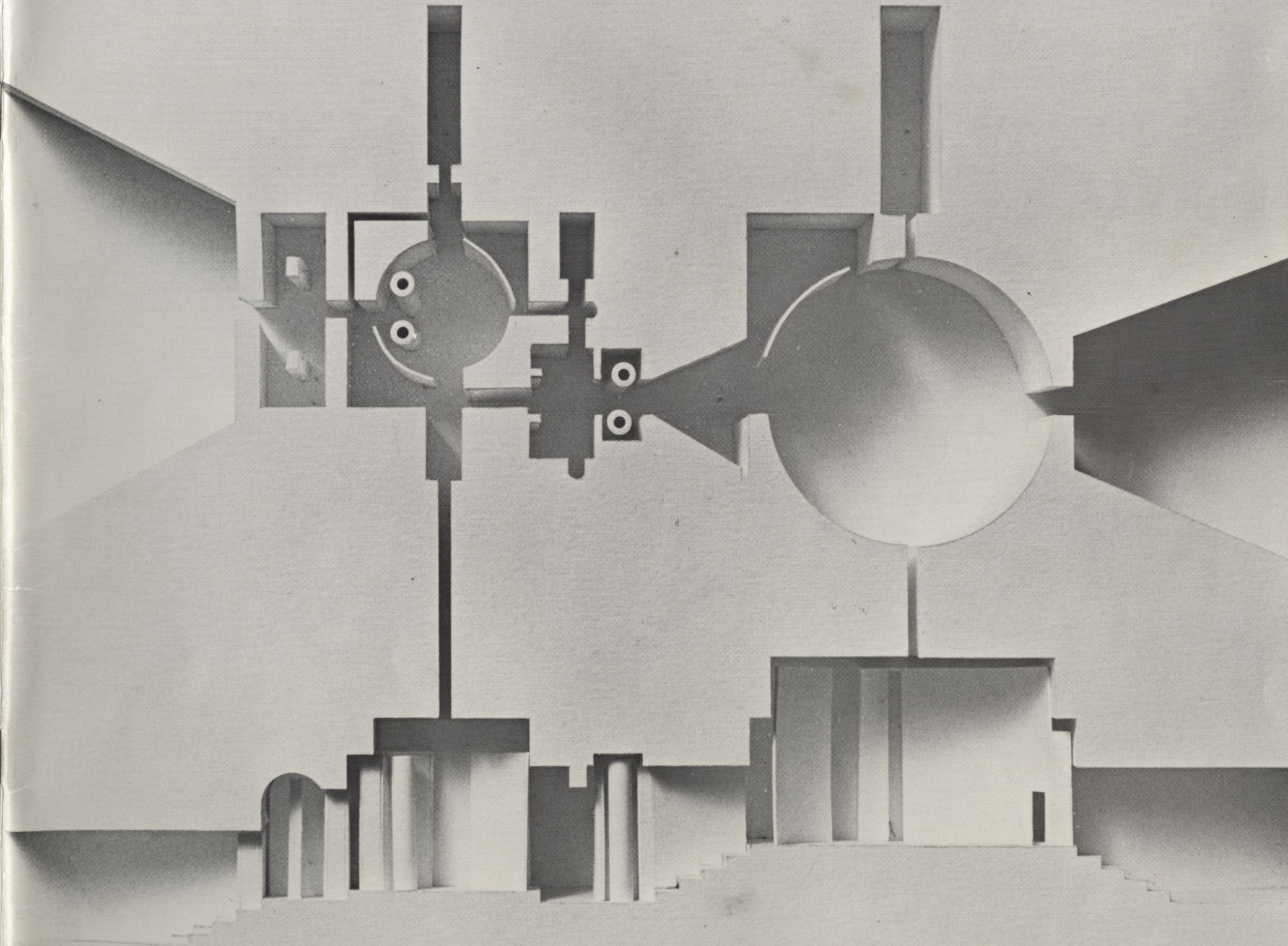


The School of Architecture and Environmental Design

The University of Texas at Arlington

SAEDNEWS



Dean, George Wright

In the Fall 1983 edition of the *JAE*, Gabriella Goldschmidt writes about the teaching of design: "The good teacher . . . is one who does not offer students ready-made solutions, which reflect personal biases, but one who encourages them to perform their own act of interpretation, while supporting, guarding and helping them to do so." A second point she makes, referring to the educational process, is that "the particular architectural schools that he or she (the gifted student) goes to makes little difference other than the stimulation it provides. . . ." The author's emphasis is on open pluralistic curricula in design but ones that must be stimulating to be relevant to the process of eventually producing first rate professionals. She closes by saying: "The kind of architecture they (the students) will produce as mature professionals, depends on much more than can be learned in the studio."

The work presented in this issue of the *News* speaks to bias and the lack of it, stimulation and inspiration as provided by both faculty and students. The ultimate objective is to ensure that the SAED is preparing students to enter the professions with an awareness of design principles while realizing that all this is just the beginning. At best, architectural education is a fragile discipline, if it is a discipline at all. What is appropriate in one school is not so in the next school: schools do what they can best do with their resources, and as Mrs. Goldschmidt so profoundly intimates, gifted students do well in spite of it all. The salient feature, however, is the matter of stimulation. The stimulus that is activated by challenge and question is the heart of the matter.

It is the inquiring, doubting mind that consistently produces the best work. The student who docilely accepts the dicta of his teachers is missing the point if he doesn't wonder what is right, and more importantly, what is wrong. Just because a building project is à la mode doesn't make it good architecture. The student must decide for him(her)self if it is good or bad, based upon his own criteria. This criteria for evaluation (and self evaluation) is the key to maturity. The blind acceptance by students of all that is displayed in the name of what is the latest shibboleth (with changes from generation to generation; i.e.,

modernism, "brutalism," "post-modernism," etc., etc.) means that we all have missed the point. If we acknowledge that there are mutually acceptable standards for stimulation in the abstract then we must consider that it is our responsibility to be ready to explain what makes stimulation. In architecture, what may be stimulating for one person may be something else to another person.

In her article Ms. Goldschmidt issued what amounts to a manifesto. She threw down the glove to mannerist architecture. At the SAED it is hoped the students will remain alert to the pitfalls of mannerism. An educated graduate of the school will have developed the skills of "question and challenge" and then the ability to decide what the appropriate solutions are. I stress solutions in the plural. There is not just one solution for any design problem. The practicing architect who is not ready and willing to create another equal or better solution for a particular design (when a client strenuously objects) may find himself without many, if any, clients some day. While that is not a student's concern in the classroom, it must be the educator's responsibility to create a climate in the studio where the plural society is the norm and not the unacceptable. How can there be stimulation if the student is not asked to create? How can the student ever learn the process of creation if there is only the solution from on high (from the instructor), whether it is "in the fashion," or not?

In conclusion, there is the point that the education of an architect depends "on much more than can be learned in the studio." This is patently obvious to any educator who has seriously practiced architecture apart from teaching, so obvious, in fact, as to be superfluous. The issue remains, however, that the good manners, the good habits, the proper approach to creativity can and must be taught in the architecture school. It is the one lasting contribution schools can make; i.e., give to the student the ability to question and challenge, and the skills to make an appropriate decision on design issues. That is what we try to do at the SAED. Sometimes we believe we do it well as these pages propose to show.

SAEDNEWS

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The School of Architecture
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The University of Texas at Arlington
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Oaklawn Redevelopment Project

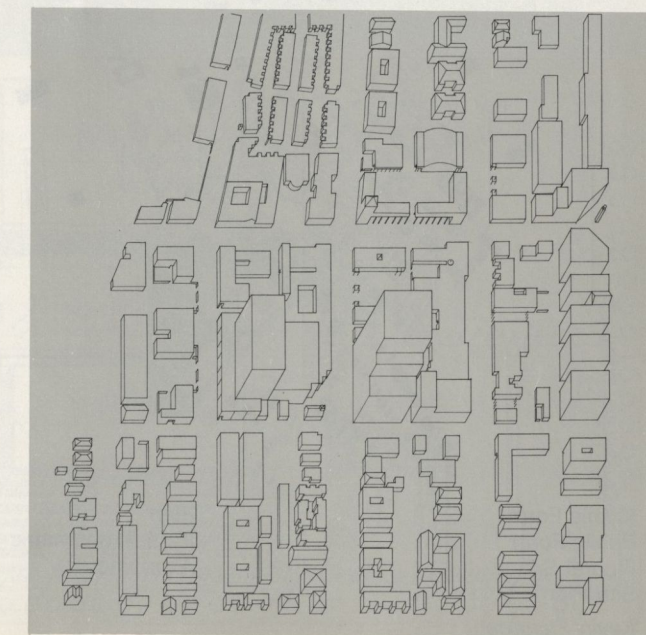
In the Spring Semester, 1983 a graduate design studio was involved with developing urban design and architectural proposals for several contexts in the Oak Lawn area of Dallas. Oak Lawn, just north of the Dallas CBD, has historically been one of the most vibrant and "urban" areas of Dallas, possessing a rich, diverse mix of land uses, highly desirable residential neighborhoods, unique retail and recreational resources, and a scale which encourages pedestrian associations. Yet there currently exists pressures which promote over-scaled, high-density commercial redevelopment due to adjacent CBD expansion and inflated land values. It is clear that the continued redevelopment of the area threatens the essential qualities which make Oak Lawn a uniquely desirable place to live and work in the Dallas region. The task of the studio was thus to create proposals of both an urban and architectural scale which accept the realities of current developmental forces, yet still sensitively relate to and even strengthen the urban qualities and patterns of the context.

As an urban design exercise, two of the contexts which were examined clearly represent polar problem types demanding different forms of intervention. The "Southland" context is composed of over 120 acres of continuous prime property which has been assembled by the Southland Corporation. As there exists little in the way of significant building resources or context, and since Southland plans to completely redevelop the area into a form of "*Ville Radieuse*," or "city within a city," the site could realistically withstand a *tabula rasa* approach, thus suggesting a high degree of intervention. The Knox Street context, on the other hand, is composed of a highly pedestrianized area of upper-class shops, restaurants and professional offices occupying mostly renovated, turn-of-the-century buildings as well as stable adjacent residential neighborhoods. The site thus possesses a variety of physical amenities and activities which should be maintained and intensified; any design intervention here must be limited, and highly selective. Further problem polarities could be stated as follows:

- While Knox Street demands a contextual response, Southland must comprehensively define a new context.
- While Southland owns a vast area of land which can incorporate a singular, large scale "intent" without undue modification, Knox Street is owned by a variety of individuals whose holdings are dispersed and of varied scale, necessitating an infilling of individual proposals which are locally modified, and are incapable of conforming to any singular idea of order.
- While Southland can appropriately propose large-scale building projects which maximize the allowable zoning without causing harmful adjacencies within the context, Knox Street calls for smaller-scaled, incremental development, compatible to the existing fabric, thus necessitating a re-evaluation of current zoning limits.

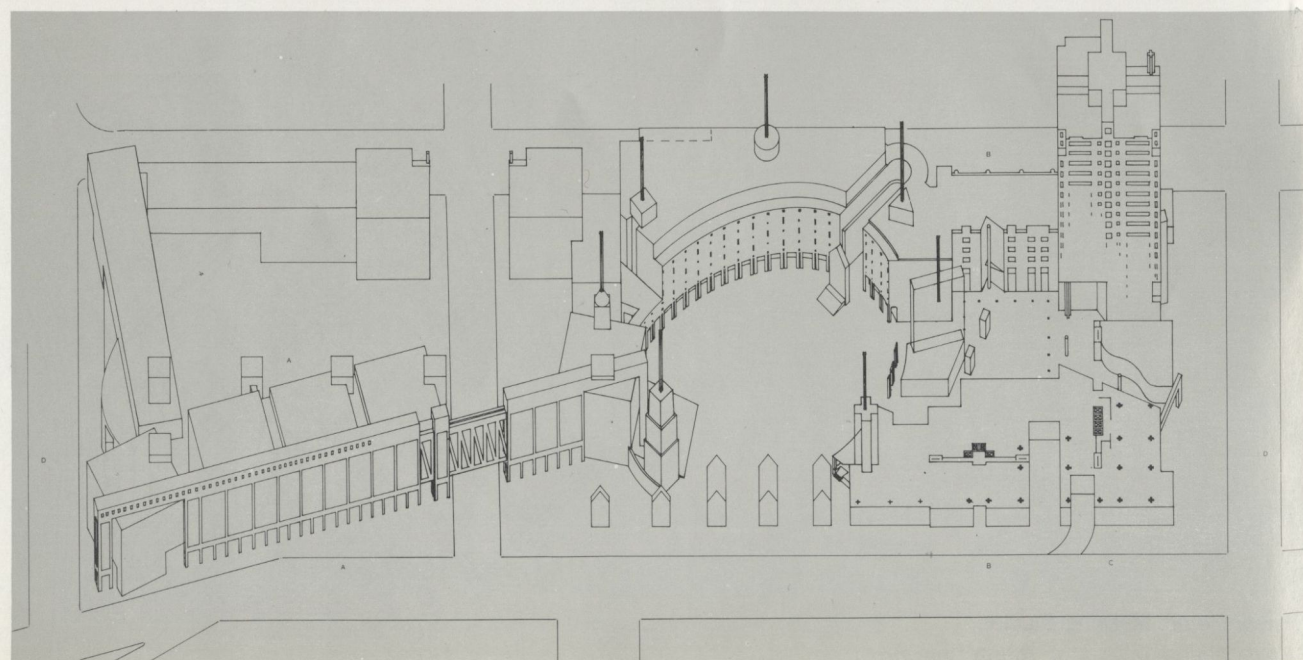
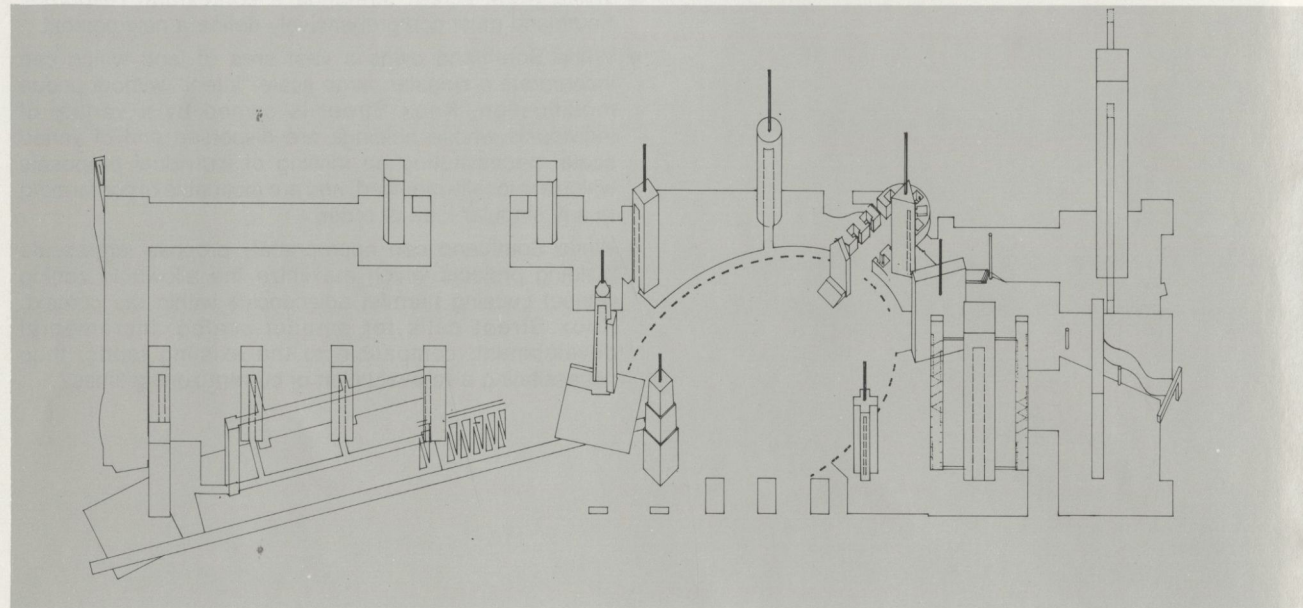
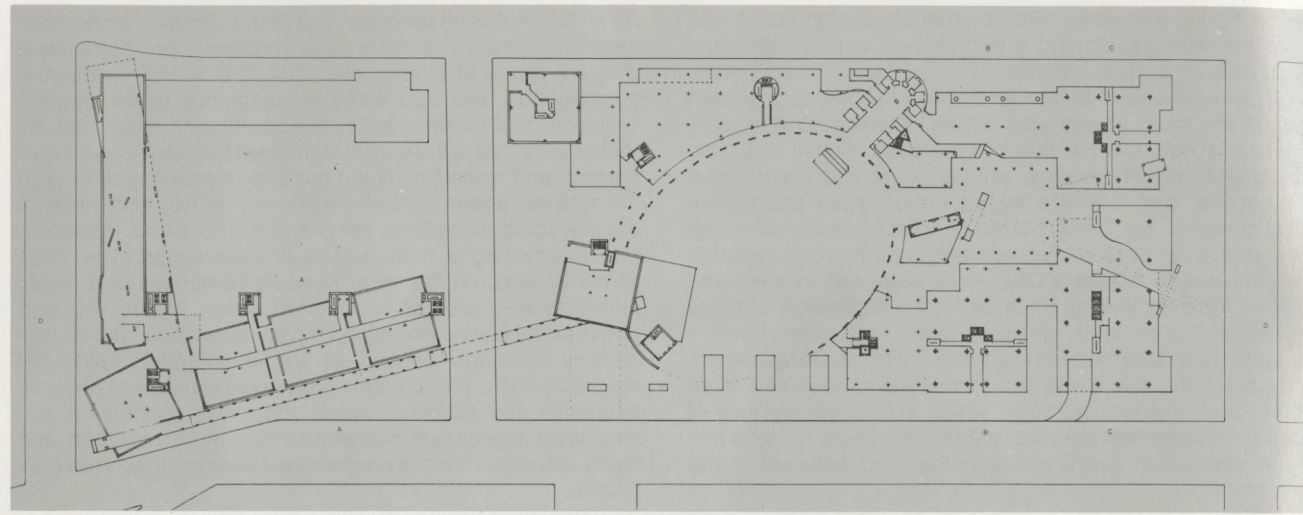
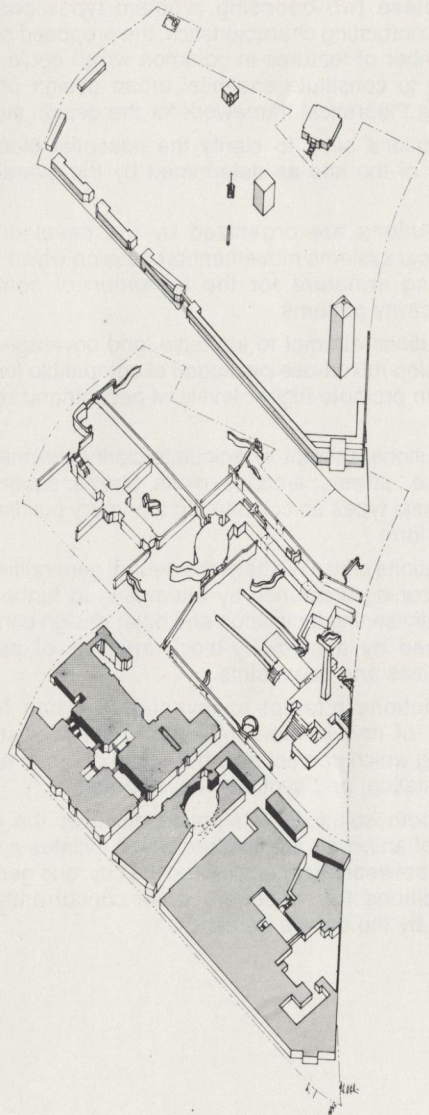
Although these two opposing problem types possess a number of contrasting characteristics, the proposed solutions have a number of features in common which could also be understood to constitute essential urban design principles serving as a theoretical framework for the design studio:

- Both solutions seek to clarify the essential block/street structure of the site as determined by the overall urban pattern.
- Both solutions are organized by the development of hierarchical systems movement/procession which form an underlying armature for the formation of compatible spatial/activity patterns.
- Both solutions attempt to increase land coverage/density and develop mixed-use packages of compatible land uses in order to promote higher levels of pedestrianization and activity.
- Both solutions attempt to articulate/clarify external public realms; i.e., streets, arcades, malls, plazas, squares, and other spatial types as constituting a primary building block of urban form.
- Both solutions critically attack the neutral generalities of the existing zoning ordinance by attempting to further clarify and specify zoning legislation and other design controls as determined by a block-by-block analysis of particular opportunities and constraints.
- Both solutions attempt to investigate urban form as inclusive of mythic, perceptual, and public systems of patterning which can act as a basic tool of urban analysis, documentation, and synthetic development.
- Finally, both solutions attempt to discover the characteristics of an *urban* architecture which initiates a specific dialogue between architecture and the city; one generating the conditions for response, while concurrently being informed by the other's demands.



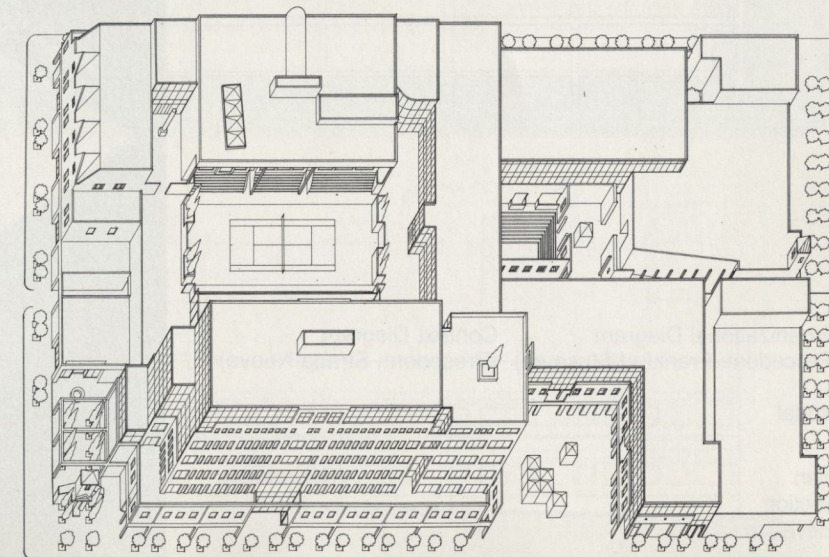
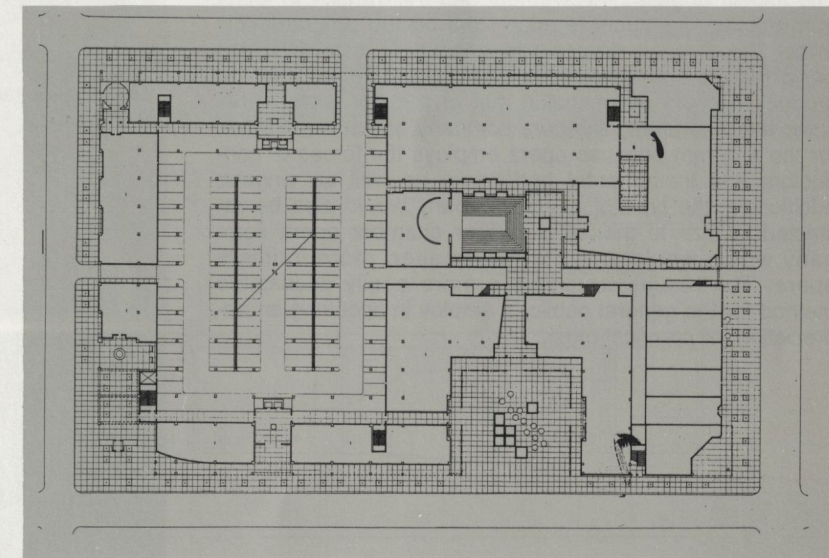
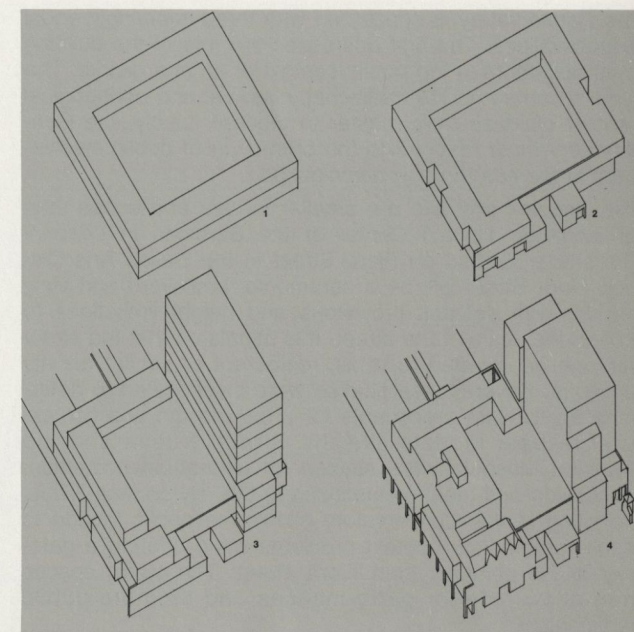
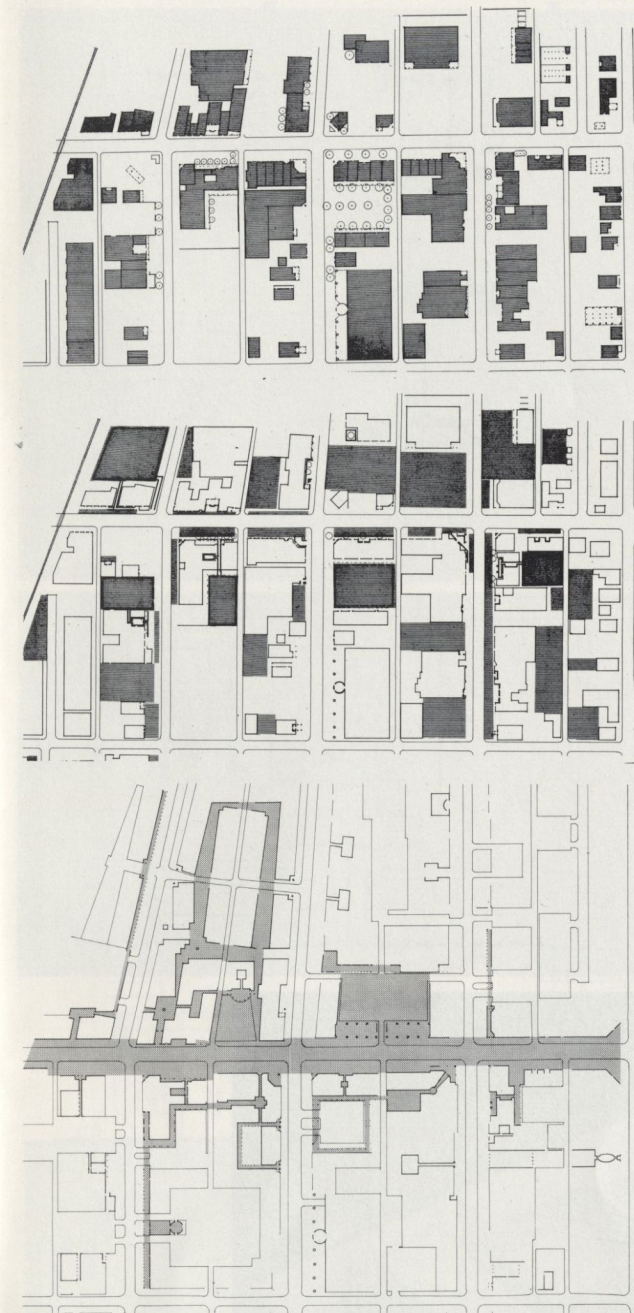
Axonometric: Massing Studies
Kevin Flanagan Ralph Duesing

Oaklawn Redevelopment Project



Mythic Form
Public Form
Figural Space
Site Plan
Kevin Flanagan

Plan
Parti Axonometric
Axonometric



Figure/Ground
Transitional Form
Infrastructure

Existing/Proposed

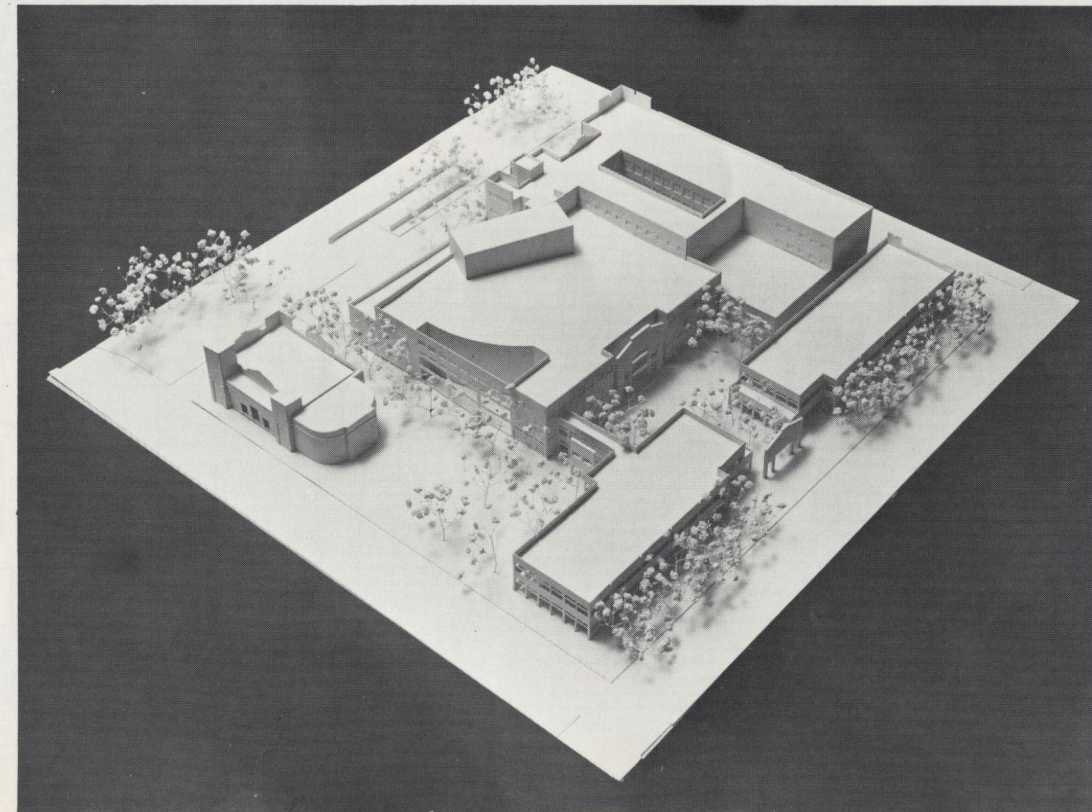
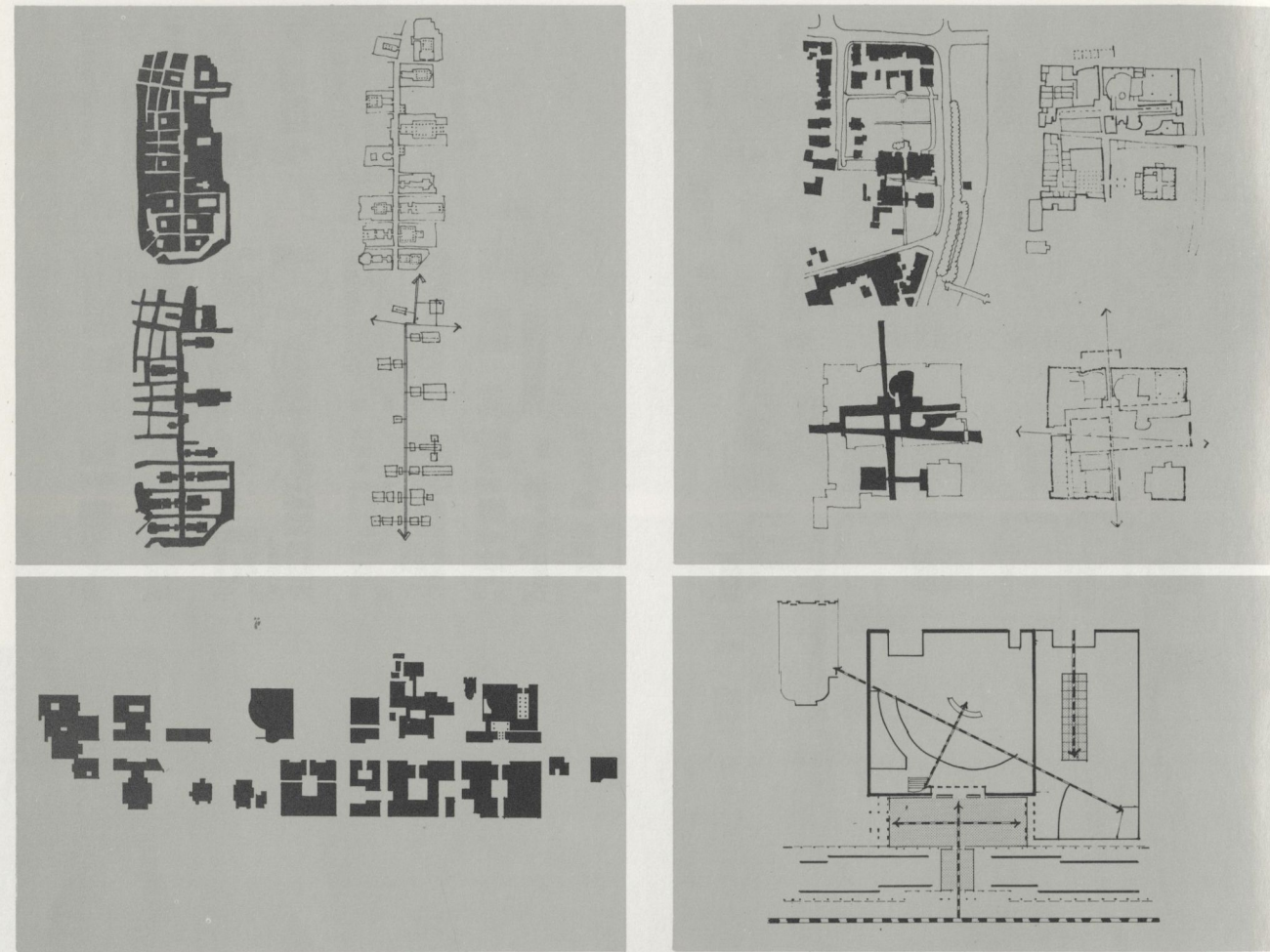
Diagrams
Parti
Additive
Subtractive
Axonometric
Plan
Axonometric

Ralph Duesing

The Conservatory is concerned with three seemingly equal responsibilities. The first addresses the role of the building to its neighbors in the public context of an arts district. The second carries on the traditional, classical and pedagogical transfer of ideas from master to student. Lastly, the Conservatory must respond to the promotion of public involvement in the arts through participation.

