



RECENT ARCHIVES

UNIVERSITY OF TEXAS AT ARLINGTON

SCHOOL OF ARCHITECTURE

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**RECENT ARCHIVES**



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## Preface

*Your pencil will do particles and waves —  
We call them points and lines—and nothing else.  
Today we shall explore the mystery  
Of points and lines moving over the void—  
We call it paper—to imitate the world.*

These first five lines from “Drawing Lessons” by poet Howard Nemerov—read by him to the School’s 1990 graduates—speak directly to the process of design, about how we “imitate the world.” Two worlds really: one world depicted as it is, and another world conjured up as it might be.

When we design, these two activities of depicting and conjuring criss-cross through our presentations and representations of architecture. We draw to see and to be seen. We model ideas in wood, metal, and paper in order to have working access to them: to assemble, to elaborate, and to prune them. Then we make more models of what the ideas have become, to see and be seen one more time.

Modeling architecture simultaneously reveals what we have and what we have to do. So the poem’s title, “Drawing Lessons,” now assumes a new meaning: lessons being drawn, a point being made, the moral of the tale revealed. We draw lessons from our work even as we draw it.

*Recent Archives* collects a number of these lessons from architecture students at the University of Texas at Arlington, lessons done in school as part of studios and

seminars. *Recent Archives* is in every sense the product of students; not just the drawings and models, but this volume’s initial concept and its compilation and editing—all are the work of students in the Architecture Program.

Let me briefly discuss two aspects of the work that follows. The first has to do with what is made, and the second with how it is made. As you will see, there is an enthusiasm throughout the projects for what one might call canonical modern architecture and its most vital premises: an urbanized contextual condition, a social dimension to program, a reliance on industrial production in making buildings, and a formal grammar of geometric relationships. The greater part of this strong allegiance to the central themes of modern architecture comes from the long-standing values and interests of the faculty. But a very real part also comes from the attitudes of the people in this place itself—Texas. One must recall that the underlying assumption of modern architecture holds that the future might be an improvement on the past; it is an essentially optimistic vision. And Texas throughout its history has been a place people came to looking for better circumstances. There has been a steady arrival of pragmatic risk-takers responding to social and economic promise. So it is not surprising to find in Texas a sympathetic resonance with many of the ideas of modern architecture: growth, change, and buildings shaped by economics and production.

The other aspect of the work in *Recent Archives* that must be touched on is its craft, its quality of being exceptionally well-

made in the most concrete sense. Care in putting together the objects of design exploration has become an integral part of the learning process at this school. Our tradition of craft is important, not because it produces handsome things (which it does)—but because it is a powerful instrument for learning. Student work is seldom built; so the architectural process is necessarily truncated and incomplete. However, an investment in craft at critical stages of design activity does provide a rough working analogy to the missing acts of building. There is an essential physicality in the obligation to craft which mirrors the essential physicality of realizing architecture itself.

Opening *Recent Archives* returns us to Nemerov's words, "to imitate the world." The imitations we discover here on paper take us inside a host of architectural worlds constructed by many different hands, eyes and minds.

The architecture students at the University of Texas at Arlington produced the work you see. And to them this volume is dedicated.

Edward M. Baum  
Dean

Fall 1993

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## To the Reader

In 1991 a group of graduate architecture students, the faculty and the administration at the University of Texas at Arlington together agreed to collect and publish students' work. *Recent Archives* is the result. It is a representation of the best projects completed during the last five years that have not been lost or misplaced following the end of a term. *Recent Archives* also is a collection of comments and criticism by practicing architects that critique the school, the projects, and the nature of architectural education in the context of the rest of the world. The goal of this collection of essays and student projects is to become a reference resource of student design projects for students and teachers. Ultimately, however, it is hoped that the publication of this journal will encourage a critical examination by those unfamiliar with the school.

Projects from studio assignments typically fall into one of three categories; entries to competitions, projects that fit the specific program of a design studio, or independent studies or graduate theses. Some of these projects and theses have been lost, scattered and misplaced; while others have been carefully preserved in the school's archives. Unfortunately, competition entries are usually mailed off and not returned, and the students are usually left with only the remains from the last-minute "charrette." Unless the entry wins and is published, the project is lost. In studios, students have finished models and drawings whisked away by teachers to be stored, to become examples, or to be photographed. Sometimes the students still have access to the projects and sometimes the projects disappear. Independent studies and graduate theses have a similar fate. They are not always formally presented to the school, and many are not completed until months or years after a student has left the University. So again, the remains of many of these works are incomplete, lost or never recorded.

*Recent Archives* combines both the old and new projects that were recoverable from students and teachers in a new format. The oldest are from 1988

because it was difficult to retrieve projects from before that year. The newest projects are from the spring semester of 1993, because it was convenient and practical to make the book a five year compilation. When we asked students and teachers to submit work, we received projects in various states of completion and in many different formats. Projects that appear in this journal are not always as they were when they were received. The presentations have been redesigned to fit the uniform format designed for this book. The only attempt to establish any hierarchy of projects is grouping them according to studio classification—sophomore through graduate thesis.

Written essays have been inserted between the sections and different classifications of studios. These critiques are from those visiting critics who have been invited here to teach graduate studios during the last five years. Visiting critics can come from a professional practice or another school of architecture, either domestic or from abroad. We invited them to submit their observations and criticisms of the school. Not all responded, but those who did seemed to feel that it is the contrast between the school and the surrounding world that makes it such an exciting place. Their observations as "outsiders" justify our belief that this school comprises in itself the essential qualities of architecture. Perhaps, these essays will bridge some of the gaps in the graphic portion of the archives. A few of the comments and criticisms give substance to some of the more conceptual constructs required by that particular critic's studio.

What you see in *Recent Archives* is the juxtaposition of student work and critical assessments. The result is a public record that confirms the school's uniqueness. For the interested observer there is a collection of five years of projects to discover, reference, reconcile and compare.

W. Clifford Bourland  
Editor



Print Graphics, Patrick Kinser  
Instructor: George Gintole, Junior Graphics (Path A)

## BETWEEN DALLAS AND FORT WORTH—AN UNFORESEEN JOURNEY

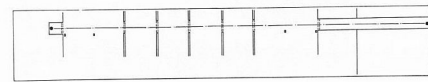
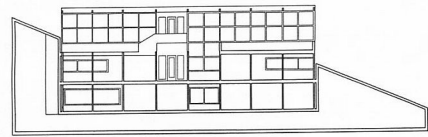
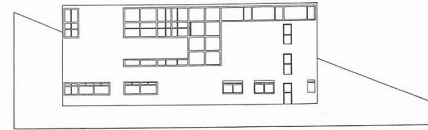
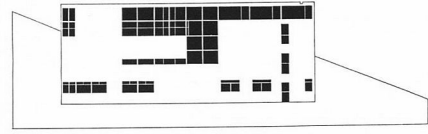
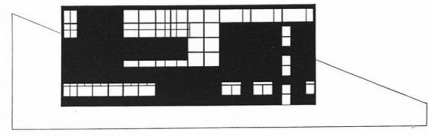
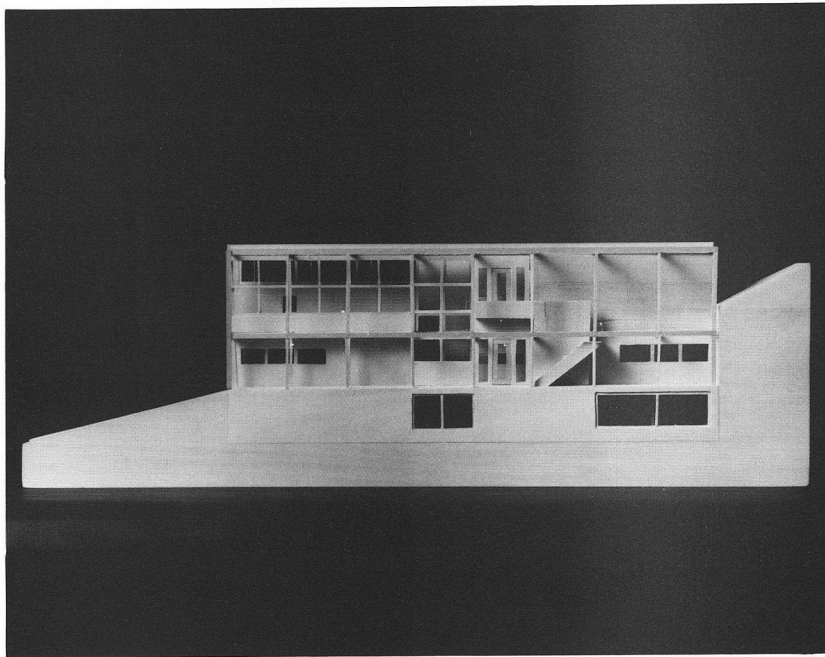
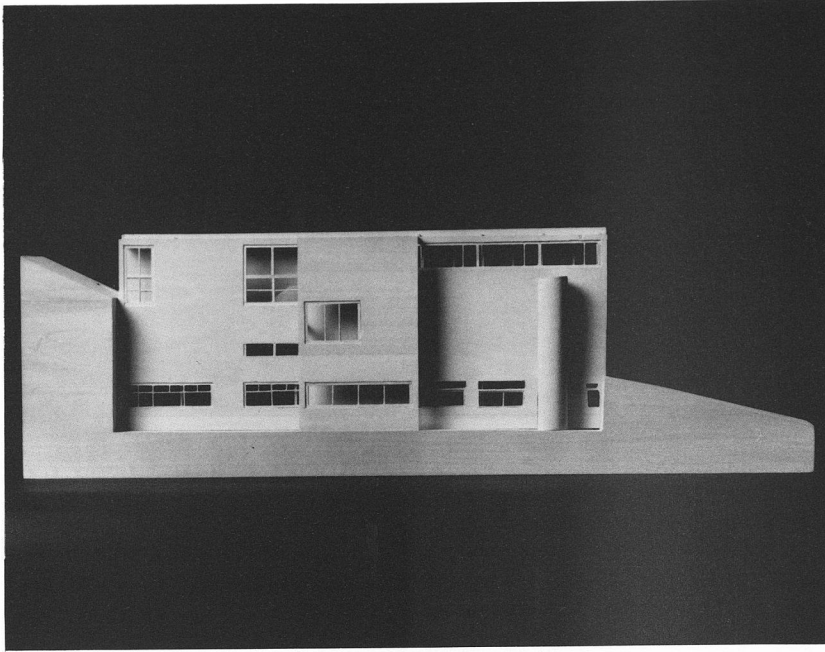
by Carlos Jimenez

This past spring semester was my third time as a visiting critic at University of Texas at Arlington's School of Architecture. Once again I encountered in the students and their work the unique vitality characteristic of the school's spirit. It is vitality infused with the belief that architecture is still possible. Although not far away, its absence crowds the city's fractured street corners. Insulated from the monosyllabic urban densities of Arlington, the school's vision stands like an island of resistance against the gradual dissipation of the building art. Fully aware of the problems besieging architecture in the age of the exploded and exploited image, the school's program promotes a direct and poetic approach to their solutions. Because of this, the dynamics of ideas and their impact are explored not from a self-indulgent or gratuitous attitude, but from one that is cognizant of the urgent responsibilities implicit in the making of architecture today. One senses throughout the school's unified yet multi-directional pursuits that architecture must rediscover its liberating present. How else can design as action confront the enormous challenges of building within a world intent on self-destruction and "aggressive egotism"? What is refreshing about the school is its independence—without predicating an architecture with an exclusive capital "A" or an architecture dependent on the euphoria of recycled vanguardism.

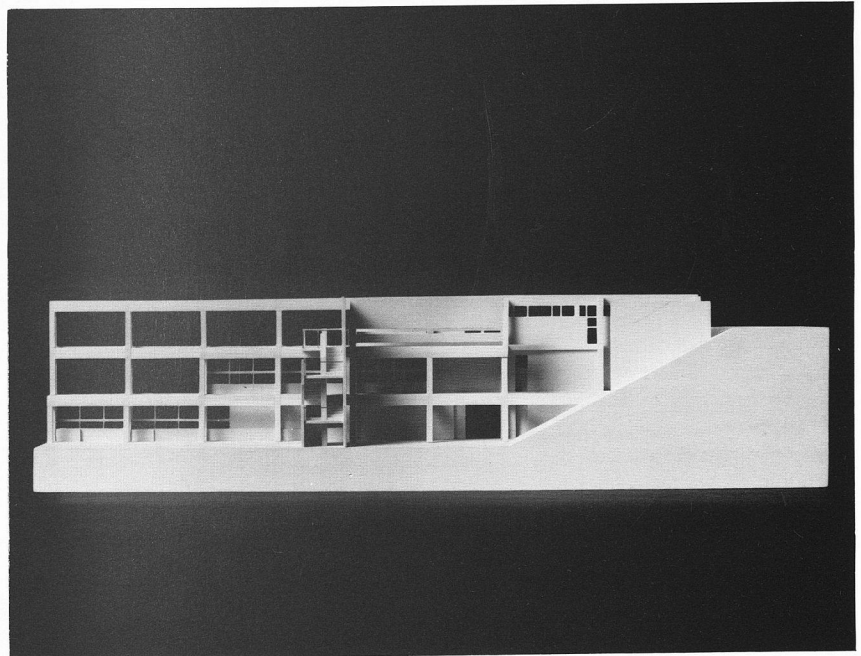
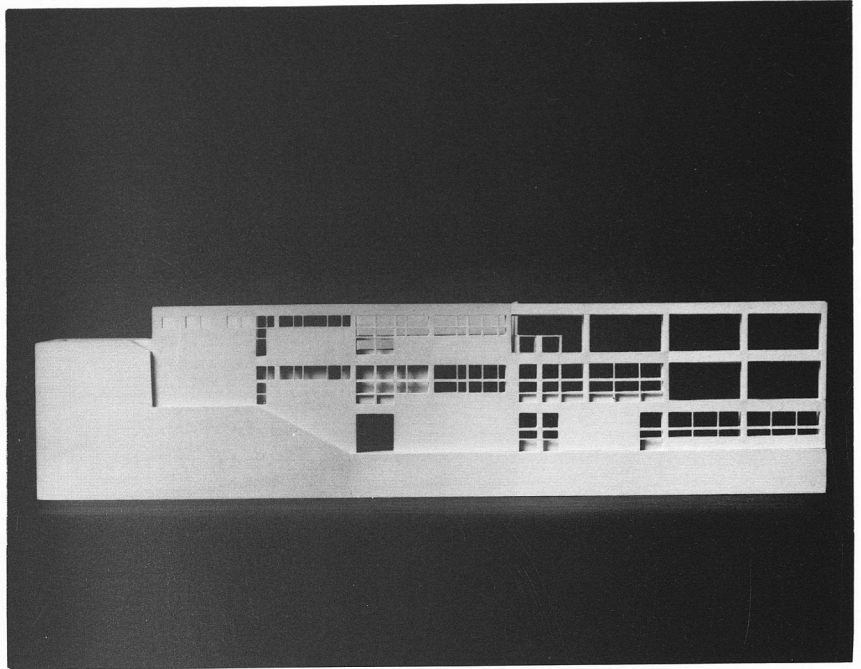
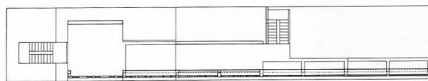
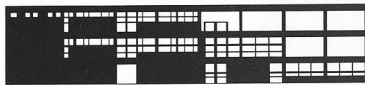
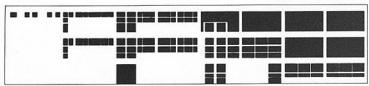
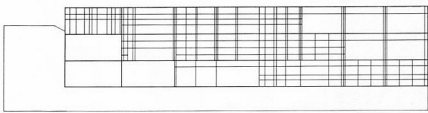
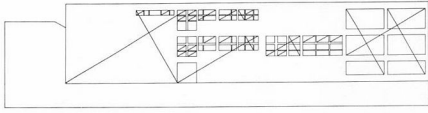
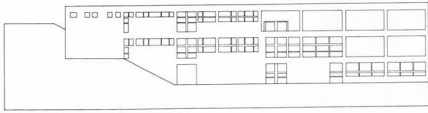
Upon entering the school's long four-story building, one is welcomed by a muralized portal inscribed with every well-known architect's name. A disorienting calligraphy suspended in green tiles, this portal holds our curiosity for a moment and our questioning for another. It suggests an ever shifting map of great architect's names rather than a fixed adulation of the great masters. Further on, a solid granite staircase bisects the interior spaces and redefines in its flight the meaning of a grand staircase and its arrival point. But instead it leads to an undefined upper room and its undramatic fire stair. These and other experiences in the building always allude to uncertain expectations. This is not the case when it comes to the students and their work. Their genuine enthusiasm for architecture is best illustrated in the love of craft and the firm conviction that they imbue to their drawings and models. Displayed along corridor walls, unsuspecting corners, and administrative offices, these beautifully crafted models populate a world to

be discovered anew. Meticulously detailed models of works from the history of architecture, also built by the students, overlap with their own works. Thus, both groups share the immediacy of a common faith and form part of the ongoing collage of history. Their combined certainty affirms the will to build and the memory to continue building. Each passing student is exposed to this inexorable bridge. Dreams are born into each student willing to listen and journey across.

*Carlos Jimenez is in private practice in Houston, Texas. He is a Visiting Critic at SCI-ARC in Los Angeles and was a Visiting Critic at the University of Texas at Arlington during the Fall Semester, 1990, and the Spring Semesters, 1992 and 1993.*



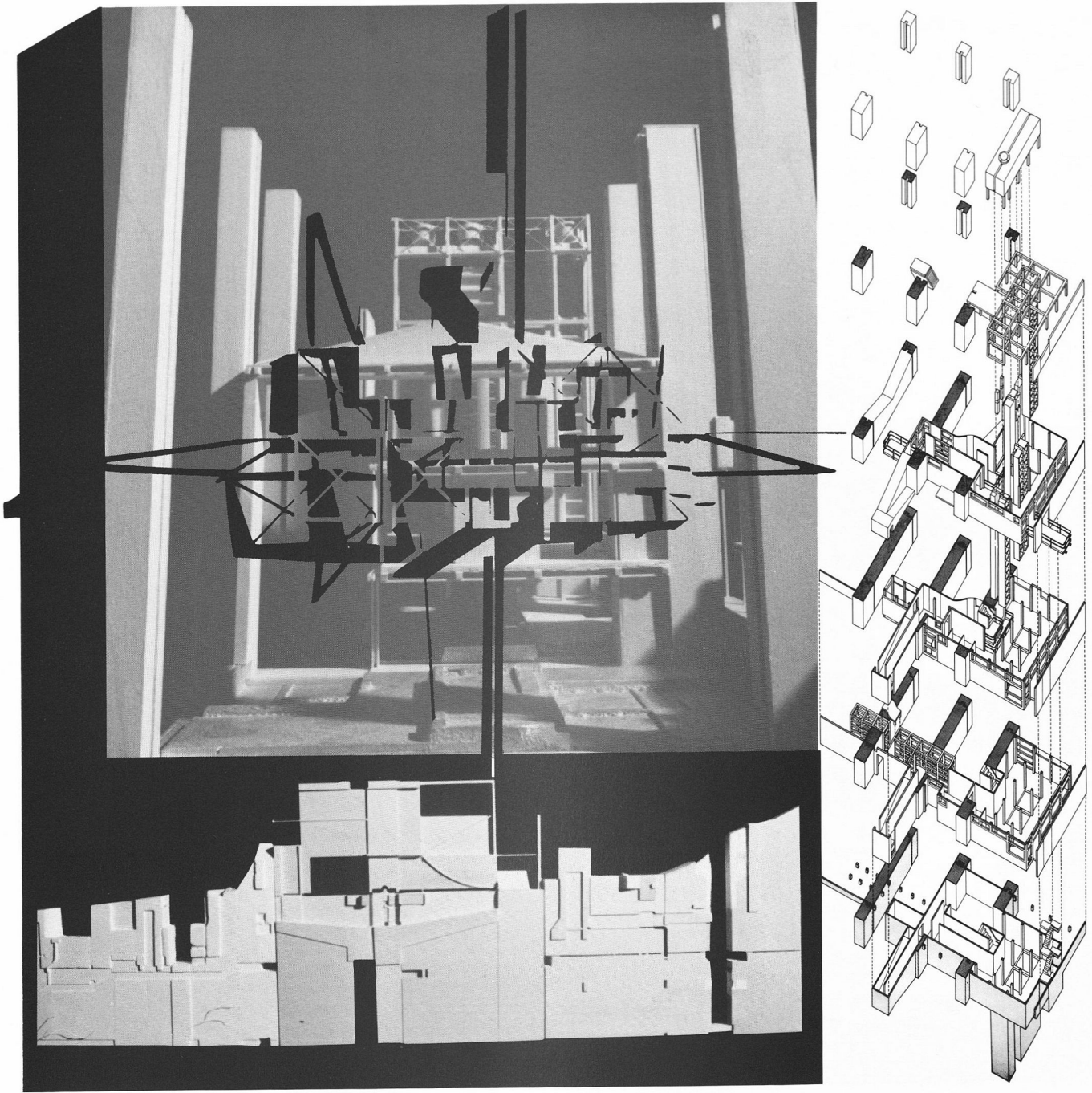
Facade Study, Darlene Lawrence



Karla Armas

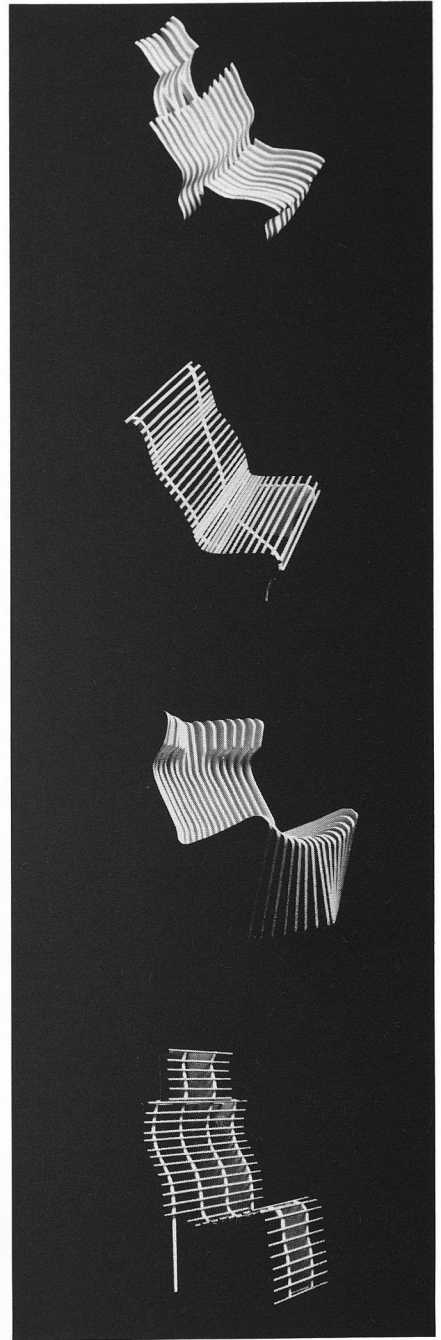
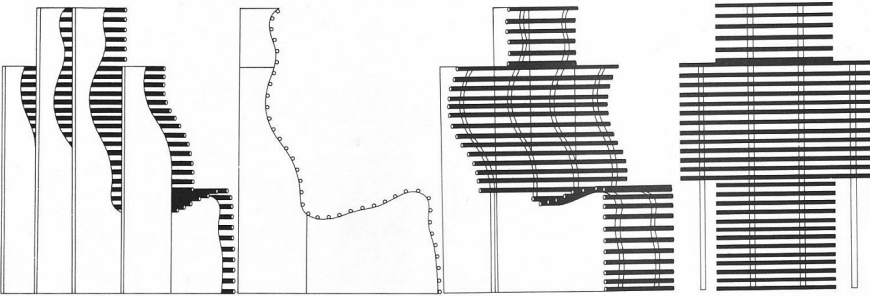
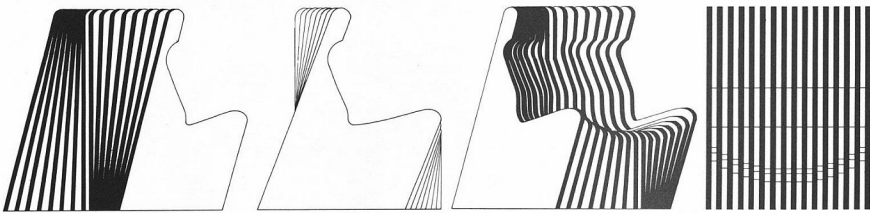
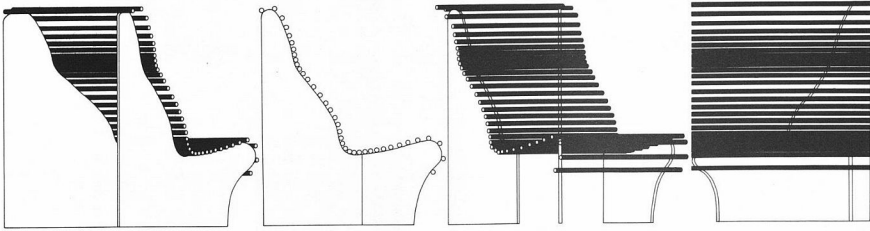
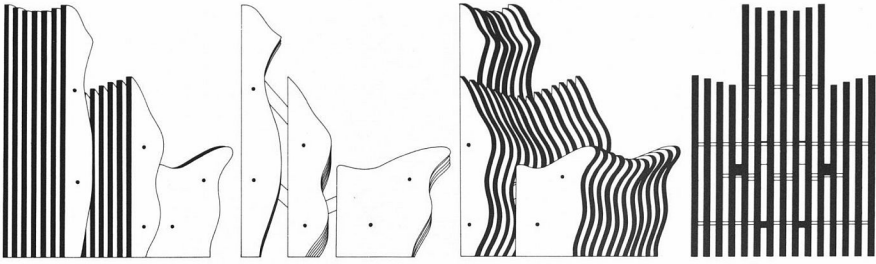
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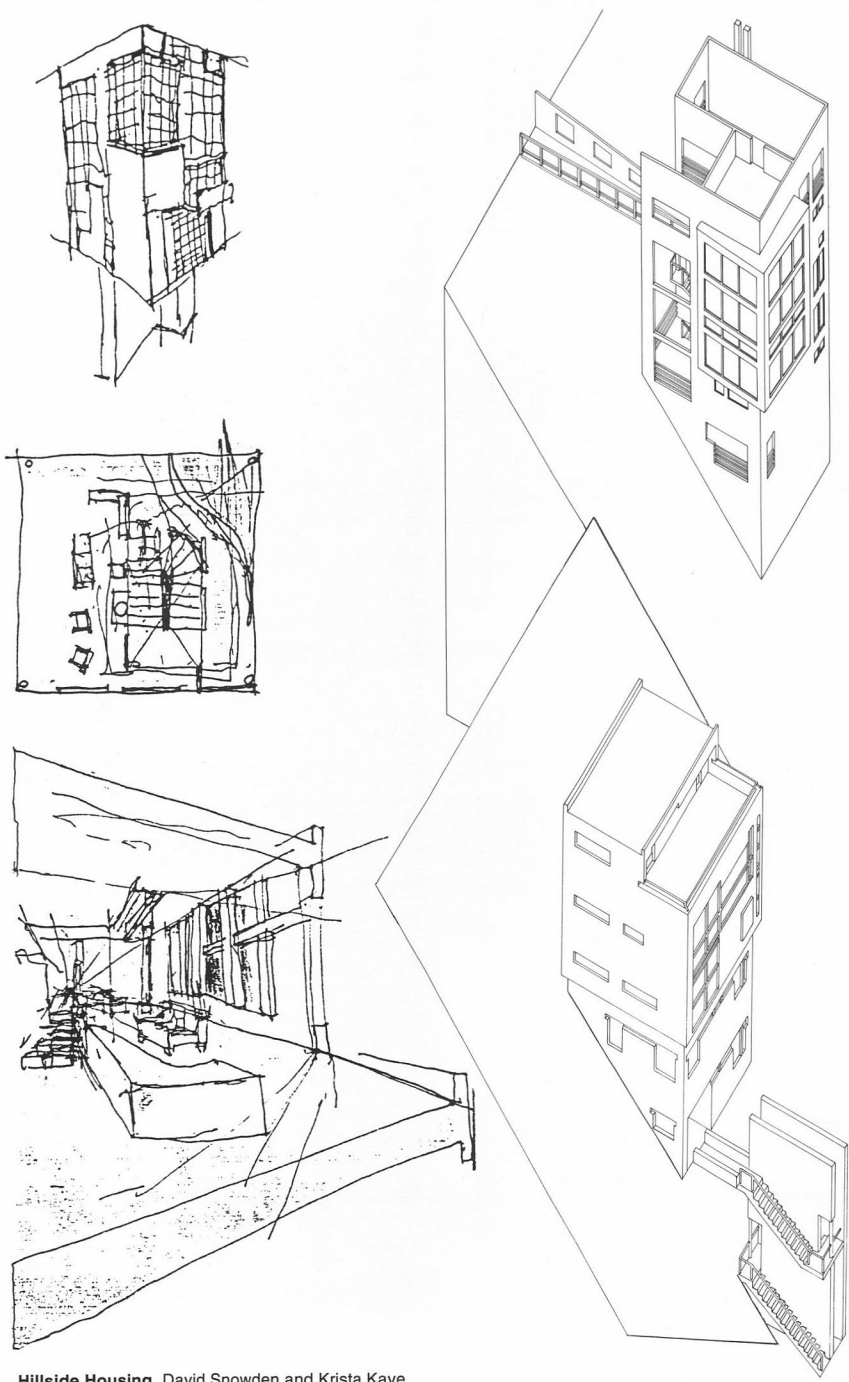
Library for the Blind, Corvin Matei

Instructor: J. P. Maruszczak, Sophomore Design

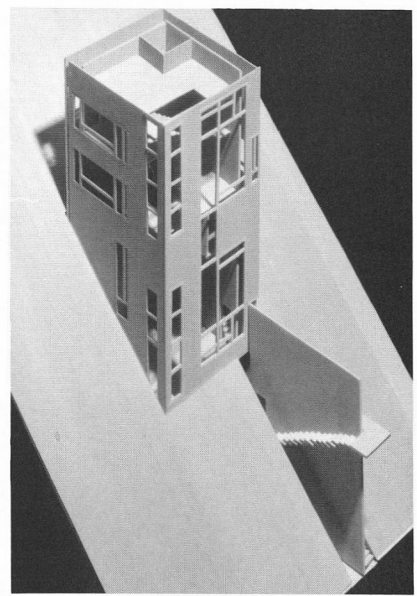
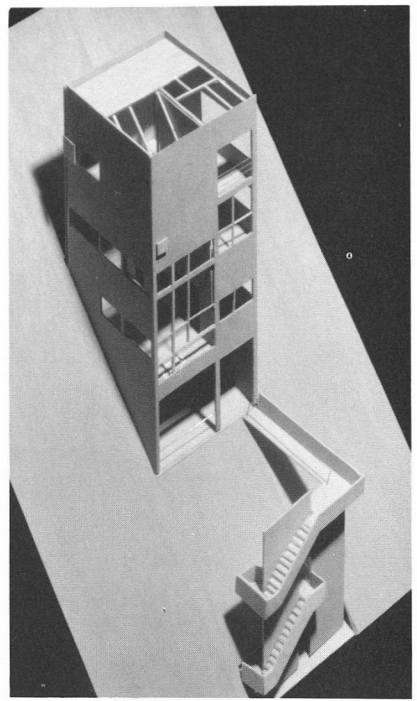


