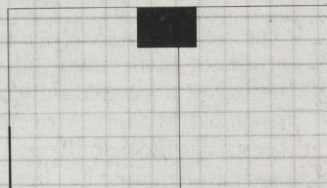
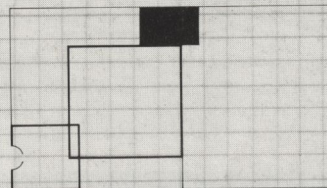




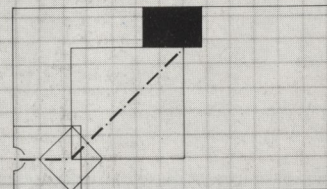
BOUNDARY



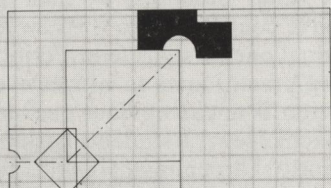
PLANE OF ENTRY



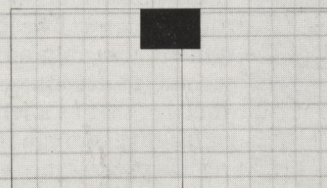
SECONDARY - PRIMARY COURT OVERLAP



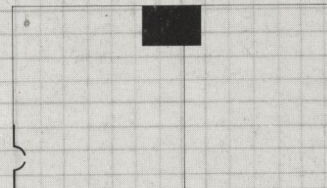
AXIS ESTABLISHED



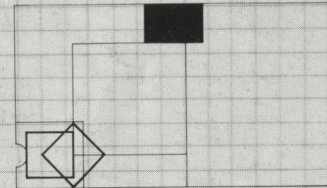
SUBTRACTION - ARTICULATE ENTRY



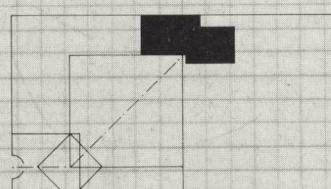
VOLUME ON PERIPHERY



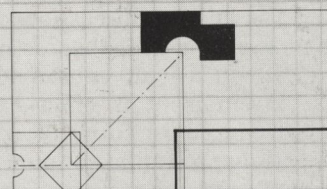
ENTRANCE ACCOMMODATED



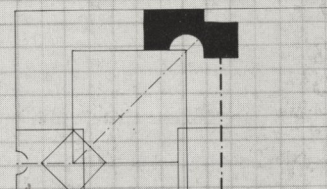
ROTATED GRID



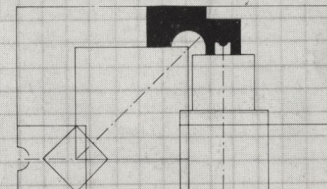
ADDITION



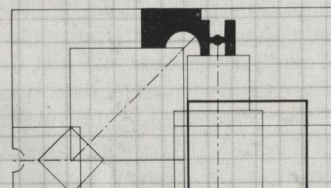
BALANCE



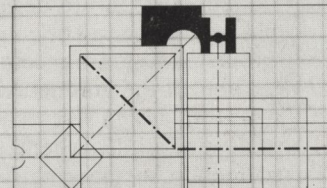
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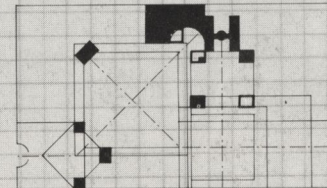
ARTICULATE ENTRY



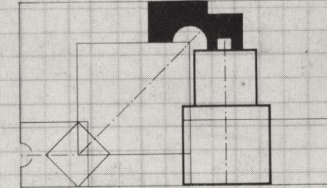
TRANSPARENCY



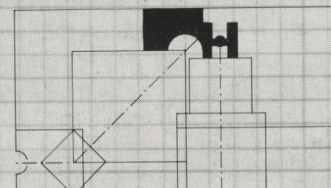
CROSS AXIS



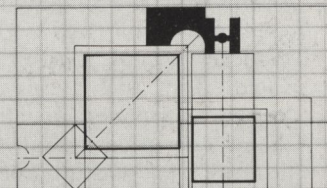
ARTICULATING THE DIAGONALS



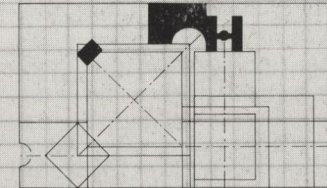
COURT HIERARCHY



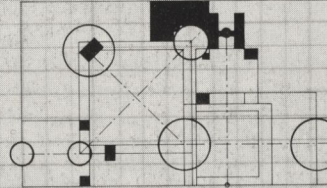
TERMINATE AXIS



RECENTERING



ROTATED GRID - CLIMAX



TERMINATING AXES

The Dean's Corner

The School of Architecture and Environmental Design wants its faculty and students to be involved in the present dialogue in architectural design. This dialogue is focused on what might be the future direction of design now that the so-called Modern Movement has been determined to be no longer relevant and the critics have confirmed its demise. Significantly, some of the newly acclaimed work in America has been the result of faculty interpretations of what a direction for architecture might be: Charles Moore, Charles Jencks, Robert Stern and Michael Graves, to identify a few among many, are educators as well as critics and professionals of the first rank. Students, by their involvement in the classroom process, I believe, have contributed to the new architecture as well. The student contribution is a dual one: first, as fellow critics in the classroom, and second, as emerging young practitioners in offices everywhere. The first contribution, that as a fellow critic, is not an obvious one but is very important. Design faculty, through their exchange with students both in the studio and the jury/review process, are constantly sharpening their skills in design. The studio exercise offers faculty a stimulating opportunity for experimentation and evaluative analysis. Faculty, as well as students, at juries and in the classroom, are called upon to explain their motivations and justify their respective positions.

The ensuing discussions are extremely lively, sometimes heated, but usually rewarding in that these have been frank and open exchanges of views to the benefit of all concerned. The case study method used in studio design development is often based upon actual project criteria, and the designs produced are forms of experimentation and research, although the research is neither scientific nor pure in an academic sense. The faculty member presents the problem and assists the student in developing a solution to the problem through carefully structured step by step analysis. A studio with fifteen students will often produce fifteen dramatically different solutions to the same problem. As directions for future designs, many of these classroom solutions will be good ones, and some will be considered valuable as contributing to the development of an outstanding architectural project; as an example, the design for almost all elements of the graduate school Quadrangle at Harvard was the direct result of classroom design research and experimentation. Thus, in many instances, both faculty and students benefit from the studio experience: the student as novice and the faculty member as the mentor, both gaining through the process of the refinement and further perfecting of their respective approaches to design.

The SAED faculty is diverse in its approach to design, and no one direction is desired nor is a single direction evident. There is no one label which can be applied to faculty and student work. It is not intended that the SAED be a "post-modern" school, a direction which many may praise; but, on the other hand, some critics, such as Moshe Safdie, characterize post-modernism as boredom leading to mannerism. The SAED wishes to be an "open-school" emphasizing the process of design rather than style. The "open-school" is one that is open to differing concerns for, and differing expressions of, design. The work, which is contained in this issue of the *SAED News*, is not chosen over other work because it is, or is not, in the fashion of the day. Nor should it be inferred that a comparison is to be drawn with the works of the architect-educators referred to earlier; rather, this presentation is meant to be a report, not a critical evaluation, of recent faculty and student work, offered by volunteers, for everyone's inspection. I believe, however, this presentation indicates that the SAED is alert to, and is deeply interested in, the art of architecture in this exciting period of transition.

Dean George Wright

Cover design: analytical diagrams of Lutyen's *Grey Walls*
3rd year design studio
instructor: George Gintole

SAED NEWS
Spring 1982

Volume 1
Number 4

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

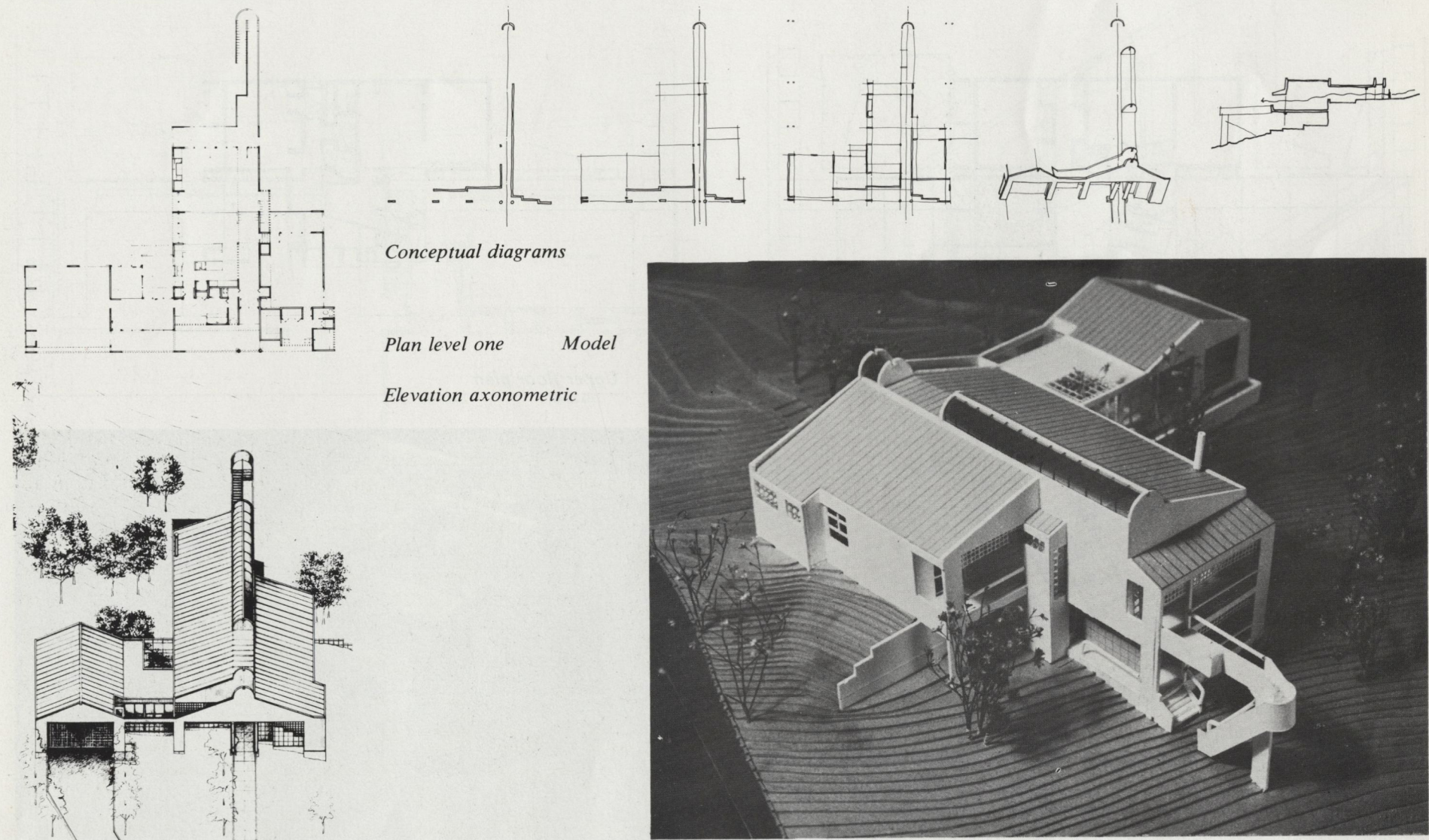
Editor: Richard Scherr
Associate Professor of Architecture

Graphic Design: Joe Guy
Assistant Professor of Architecture

Recent Faculty Work

R. B. Ferrier

Stroud Residence Arlington, Texas



The Stroud residence was designed for a site in North Arlington. The areas immediately adjacent are single family houses developed according to the all too typical deed restriction, which requires a certain percentage of masonry "icing" to protect the image of the neighborhood and subsequent property values.

The west sloping site with a thirty foot drop, from front to back, offered numerous amenities. The site was large enough to develop outdoor areas for recreation and provide buffer from adjacent properties.

The orientation and elevation provided for excellent distant and local views. Passive energy strategies were also enhanced by the existing conditions. The orientation to the southwest and the fall of the site allowed maximum use of prevailing breezes and sun angle considerations. The grade change offered convenient below grade thermal mass storage and an ideal situation for a thermosiphon system for heating water. This also provided for natural insulation of lower areas. Existing deciduous trees were utilized for shading the structure and screening. They also allow solar penetration during winter months.

The scheme was developed in response to site and basic programmatic considerations. The image is houselike, with a pronounced formal entry, which is processional in nature. An axis is extended from the entry through the primary

circulation path to the exterior stair leading back to the ground which has dropped considerably in elevation. The program elements are organized along this axis.

The semiologic intent is structured around a system of frontal planes. The first, containing the icon of house and entry, is visually and actually penetrated. Suggested layers reveal themselves, almost as if peeled away from a solid. Little is revealed in this peeling process, as the nature of the spaces beyond requiring natural light are programmatically private in nature. Light emitting surfaces are predominately glass block. The real windows are high, above the viewing level. It is this zone one must penetrate to gain access to the public areas. The invitation to do so is reinforced by the formal statement of center, axis, and entry.

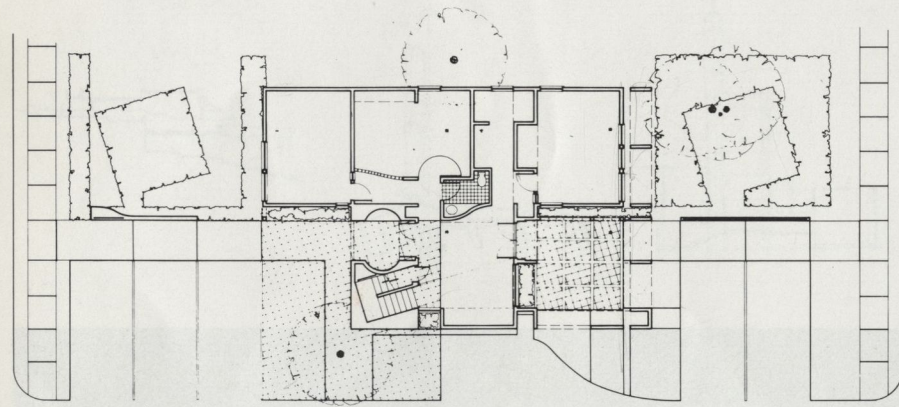
The adjacent house, also denoted in the frontal plane, is of secondary importance. It is the auto storage with screens to conceal the vehicles from the street.

The primary exterior surface of bleached (vertical) cedar siding is in contrast to grey tile covered surfaces revealed beyond the frontal plane. The roof is standing seam metal. Windows and glass block are utilized for natural light. The north half of the vault above the circulation axis is a continuous skylight.