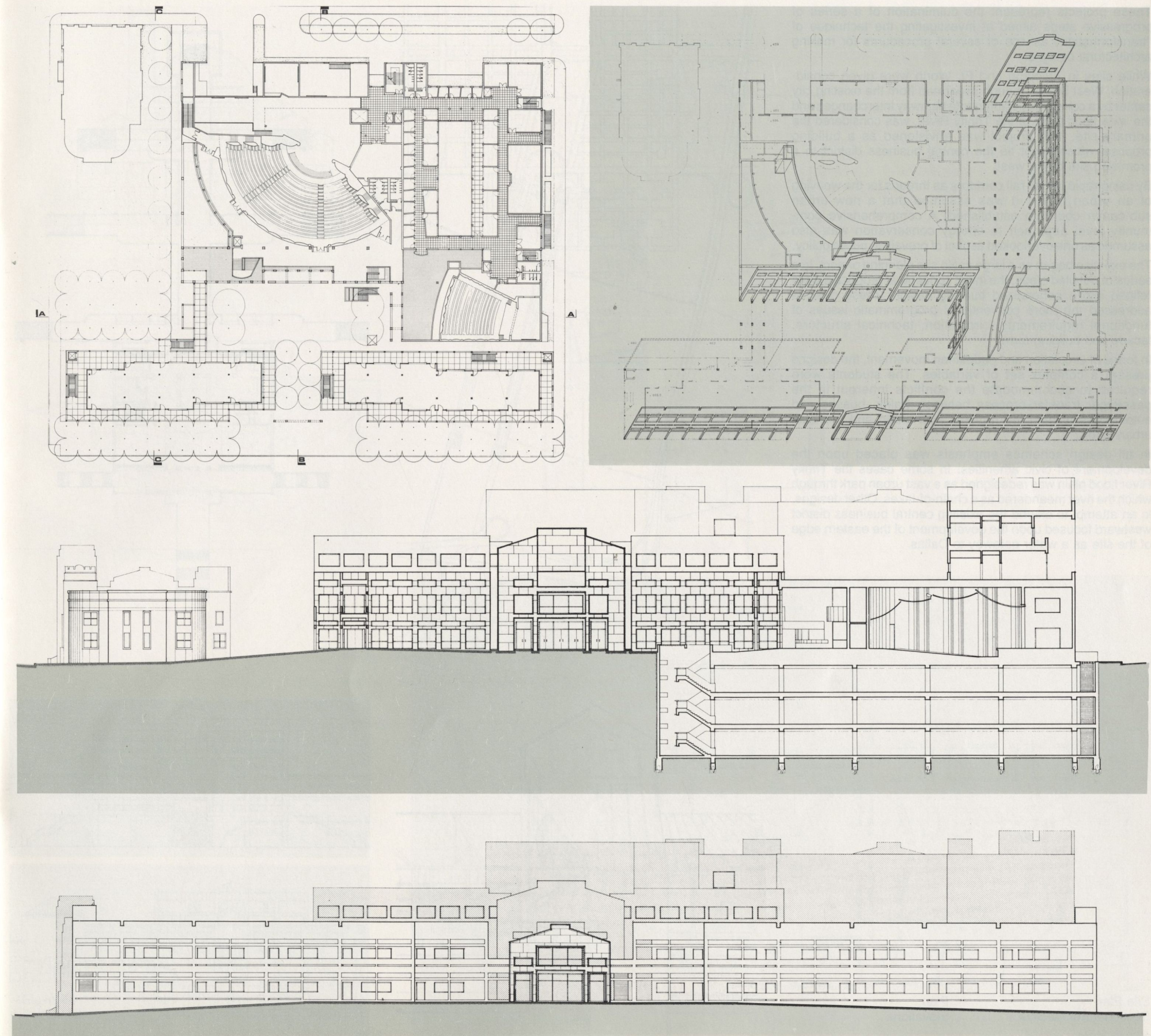
The complex and site are smaller in size and scope than for example, Lincoln Center or the Barbican in London. The site is located on Flora Street in the Dallas Arts District. Flora Street will be a ceremonial boulevard and view corridor with setback provisions and height limitations to protect the scale of the street. It is stipulated that the street frontage be devoted to retail, restaurant or similar activity functions. Several case studies were investigated to determine appropriate precedents for urban design and contextual issues. Models like the Strada Nuova and the Frankfurt Museum were studied for pedestrian sequence, procession and ideal connections to the city context. Thus, the siting of the Conservatory allows the public facade to resolve immediate context problems while offering a gateway to the complex from Flora street. The public spaces then allow exterior performances and promote public participation.

The aspect of public involvement and the transfer of ideas from master to student is addressed on the programmatic level. The Conservatory would attempt to establish high performance standards for student productions, but the production could never match that of a major professional company. Therefore, an opera company has been selected for the program because opera employs the forces of conductors and instrumental performers as well as singers; additionally the type of opera company would also be restricted in size to that of a smaller chamber opera company which would perform the smaller, more intimate opera. The results would be a more easily accessible method for the general public to employ in acquiring an appreciation for classical music.



Organizational Diagram (Precedent: Frankfurt Museum) Context Diagram (Precedent: Strada Nuova)
 Model
 Plan Section Elevation
 Larry Hunnicutt

Critic: John McDermott, John McDonald, Truell James
 A Regional Mass Transit Transfer Center



These projects represent the culmination of a series of progressive steps aimed at investigating the technique of "transformation" as one of several procedures for making architectural designs.

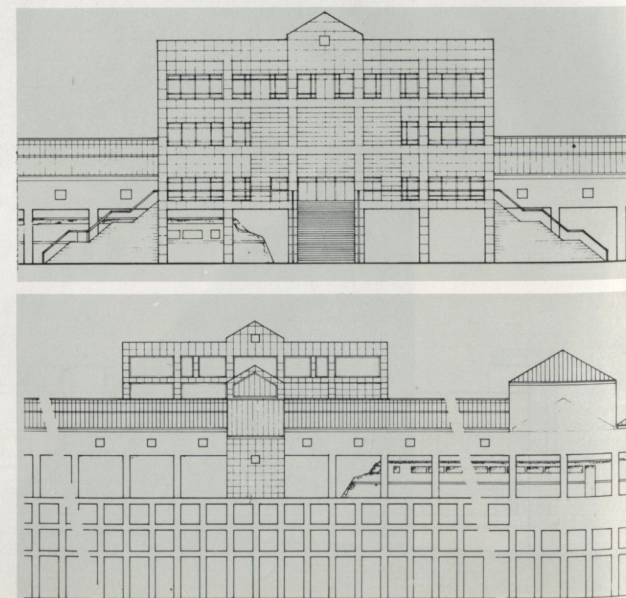
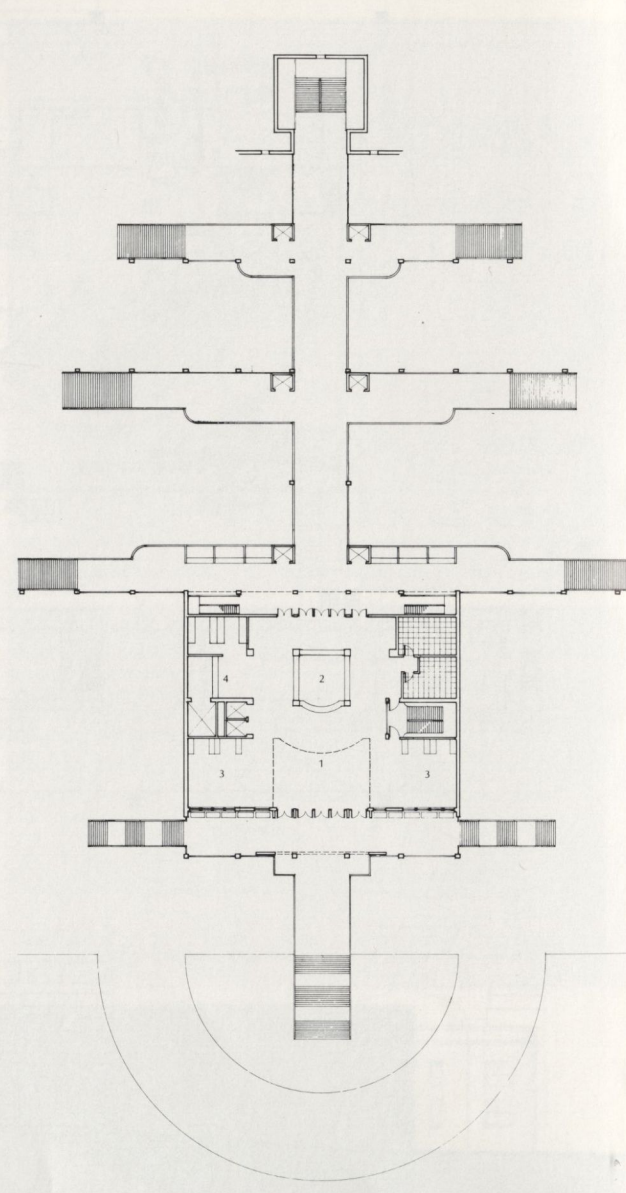
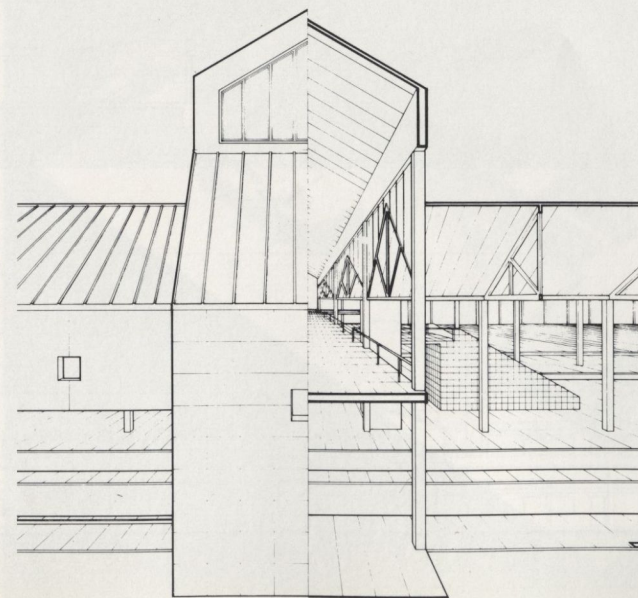
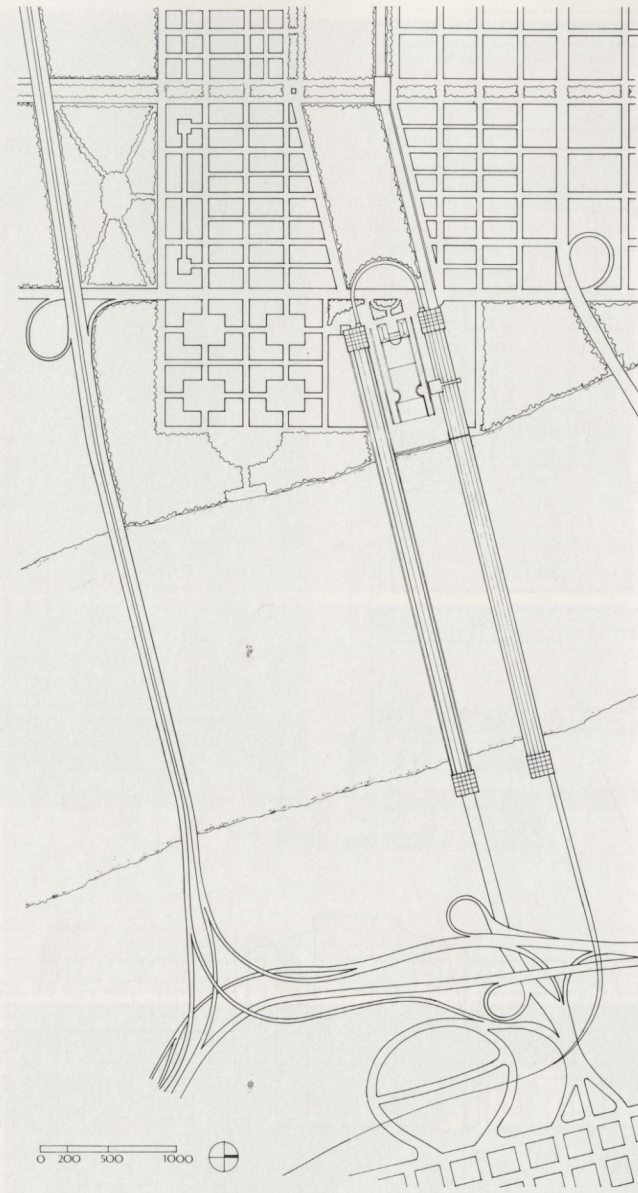
While sites in Arlington and Ft. Worth were given consideration, West Dallas, though separated from the existing city center by a conspiracy of interstate highway interchanges and the wide flood plain of the Trinity River, was considered the primary site. The project was envisioned as a building proposal which might tie the central business district to a promising site to the west.

By using rapid transit rail corridors as threads for the weaving of an urban fabric, it was assumed that a new urban sub-center could be established. A comprehensive community level approach to energy conservation was also assumed as one overlooked aspect of prevailing public policy.

The exercise began as a large scale site planning project. In a series of detailed steps, the initial conceptual proposals were refined into a generalized building design. These designs addressed the more conventional programmatic issues of functional requirements, circulation, technical structure, facade and building form.

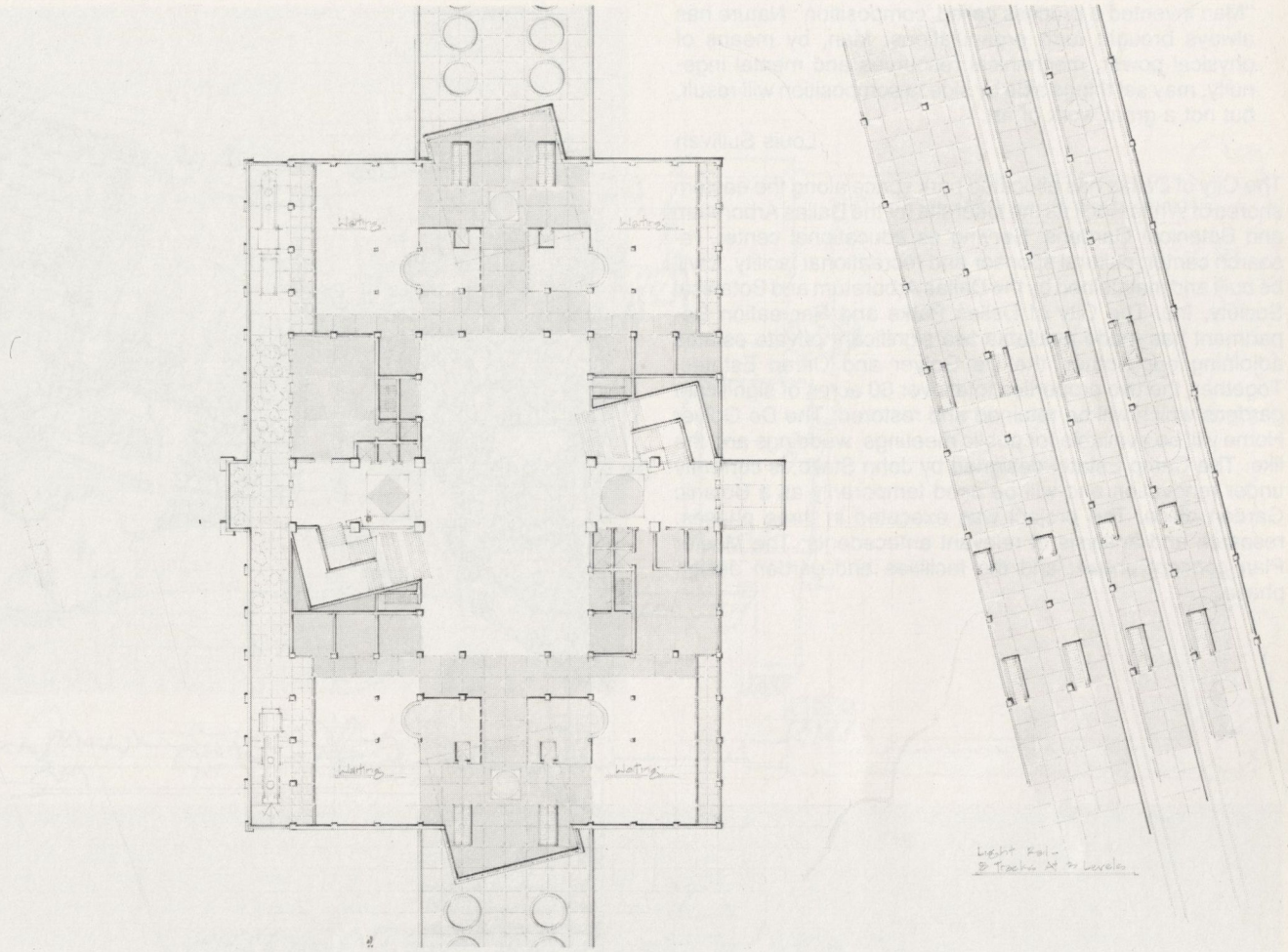
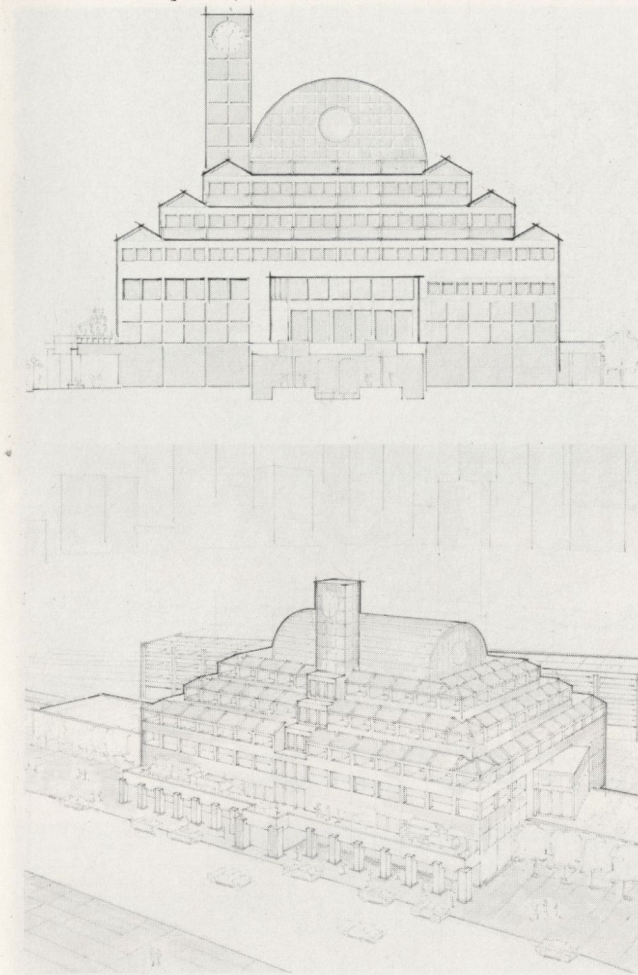
In terms of circulation and pedestrian movement, the designs present a complex set of variables. The students were required to accommodate the conflicts inherent in the passenger transfer process between trains, busses and automobiles at both the regional inter-urban and the local urban levels.

In all design schemes emphasis was placed upon the development of civic amenities. In some cases the Trinity River flood plain was redesigned as a vast urban park through which the river meandered as a chain-of-lakes. Other designs, in an attempt to extend the existing central business district westward focused upon the development of the eastern edge of the site as a water gateway to Dallas.



Site Plan
Sectional Perspective
Susan Ingle

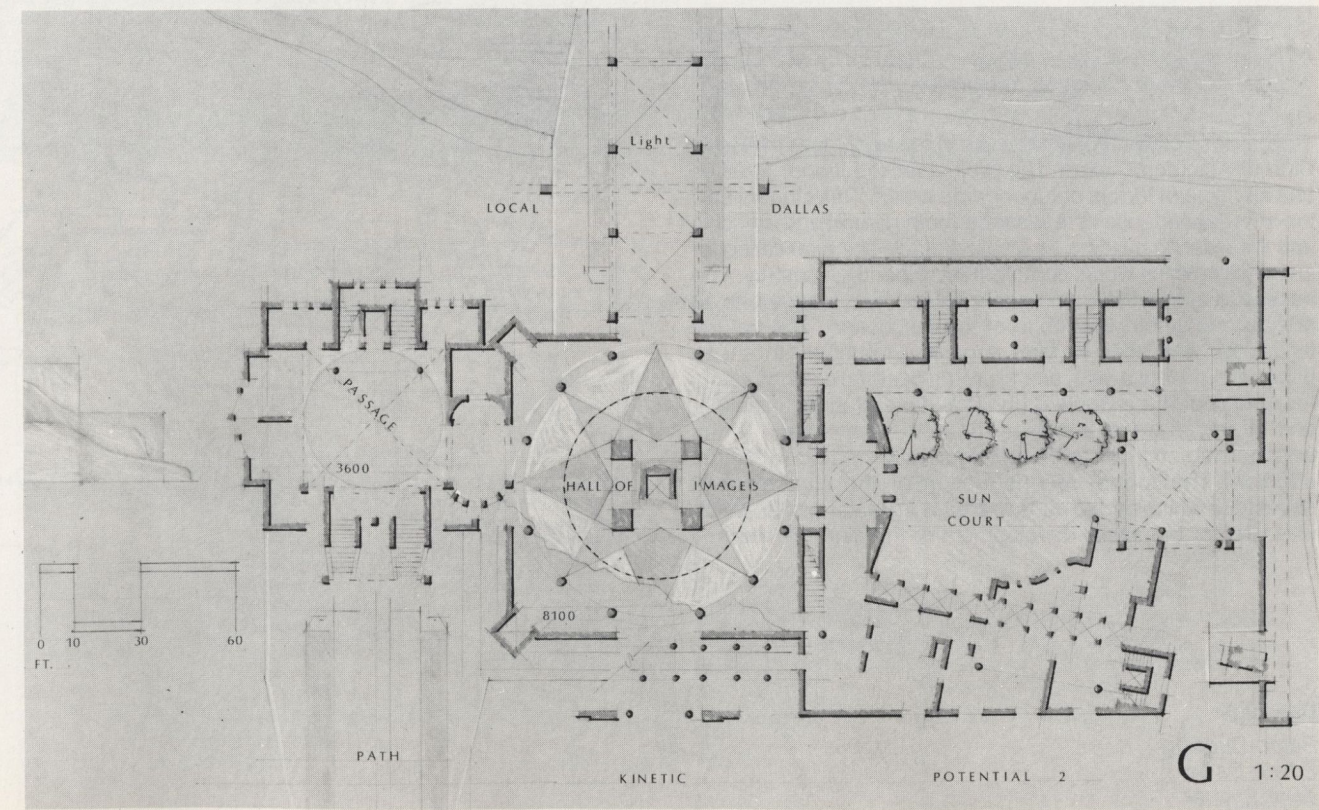
Plan
Elevations



Elevation
Perspective
Paul Siemborski

Plan

Plan
Dean Lewis

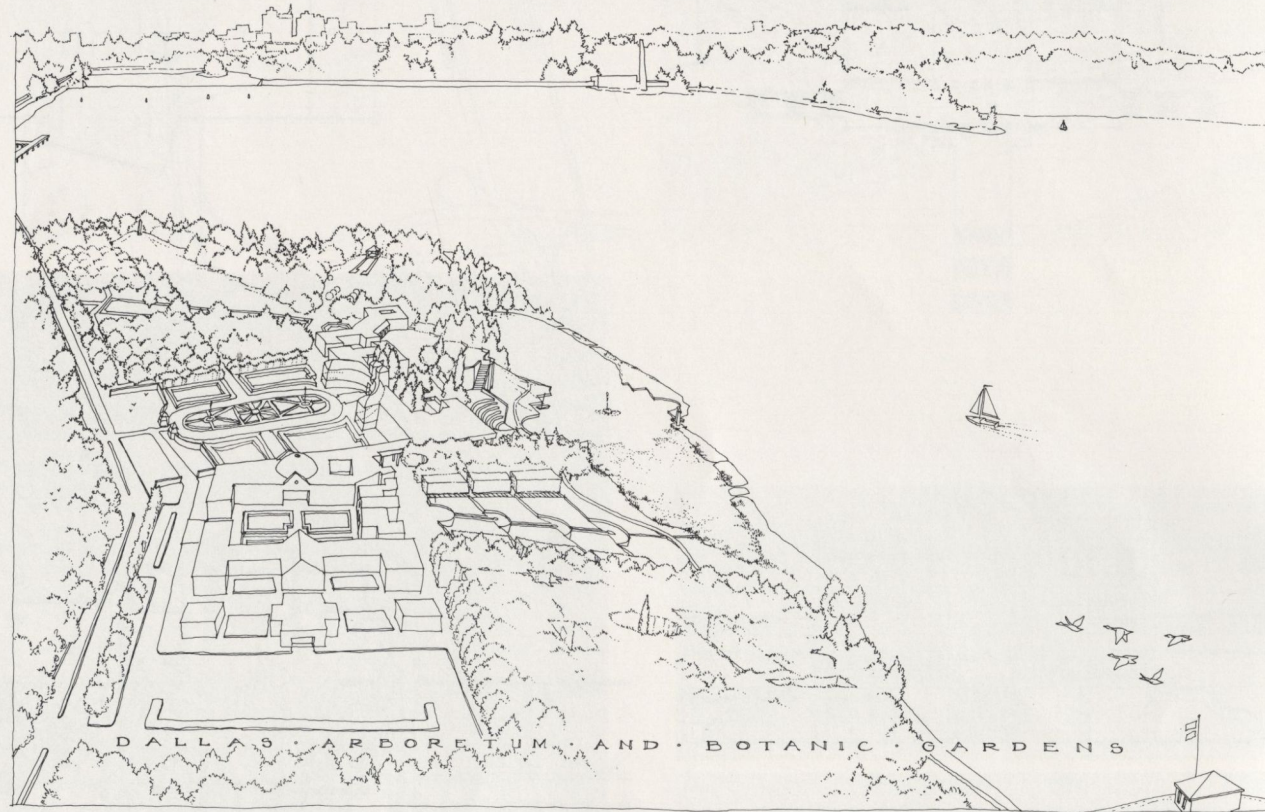
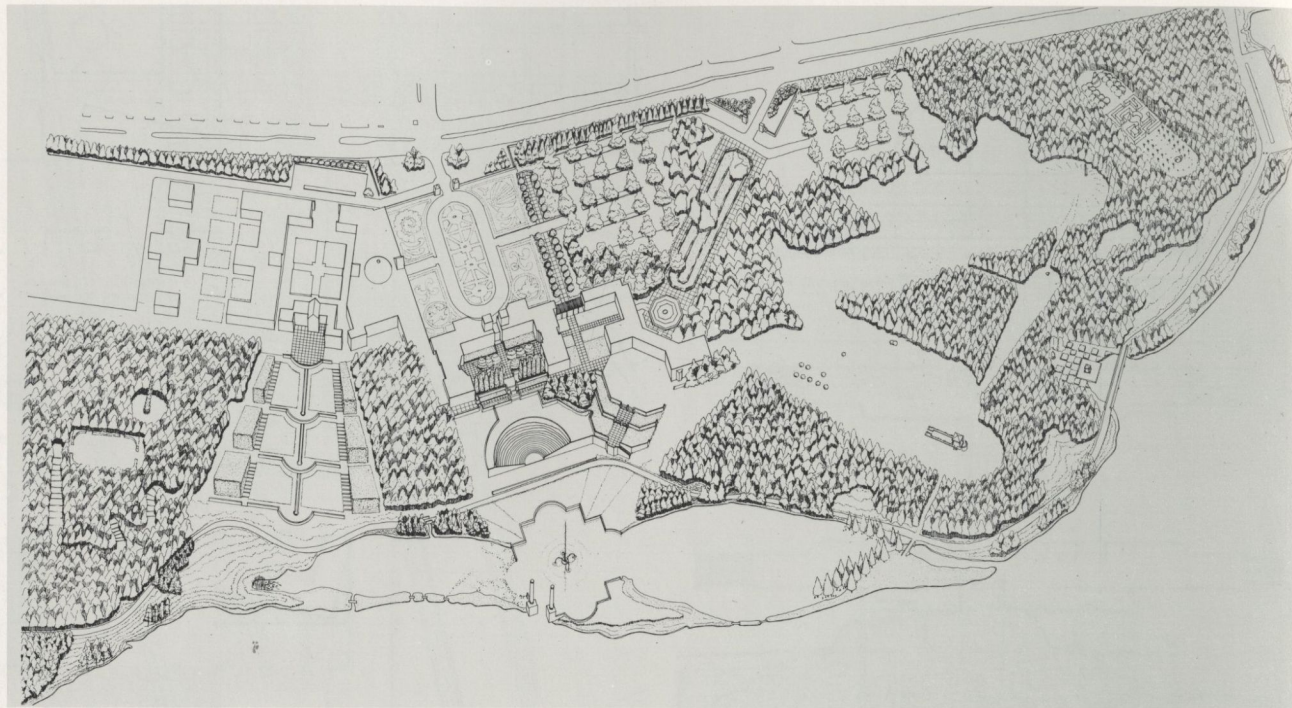


G 1:20

"Man invented a process called 'composition': Nature has always brought forth organizations. Man, by means of physical power, mechanical resources and mental ingenuity, may set things side by side; a composition will result, but not a great work of art."

Louis Sullivan

The City of Dallas has allocated park space along the eastern shores of White Rock as the ideal site for the Dallas Arboretum and Botanical Gardens. Serving as educational center, research center, cultural sponsor and recreational facility, it will be built and maintained by the Dallas Arboretum and Botanical Society, Inc. The City of Dallas Parks and Recreation Department has made available two significant private estates adjoining each other, the De Golyer and Camp Estates. Together, the two properties total over 60 acres of significant gardens which will be retained and restored. The De Golyer Home will be available for public meetings, weddings and the like. The Camp Estate, designed by John Stalib, is currently under renovation and will be used temporarily as a Botanic Garden office. The project was executed in three phases: research and analysis of relevant antecedents; The Master Plan concept phase; and the facilities and garden design phase.

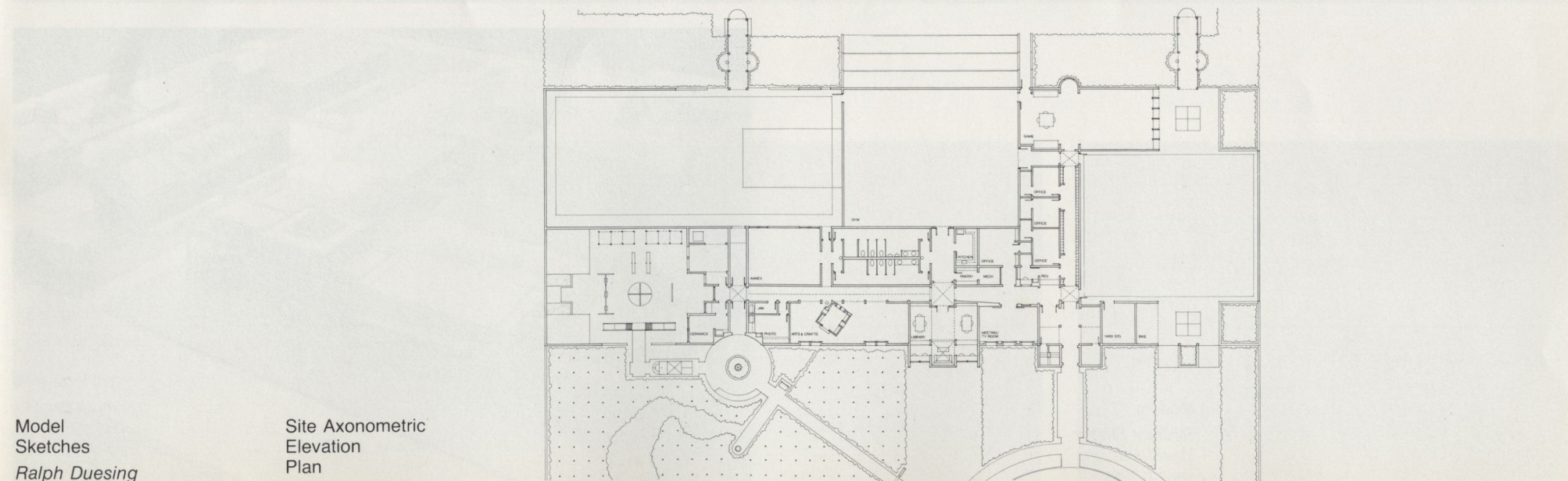
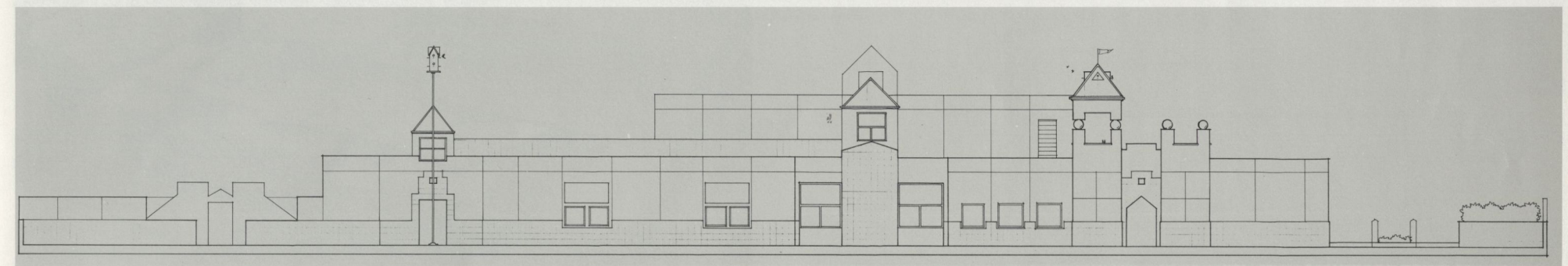
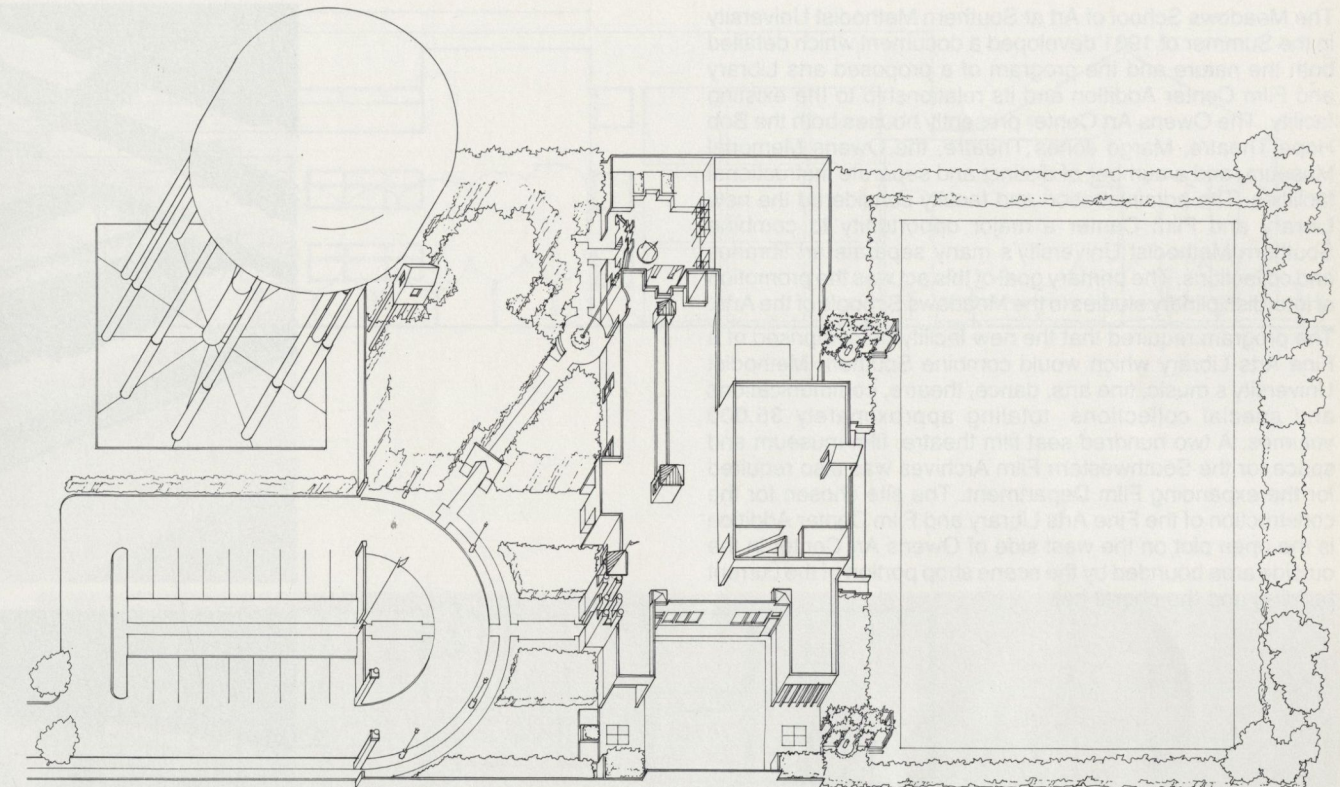
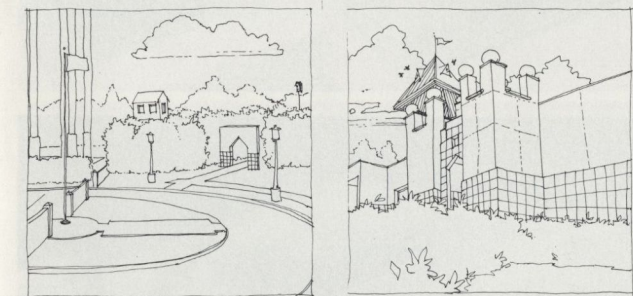
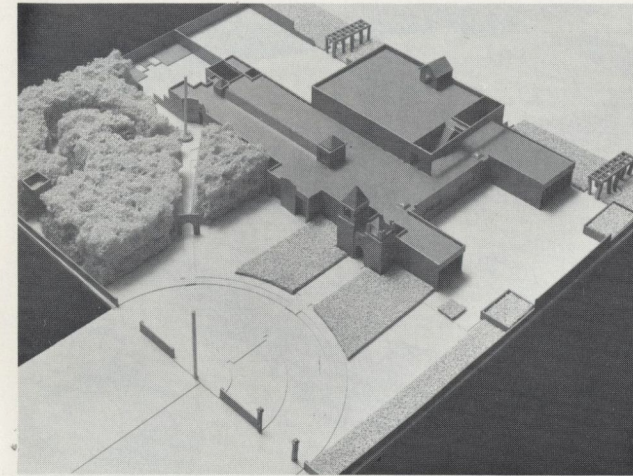


"There can be no social development which excludes all mythological relation to nature . . . and which accordingly claims from the artist an imagination free of mythology."