**Rhythms To Sit On**, Scott Benner, Mark Honderich, Jeff Hoeft, and Juan Lopez

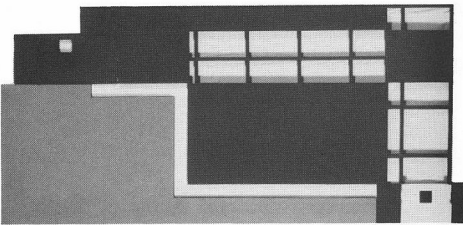
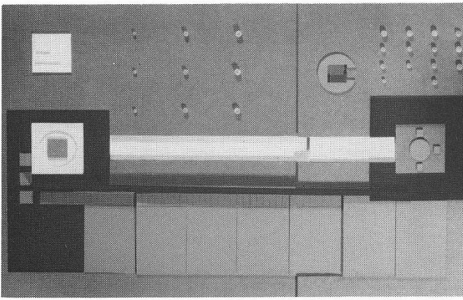
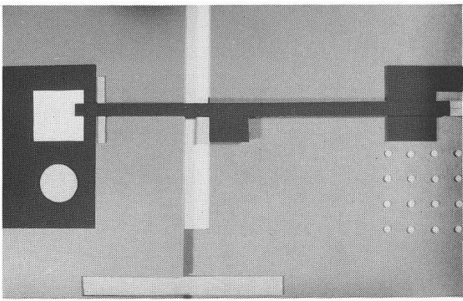
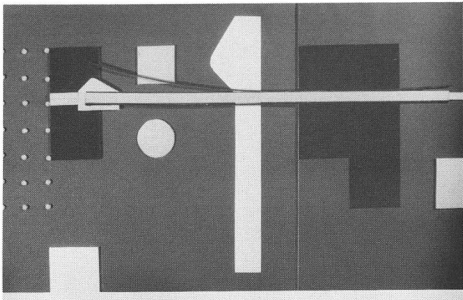
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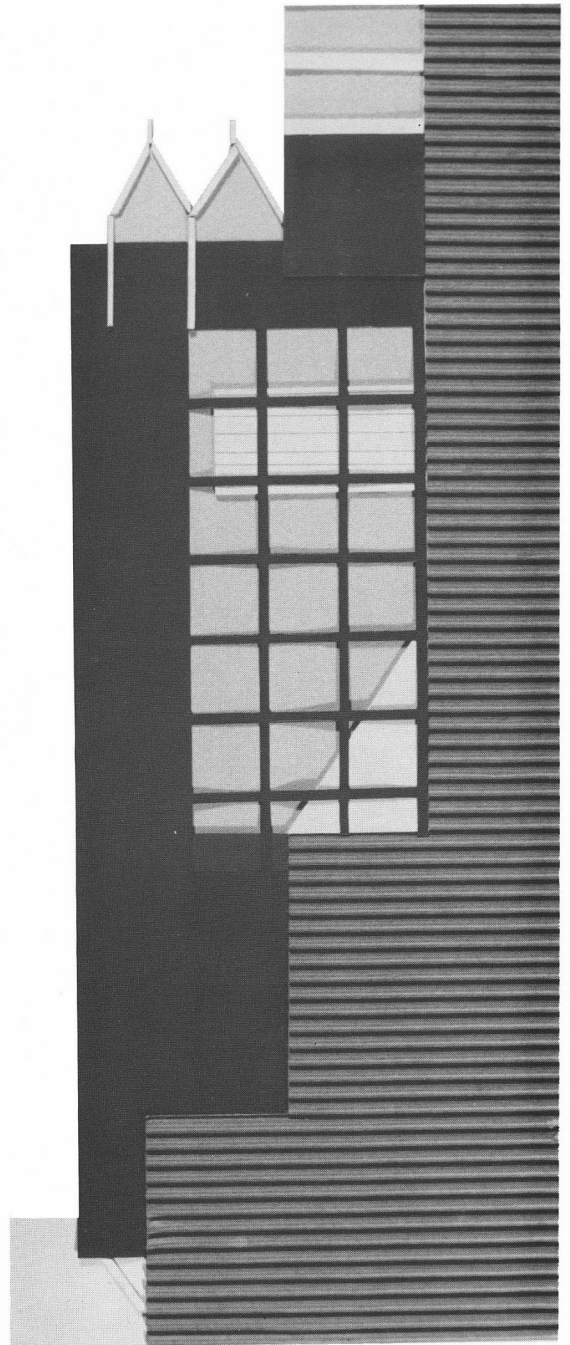
Hillside Housing, David Snowden and Krista Kaye



Instructor: Bijan Youssefzadeh, Sophomore Design

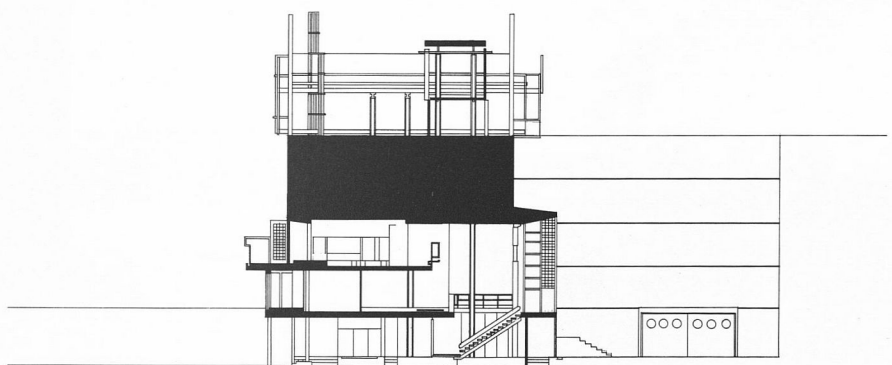
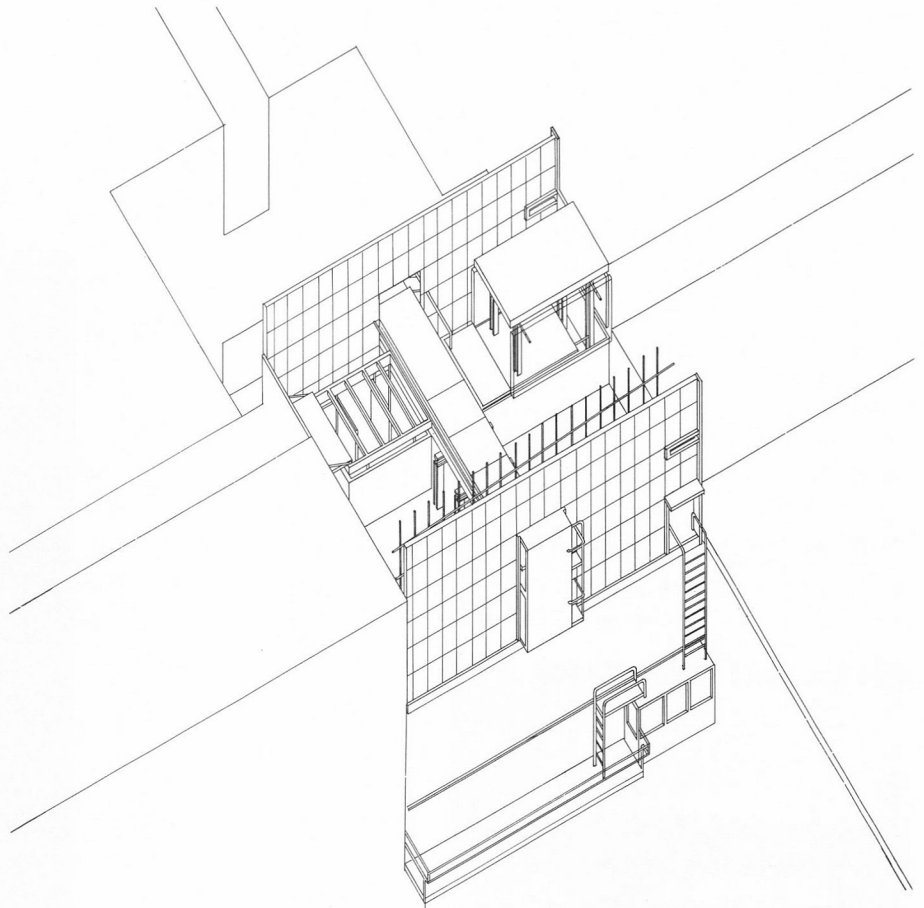
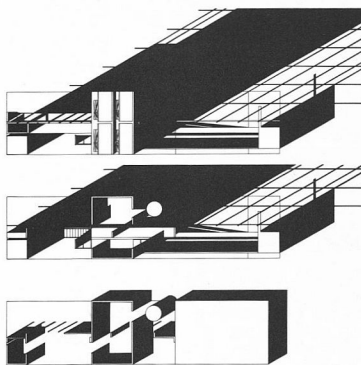
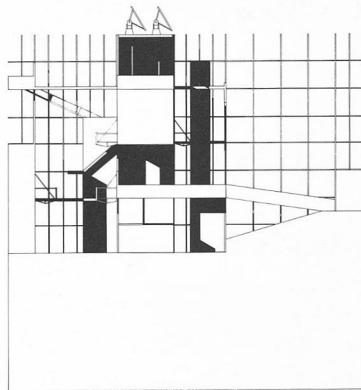
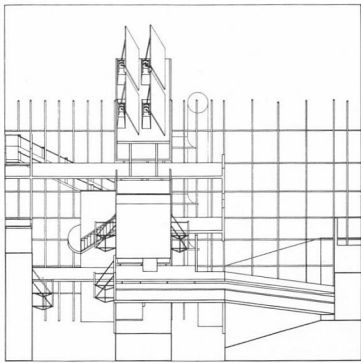


**Datum Wall**, Phillip Strother, Kevin Toombs, and Jeff Ballas



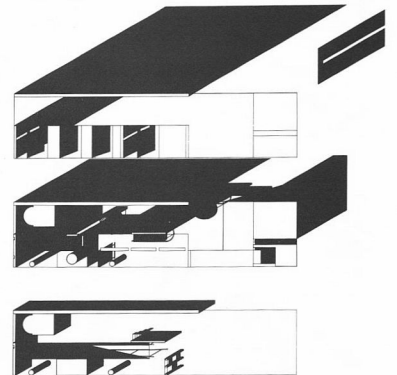
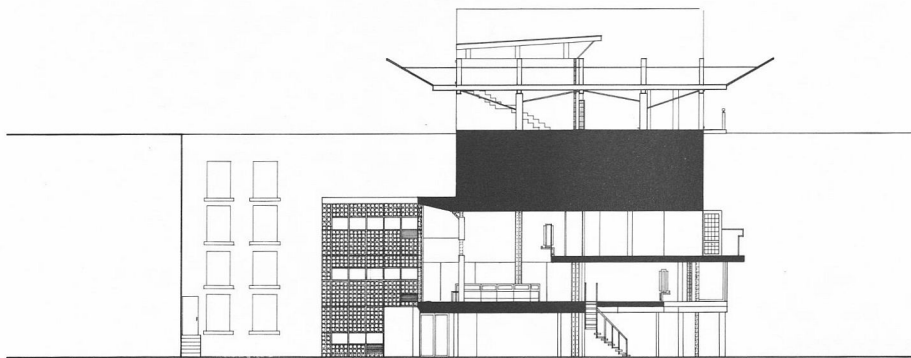
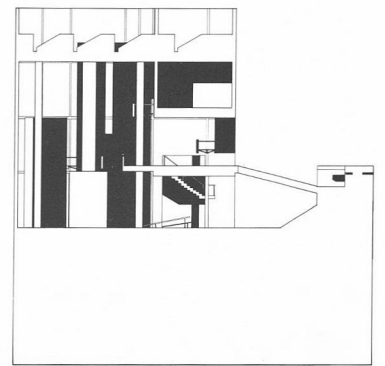
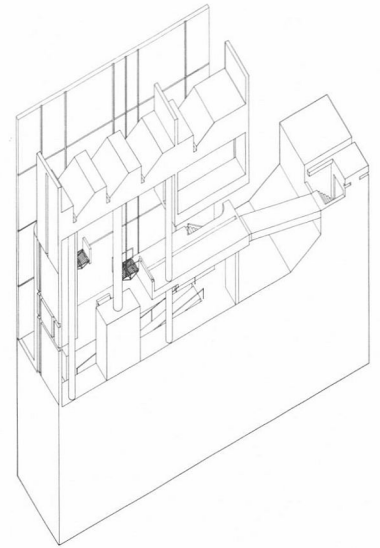
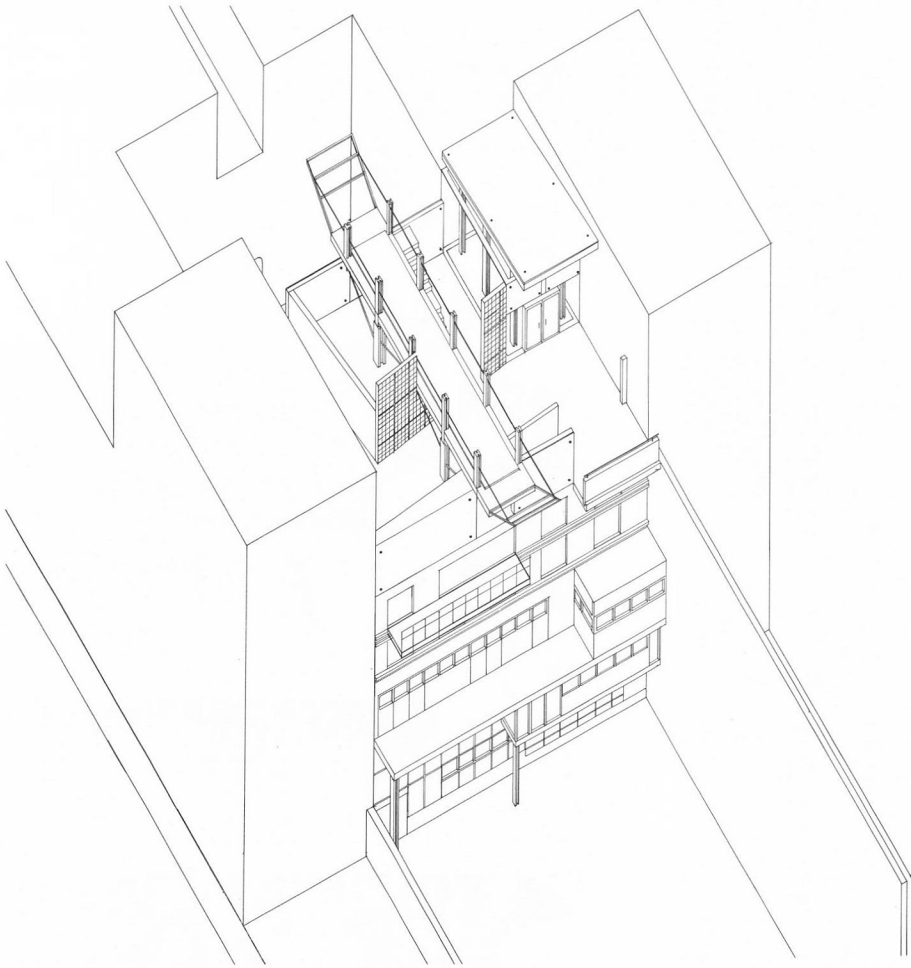
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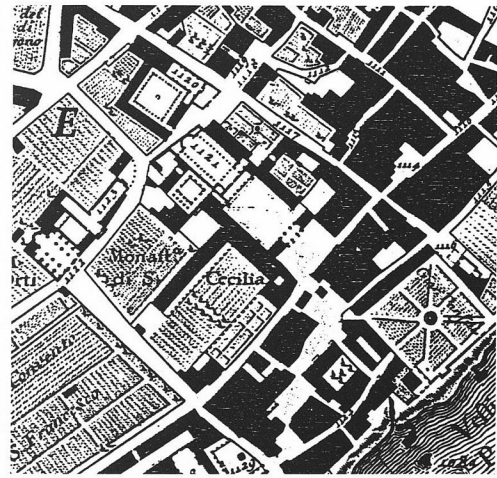
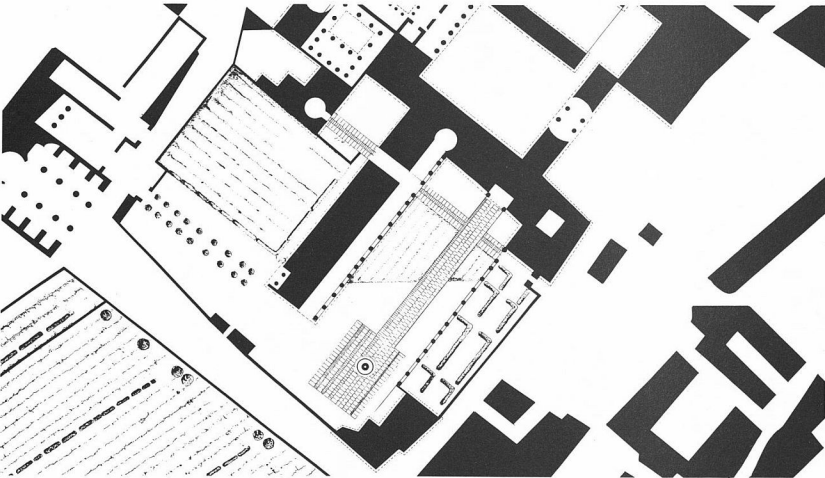
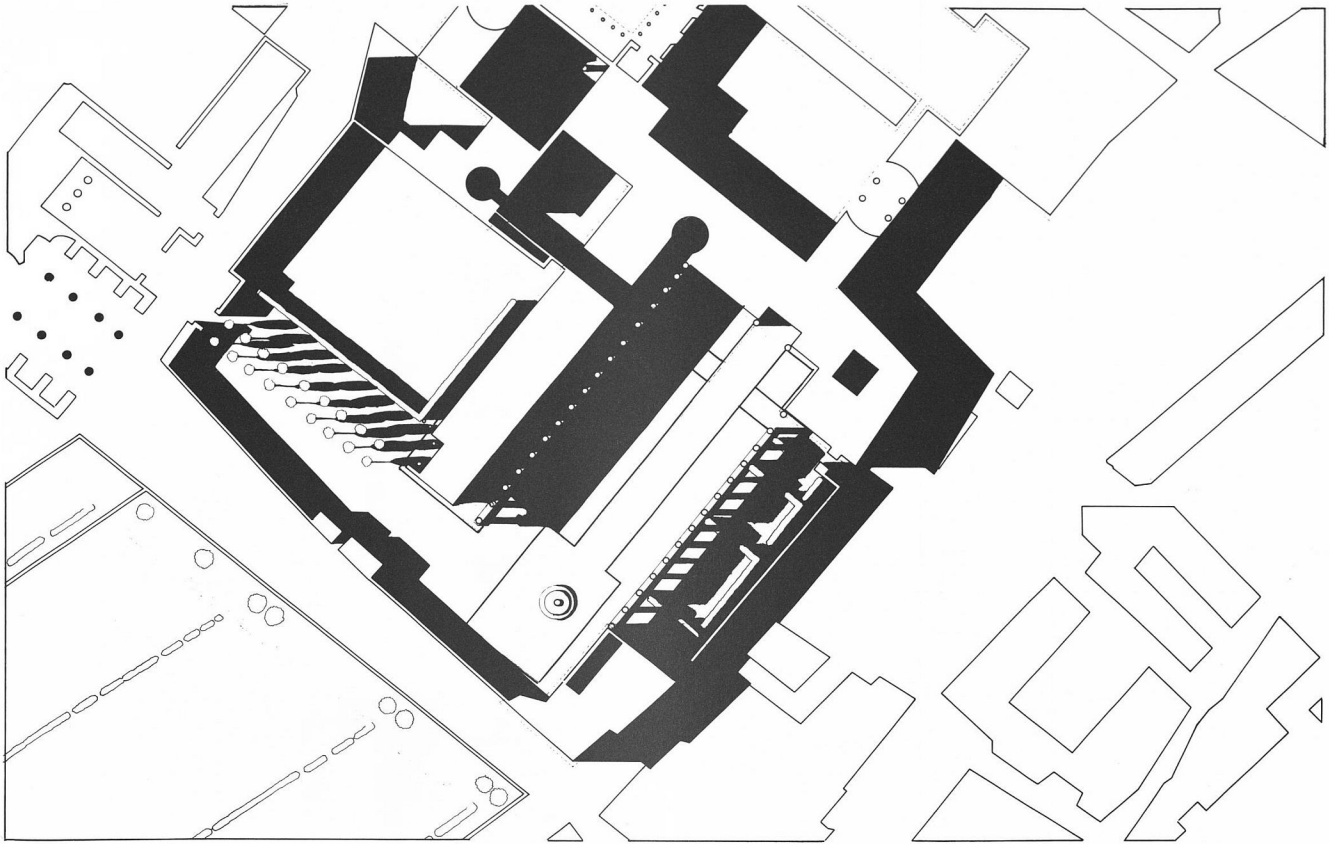
Tea House Kit 'O' Parts, Thad Reeves





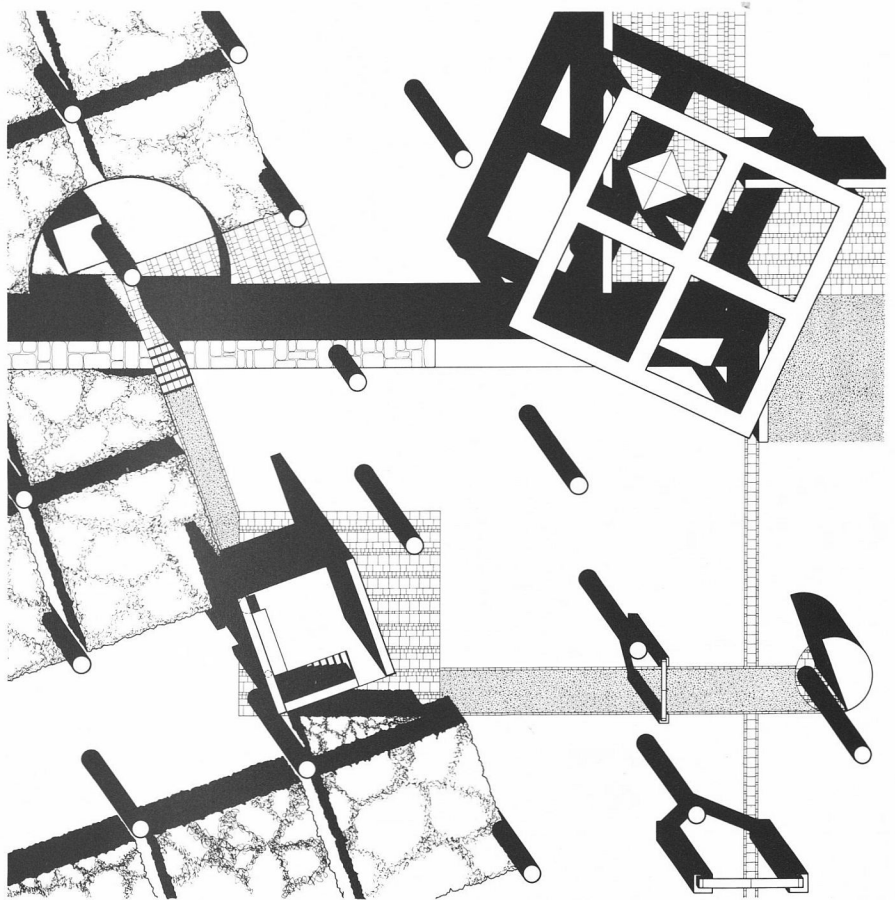
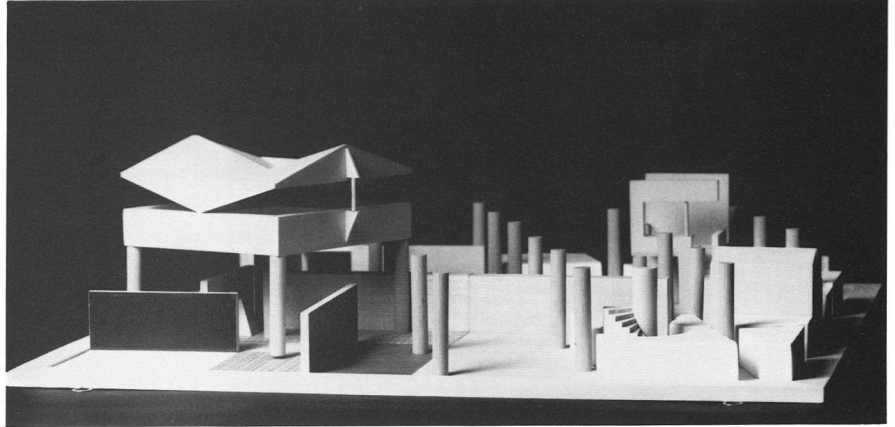
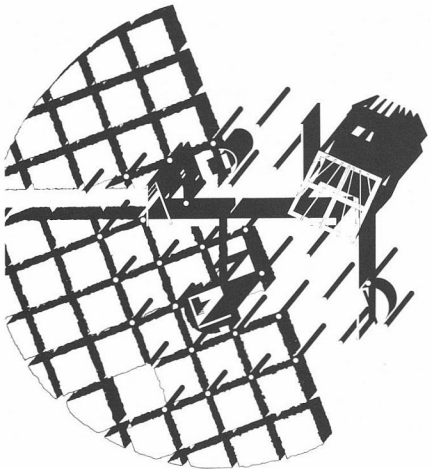
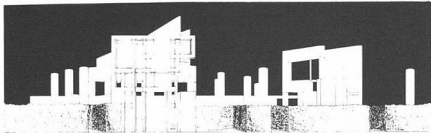
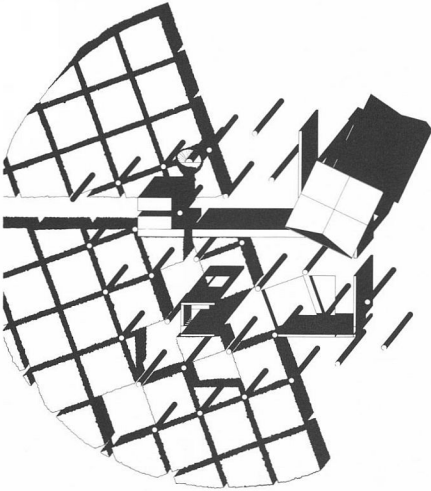
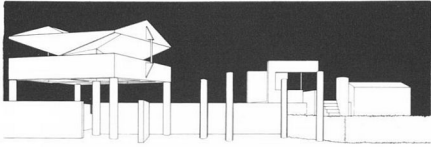
Leslie Boyd

Instructor: Bijan Youssefzadeh, Sophomore Design



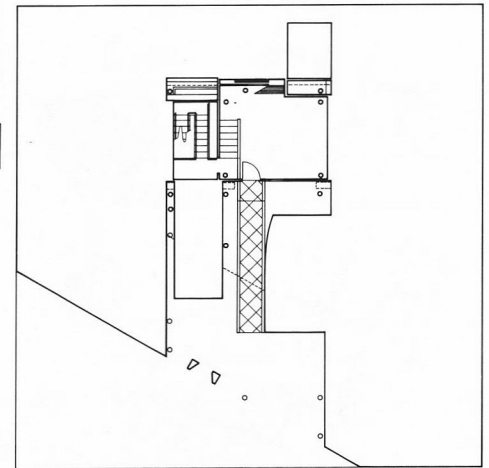
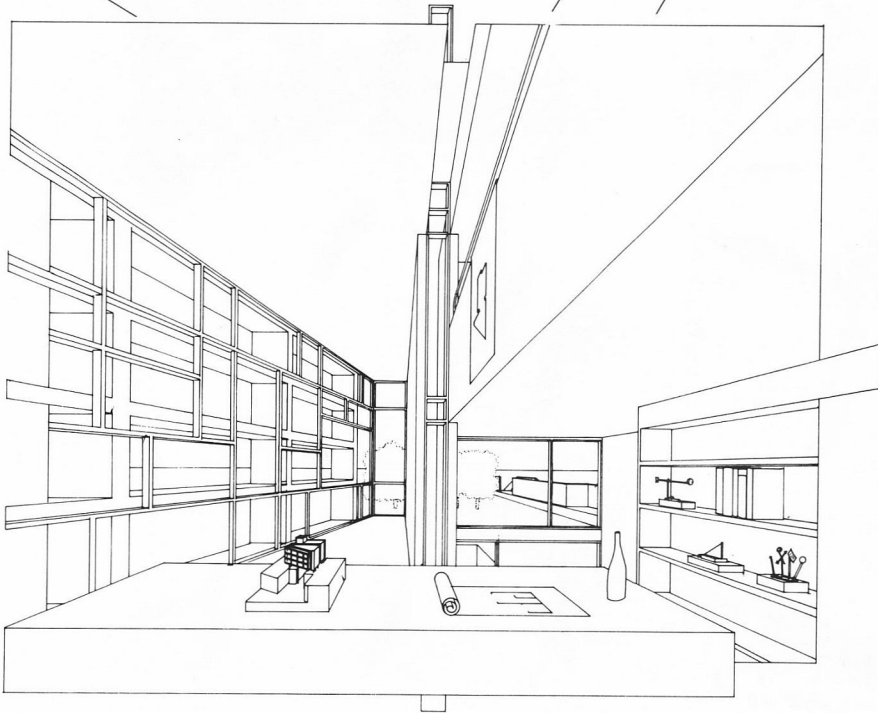
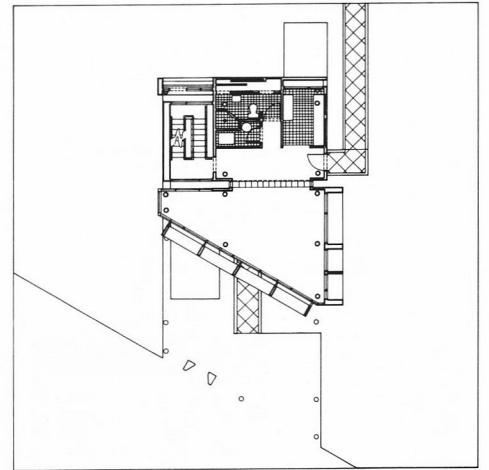
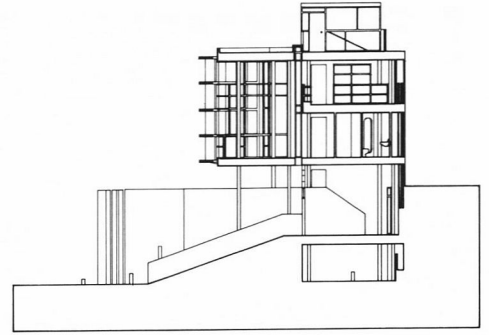
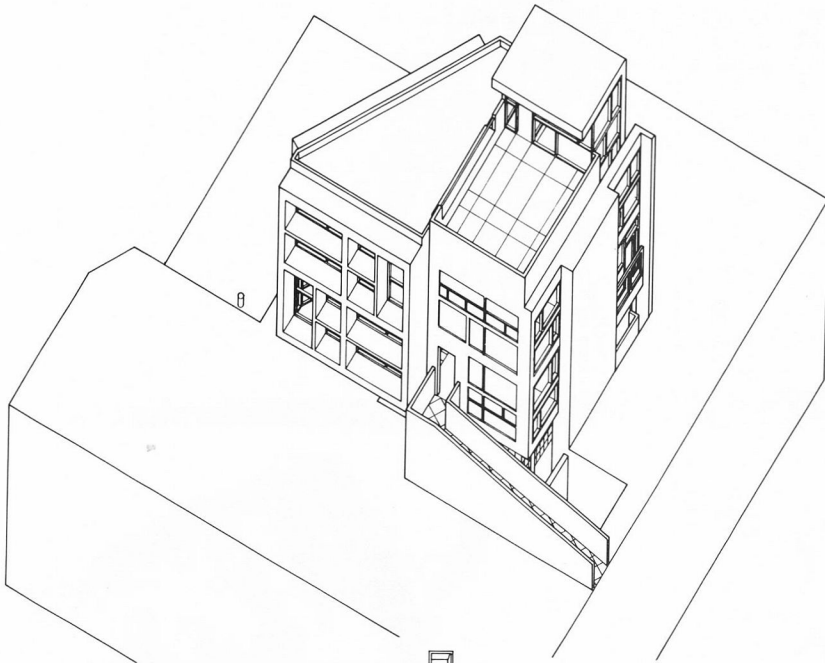
Garden Intervention—Rome, Italy, Lee Chy Do

Instructor: Richard McBride, Sophomore Design

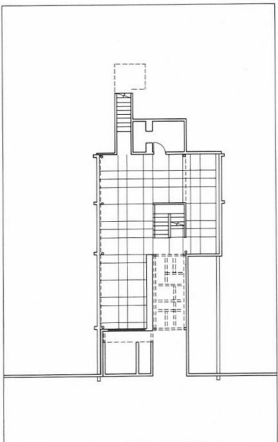
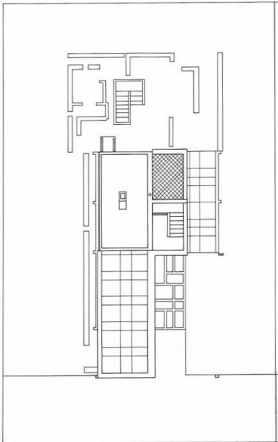
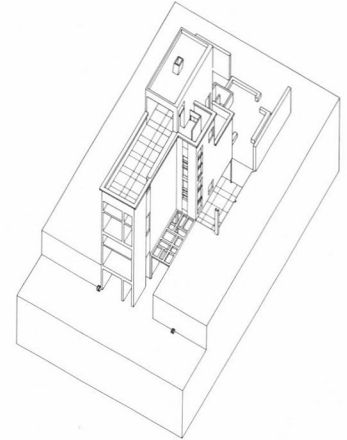
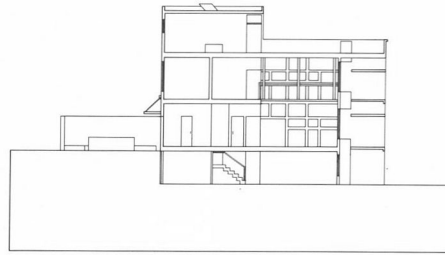
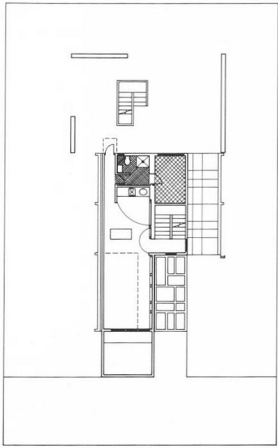


Garden Intervention, Stephen Roberts and Doug Lincer

Instructor: Richard McBride, Sophomore Design



Uncle Dudley's Sister's Place, Greg Hardy



Angela Saunders

Instructor: Bill Boswell, Sophomore Design





Print Graphics, Jonti Bolles  
Instructor: George Gintole, Junior Graphics (Path A)

## FRIENDLY TERRITORY

by Mario Corea Aiello

When I first arrived in Arlington, I was surprised. I thought that it was “nowhere,” and that the University was an oasis in a desert of asphalt and two-story suburban houses.