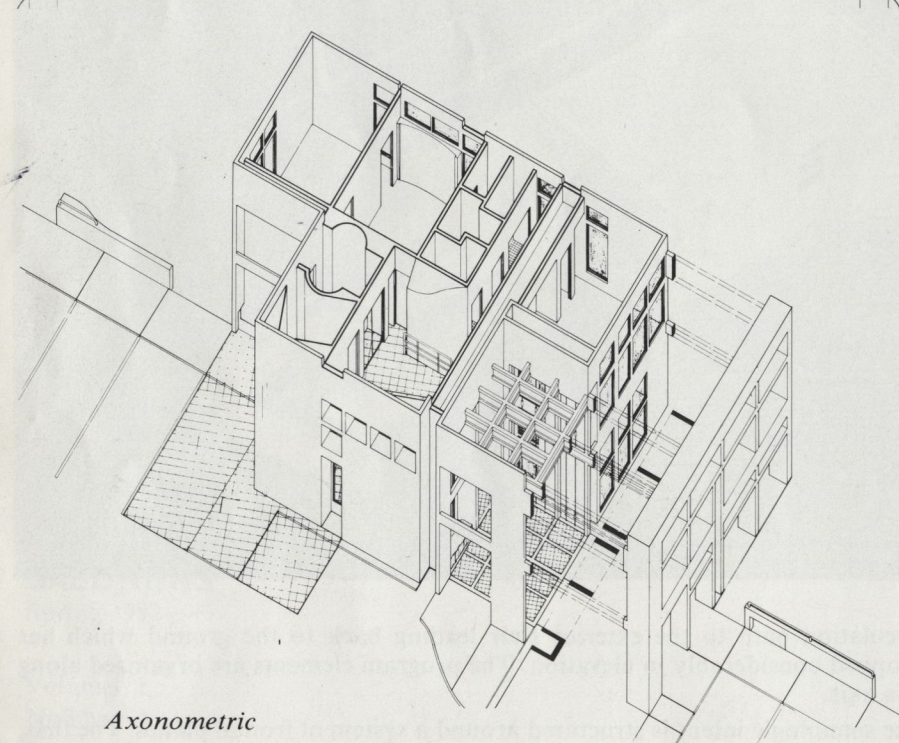
Recent Faculty Work

Bill Boswell

Office Building

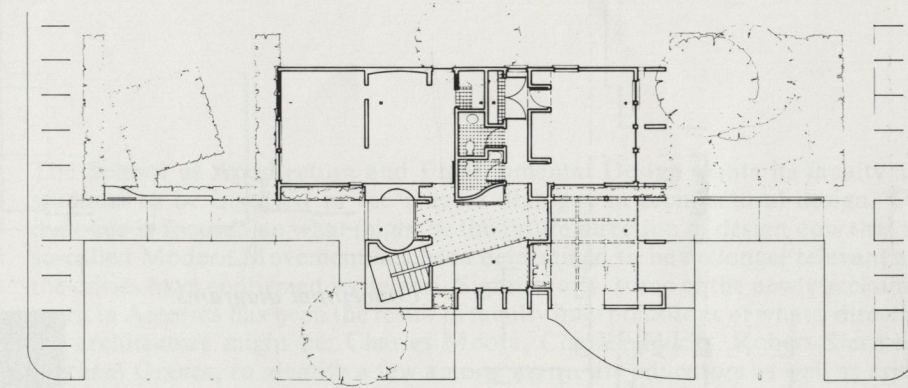


Ground floor plan

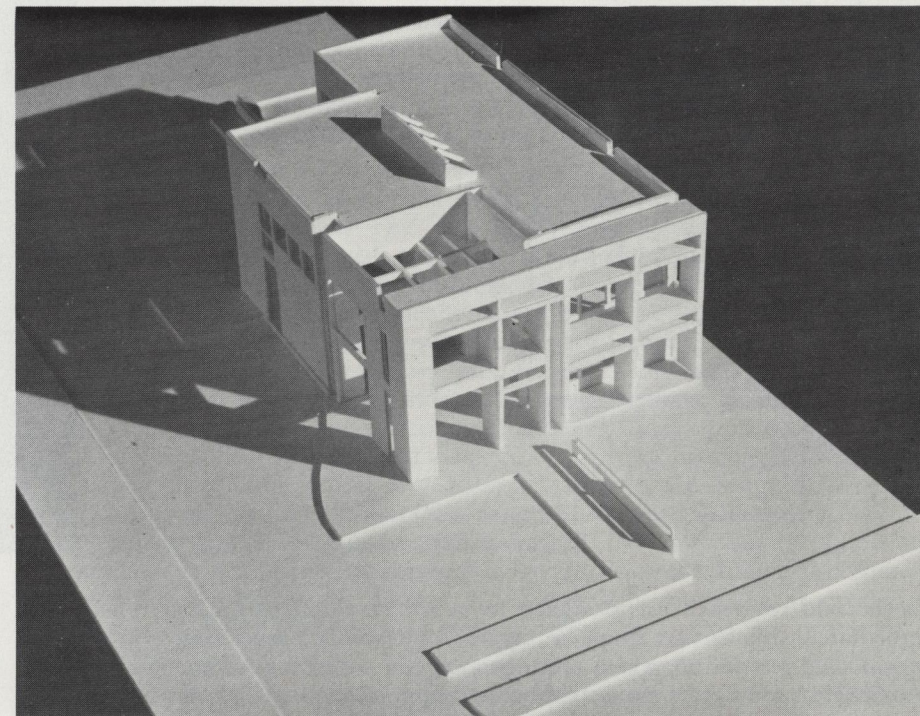


Axonometric

This project, the design of an office for an attorney and insurance agent with additional lease space located on the second level, is located in the Oak Lawn sector of the city of Dallas. The initial organizing concept of a double frontage was established because of the legal address being on the north minor street and the site's desirable frontage being to the south major thoroughfare. Due to the small size the client requested the structure be visible from the main thoroughfare without destroying the existing trees. A frontal screen or gateway (symbolic sign) to the building was developed to satisfy the problem of how to address the street. The southern screen simultaneously serves as sun control and structure for the entry arbor. All southern windows are protected by this screen with westward openings deeply recessed into thick walls for sun protection. The structure is conceptually viewed as a solid mass with extractions made to create exterior entry spaces involving the user in a spatial sequence (see diagram) from outside to inside. Public and private hierarchy allow concepts of thick wall and layering to



Upper floor plan



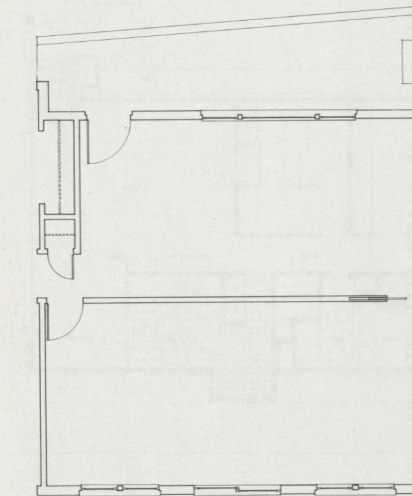
be expressed while reinforcing the concept of spatial sequence and creating a sense of entry.

The structure will be constructed of lightweight steel with exterior surfaces of smooth stucco. Exterior paving materials shall be set on sand beds to allow drainage to existing vegetation with matching interior tiles set in mortar. All windows are to be double glazed.

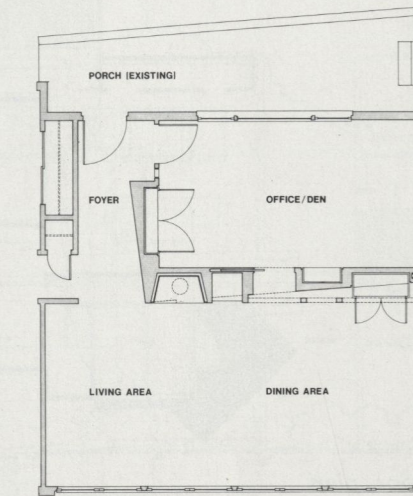
In conclusion, whereas all adjacent structures become object buildings, few ideas can be drawn from a contextual approach. Taking this into account, the park, site orientation, entry, public vs. private hierarchy, layering, poche and responses to spatial sequences become important design determinants. The building, then, is a resultant of these determinants and while satisfying pragmatic user and environmental requirements, never relinquishes this conceptual intent.

Richard Scherr

Scherr Residence Renovation



Existing floor plan



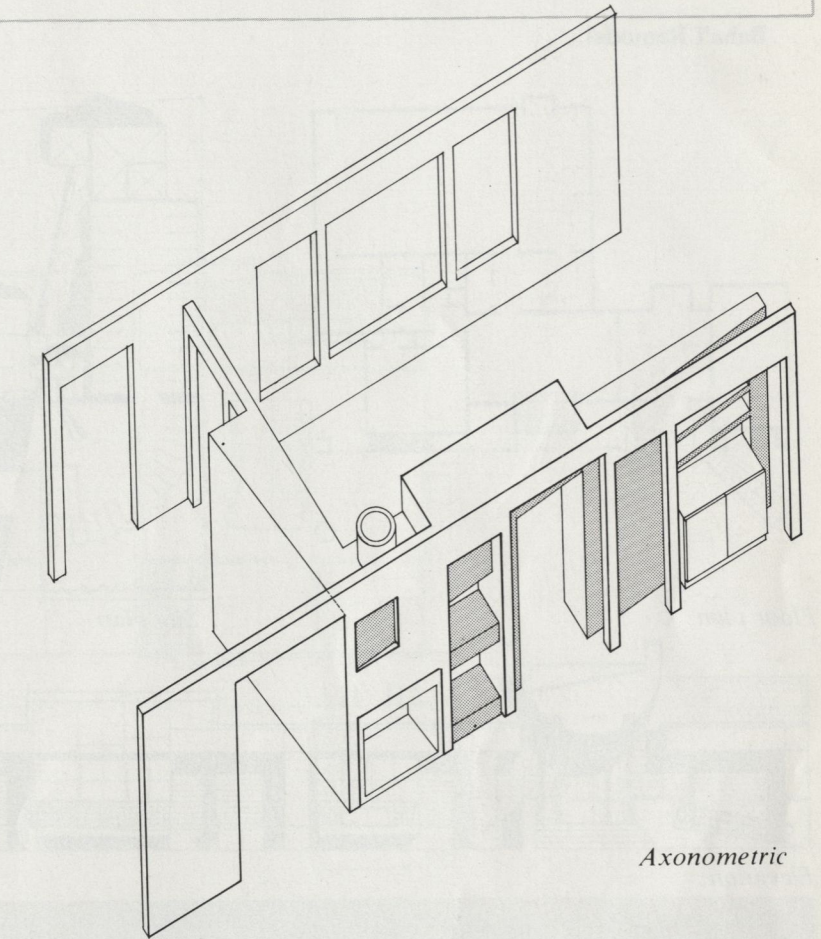
Renovation



Living area

The renovation of our residence seeks to convey a number of notions about the synthesis of architectural form:

1. The transformation of an existing context is conditioned by contextual clues; the canted external entry wall generates the juxtaposition of new geometric limits within the internal orthogonal frame.
2. Space may be conceived as solid or void; the development of a "thick" wall forms a residual space as mass around a new spatial figure within the habitable field.
3. Movement between spatial realms is conceived as a hierarchical procession through a series of articulated transitions; the formation of *foyer*, the removal of



Axonometric



View from living area to office

Office

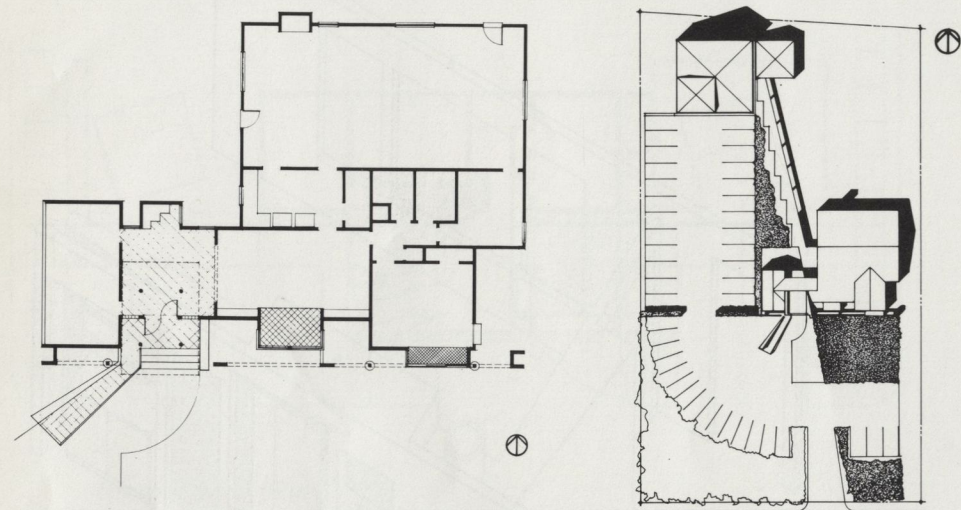
mass to become *door* constitutes the marking of thresholds as defined places of transition.

4. Formal imagery is conceived as a physical *index* rather than a cultural symbol; the heraldic puncturing of wall and mass conditions its role as *gate*; the variable articulation of surface conditions its role as *structural vs. non-structural form*.
5. Architectural form achieves vitality by the co-existence of formal polarities; the reading of frontality *and* rotation, mass *and* plane, solid *and* void, figure *and* field, support *and* supported results in both a tension between the uncompromising articulation of oppositions, *and* an ambiguity of one condition becoming, but not quite becoming, another.