Karl Marx

The purpose of this project was to plan an addition to the Boy's Club of Arlington, Texas. The project lacked indoor facilities and any type of formal outdoor game areas. This student saw the interdependence of landscape (both natural and artificial) and the existing building as a built artifact. The plan called for an addition which would complement rather than destroy. The necessary game fields and game courts were inserted as an artificial piece into the fabric of the landscape. The natural landscape was used to form edge and boundary to shape public and private areas, and to create pastoral settings within the confines of the Boy's Club. The ideas of ritual, initiation, and structuralism of a society or club were absent in the existing club and had to be architecturally created within the addition. The formal reconstruction of the club made it necessary for the added parts to create a greater whole, which was vital for the social development of the club members.

Drawings
Ralph Duesing
Edwin Davis
Tony Snyder

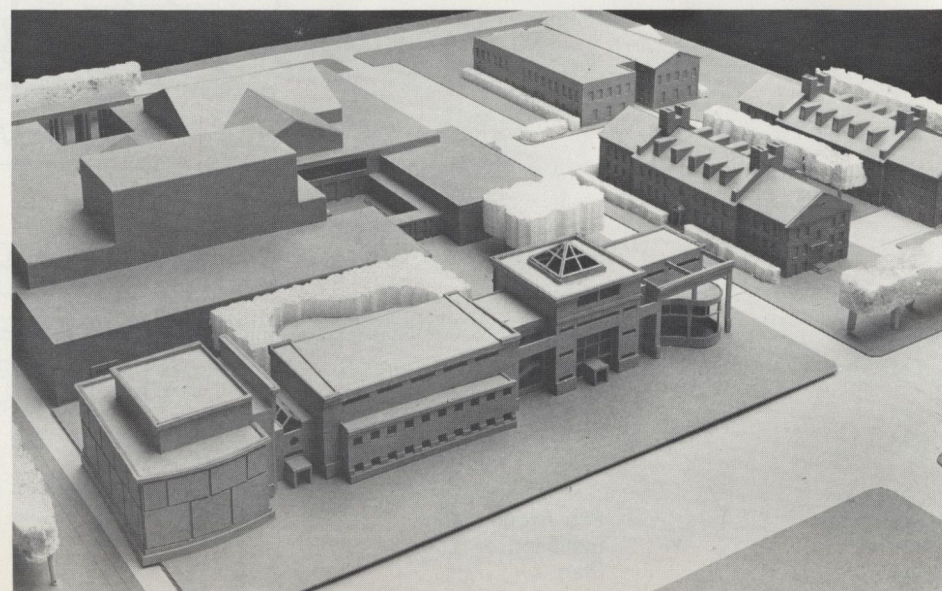
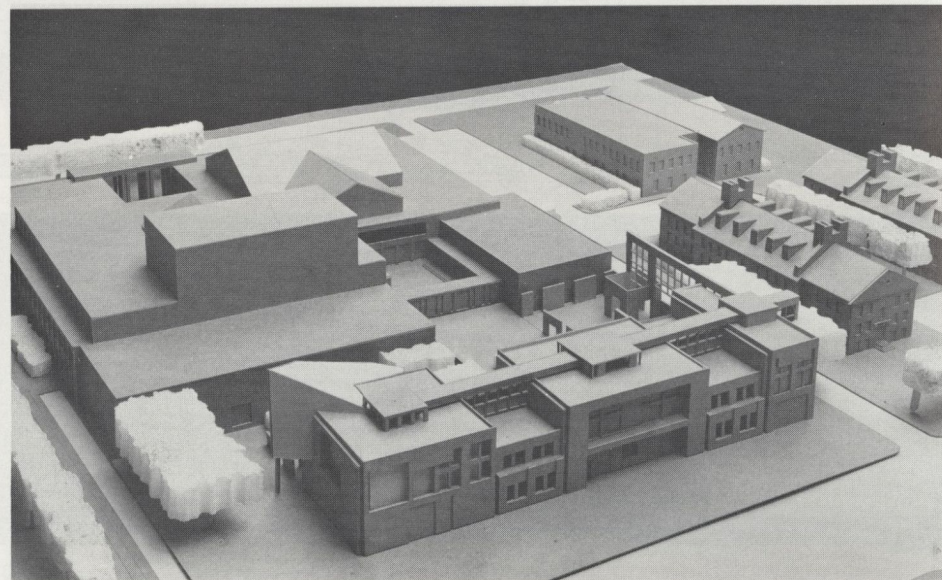
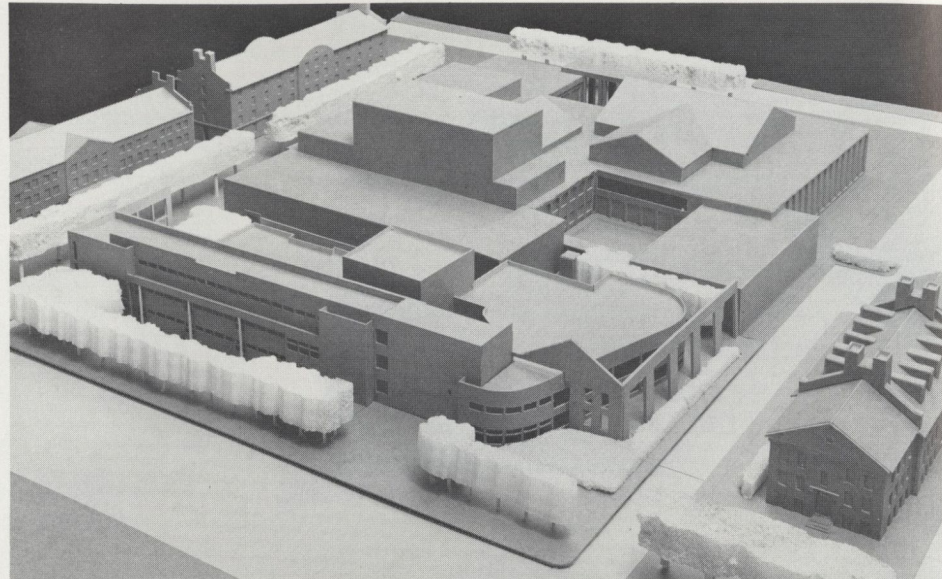


Model
Sketches
Ralph Duesing

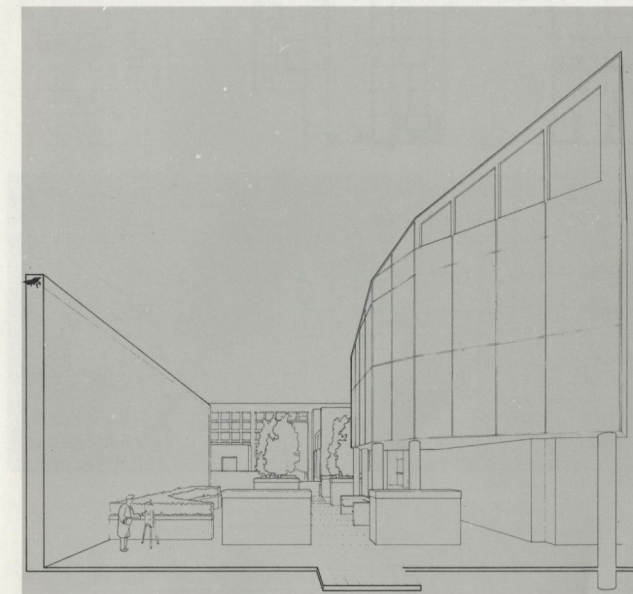
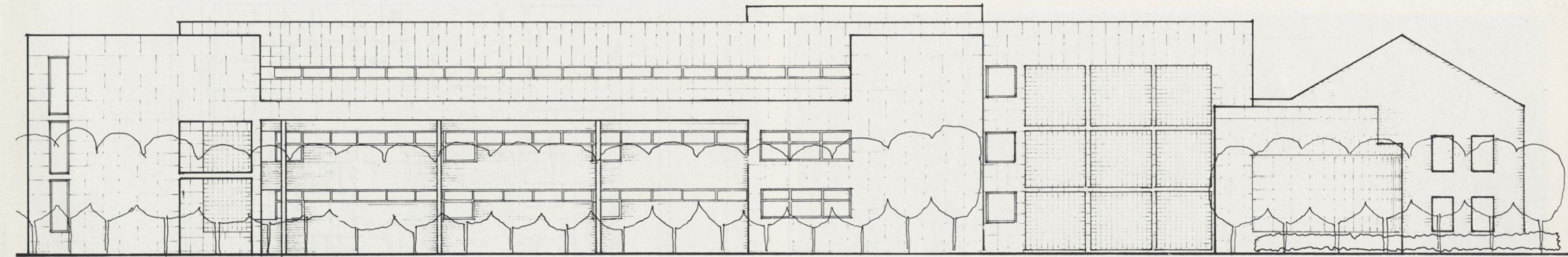
Site Axonometric
Elevation
Plan

The Meadows School of Art at Southern Methodist University in the Summer of 1981 developed a document which detailed both the nature and the program of a proposed arts Library and Film Center Addition and its relationship to the existing facility. The Owens Art Center presently houses both the Bob Hope Theatre, Margo Jones Theatre, the Owens Memorial Museum, and a number of distinct and separate instructional facilities. The administration and faculty considered the new Library and Film Center a major opportunity to combine Southern Methodist University's many separate art libraries and collections. The primary goal of this act was the promotion of interdisciplinary studies in the Meadows Schools of the Arts.

The program required that the new facility be comprised of a Fine Arts Library which would combine Southern Methodist University's music, fine arts, dance, theatre, communications and special collections totaling approximately 35,000 volumes. A two hundred seat film theatre, film museum and space for the Southwestern Film Archives was also required for the expanding Film Department. The site chosen for the construction of the Fine Arts Library and Film Center Addition is the open plot on the west side of Owens Art Center in the outside area bounded by the scene shop portion of the current building and the choral hall.



Models
 Sydney Singer
 David Hankins
 David Mills



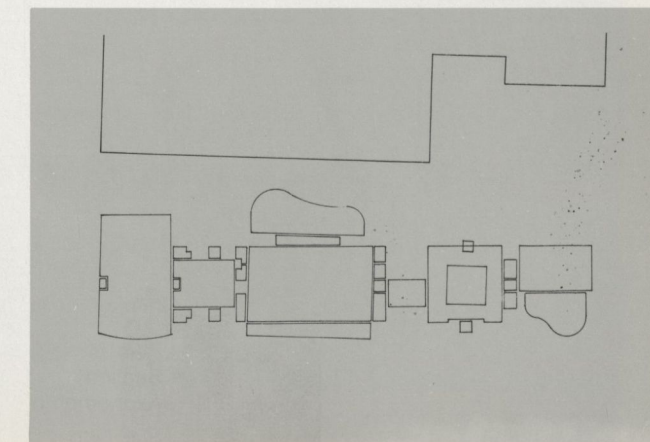
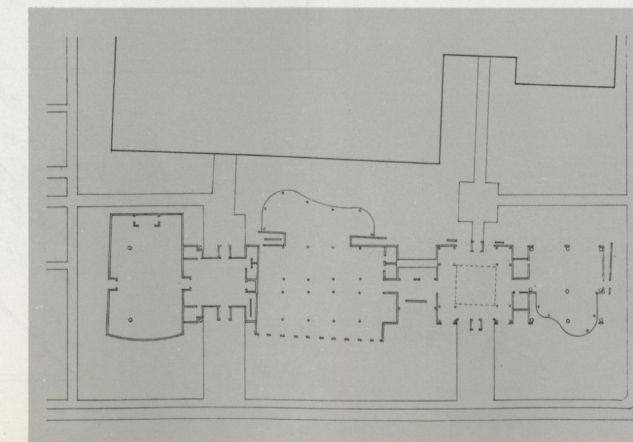
Elevation
 Sydney Singer

Perspective
 David Hankins

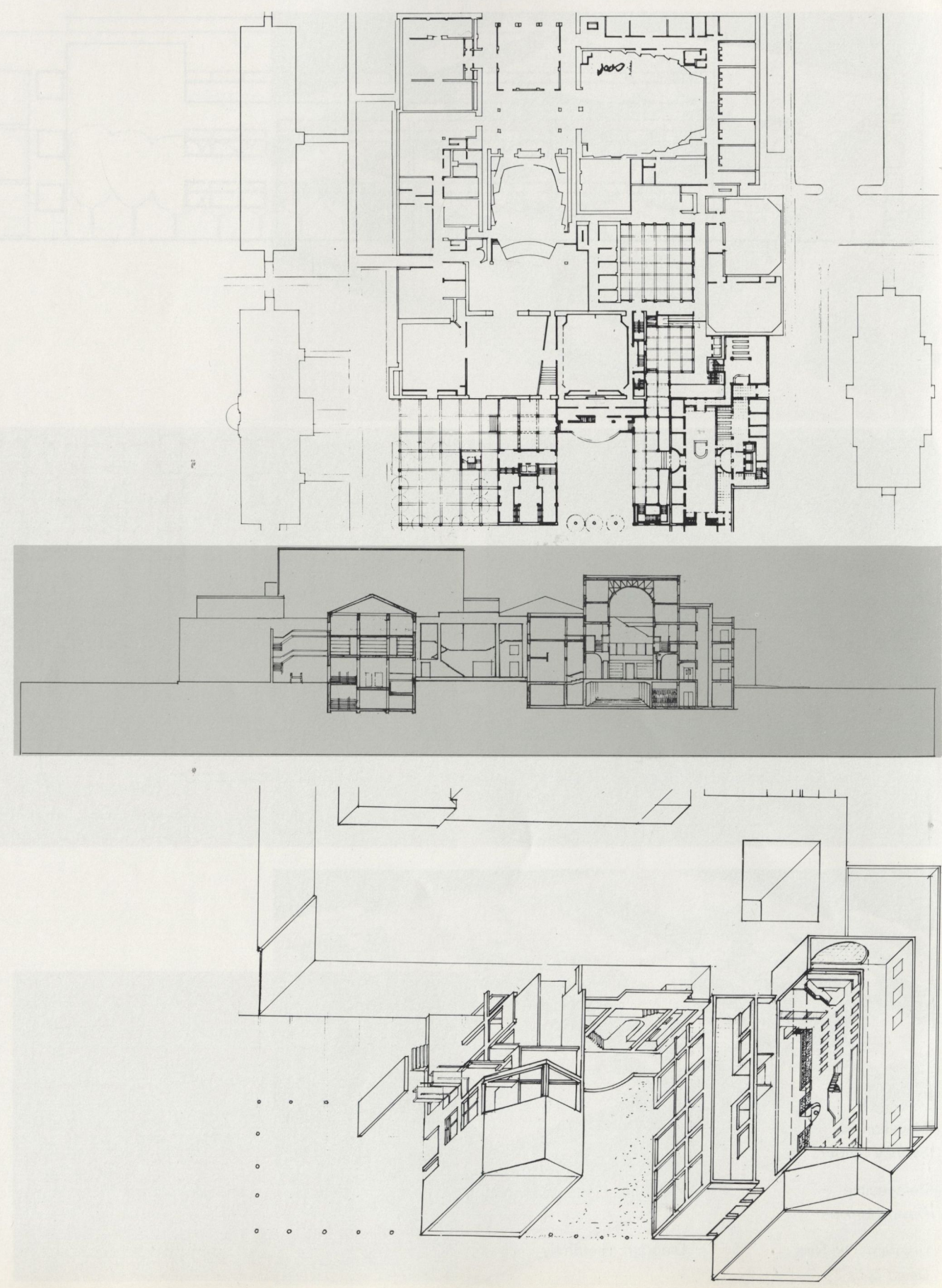
Diagram: Old/New
 David Mills

Plan

Diagram: Hierarchy

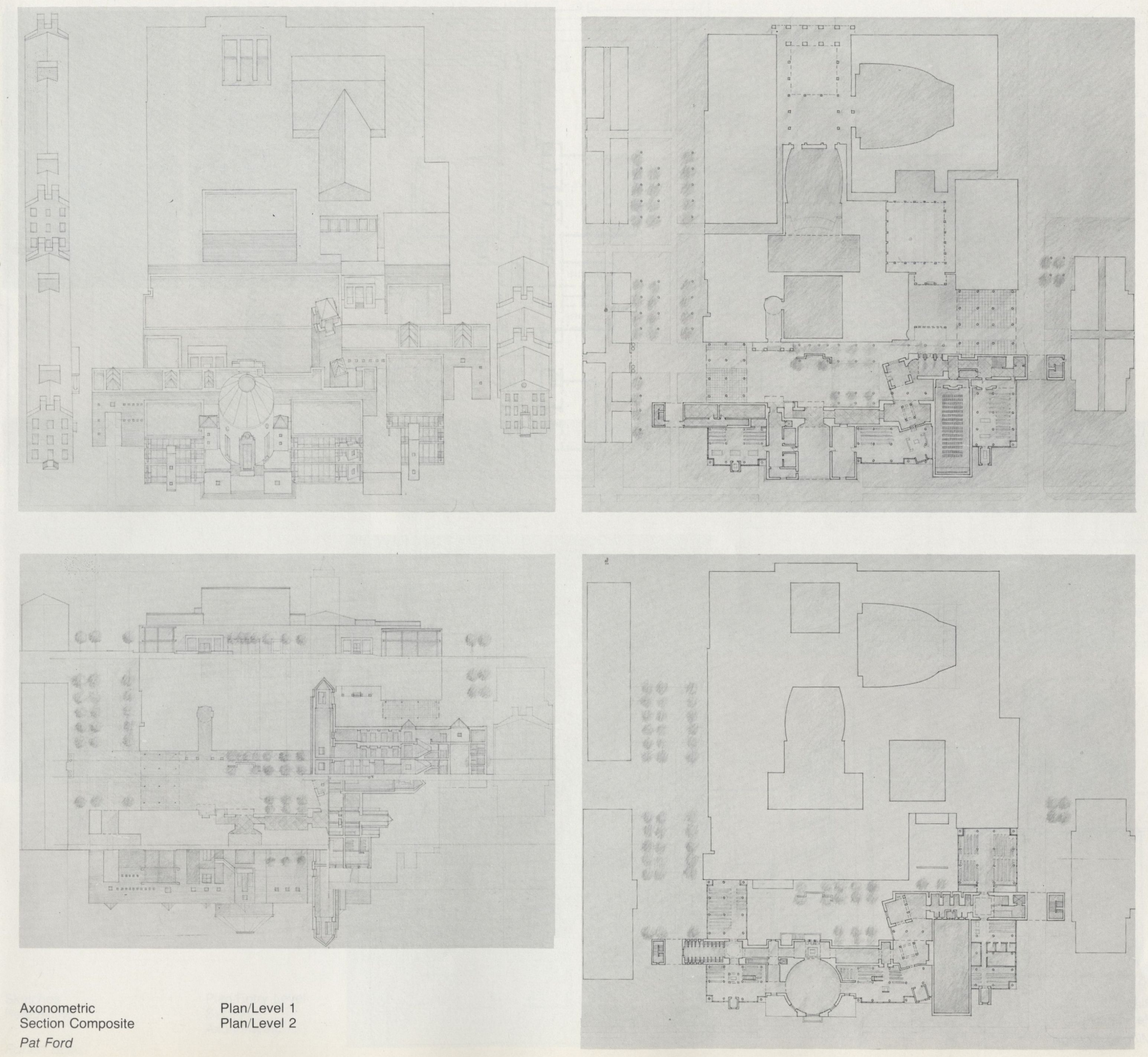


Southern Methodist University, Fine Arts Library



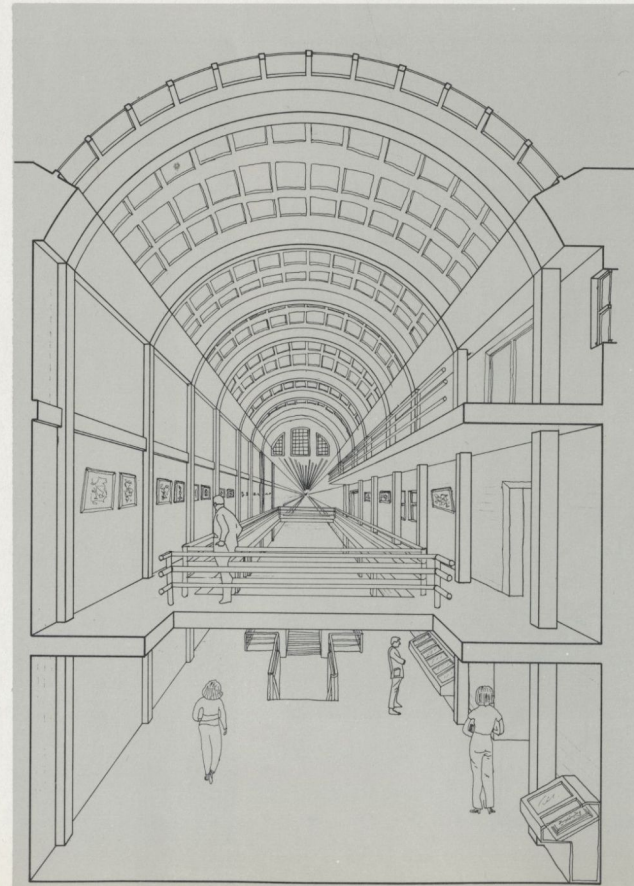
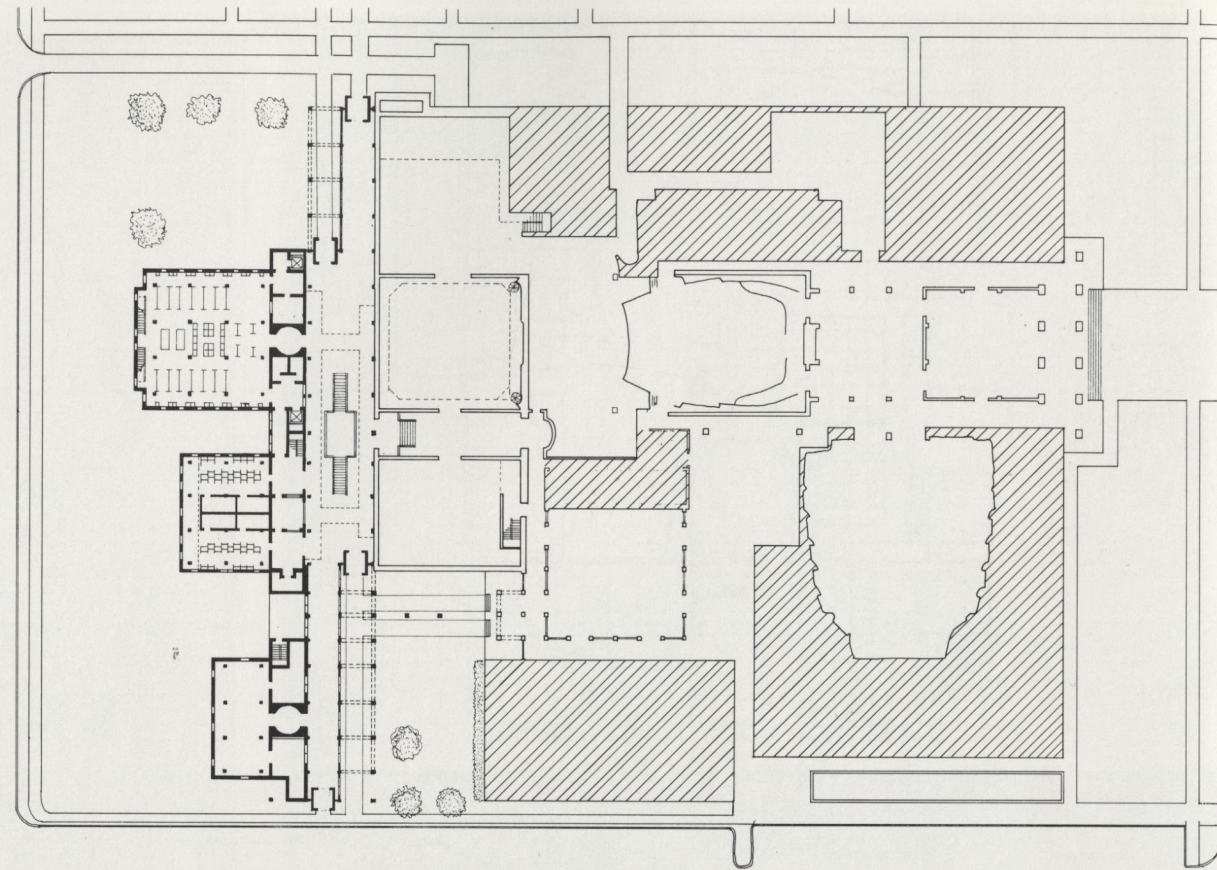
Plan
Section
Axonometric
Sue Ling

Southern Methodist University, Fine Arts Library
Critic: Max Underwood

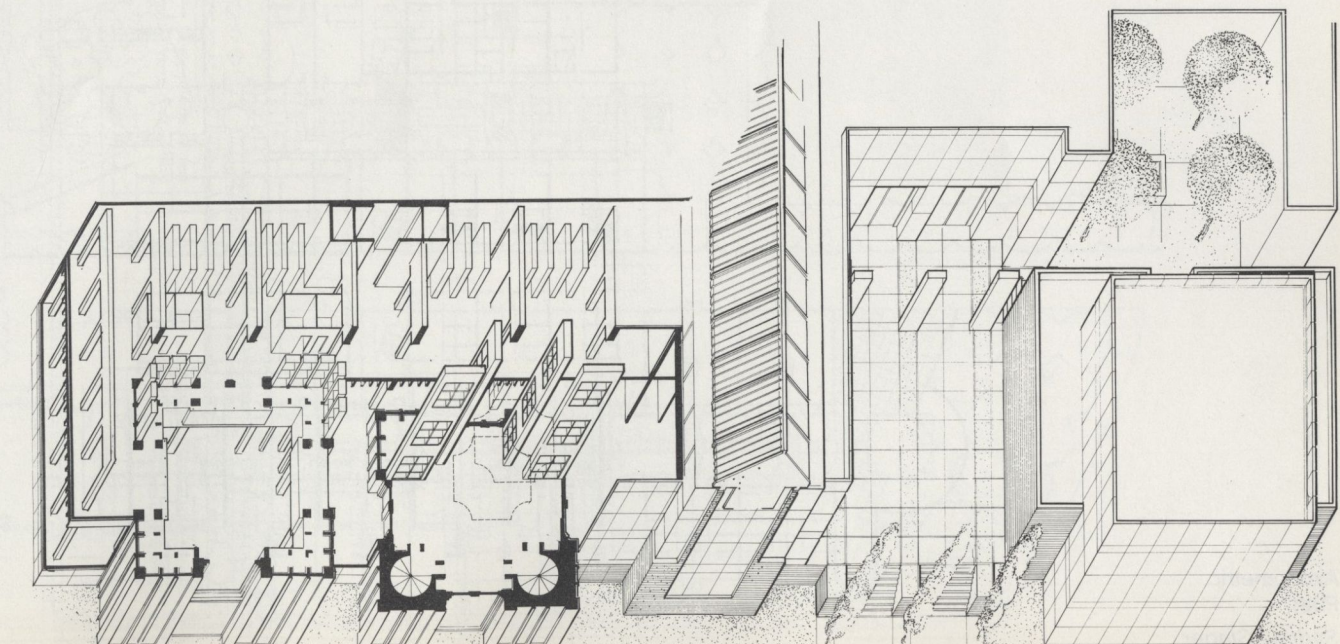
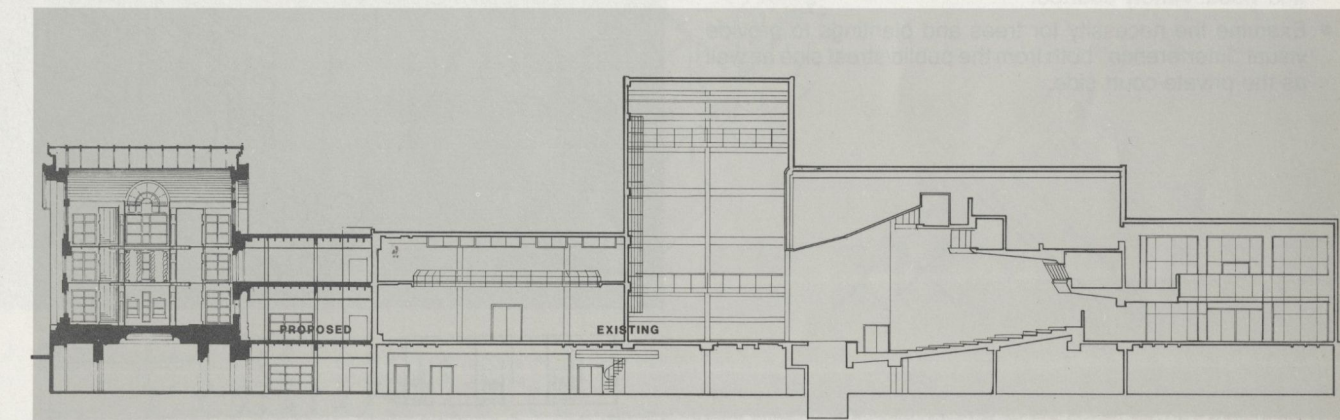
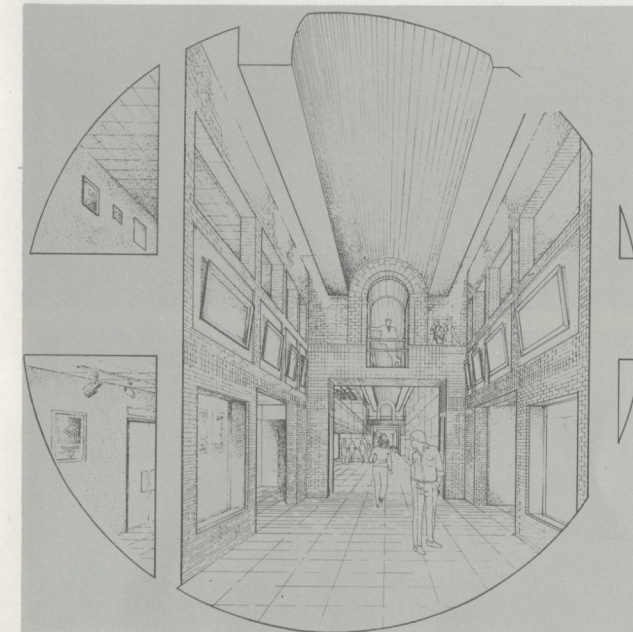
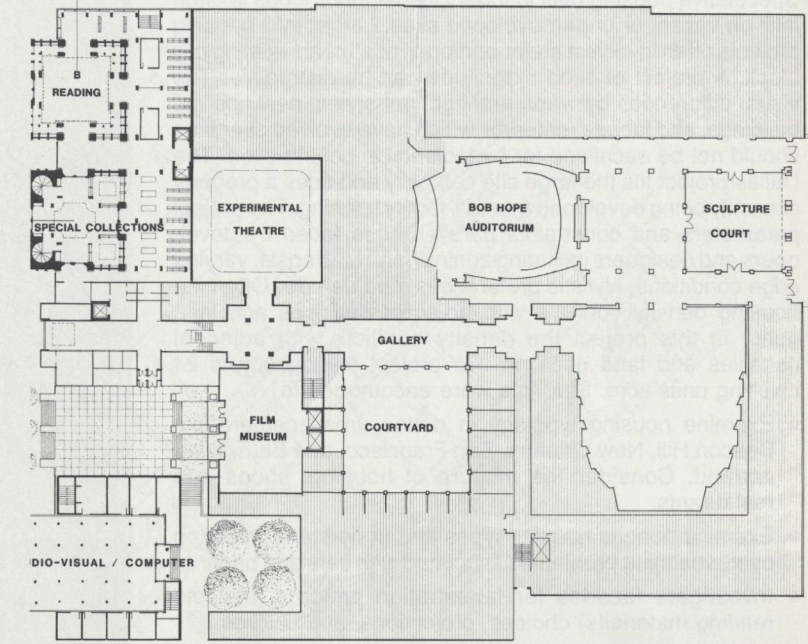
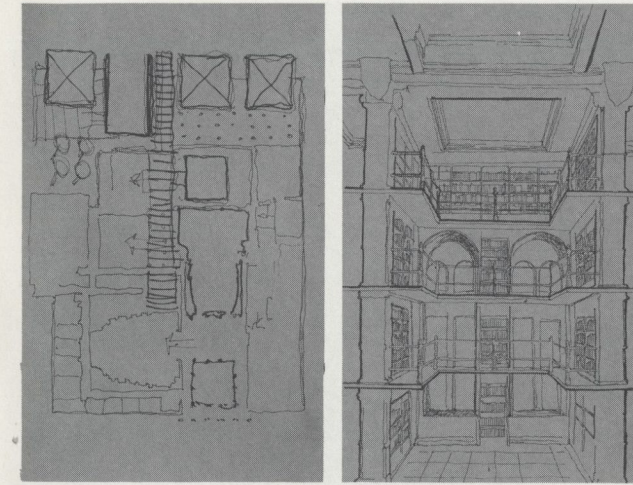