However, after having the opportunity to live in Arlington for awhile, I began to understand that it is a “place” which is different than other “places,” and that one must understand it in its specificity and not in comparison to others.

When I began teaching in the School of Architecture, I saw that it was incomparable with the European schools I had known, such as Barcelona, Valles, and the Architectural Association of London; and also different from other American schools such as Harvard, Columbia, or Washington University. The principal difference lies in that at the same time American and some European schools were being taken over by deconstructivism in its various aspects (P. Eisenman, F. Gehry, D. Liebeskind), Arlington seemed to be comfortably situated in the study and learning of architecture without the need to subscribe to one specific tendency, or to renounce the Modern Movement.

At first I wondered if perhaps this was due to a certain nostalgia, a way of having stayed behind, and out of the latest trends in architectural thought at the end of the 1980's. However, after being at the school I was able to see what was happening within it. “The House of La Plata” by Le Corbusier could be analyzed without blushing. Building models were made carefully and with precision, while at the same time conceptual models were plastic, abstract, weightless and tense. Different architectural positions were cohabitating. The idea of a nostalgic school changed to the idea of a school which was different, complex and plural. The school was not traumatized by, nor traumatic about, the Modern Movement. The experiences of Columbia under Tschumi or the Cooper Union of Hejduk could coexist, and even some of the historicist Post-Moderns in line with Venturi or Stern could survive. This essential characteristic of the plural school converted it into “friendly territory.”

Paradoxically in the architectural panorama of the 1990's, an idea has arisen from different points of the globe which can be generically called “the New Modernists.” In these architectures, which come from very different cultures and regions, we find a common factor: one of accepting the idea of continuity, while simultaneously confronting the complex reality of our time and trying to respond to the demands of today and the immediate future, always with a recognition of the cultural identity of the place where it originates.

Architects such as Alvaro Siza, Fumihiko Maki, Tadao Ando, Herzog and de Meuron, Hans Kolhoff, Navarro Baldeweg, Bach and Mora, and Esteve Bonell, among others, represent this form of thinking about and making architecture to which we also feel identified. In trying to enumerate some of the different characteristics, one could begin with a deliberate asceticism in the use of materials which leads to a linguistic minimalism evident in their work. Also, we should emphasize a preoccupation with precise logical construction that honestly tries to nurture the architectural language, converting itself into literal expression of the technology used—whether in traditional stucco over brick, exposed concrete, or steel and glass. Finally, a careful treatment of space and natural light can be observed in these architectures, converting these elements frequently into the principal protagonists of the architectural idea.

My teaching work in the school was marked by this same form of thinking and making architecture. When I proposed the theme of the construction of the Mies van der Rohe Foundation next to the reconstructed Pavilion of 1929, we found that understanding Mies and doing architecture which would continue his thinking meant unflinchingly to renounce the iconography of his language and to avoid the banality of repeating his forms. It was necessary to try to base ourselves in his concepts, in his attitudes, in his glance from a possible present to an immediate future, but also face the demands of our time and the consensus of the twenty-first century. We were trying to do just the opposite of those who understood that following

Mies meant making a cult to his personality, repeating over and over again the form and Miesian language, emptying it of all meaning.

The proposed problem, although specifically having to do with Barcelona, was at the same time a universal theme. We used the Pavilion as an emblematic reference, as a concentrated and paradigmatic concept of twentieth century architecture while looking towards the twenty-first century. There arose a more profound comprehension of Mies and the architecture of this century. New ideas were produced, which although embryonic, invaded my thoughts and daily architectural tasks as few studios have done. The acceptance of a minimalism consistent with "less is more" permitted us to create buried architecture, and while simultaneously respecting the Plaza of Carles Buigas and the original surroundings of the Pavilion, did not renounce the creation of public and private spaces. Powerful and rich projects emerged without having apparent gestures. The Pavilion continued being the great protagonist but new spaces and new ideas had a place under the plaza. Never had I felt in such friendly territory, in a studio so in line with my architecture and my way of thinking.

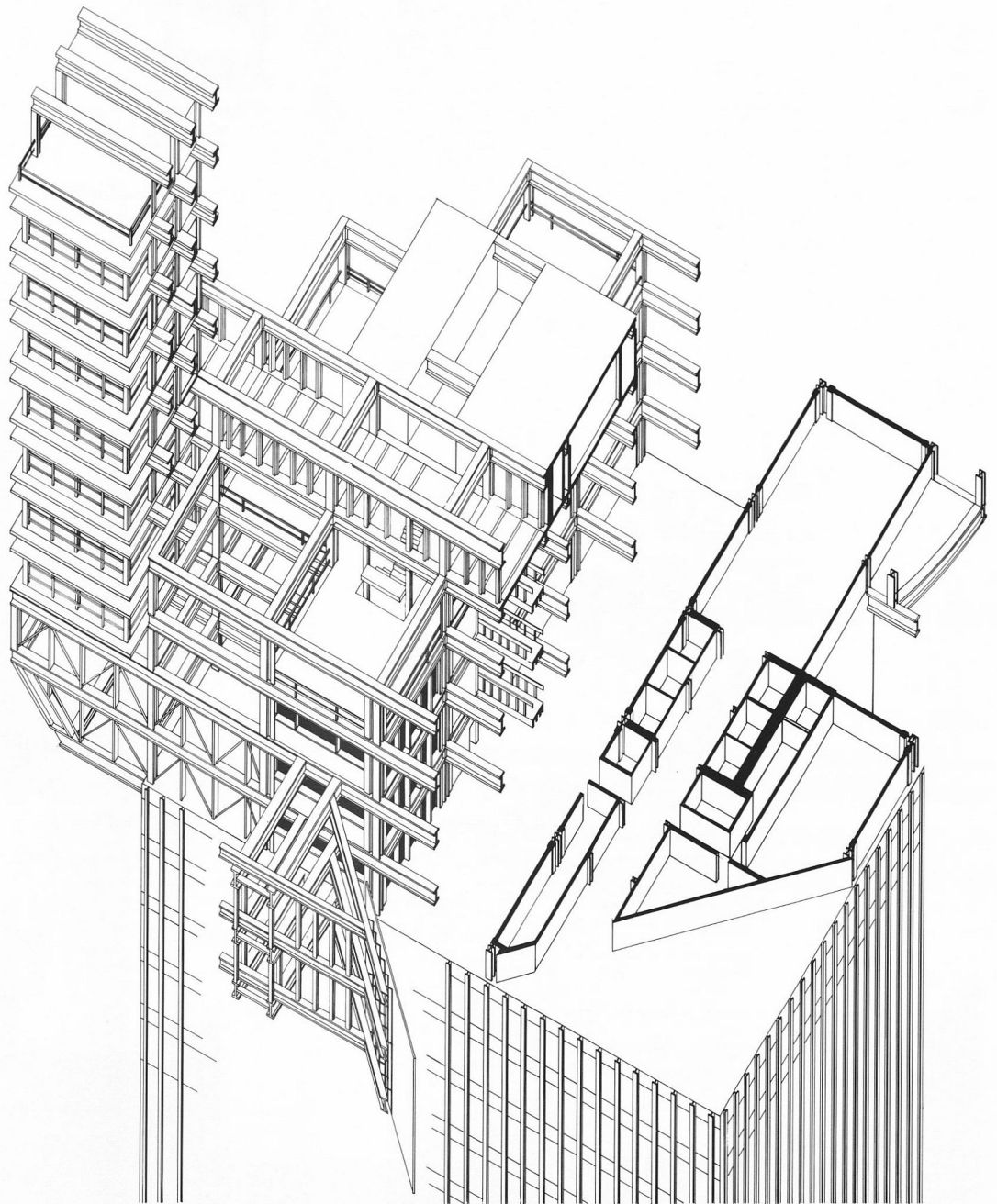
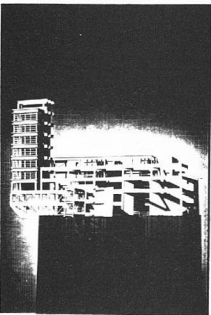
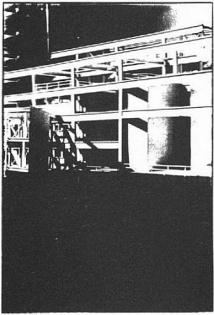
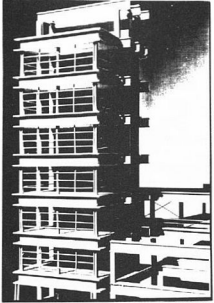
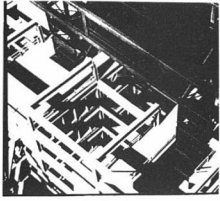
I positively think that the plural and dynamic School of Architecture at Arlington, which has not been trapped by only one tendency, neither post-modernism, deconstructivism nor high-tech, has all the possibilities to reinforce its own essence and travel together with European schools along this line of contemporary modernism.

*Mario Corea Aiello is currently a Principal with Corea, Gallardo, Mannino in Barcelona Spain. He was a Visiting Critic during the Spring Semester of 1990.*

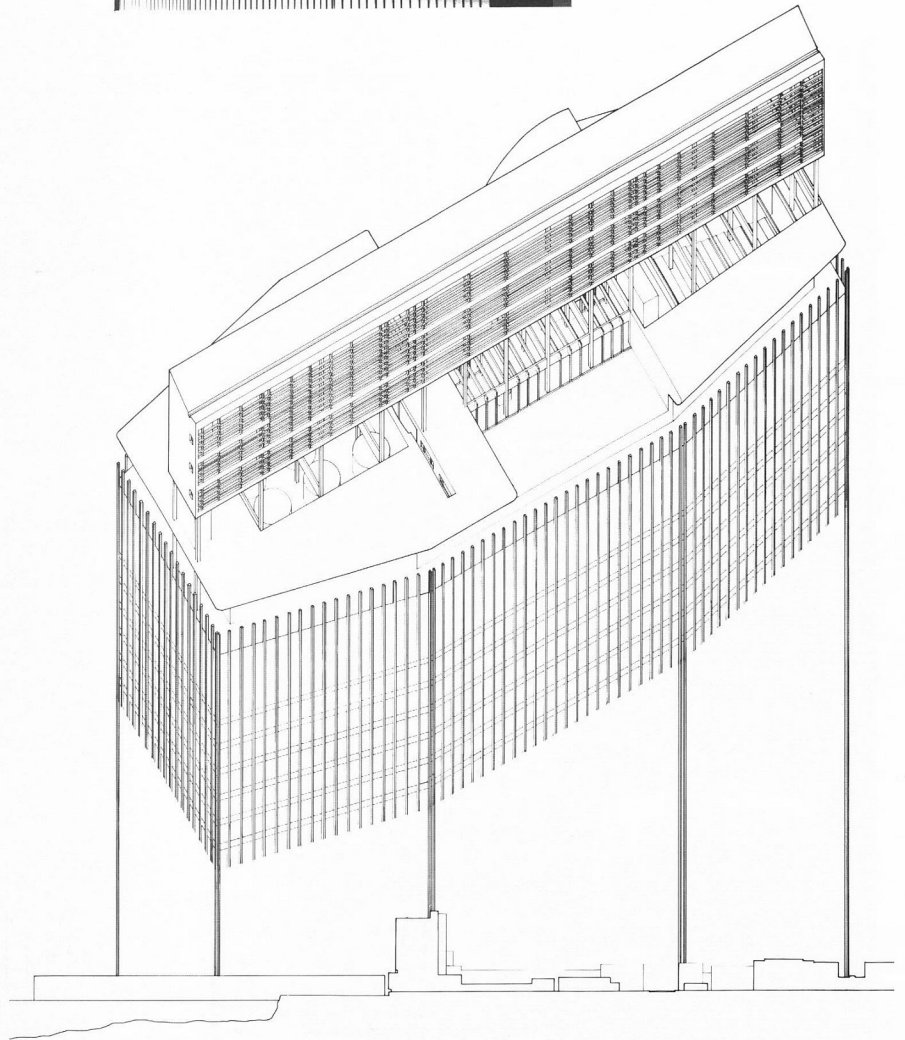
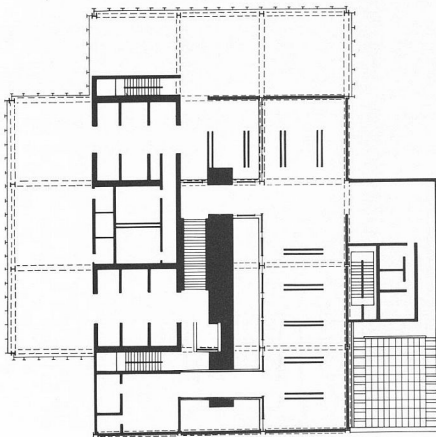
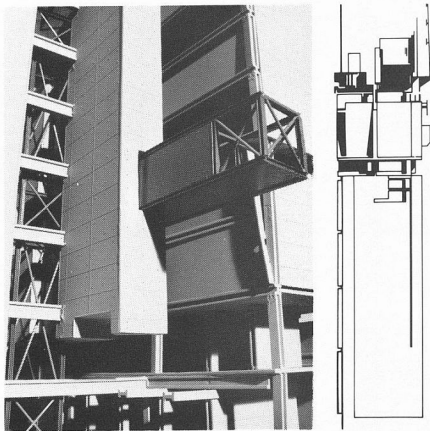
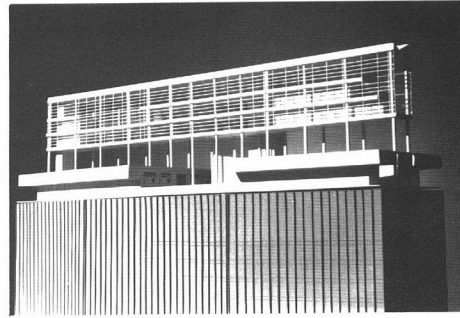
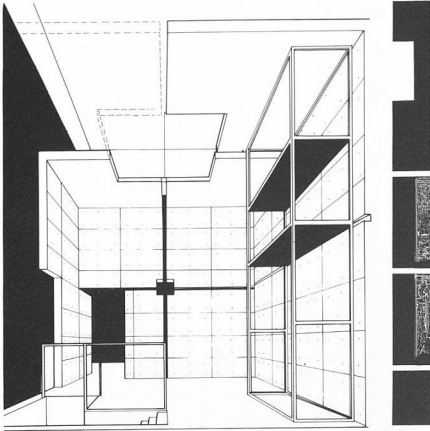


City Hall Sagunto, Spain, Lois McGinnis

Instructor: Bill Boswell, Junior Design (Path A)



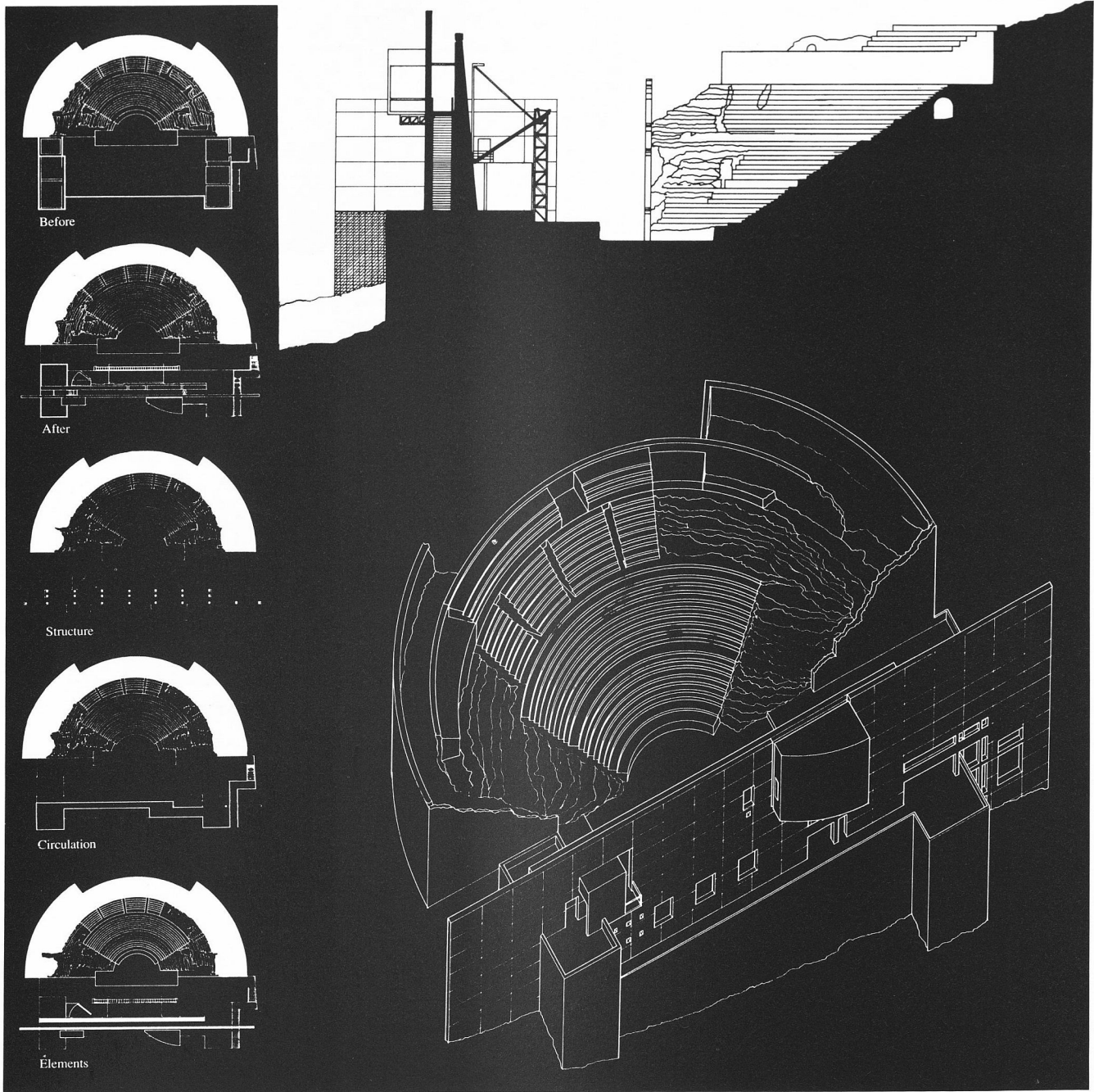
Intervention On A High-rise, Daren Kirbo



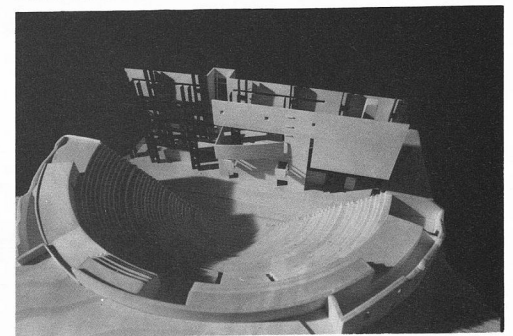
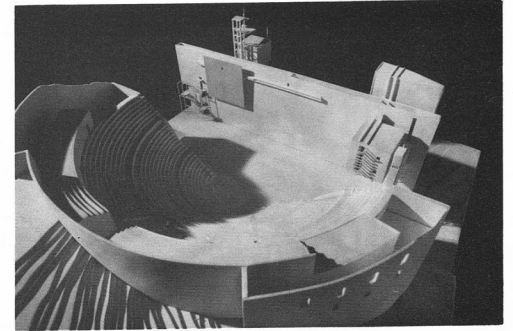
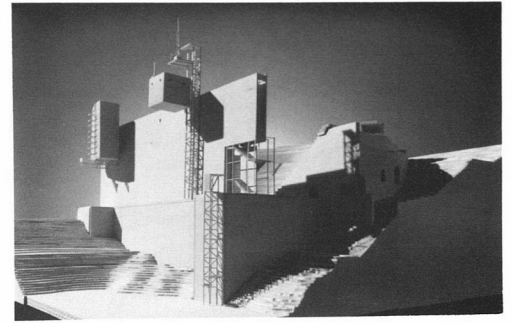
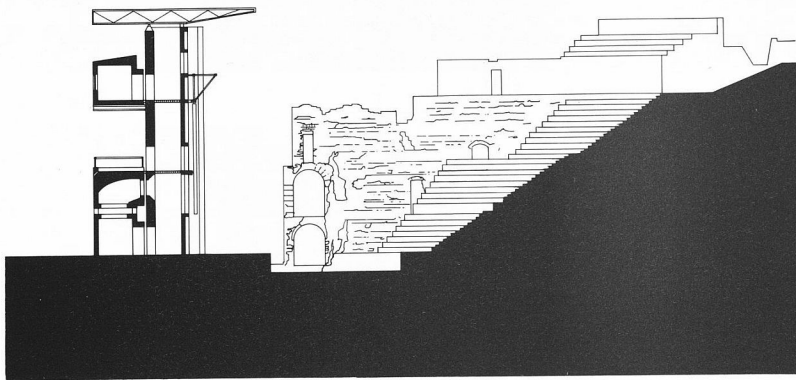
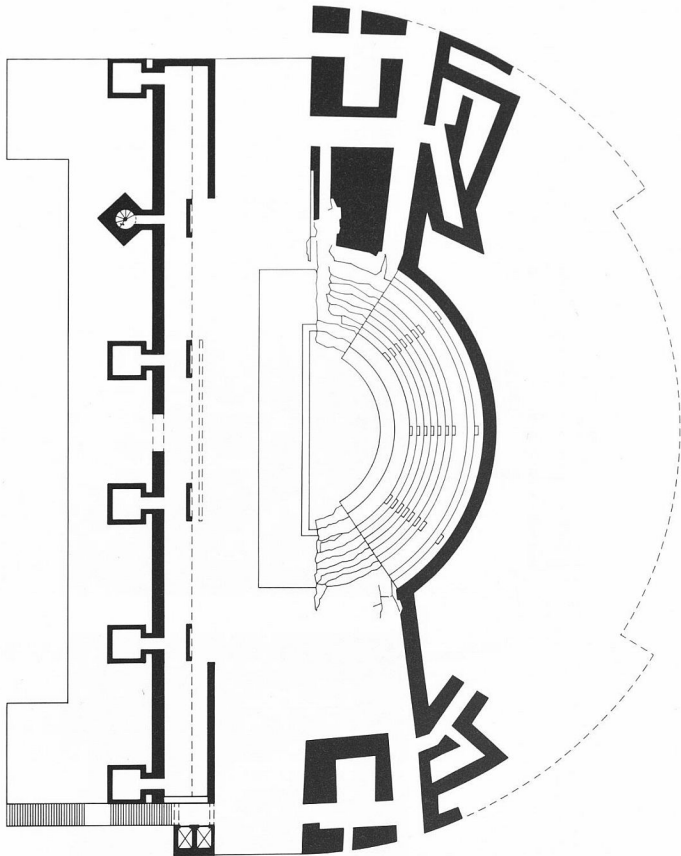
Justin Ruiz and Karla Armas

Instructor: Bijan Youssefzadeh, Junior Design



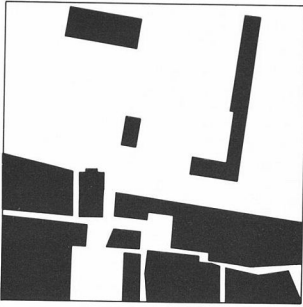


Theatre De Sagunto, Spain, Lois McGinnis

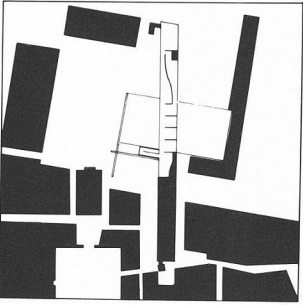


Mary Vecera, Michael Gonzales, and Lisa Mayes

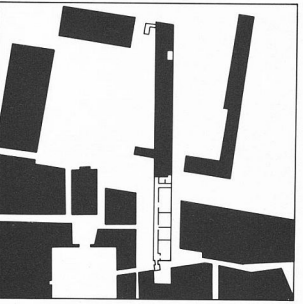
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Bill Boswell, Junior Design



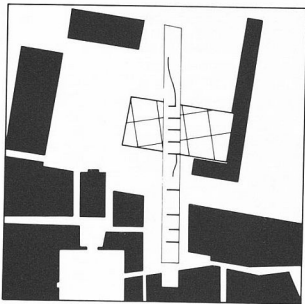
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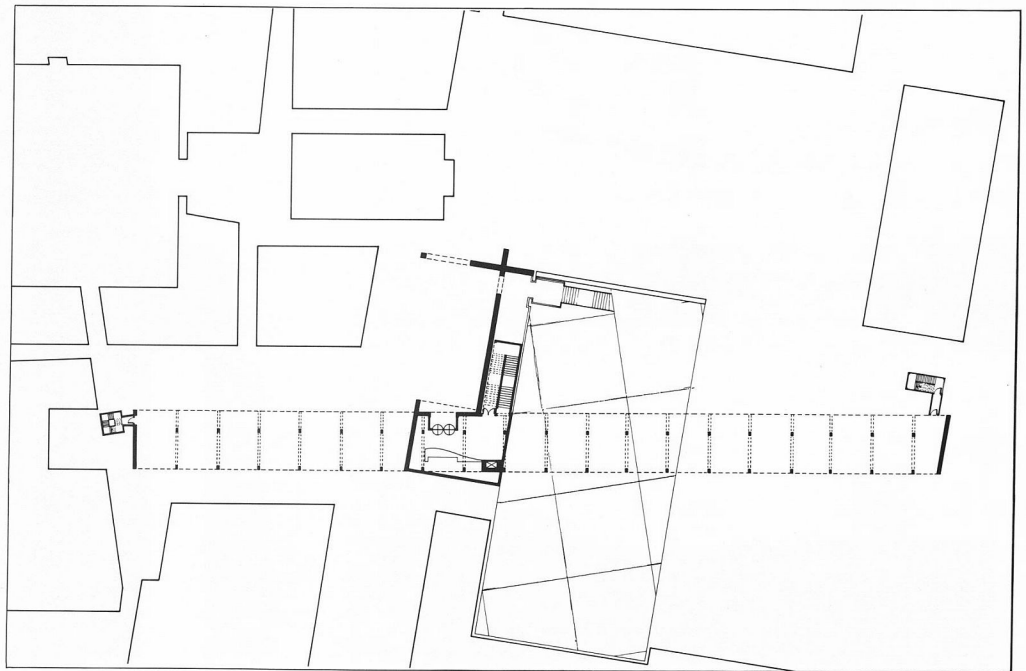
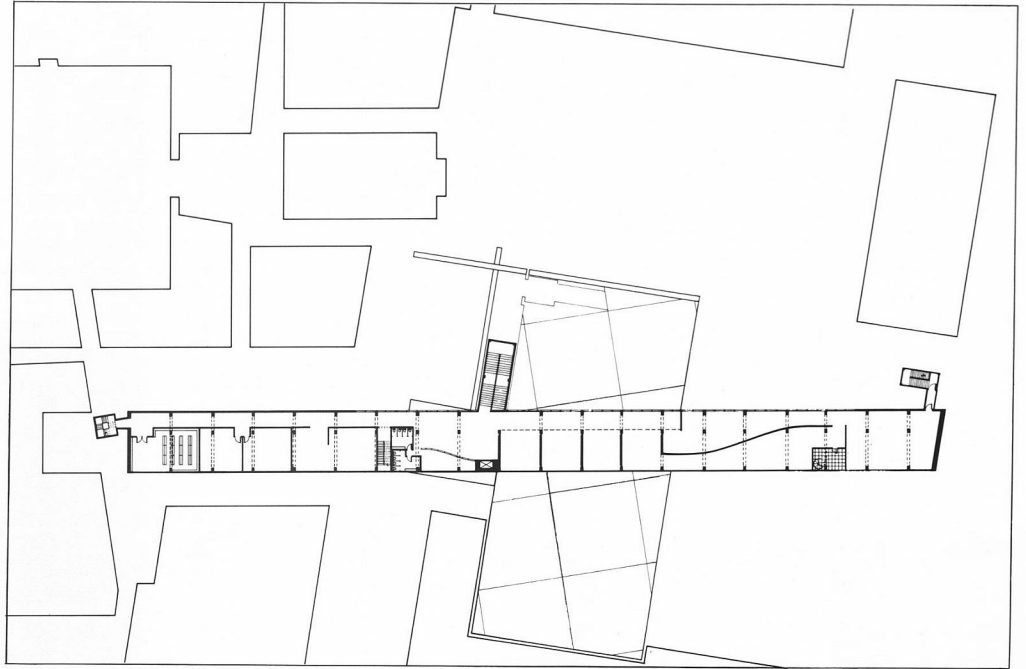
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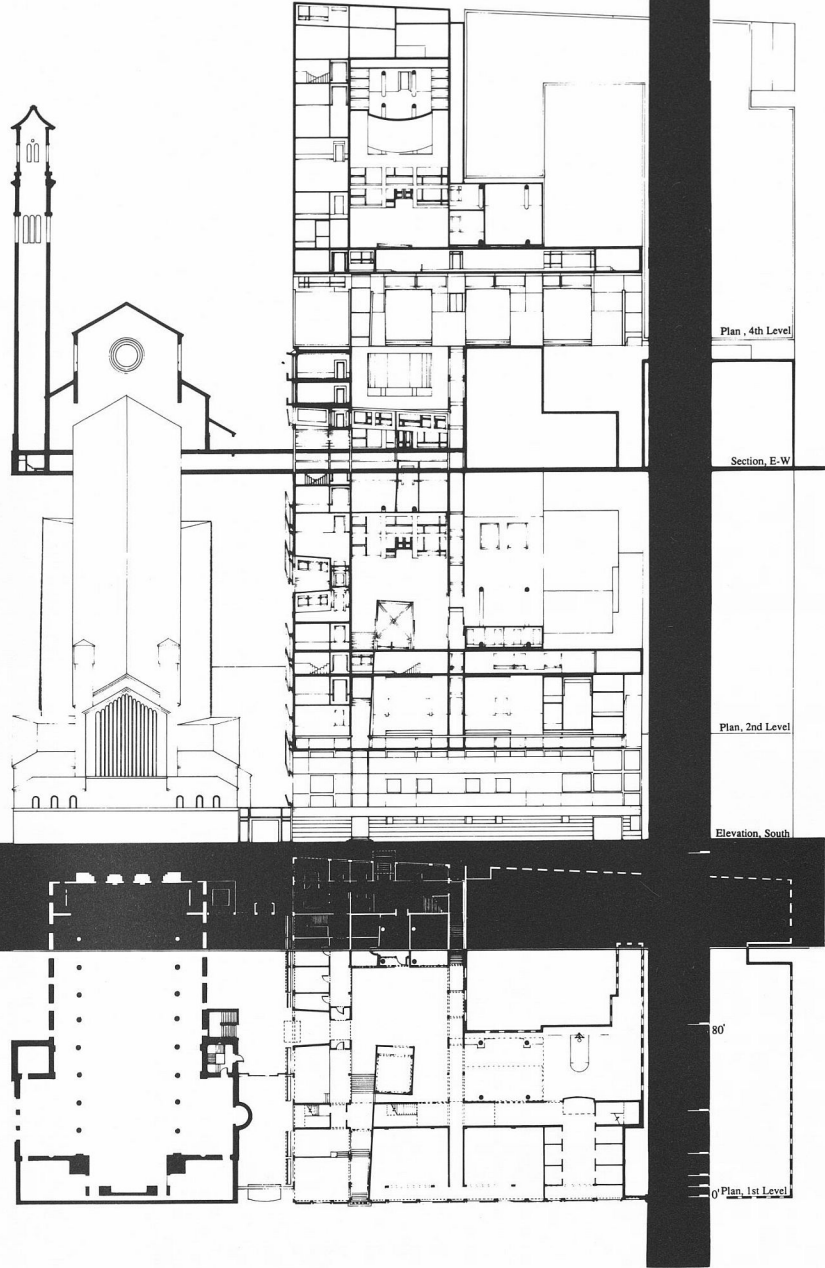
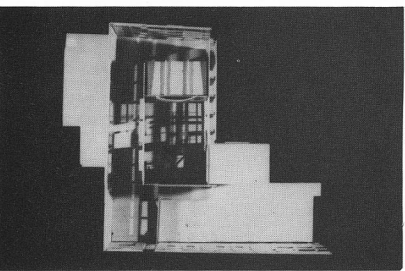
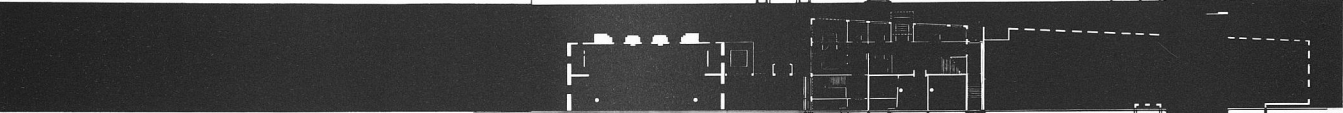
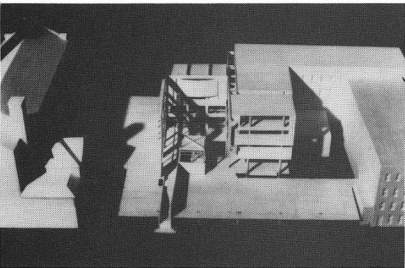
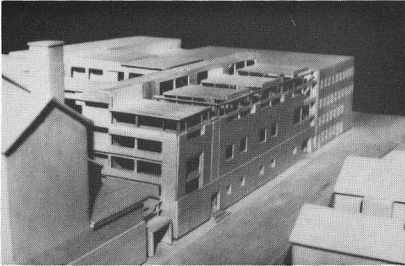
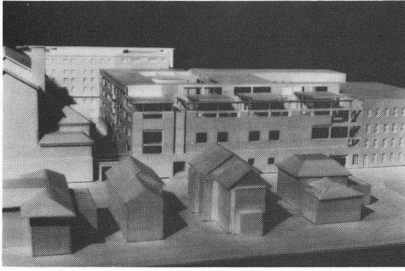