Recent Faculty Work

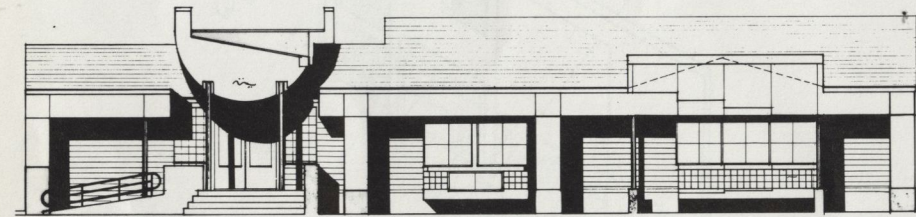
Todd Hamilton

Baha'i Remodel

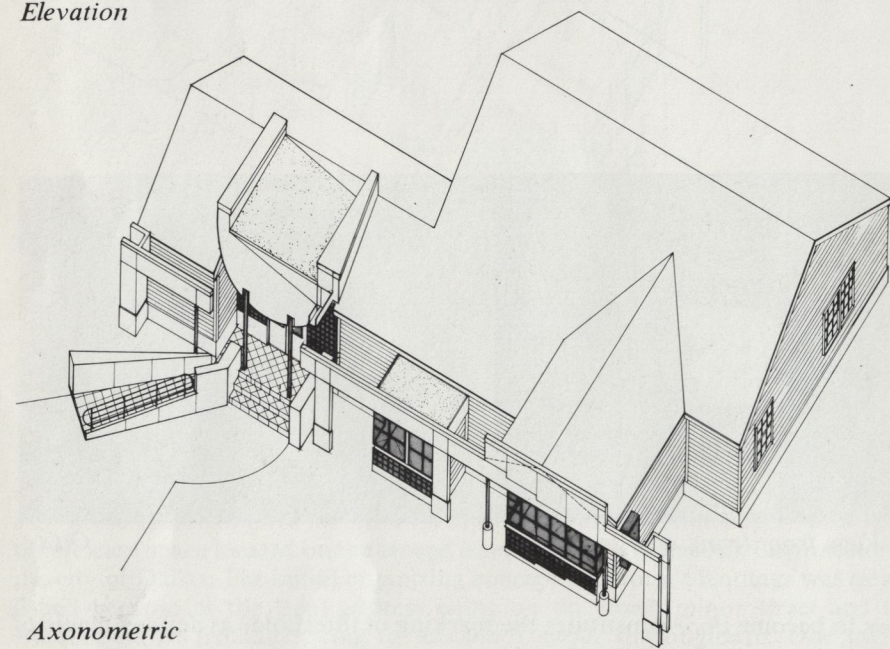


Floor plan

Site plan



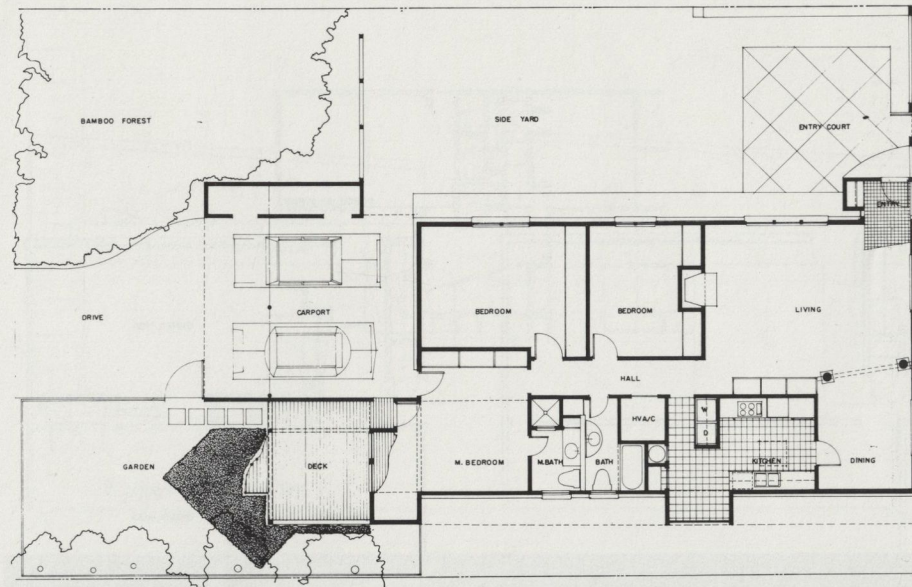
Elevation



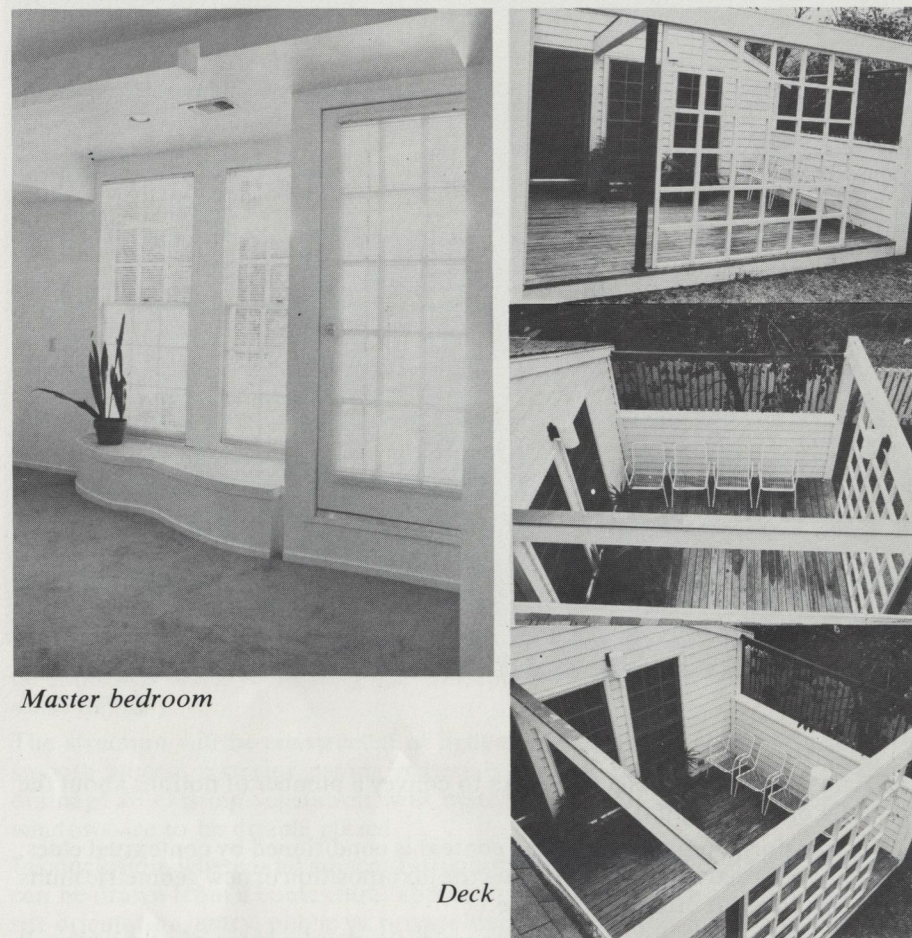
Axonometric

The Baha'i Community of Dallas currently is centered in an old house on a major street. As the Assembly grows, the need to both remodel and expand becomes paramount. A new facade screen changes the building's character from residential to institutional. Former domestic picture windows become glass block bays in spaces aligning the facade. A primary form demarcates and dominates the entry. Steel pipe spacers brace the new stucco facade to the existing clapboard siding. Expansion is accommodated by a new building and parking linked by a breezeway.

House Addition



Floor plan



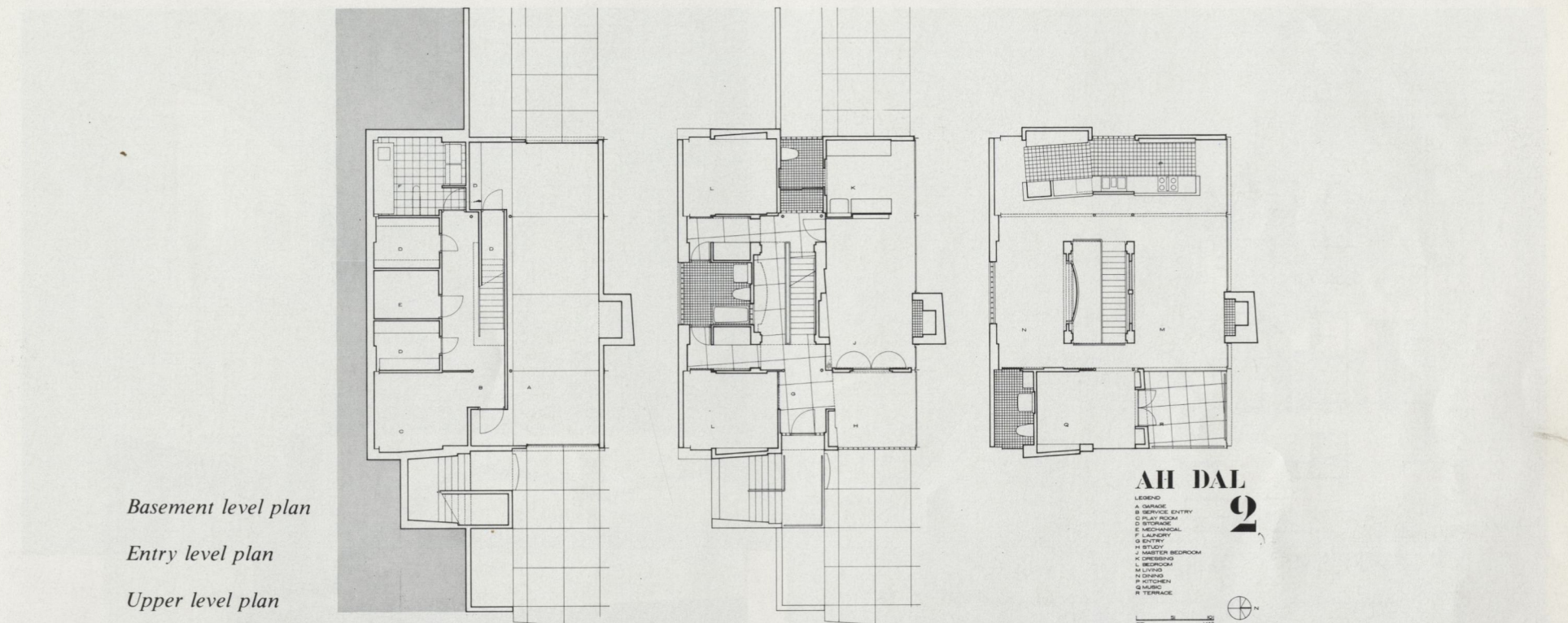
Master bedroom

Deck

This master bedroom extension and deck are the completed portion of a larger site plan. The system of beams and screens aligns with interior circulation and structure. These alignments will be further extended into the yard for privacy. An exterior room defined both by landscape and built form results.

David Jones

Arriaga House Dallas, Texas



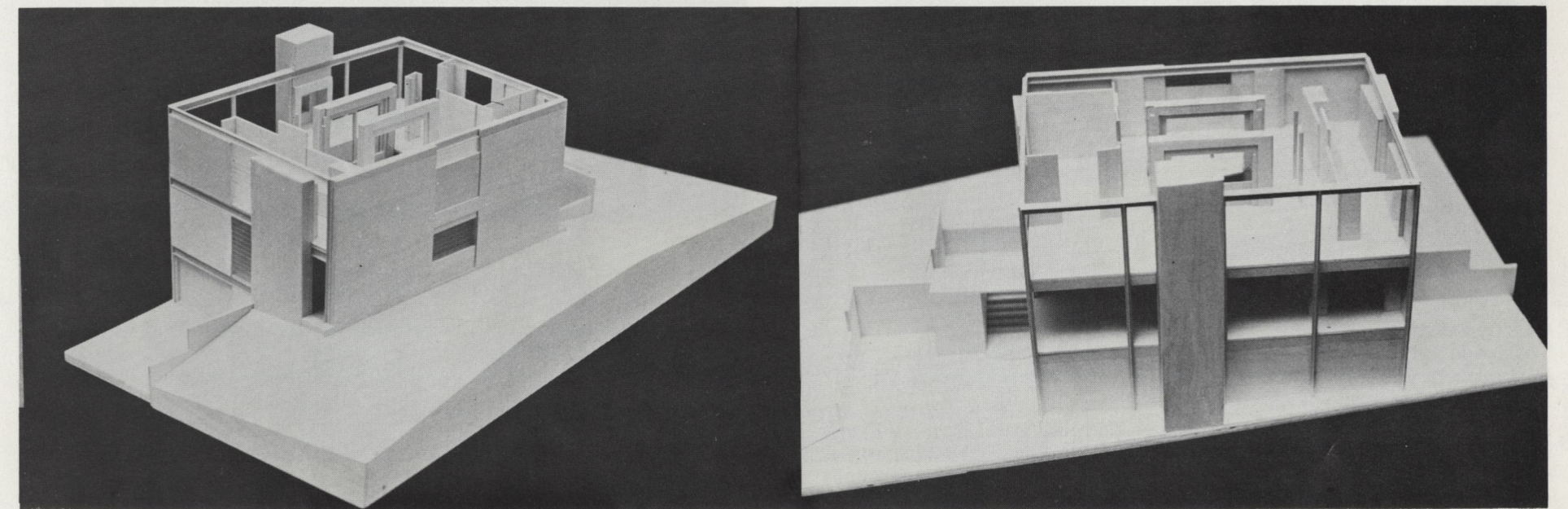
Basement level plan

Entry level plan

Upper level plan

AH DAL

- LEGEND
- 1. SERVICE ENTRY
- 2. PLAY ROOM
- 3. MECHANICAL
- 4. GARAGE
- 5. ENTRY
- 6. STUDY
- 7. MASTER BEDROOM
- 8. BEDROOM
- 9. LIVING
- 10. DINING
- 11. KITCHEN
- 12. TERRACE



credits: James Hare, modelmaker Norman Ward, model photographer

Located on a densely wooded site at the top of a hill, the Arriaga House is sited to capture the skyline vista over the tops of the trees. The traditional arrangement of private rooms located above the more public realm below is reversed so that the surrounding trees provide privacy and contain views to the garden while the distant view is presented to the main living level.

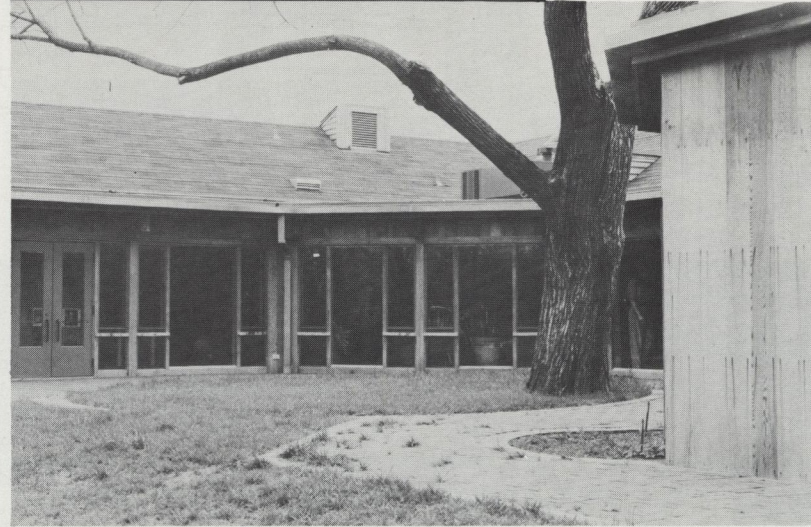
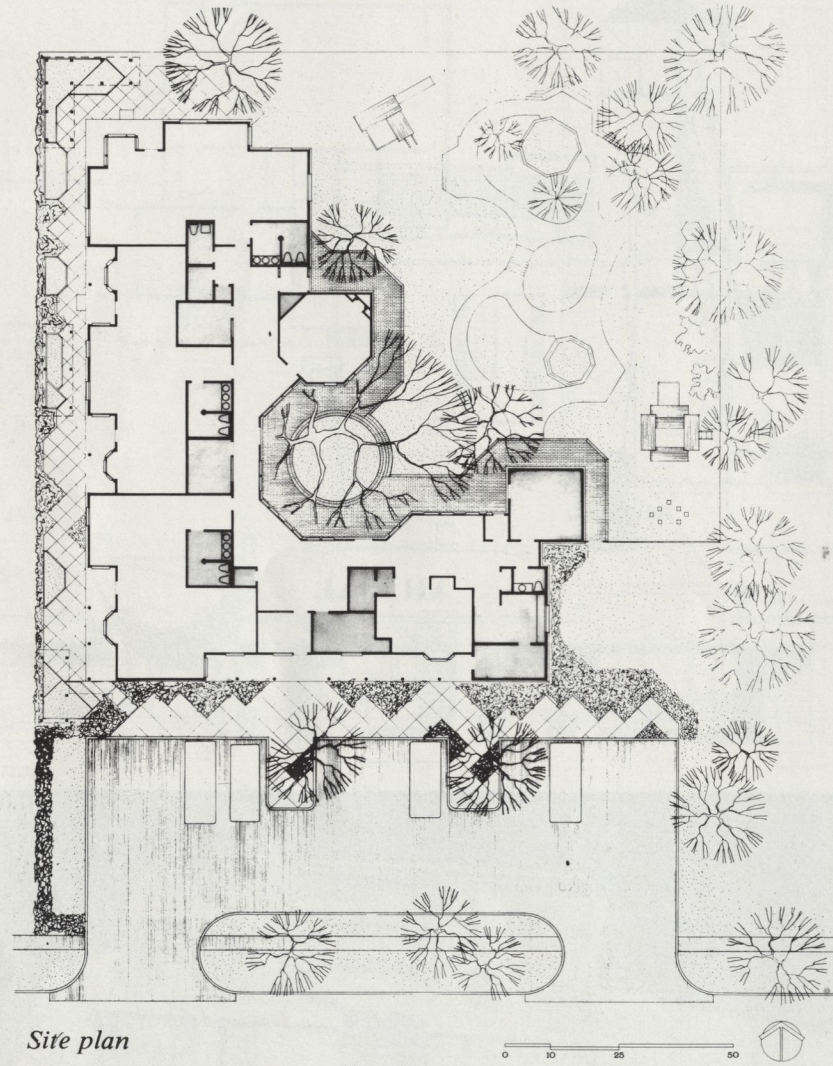
Procession to the house begins at the lower street level up the drive and ends at a court formed by a small garden, exterior stair, house and existing landscape.

From the court one enters the house after crossing a bridge centrally positioned on the front facade. Slightly shifted to one side of the real center are walls forming an apparently centered double volume that receives natural light from a large skylight; they, along with the fireplace, are intended to be seen as allusions to preexisting objects from which the house derives its order. The steel frame and windows on the north elevation are to be treated as a light structure similar to a trellis and acts as a mediating element between the house and its garden.

Recent Faculty Work

Philip Henderson

West Tenth Street Child Care Center



General Description
The design and development of the West Tenth Street Child Care Center was a joint planning effort of Pratt, Box, Henderson and Partners and the Child Care Association of Metropolitan Dallas.

A child care center is the setting in which children will learn, play, work, eat, sleep, find comfort, be excited and engrossed, and make meaningful relationships with new adults. Young children develop and learn best in situations that provide for personal connections and in which opportunities for exploration, stimulation, and mastery exist in abundance. Although buildings for young children have most often been modeled on schools, the West Tenth Street Center, in recognition of the developmental needs of young children for nurturing and informality, has been designed to provide as homelike and intimate an environment as possible. As the center is a place where children live much of their lives, the design provides the richness in variety of spaces found in homes.

Classrooms
The architecture of each classroom offers domestic scale and variety of space.

Features such as bay window seating and balanced use of direct and indirect light achieve a soft, warm atmosphere.