Axonometric
Section Composite
Pat Ford

Plan/Level 1
Plan/Level 2



Plan
Perspective
Michael Csenge



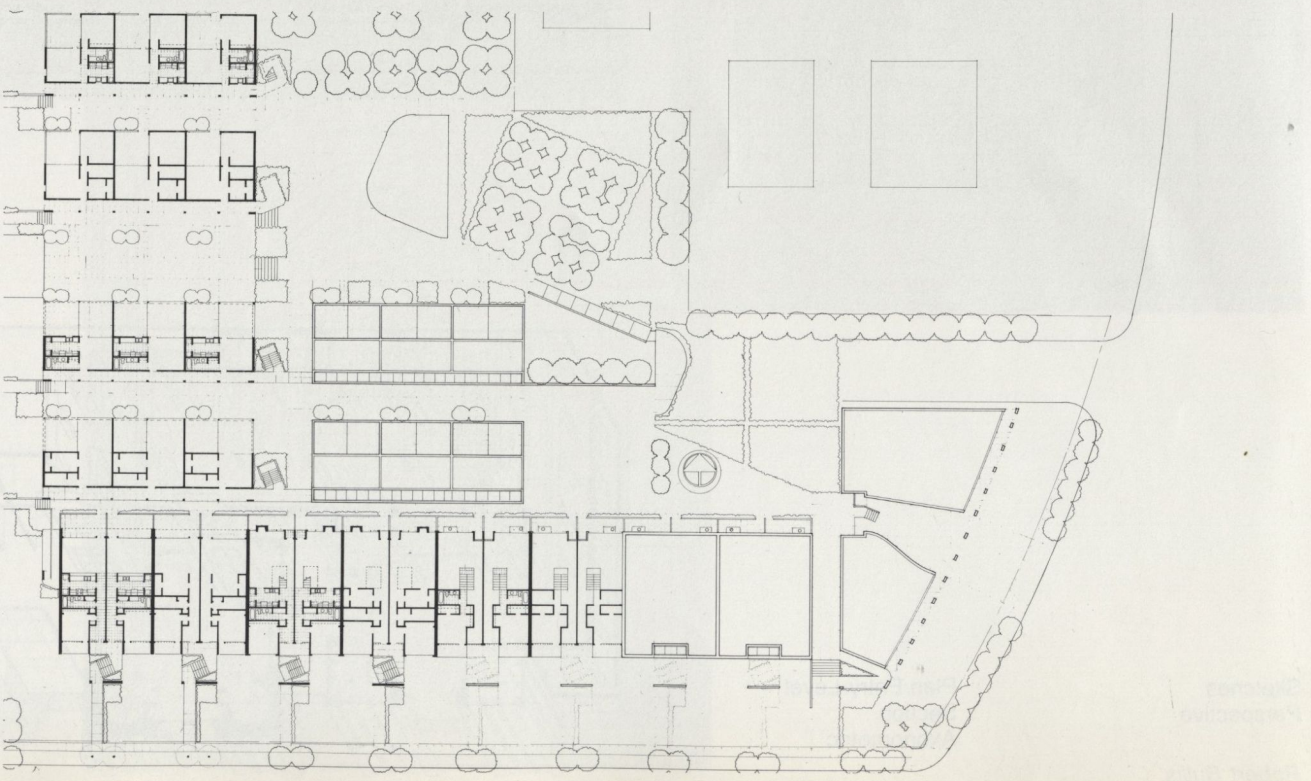
Sketches
Perspective

Robert Bullis

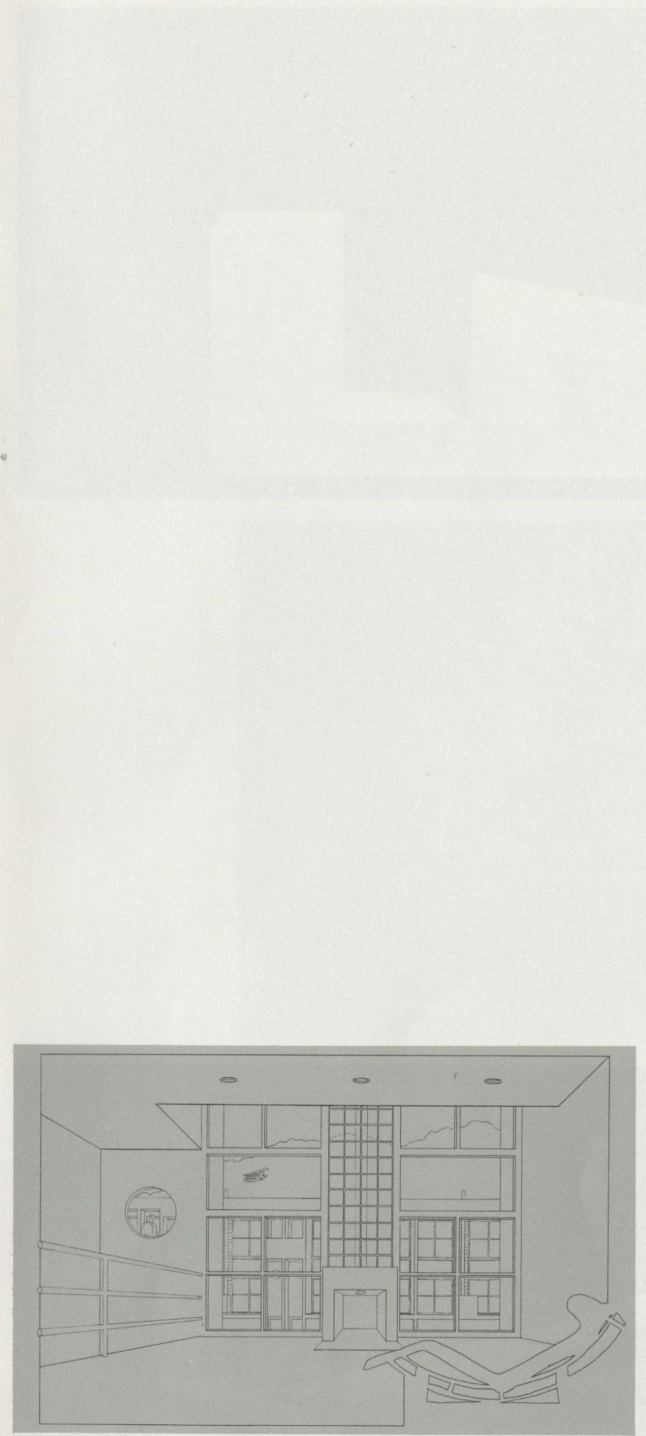
Plan/Entry Level
Section
Axonometric

Speculative housing built in inner city neighborhoods is often infill on vacant or underdeveloped sites. Larger infill housing projects often involve a major portion of or all of an existing city block. A project of such magnitude can be disruptive. The visual differences between architectural styles, new and old buildings, and facade materials which have evolved over time should not be sacrificed for expediency in construction. The Dallas project fits the large site category and uses a property currently being developed as multi-family housing. The project parameters and constraints parallel those faced by developers and designers including zoning, high land costs, varying edge conditions, stylistic preferences, and density. Often the housing density conflicts with adjacent densities and land uses; in this project the density conflicts with adjacent densities and land uses; in this project the density is 24 dwelling units/acre. Students were encouraged to

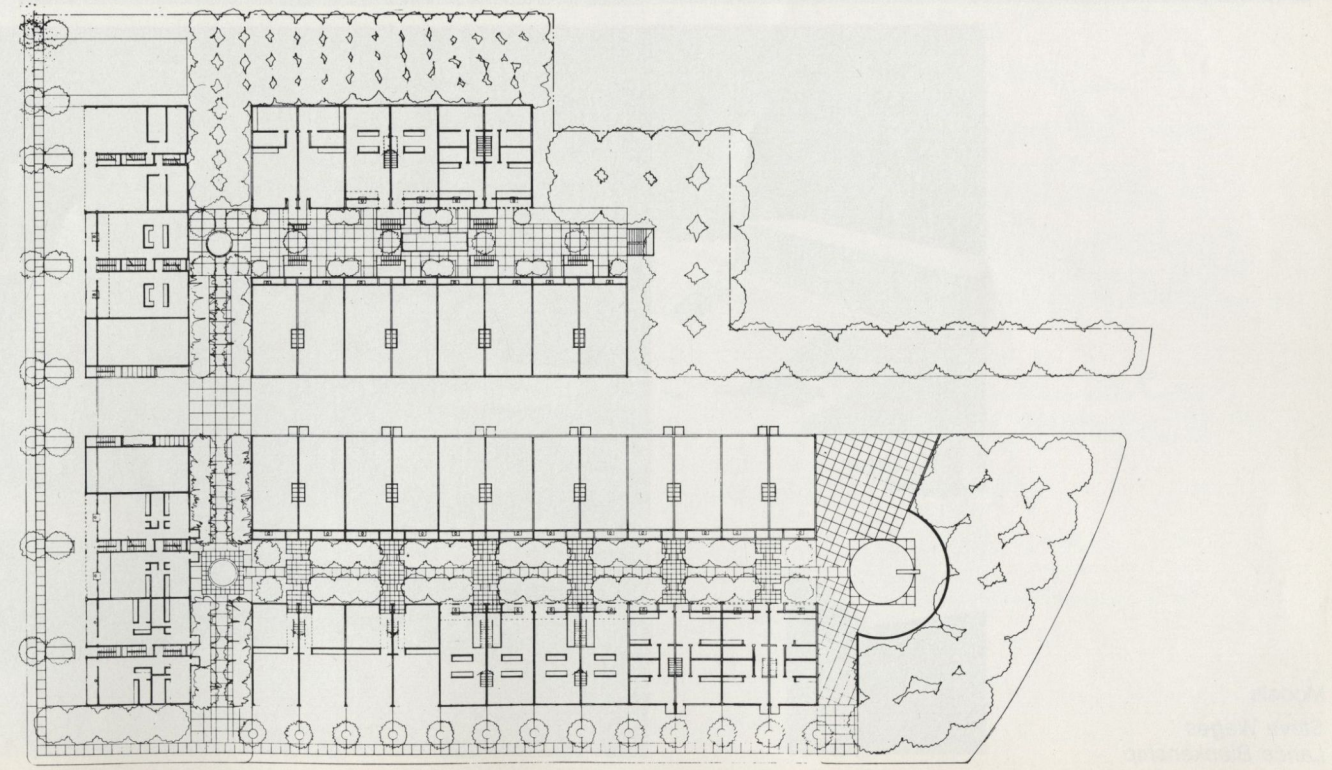
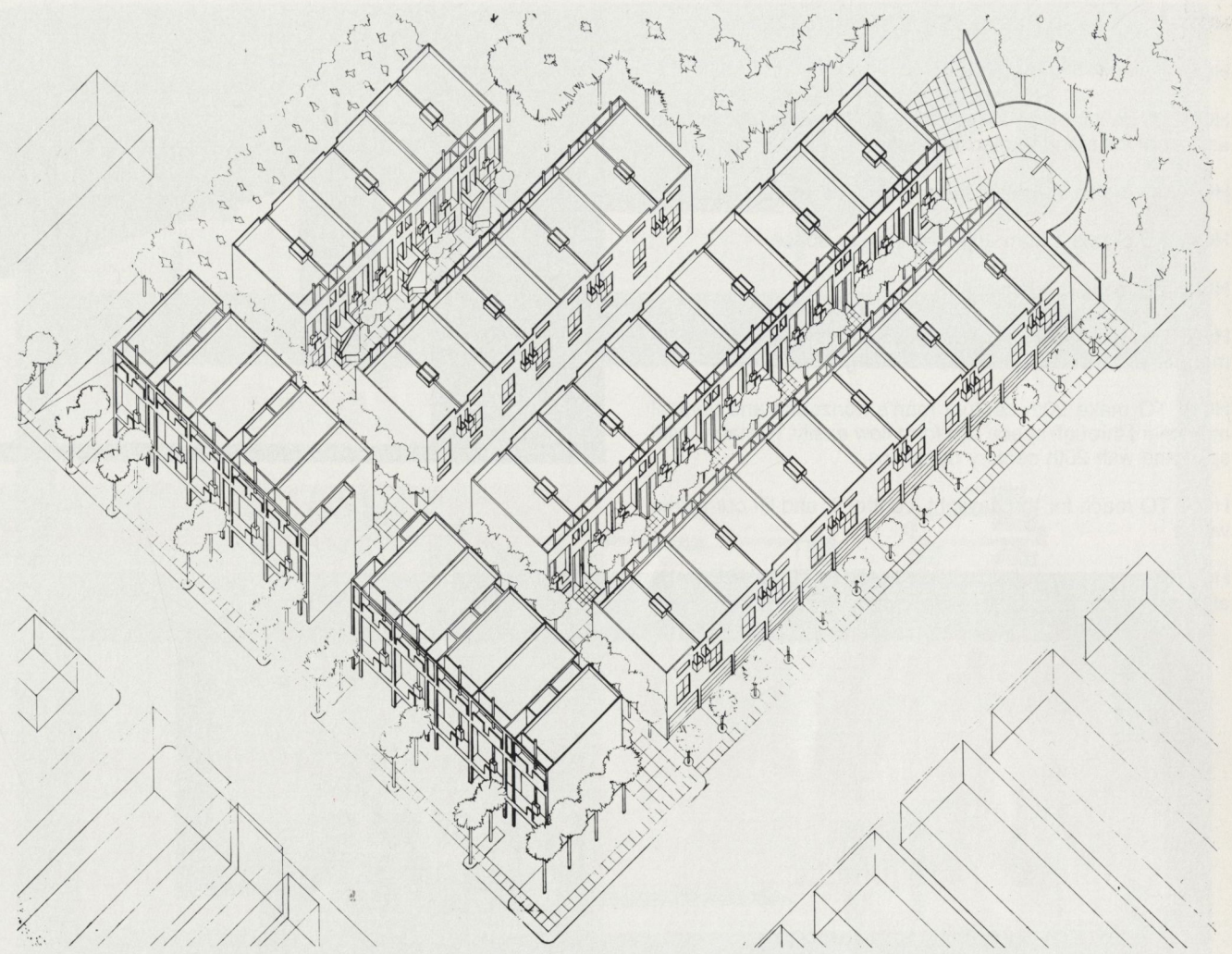
- Examine housing typology in dense urban centers like Beacon Hill, New Orleans, San Francisco, and Bern, Switzerland. Consider the mixture of housing, shops and restaurants.
- Examine generic housing types and understand the often over-whelming problems associated with cars and parking.
- Investigate facades for fenestration patterns, multiple material(s) choices, projections, and cavities.
- Suggest the facadal strategy by which boredom is avoided and visual variety courted.
- Examine the necessity for trees and plantings to provide visual "interference" both from the public/street side as well as the private/court side.



Axonometric Plan
Sydney Singer



Perspective
David Mills



Axonometric Plan

Critic: Martin Price

New Student Union for The University of Texas at Arlington

HOW TO make an EXPRESSIVE ARCHITECTURE

HOW TO do it first in section

HOW TO do it for man at the center, in between heaven and earth, not for man the plan designer

HOW TO profile it against the sky and the ground

HOW TO create it from adjacent form or space

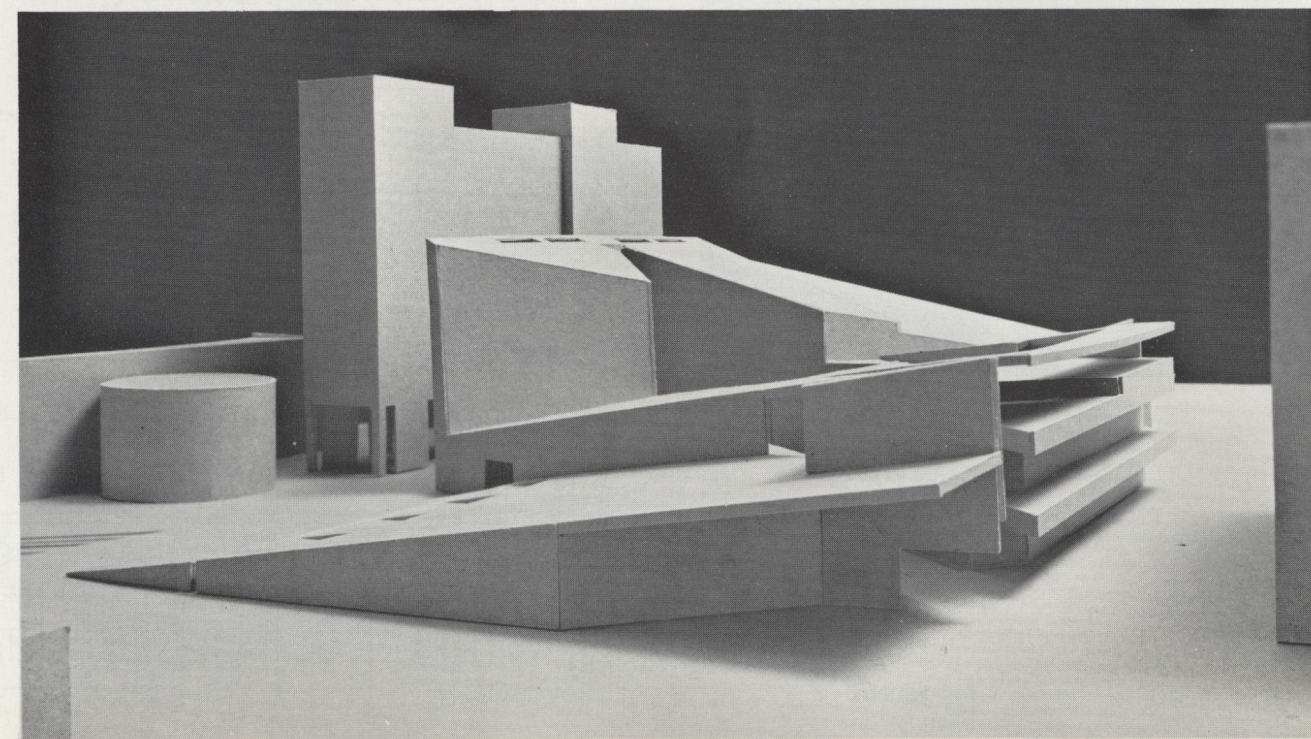
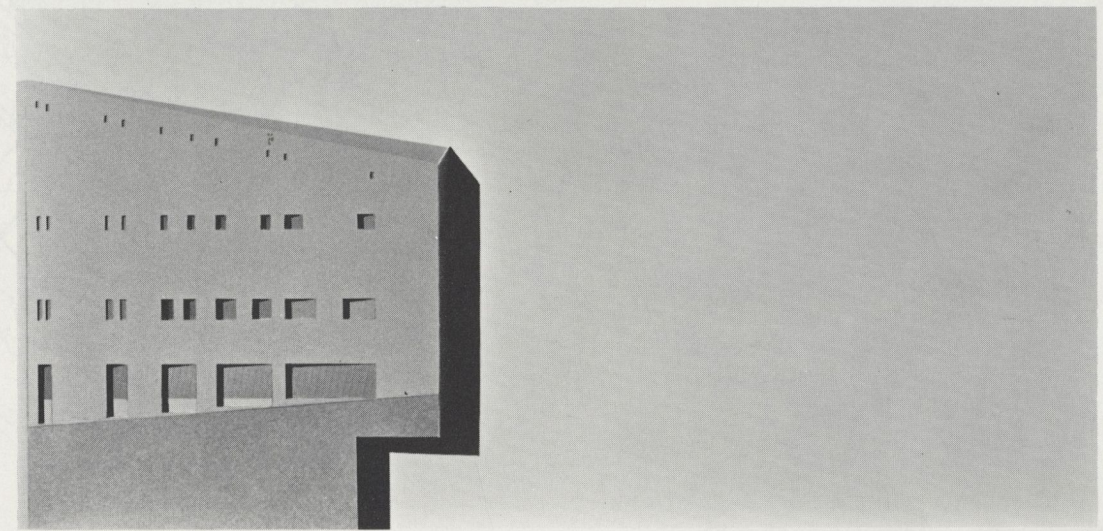
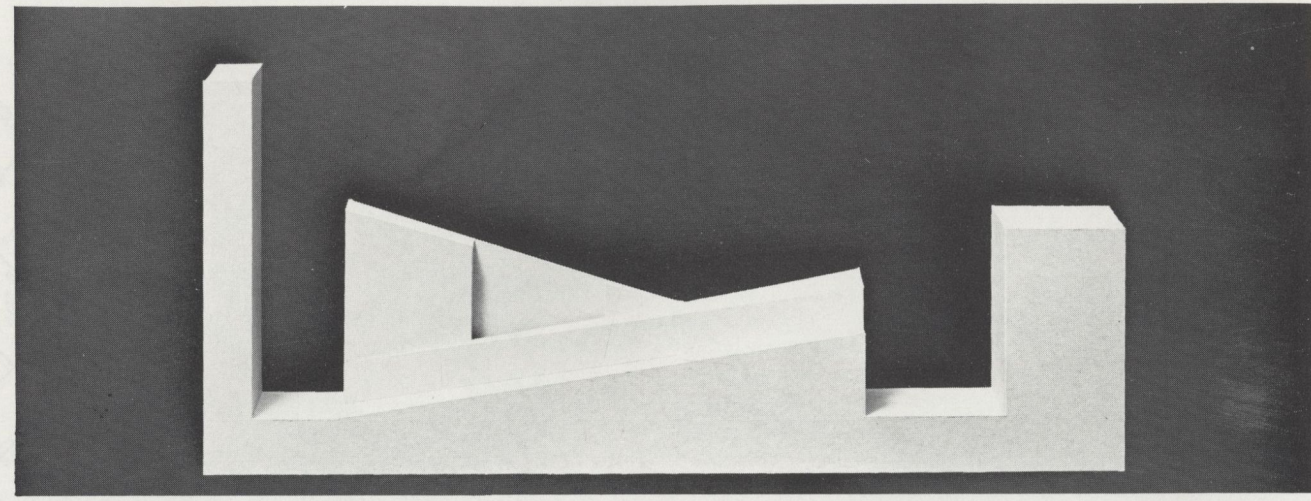
HOW TO make it a landscape

HOW TO create space in between equal in importance to or of more importance than the form defining that space

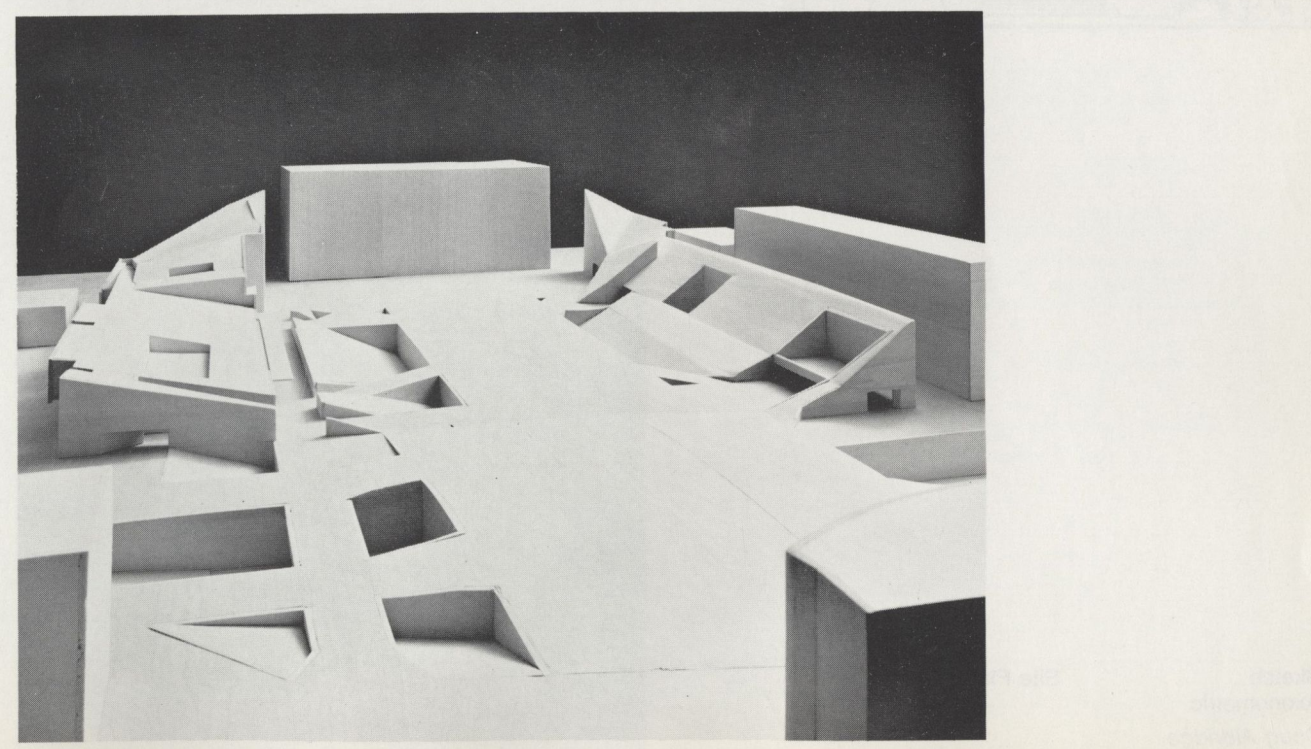
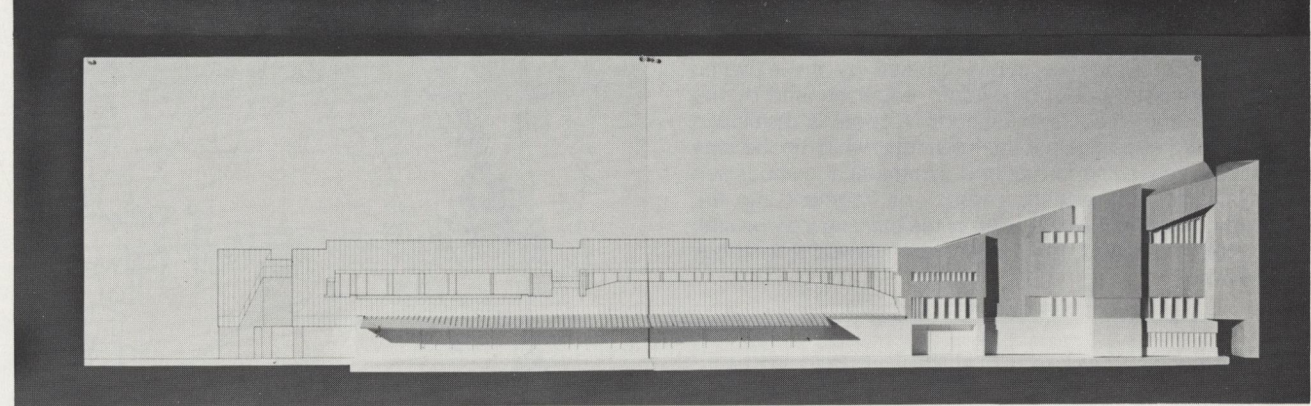
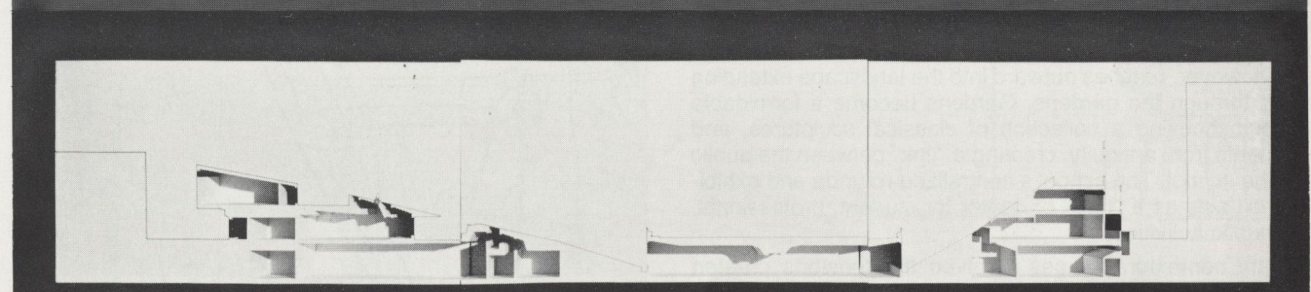
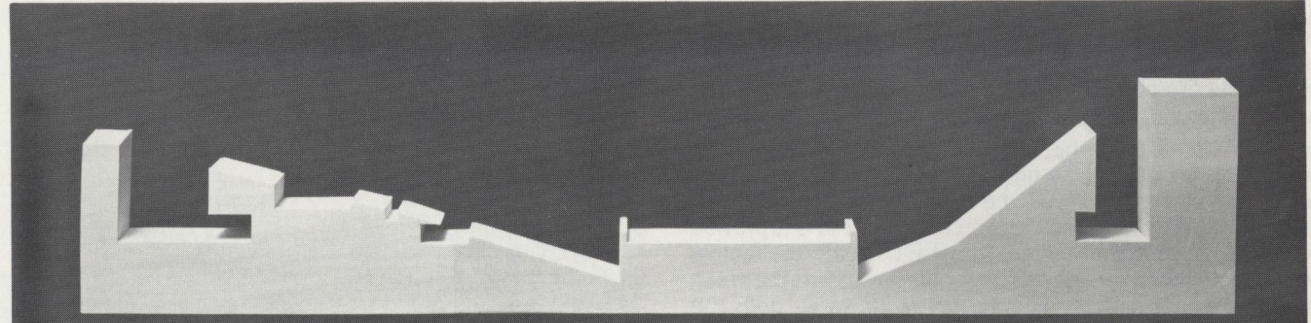
HOW TO make 20th century man's horizontal and vertical movement through space and form flow easily, humanly, with spirit and with 20th century dynamics.

HOW TO reach for the daylight, control it, and lift our spirits with it

HOW TO create an ALIVE MODERN ARCHITECTURE that is alive and well



Models
Steve Wages
Lance Blankenship



Models
Darrell Fields
Jay Hoffman

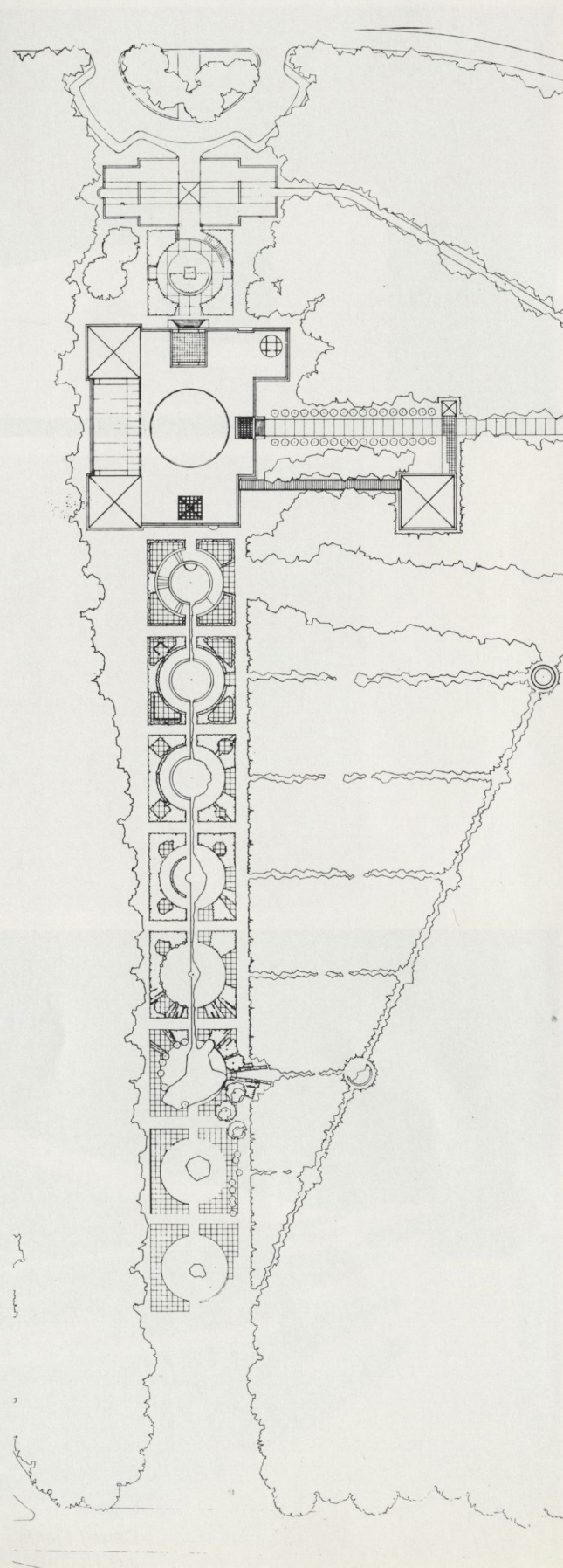
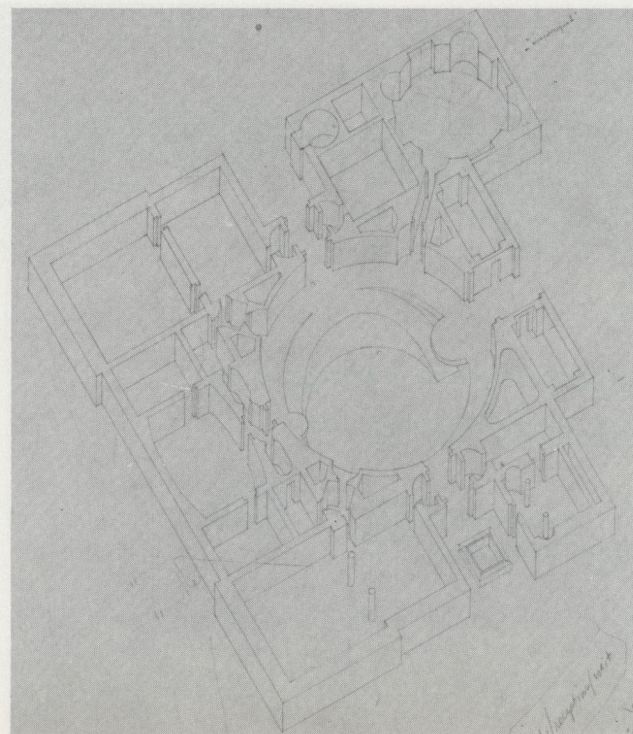
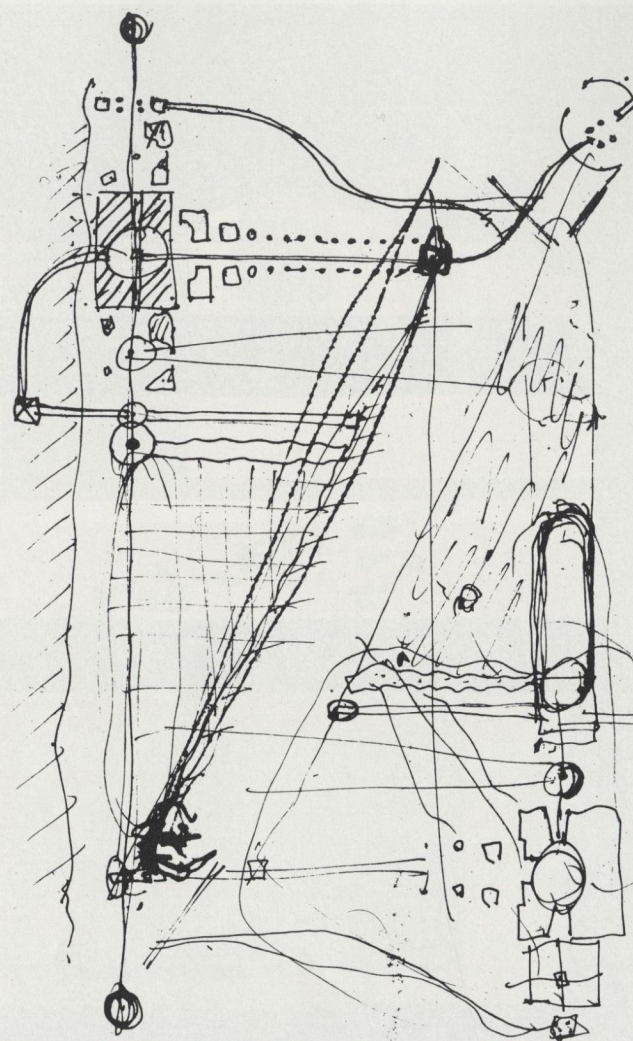
Critic: Linda Anders

Institute of Architectural Theory and Design

To express the rich "palette" of historical images, it was necessary to extract the essence of these fragmentary images and translate them in a manner that might capture the "spirit" of the school's philosophy and formalist direction.