OPPOSITIONS



Architectural Studies, Sagunto, Spain, Mary Vecera,  
 1990, First—Open submissions, *An Addition to St.  
 Patrick's Church, Cambridge*, Association of Collegiate  
 Schools of Architecture/Precast Concrete Institute

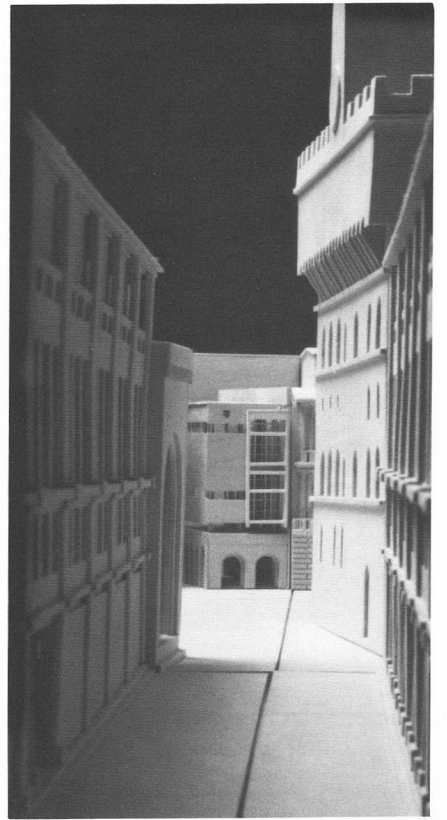
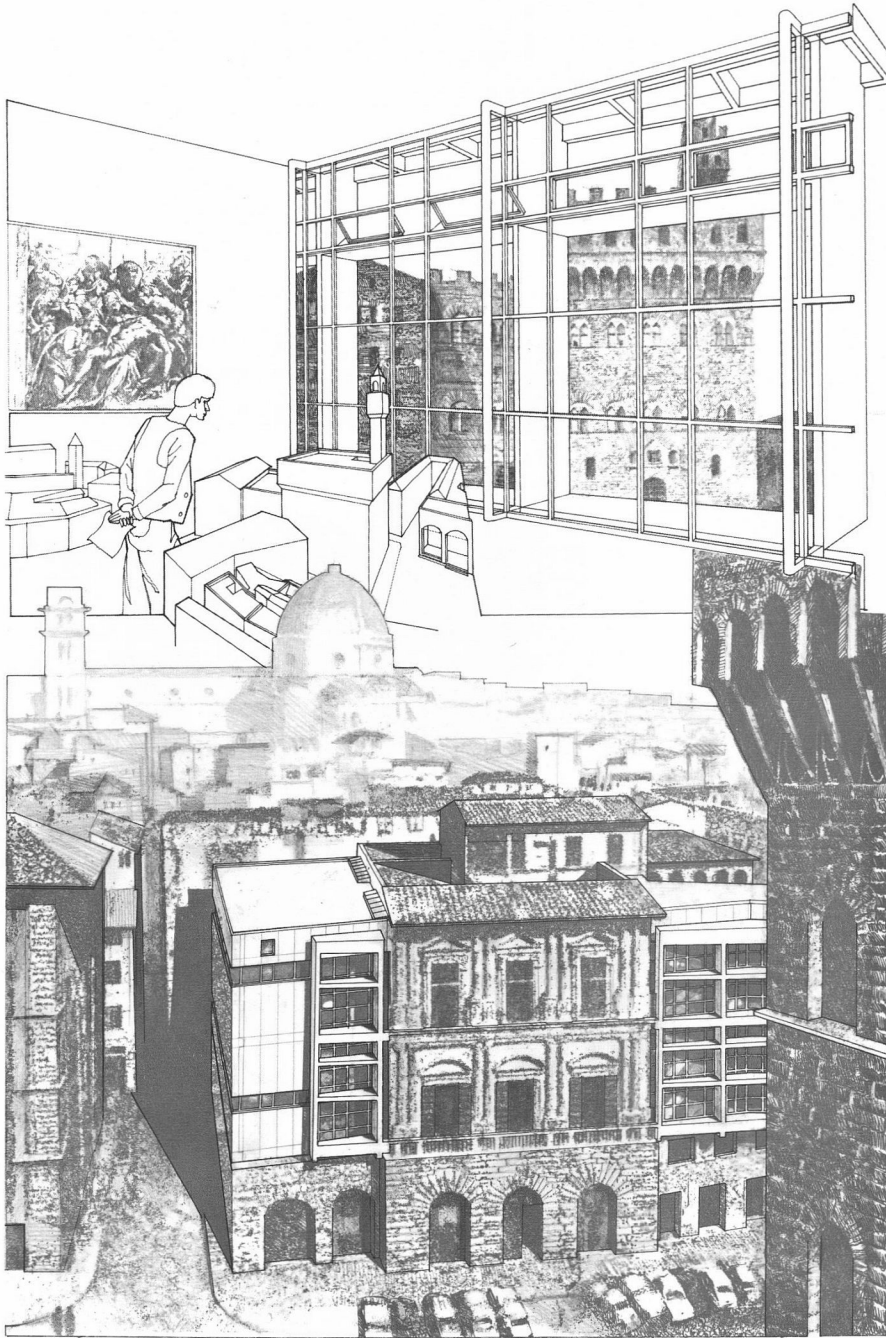
Instructor: Bill Boswell, Junior Design



**Addition to St. Patrick's Church**, Michael Patrick, 1990, First—Program Submissions, *An Addition to St. Patrick's Church, Cambridge*, Association of Collegiate Schools of Architecture/Precast Concrete Institute

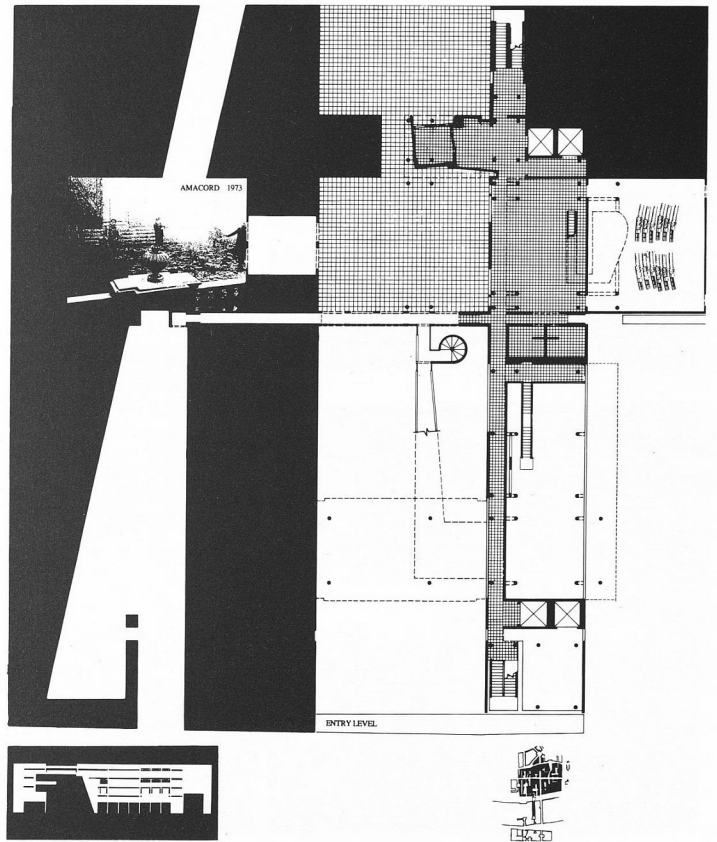
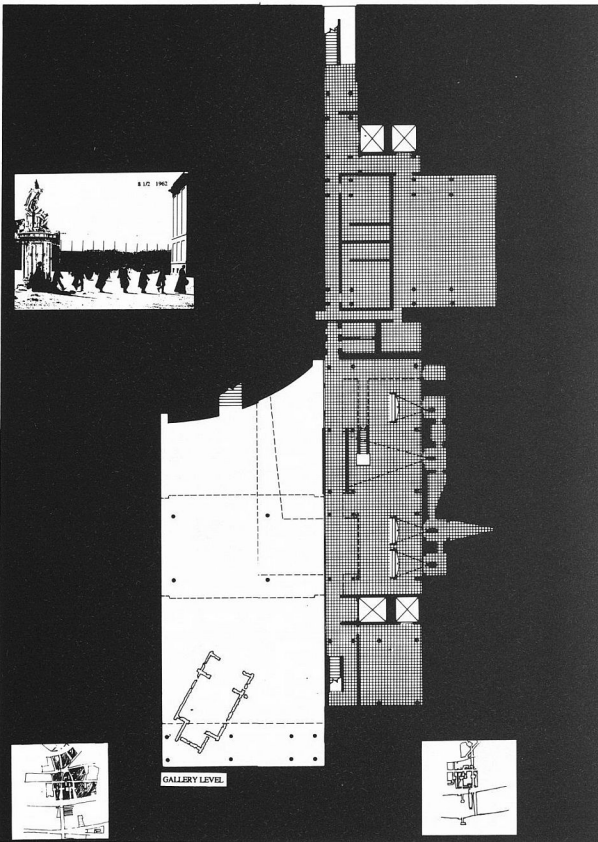
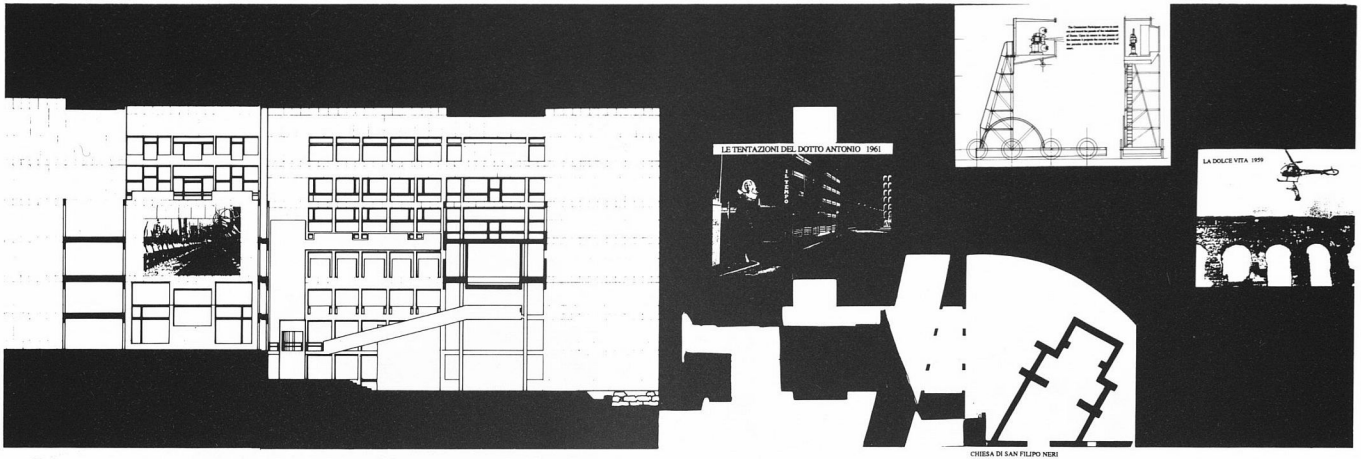
Instructor: Bill Boswell, Junior Design (Path A)





Vasari Museum, Florence, Italy, Corvin Matei

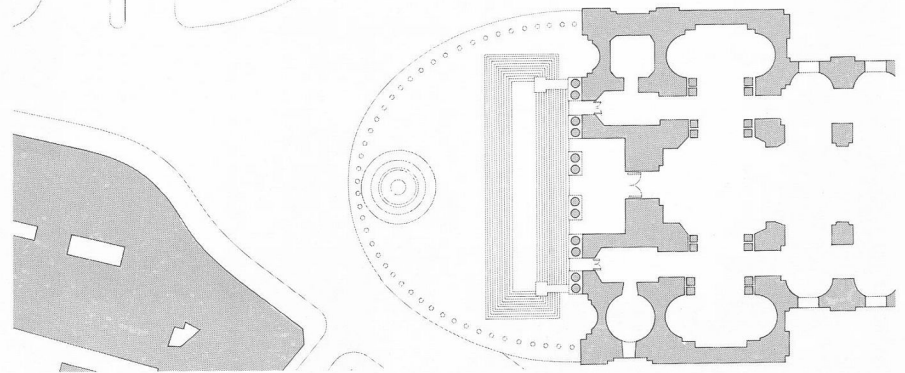
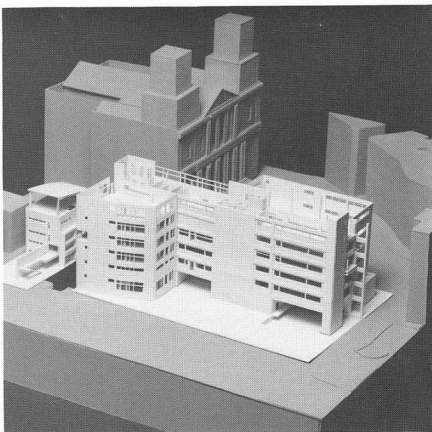
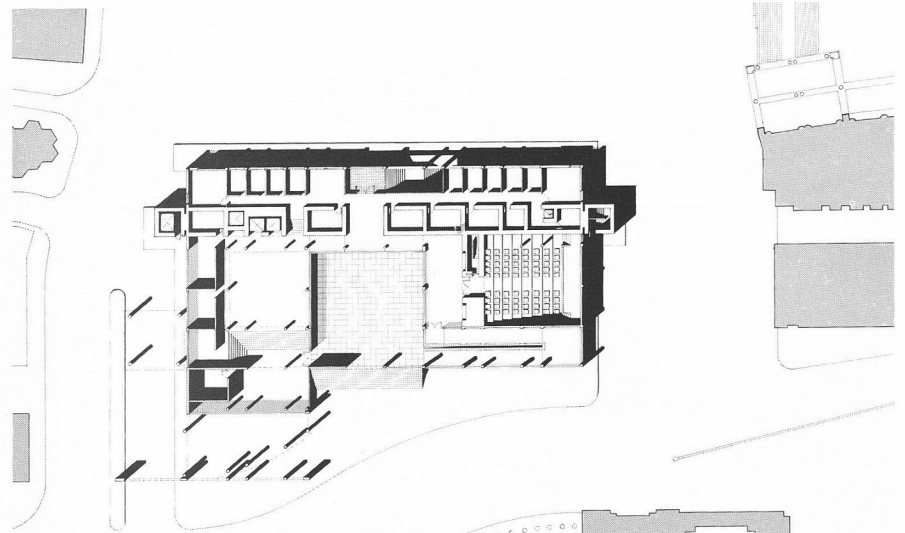
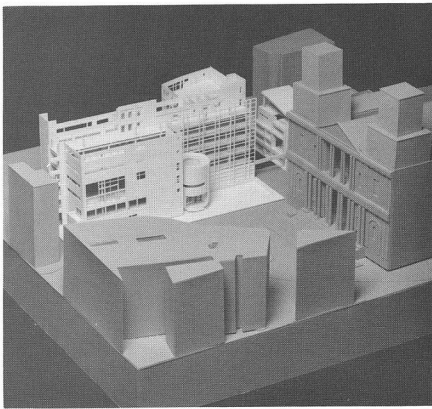
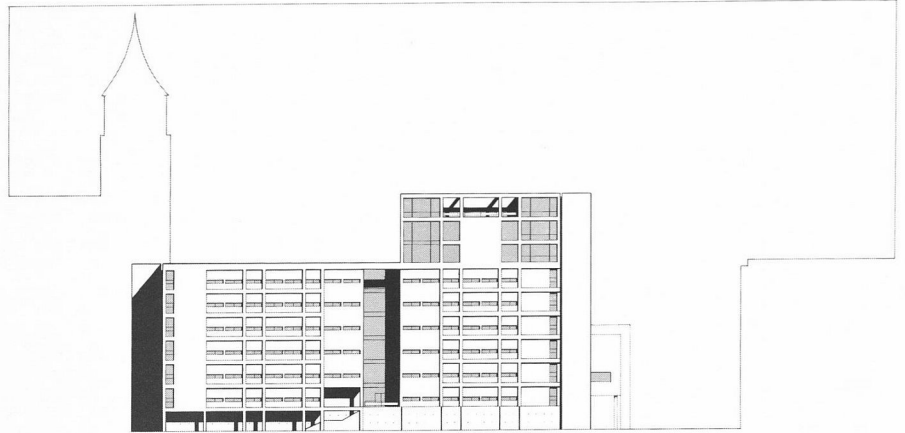
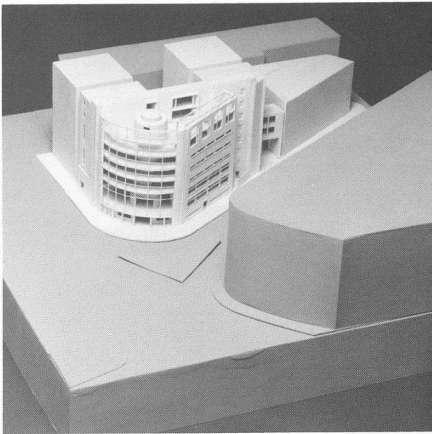
Instructor: Bill Boswell, Junior Design



Fellini Film Institute, London, England, Michael Kaiser and James Whisenhunt, 1991, Selected for Exhibit, *Monument and Counterpoint*, Royal Institute of British Architects

Instructor: Bill Boswell, Junior Design

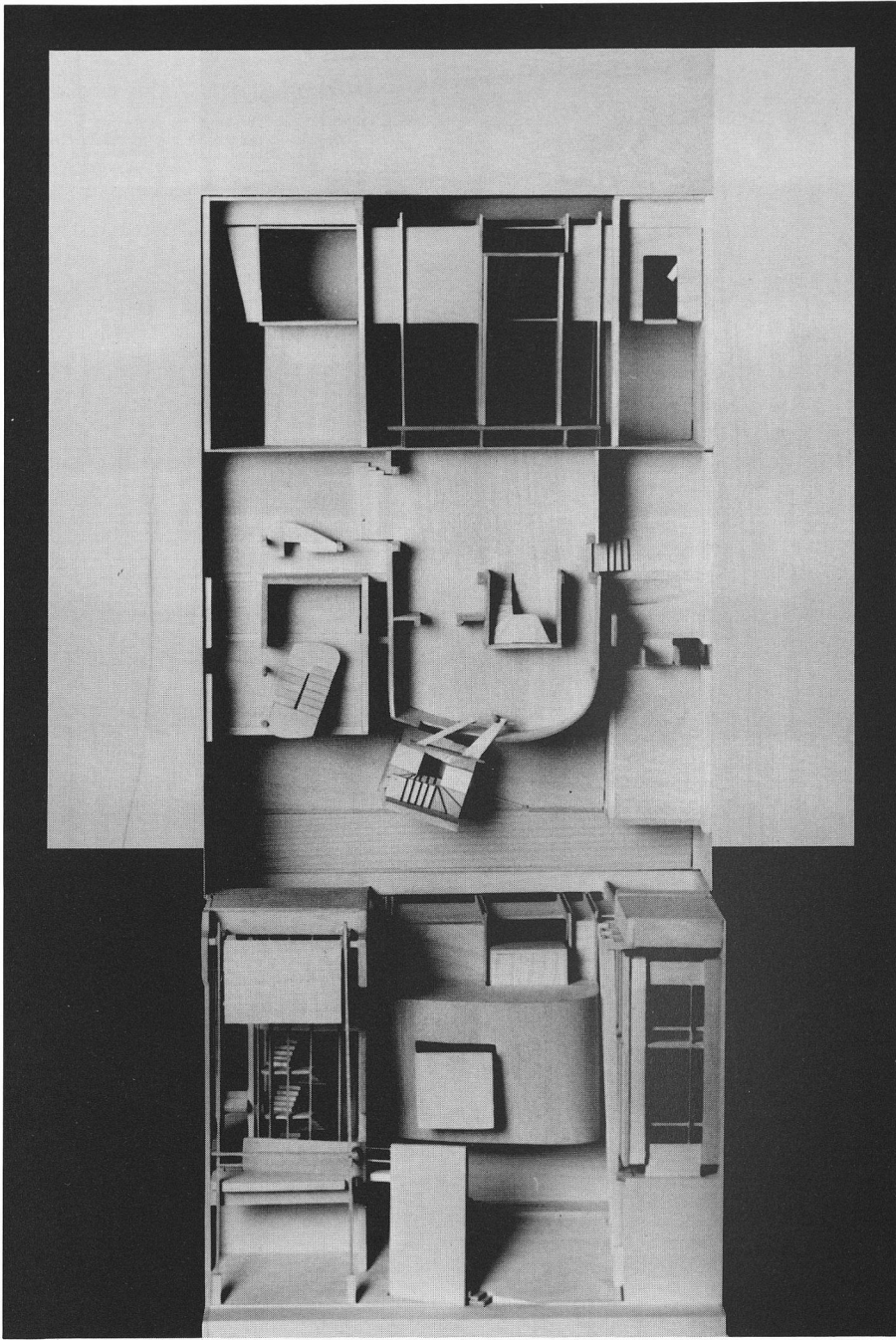




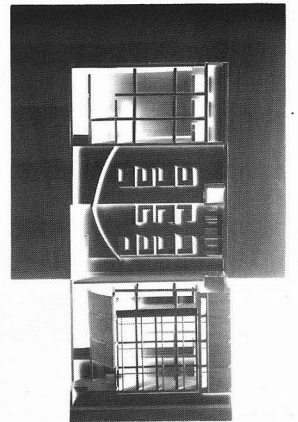
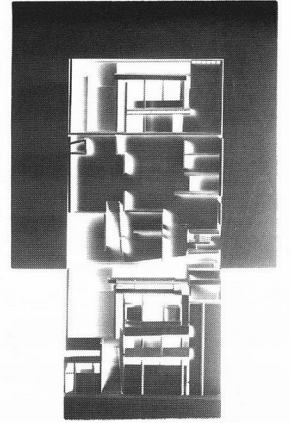
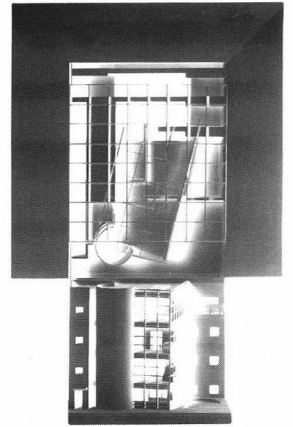
Urban Interventions, The RAG ( Headquarters for the Royal Anglican Gazette), Jason Patak and Rene Cavazos

Jeff Ballas

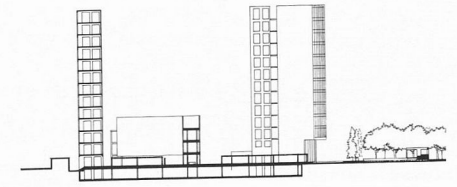
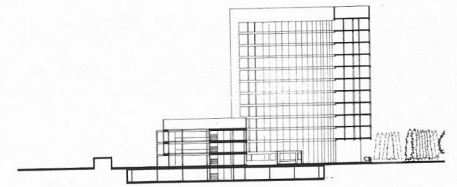
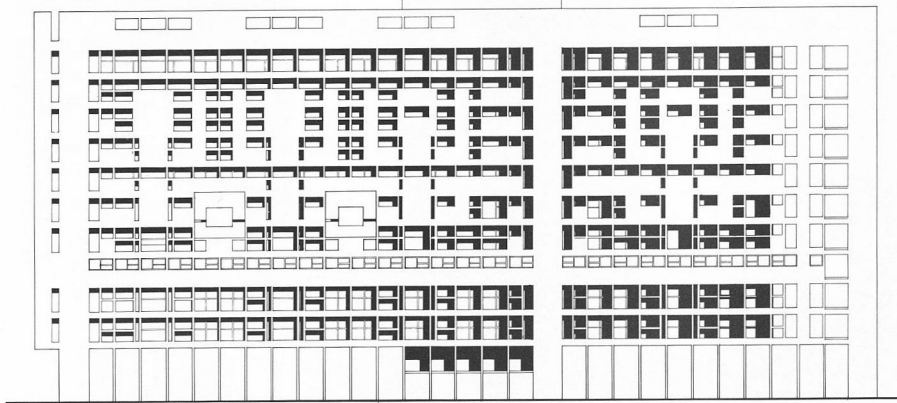
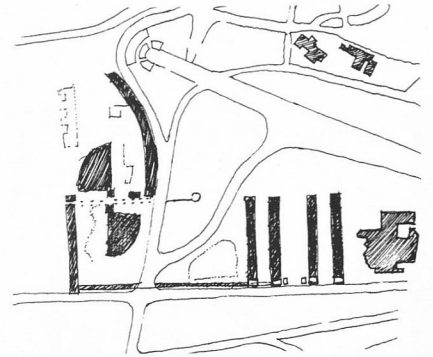
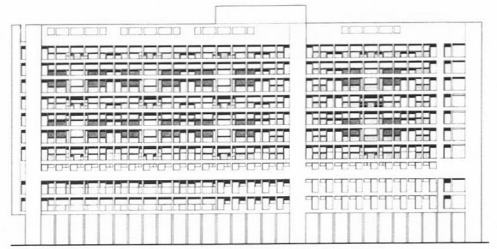
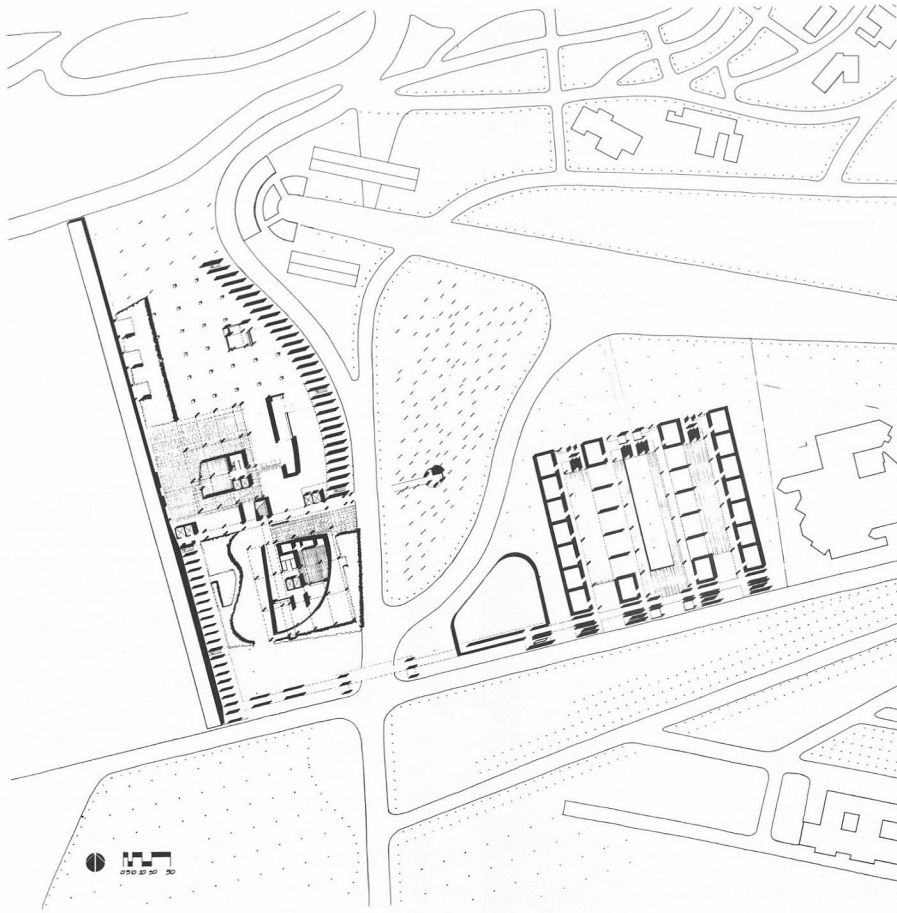
Instructor: Steven Quevedo, Junior Design