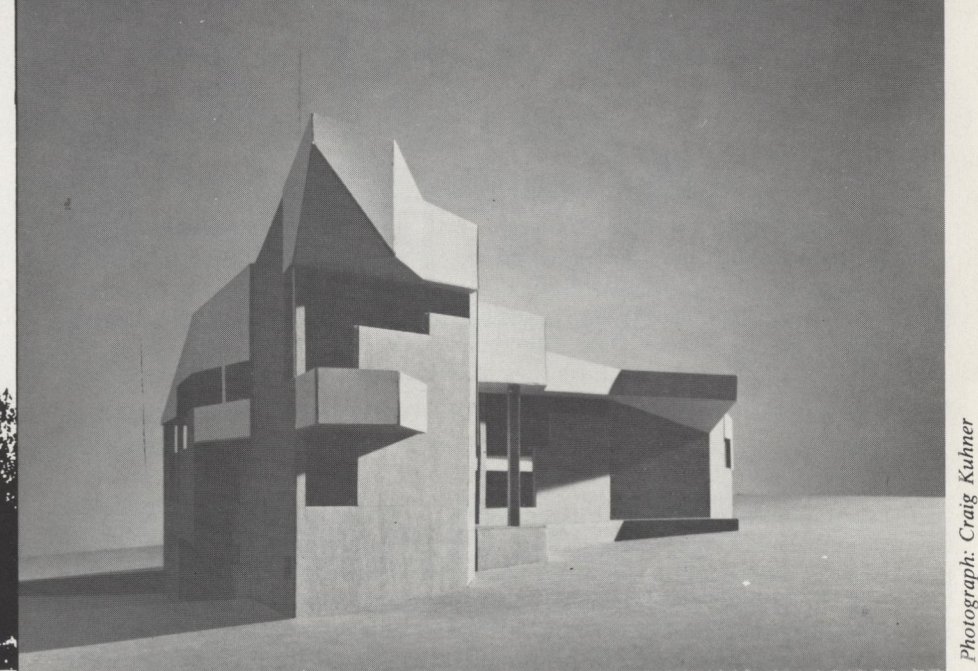
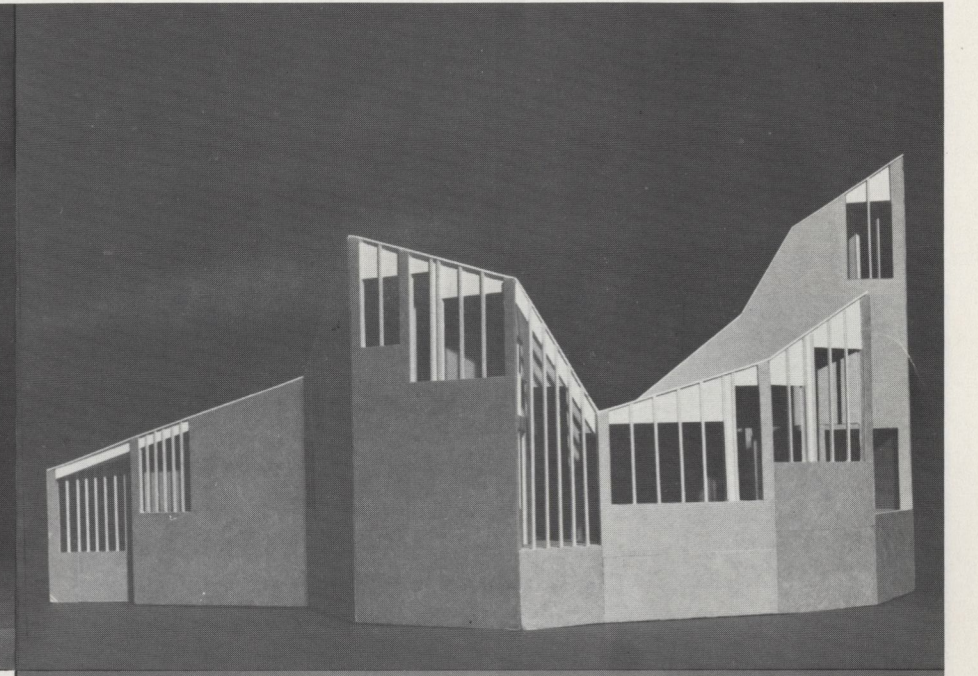
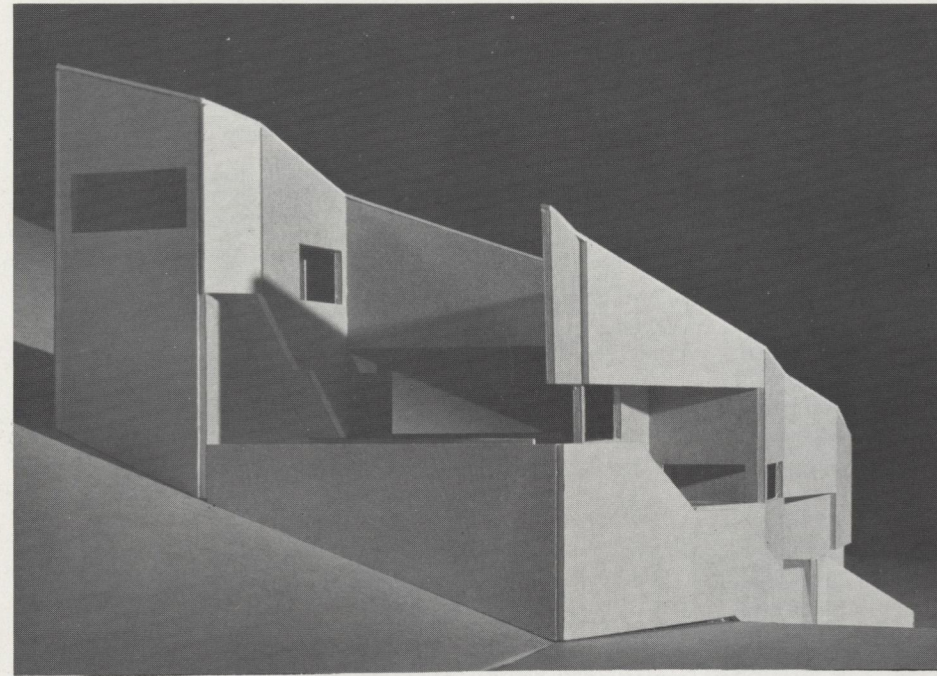
Space is differentiated in order that a variety of activities can occur simultaneously without one group of children intruding on another and so that a child who seeks privacy may find it. Small play yards adjacent to each classroom provide indoor/outdoor flexibility; a small group of children can play outside while their caregiver and peers are inside.

Gatherings
The use of circulation as living space instead of merely passages is achieved through the concept of "gathering" areas. These areas provide space for one caregiver and a small group of children to read or talk, or for caregivers to meet during their break, or for parents or visitors to wait.

Back Yard
The back yard is designed to be informal and to invite outdoor play in much the same manner as a child's back yard beckons to him at home. The yard is gracious, shaded, and informally organized. Immediately adjacent to the building is a brick patio for bringing indoor materials outside for play, picnics, etc.

Martin Price

NATURE design 3 recent houses



clayton, california
THE LIVE OAKS AND SCRUB OAKS, ROLLING HILLS,
AND VIEW TOWARD MT. DIABLO
the ringenberg house

NATURE forms inspire MY forms
a LYRICAL harmony between landscape and house
more NATURAL

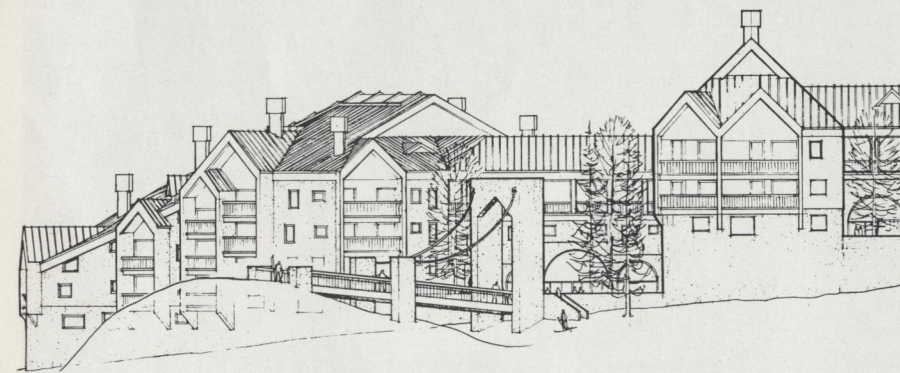
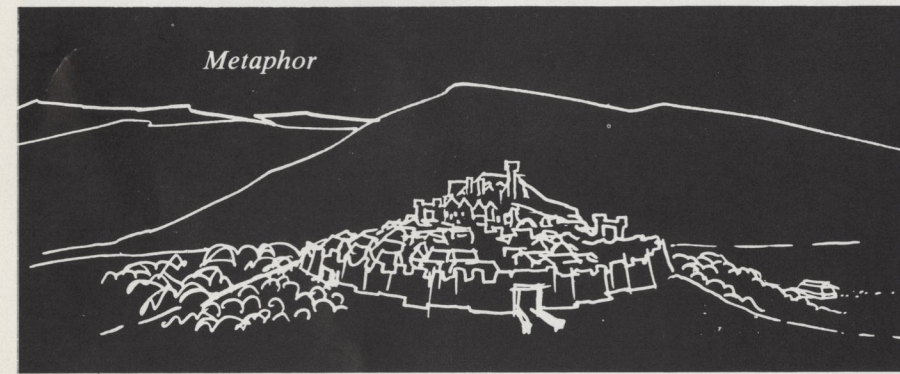
beaufort, north carolina
THE PINE FOREST AND INLAND WATERWAY
the walz house

bloomington, indiana
THE POPLAR WOODS AND SLOPING LAND
the hallagan house

Recent Faculty Work

Newton Fallis

A Resort Community



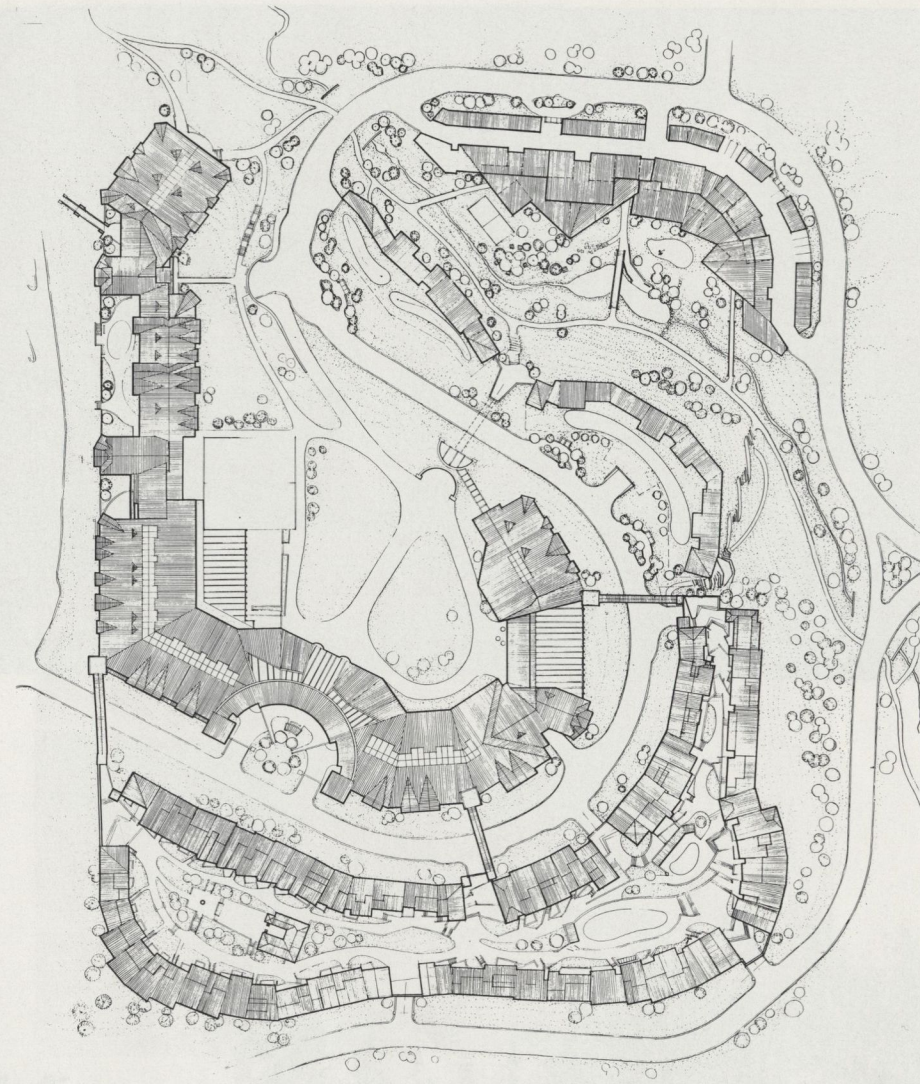
Elevation

In an entry submitted along with associate and fellow architect Jerry Gunnels for the recent "EagleRidge" competition, a resort community conceived for a prominent 37-acre knoll in the valley below Mt. Werner in Steamboat Springs, Colorado, we chose the medieval town as both an overall imaging and organizational metaphor.

Three of the medieval town's principal image-producing characteristics . . . its "wall," "castle," and "gate" . . . seemed appropriate for satisfying the aesthetic directives for strong image, harmony with the site, a pedestrian orientation, and built spaces with natural interventions.

A crescent-shaped "wall" on the principal north-west approach was a response to both conformance with the natural contours at the base of the knoll and lineal organization of required underground, heated parking structures for the permanent housing located there. A second tier, higher up the ridge, reinforced the image of place from a distance and allowed views of distant landscape features from all units.

A "castle," a large structure of singular, dominant identity was necessary to orchestrate the mass of the required hotel/lodge crowning the hill.



Site plan

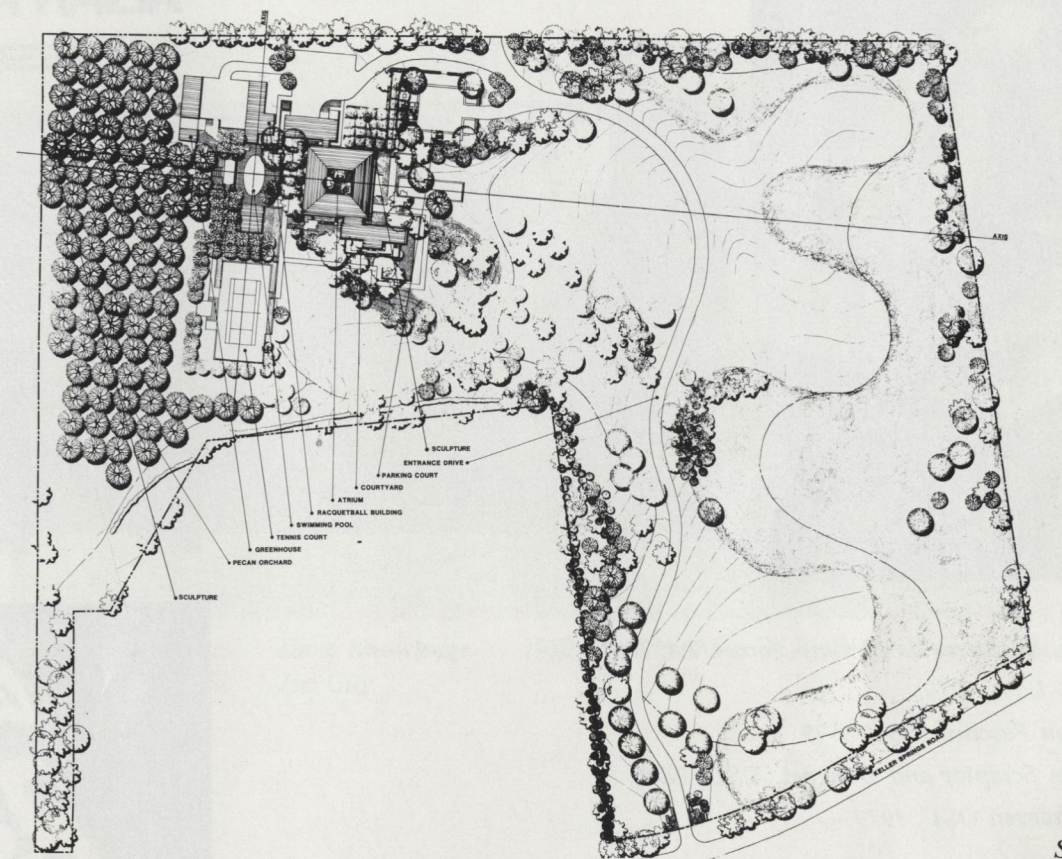
A "gate" at the primary entrance would further link the hotel/lodge with the housing and reinforce a sense of arrival and the perception of the entire development as a place.

At smaller scale, literal medieval image for the buildings was rejected in favor of a dormered, fragmented mass, more reminiscent of indigenous old mining buildings and grand ski lodges. But, figuratively, through the asymmetrical patterns of the facades (castellation of dormers; fenestration) and the references of the gate towers and bridges, some of the mystery and charm of the medieval castles was sought.