The solution presented here is structured upon three distinct, yet interrelated programmatic issues, as well as the contextual issues of both the garden site (natural environment) and those of the encompassing urban (manmade) environment of Fort Worth. The school's primary purpose is to provide a place — an enriched environment — for the active exploration and exchange of thoughts and ideas between students and scholars. The school is to serve both the architectural (professional) community, as well as the general public. Nestled deeply within the wooded site, the school becomes deeply introverted and meditative, while the structure, however, reaches outward into the landscape extending vistas through the gardens. Gardens become a formidable museum housing a collection of classical sculptures, and fragments from antiquity, creating a "link" between the public and the school. The school's centralized rotunda and exhibition hall acts as a "hub" or center for student, professional, and public activities.

Primary contextual issues involved the tensions created between the urban and the natural environs. Within the context of the site itself, there exists a quality of "edges" of an almost opposite character. The boundary, or "hard" edge, of the site to the immediate south, created by the elevated freeway, contrasts to that of a "soft" edge, created by the forest of tall elms adjacent to the north. A "wall" is developed as a protected edge against the interstate, while on the side opposite, the otherwise formal and symmetrical composition of the building and gardens "erode" or fragment into the landscape, allowing the extension of the building into the site. Hence, both the school and gardens are allowed to interlock with the land.



Sketch
Axonometric
Doug Aldridge

Site Plan

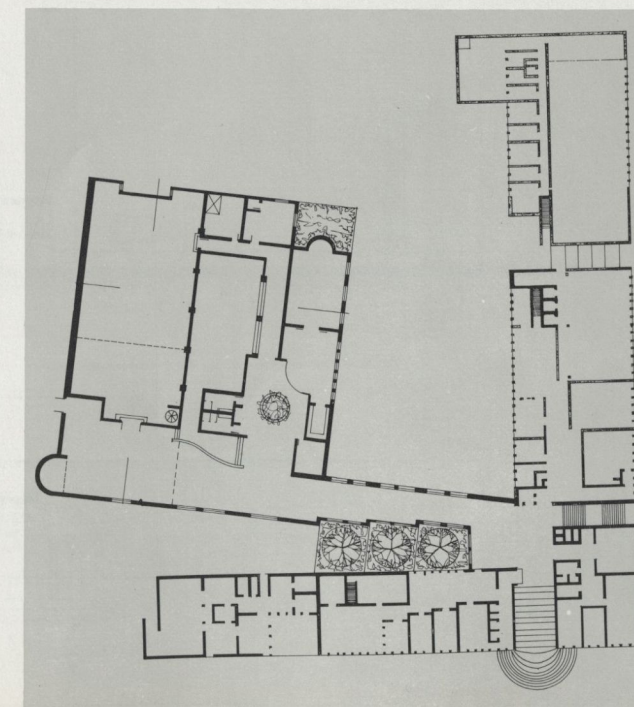
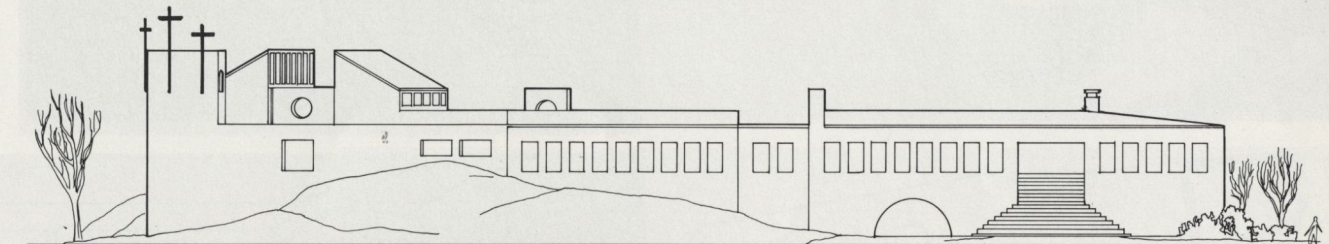
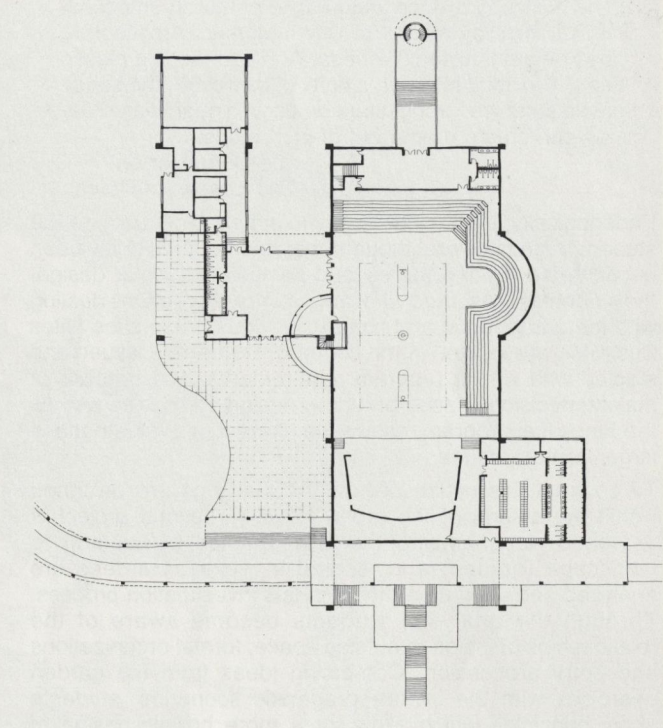
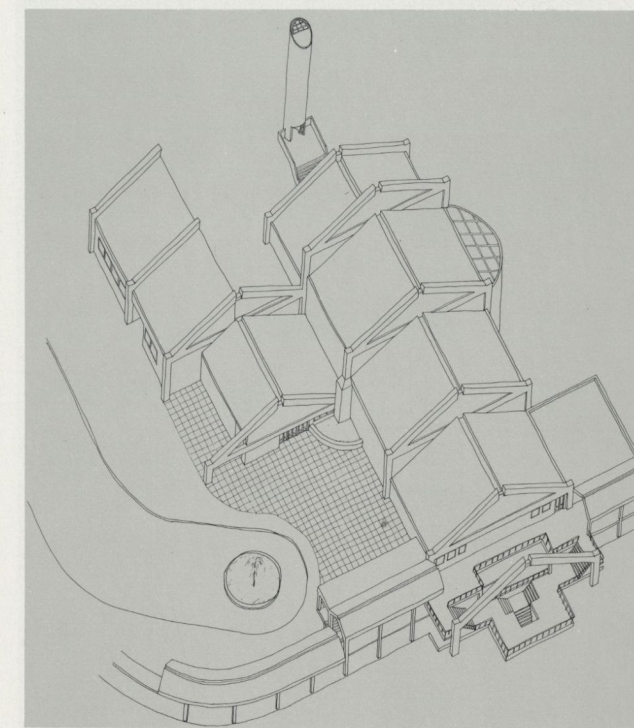
Critic: Anthony Antoniadis

Projects: A Gymnasium, a Church

The approach used in this studio was no different from that of studios I had taught at lower or higher levels. The attempt has always been to teach "Synthesis"; thus, not fragmenting the various components of architecture. The intention was to cover, through a manageable number of projects, all the aspects of architectural consideration. Special emphasis was placed on the creative part of the design process and presentation of a methodology aimed at the generation of program interpretations and ideas rather than early focusing on a "parti" and subsequent refinement. The students were given introductory lectures and were alerted to the importance and difficulty of the early stages of intellectual "impregnation." Attempts to stimulate the imagination and improve creativity were reinforced by criticism, as well as by discussion and presentation of selected topics and projects unrelated to the design problems at hand. Sketching was emphasized, as well as the importance of three-dimensional investigation through model-making.

Being cognizant of the academic constraint that handicaps the creative process by making it impossible to offer a chance for post-design evaluation (student projects are not built) an attempt was made to overcome the handicap by preparing program briefs from projects already built. Although the sites were the same as the real projects, the geographic location and latitudes were of United States localities, similar to the ones of the real project. The climate, rainfall, etc., were manipulated accordingly. The students operated on the honor basis and did not refer to the real projects. It was also made clear that the students should avoid the study of precedents (historic or otherwise) and should operate as free thinkers, focussing expressly on problem solving.

A kindergarten, a gymnasium, and a religious facility were the three projects given. The first two were developed out of two projects in the Island of Naoshima in Japan by Architect Kazuhiro Ishii. The third project was tailored after the church in Farsta, Sweden, by Architects Hans Borgstrom and Bengt Lindzoos. The selection and sequence of the projects was such as to permit training in a progressive way, dealing with as many aspects of architecture as possible: conceptual, programmatic, structural, mechanical, interior-exterior, spatial, etc. Repetitiveness of functional/structural requirements was the main characteristic of Project #1; combination of varying structural requirements and issues of scale were the key attributes of Problem #2, while spirituality of space, integration to an existing building and elaborate site planning were the key aspects of Project #3. By the conclusion of the projects, the group had the chance to contrast their proposals with the actual projects, thus further questioning their solutions and reinforcing their confidence. The critical scrutiny of the projects included a variety of combinations of class critiques with the students as participants in rotating jury panels, while the final project received the benefit of a public jury with invited architects.



Axonometric
Rachel Edlund

Plan

Elevation
Plan

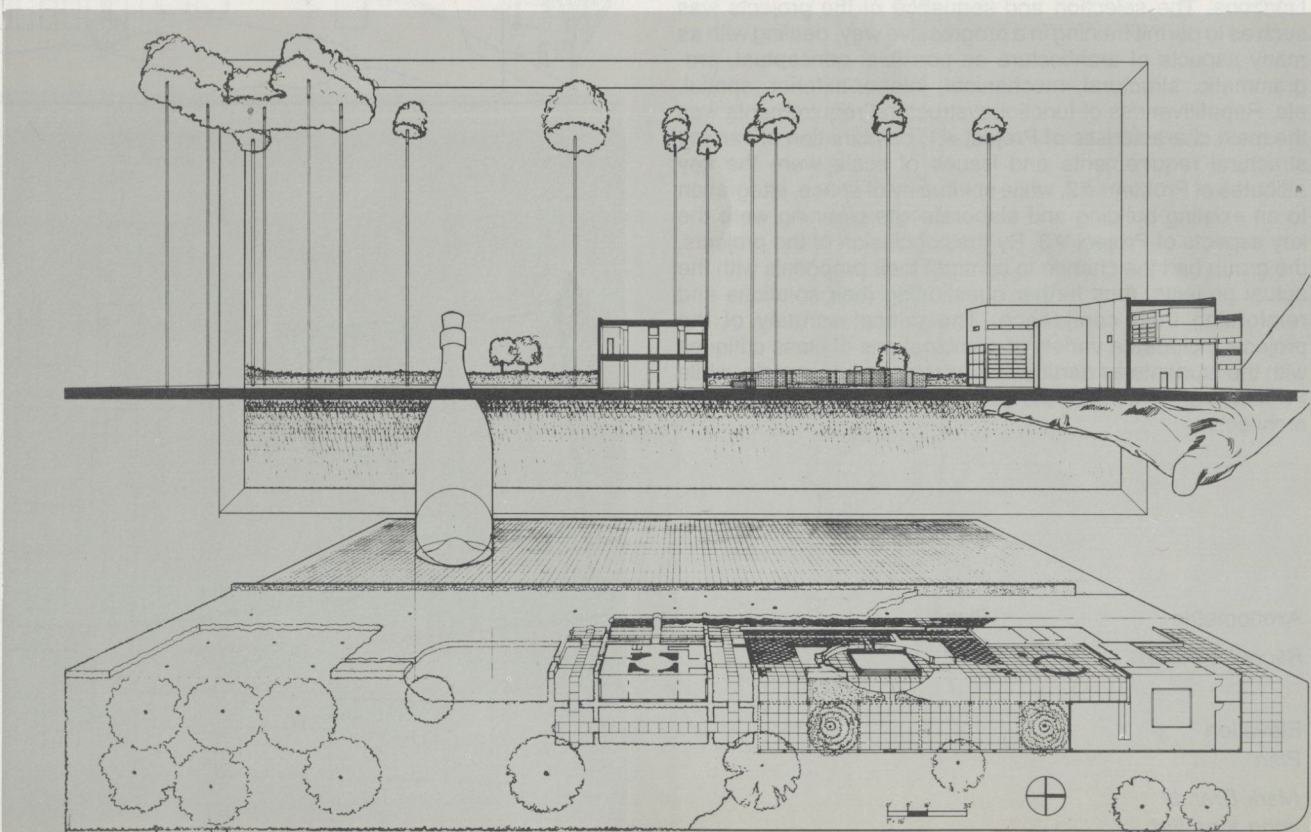
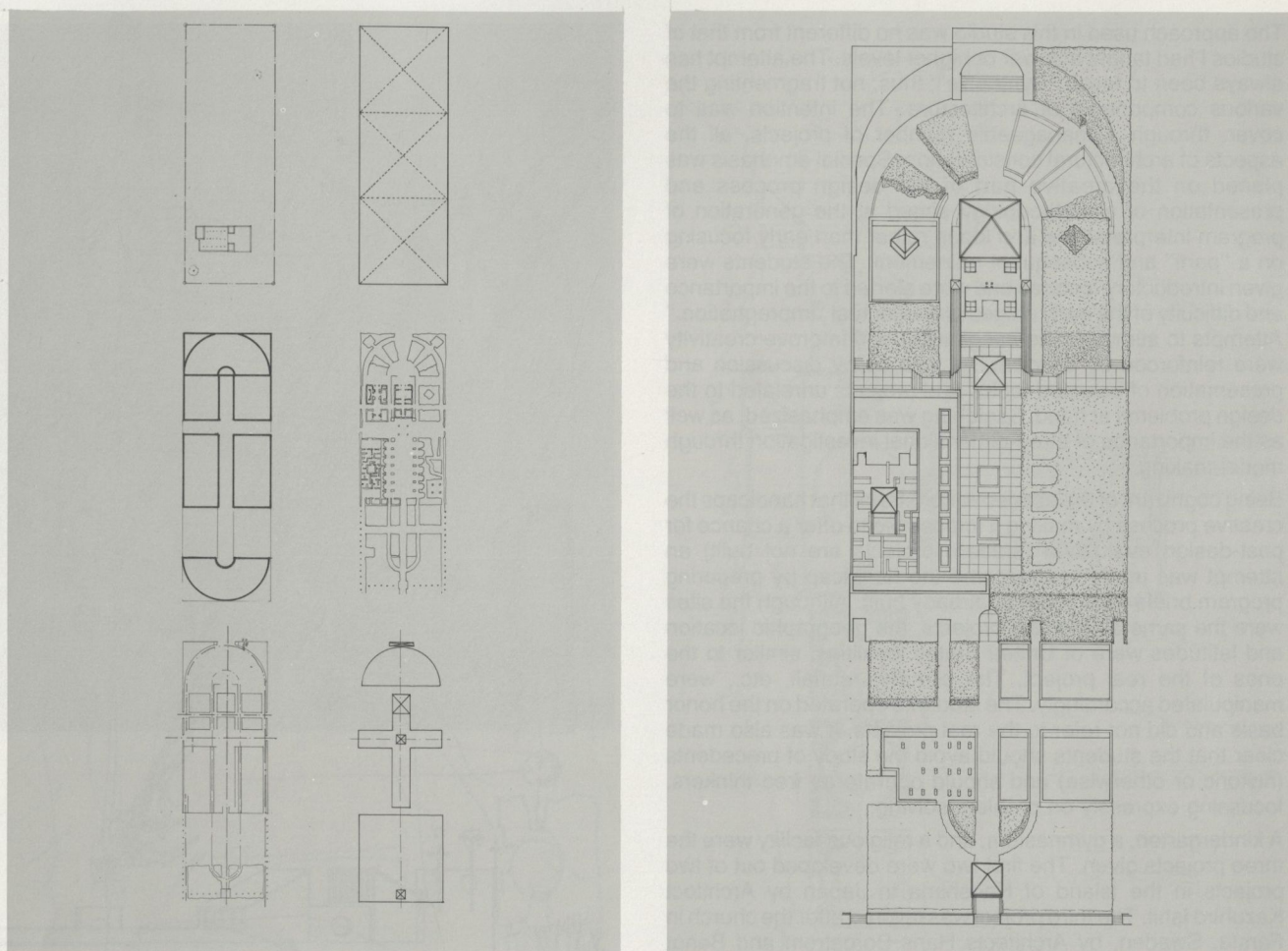
Mark Brandli
John Kinnaird

"The business of Architecture is to establish emotional relationships by means of raw materials. Architecture goes beyond utilitarian needs. Architecture is a plastic thing. The spirit of order, a unity of intention. The sense of relationships; architecture deals with quantities. Passion can create drama out of inert stone."

Le Corbusier on
The Lesson of Rome

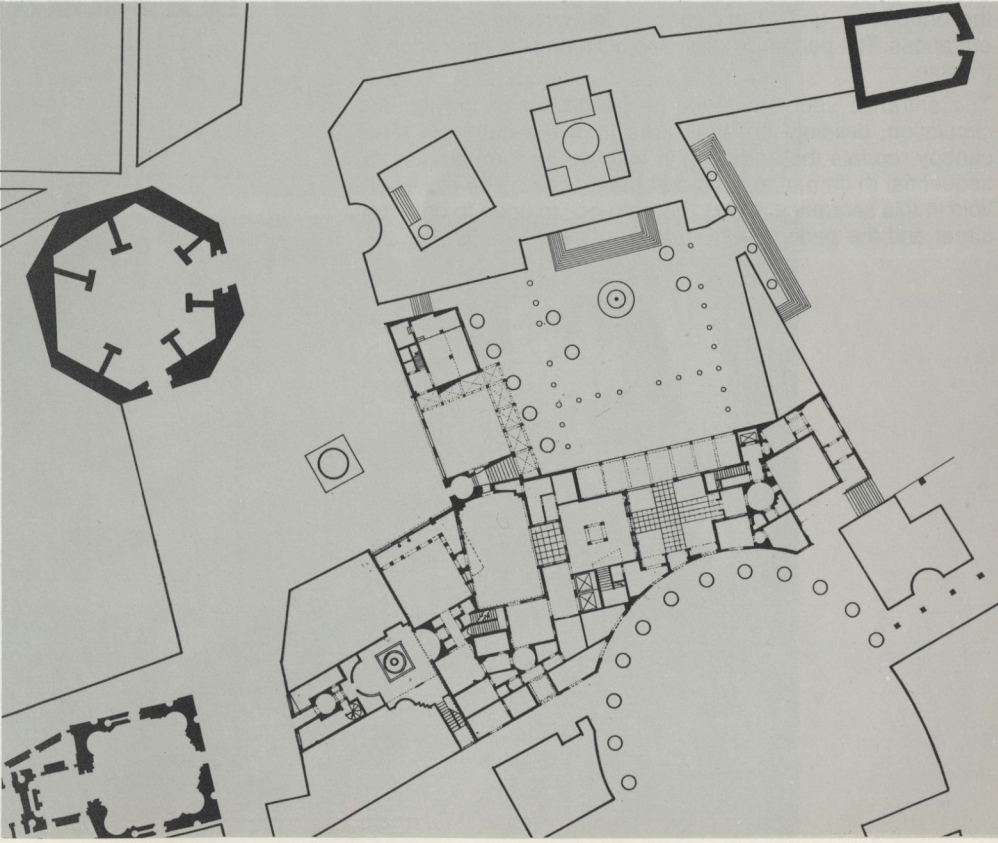
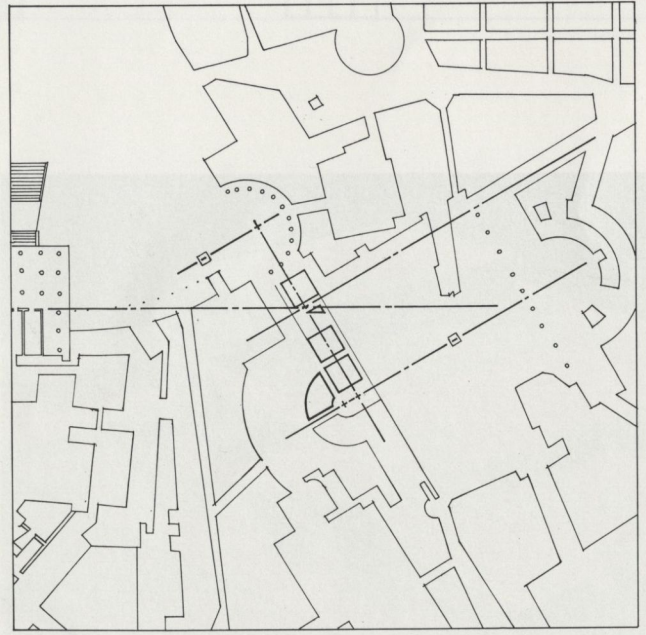
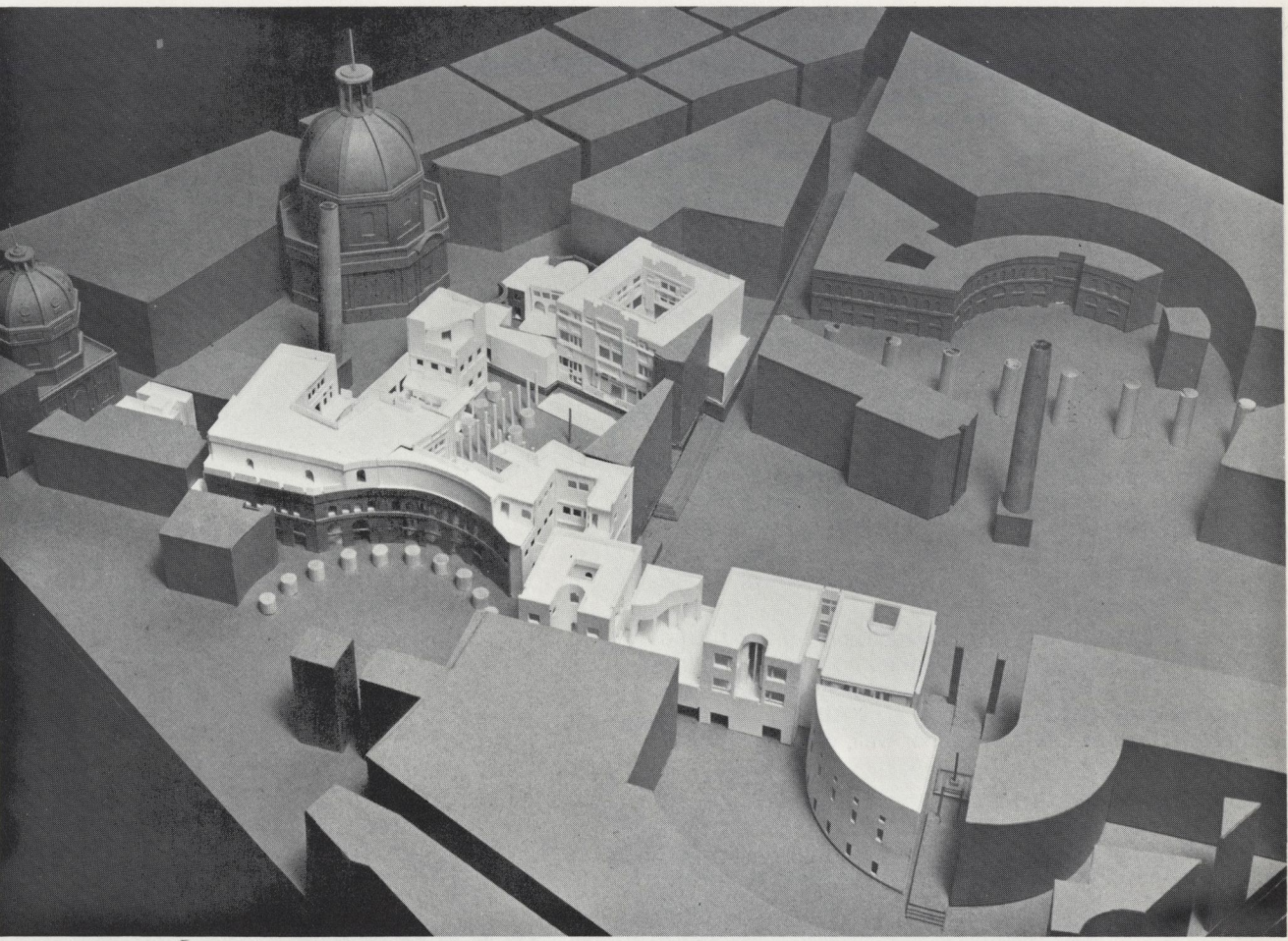
Pedagogically, the architectural project should introduce the student to architectural thought that has not previously been encountered. During the second semester of junior design, the student is presented with more complex problems dealing with the urban fabric and context. Various urban sites (sites illustrated are located in the center of Rome) are issued and studied with similar program requirements. The process of making decisions based on urban design criteria, as well as the functional program, allows the student to evaluate these larger context issues.

To contrast this notion of how the buildings are designed within the criteria of the urban fabric, a second project is assigned, emphasizing the relationships of building to landscape (garden) and located in Texas. Gardens are analyzed and used as a model in this investigation process. Through the analysis, students become aware of the relationships of inside to outside space, formal organizations and entry procession. Combining ideas from the garden exercises with the client's pragmatic scenarios, students apply principles which allow for a more holistic design of building and landscape (garden).



Garden Diagrams
Guido Porto

Oblique
Mathew Krey



Figure/Field Diagram
Parti Diagram

Model
Plan

Barbara Mahan
Dwight Jones
David Swaim

Critic: Craig Kuhner

PROGRAM: To plan a community center with three major interior spaces — a gym, a social hall, and a day care center — an exterior swimming pool to be enclosed at a later date, various support and service spaces, and parking for 70 cars, and, for security reasons, only one entrance.

SITE: A long, narrow, trapezoidal site in Dallas on the edge of a newly developing urban residential area, the west half of which fronts on a park. The character of the context changes from restored 19th century Victorian residences housing various community organizations one block west of the site to low-rise commercial development east of the site.

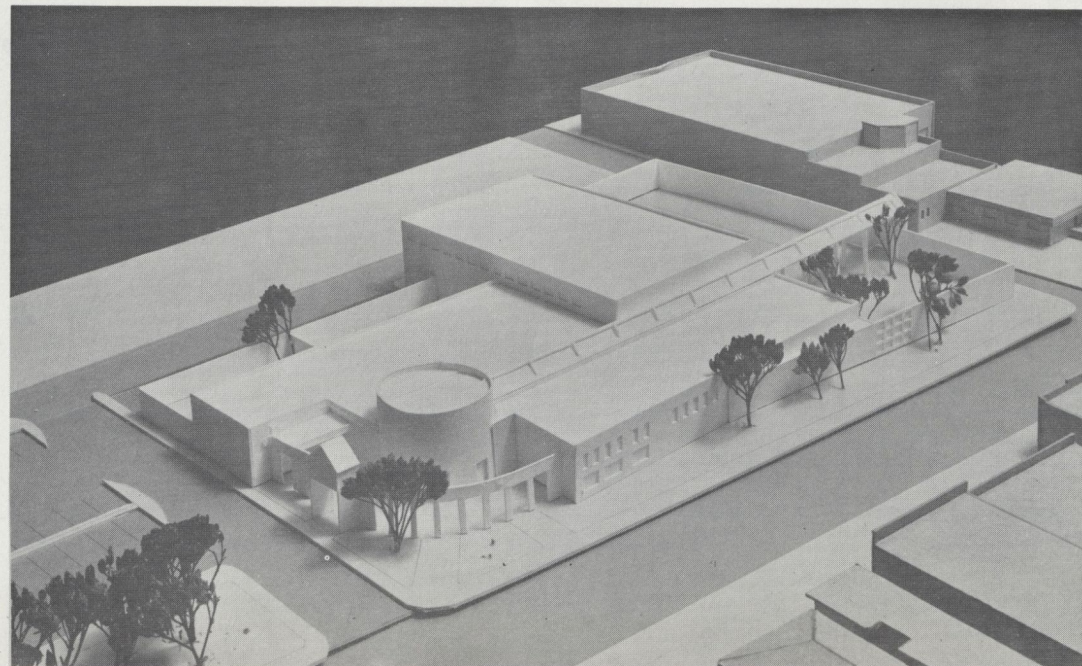
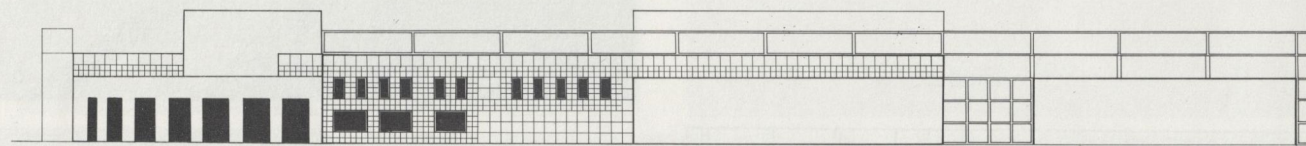
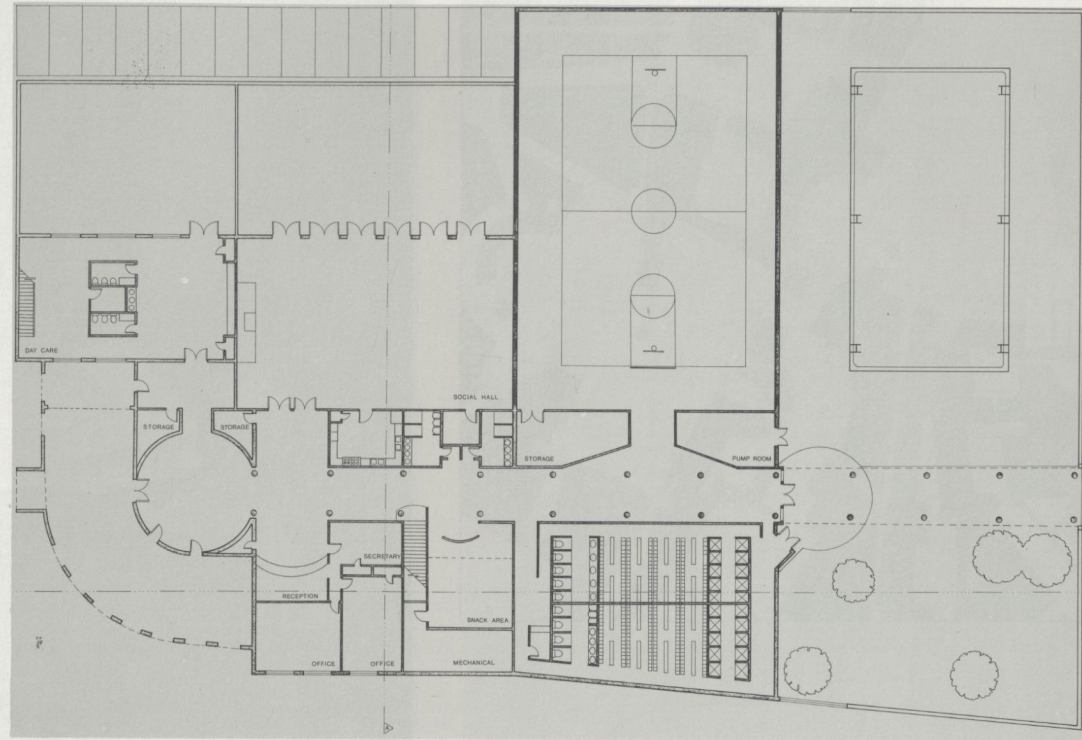
SOLUTION A: Responding to the contextual pattern, the building has been placed on the east half of the site across from the low-rise commercial buildings with the parking opposite the park, where the entrance can address simultaneously the park, the 19th century houses, and the parking.

The round arcade wall acts as a soft edge to the park and the parking. The portico attached to the arcade is the dominant penetration to the curved wall and anticipates the thrust of the skylighted circulation spine. The Rotunda focuses the various initial entrance penetrations and is the hub from which the circulation spine grows.

The wall undulations along the circulation zones play off of the order of the skylight and its structure giving animation to the circulation. The skylighted structure continues outside to the edge of the lot delineating the pool area from the sunning area and finally, pushes into the exterior wall, creating a visual penetration of the wall.

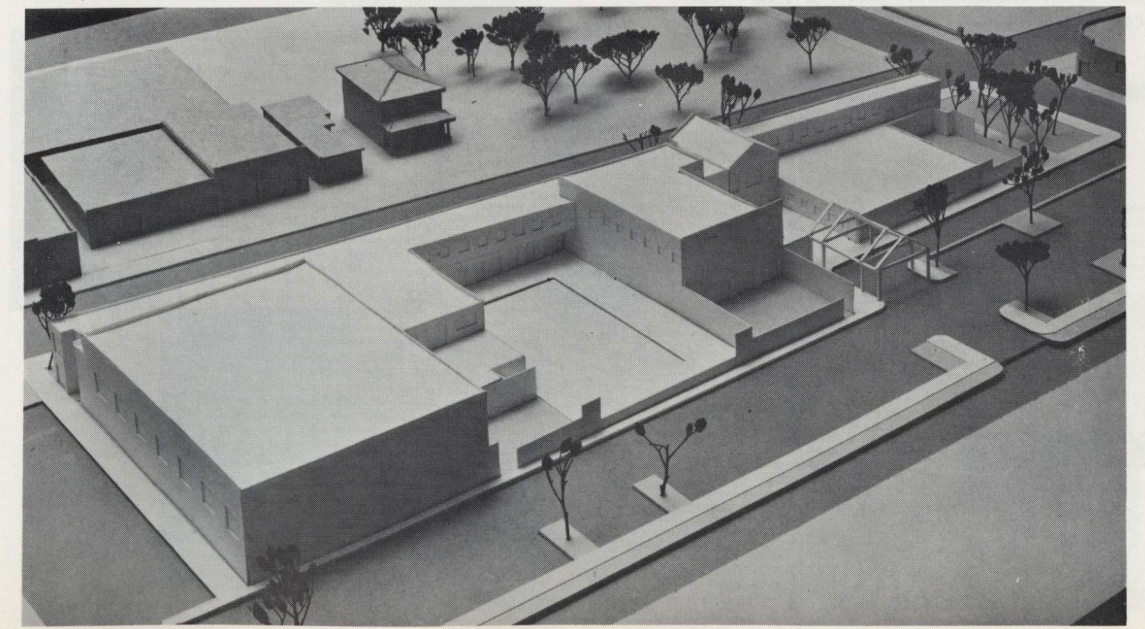
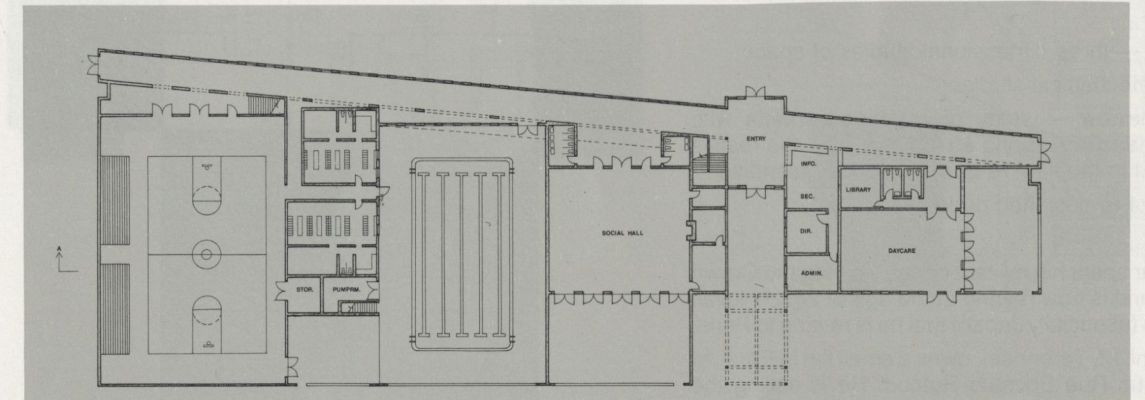
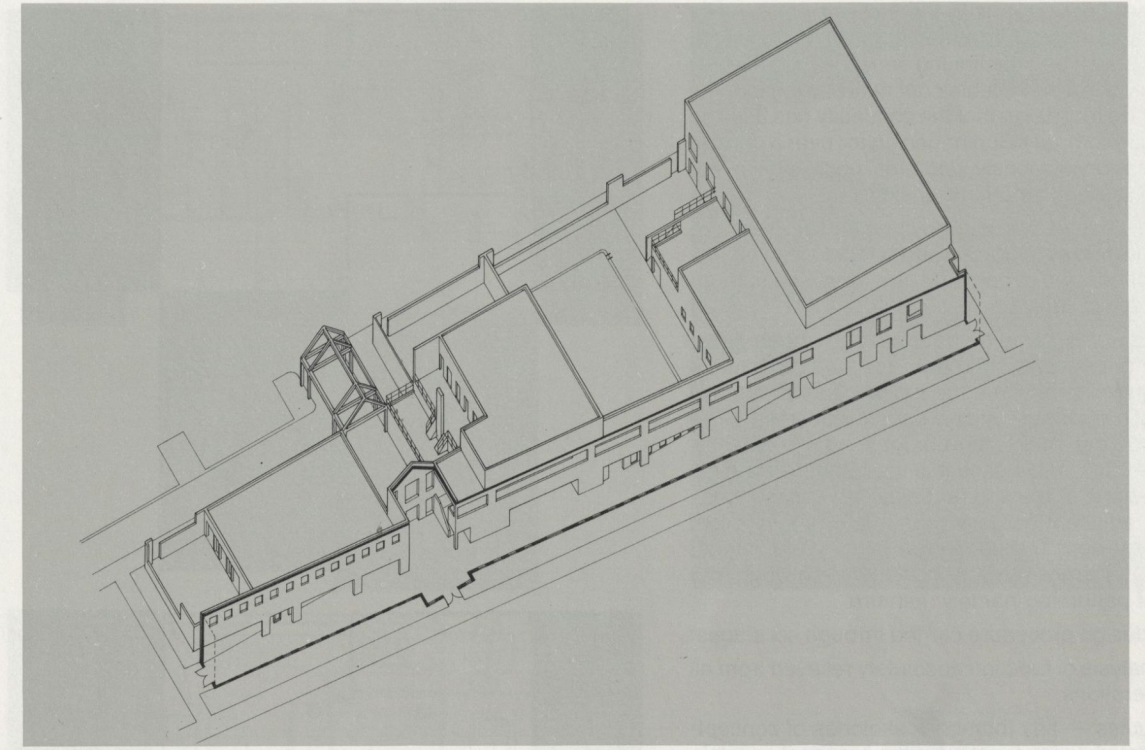
SOLUTION B: The urban quality of the street is reinforced by enfronting it with a long wall which encloses a circulation slot. The major spaces grow off the other side of the circulation slot, and the trapezoidal shape of the site accommodates the various sizes of the major spaces. The interior circulation mimics the urban street parallel to it. Spatial complexities develop where the diagonal of the circulation system meets the orthogonal grid of the spaces, recognizing the various entrances. The parking is stretched out along the back edge of the site.