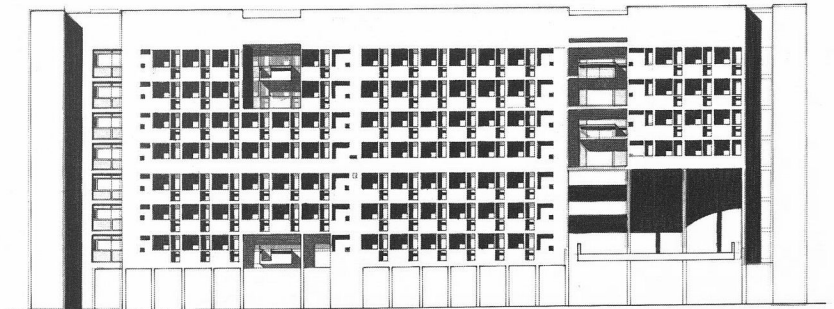
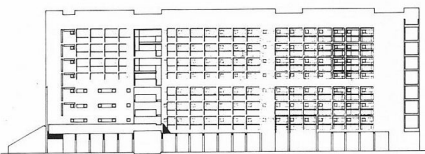
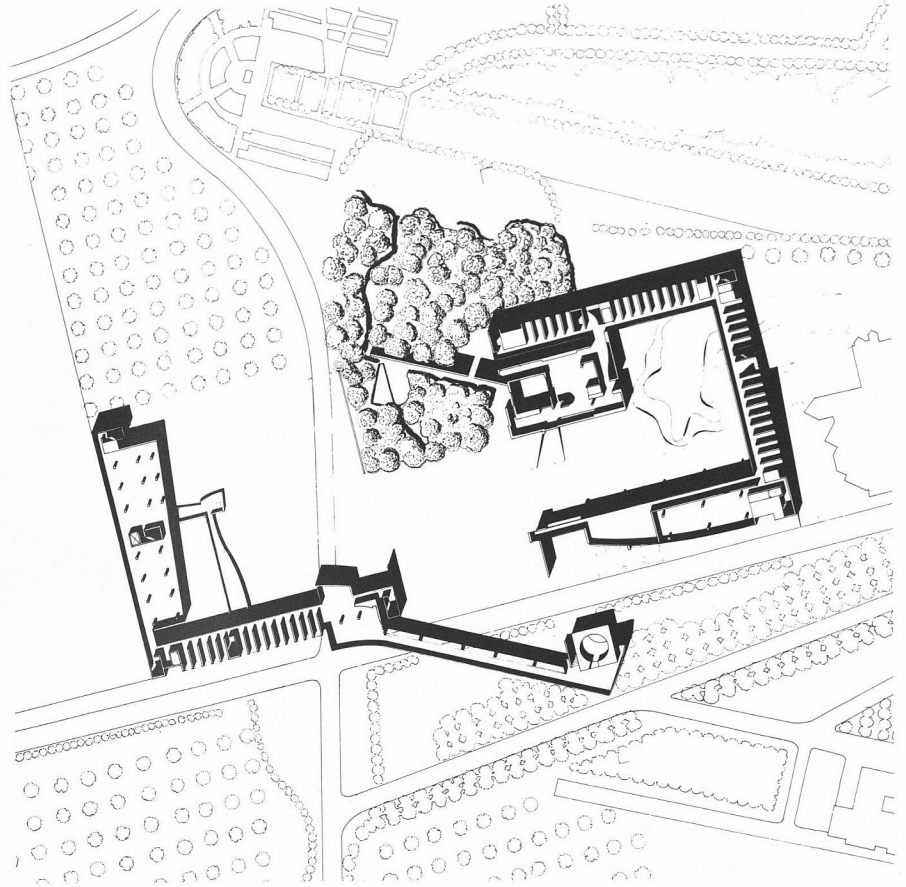
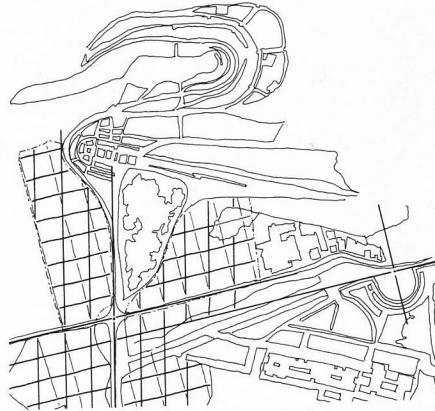
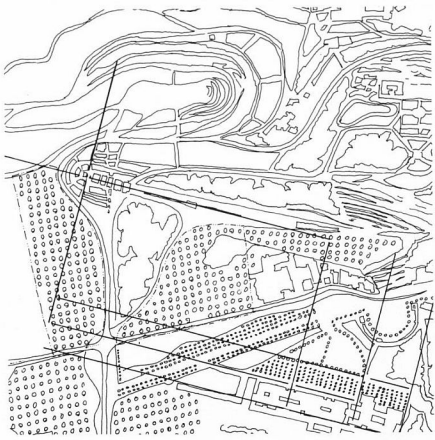
Atelier 2000, Nathan Munk, Marc McCollum, Robert Ilosvay, and Karen Hyatt



Instructor: Lee Wright, Junior Design (Path A)



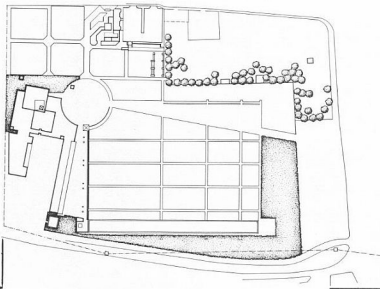
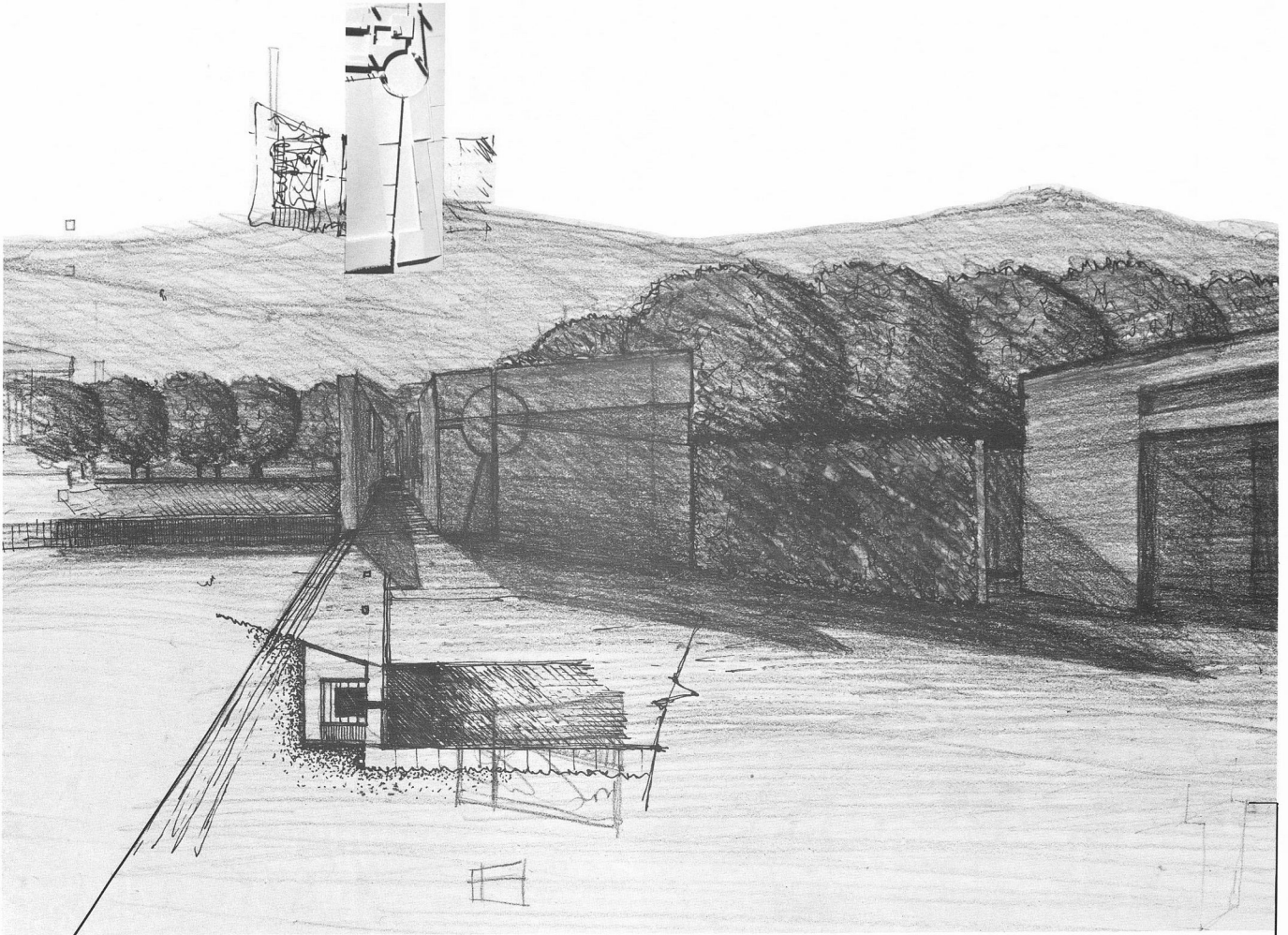
Hospital at Alhambra, Spain, James Whisenhunt



Michael Kaiser

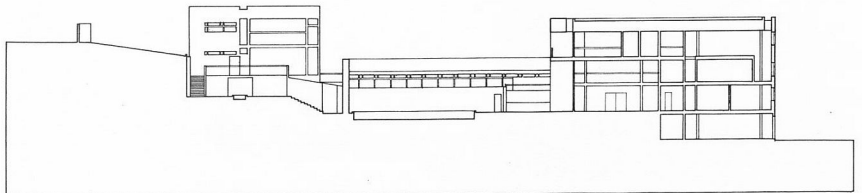
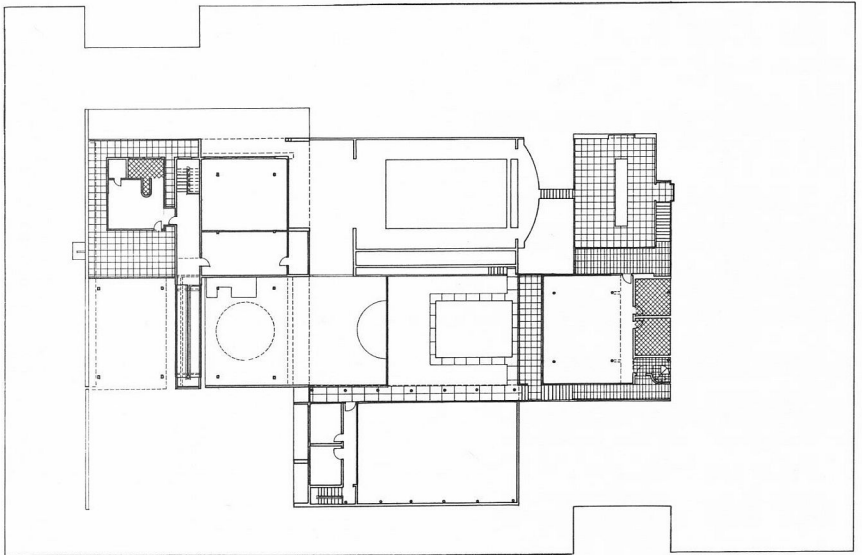
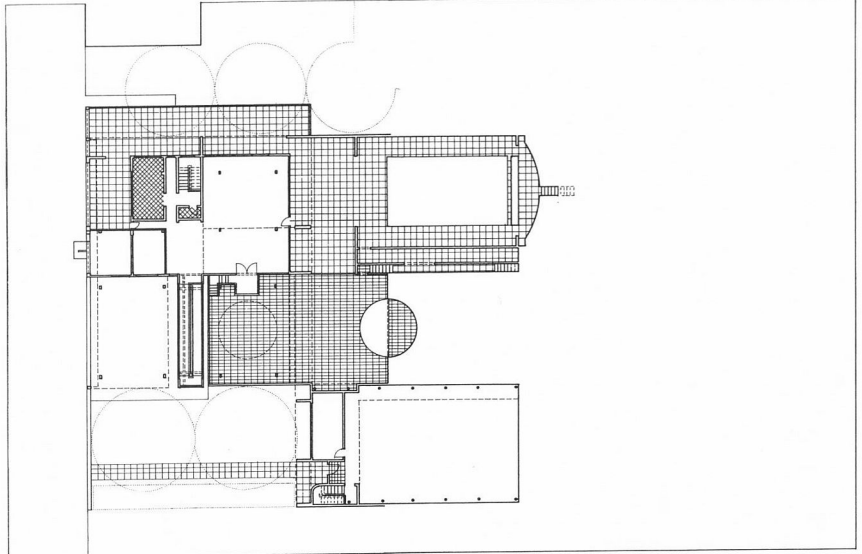
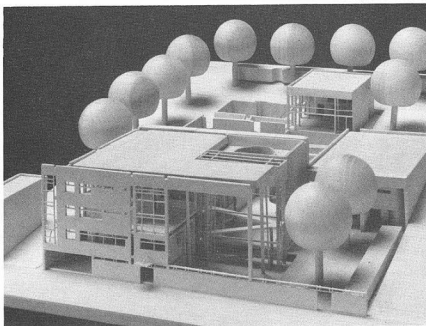
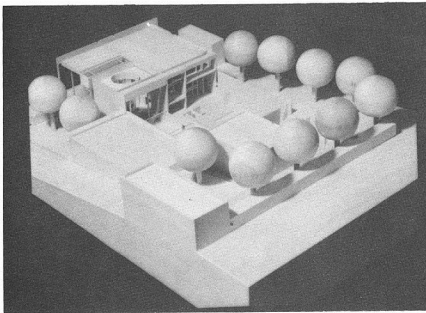
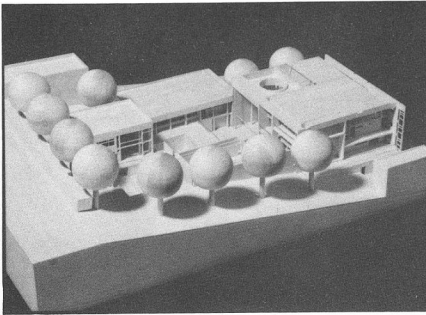
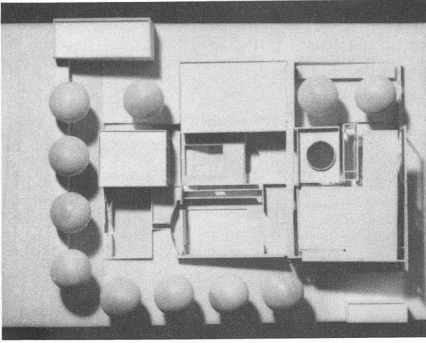
Instructor: Richard McBride, Junior Design





Cemetery al Fresco, Chris Powers

Instructor: Craig Kuhner, Junior Design

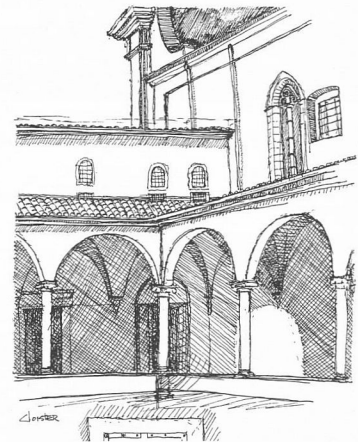
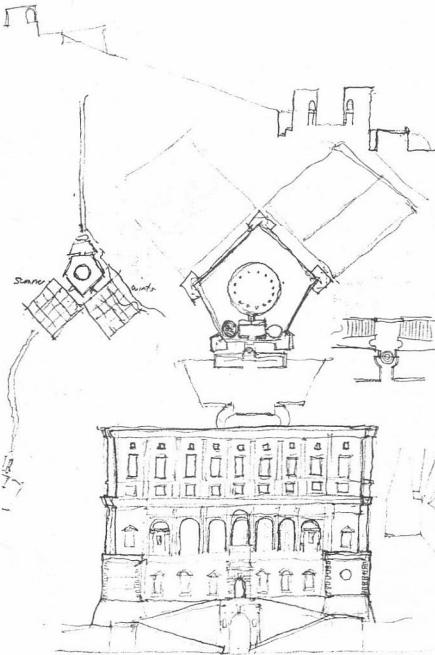
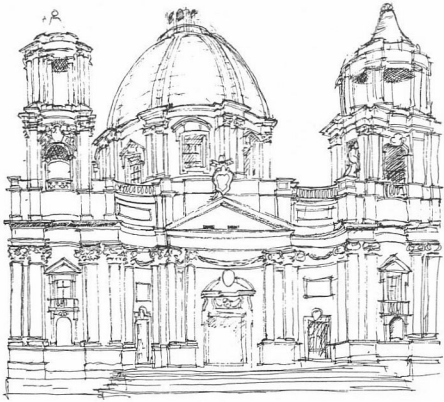
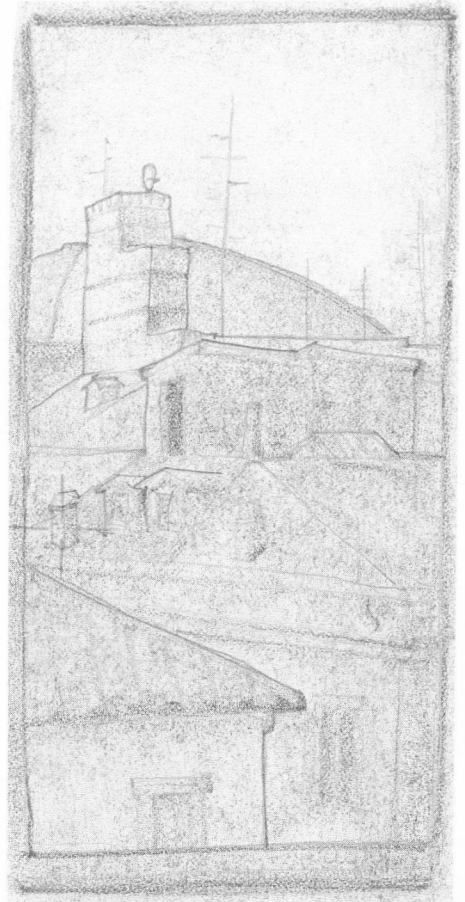


House for a Plumber, Stephen Duck

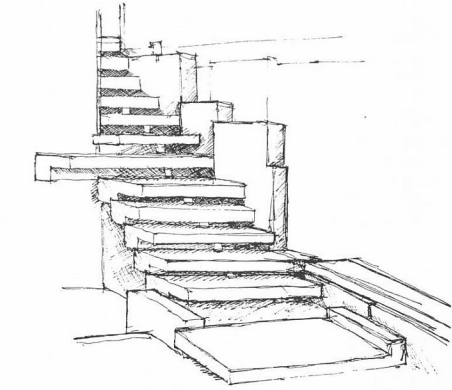
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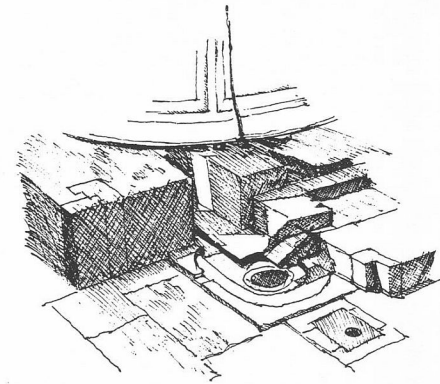
o TEATRO MARCELLO (Caesar) complex by Augustus  
 resembles colosseum  
 Medievall time  
 semi-circular, Ionic, Corinthian  
 was the 2nd largest theatre in Rome: about 13500 seats.  
 modeled after the colosseum; built of the same stone, travertine  
 Peruzzi built housing atop



Sketches from Italy, Hoyt Hammer, Jim Miyoshi, and Michael Kaiser



Yardley - Piazza St. Peter's



Sketches from Italy, Hoyt Hammer, Jim Miyoshi, and Corvin Matei

Instructor: Bill Boswell, George Gintole, and Michael Yardley, Rome Program



**Print Graphics, Scott Freeland**  
Instructor: George Gintole, Junior Graphics (Path A)

## THE FRANKFURT (IN) ARLINGTON PHENOMENON

by Werner Goehner

When compared with other architecture schools of the Texas University system and their more fractionalized and diversified faculties, the School of Architecture at the University of Texas at Arlington has a concern for formal rigor emphasizing the timeless over the temporal aspects of form. This concern appears to be one asset of the architecture school in Arlington.

What appears as an asset relative to peer institutions in the Texas University system, however, may constitute a missed opportunity vis-à-vis the other uniqueness of the School of Architecture at Arlington: its location in an urban world of “fast” versus “slow commute,” “hard” versus “softscape,” “paratransit,” “floorplates,” “friction factors,” “corporate campuses,” “farmettes,” “billboard buildings,” “brick sniffers,” “class A or B spaces,” “signage,” “value engineering,” etc. The opposite of continuously defined public urban space, it is an urban world in which the dream to cross America on parking lots takes on an eerie reality. It is an urban world where during your nightly telephone calls from a gas station convenience store you can discern a distant but clear voice placing an order through a loudspeaker for two cheeseburgers, french fries and a Pepsi. The spatial origin of the voice is blurred; and the effect of amplification is absorbed in the distance. One moment the voice seems to be near to you, the next moment distant.

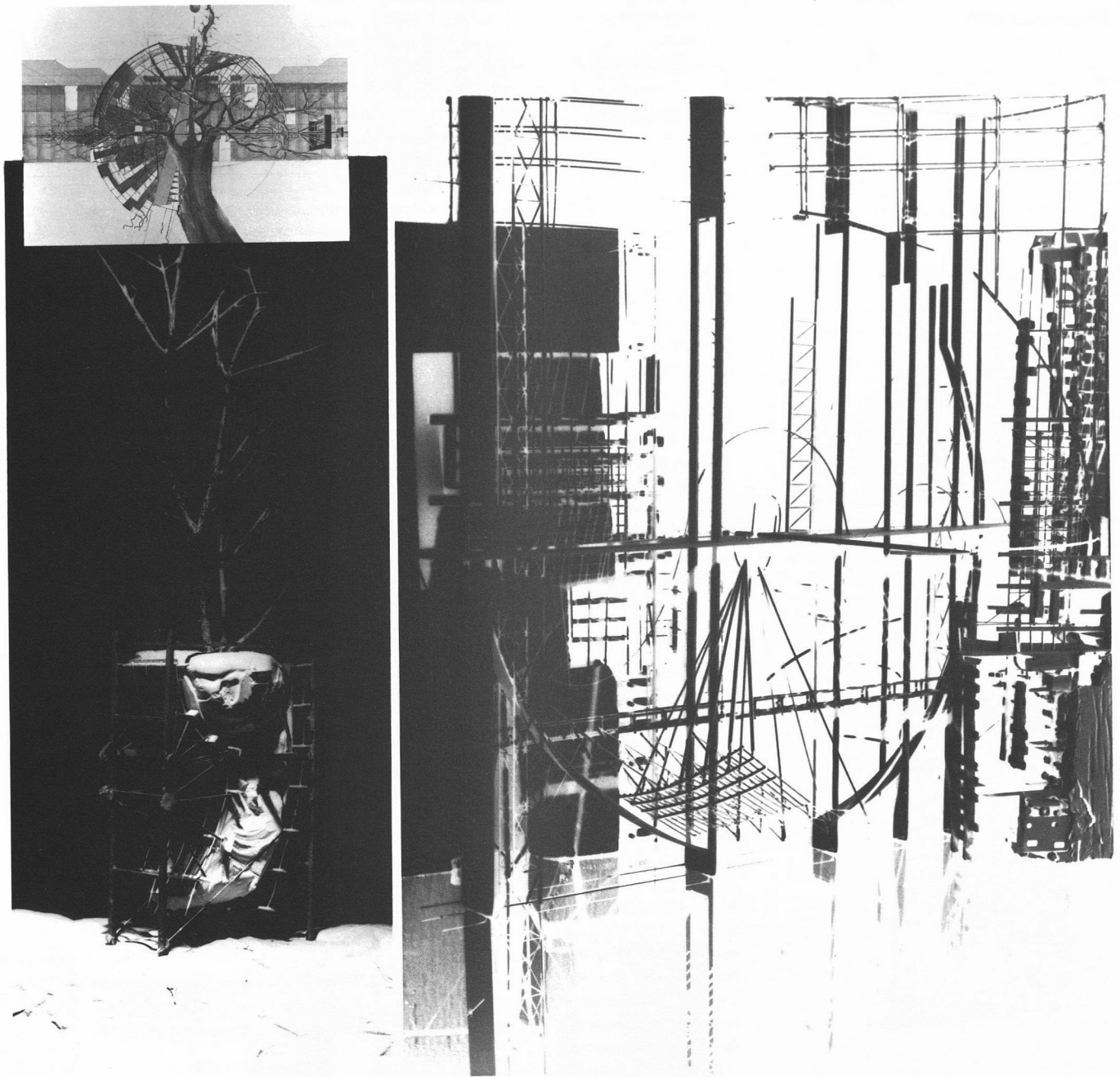
It is a difficult proposition to issue an architectural problem for a Musical Theatre in a dense urban situation in Frankfurt, Germany for students whose immediate urban lifeworld is so utterly different from that of Frankfurt. Luckily, there was enough interest, and to my surprise the students were well prepared to deal with typology, place, character, continuity, vertical surface, and public space, which are issues so pertinent in the design of a building in a dense European urban context. Thanks to the continuously intelligent and intense input of all the students, the project was exhibited in Frankfurt and compared favorably with student projects from European architecture schools like Zurich, Dortmund, Dusseldorf, Weimar, Frankfurt or Vienna. The students’ familiarity with these concepts testifies to the ongoing involvement and contribution of the faculty to the curriculum of the School of Architecture at the University of Texas at Arlington.

I always wondered what the psychological *modus operandi* is for the apparent reconciliation of this kind of immediate urban lifeworld with the heroic issues of public urban architecture of a European origin: escapism, repression, nostalgia? If I ever return to Arlington again, I would like to formulate architectural problems which conceptualize this most amazing asset of the School: its location within an urban field and a new space-time relationship which renders the familiar opposites of public-private, city-county, inside-outside, continuity-discontinuity relatively obsolete. It would be my goal to create an awareness in the design studio concerning the growing contradiction between the individually lived experience and the proper structural model of the conditions of the individually lived experience. This increasing gap partly accounts for the present architectural production and criticism which is guided, for the most part, either by nostalgic pictorialization of the past or by an entropic, apocalyptic projection of the future. This leaves the production of architecture badly equipped to read the continuous mutations of late capitalist society.

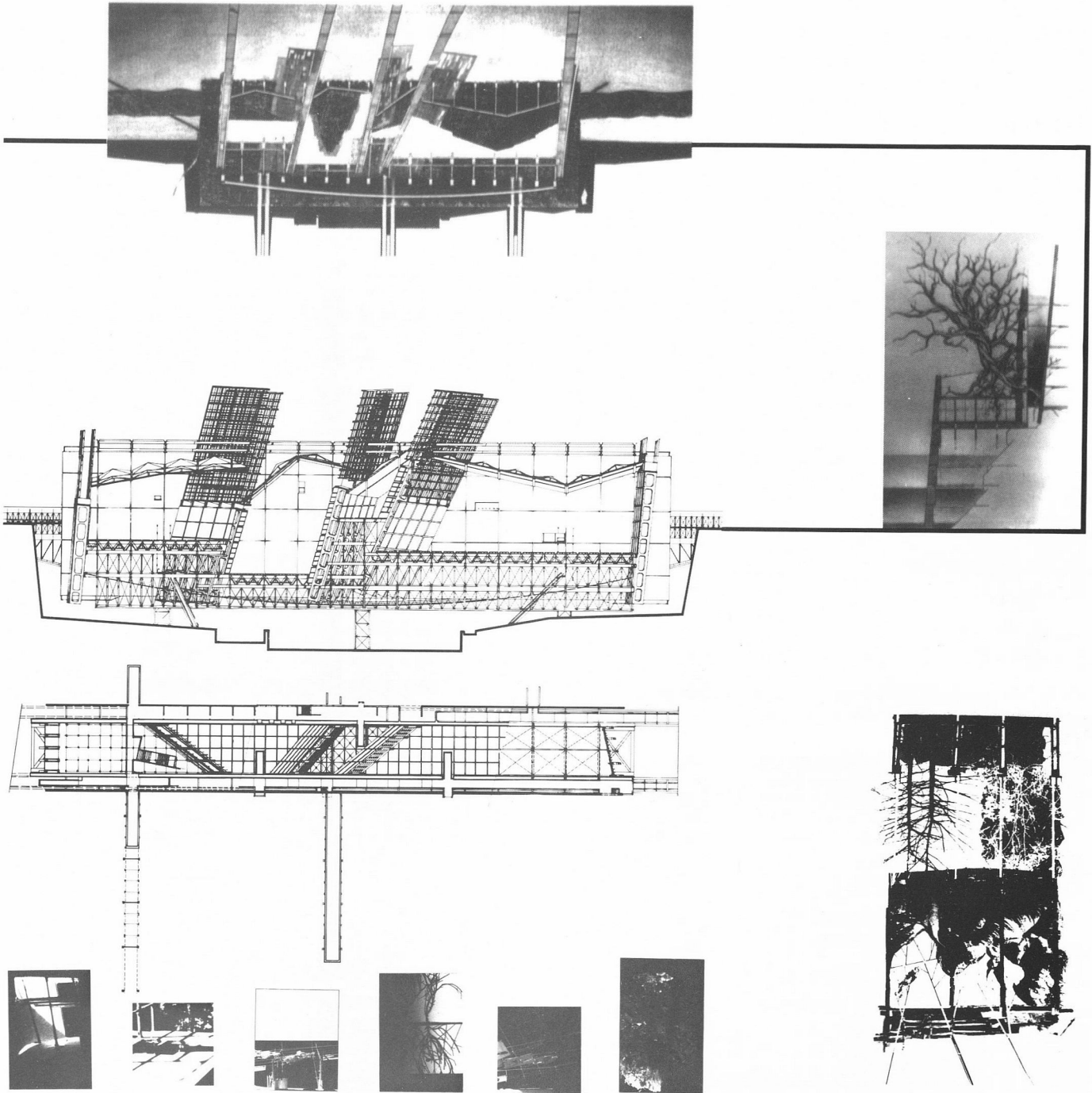
To modify a quote from Walter Benjamin, the urban reality of the Dallas-Fort Worth Metroplex can only be considered as a strong anti-aphrodisiac—by academics as well as professionals in architecture as long as there is a sort of nostalgic clinging to values and settings or urban realities far away in time and space from those represented in Arlington. We all have been and still are seduced by that cocoon of authoritative manipulation of timeless architectural forms which protects us from temporality and recognition of conflicts and dilemmas which we, being involved in the production of architecture, are a part of. Only this recognition helps us to overcome a self assessment of the profession and production of architecture which is characterized by an oscillation between a delusive overestimation of the regulative or beneficial power of architecture and a paranoid narcissism of self-accusation and impotence.