In response to the desire for a strong pedestrian orientation, a "dual network" of paths (interior and exterior), bridges, and tunnels minimize pedestrian/vehicular conflicts, while linking the surrounding condominiums with common recreational areas located in "village greens," through the east meadow, and on the large court beside the hotel/lodge, as well as along a pedestrian street within. In extreme weather the interior paths assure movement through most all of the site, and constantly contribute to a sense of community for the development.

Richard Myrick

Classicism in Modern Landscape Architecture



Site plan

Philosophy:

Landscape Architecture even more than architecture is subject to the pluralistic pressures of the modern experience. Not until the 1930's did it abandon the rhetoric of classicism and the Beaux Arts tradition, and for forty years it has been emphasizing a design response to contextualism, naturalism, and humanism. Recently, the emergence of pure art forms in the landscape, first designed by sculptors and now by landscape architects, has added a new dimension. Finally, we have freed ourselves to draw unashamedly on classical elements as part of our language. In essence, we are following Robert Stern's three paradigms of Modern architecture: classical, vernacular, and process¹ in designs that are increasingly more deliberately studied and more carefully integrated.

Project:

North Dallas Residence
 Site: 19 acres, partially wooded
 Landscape architect: Myrick-Newman-Dahlberg and Partners, Inc.
 Partner-in-charge and Designer: Richard B. Myrick
 Project Manager and Designer: Luiz Santana
 Architect: Frank Welch, Midland
 Sculptor: Danville Chadbourne
 Others to be selected

Program:

To provide a landscape development that unites the living experience within the house with the out-of-doors in a coordinated approach that takes full advantage, visually, of a gently rolling suburban property. The client is a highly educated businessman deeply interested in contemporary art and a leader in the community in both the performing and visual arts. His need for a living environment that reflects this dedication in every detail is strong.

Design Concept:

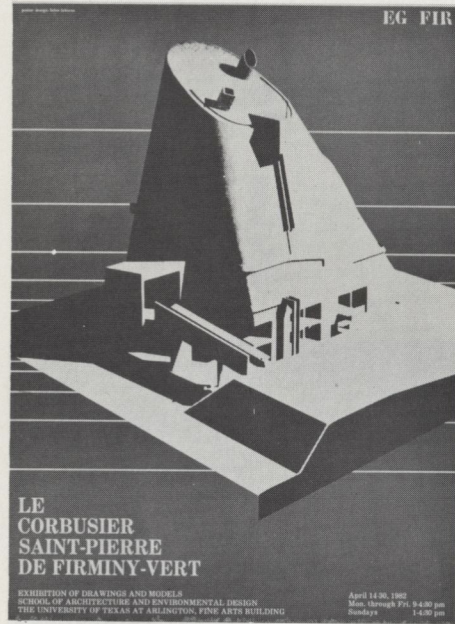
1. A landscape development that contrasts the natural elements with the man-made in a carefully controlled continuing dialogue becoming progressively greater as one approaches the home. It reaches a climax with views from within the house over crisp, raised panels of manicured Bermuda grass and through orchards of pecan and crapemyrtle trees.
2. Projection of the strongly symmetrical character of the house into a classically axial development in the landscape.
3. Use of objects in the landscape that become focal or turning points, i.e., the elliptical fountain in the atrium with water welling up from within and spilling over the edge is repeated at giant scale in the swimming pool. This becomes the center of the cross axis running north and south.
4. Significant sculpture as objects in the landscape become the focus of the crapemyrtle grove as one approaches the house from the motor court and of the study in the long axis to the west through the pecan orchard.
5. Use of subtly modified topography combined with irregular groups of trees to guide the eye in a series of varying views from the entrance gate to the motor court.
6. Low walls using the stucco of the house serve as a reinforcement of vertical materials in a form that recalls the geometry of the house but varies from its footprint to satisfy its own needs for spacial enclosure or directional emphasis.
7. Development of small courtyards off the bedrooms that extend the space, color, and scale of the room through use of wood decks, ceramic sculpture, and a few selected plants.

¹Robert Stern "Classicism in Context," Post-Modern Classicism edited by Charles Jencks, Architectural Design, London, 1980.

Recent Faculty Work

Fabio Fabiano

Five Posters



LeCorbusier, St. Pierre de Firminy-Vert, UTA, 1981.

Alvar Aalto, UTA, 1979.

Five Films on Fascism, OSU, 1979.

Nino Caruso, Sculptor and Designer, OSU, 1979.

John M. Johansen OSU, 1979

"The poster is only a means to an end, a means of communication between the dealer and the public, something like telegraphy. The poster plays the part of a telegraph official: he does not initiate news, he merely dispenses it. No one asks him for his opinion. He is only required to bring about a clear, good, and exact connection" (1).

The statement, made in 1933 by A. M. Cassandre, the great French artist and graphic designer, synthesizes the scope of the message expressed by a poster: the visual impact should be immediate, convincing, and able to create the appropriate link between the idea and the image. Yet the poster art achieves its ultimate scope only when the image has the power of evoking a feeling that goes far beyond the primary message it is meant to convey.

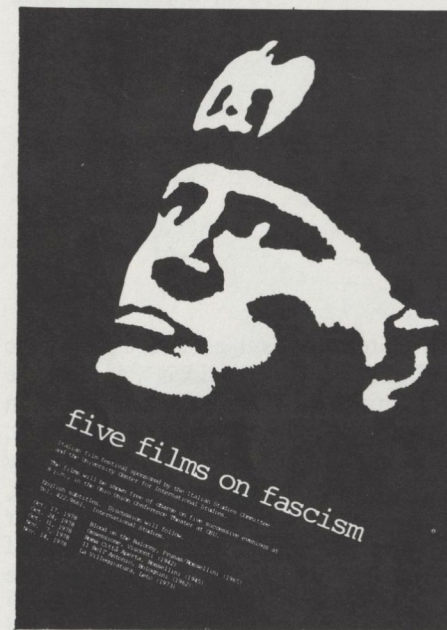
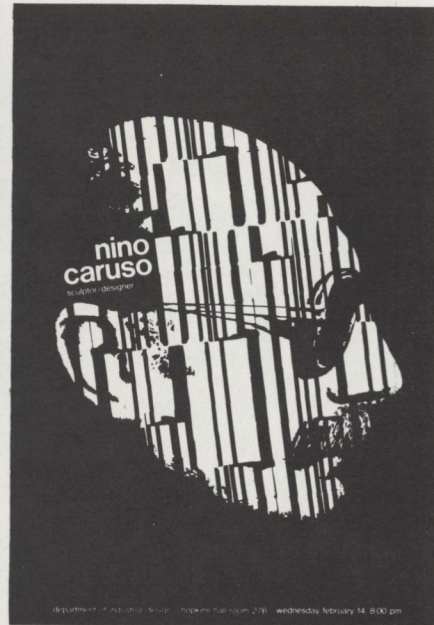
The posters presented here have been designed for special events at the Ohio State University and The University of Texas at Arlington. In all of them there is an attempt to express this philosophy. For instance, the poster for a series of films on fascism has a black background—the color of fascism—, typewritten captions—no need for elegant typefaces for a gloomy period of history—, and an awesome portrait of the dictator created with a few pen strokes and tilted backward to express the arrogance of power.

The poster designed for Nino Caruso represents the sculptural research of this famous Italian artist who dedicates himself to three-dimensional, modular compositions.

The slightly inclined head of John M. Johansen suggests his penchant for philosophy. The linear background reflects his favorite surface treatment of buildings.



symposium: "aalto's gift"
school of architecture and environmental design
the university of texas at arlington fine arts building
wednesday, january 30, 1980, 7:30 pm
participants:
göran schiödt, helsinki
kaarlo leppänen, helsinki
edgar leachman jr., new york
frank edmund smith, st. benedict, oregon
christian nori, san antonio
james prest, dallas
marino prici, uia (moderator)



In the Aalto poster I tried to capture the linear gesture which characterizes his work, be that a plywood furniture or a plan for a city. The colors, green and blue, are the colors of Finland: its forest, its lakes.

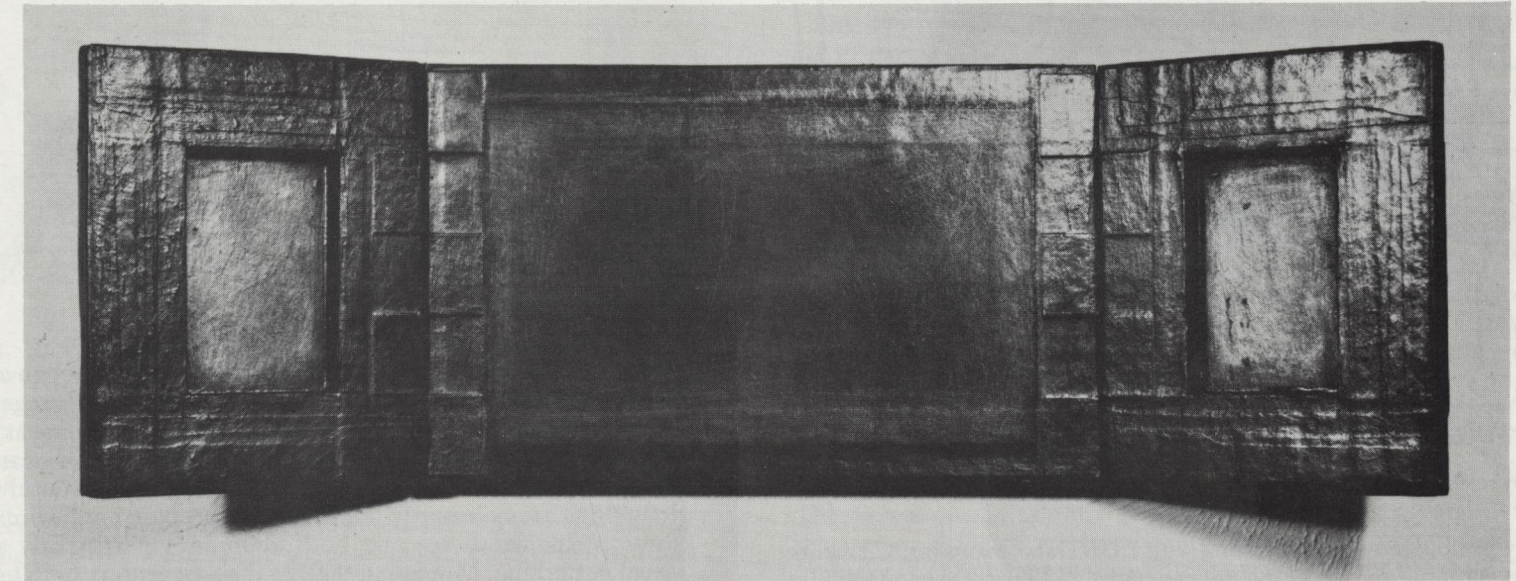
In the Le Corbusier poster, the model of the church of St. Pierre de Firminy-Vert is dramatically projected onto the middle of the composition, against a terse blue background divided by a series of lines spaced in the Modulor proportion. One might infer that the project is still "up in the air."

In 1981, a few of these posters have been selected at the Ohio State University Art Gallery for the exhibit "Artist as Architect—Architect as Artist," and at the "ZGRAF 3—International Exhibition of graphic Design and Visual Communication," and are now part of the permanent Graphics Collection of the National and University Library of Zagreb—Yugoslavia.

(1) *The Poster Art of A. M. Cassandre*, by Robert K. Brown and Susan Reinhold. E. P. Dutton, New York, 1979.

Joe Guy

Waiting. Listening.



Dark Knowledge 1980 Mixed media 24" x 7 1/2" (open)
Joe Guy

Waiting Listening

The Works are about a mood.
It is the mood I bring to the work.
The mood pervades my awareness
and is framed by this:
having nothing to say, one *says* that.
And yet, hidden in this saying is a hope. That
in the saying the unsaid will reveal itself.
("Art is not about knowledge. It is the depository
of the unsaid." Avigdor Arikha)

In this saying of nothing, restriction of content
is a means
to the point where the Work exists on the boundary. There
risking being an anonymous thing or
clearing the way, in its presence
for the unsaid.
Better to be an anonymous thing
than to be about saying something,
for the saying of something, in its calculating, conceals.
Meditating one thing clears the way
for the unsaid.

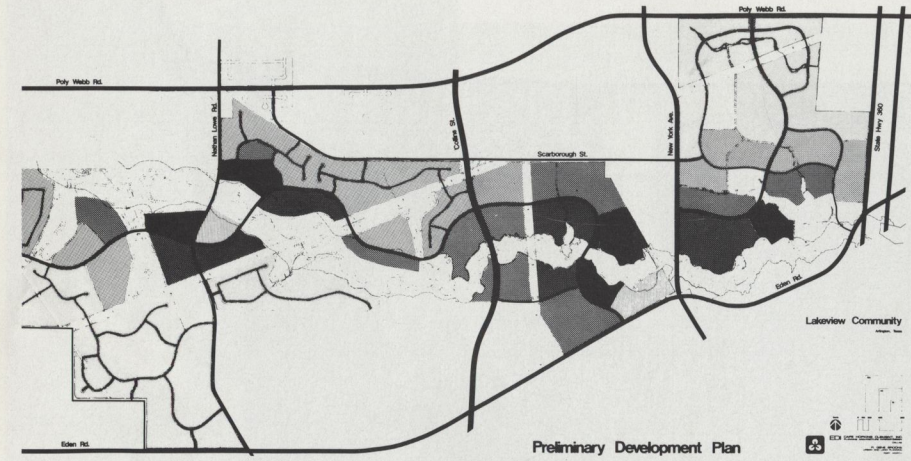
And what of the Sayer
in *this saying* of saying nothing,
in restraining from saying something.
Where does He stand?
He stands in his Truth, aware
that the saying of something
is too great.
His truth too, as in the Works
is in the waiting
for the unsaid.

Joe Guy

Recent Faculty Work

Gene Brooks

Arlington; 1100 Acre Development



1100 Acre Development Plan for Arlington, Texas

I have recently been commissioned, along with EDI/Cape, Hopkins, Clements, Inc. to provide planning and development assistance to Metro Developers, Inc., of Grand Prairie, Texas, for an 1100 acre property in Arlington, Texas. The client, a partnership of two Toronto based firms, had some anxiety concerning the development of a comprehensive plan because of the implementation alternatives. So, while the land planning effort was no small task, the method by which any plan could be implemented presented a primary problem.

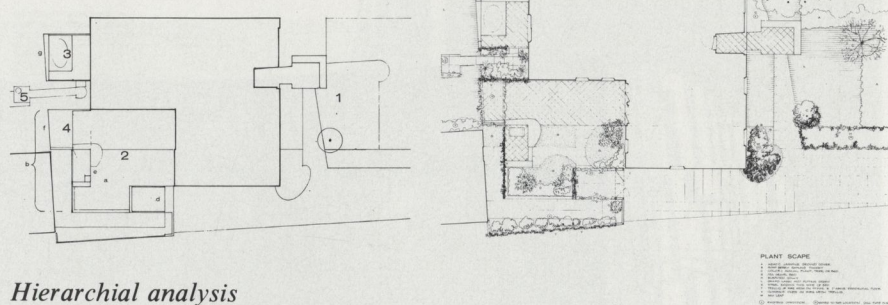
The existing ordinance structure offered options that were a choice between the lesser of two evils. The first alternative was the traditional Euclidian zones. As always, Euclidian zoning requires a separation of land uses and residential types into a straight jacket formula that is characteristic of development in the Dallas/Fort Worth metro area. Because of its "prescriptive" nature, the ordinance requires the planner to apply the recipe of a zoning category to the land regardless of its own environmental suitability, with often stolid results. Following this strategy obligated the owner to a program with such significant, undesirable, secondary effects it was considered inappropriate and unacceptable.

The second alternative available was a "performance zone" or PD (planned development) zone. Because of its flexibility, this method is almost always preferred to Euclidian zones. But because of the site specific obligations that accompany performance zones, one must develop a plan that "locks" the entire 1100 acres into a process that requires the location and height of every building, the location of major and minor roads, parking areas, landscaping, open spaces and recreational facilities; this is also unacceptable, and understandably so.

