity and its emphasis on the individual and to let their buildings in their street-level configuration become personal in scale and a conscious part of the sidewalk scene. Fisher and Spillman's design for the new Dallas downtown library is responding to both of these potentials.

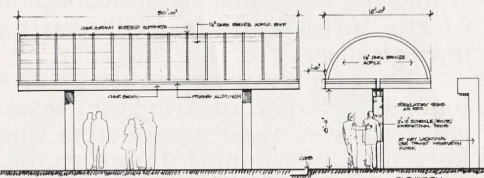
These cures for central city ills have been tried before in pedestrian malls across the Country. Most have failed in accomplishing such heroic goals. Some have been poorly designed in that they treated appearance only and failed to sense how people really use and enjoy such areas, in spite of the efforts of William H. Whyte, Jr.<sup>3</sup> Most have failed because they were a small uncoordinated piece in a city of a thousand pieces. Jere French points out — "If a mall, no matter how constricted, is intended to perform as urban space, it must contain both place and circulation. The shopping mall in Pomona, California, possesses aesthetic detailing, but by its repetitious linear alignment, the design merely reinforces the original sense of movement, establishing no variety, no recognition of storefronts or entry ways, no stopping places."<sup>4</sup> This says to all cities that they must indeed give up some trafficways, eliminating the automobile totally for occasional blocks. A conscious effort must be made to break the linear quality, to provide a true sense of place. The new Dallas CBD streetscape report<sup>5</sup> is true progress, but city centers must do more, even as Portland, Oregon and some others are doing, by providing pedestrian links to a whole series of open spaces. People must be able to stroll through the CBD in an environment oriented to their needs and feelings. Such a system must be so varied, so delightful, so much fun and so worthwhile

for its shops and entertainment and office complexes that the whole population wants to participate.

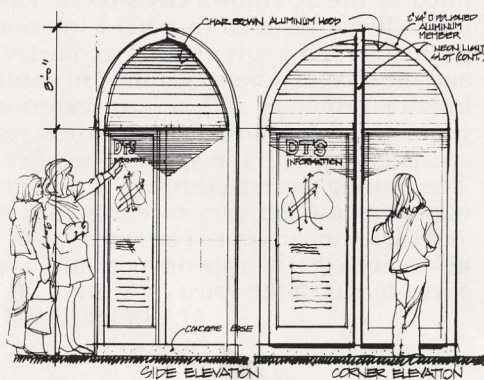
In addition to malls, cities, notably New York, have tried to inspire the private developer to create public spaces through ordinance incentives. If land were devoted to public use, buildings might be allowed additional density by becoming significantly taller — or by ignoring some of the setback requirements. Again failure was the normal result because no criteria for design was spelled out and no overall fabric of which they were to become a part was every adopted.

"Hopefully such restoration . . . takes greater cognizance of the future than the past, because regardless of the enhancements of simpler times — pride, dignity, and all that — the past is just that — past. But the future holds the same requisites for scaled, quiet streets, and pleasing urban environments. The charm of Williamsburg, Savannah or any other restored city center is not so much a return to the past, you will recall, but a restoration of human qualities and opportunities, which have largely disappeared in the cacophony and space of industrialized urban life."<sup>6</sup>

Assuming, then, that we have achieved all these good things: an urban ambience scaled to the individual, an interesting balance of space and object, of order and accident, a delightful dialogue between geometry and nature and a continuity of layout that invites the pedestrian to wander through his city core, satisfying a thousand needs



Dallas CBD Streetscape bus shelter without seats



Dallas CBD Streetscape visitor information booth

for stimulation and repose, for pride and intimacy, for conversation and entertainment, for shopping and business transactions and every other personal need. Is this enough? Can planning and design pull it off? Perhaps. But what cities adopt must be a framework and not a total design, a creed and not a litany, a philosophy that is a commitment to use every device available to reach through eye and nose and heart and mind the sensitivity of individual man. The variety and sparkle of creativity expressed through the genius of a Charles Moore as in his Piazza d'Italia in New Orleans or by Johnson, Johnson and Roy in their River City Mall in Louisville must be a basic ingredient of the overall concept. Our commitment must be to creativity within a conscious framework scaled to the individual, and that commitment must be by all the design disciplines, by the owner or developer and by the city itself.

R. B. MYRICK

<sup>1</sup>Design of Cities, Edmund N. Bacon, 1974.