The entrance sequence runs perpendicular to the interior circulation, dividing the adult area from the day care. The canopy repeats the entry hall in outline, the form creating a sequential rhythm of implied and real spaces. The recessed void in this sequence allows the entrance to open to both the street and the parking without jeopardizing security.



Plan
Elevation
Model
Connie Perryman

Critic: Rick McBride



Axonometric
Plan
Model
James Babos

Critic: Rick McBride

A Paris Flat

Illustrated here are final projects in the first semester, junior year, of which this is Project 7. In a more real sense, however, it is only the final phase of a continuing series, acting through what has until now been the reliable continuation from sophomore design. It is well to realize that the continuity has been so structured from sophomore to junior design for over a decade now. This succession obviously depends upon similar on-going characteristics of sophomore design.

Project 7 this semester was structured upon earlier Projects 5 and 6, wherein a form was produced and retained for a variety of different functions thus stressing the non-visual (non-design) significance of function.

Finally, in Project 7, the same plan form having been previously used for a one story studio, then for a manufacturing plant, is now required to assume the functions of an elegant Paris flat for a retired military officer, Lord Windosmear. The site is similar to that of Le Corbusier's apartments for LaRoche/Jeannerette. In this case it is important to exercise the exterior limitations of the site (set-back laws, continuous buildings, views, adjacent gardens, sun, etc.) as they might affect the interior design. The procedure for carrying out that exercise of contextural interdependency is through the consistent use of patterning namely: jointure.

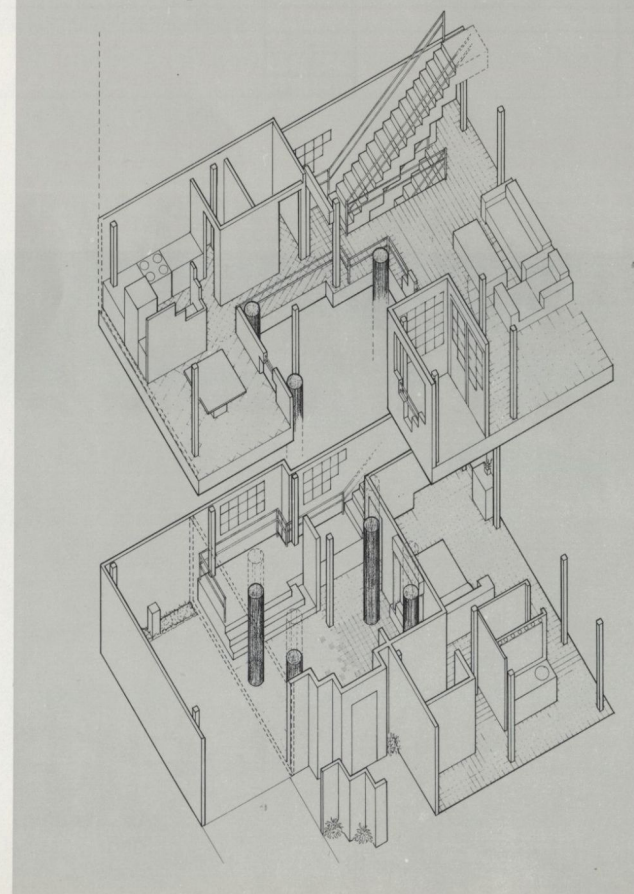
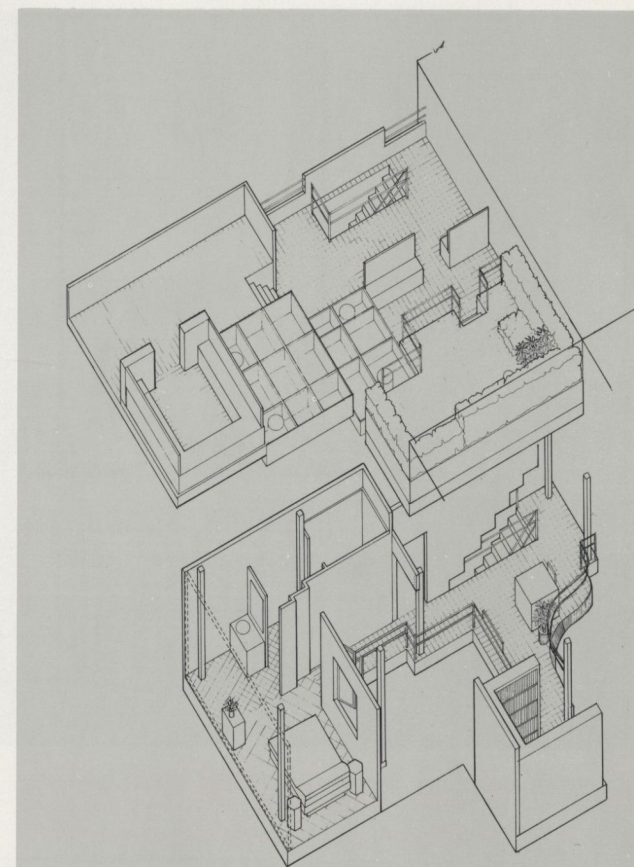
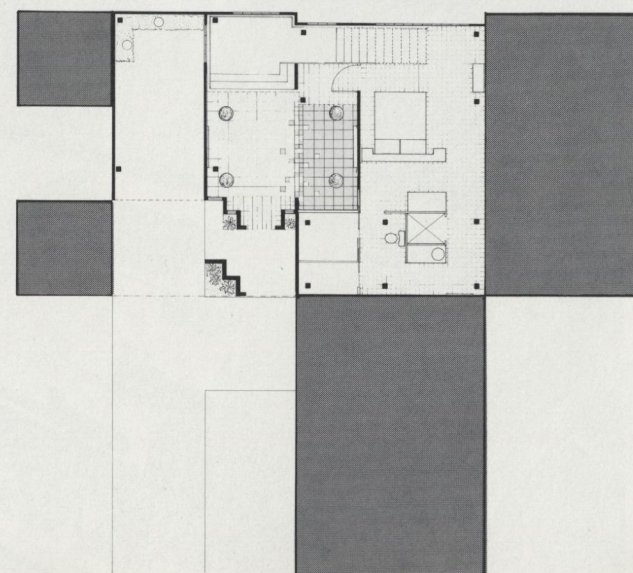
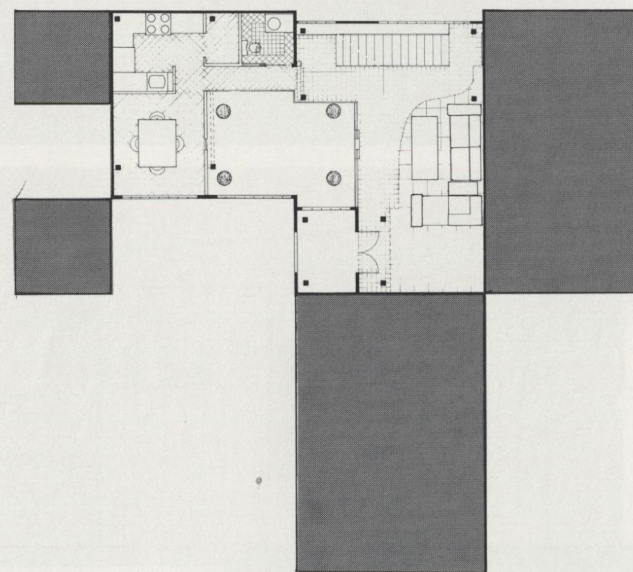
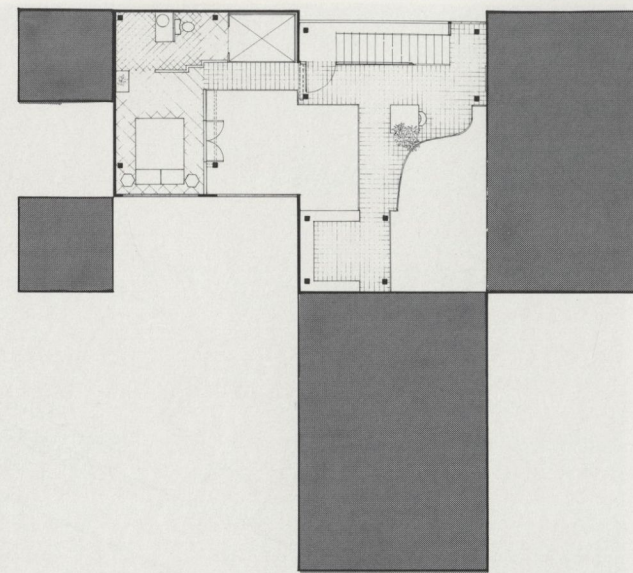
In Project 7, the design procedure carried through six stages:

- Program — analysis of function absolutely relieved from all design considerations;
- Schematic Studies — tiny thumbnail sketches of concept-form, without detail, using function in the broadest possible way;
- Mass Studies — three dimensional studies of space;
- Structural — mechanical studies;
- Preliminary Review — study of combined criteria with criticism from teachers during an informal jury, the results to be accepted in the final re-design and representation;
- Final Review of re-designed project.

Program:

Lord Windosmear spent his military career serving the Crown in the Far East, and is now retiring at the age of 24. He loves the East so much (especially Japan) that he is retiring to Paris.

A friend from Aidni, M. Terennaej, owns a small flat in Paris, at the end of famous Rue Ehcnaib Rotcod. He is selling the property next door to Windosmear to build a small but extraordinarily nice retirement flat.



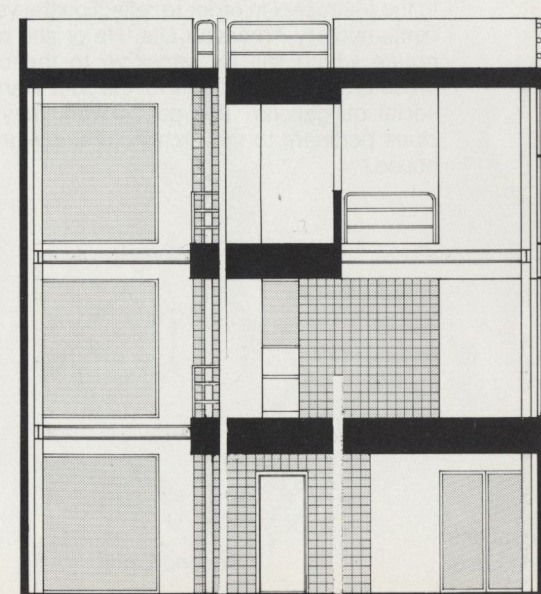
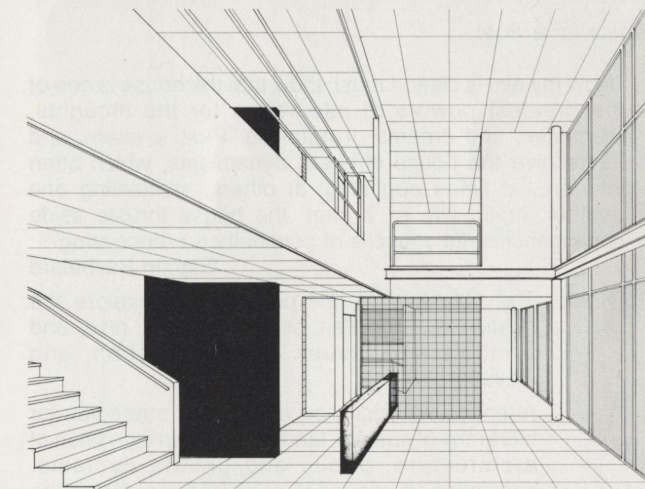
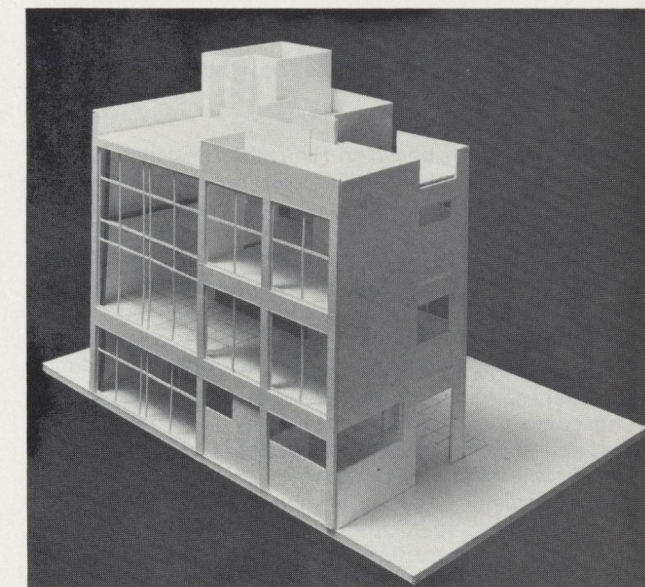
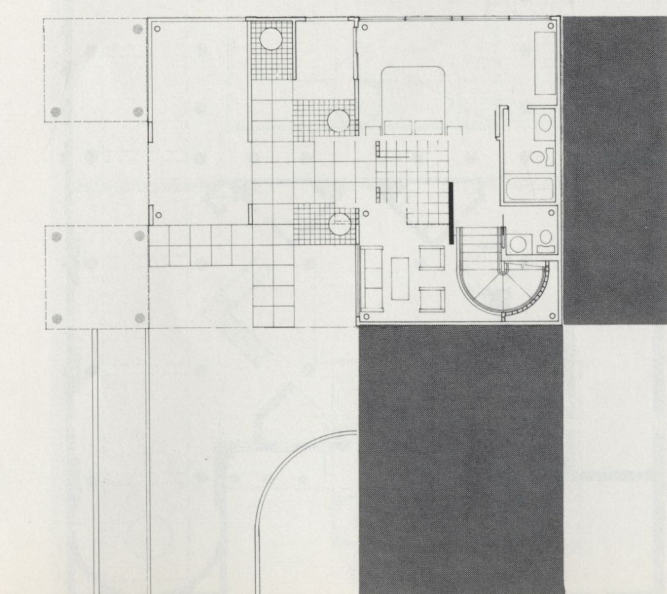
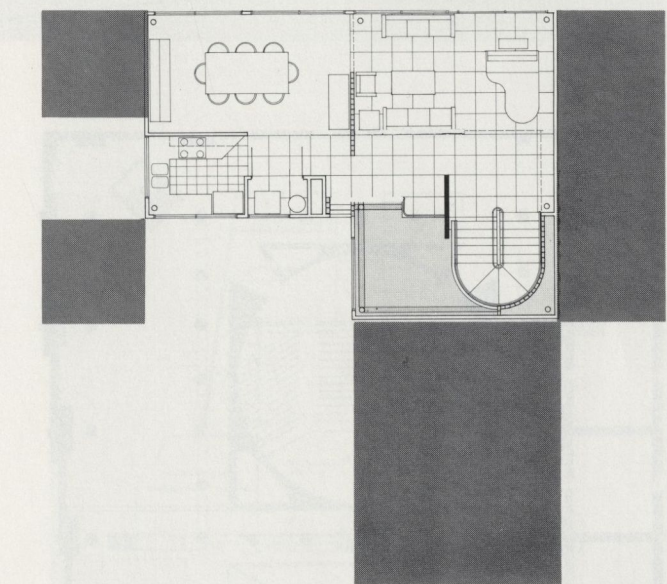
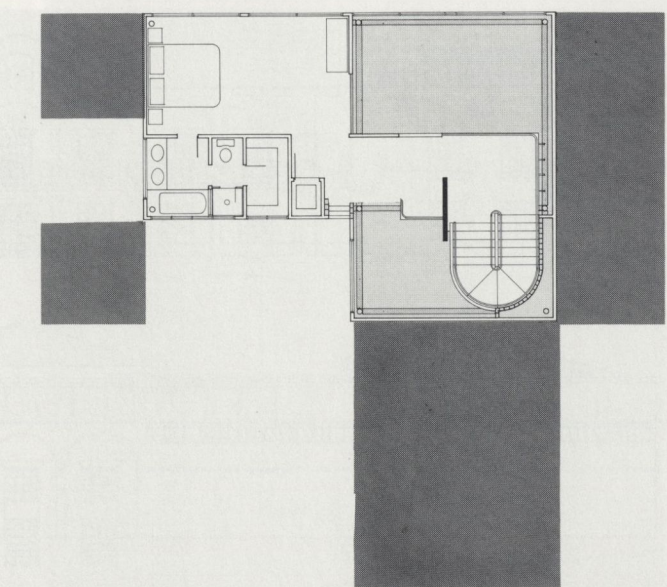
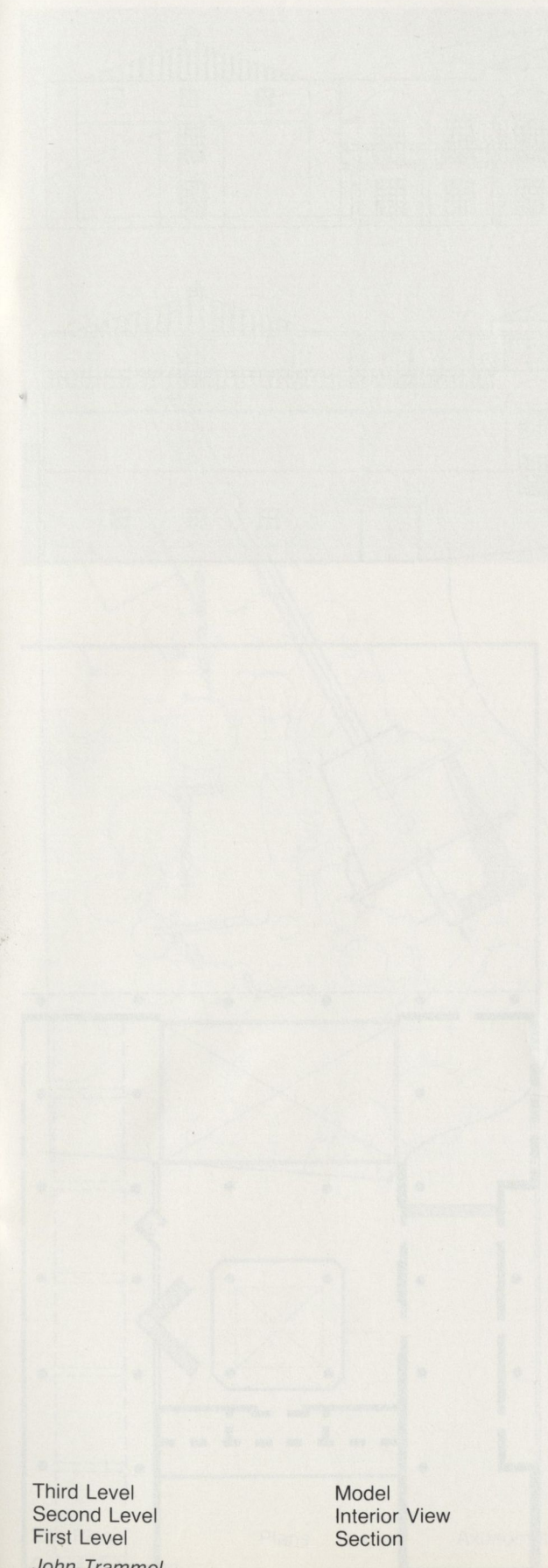
Third Level
Second Level
First Level

Axonometrics

Beverly Claybrook

Critic: Suzanne Underwood

House for a Poet



Third Level
Second Level
First Level

Model
Interior View
Section

John Trammel

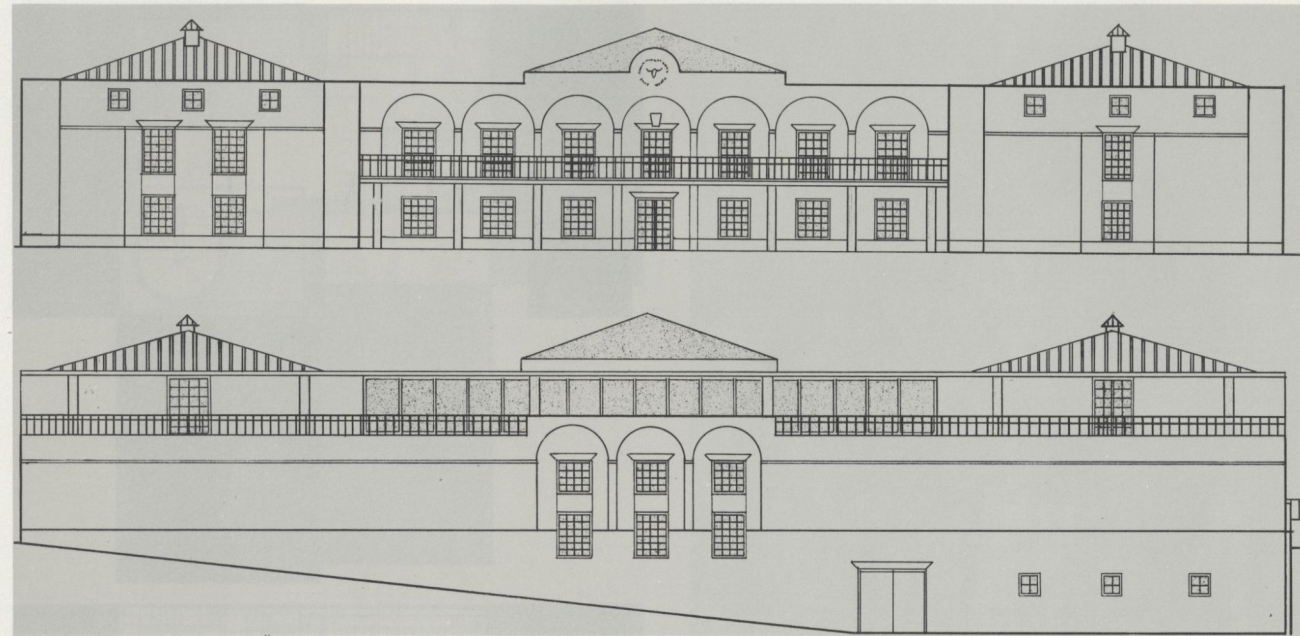
Fort Worth Stockyards Visitors' Center

"One wants to improve what has been built, but not to spoil what is yet to be done."

Alberti

This design project is based on 1) an urban design analysis of the limitations and opportunities existing in a local historic district, 2) an urban design proposal to make figural public space which exerts external pressure on particular new buildings, and 3) an assumption that a building can be designed from the outside, as well as the inside. This approach emphasizes distinctions between public and private: public attention centers on the facade and private freedom exists in response to preference or local incident.

The student selects a site and recognizes the influence of the urban context and of typology on the parti. The design organization from the inside focusses on procession, hierarchy, the relationships between major spaces (Entry, Lobby, Exhibition Gallery, Auditorium and Library), the role of poché (minor spaces/optional rentable area), spatial integration, image, structure and enclosure.



House for a Poet

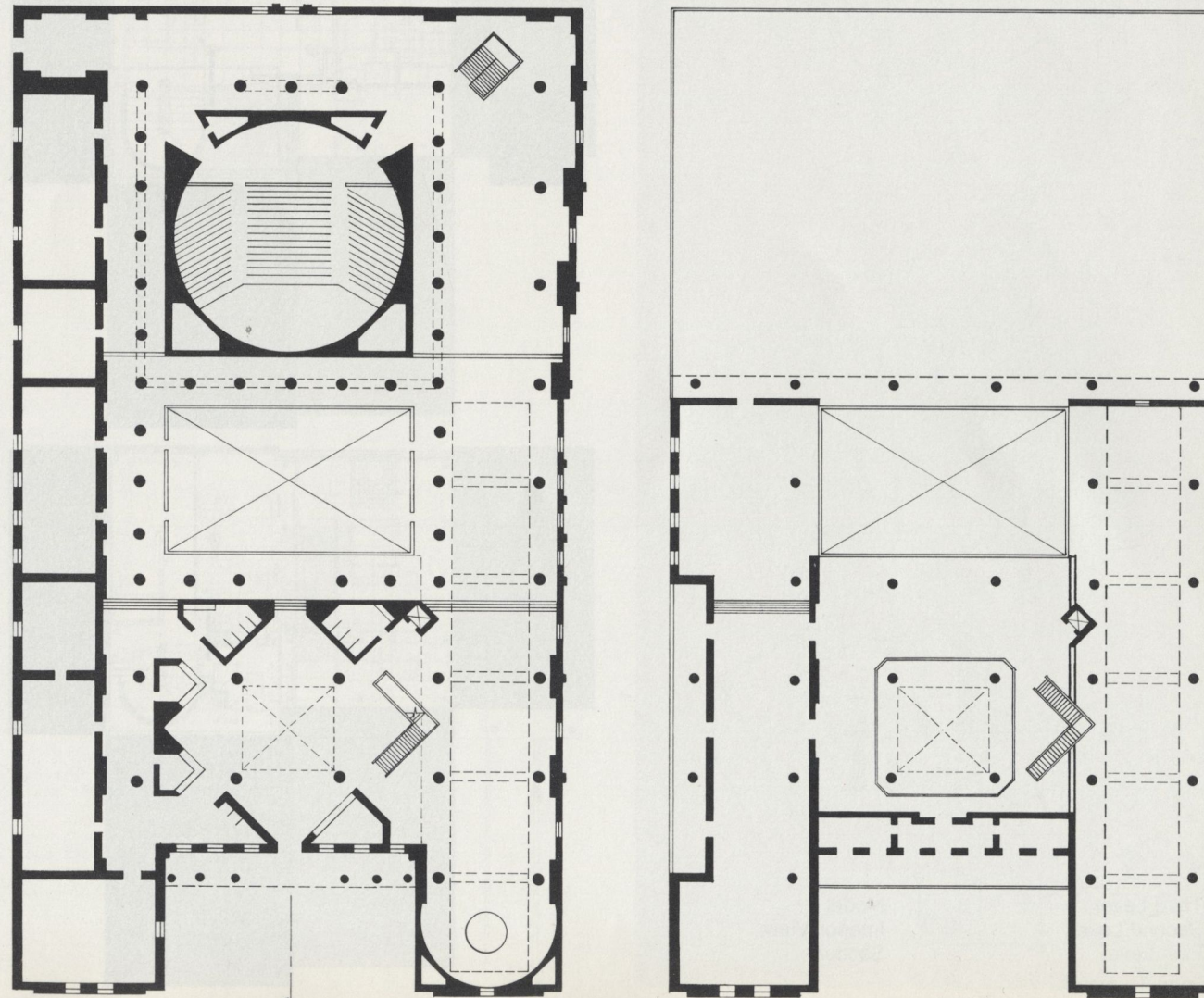
"Now my aim is clear: I must show that the house is one of the greatest powers of integration for the thoughts, memories, and dreams of mankind. Past, present, and future give the house different dynamisms, which often interfere, at times opposing, at others, stimulating one another. In the life of a man, the house thrusts aside contingencies, its councils of continuity are unceasing."

Gaston Bachelard

Objective: The objective of this project is to explore the relationship between issues of myths, rites, and symbols and issues of plan, section, and elevation.

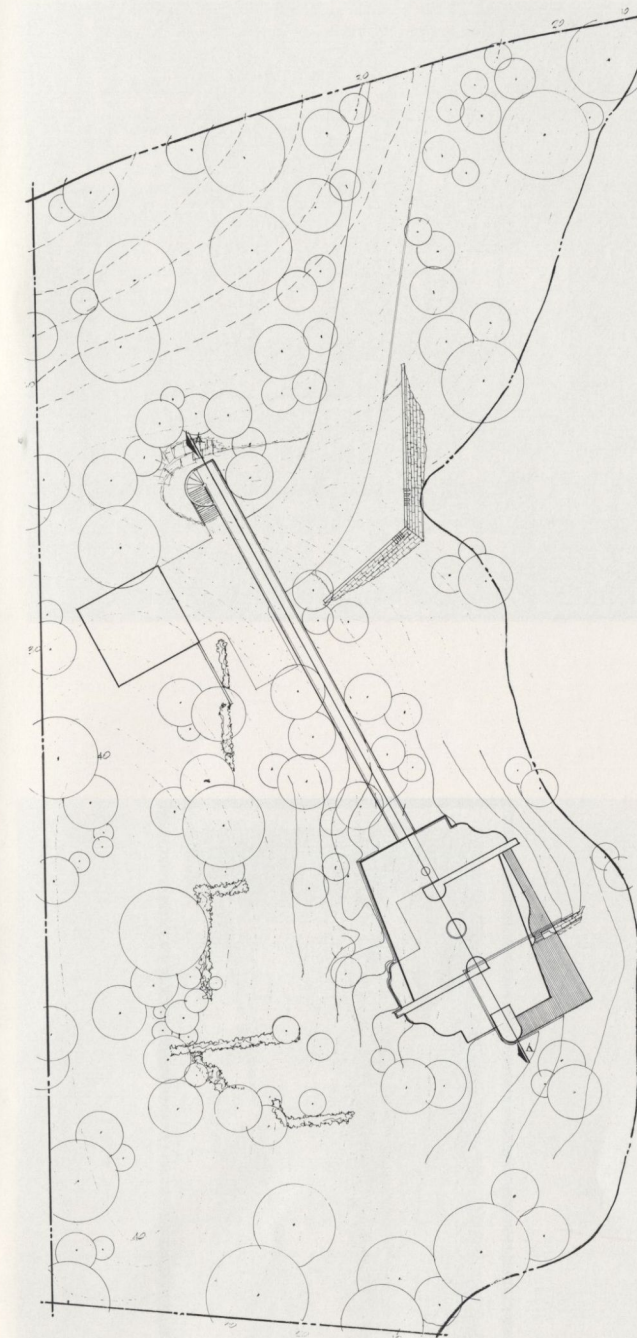
Attention will focus on developing strategies for hierarchy of spaces, landscape as an extension of architecture, public and private domains, circulation as sequence or procession, the shape and the location of spacial elements, structure, enclosure, and parti organization.

Narrative: A poet of the student's choice has decided to move to the Metroplex in order to reflect on the values of contemporary American Life. He or she needs a house which will be sensitive to the creative process as well as suitable for the poet's family and social obligations. The poet's work may reveal clues pertinent to the architectural design of the house.