We prepared and recommended an amendment to the zoning ordinance that resolves most of the problems associated with the existing alternatives. The recommendations involve the adoption of an ordinance modeled after those used in the planning and administration of new communities and new towns. The zone is referenced as the PD (N) and was adopted by the Arlington City Council on 23 February 1982. The PD (N) is a two-stage process. The first stage permits an applicant to develop a plan, comprehensive in scope, that identifies all open space systems, public facilities, residential areas and commercial and industrial land uses with maximum densities for each appropriate area. The plan, when approved, becomes the basis for the second stage. This second stage requires the applicant to submit a more detailed site specific plan for each zone of the development program and employs the requirements of the existing PD zone. The new ordinance is structured to be general when appropriate and specific when necessary. It provides a flexibility for the developer, while permitting a control by the municipality.

Richard McBride

A Dialectic of Visual Hierarchies



"Hierarchy is the Holy Trinity of design."

Bernhard Hoesli

Both terms "dialectic" and "hierarchy" have received much attention, and both have grown a variety of meanings in their 2000 years of usage. Interest attracted to them among architects causes one to note, that, varietal as they may be, none of their definitions refer to the design patterning expected of architectural affairs. Their meanings are entirely rhetorical or linguistic in nature, not just because definitions are necessarily linguistic, but because both words have particularly glottic demonstrations, and both definitions particularly avoid reference to visual patterning. More than that, in the past century both terms have taken on stronger glottic meaning, leaving even greater doubt for their potential as design tools.

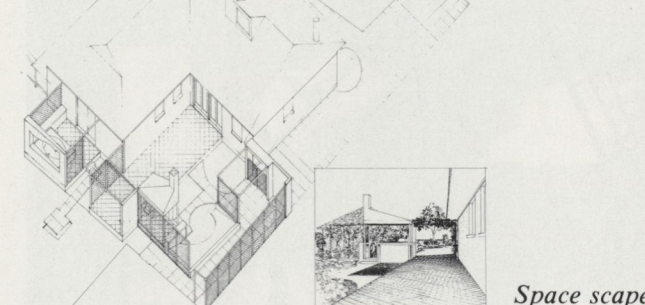
Both terms are also a numbers game—a problem of the twos and the threes. Modern dialectic has two primary conditions owing to Hegel, who borrowed them from Kant. But Hegel was never quite able to contain the great breadth of meaning he envisioned, perhaps because it devolved upon the complexities of universal systems. His method of dialectic was to be the demonstration of fundamental relationships between the object of speculation, and its attendant universal complexities, in so far as those relationships *really* existed.

Of Hegel's two primary conditions the first is the thesis of order, or some concept which demonstrates the order of the system. The second event is the antithesis (from Kant's antimony principle), which is intended to attack the thesis. Through the duality of conflicting (basic) entities, superfluous issues are identified so that they may be dismissed from the fray. The ideal result is that through this catharsis, oblique issues are eliminated and progressive issues are retained, and thereby a new level of understanding is achieved called the synthesis. Conflicting duality of thesis vs. antithesis is resolved into the monism of synthesis, which then becomes the basis for a new thesis, which in turn presumably requires resumption of the conflict.

It is important to realize that in saying all this again, (after far too many sayings already) that there is still no suggestion of how dialectical strategies cease being entirely glottic, and somehow achieve the ocular "signification" necessary to design. The great pervasive hint in every dissertation on architectural dialectics is that somehow there is a connection (usually through labor theory) between the language of ideas and the concepts of design. But it invariably remains a hint only. To put it another way, that which refers to dialectics refers as much to linear ratiocinations, as it entirely avoids reference to any spatial holism so essential to the creative design process.

Hierarchy is a concept today subjected on the one hand to even more rigid, logical rules, but on the other its acceptance also endows richer and wider possibilities. Commonly it is felt to mean a simple ranking in order, of any number of issues. Thus, as a statistical tool, it is both measurable and valuational. But its older meaning is not of "any number", rather of threes. It comes from the Greek tribunal of Areopagus, and has always since been associated with judgemental systems comprising an order of three. The Christian Church carried the system into the episcopate, and gradually accepted its meaning as the entire ecclesiastic

Ewing residential remodel



Space scope

order of ranking. Now, once again, it has been returned to the body of threes from which it started, but without the Greek meaning of "iepapxia" or prelacy. Since 1910 (Whitehead and Russell) hierarchy has become re-established as the three steps of a "Hierarchy of Types" in the logic of propositional calculus, and in a far more specific manner, it operates much as the dialectic is supposed to proceed.

With that conspectus as the quickest possible review of the two terms, we may, by candidly accepting the disparity between language and vision (a disparity necessarily ignored by "languages of architecture"), hypothesize a visual corollary to dialectic without distorting its essentially linear format. It would promise to be an offshoot with reduced linguistic and logical advantages, yet made to order for design patterning. It would be more specific than its only other rival, metaphor, because it could develop greater and more measurable limitations. This visual offshoot must still be a triune, and we may as well call it "hierarchy", but it no longer refers to the lists, ladders and outlines of linguistic terminology. It now has visual-perceptual determinants.

Primarily, the triune hierarchy (the presentational hierarchy) must avoid Hegel's insistence for integrational qualities... the search for relationships between the event and its framework. This is the contextual requirement for all Twentieth Century experience. By that requirement the nature of hierarchy in pattern designs would call for a similarity between pattern parts. The contour of shape is the outstanding limitation to seek in that regard. Correct linguistic outline procedure demands similar restrictions, but of course in verbal relations.

The other primary requirement for presentational hierarchies is to produce a dominant element, but one which survives within the restriction of contextual integration. In linguistic terms, the elements classified under "C" of an outline are not necessarily more or less dominant than those under either "D" or "B", therefore, the outline mode does not follow this particular presentational requirements. But the pyramid chart of a corporation's members more nearly does. In our case, however, we are still interested in the limitation of threes as well. We would not limit presentational issues to only three elements, but we would specify that fewer elements than three cannot constitute a hierarchy. For patterns with large numbers of elements, we would seek strong relationships in combinations of threes.

Finally, it may be said that the purpose for such hierarchical machinations is the same as every process of categorization. It is, when faced with overwhelming complexity, the means by which our logical mind makes sense of the world. Its very act of selecting and rejecting (as it does constantly during consciousness) is not only an act of survival, but one which is continuously passing value judgements. Out of the complex material presented to our visual systems, we select and order according to a complicated set of requirements which we, largely unconsciously, have mandated. As designers of these patterns of worldly complexity, we cannot afford to act unconsciously. Therefore, we set about sharpening the perceptual sense of controlling chaos by designing patterns in a perceptually readable and therefore hierarchical manner.

Hierarchical Critique: Ewing Residential Remodel
Dallas, 1982

Breakdown of the Presentational Experience Into an Hierarchical Network

ONE: Front Yard

From plan's eye view we may anticipate a certain dualistic, if not conflictional, relationship between front and rear (plans ONE and TWO). In normal egress, however, the yard's initial presentation of a square figure is established by upper outside edge of the ground cover, the sidewalk, and by the lawn's intersection with the holly hedge. That layer square is dominated by the distorted but more compact square of the lawn's contour. The lawn in turn is dominated by the raised entry porch, with its wood seating on two sides. The porch's squareness is more apparent from the foreshortened view upon leaving the house. Similar foreshortening occurs from the street looking across the lawn. Those three squares form the primary hierarchical relationship of plan ONE. Included in it is also the figure of a single spiral: view up drive from street, view across walk to porch, the visual movement from the porch around the figure of the ground cover to the holly, and across the holly, terminating at the figure of the ornamental tree.

TWO: Rear Terrace

The succession of weaker-larger to dominant-smaller squares of the front yard is reversed on the terrace. Also, the terrace's heirarchical sequence is much weaker (in order to enforce the rear spiral). The small interior square of "a" is dominated only slightly by the presentation of side "b", which generates a square when completed by the facade of the house. But square "b" is dominated by the entire terrace plan TWO, though again rather weakly. These two larger plans of ONE and TWO complete an uneasy dialogue, perhaps a dialectic of conflicting purposes. And, in the weaker constraints of TWO, the spiral, which begins at "d", is allowed a stronger voice as it predicts events in square THREE.

THREE: Hot Tub

The distorted square of THREE is not a hierarchy by itself, thus, remains incomplete. It seeks other patterns for fulfillment, and therefore, broadcasts attention back to the end of the terrace, at plan FOUR.

FOUR: Arbor

The arbor, of course, is primarily a frame through which to view the back yard from either the house or the terrace. But its weakly defined square plan is now called upon to also join across the blind of the trellis to unite with THREE. The similarity of their distorted squareness is further activated by the spiral, and in their union, they seek the finality of a missing piece, found in plan FIVE.

FIVE: Bird Bath Square

This square, acting as an isolated but also integrated element, completes the sequence of plan elements. It becomes the dominant element of plans THREE, FOUR, and FIVE, and thus suggests of greater and lesser relationships. As an object, it refers back to the front porch and also draws the whole back yard into the complex as a field for its objectivity. But too, its conjoining with THREE and FOUR infers that a hierarchical relationship at other levels is possible, such as ONE, TWO, THREE and FIVE, probably *with TWO becoming pre-eminent*.

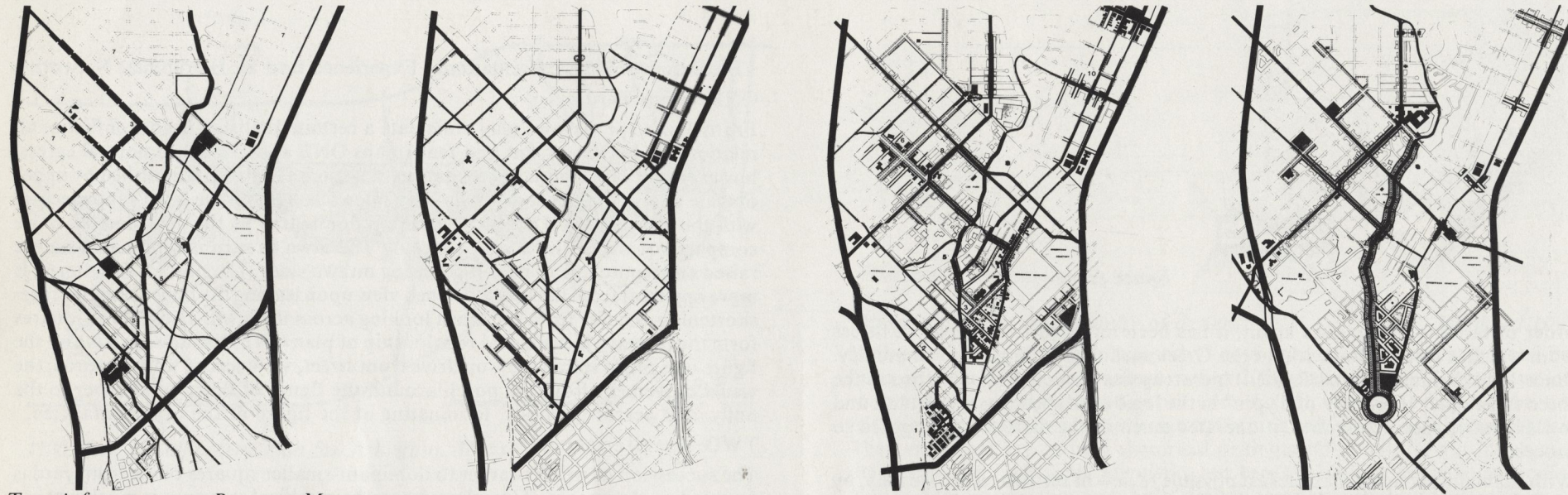
From there the plan of hierarchies become more ambiguous. One other series, however, composed of vertical planes, might be mentioned. Upon entering the terrace from the drive, the double frame of "d" is presented: an 8 ft. opening in a wall, with a 5 ft. high gate, backed by a 6 ft. square vertical plane of trellis. Its squareness is reflected by the facade of the bar-b-que pit beyond, an 8 ft. square facade with a forced perspective roof, and a small square notch cut for entry.

The bar-b-que facade acts to turn one's interest through the arbor (plan FOUR), but its 10 ft. x 7 ft. rectangularity resists hierarchial participation... until seen from the yard as "f". From the yard a new type of hierarchy is invented, where "f" insists upon joining with "g" and, thereby, creates a 7 ft. wide space between them. This last is the space seen from the yard to back up bird bath square.