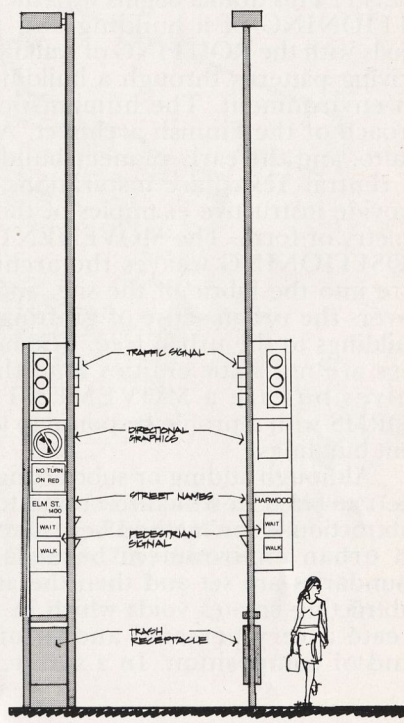
<sup>2</sup>All taken from the forthcoming report by Myrick, Newman, Dahlberg, Inc. on the Dallas CBD Streetscape.

<sup>3</sup>His recent research is published in a new book called *The Social Life of Small Urban Spaces*.

<sup>4</sup>Urban Spaces, Jere S. French, 1978.

<sup>5</sup>MND report adopted by Dallas City Council, 1980.

<sup>6</sup>Urban Space, Jere French, 1978.



Dallas CBD Streetscape traffic signal

Student awareness of the job situation is not unique to the metroplex, but it seems that they are responding differently than do their peers across the state and nation. For example, throughout the country, students have become more interested in the economics of a profession, as opposed to the personal satisfaction one might receive from it. Consequently, enrollment trends nationwide are shifting away from the more traditional and classical disciplines to those of the vocational types, such as business administration and engineering. In essence, most students have become so preoccupied with "the job" that the most direct route is the one to take. The specialized approach, however, does not expose one to what has traditionally been termed a liberal arts background, or that type of educational training which avails one of the necessary background to be regarded as an educated person.

Thus, by focusing only on one area of specialty, a student does not acquire the breadth of knowledge necessary to promote development in, or an understanding of the allied fields. Such a dogmatic approach to "the job" has had adverse affects upon professional and social attitudes as indicated by the number of persons enrolling in the interdisciplinary program of the SAED at UTA. The interdisciplinary program, based upon a liberal arts concept, has been credited with maintained SAED enrollments, while other schools are experiencing enrollment decreases.

The basis of the interdisciplinary program of course, is to provide a broader base upon which to make design decisions concerning man's relationship with his environment. The complexities of designing the environment context are ominous, but thanks to a strong academic/professional relationship, the interdisciplinary liberal arts concept is appropriate and applicable. There are the obvious drawbacks to such an adventure, for to expose one to a diversity of discipline does not avail one of all the technical tools traditionally associated with the design professions. The attractive feature, however, and one I feel is most important at this time, is that the SAED graduate is more aware of the complexities of designing for man in his environmental context.

OLIVER WINDHAM

tried to uncover the intricacies of sophisticated social systems. Operations Research, Systems Approach, and Decision Theory became rays of hope for those architects who with awe looked at the complexity of modern life. Later, T. S. Kuhn with *The Structure of Scientific Revolutions* began undermining the unshaken, until then, faith in the purity and objectivity of science; H. Rittel developed the so-called, second generation of design methods; and Christopher Alexander renounced altogether scientific approaches to architecture. Yet, although architects are now more skeptical about direct borrowings from the physical and even the behavioral sciences, the scientists' efforts should not be dismissed. Some biologists and psychologists build bridges between their two disciplines in order to solve problems of psychosomatic diseases. Those architects who would like to bring together the rational and the intuitive, or more precisely, the quantitative and the qualitative aspects of architecture, should closely watch these investigations.

The "good" architecture went further than the Modern Movement in its concern with social problems and made us aware of the existence of the user whom, until not so long ago, nobody would distinguish from the architect's client. Advocacy planning and participatory design claimed that architect's actions will be meaningful to the "man in the street" only after the distance between architecture and society has been reduced, after the architects' ivory towers have been destroyed, and after the arrogance of professionalism stopped. The still unacceptable living conditions and unresolved housing problems stimulated some architects like S. Woods, A. & P. Smithsons, Giancarlo de Carlo, and others to formulate such concepts in architecture as "growth and change," "flexibility," "architecture for the great number," etc. The dwindling resources and the escalating cost of energy generated interest in energy efficient and underground buildings. Some architects and urban designers emphasized the need for higher densities and mixed use zoning in the cities, the strengthening of mass transit and pedestrian movements and the revitalizing of old buildings in the downtowns. All this in order to limit our dependence on private cars, to restore the viability of our cities, and to further reduce the waste of energy.