*Werner Goehner is an Associate Professor of Architecture, Cornell University, and was a Visiting Critic during the Spring Semester of 1990.*





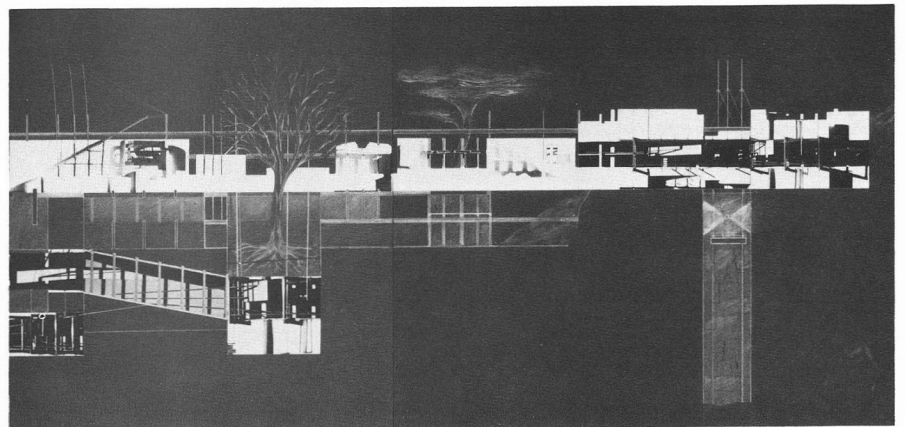
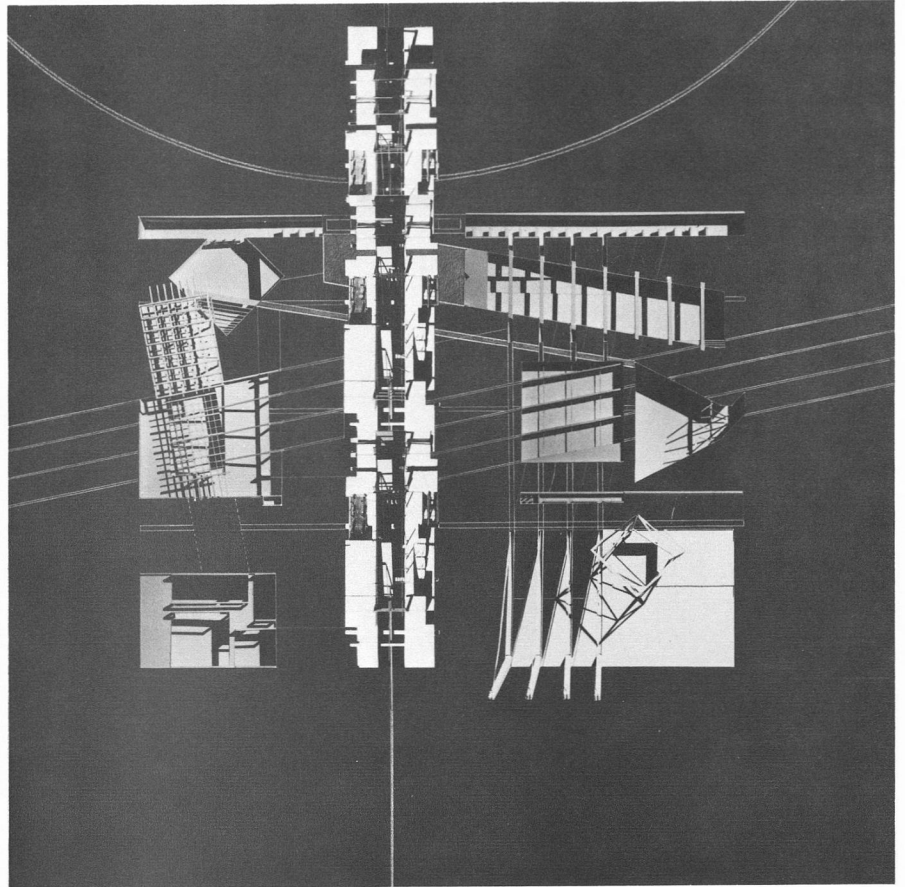
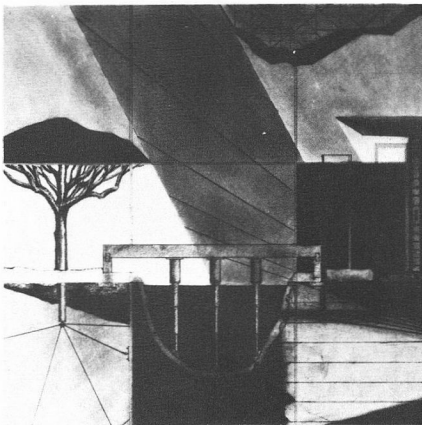
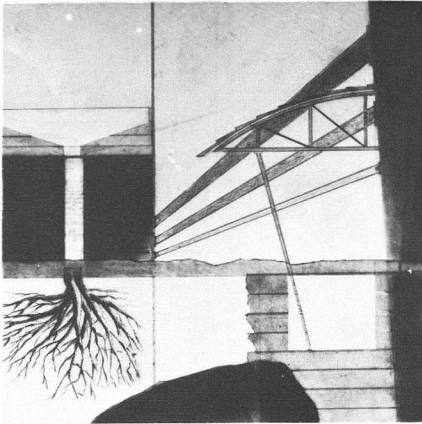
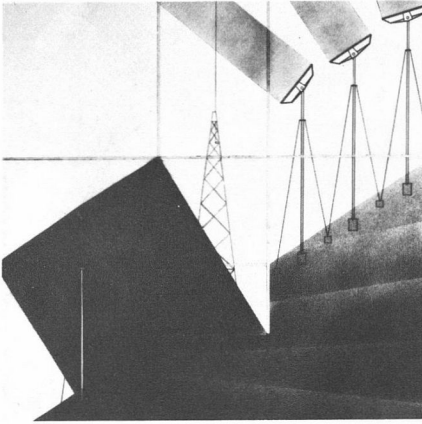
**A Tree Museum**, Robert Casstevens, 1991, First Place, Association of Collegiate Schools of Architecture/American Wood Council



**A Tree Museum**, Michael Patrick, 1991, Second Place,  
 Association of Collegiate Schools of Architecture/  
 American Wood Council

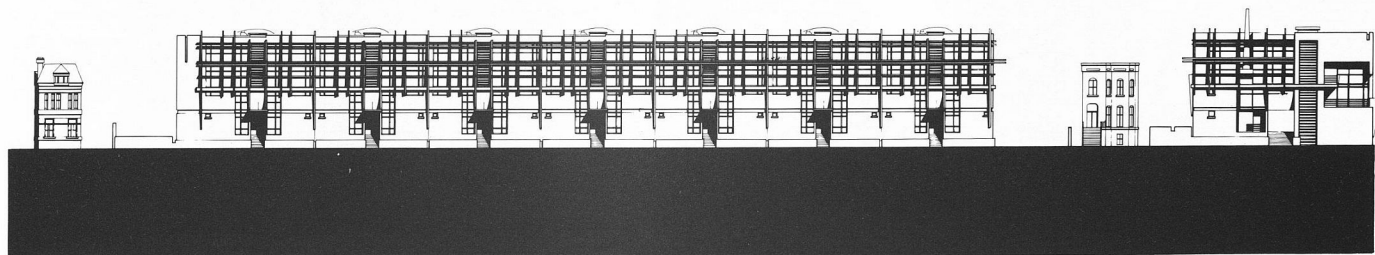
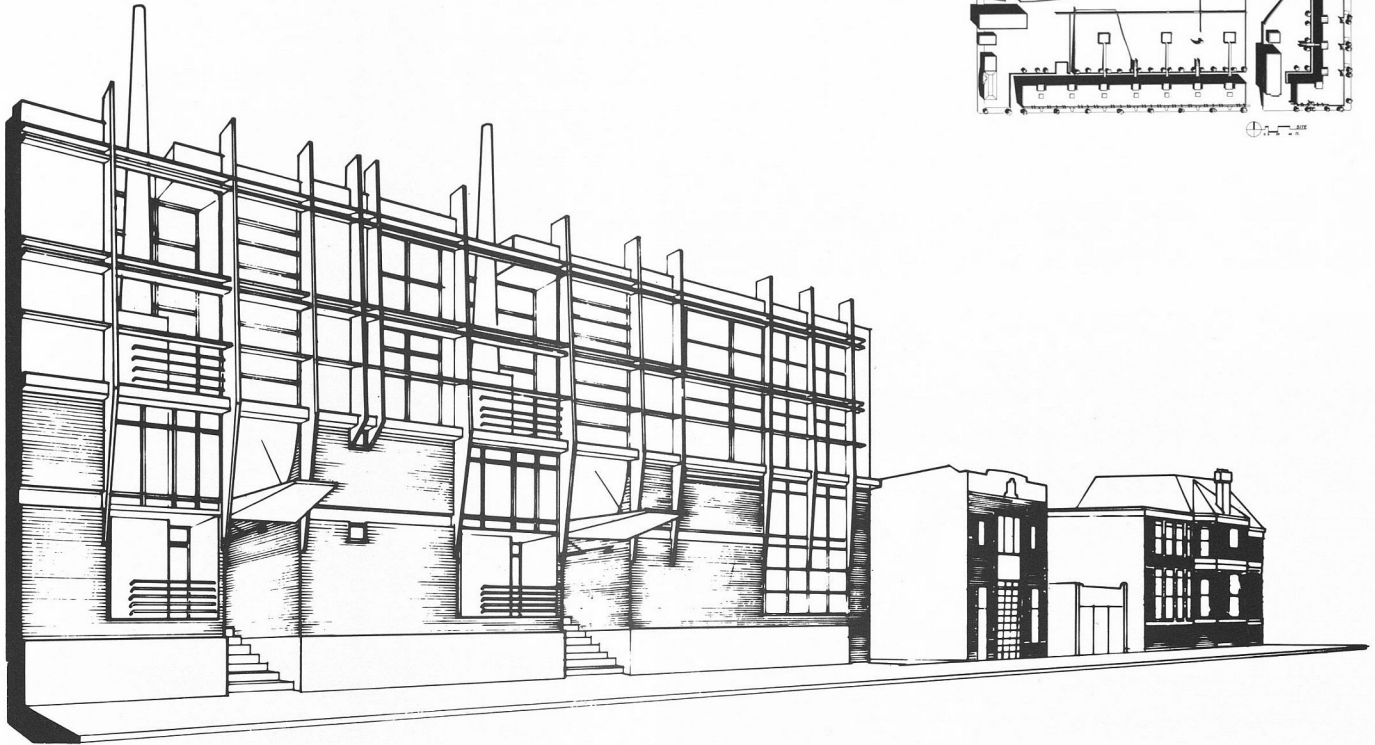
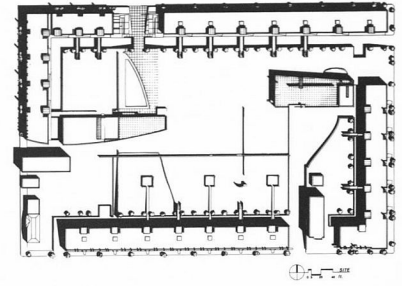
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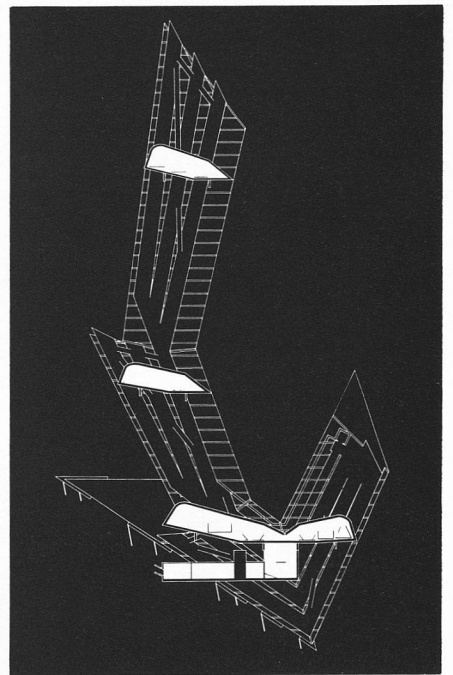
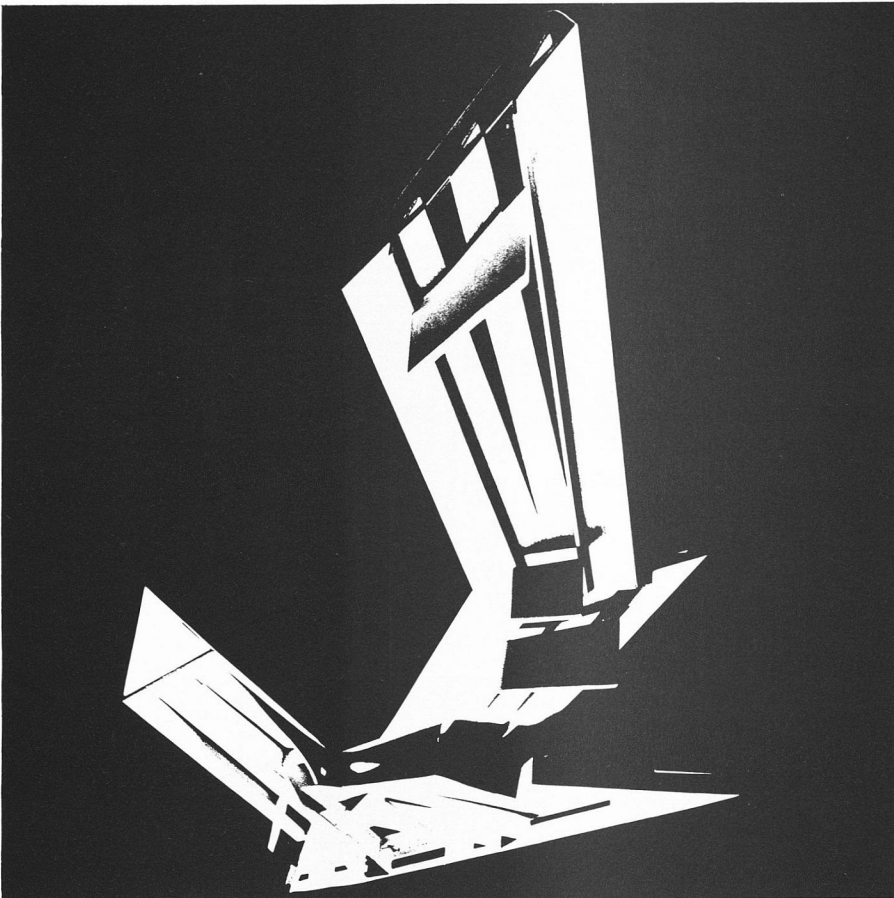
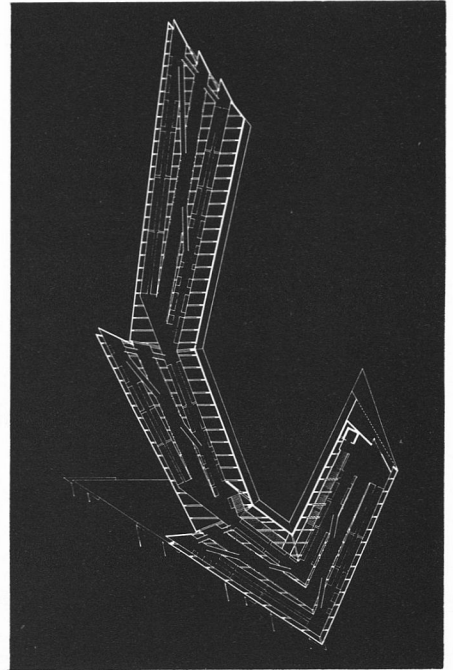
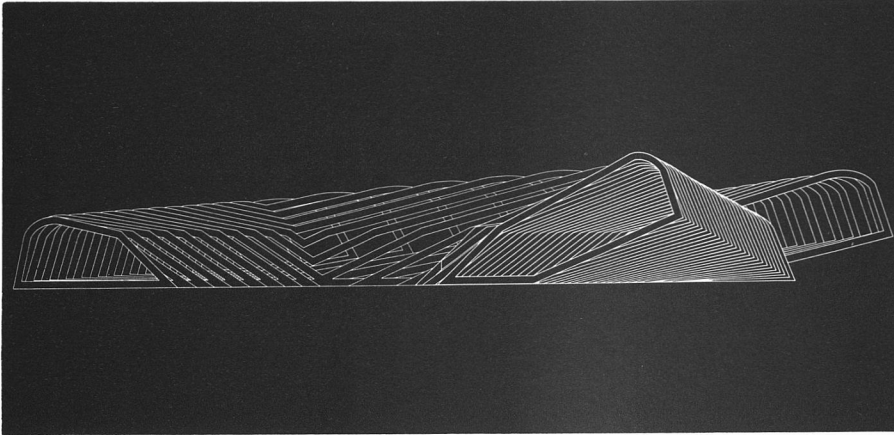
**A Tree Museum**, Enrico Pozzo, 1991, Third Place,  
Association of Collegiate Schools of Architecture/  
American Wood Council

Instructor: J. P. Maruszczak, Senior Design

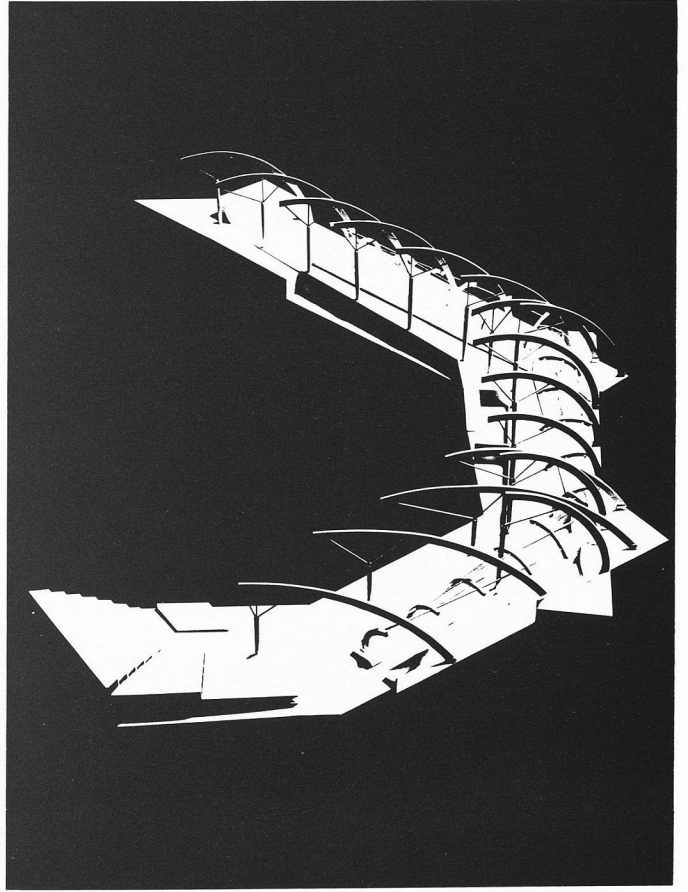
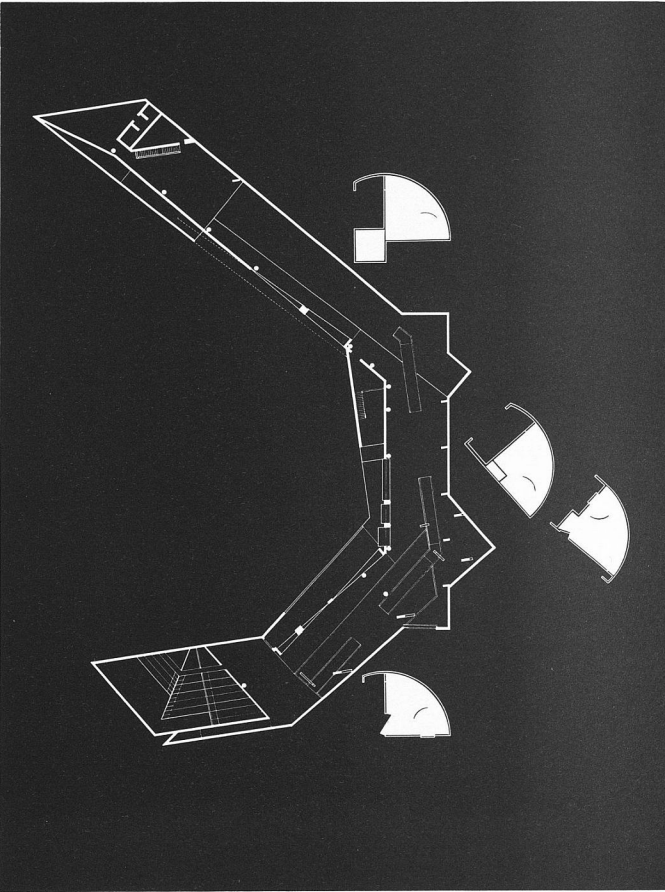
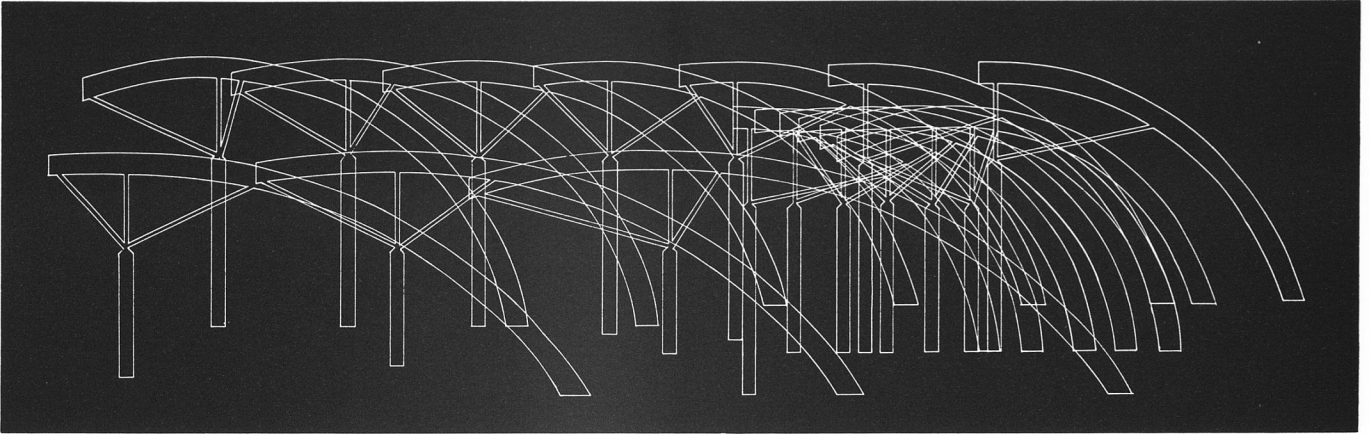


**Housing - The Affordable Dream**, Hoang Van Dang,  
1990, Special Mention, *Chicago Housing*  
American Institute of Architecture Students/  
Masonry Institute of America

Instructor: Bijan Youssefzadeh, Senior Design



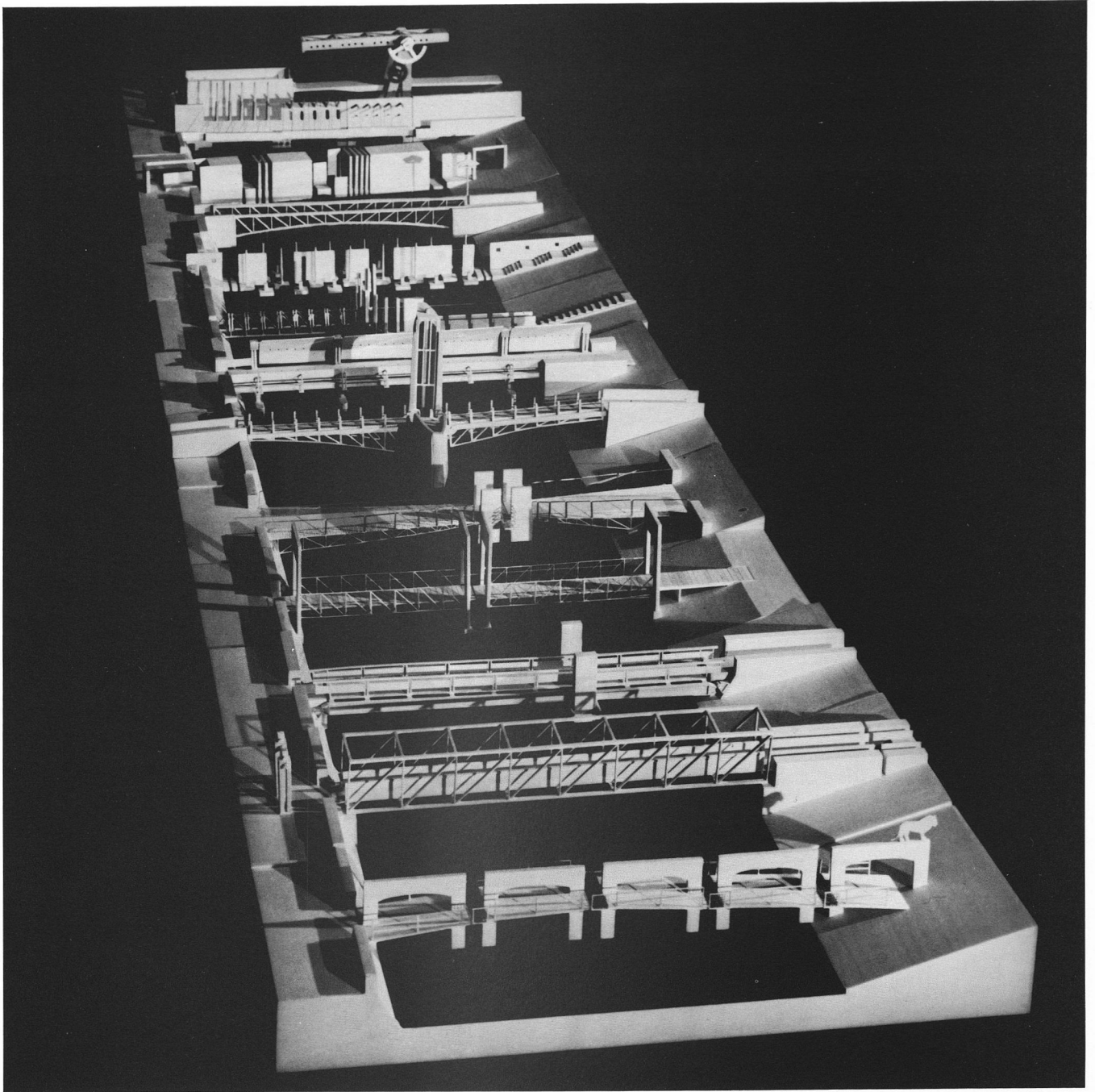
Ecology Museum at Alliance Airport, Jeff Tsai and Greg Traylor



Jolene Cozad

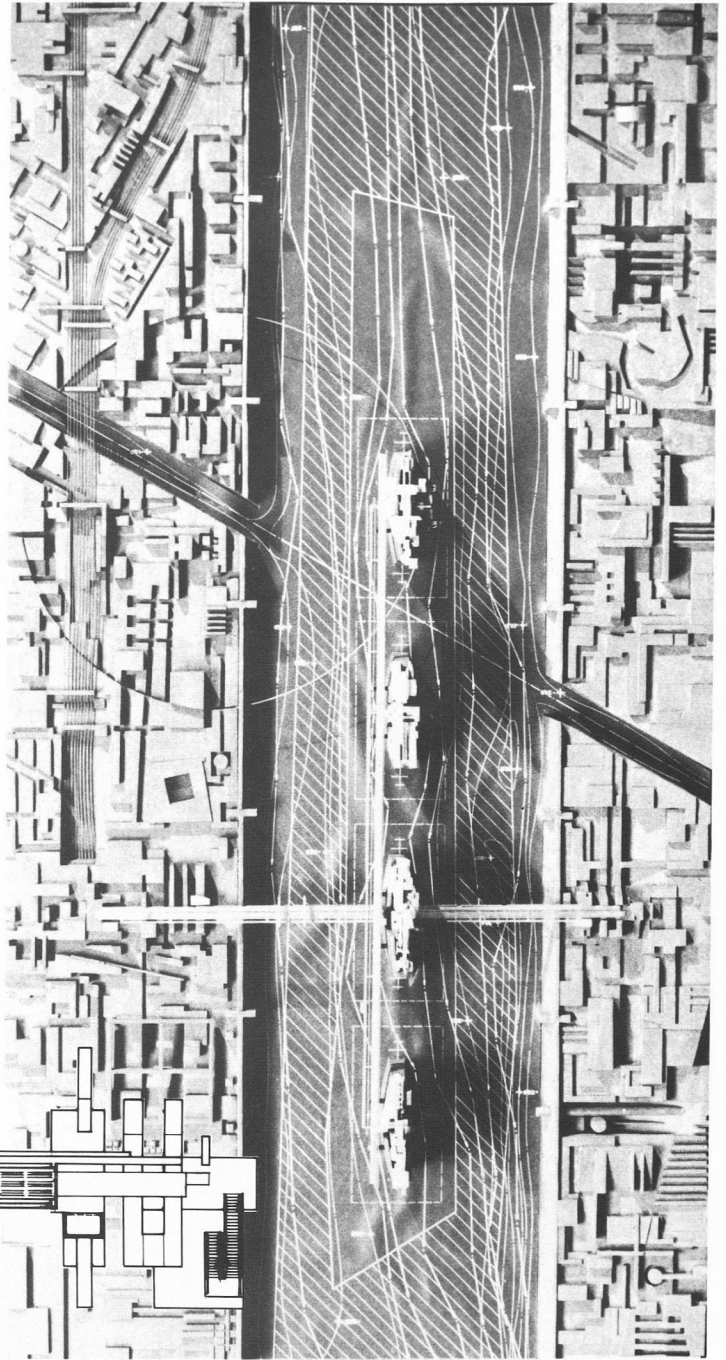
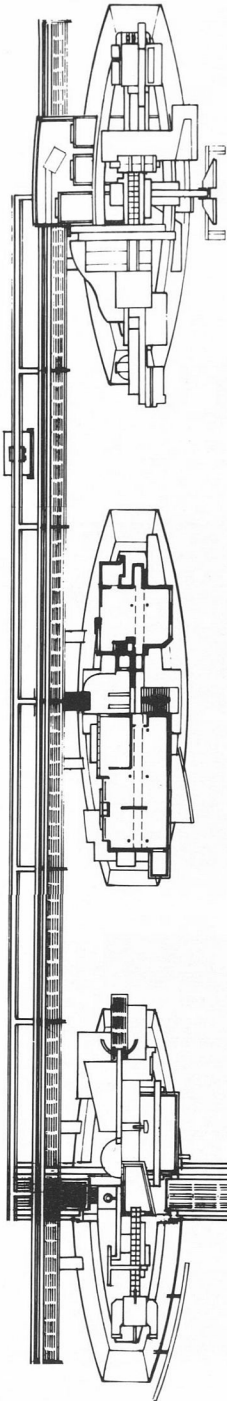
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Bridges Group