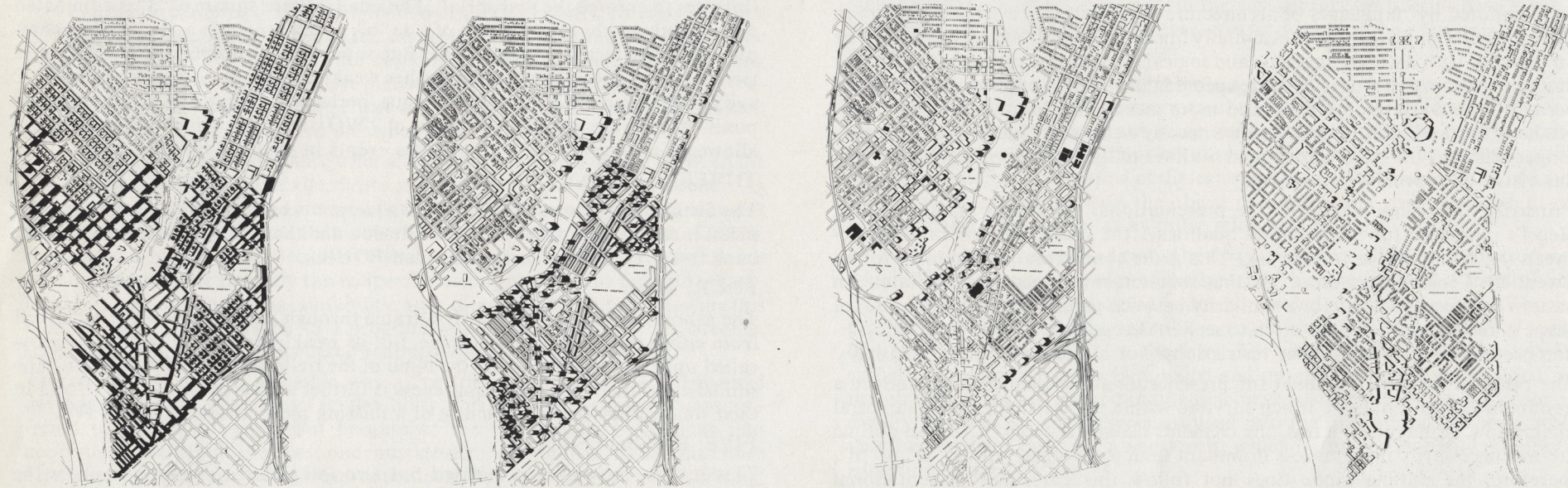
Graduate Design Studio

Oaklawn Redevelopment Studies

Studio Critics: A. J. Diamond and Richard Scherr



Top: infrastructure Bottom: Mass



Doomsday

Zaida Basora-Urrutia
Lisa Oliver

Market Response

Bruce Benner
Gary Murphree

District Conservation

John Brown
Tim Colchin Lawrence Hunnicutt

Historical Redevelopment

Raul Acosta
Edward Sergeant

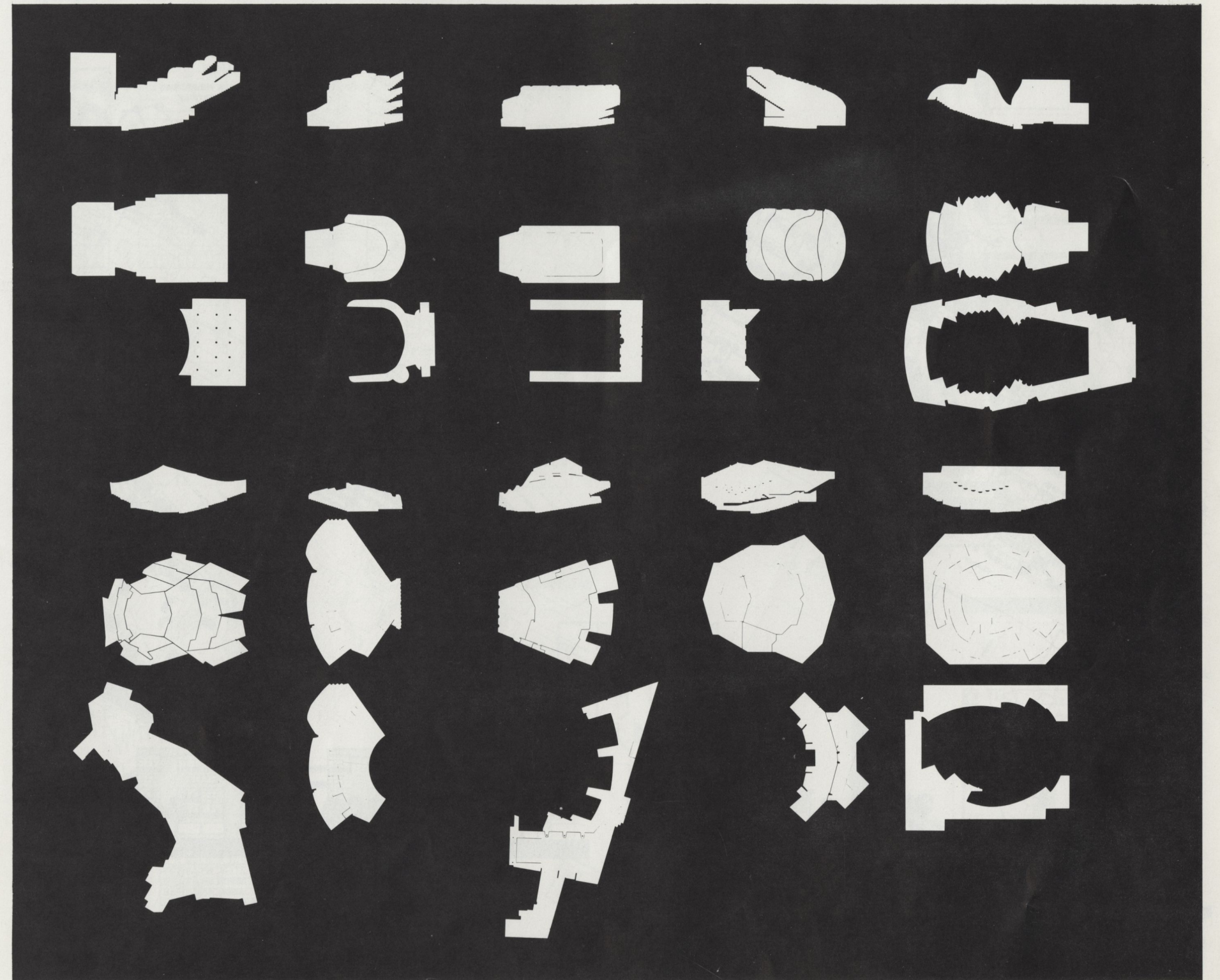
These drawings represent work-in-progress of a Graduate Design studio co-taught during the Spring semester by A. J. Diamond, principal of A. J. Diamond Associates, Toronto, and Richard Scherr, Associate Professor, SAED. The philosophy of the studio emphasizes a broad contextual approach in solving architectural problems beyond that of solely interpreting physical site information; it is believed that the generation of architectural form must be based on a broad understanding of the political, social, economic and historical factors which condition architecture's role in the formation of a cultural, as well as physical context.

The class is involved with a comprehensive semester-long analysis and design of the Oak Lawn district in the city of Dallas, which is now undergoing extensive redevelopment and transformation. The scope of the problem requires the studio context to expand beyond the SAED and includes a high degree of involvement

with various Dallas city planners and local citizens from the Oak Lawn area. Starting with a detailed analysis of the city's morphology and systems and a development of programmatic guidelines tested by economic and traffic criteria, the students have projected the future development of Oak Lawn along 4 different scenarios: "Doomsday," Market Response, District Conservation, and Historical Redevelopment. The drawings above document the infrastructural systems and overall land use massing which satisfy the characteristics and assumptions of each scenario. Having developed this framework, the class is now designing various architectural solutions appropriate for particular sites in the Oak Lawn District to serve as prototypes for future development. All material is being documented and synthesized into a publication which will serve as a general planning tool, and will be presented to the Dallas City Planning Commission and Oak Lawn citizens.

Fort Worth Symphony Hall Project

Studio Critic: Martin Price



A visual comparison of concert halls from left to right (top 3 rows): Chicago Auditorium, Philadelphia Academy of Music, Boston Symphony Hall, Chicago Orchestra Hall, Sydney Opera House (bottom 3 rows) Berlin Philharmonic, Helsinki Cultural Hall, and Finlandia Hall, Mexico City Nezahualcoyotl Hall, and Denver Concert Hall, together with corresponding measurements is being

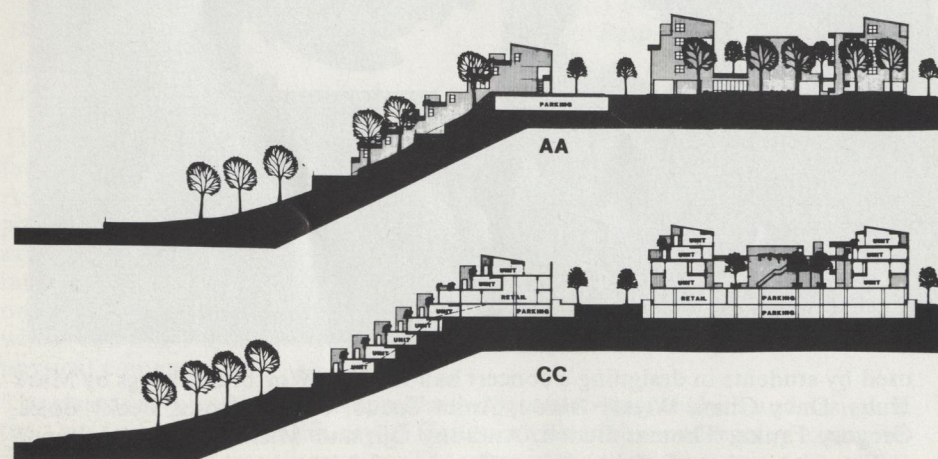
used by students in designing a concert hall for Fort Worth. Drawings by Mark Hults, Davy Chan, Wendy Baron, Anita Toews, Cris Birdsong, Becky Boles, Gregory Frnka, Thomas Bodell, Anthony Oji, and Michael Bennett, show a section and a plan of auditorium and plan of lobby.

Graduate Thesis

Low-Rise, High Density Housing for the Ft. Worth Central Business District
Fall, 1981

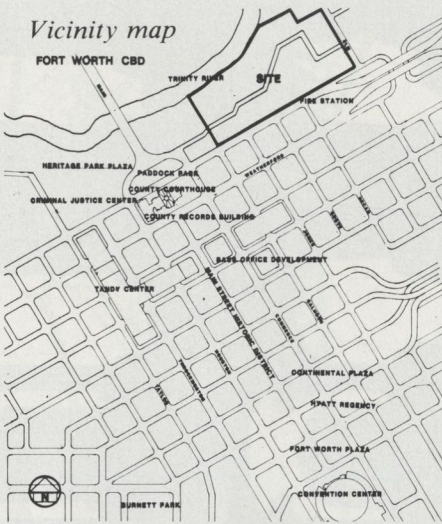
Richard Schoelerman
Supervising Critic: Richard Scherr.

Site plan

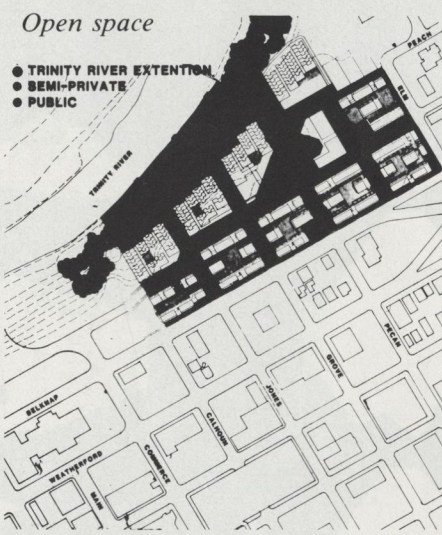


Site sections

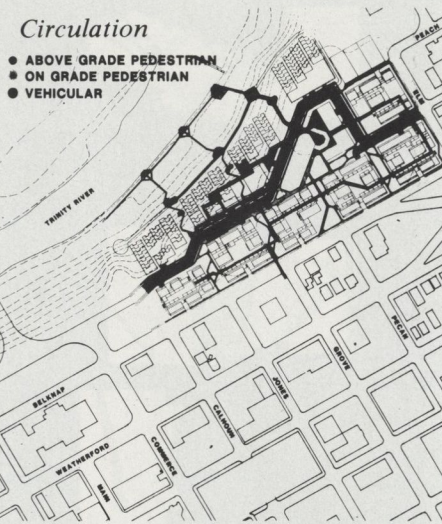
Vicinity map



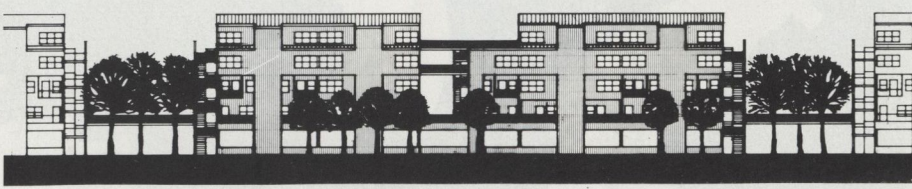
Open space



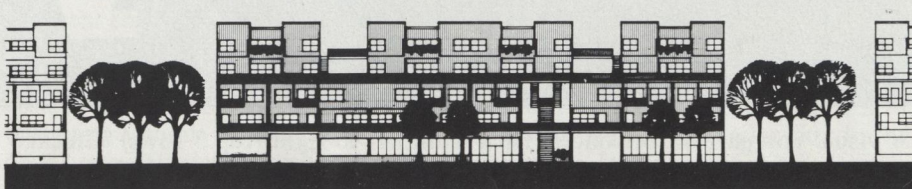
Circulation



Figure|Ground



BELKNAP STREET

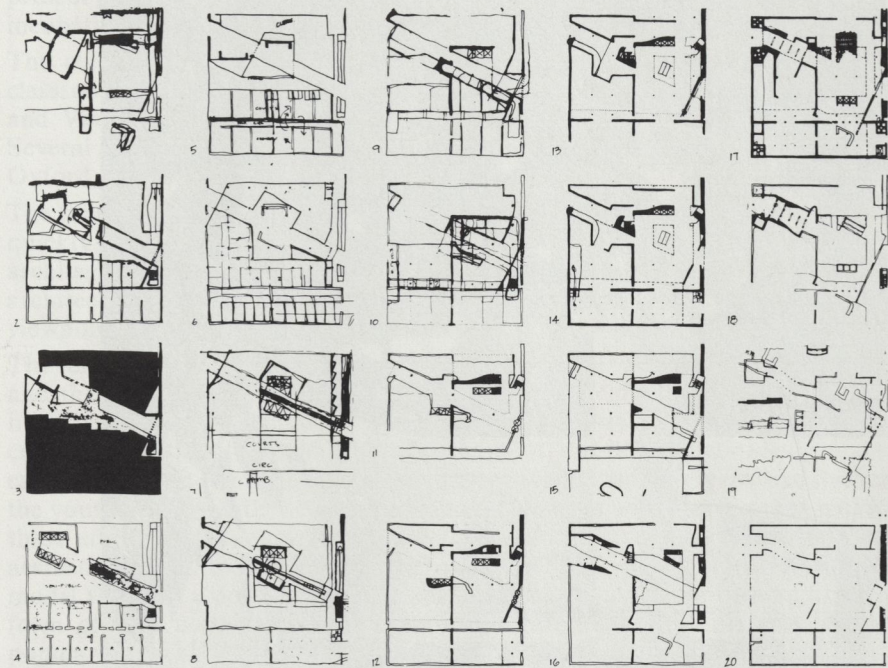


BLUFF STREET

Elevations

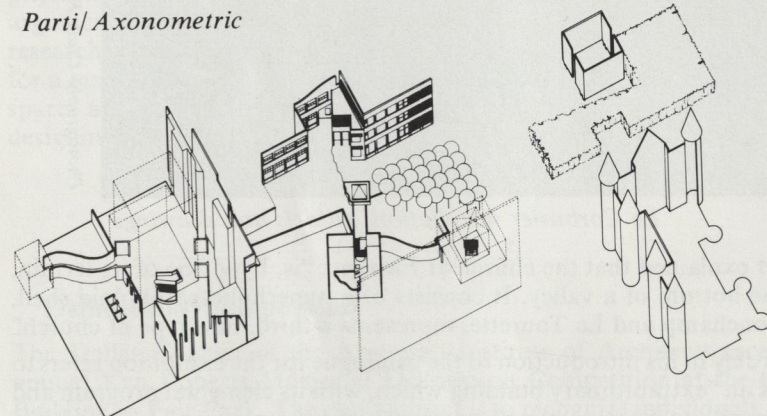
A New County Courthouse and Square for Dallas
Spring, 1981

Richard Wintersole
Supervising Critic: Bill Boswell

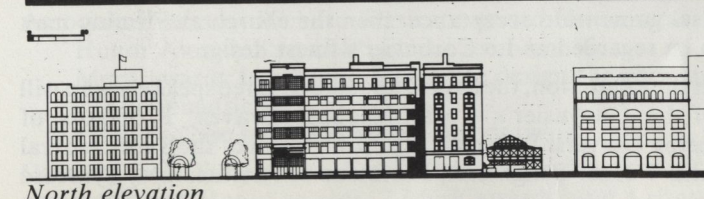
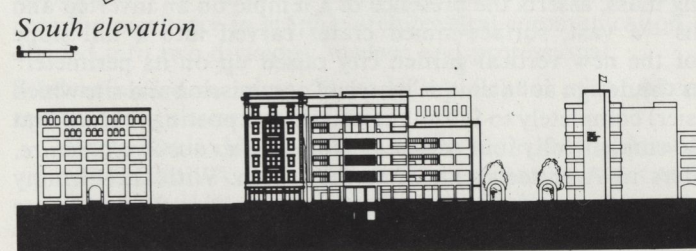


Conceptual diagrams

Parti|Axonometric

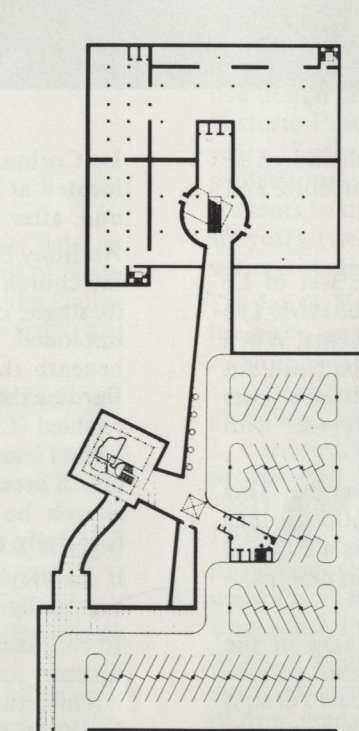


South elevation



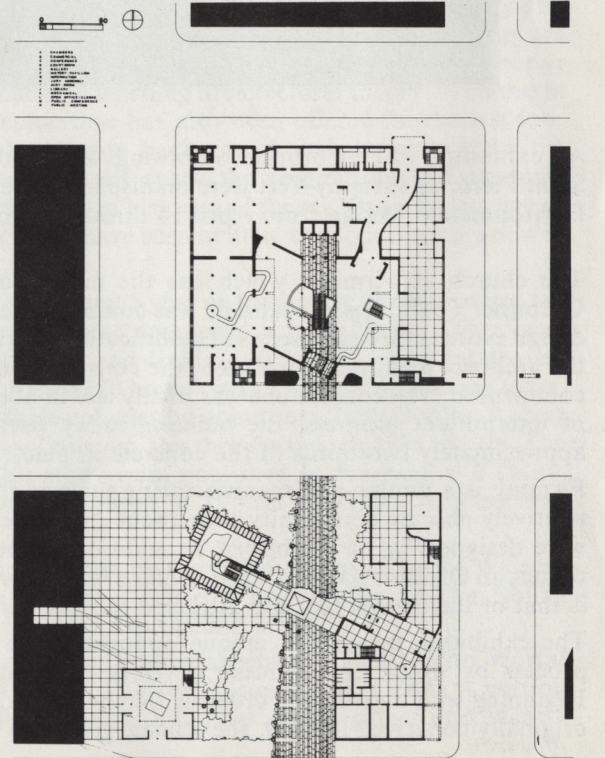
North elevation

Level one



Site plan

Street level



SAED Notes

Le Corbusier Exhibition



Photograph: Craig Kuhner

Le Corbusier installation: models and drawings

An exhibition of Le Corbusier's drawings and models for the parish church of Saint Pierre de Firminy-Vert were on display at the School of Architecture and Environmental Design from April 14 through April 30.