The "beautiful" architecture wished to revive the formal aspects of architecture and rediscovered for this purpose the idea of art for art's sake. Some architects within this approach developed a highly intellectual attitude, leaning toward the positivist philosophy and

trying, like P. Eisenman, to discover general laws of supracultural forms and unified symbolic expressions. Others turned back to history and in the plurality of forms, their ambiguity and contradictions, sought inspiration for their talents. Some, following C. Rowe's teaching that a style cannot be developed overnight, kept refining the architectural vocabulary of the early Le Corbusier period. Most of them (overtly or covertly) gave up the mass society and the popular culture and assumed that a great art needs and serves an elite.

To recapitulate, the separation of the three approaches reflects the reductionistic and limiting influence of the behavioral sciences on the architects' approach to the so difficult to grasp and comprehend system of man-environment relations. Architects are lost in the overwhelming complexity of the present world and, what is even worse, seem to be unable to ask basic questions.

Why, for example, should searching for the right design methods be considered more (or less) important than trying to create new formal expressions? Why should the gifted form-givers pride themselves as being above those who painstakingly try to include people in the decision making process? Why should efforts symbolically to express human strivings be held in higher (or lower) esteem than efforts to solve human functional and utilitarian needs? Isn't it nice to enjoy good music when sitting in front of a fireplace in a comfortable arm-chair? But what is wrong with being concerned with people who have no arm-chairs, no fireplaces and no roofs over their heads?

The architects who try to improve the fate of the poor and the destitute by helping in eliminating misery and blight in their built environment ought to be aware of the deep urge of beauty expressed by the poor through their ingenious use of colors, materials, or ornamentation. Those architects who are concerned with the "great architecture" should realize that often the spirit of ordinary people adds more to life, attractiveness and richness of a city than, for example, a pompous and aloof city hall. Still, those immersed in scientific investigations ought to remember that taste or talent cannot and perhaps should not be quantified, that spontaneity, accident, and sheer creation are as valid as their methods and systems. But can these differences be reconciled and the discussions more fruitful and constructive? Do the architects have any criteria for evaluating their activity, its direction and its environmental meaning? Let us turn now to this problem.

#### Architects and Culture

Architecture, as well as science, language, or religion, constitutes an element of culture and architects, whether endowed with scientific, ethical, or aesthetic interests are participating in a cultural activity. In this way they are contributing to the evolution of society and to the development of the built environment.

But what is culture? Definitions, depending on the problems under study and the approaches taken, have been evolving throughout history. Here, culture is seen as an instrument serving society in adjusting to the surrounding world. Societies evolve in response to their changing environment and two mechanisms help them in this evolutionary process: the biological and the cultural. Both, from generation to generation, transmit information necessary for adaptation to the changing surroundings; biology does it through the process of reproduction; culture through the process of learning and socialization. Moreover, culture develops systems of rewards which perpetuate some social values and discourage others. This changing set of values support, at given times, particular kinds of people making them dominant human types. Once culture created heroes; today it turns out celebrities. Once a hard working man was honored; today a hustler or highjacker gets a prime time on television.

It was culture which transformed the hunter into a farmer when game became scarce. Similarly, values embedded in an agricultural society had to be changed when the farmland turned to desert. It was culture which enabled people to develop an urban civilization and, hopefully, it will be culture which will help society in abandoning the dying era of abundance and entering the approaching era of scarcity. It seems that precisely for this era of accelerating abuse and destruction of the natural environment, a culture championing new values must arise. And these new values must enhance a social respect for people who would understand that they are inseparable from society and its natural environment, who would see their personal benefits in the common good, and who, for their selfish reasons, would be active for the well being of all. Also, architects, representing this human type would contribute to a constructive development of the built environment in a way responsive to the emerging environmental challenges.

continued

### Back to the Roots

The concept of culture discussed here may give a new meaning to architecture by emphasizing the word *activity* as opposed to the word *creativity*. Cultural activity can be undertaken by responsible citizens, great architects, city administrators or the poor, building their own shanty towns. Artistic creativity, on the other hand, to be of lasting quality, can be performed only by the masters. Cultural activity broadens the concept of architecture by absorbing all those who are deeply concerned with the fate and quality of the built environment, and who can cooperate with each other. It generates a new mood for understanding and mutual respect as distinct from exclusionism and unhealthy competition. It seems that this new architectural activity, representing new social values, will be badly needed if scarcity should overtake plenty.