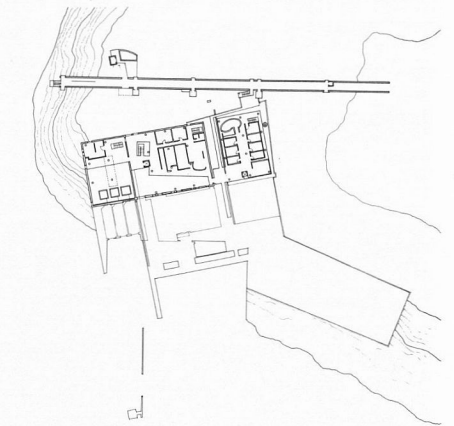
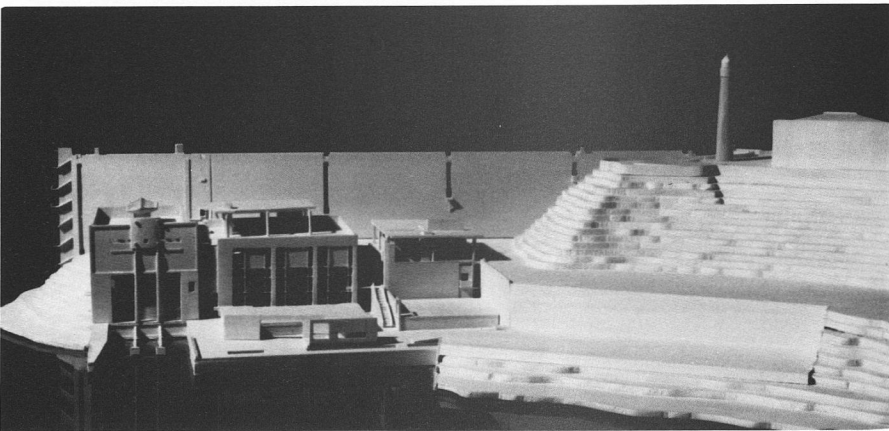
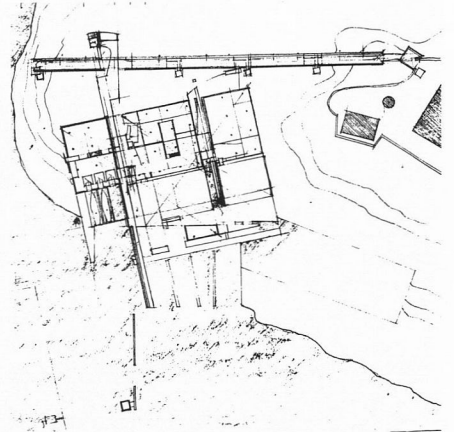
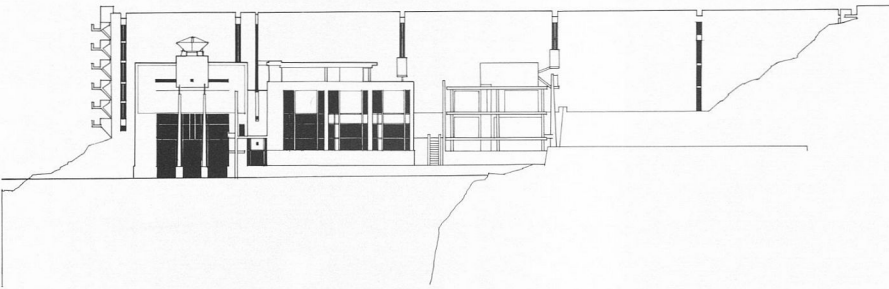
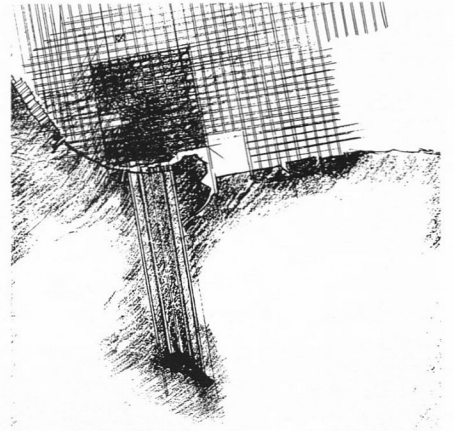
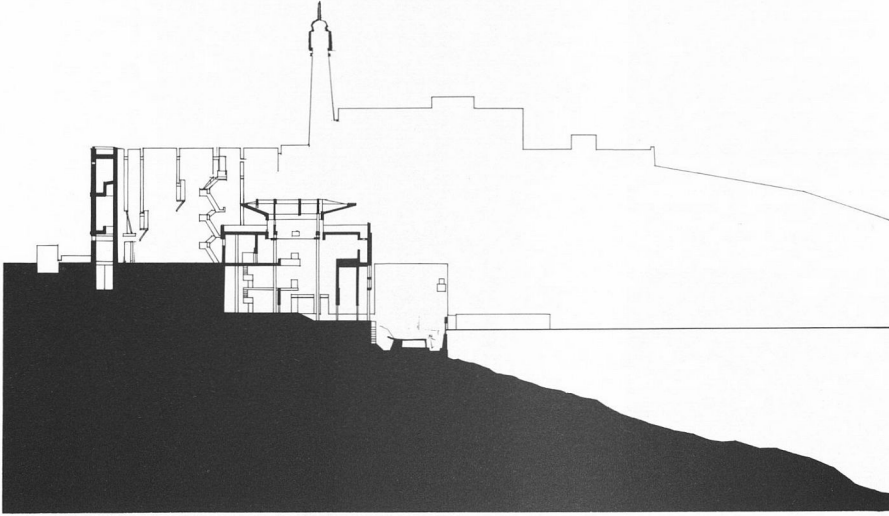
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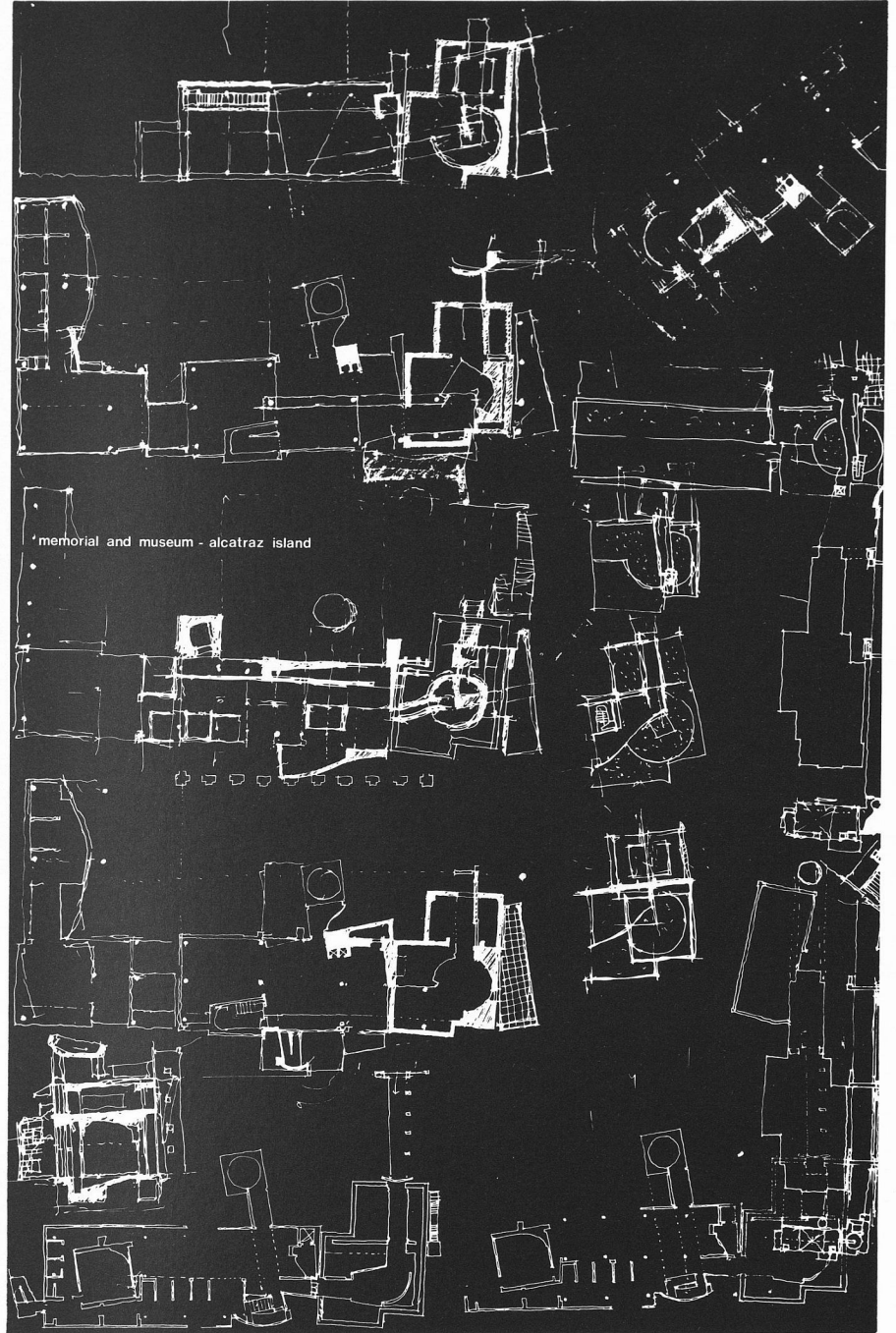
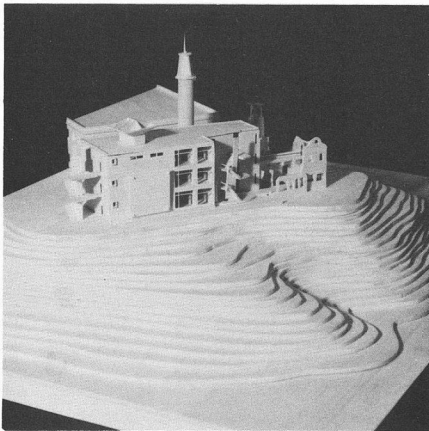
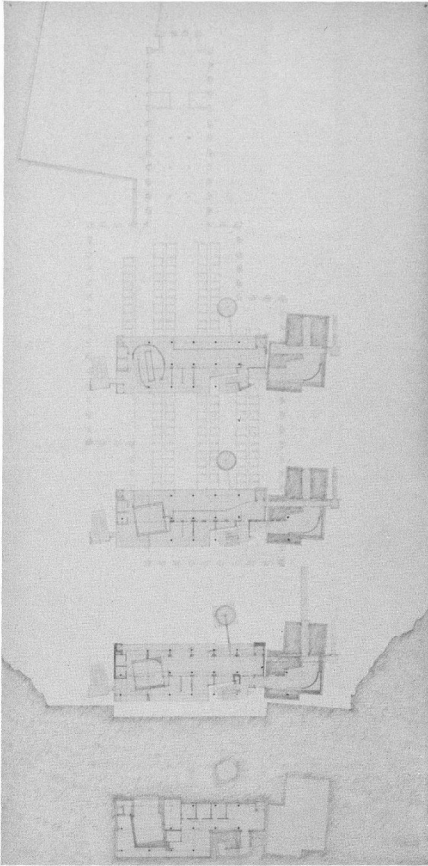
River House, Jim Bowman and Dave Stewart

Senior Independent Study



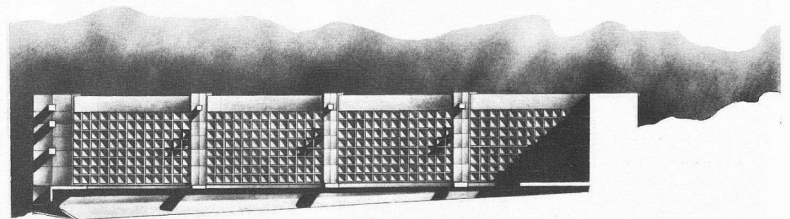
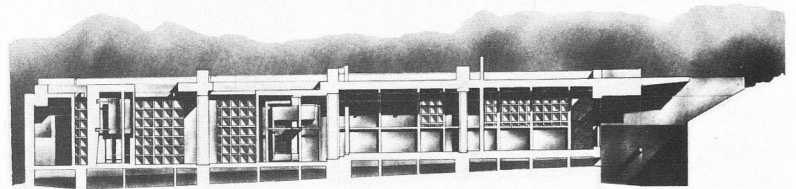
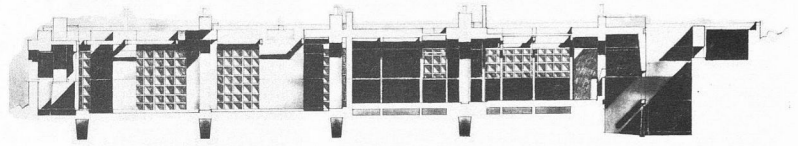
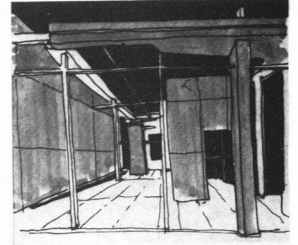
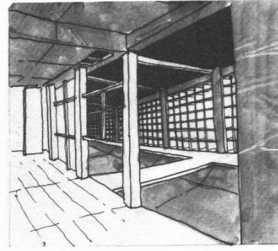
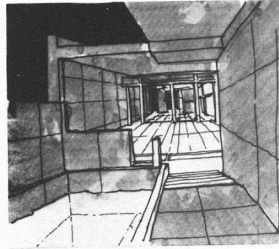
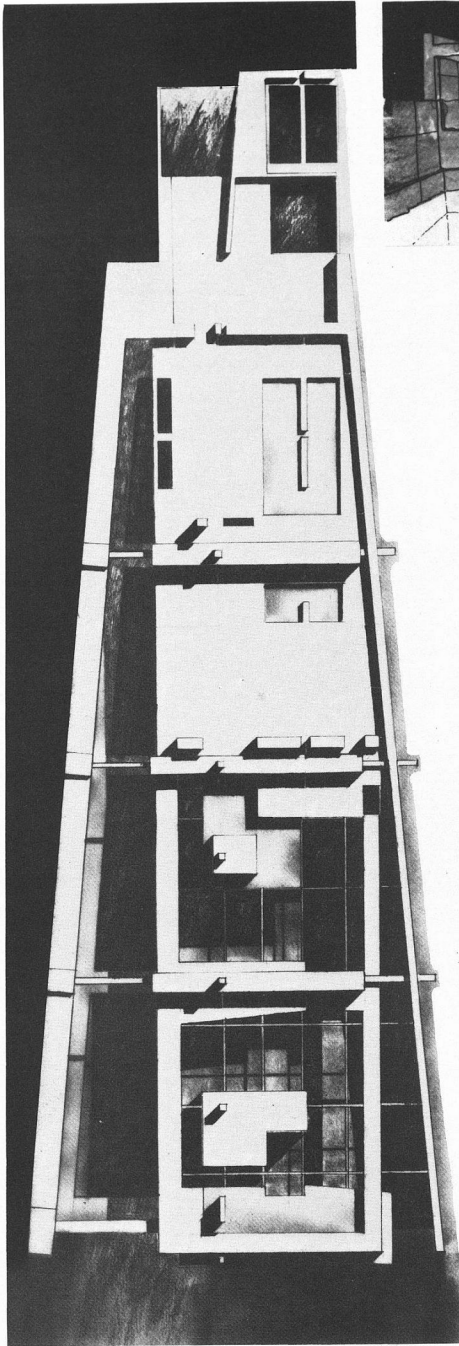


Alcatraz Institute for Marine Science, Mohd Kusa



Mohd-Said

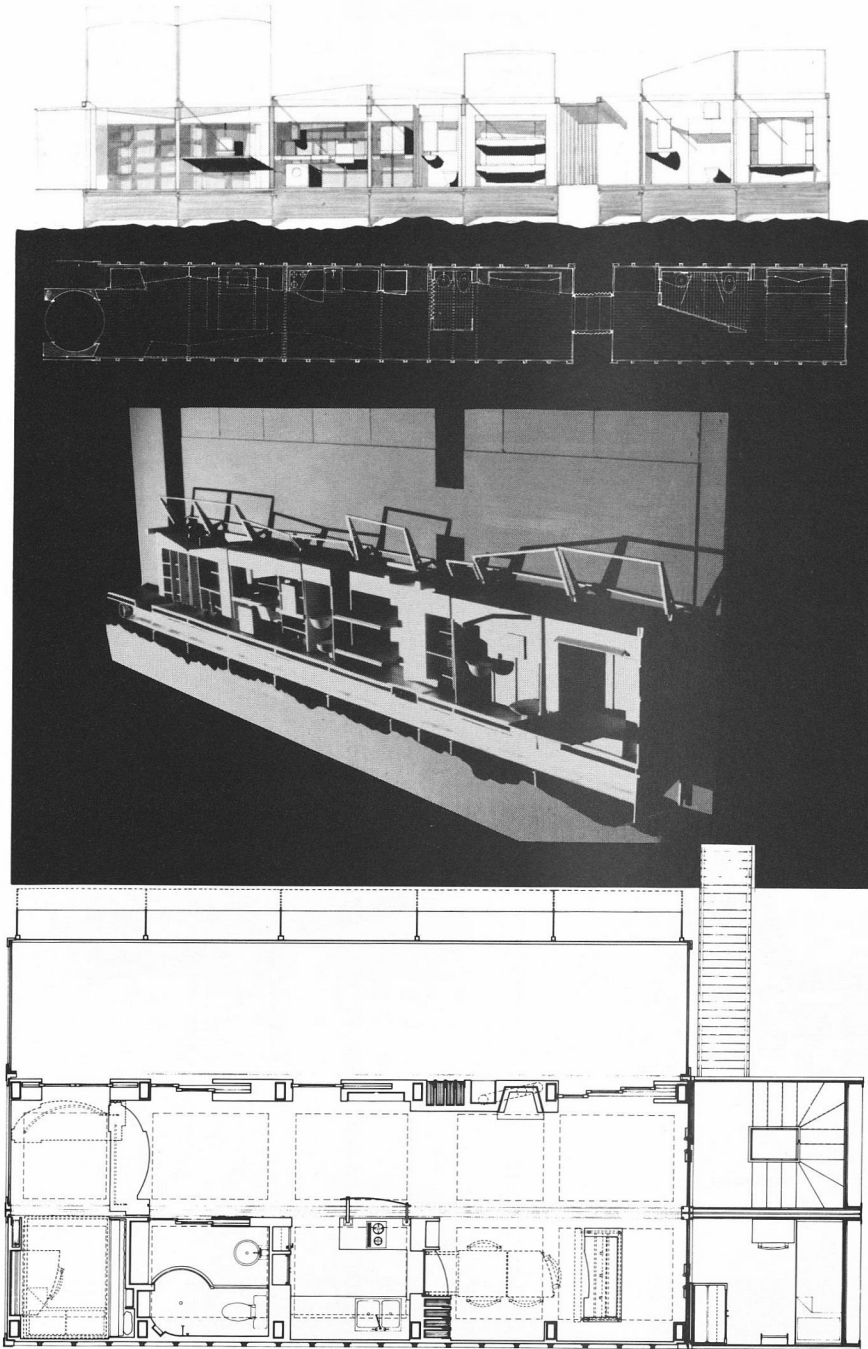
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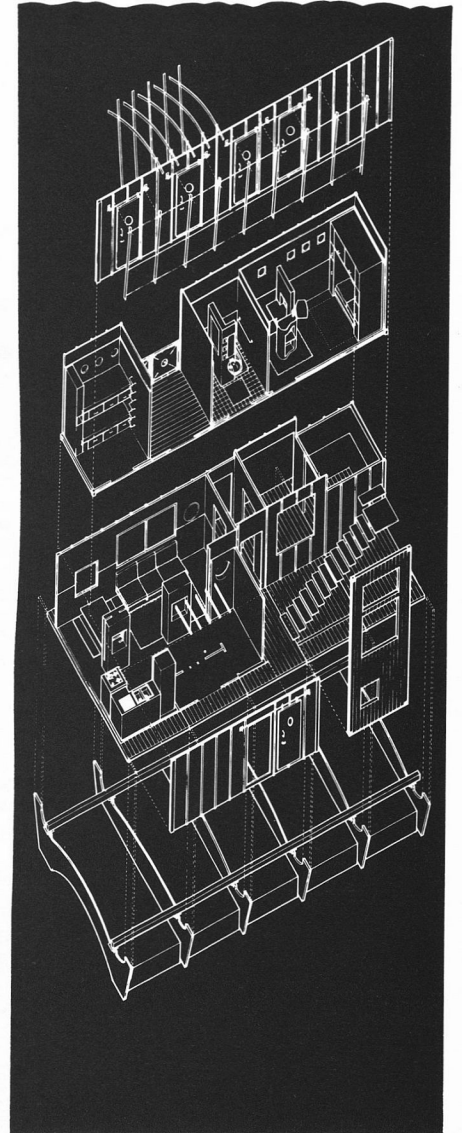
**Oasis of Intervention**, Tim Shippey, 1992, Second,  
*79th Paris Prize Competition: Lloyd Warren Fellowship*,  
National Institute for Architectural Education

Instructor: J. P. Maruszczak, Senior Design

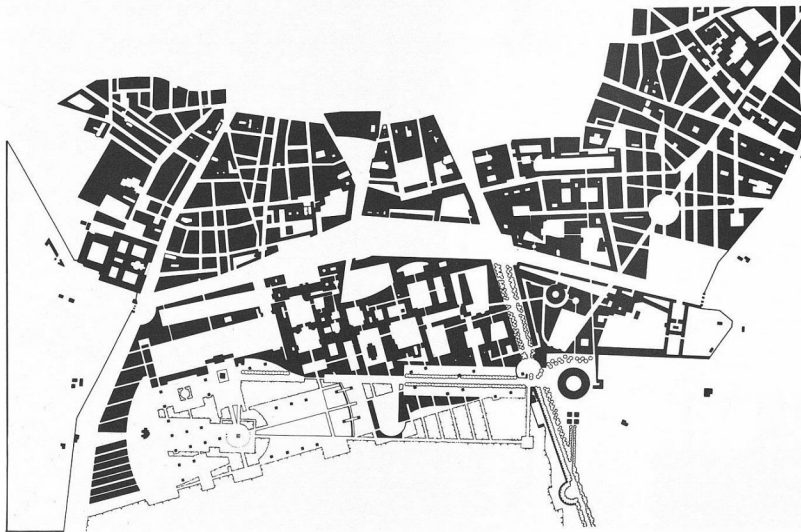
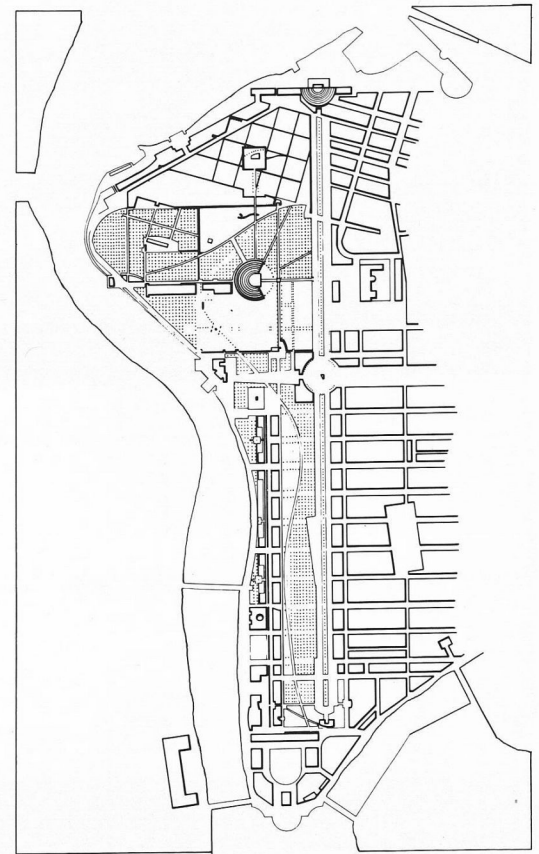
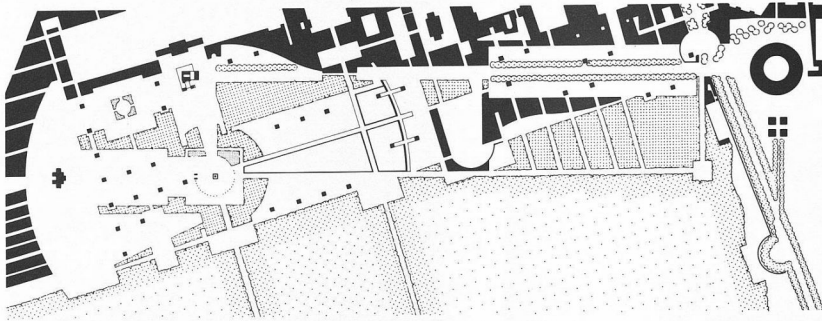
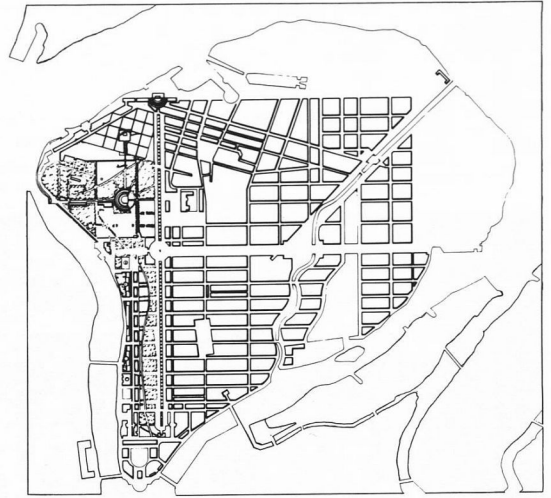
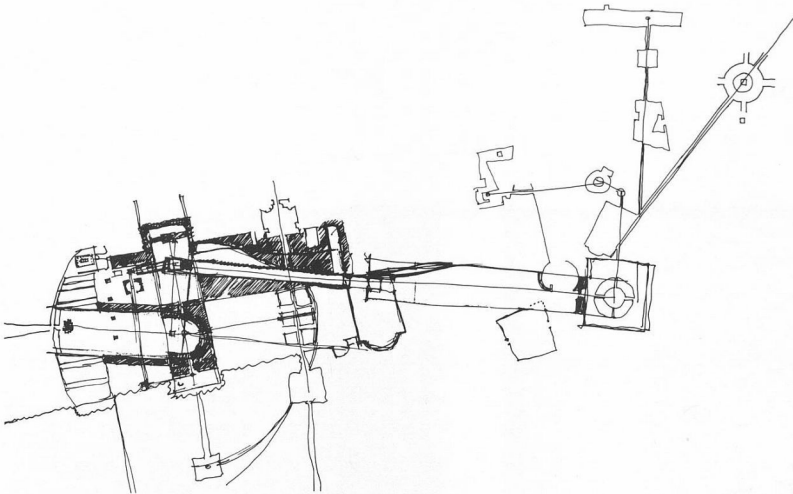




**Container Housing**, Michael Kaiser, Chris DiSunno and Mark Nunez



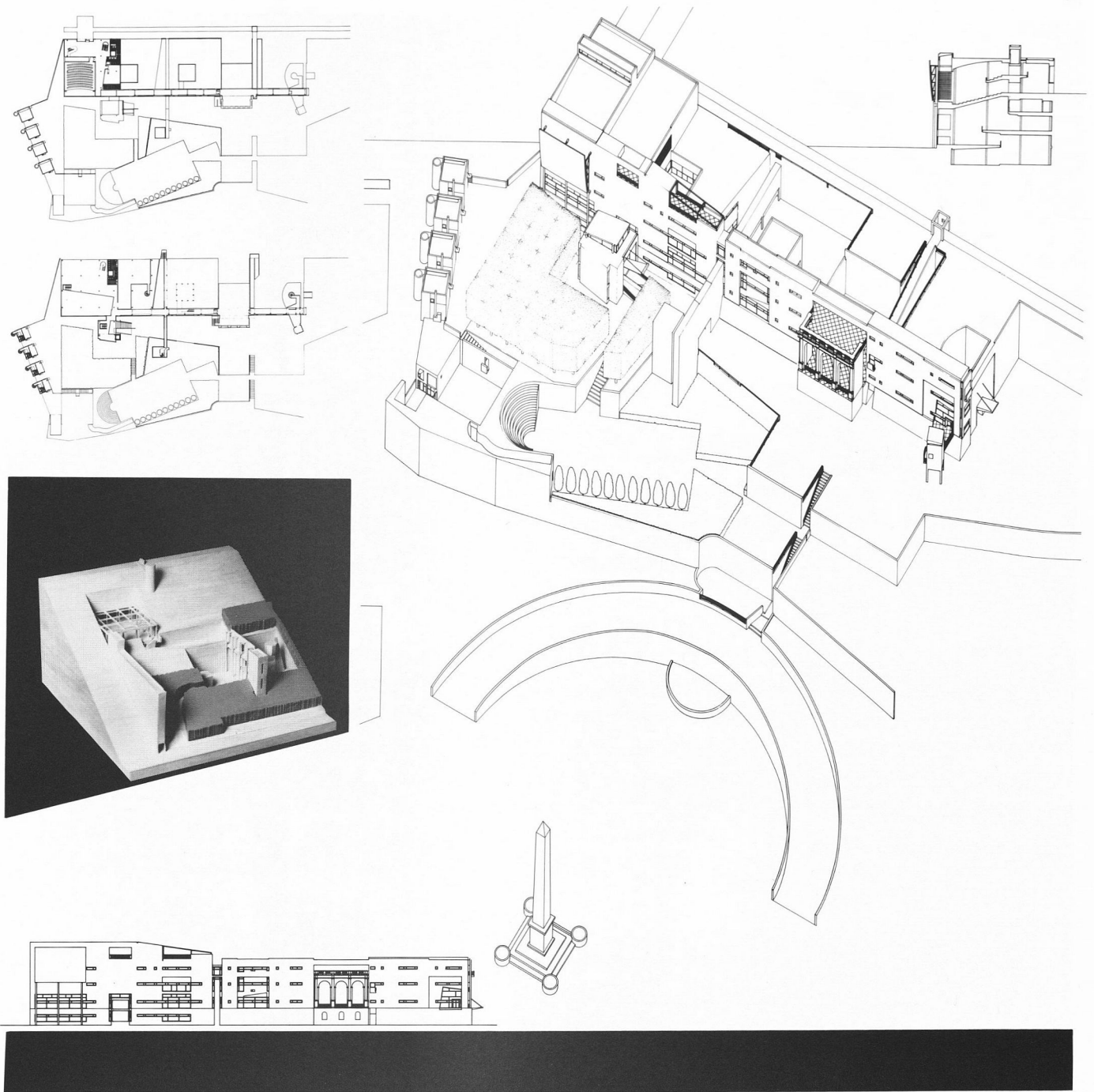
Instructor: George Gintole, Senior Design