Elevations
First Level
Jill Berni Guzman

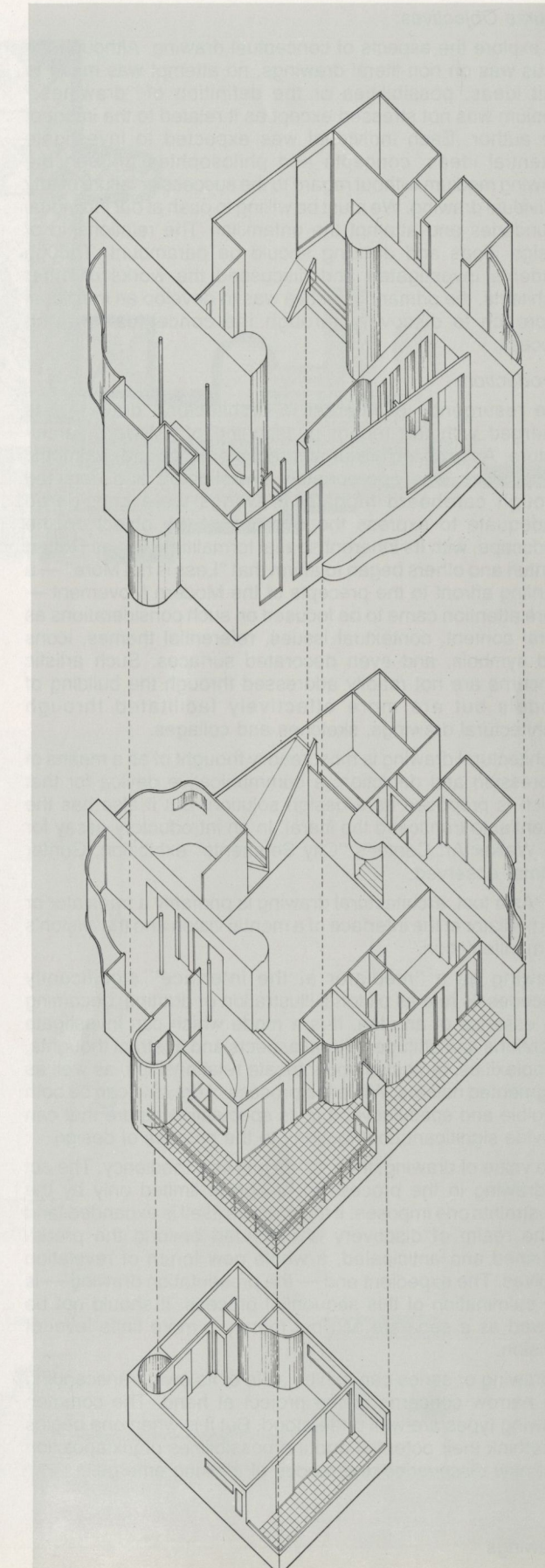
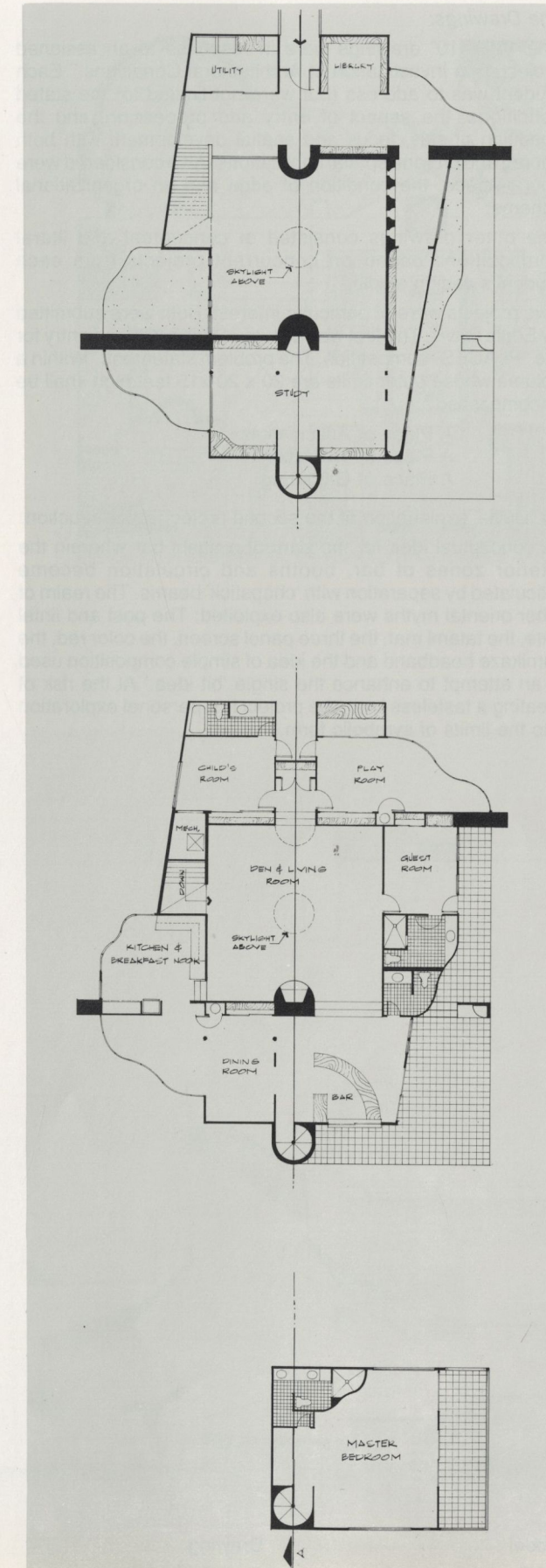
Second Level



Site Plan
David Patterson

Plans

Axonometrics



Course Objectives:

To explore the aspects of conceptual drawing. Although the focus was on non-literal drawings, no attempt was made to limit ideas, possibilities or the definition of "drawings." Medium was not stressed except as it related to the intent of the author. Each individual was expected to investigate potential ideas, concepts and philosophies through the drawing medium without regard to the success or failure of any individual drawing. We must be willing to push at our individual boundaries and attempt the unfamiliar. The relationship of design ideas and drawing should be paramount. Though students investigated and discussed the works of other architects, the primary objective was to develop an individual approach to discovery through the conceptual drawing process.

Introduction:

The resurgence of interest in architectural drawing has emerged with the recent questioning of "Modern" architecture. An architecture of abstract elements and geometric composition was appropriately investigated and depicted through cardboard models; drawings were considered inadequate to express the qualities of the object on the landscape, with its inherent spatial formalities. But as Robert Venturi and others began to affirm that "Less is not More" — a startling affront to the precepts of the Modern Movement — more attention came to be focused on such considerations as literal content, contextual issues, referential themes, icons and symbols, and even decorated surfaces. Such artistic concerns are not readily addressed through the building of models but are more effectively facilitated through architectural drawings, sketches and collages.

Architectural drawing is most readily thought of as a means of expression and depiction, a communicative device for that which is proposed as a design solution. But it also has the potential to transcend the literal. In an introductory essay for the Walker Art Center's "City Segments" exhibition, Gunter Dittmar observed,

"As a tool, architectural drawing is primarily a translator or mediator at the interface of a mental vision and that vision's manifestation."

Drawing as a "mediator at the interface" significantly precedes its role as pictorial illustration or drafting, becoming the essence of an idea. It is a mode which can investigate intentions and attitudes, literal aspects and abstract thoughts, complexities, fantasies and intricate relationships, as well as fragmented notions. While the process of drawing can be both tangible and speculative, it is its speculative nature that can provide significant contributions to the process of design.

The value of drawing, then, is not just its expediency. The act of drawing in the process of design is limited only by the constraints one imposes. If the process itself is expanded, and if the realm of discovery is extended beyond the predetermined and anticipated, a whole new forum of revelation evolves. The expedient end — the presentation drawing — is the culmination of this sequential process. It should not be viewed as a separate act, but merely a more finite level of revision.

A drawing or series can exhibit a life of its own, transcending the narrow concerns of the project at hand. The common drawing types are well understood. But it is when one begins to rethink their potential and the possibilities of juxtaposition that new discoveries and modes of thinking emerge.

The Drawings:

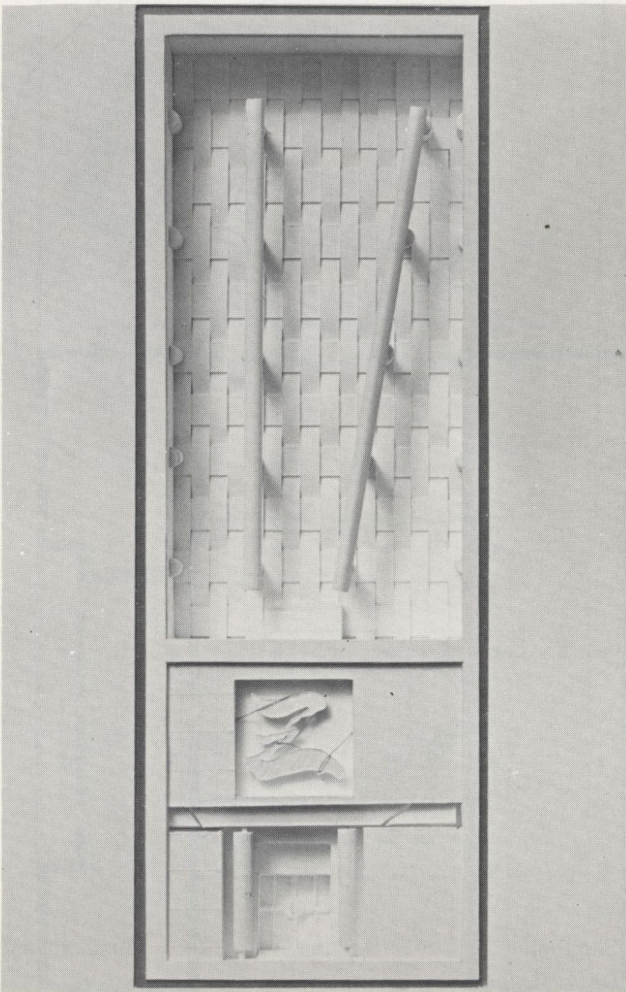
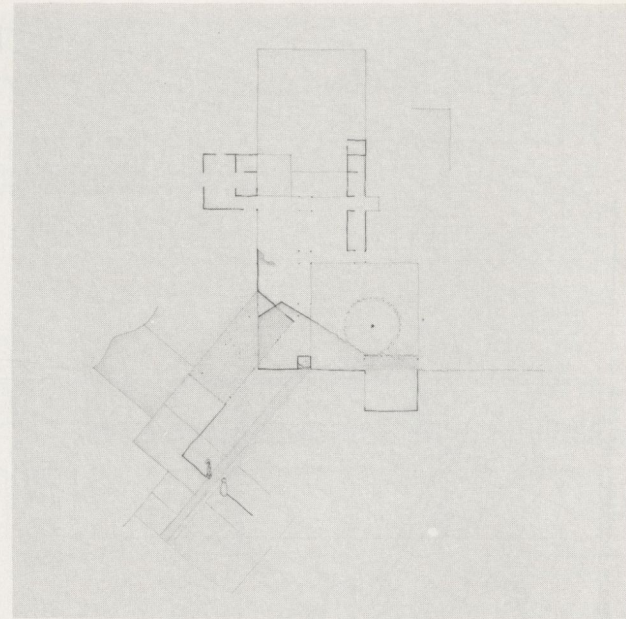
The 10" x 10" drawings were in response to an assigned project, "An Investigation of Architectural Conditions." Each student was to address (but were not limited to) the stated conditions: the aspect of entry and procession, and the condition of axis, focus and spatial development with both sacred and profane spatial implications. Also considered were figural space, the condition of edge and an organizational scheme.

The other drawings consisted of conceptual and literal compositions based on concurrent projects from each student's design studio.

Two projects were of particular interest. Both were submitted by Eddie Davis. The first was a study for his proposed entry for the "PLACES" competition. The problem statement: "Within a volume whose outer limits are 20 x 20 x 15 feet high shall be encompassed

- A Place of Anticipation
- A Place of Transition
- A Place of Gathering

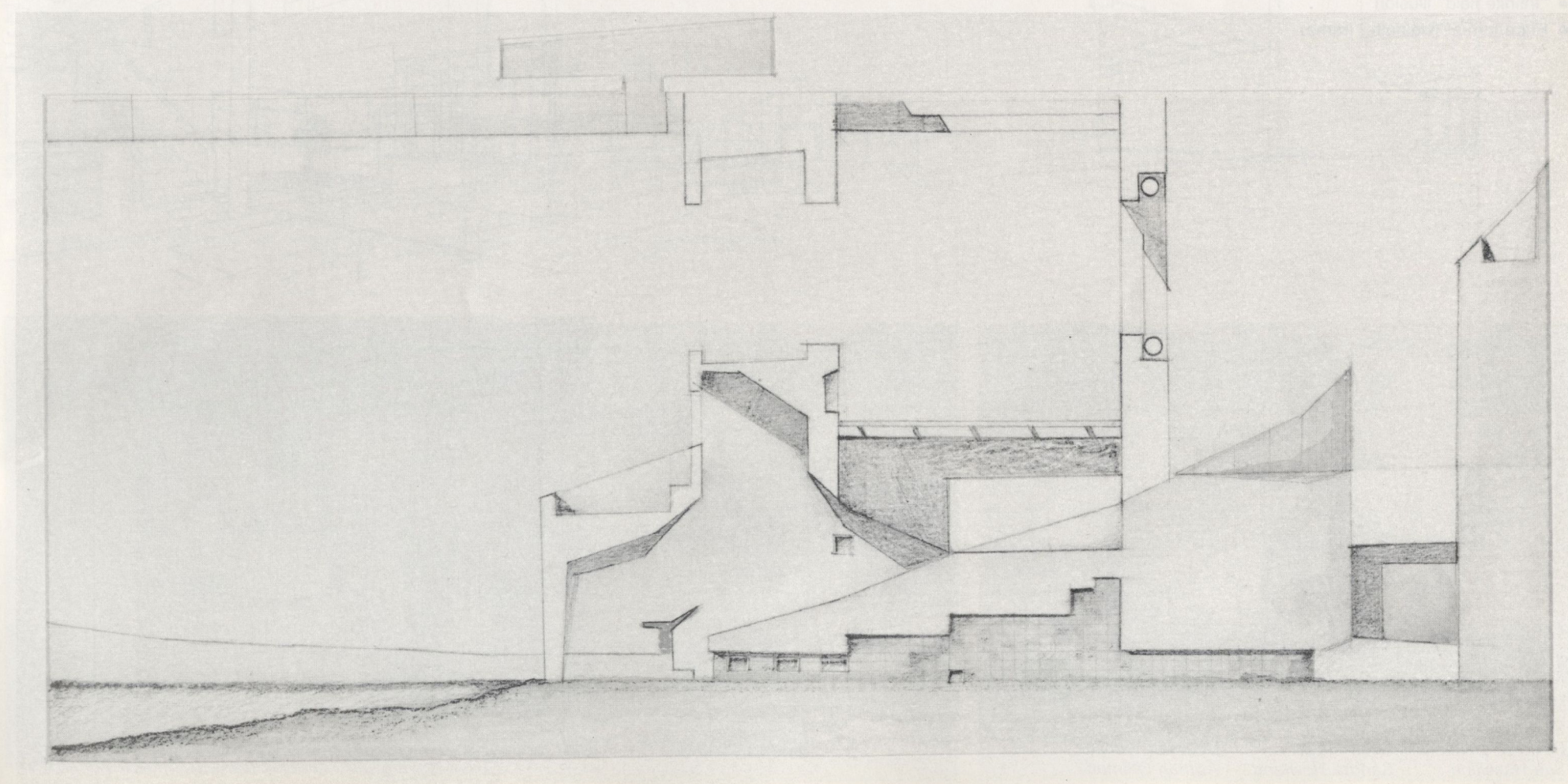
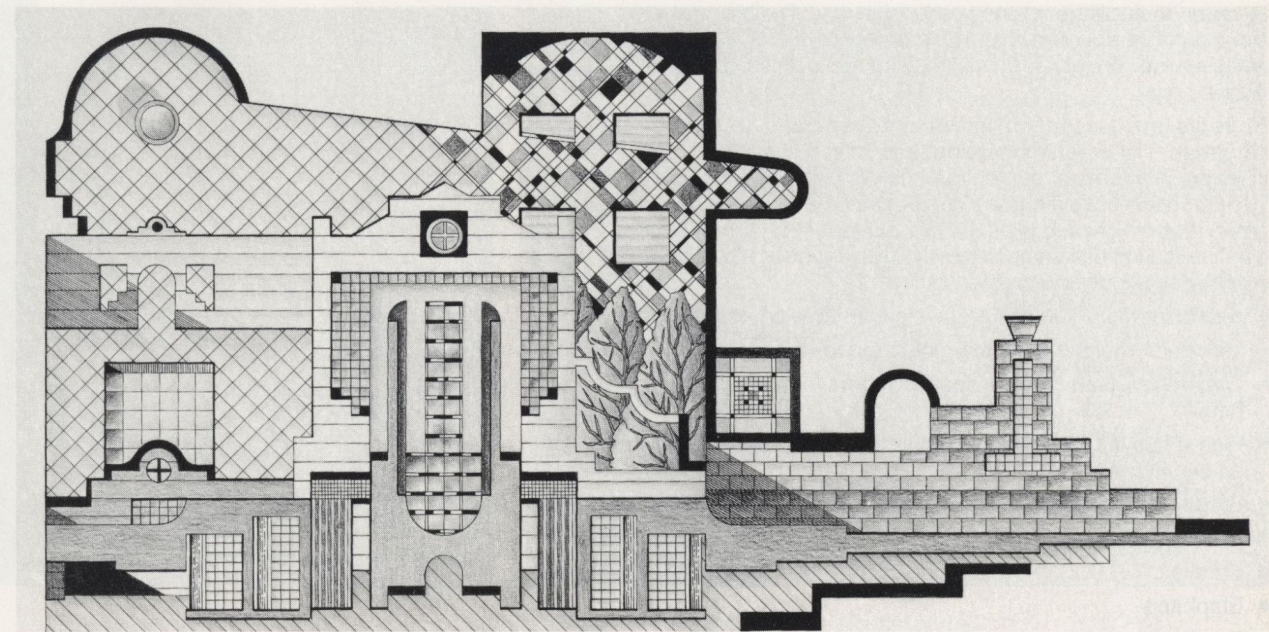
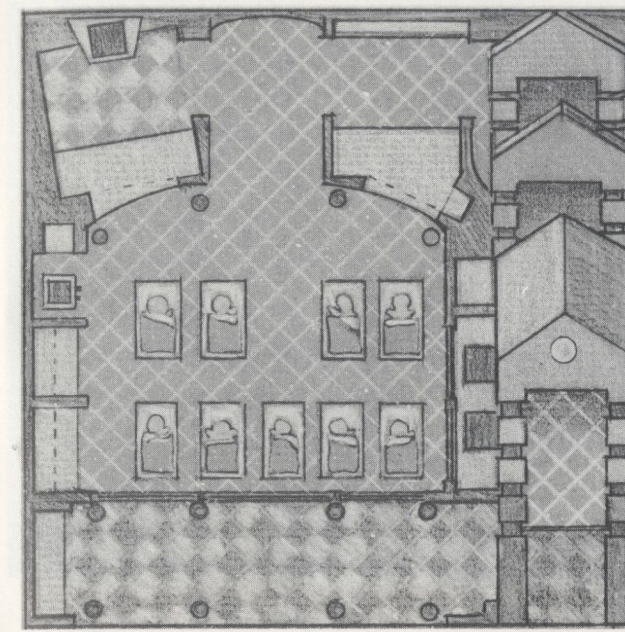
Mr. Davis' explanation of the second project: a construction. "A conceptual idea for the parti of a sushi bar wherein the interior zones of bar, booths and circulation become articulated by separation with 'chopstick' beams. The realm of other oriental myths were also exploited: The post and lintel gate, the tatami mat, the three panel screen, the color red, the kamikaze headband and the idea of simple composition used in an attempt to enhance the single 'bit idea.' At the risk of creating a tasteless joke, the project is a personal exploration into the limits of symbolic form."



Drawings
Carolyn Mimura Ed Davis Isam Khatib

Model
Ed Davis

Drawing
Darrell Fields



Critic: Joe Guy

Conceptual Drawing

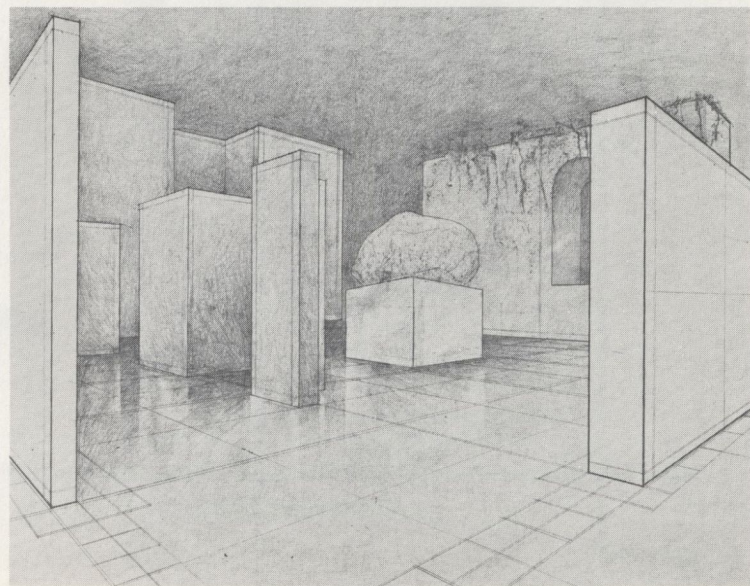
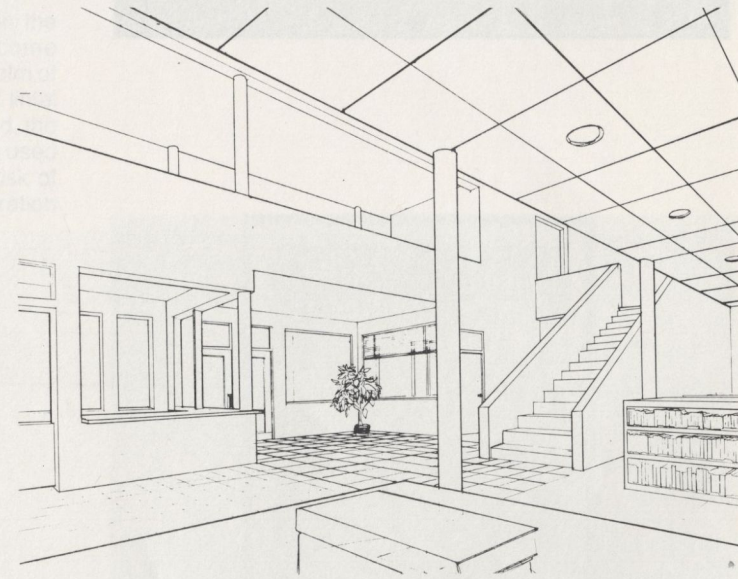
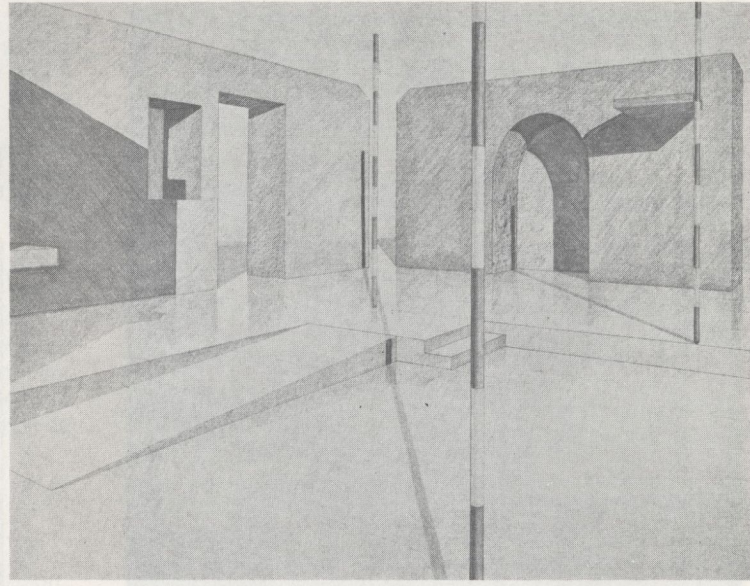
Perspective Studies

In order to facilitate a comprehensive and flexible understanding of perspective drawing, a variety of drawing projects and exercises are given in Design Communications using this drawing type.

Projects are based on either mechanical, "freehand/hardedge," or freehand methods and achieve variety by changes in intention, content/source, technique and media. The perspective drawings are composed around a "criteria for order" list which suggests to the student that a mode of communication has an ordering structure (syntax) which best reveals that mode of communication.

The student must take the following into consideration:

- Viewpoint (height, distance, angle of view)
- Geometric origin (general form contours to particular form details)
- Figure/context relationships (figure/context), figure/context ambiguity
- Fore-mid-backgrounds
- Overlapping forms
- Details
- Emphasis
- Tonal value relationships (continuous tone, contrast)
- Consistency of technique
- Consistency of shade and shadow
- Convincing perspective, proportion
- Appropriate line weights
- "Infinite field" illusion
- Edge format (vignette, frame)



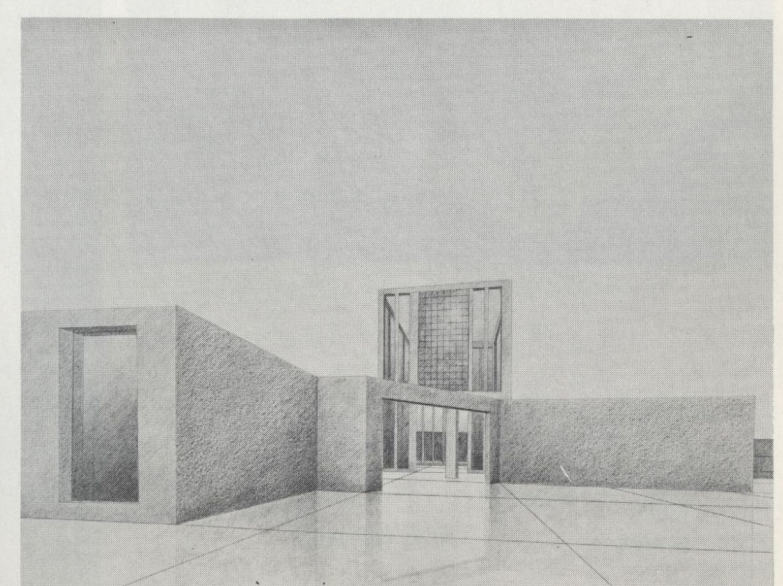
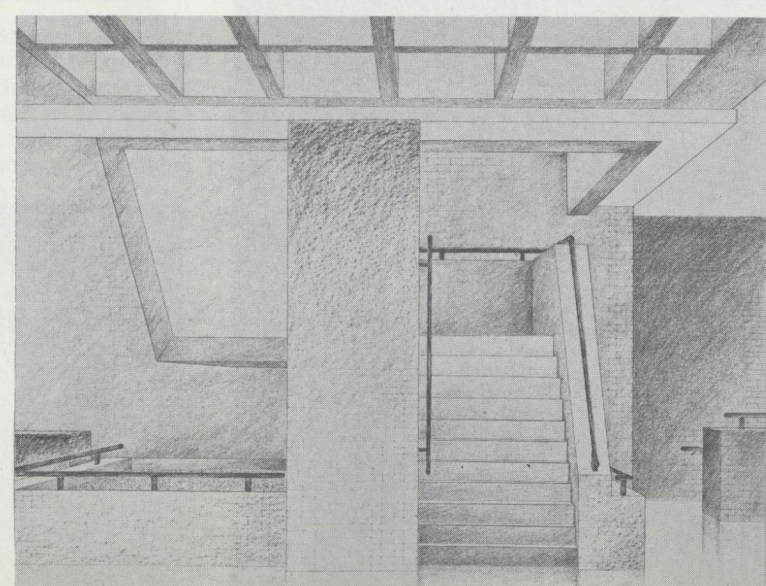
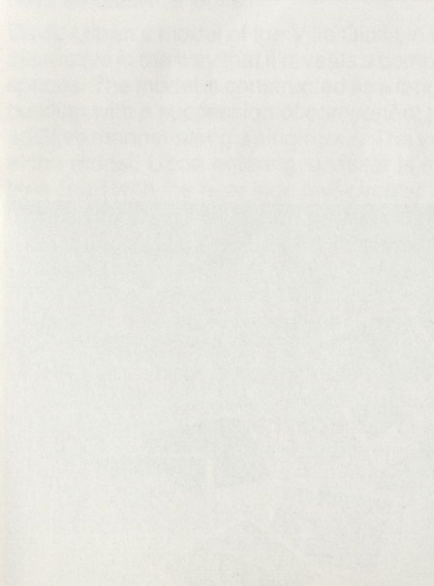
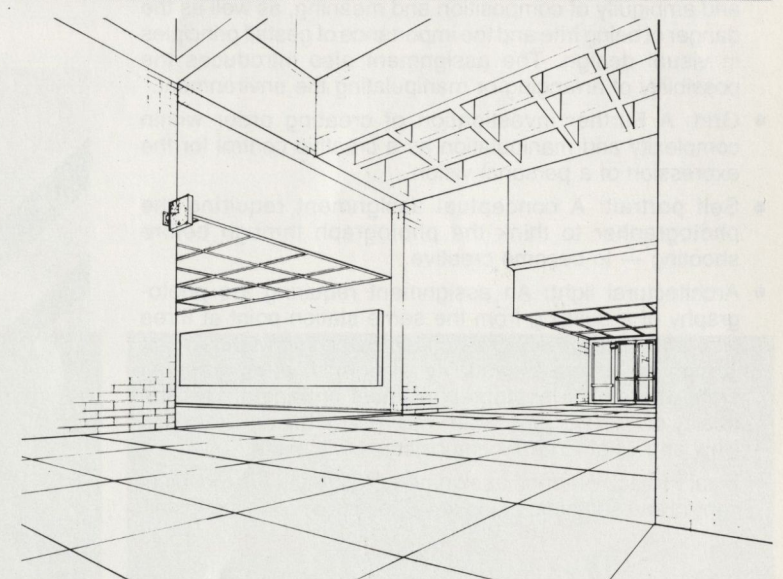
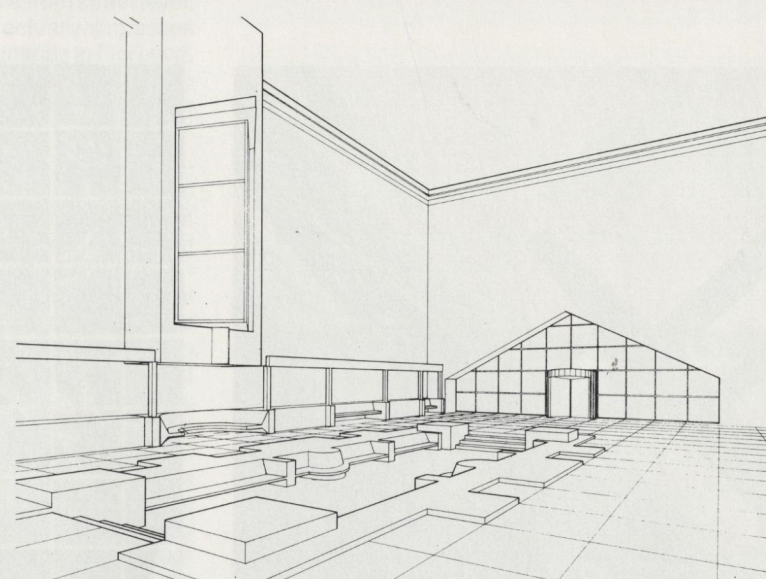
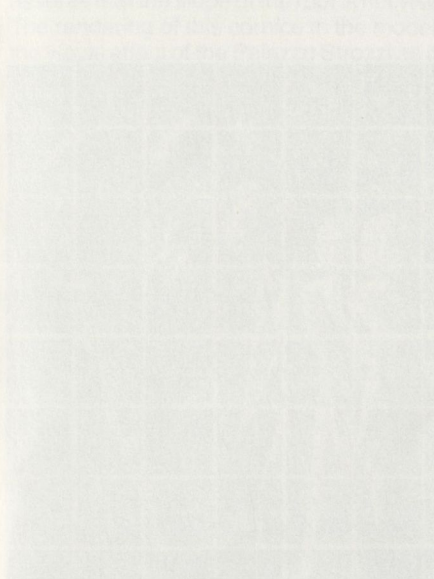
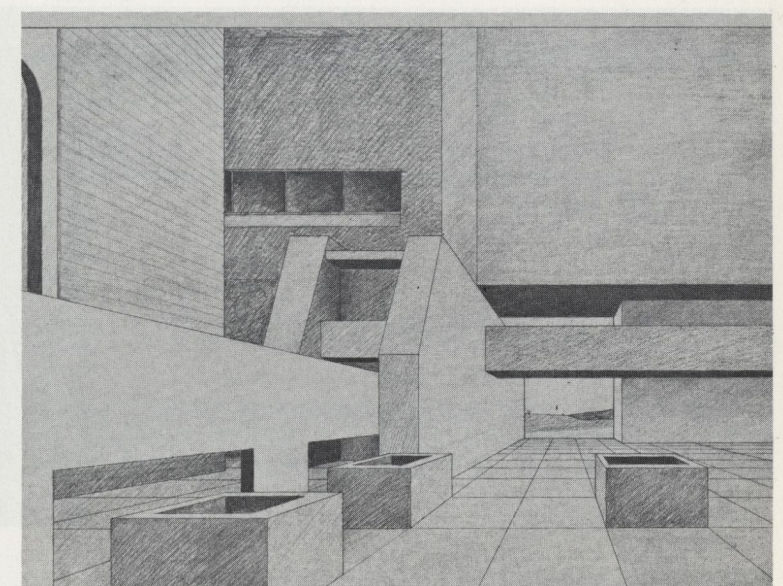
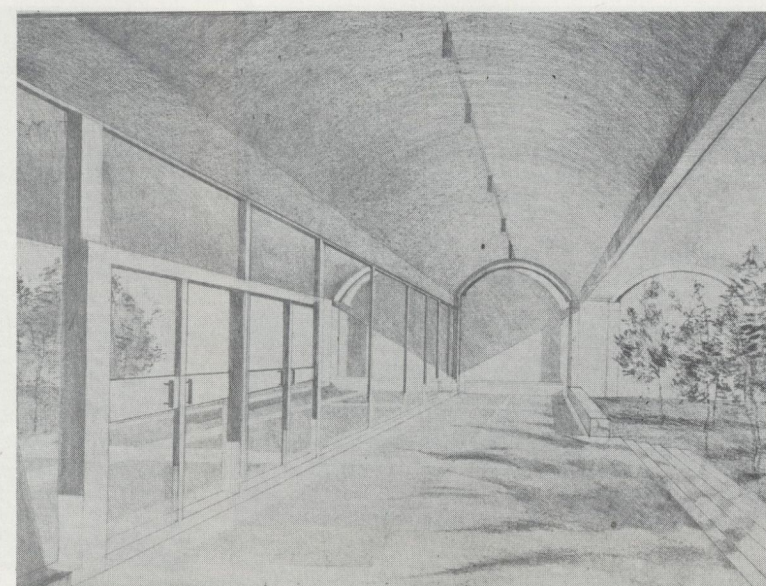
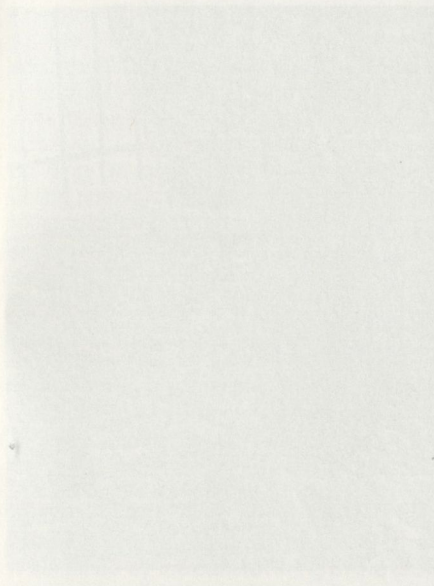
Drawings
 Stuart Wessel Jane Yang Scott Frankie
 David Kilcrease Scott Magers Deborah Varalla
 Sue Haseltine Sandra Howland Asimah Othman

Topics in Architectural History

Critic: Michael Yardley

Renaissance Photography

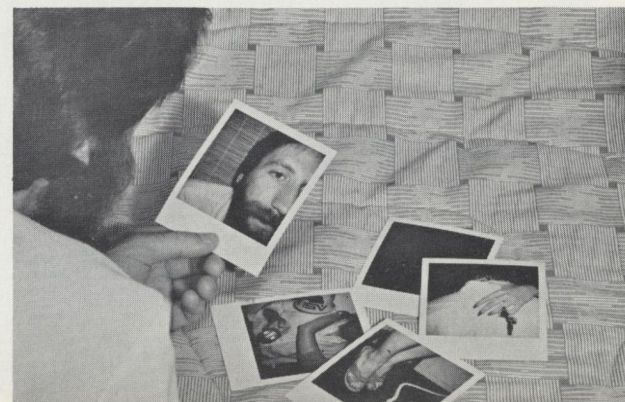
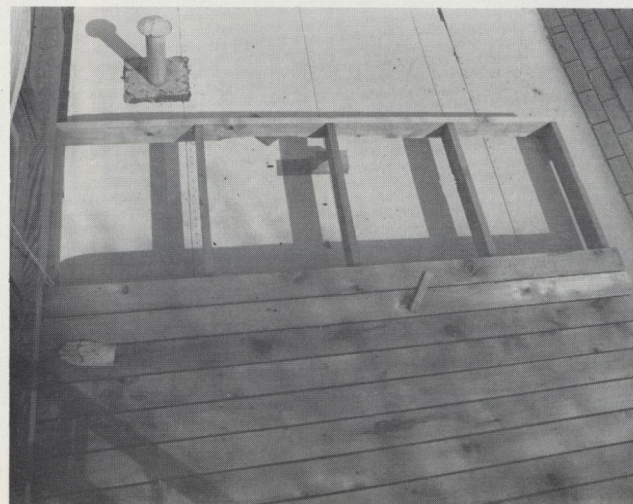
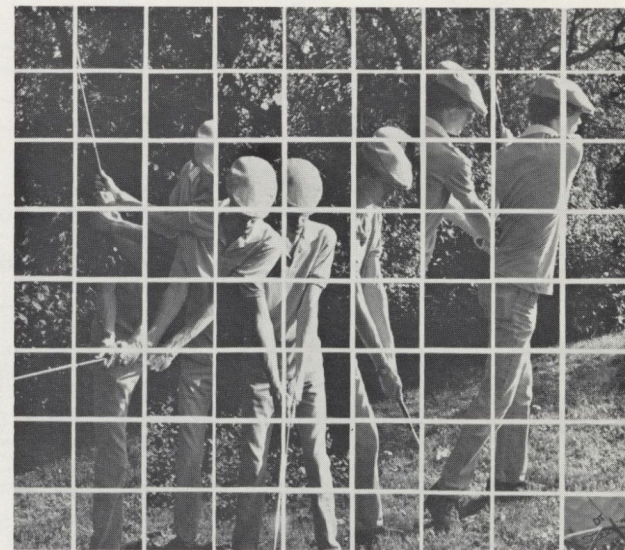
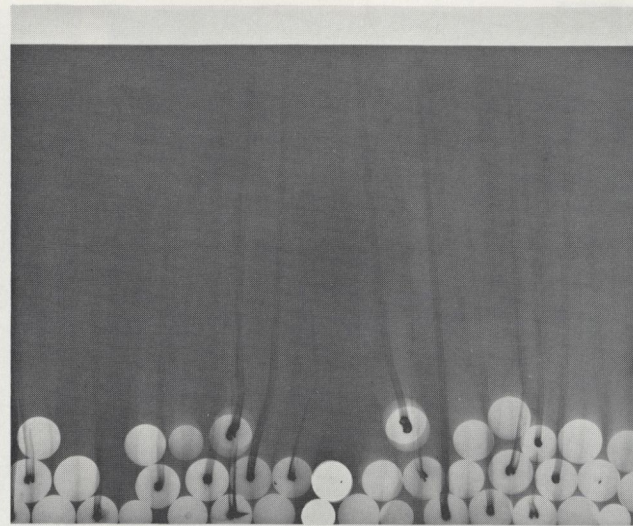
Critic: Craig Kubner



Photographing architecture or anything else requires aesthetic planning and technical control. The course is designed to develop the ability to produce consistent results through lectures, assignments and critiques. Eight projects are given during the semester. The purpose of the assignments is to investigate with increasing complexity composition, light, station point, technical control, manipulation of the subject, and conceptual vision.