Yet, we must remember that as cultural activity not always means artistic quality, so artistic creativity not always means cultural validity. If we admire great masters and their great architecture, we should also acknowledge the enormous importance of the work of those enlightened who contribute to the quality of the built environment by fighting the decay of our cities and lethargy of our suburbia. Accordingly we can say that an open-minded approach to the land use and zoning regulations, to special tax incentives or urban investment laws can contribute more to the enhancement of city life than an isolated, though magnificent, architectural object. Similarly, a sewage system installed in South American *barriadas* may be culturally more valid than a formally exciting urban complex.

These examples do not imply lowering art or architecture down to the masses, but question the validity of scientific or aesthetic experiments undertaken independently of a meaningful culture. They imply that the high culture, as well as the popular one may belong either to an obsolete or to a progressive culture and that both may either hinder or help the healthy devel-

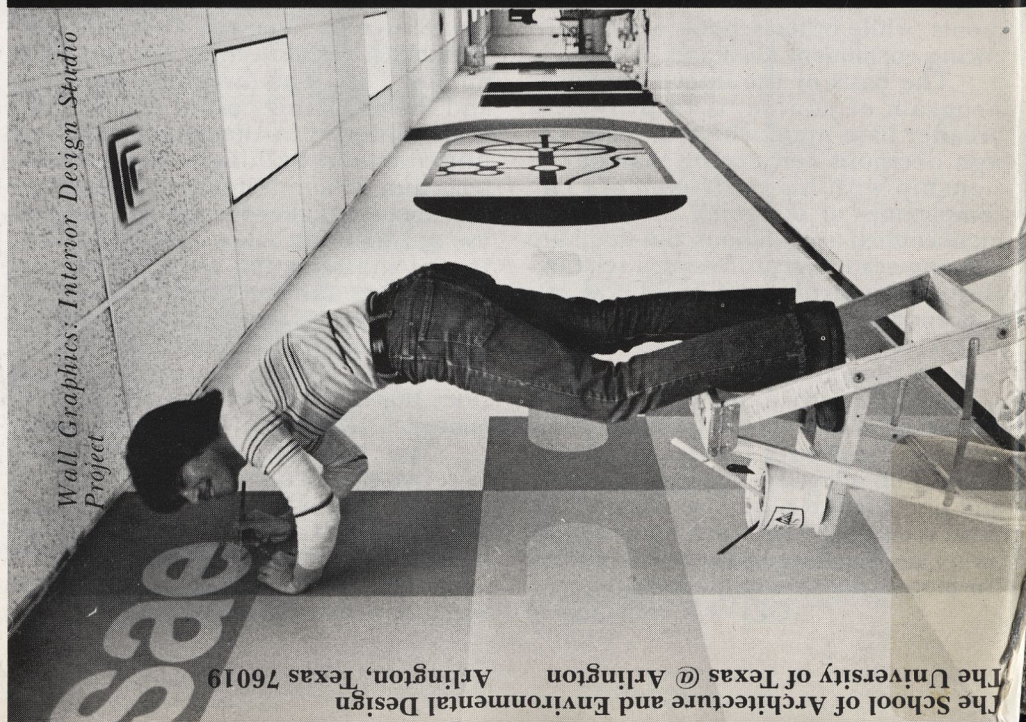
opment of societies. Isn't it an irony that a backward, tasteless, mass culture is often propagated if not produced by those very corporate executives who, themselves, invest money in high culture by collecting art objects? In view of this, isn't a chippendale skyscraper merely an example of such a high culture collectible? For what does it contribute to the true, the good, and the beautiful architectural environment?

Failure in following the progressive culture may be detrimental to architecture in all its three aspects discussed here. It may deprive architecture of its roots to reality and consequently degenerate it into exercises in futility. So often we see architects who would indulge in formal exercises and semiotic or symbolic abstractions, forgetting that these abstractions cannot be separated from their social reality. Others would concentrate on developing scientific approaches, forgetting that the comprehensiveness and complexity of man's environment relations surpasses the narrow specializations of science; still others would consult the users before making any design decisions, forgetting that it is the obsolete industrial culture which produces artificial needs and wishes of this very user.

Perhaps still we can learn something from the Modern Movement Architecture which, in spite of its many over-simplifications and mistakes, gave us such a powerful and visionary expression of industrial culture. The uniqueness of its creative explosion, which J. M. Fitch compares to the explosion of gothic architecture, was based on its close relation to the progressive at that time culture, and on the ability to synthesize the true, the good, and the beautiful. Today, we should seek this synthesis on a much higher level drawing from everything that has been developed since. A truly great architecture is true, good, and beautiful for in every lasting human endeavor, knowledge, morality and beauty go hand in hand.

ANDRZEJ PINNO  
March 1980

Non Profit  
Organization  
U.S. POSTAGE  
PAID  
Arlington, Texas  
Permit #81



Wall Graphics: Interior Design Studio Project