The church at Firminy, which has the distinction of being "the last of Le Corbusier's buildings to realized," was commissioned in the spring of 1960. The design evolved through a series of modifications during the next five years. When the architect died in August 1965, the construction of the church had still not commenced. The cornerstone was finally laid in March 1970. After twelve years of intermittent progress, the building today rises to about thirty feet with approximately two-thirds of the concrete in place.

Firminy is a mining and manufacturing town in the southern Auvergne. This relatively obscure community with about 25,000 people has four buildings that were designed by Le Corbusier. In addition to the church, there is a cultural center, an Olympic stadium, and a *Unite d'habitation*. Among the four designs, it is that of the church that has attracted the world's attention.

The exhibition provides a unique opportunity to examine the stages of the process by which Le Corbusier developed a design over a five-year period. Beginning with a geometric ordering that he revived from an unexecuted design originally conceived in 1929, the scheme gradually transformed to a monolith.

Le Corbusier explained that the church at Firminy: "is, by virtue of its terrain, located at the bottom of a valley. It consists of a hyperbolic-paraboloid shell, and, after Ronchamp and La Tourette, represents a third, new type of church."

Anthony Eardley in his introduction to the catalogue for the exhibition refers to the church as an "extraordinary building which, with its elemental program and its single, compelling mass, asserts the presence of a temple on an inverted and imploded Acropolis—a vast, surface-mined crater carved into a hill slope beneath the gaze of the new vertical garden city raised up on its perimeter." Eardley then praises the design as "a unique match of commission and site which enabled (Le Corbusier) completely to fulfill the plastic and poetic program that he had enunciated so emphatically four decades before in *Vers une Architecture*, his, 'Three Reminders to Architects': mass, surface, plan. With the Firminy church he was able to demonstrate these lessons more directly and more forcefully than had been possible with any previous project."

If Eardley's appraisal gains wide acceptance, then the church at Firminy may eventually come to be regarded as Le Corbusier's finest design.

In conjunction with the exhibition, the SAED sponsored three speakers who will discuss aspects of Le Corbusier's work: Michael Graves, Professor of Architecture, Princeton University; Bernhard Hoesli, Dean of the Swiss Federal Institute, Zurich; and Werner Seligmann, Professor of Architecture, Syracuse University.

Summer Program in Portsmouth, England

This summer, Richard Dale McBride, Associate Professor of Architecture, SAED, will teach two courses on the aesthetics of space entitled, "Darwin's Victorian Dilemma: Taste or Space?" These three hour courses are combined to present problems in modern aesthetics as they have grown out of their Victorian incubation.

The classes, to be held in Portsmouth, England, will include five weeks of classroom studies, as well as trips to the surrounding area, rich in Roman ruins, and Victorian and Modern examples which relate to classroom discussions. Several trips will also be made outside the area, including excursions to Bath, Oxford, and Salisbury.

The first week will be a survey of modern world hypotheses in aesthetics. It will quickly show the existing three types of aesthetic criteria used to describe architectural events. These standard types will be illustrated using examples of architecture. A fourth type will be added to achieve a quartet of necessary viewpoints to describe contemporary architectural values.

The remaining four weeks will be broken into two classes per day, one on "Taste" and the other on "Space." The "Taste" class will begin again on the aesthetic hypotheses problem, showing how Victorian materialism, equipped with the cudgel of functionalism and Bible of cliché, first "did-in" aesthetic idealism, then carried aesthetic mechanism to an absurd reduction, and finally ignored to death the youthful new aesthetic of pragmatism. This class will discover that by 1900 these effects upon aesthetics spelled their own demise. And further, no new aesthetic is likely to be regained until an aesthetic of masses is proclaimed. The model for such a possibility lies in realizing that it cannot be created after the form of "old aesthetics." It is, therefore, a non-aesthetic. This new form of popular criticism will be formulated as a non-aesthetic of "Normolism."

The second class in Spatial Studies, growing from new discoveries in the field of physiology, produces an argument for the biological perception of space. This argument has never been constructed before, and is possible now because of new research accomplished by Dr. Howell, whose book *Embodied Mind* will be used for a text. The course will develop the notion of biological perception of primal space, and then carry that to conclusions for pattern-making, the basis to all designing.

Delineation Competition

The Dallas Chapter of the American Institute of Architects recently held its annual Ken Roberts Memorial Delineation Competition at the Hall of State Building in Fair Park. The competition is to recognize individuals in the Dallas area for excellence in graphic architectural communication. The competition is divided into two divisions: student and professional.

Student award recipients from UTA's School of Architecture and Environmental Design were:

Eddy Davis, Merit Award; James Hare, Merit Award; Barbara Fenech, (2) Citation Awards. Other Citation Awards went to Terri Heard, G. T. James, Jack Rainwater, and James R. Vann.

The assistant dean of the School of Architecture and Environmental Design, Associate Professor Richard Ferrier, received four awards:

Honor Award, Stroud Residence axonometric Merit awards for Stroud Residence design sketches, and Gass Residence Axonometric Citation Gass residence watercolor drawing.

Over the past three years, Ferrier has received a total of 15 awards in this competition (4 Honor awards, 7 Merit awards, and 4 citations).

Summer Program in Rome

The SAED will be offering two courses in Rome this summer. Bill Boswell will be teaching "Design Theory: Italian Architecture and Urban Design as Source Material." The second course, "Renaissance and Baroque Architecture in Rome," will be taught by Michael Yardley.

The objective of Boswell's course will be to explore architectural vocabularies and investigate contemporary architectural theories. Architectural history, architectural precedents and the concept of modeling will be used as tools to develop alternative design concepts. Students will be making a visual survey of key monuments of Renaissance architecture and their existing context. This study of architectural history as a design tool will distinguish the difference between mere recognition and memorization from analysis and understanding. While visiting actual building sites and piazzas, graphic information will be collected for further investigation. An exhibit of these graphic materials will be scheduled at the SAED during the 1982 fall term.

Yardley's course will consist of discussions to be conducted on the actual sites of buildings, gardens, and urban planning schemes that were designed from the fifteenth century through the eighteenth century in and near the city of Rome. The basic characteristics of Early Renaissance, High Renaissance, Mannerist, Late Renaissance, Early Baroque, High Baroque, Late Baroque, and Rococo designs will be specified and analyzed. Emphasis will be placed upon the relevance of these designs to an understanding and appreciation of twentieth-century environmental designs.

Both courses will be given during the first five-week session of the summer term. Students and faculty will be flying to Rome on May 15. Living accommodations will be in a hotel in the center of the city.

SAED Research: History and Theory

The SAED is heavily committed to teaching and research in the history and theory of Environmental Design. No less than nine separate history courses are taught regularly by the three architectural historians on the faculty, and four or five design faculty have alternated in teaching architectural theory. A course in Historic Preservation and Restoration has also been offered for the last four years. Such courses not only provide background and enrichment to the professional curricula, but occasionally spark the commitment of graduate students to undertake research theses in history and theory. Over the last five or six years, twelve such master's theses have been written, and four more are now in various stages of research.

Dr. Jay C. Henry, now observing his tenth year on the faculty, has supervised ten theses to date. The first three of these comprised a triple thesis: "The Swiss Avenue Historic District: A History and Guide, 1905-1932," which catalogued and described each of the more than 170 houses in this historic district in Dallas. Divided chronologically into three volumes by its authors, Judy Dooley, Robert L. Canavan, and Patricia Taylor Canavan, this thesis was completed in 1978. The provocative conclusions of this study were published in *Perspective X* (May, 1981) under the title "Residential Design in Typical American Architecture, 1905-1932."

A similar joint project was undertaken by Carey Young and Charles Watson, who completed their two-volume "History and Guide to the South Boulevard/Park Row Historic District in Dallas" in 1980.

Michael Hoffmeyer essayed a broader historic spectrum with his "Fort Worth: An Architectural History and Guide, 1870-1933," completed in 1980. A portion of this study was published as "Public Buildings of Sanguinet and Staats," *Perspective X* (May, 1981).

continued

Faculty Notes

Gene Brooks

Last summer, Associate Professor Gene Brooks, with Aubrey Hallum and Alan Mason, were commissioned to prepare an application to the National Register of Historic Places for the Baker Hotel in Mineral Wells, Texas. That application was considered by the nominating committee at their Fall review and has received favorable recommendation to the Secretary of the Interior for placement on the National Register.

The hotel physically and economically dominates a small Texas town of 2500. The 13-story tower, although not architecturally superlative, is unique in its setting and scope. The 450 room facility, complete with restaurants, ballroom, private club, olympic pool, saunas and mineral baths, would have been a formidable achievement for any urban hotel, let alone one in a town the size of Mineral Wells. The famous hotel enjoyed notoriety and financial success during one of the nation's stormiest economic periods, as it opened one month following the Stock Market Crash in 1929. The Baker developed a national reputation, and the Register documented visits by numerous film stars, entertainers, politicians and military personnel. Guests included Clark Gable, Marlena Dietrich, Judy Garland, General John Pershing, Jean Harlowe, Elliott Roosevelt, Will Rogers, Sam Goldwyn, Helen Keller and Lyndon B. Johnson. Its location and survival in Mineral Wells is without comparison in Texas. To paraphrase Calvin Coolidge's quote, "the business of America is business," the business of Mineral Wells was the Baker.

The hotel was one of a chain owned by the late T. B. Baker. His nephew, Earl Baker, inherited the chain and, true to his promise, closed the Mineral Wells hotel upon his 70th birthday in 1963. Although sporadically occupied by other users, the hotel has been essentially vacant since Earl Baker's decree. While there has been recent interest in the renovation and revival of the facility, the enthusiasm has not been without its problems. The long term future, as the economic feasibility of reopening the hotel is being scrutinized extensively by the owner, M. Seth Horne, of Phoenix, Arizona. The Tax Recovery Act of 1981 has some excellent incentives for historic preservation, and the structure of the new Law will doubtlessly influence the proforma of a rehabilitation program. Whatever the outcome, the Baker personifies the optimism that was characteristic of the entrepreneurial spirit of Texas in the '20's and a silent reminder of a time that was.



Baker Hotel,
Mineral Wells, Texas

RESEARCH . . . continued

Diane Hospodka Collier turned a more restricted view to Dallas architecture of the 1920's and '30's with her "Art Deco Architecture in Dallas," 1980, and R. Edward Brooks examined one of the seminal personalities in the history of modern architecture in Dallas in his "George L. Dahl: A Critical Analysis of His Life and Work" completed in 1978. One chapter of Brooks' thesis was published as "George L. Dahl and the Texas Centennial Exposition of 1936," *Perspective IX* (December, 1980). Even closer to the present time was Aaron Farmer's thesis, a study of "Modern Religious Design: An Analysis of the Advent and Development of the Modern Idiom in Protestant Church Design, with Special Reference to Texas," completed in 1980.

Two students have just begun thesis research under Dr. Henry's supervision. Zaida Basora-Urrutia will investigate the Kessler Plan for Dallas, and Pilar Gabilondo, a native of Peru, will examine the Morphology of central Lima.

Dr. Kenneth W. Schaar joined the SAED faculty in 1977, and since 1978 has served as editor of *Perspective: the Journal of the Texas Chapter, Society of Architectural Historians*, in which a number of thesis projects have been published. He has supervised two theses completed to date: Mary Frances Fitts' "Restoration of the Historic Hamer House in Ashland, Mississippi" in 1980, and Julia Ousley's "Guidelines for the Management of Architectural Resources in Texas," completed in 1981. Cecelia Ferrer de Urioste is presently investigating "Women Architects and the Future of Architecture" under his supervision. As Ms. de Urioste's topic suggests, the line between history and theory is a fine one. Professor Todd Hamilton, in addition to his distinguished record as a supervisor of thesis substitute design projects, has on occasion supervised research theses as well. That of David Browning was a study of "Awards for the Design Awards: An Analysis of Architectural Design Awards Programs," completed in 1980.

With the exception of Ms. Fitts, who received the M.A. in Environmental Design, all of these thesis projects were submitted for the Master of Architecture degree. The degree of Master of Landscape Architecture was not approved until 1978, and students in this program have only recently reached the stage of thesis definition. One such student, Bruce Fowler, has begun research on "A History of Landscape Architecture in Dallas," under the supervision of Professor Richard B. Myrick.

George Santayana once observed that "those who do not learn from the past are condemned to repeat it," thus defining a proper distinction between the appreciation of the past and its mindless repetition. A proper understanding of the past, and an informed respect for its surviving monuments, are the best safeguards against a renewed infection of eclecticism in the design professions. This rationale for the critical and open-minded study of history and theory justifies the SAED commitment to teaching and research in this important aspect of the study of Environmental Design.

R. B. Ferrier

R. B. Ferrier has just received an appointment from the College of Architecture, University of Houston as visiting critic for the fall semester.

They are conducting a design studio with a select student group and visiting critics. The studio is called the "Texas Studio" and is under the direction of Professor Peter Zweig. Other visiting critics for the "Texas Studio" will be Ian McHarg, Charles Moore, Michael Graves, and Arata Isozaki.

It has also just been announced that Ferrier has received his professional Architectural Registration conferred by the Texas Board of Architectural Examiners. Congratulations!

Joe Guy

The sculpture of Joe Guy continues to gain state-wide exposure. His work was recently shown at the "National Works on Paper Invitational" held at Stephen F. Austin State University in February 1981; a one-person show at the Roberto Molina Gallery in Houston in April, (reviewed in *Artweek* by Susie Kalil); a one-person show in the Objects Gallery in San Antonio in November, 1981 (reviewed in the *San Antonio Express-News* by Jan Tips); and a group show in the Roberto Molina Gallery in Houston in February, 1982.

His work is due to be shown this year at both Texas Christian University in Fort Worth and the University of Texas at Arlington in April, and a one-person show at the Roberto Molina Gallery in Houston next September.

Jay Henry

Dr. Jay C. Henry is presently serving his third and penultimate year as Graduate Advisor in Architecture. He has recently been elected to full membership in the Graduate Faculty.

Last summer, he conducted the fourth SAED Summer Study Tour to Spain and France with ten students. After the students returned home, he spent three weeks in the Netherlands pursuing continuing research into Modern Dutch Architecture, on which he reported in a faculty lecture in October. This research also served as the basis for two papers. In October, he discussed "Amsterdam in the 1920's: A Pragmatic Utopia" at the Urban Visions Conference of the Central Region A.C.S.A. in Chicago. In February, he read a paper on "The Architectonic Sculpture of the Amsterdam School, 1900-1930" to the College Art Association in New York.

Dr. Henry published "The Richardsonian Romanesque in Texas: An Interpretation" in the March/April 1981 issue of *Texas Architect*. He was recently invited to review two books for the *Journal of the Society of Architectural Historians*, and in November was elected secretary of the Texas Chapter, S.A.H.

Richard Scherr

The Plaza Hotel project in Fort Worth, directed and designed by Richard Scherr, Associate Professor, SAED, for Woodward Associates, Dallas, recently won a 1982 Merit Award presented by the Dallas chapter of the American Institute of Architects. The Plaza Hotel is the first building which was renovated in the two block district now called "Sundance Square," currently being developed as a mixed-use district by Bass Bros. Enterprises of Fort Worth. The building, which originally was built as a hotel, now houses "Winfield's '08" restaurant on the first level with office lease space on the second and third levels. Scherr, who was Project Architect for the Plaza, also executed a master plan for the district and coordinated all phases of the renovation effort for almost two years while being on Leave-of-Absence from SAED. The jury of three outside architects — Sinclair Black from Austin, Frank Kelly from Houston and Terry Rankine from Cambridge, Mass. — gave a total of 11 awards to Dallas architectural firms out of 81 projects submitted.

Oliver Windham

Assistant Professor Oliver Windham recently conducted the annual Spring Van Tour with students of the Landscape Architecture Program during Spring break. The tour of offices and sites in Texas included a day in Austin and San Antonio, then on to the Gulf Coast for a night of camping on the beach in the Padre Island area. Windham and students then went on a coastal tour to Houston, a full day visiting landscape sites in the Houston area, before returning to Arlington via scenic routes through East Texas.

Plaza Hotel, west elevation



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