Assignments:

- **Photogram:** An investigation of the effect of light on the print, and an exercise in designing the total field of the paper and, by implication, the importance of the edge of the field.
- **Abstraction:** The purpose is to begin to train the eye to see what is in front of the lens as a composition within the field defined by the frame.
- **Light/Unusual view:** An exercise in seeing the quality of light and the way it reveals form and creates mood, and in exploring the importance and creative potential of the station point.
- **Reflections:** The assignment emphasizes the complexity and ambiguity of composition and meaning, as well as the danger of being trite and the importance of gestalt principles in visual design. The assignment also introduces the possibility of arranging or manipulating the environment.
- **Grid:** A Further investigation of creating order within complexity and manipulation as a creative control for the expression of a personal vision.
- **Self portrait:** A conceptual assignment requiring the photographer to think the photograph through before shooting — to become creative.
- **Architectural light:** An assignment requiring the photography of a building from the same station point at three different times in the day emphasizes the importance of the station point and the quality of light in photographing architecture. The photographer must anticipate what the quality of light will be at different times of the day from one view and what kind of composition it will make.
- **Final Project:** An open assignment illustrating the technical control and aesthetic vision developed during the semester.



Photographs
Todd Lawrence
James Perez
Jay Hoffman

Gilda Gonzáles
Robin LaPenna
Raul Acosta

The three illustrated models were built by students in a course on the history of renaissance architecture. A student who constructs a model of a historic building has a unique opportunity to become more thoroughly and intimately familiar with the salient characteristics of its design than is apt to be achieved by merely studying published illustrations of the building. In particular, the three-dimensional reality of the solids and voids of a building can only be fully appreciated by either observing the building at its site or a scale model of it. The three illustrated models effectively convey three-dimensional qualities that differ considerably among the three examples.

Fred Lueck's model of the Palazzo Strozzi in Florence expresses the pure geometric form of the building and how the clear ordering of the component parts enhances the classical character of the ideal rectangular cube of the whole. The remarkable precision with which the refined rustication is rendered in the model demonstrates how details such as masonry blocks are instilled with the same definite rectangularity that is embodied in the overall block of the building. The cubic geometry of the whole building is maintained by the cantilevering of the crowning cornice, which assures that the slope of the roof is not visible from street level. The rendering of this cornice in the model actually surpasses the visual effect of the Palazzo Strozzi as it stands in Florence, where the cornice was only partially completed and thereby has a disconcerting irregularity that does not blemish the model.

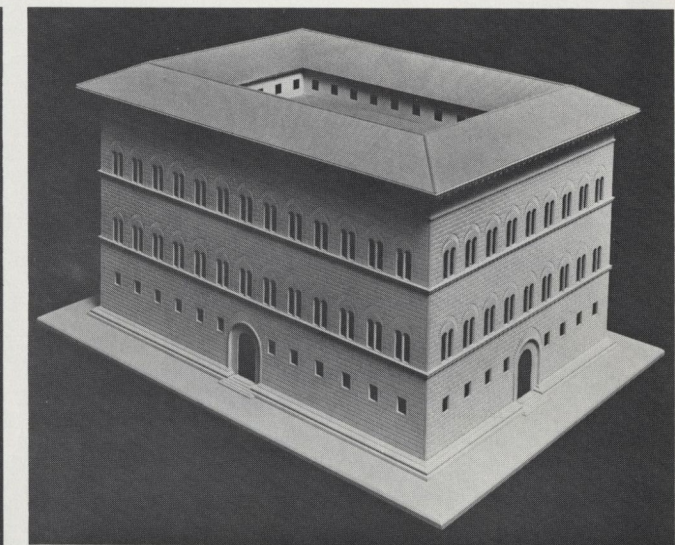
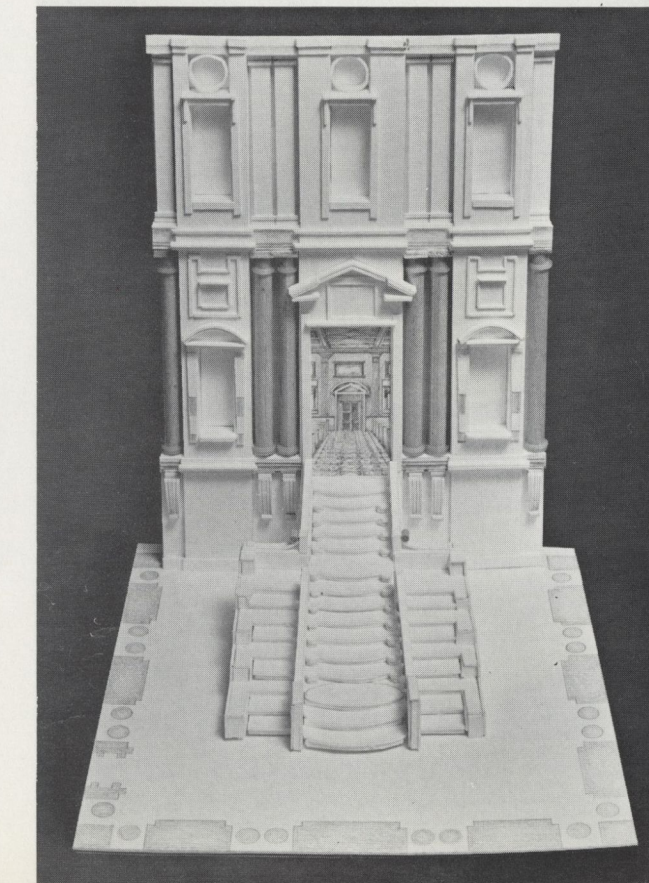
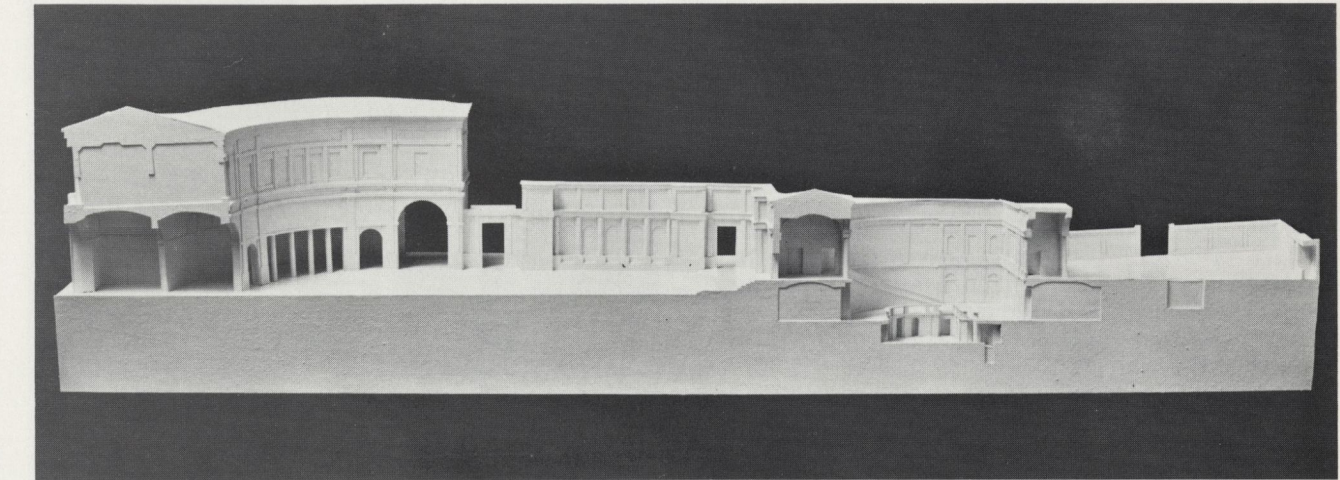
Jeff Acus's model of the vestibule of the Biblioteca Laurenziana in Florence successively conveys the fundamental characteristics of both Michelangelo's unique configuration of the flights of steps and his innovative articulation of a wall that employs the classical vocabulary of architecture in an extraordinarily imaginative and unclassical mode. The model depicts better than any photograph how ascending the stairs is for every visitor an unusual and memorable event. The central flight of steps seems to be forever flowing downward like lava pulled by gravity with the convexity of the steps establishing a dynamically descending movement that defies upward ascension. The unconventional wall articulation includes pairs of columns that are surprisingly in the walls rather than being the usual pilasters or engaged columns attached to the walls. As emphasized in the model, the columns are actively load-bearing, whereas pilaster or engaged columns simply would have passively framed the bays as classical units.

David Urban's model of the Villa Giulia in Rome is particularly instructive in the way that it reveals a complicated sequence of spaces. The model is constructed as a longitudinal section of a building with a succession of component parts arranged in an additive manner along a single axis. The entrance is on the left in the model. Upon entering, a visitor is suddenly confronted by a court with the near side half-circular in shape and the far side rectangular. The curved wall of the court thereby has the character of an apse, but the arrangement with the rear of the apse serving as the front of the court is unconventional. The configuration is repeated three times with the ground level dropping an additional story each time. The third court can only be entered by those who can locate the secret stairs. Indeed, the whole arrangement of the villa is a series of mysteries that are only gradually revealed. The model, in contrast, is uniquely able to demonstrate the unusual way in which the successive spaces are coherently parts of a single plan.

Model
David Urban

Model
Jeff Acus

Model
Fred Lueck



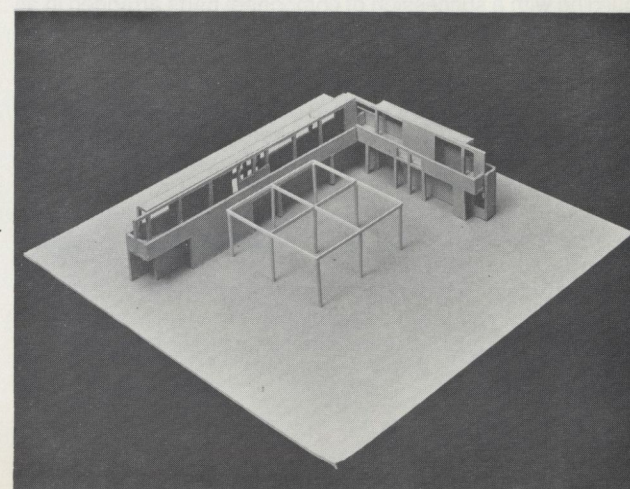
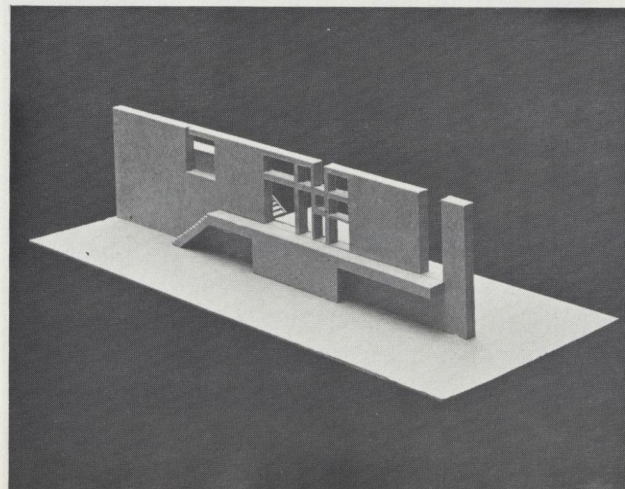
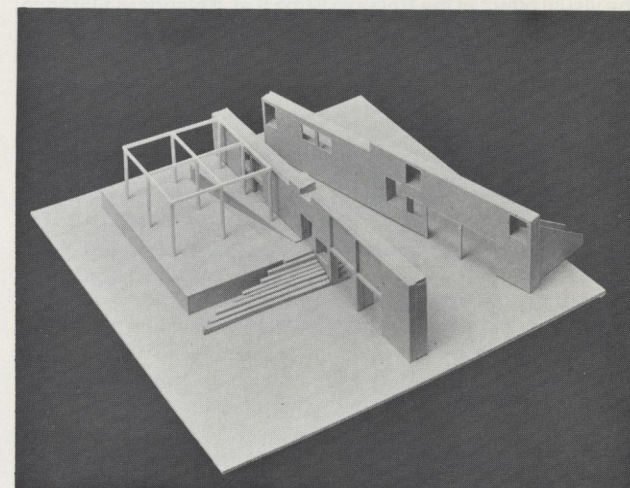
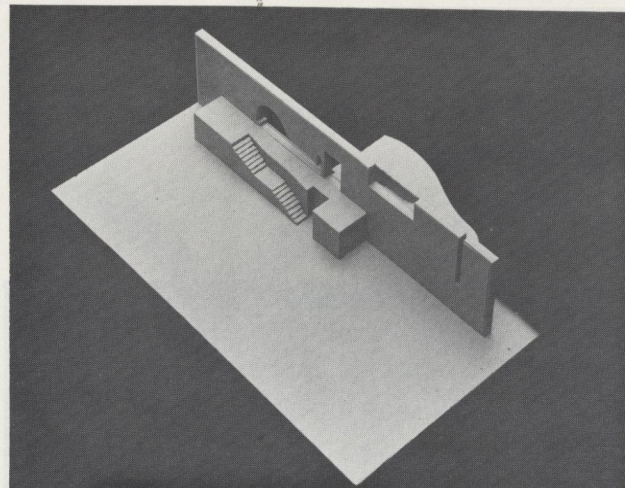
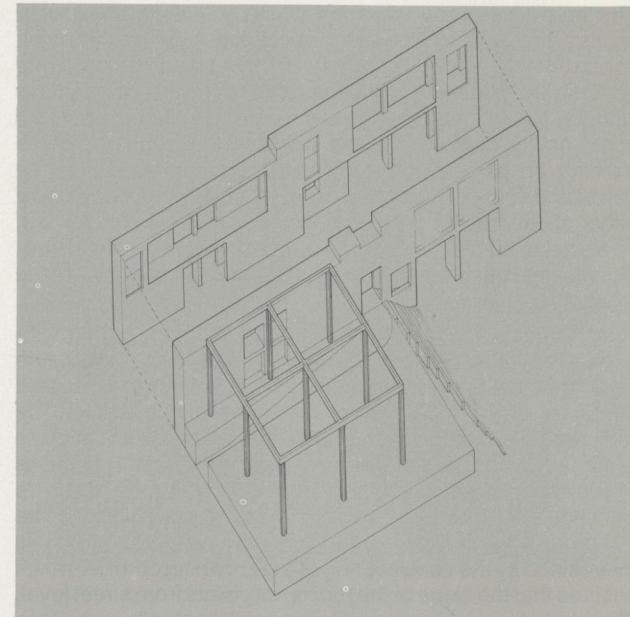
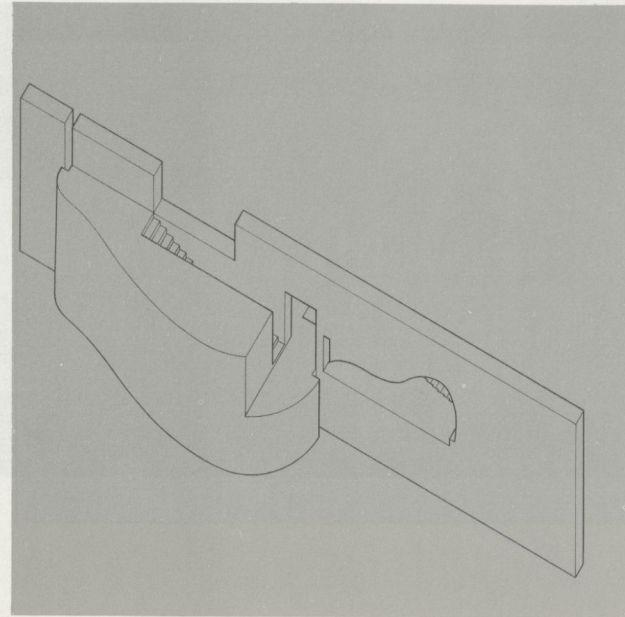
Critic: Bill Boswell

Wall Parti

Introducing beginning students to a design vocabulary, proper approach, and a systematic methodology without offering ready-made solutions is the primary goal of a sophomore design teacher.

The projects presented are exercises illustrating the development of simple *partis* through modeling techniques. Analyzing historical precedents in terms of basic principles; i.e., sequence, axis, entry *poché*, proportion, centering, etc. and applying those principles allows a dialogue to develop between student and teacher. This practice permits the student to design through new interpretation rather than imitate a style or plagiarize. Using the principles previously described the student investigates hypothetical situations such as Soane's Studio in the ruins of Palazzo Massimi and still remains flexible to explore pragmatic issues such as circulation and sequence in the *Wall Parti*.

These interpretations by the students are paramount to his education. The spirit of exploration, the art of discovery and the enlightenment of the student become the primary products while the solutions illustrated are only the by-products of engagement with the exercises. Methodology and "the need to know" then become the foundation of the architectural students' education. Thus education is recognized as John Dewey defined it: a process of living and not a preparation for future living.



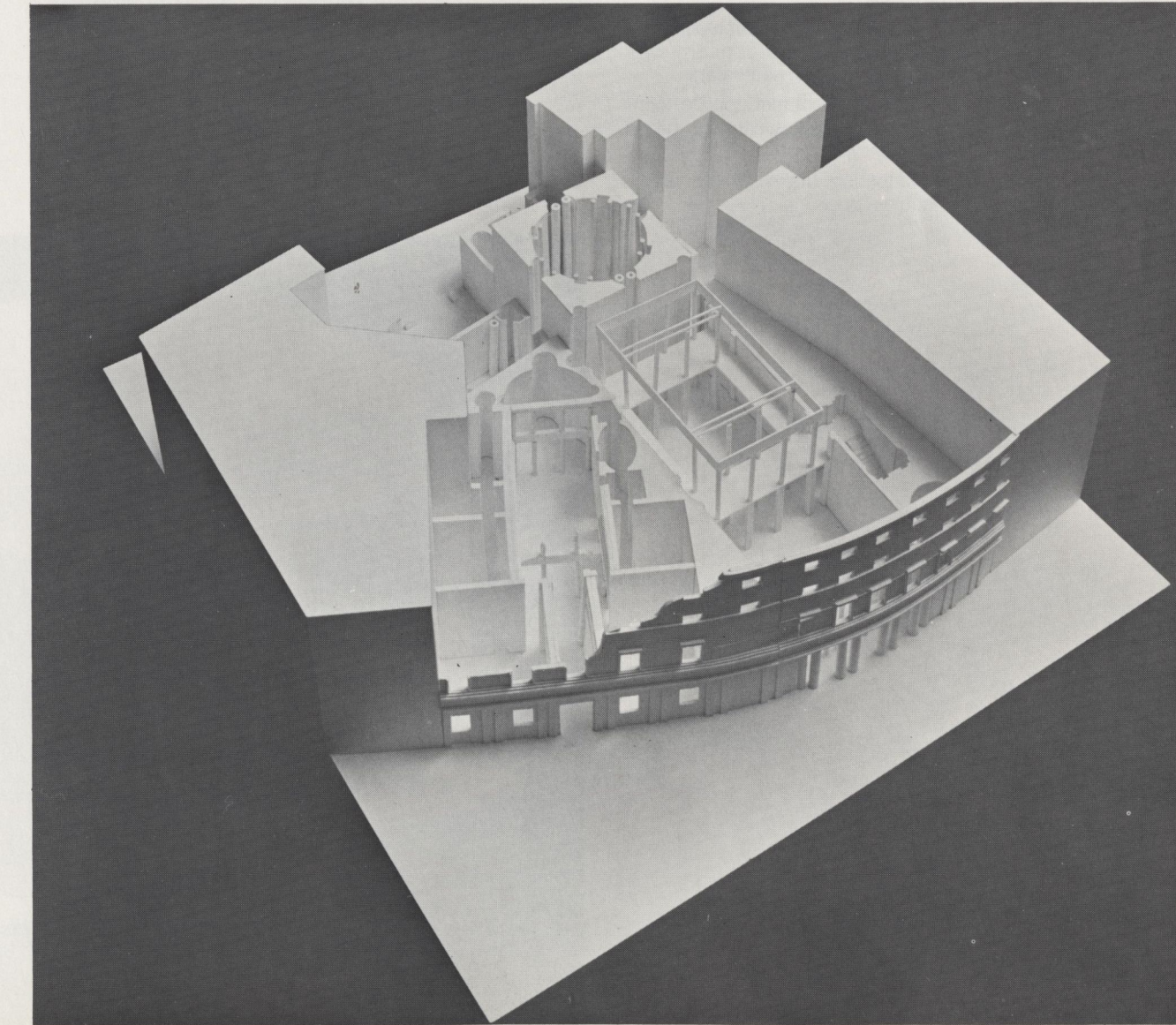
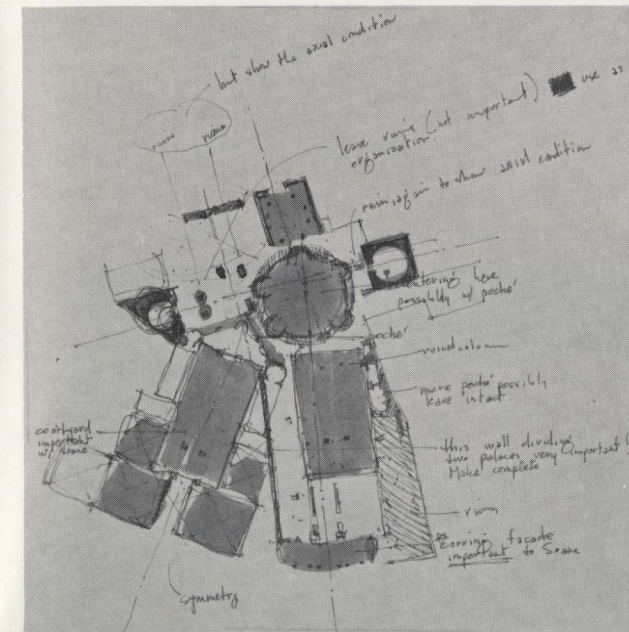
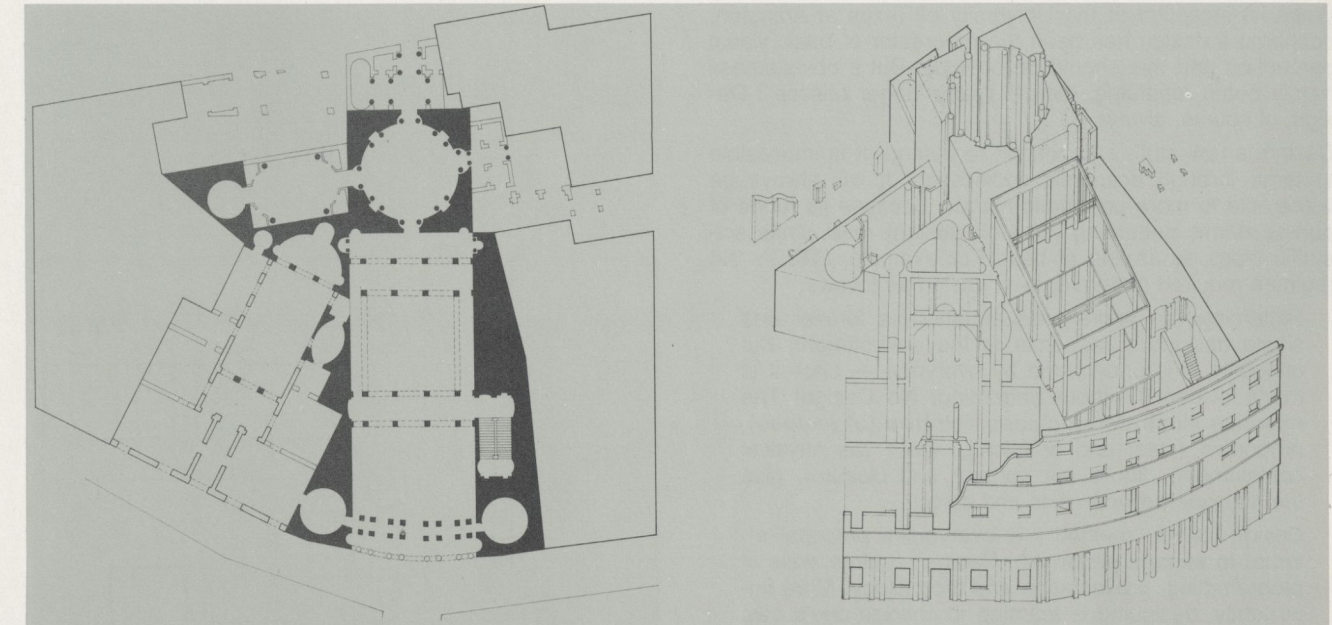
Axonometric Model
Mark Miter

Axonometric Model
Karen Decker

Model
Diane Tasian

Model
Diane Tasian

Soane's Studio



Parti Sketch
Beth Gue

Plan Model

Axonometric

Critic: Rick McBride

Since its inception at the University of Texas at Arlington, sophomore design has been the procreator of basic visual perception and this should be obvious. But if obviousness hardly bears repeating, then is it any longer eristical? Design, of course, always is!

Design is raw stuff, and difficult to defend. It is impossible to tame through academic codification. It will always be vulnerable to more pragmatic menus, because its rubric of non-academic patterning (through design) must strike scientific types as arcane at best. For example, SAED's old regimen required patterning with design as follows:

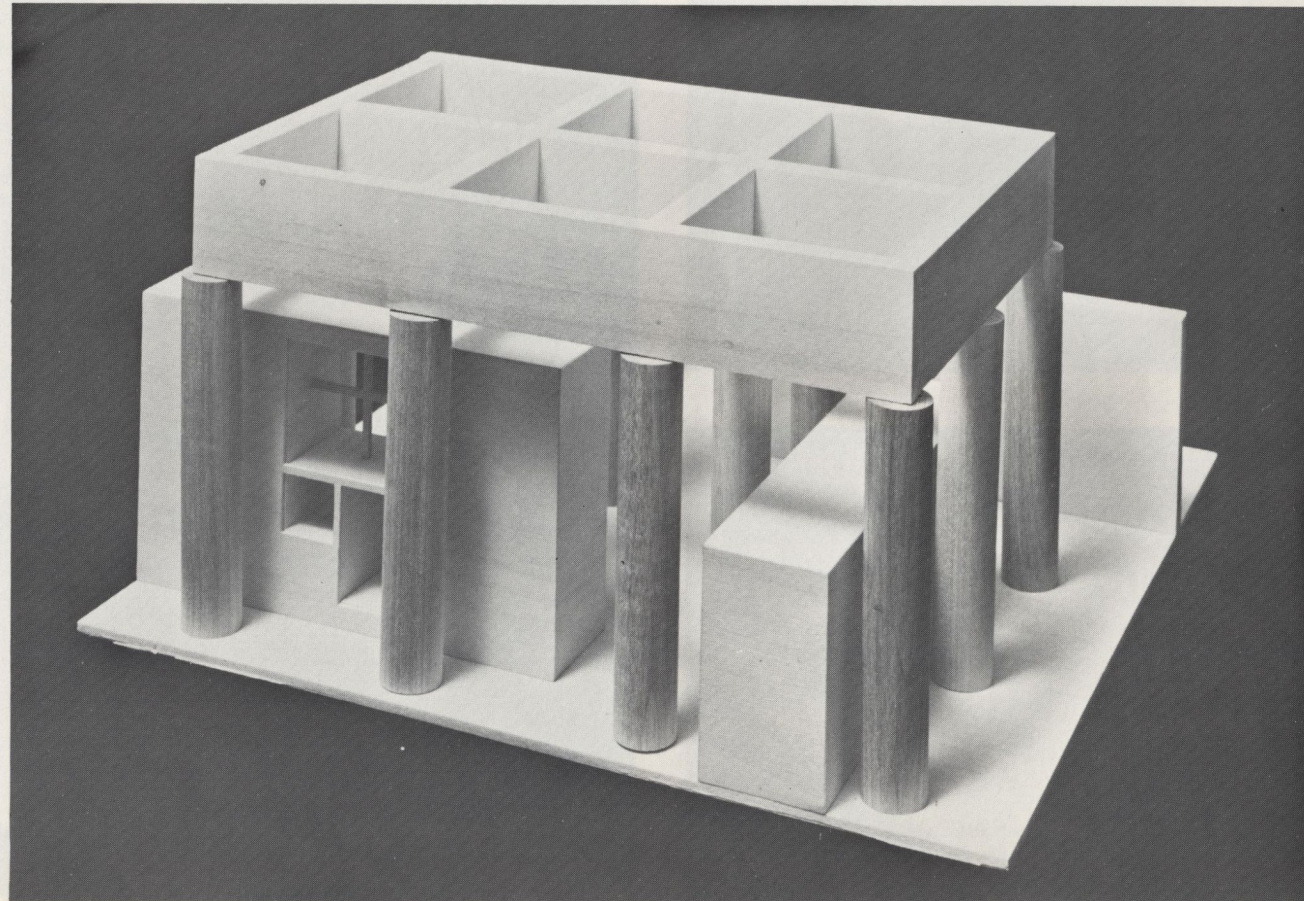
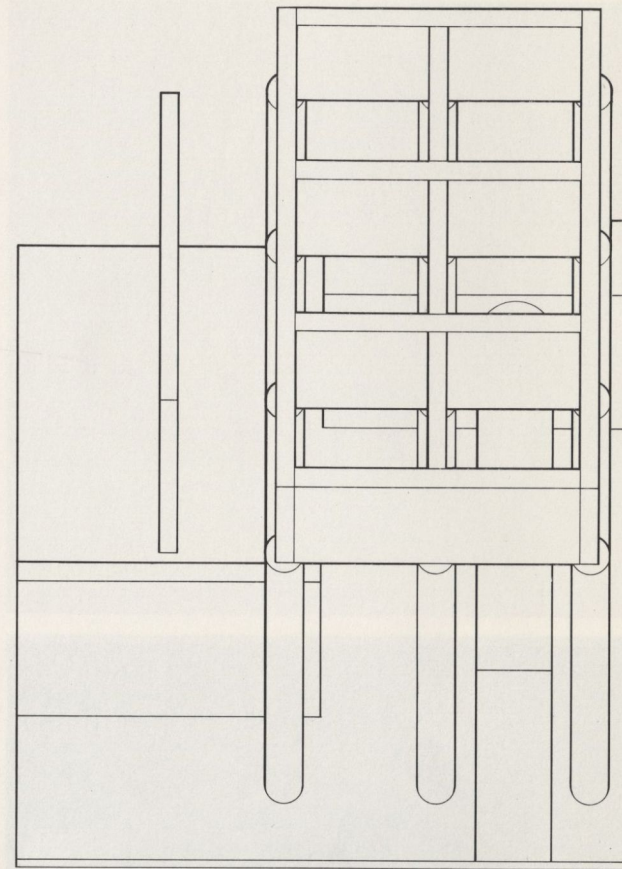
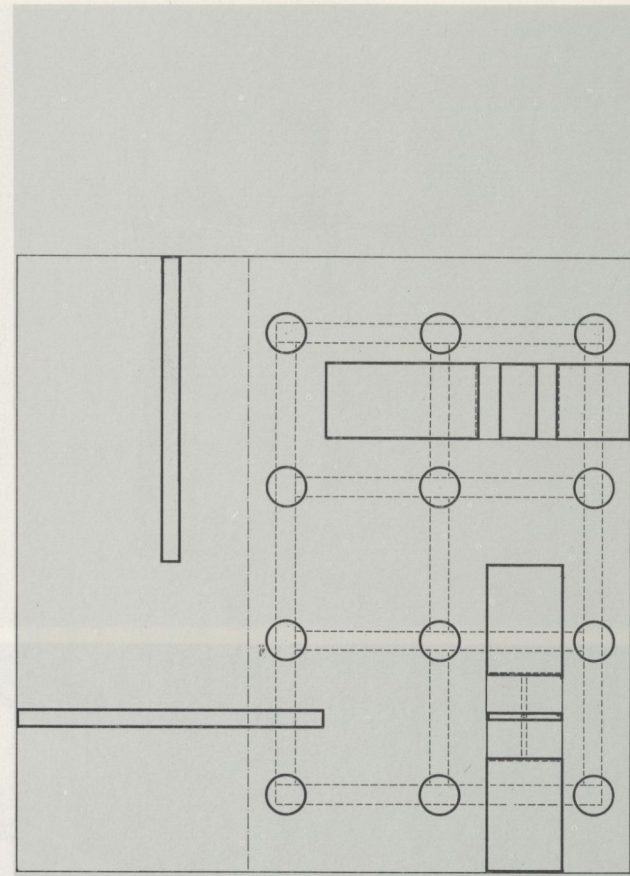
Patterning (an entirely visual affair) is forever one single designer's response to the environment. But curiously, it is understood by everyone — once it is made evident. Without patterning: No Design! The exercise illustrated includes: jointure (of shapes), proportion (ideal and practical), space (as physical containment), figure (as contour and closure), plus the dialogue between axis and object.

Design (or its "method") is everyone's personal attempt to engage patterning. Design requires skills of programming, presentation and technology. More importantly, designing is learning to criticize one's own work.

For nearly fifteen years this system has developed and performed well, because administrative concern was spread evenly over each of the six design semesters.

Thus, design ought not be an embellishment upon a technical curriculum anymore than book studies can any longer fail to be procreator to all that follows.

The arcane mysteries of patterning make all the differences to a curriculum of visual values.



Plan Model
Oblique
Mark Miter

"There are three classes of intellects; one which comprehends by itself; another which appreciates what others comprehend and a third which neither comprehends by itself nor by the showing of others; the first is the most excellent, the second is good, the third is useless."

Machiavelli