**Garden Intervention - Madrid, Spain and St.  
Petersburg, Russia**  
Chris Murdock and George Johnson

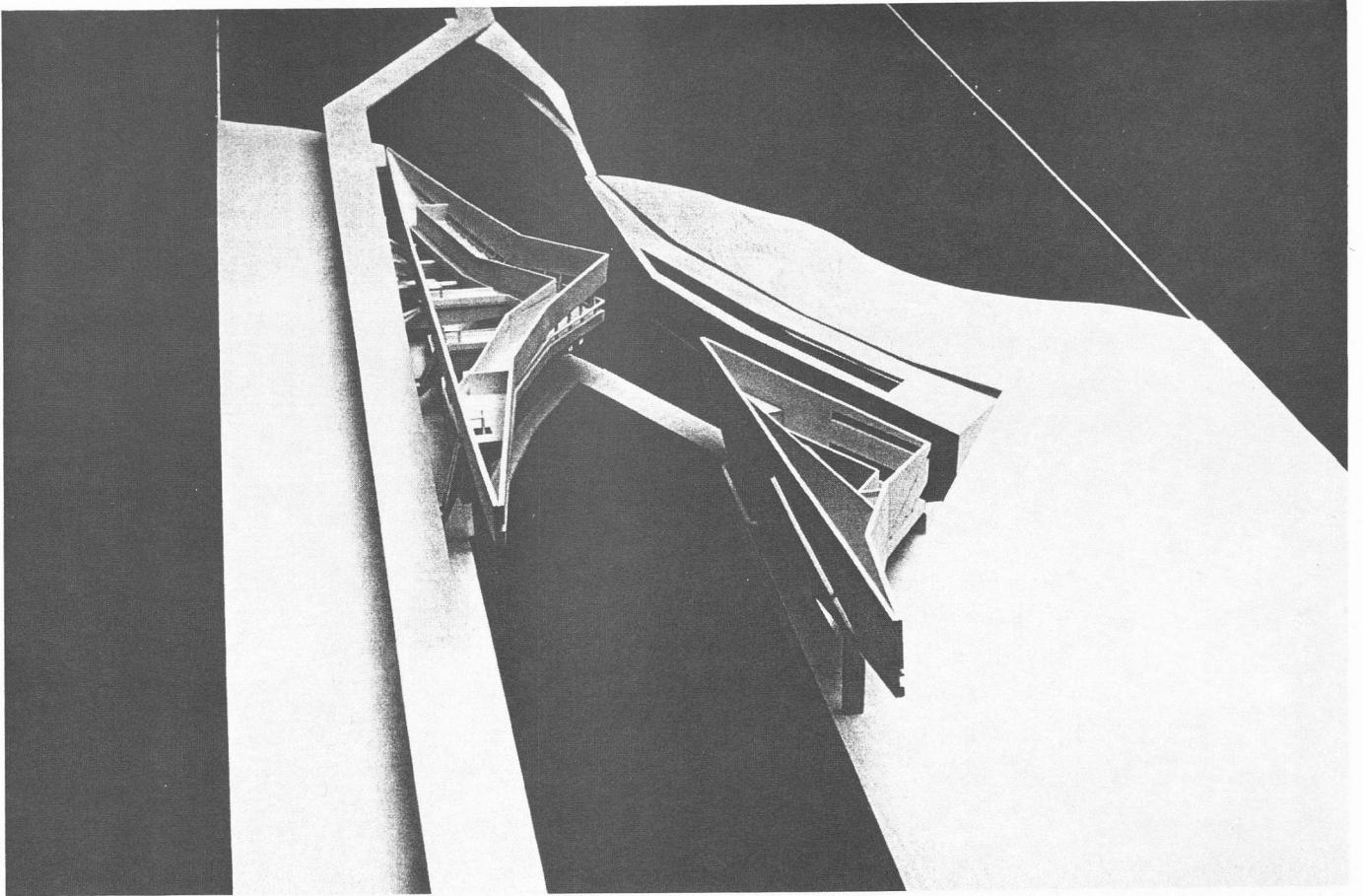
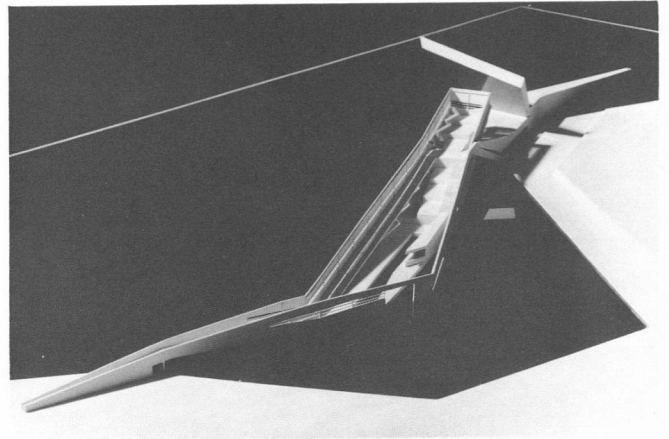
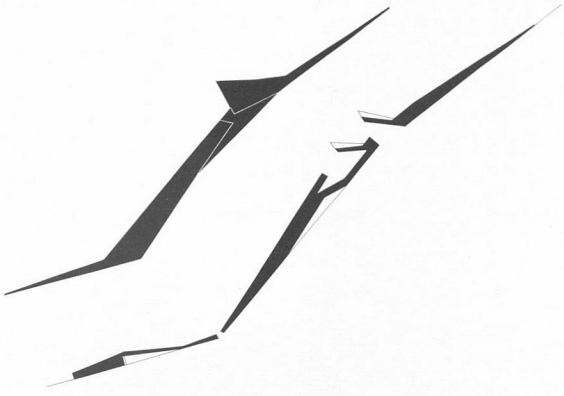
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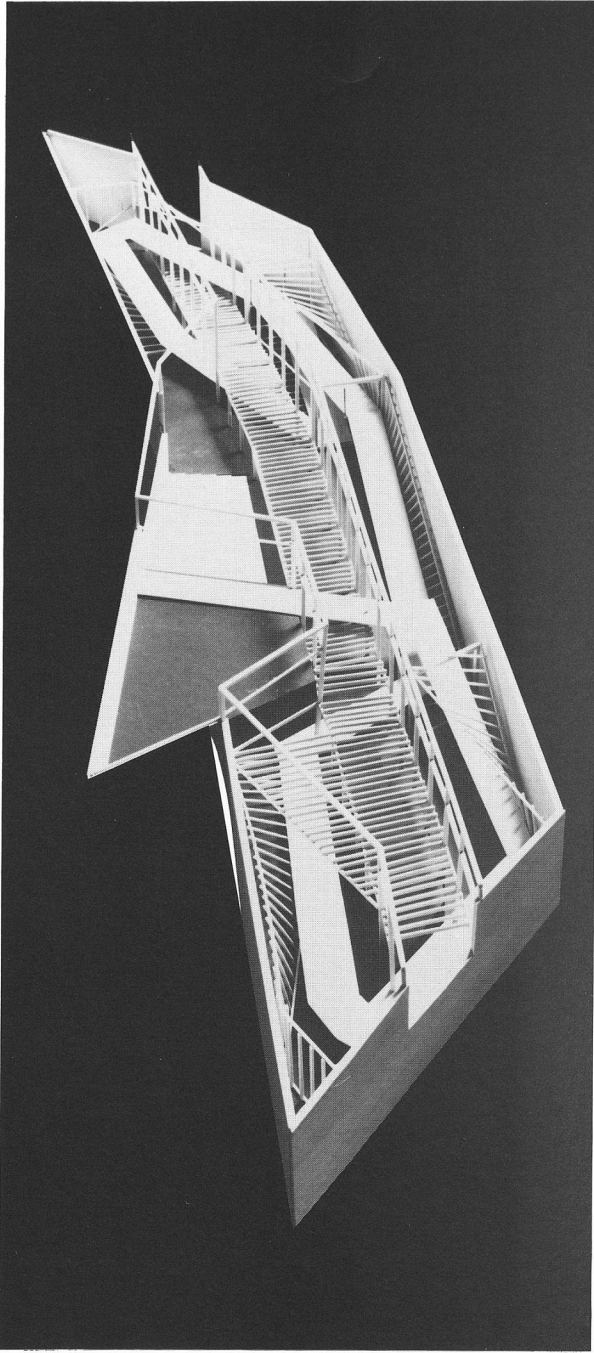
Institute of Perspective - Rome, Italy, Randal Brown

Instructor: George Gintole, Senior Design



Alliance Airport Group, Kathleen Korba

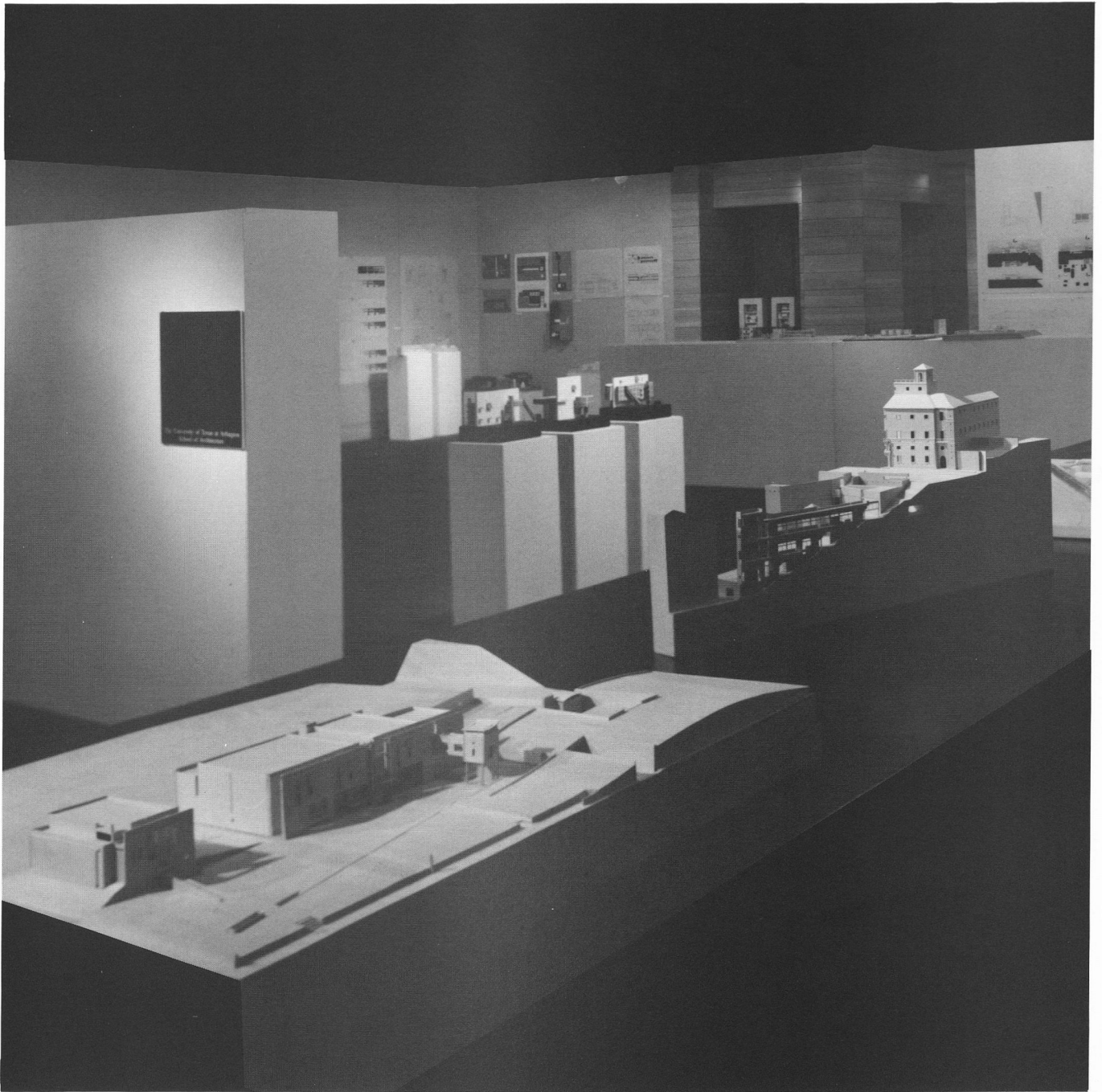
Instructor: Martin Price, Senior Design



The Dam And Yacht Club at Joe Pool Lake, Fort Worth, Texas, Robert Allan, Robert Mooney, and Donald Peterson



Instructor: Martin Price, Senior Design



Graduation Exhibition





**Senior Studio Exhibition**, Bruce Balvin, Gregory Gatsos, Michael Martin, Melissa Bernard, Sam Boulom, Darla Vaughn, Frank Campise, Terry Bradford, Cleber Deoliveira, Jeff Halas, Vingpongse Kasemsin, Lothasinh Kounlavouth, Hassan Ramadan, Chris Rapp, Justin Ruiz, Janejud Sri-Aroon, and Matthew Webb

Instructor: Martin Price, Senior Design





Print Graphics, Karen Hyatt  
Instructor: George Gintole, Junior Graphics (Path A)

## AFTER THOUGHT

by Phillip Barriere

We live in a fascinating but confusing era where a powerful media culture has a tremendous impact but can also be misleading. The need for novelty, illusion and immediacy feed our post-modern predicament to the detriment of meaning and consistency. For the last twenty-five years, architectural history has been greedily looted and manipulated as a second hand superficial "cliché." But "truth" is not something that can be duplicated, transposed or imposed, but is something that must be "created."

Presentation of architecture occurs in our society in three institutions: the press, the museum and the university. Because of their unconscious complicity, these "presenters" are able to visualize a trend in thought or assert the pertinence of individuality. Publishing houses are thus often inexhaustible on subjects that have no real object. Indeed, the problem lies in the fact that every year only a handful of remarkable buildings are actually built or designed. From one publication to another, repetition exhausts a work of architecture until it becomes a cliché: it makes strangeness ordinary, raises the ordinary to the extraordinary and mixes up young minds whose credulity is overly solicited. The museum participates in this information fiesta. The exhibition directly enthrones the present in history—a magnification that is something like instant mythification. It hastens and reveals a future that seems to be weighed down by uncertainties. This insidious confusion between the present and history is given a semblance of legitimacy not only by retrospective exhibitions, but also through an illusion carefully sustained by allusive discourse and decor. The museum has abolished the mythical frontier between newsreel events and history. The School of Architecture takes part in the radical renewal of architecture while keeping a "safe" distance from external reality.

It is time for architecture to embrace a "higher necessity" or it might become even more "marginal." We should lose our fondness for "ourselves." This most superficially impersonal sort of indulgence can only deceive an already insecure ego. It is always flattering to mirror oneself

with the attributes of Corbu, Mies, Kahn or even Derrida; but, this disguise is a denial. We should better "experience," rather than "imitate," and "create" rather than "reproduce." If Mies said "God is in detail" we can say without risking any excommunication, "God is in all original creation."

Unfortunately, "transposition" seems to be the key word of all production in our culture. From music to movies as in architecture the concept of "reprise" seems to be the safe way to success. Have we lost faith in our culture, or has our culture lost faith in itself? This voluntary obliteration is especially dangerous for an innocent young mind that, without knowing, has been maliciously duped. How can we ask them to create, if our culture covers up that very notion? A culture can only evolve if it is becoming something other than what it is. Our society very often embraces every unchangeable aspect of the past, sometimes every uncontrollable aspect of the present, but very rarely unintended results in the future. Students should be more defiant and start to develop their own critical analysis of the present, in order to emancipate their own destiny.

Even creativity has fallen victim to the consumerist culture, and the "avant-garde" of the constructivist has now become the "avant-gardism" of the Deconstructivists. In other words, the strategy of appearances has drained architecture of all sense. Modernity in the 1990's appears impaired and atrophied, despite the fact that it is the interior of the freeing concepts and developments in modern art. In many respects, it is the clear result of the experiments carried out by the Cubists, Futurists, de Stijl and the Constructivists and their fundamental influence on the way we perceive architecture. The avant-garde in the world of painting raised important conceptual issues that continue to have a great effect on architectural design, such as volumetric purity, geometric simplicity, abstraction, super-imposition, simultaneity, color, etc. These liberating attitudes led to appropriations of the senses which in turn stimulated, fed and encouraged creativity by offering new forbidden territories to enter, and new limits

to be exceeded. Above all, creativity means confrontation and provocation by alternative interpretations. In other words, the search for a new form of expression. Certain of the themes opened by painting and sculpture, such as the abandonment of two (orthographic) and three dimensional linear discontinuity, fragmentation, etc. ... are only now being examined in architecture.

However, the architectural parody pre-cited has increasingly left the way open for a different type of design based on an explosive use of geometry that reveals the eruptive complexity of a fragmented reality, and which in turn, has permitted the discovery of experimental and creative representation. The result of this has been that conventional architecture has gone into a state of shock. The conventions (continuity, unity, symmetry, orthography) established by our architectural heritage have been permanently wounded and our gaze affected. When the malaise is expressed through physical collapse (which is the case in certain contemporary architectural expressions), it is because it is becoming "pathologically" unimaginable. This disintegration of dogmatic positions has led to individual, subjective design approaches and the resulting rapid turnover in architectural fashion and trends.

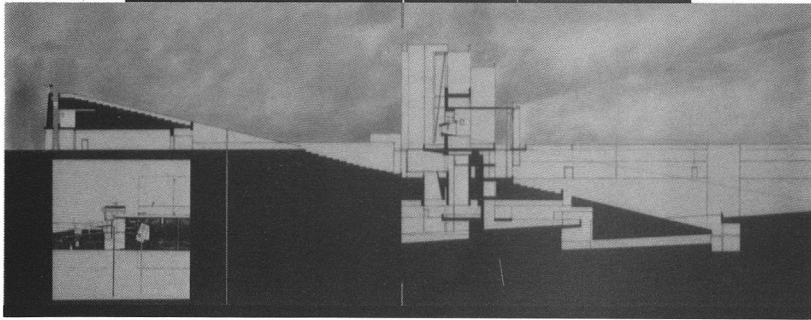
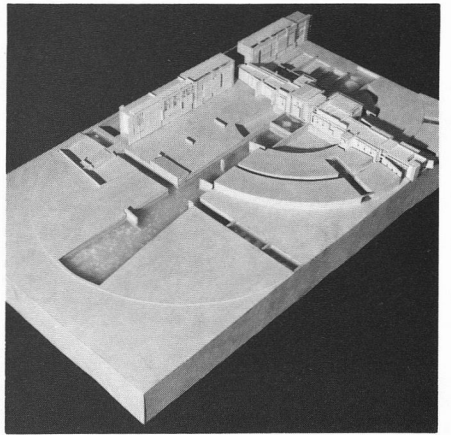
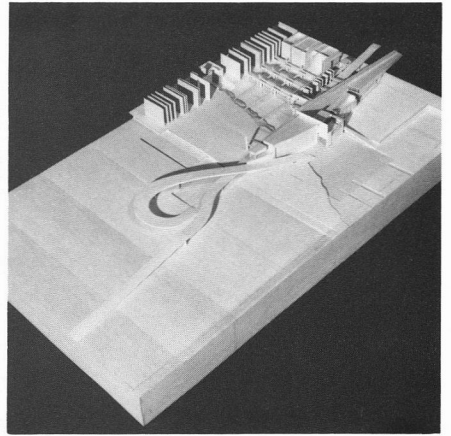
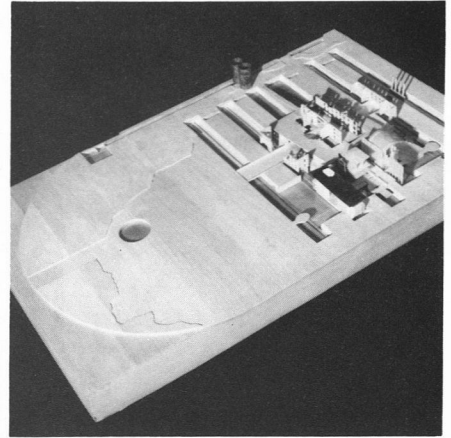
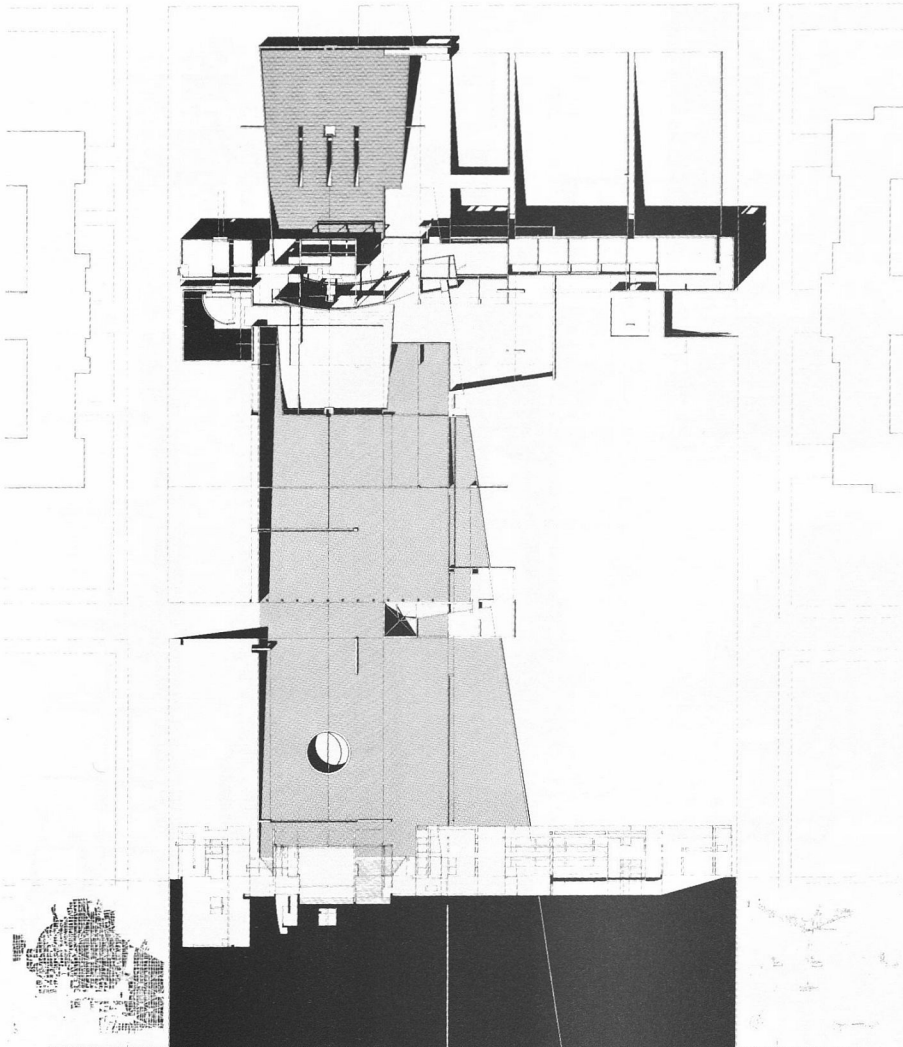
Architecture is not independent. It is a medium that interacts with other cultural phenomena within a social context. In the last decade, it has become an epicenter of a media culture, significantly influenced by its "high" and "low" trends, as well as by visual arts, language and philosophy. Mainstream communication tends to validate whatever is the prevailing mood, providing arguments that reassure the contented, without any tools for criticism or reflection. Are we living in an era of simulation in which the gimmick resides in making a catchy idea into an event? Is this new mask a denial of architecture? For some this type of architecture seems only to be part of a trend. For others it seems only to be generated by something distinct from the desire to serve a novelty-seeking culture. The latter seems to be desperately seeking an authentic contemporary identity that would go beyond any new "academic hip."

Despite a clear improvement of creativity in the architectural production, it is paradoxical that original creation during the 1980's and the 1990's appears to be limited to a few exceptional buildings. A design is only creative when it is innovative. The very pertinence of its being rests on this point. A design is part of the production cycle when it can be reproduced, in other words, when it is the replica or a multiplication based on the original. A creative work is part of a chain. It is a prototype which can assume force and create tension. A produced building, on the other hand, is simply the result. It is a stereotype.

One of the difficult tasks to explain to some students is that there is a psychological interaction between transgression and initiation. All remarkable architects have to experience that phase in their education in order to become who they are. At one point or another, they all have to realize that there is no authentic creation if it is expressed according to the criteria of dominant modes. Transgression is part of any complete education. It is not a negative notion, but on the contrary, a permit to get free of oneself. This experience is as decisive for our culture, as the experience of contradiction was at an earlier time for dialectical thought. It is the very possibility of taking action.

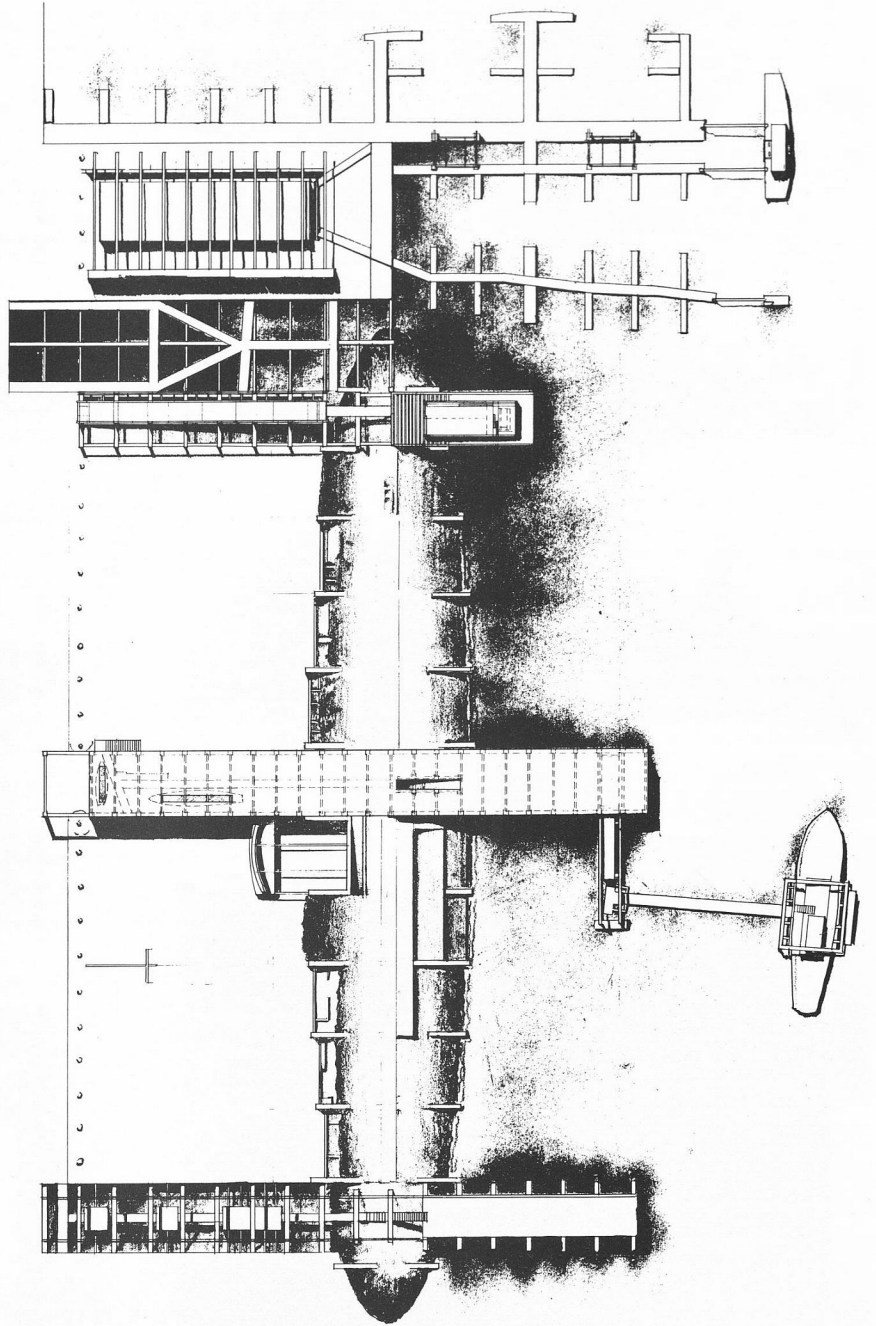
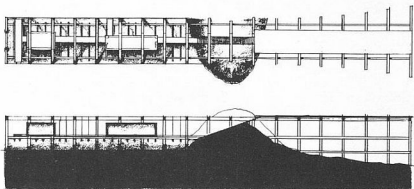
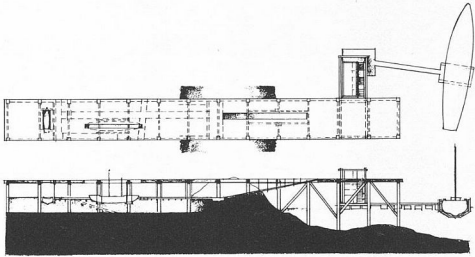
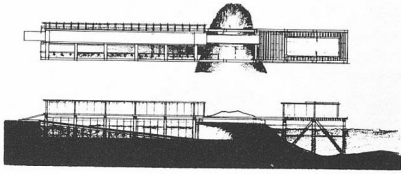
One creates to become someone other than who one is. Students should develop this attitude during the masters program. It is a discipline that will enable them to master their own "truth." An architect is not simply his design, but himself in the process of designing. This approach excludes the misguided philanthropy of any impersonal stereotypes such as intellectual games, academicism, or style. The only way to see some clarity in our "fascinating but confusing era," and not become a disposable architect, thrown away when tendencies shift, is to have identity.

*Phillipe Barriere is currently in private practice in New York. He was a Visiting Critic during the Fall Semester of 1992.*



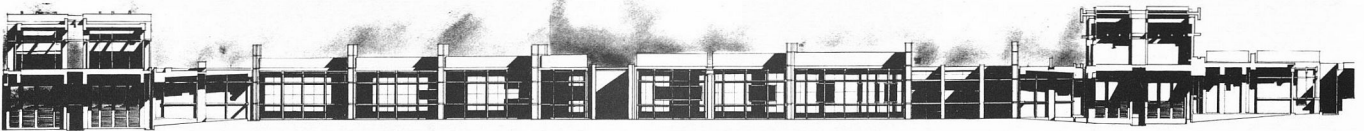
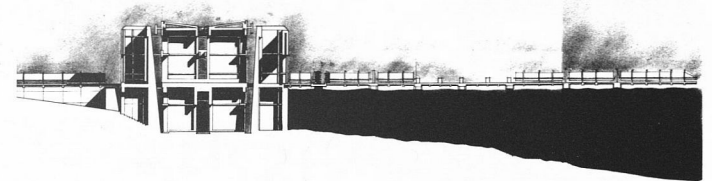
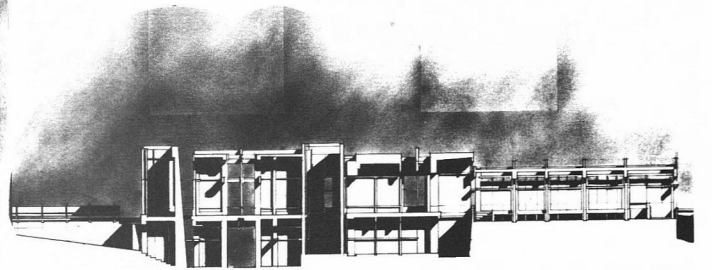
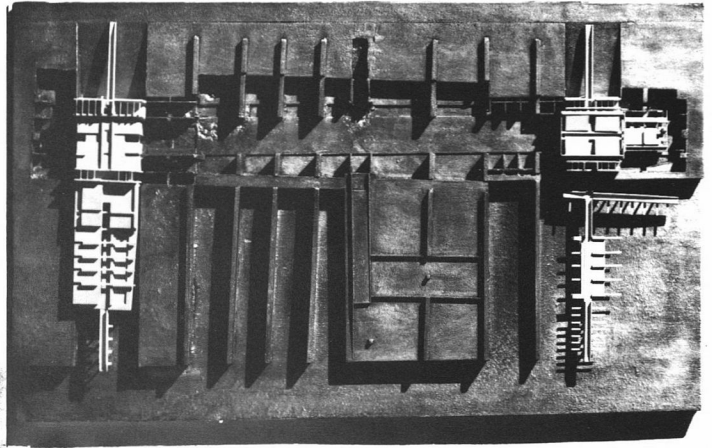
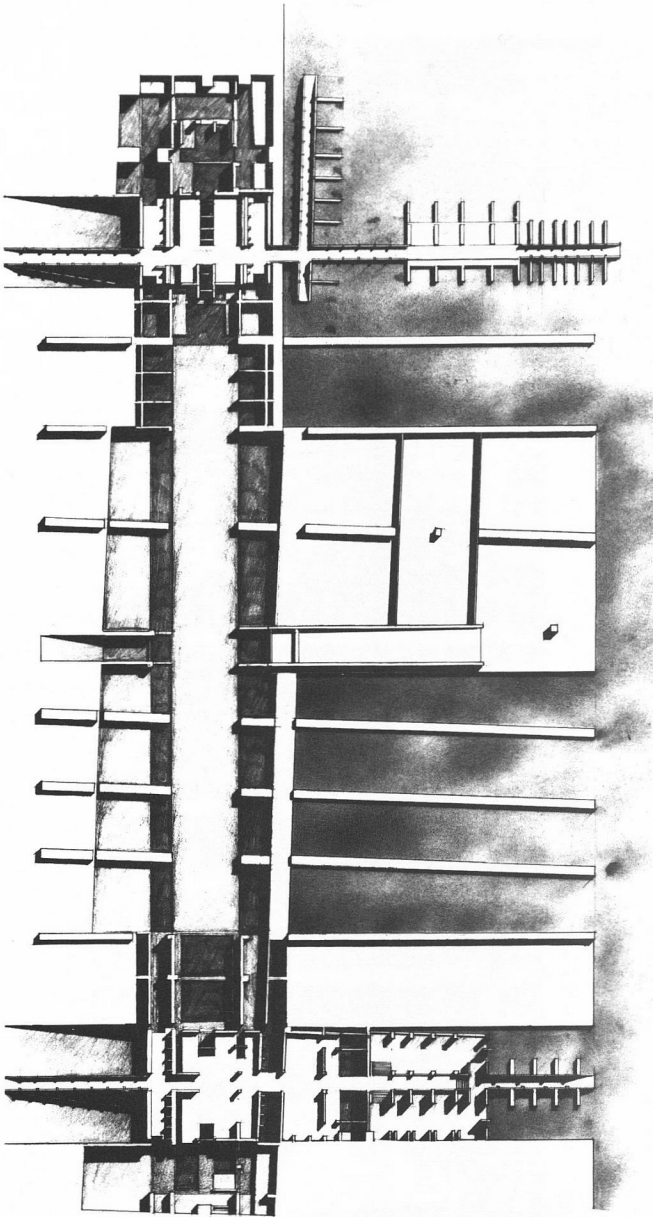
**Burning Down the White House**, Mohd Kusa, Richard Crump, Muhamed Safri, and Tim Shippey

Instructor: Deborah Natsios, Graduate Design



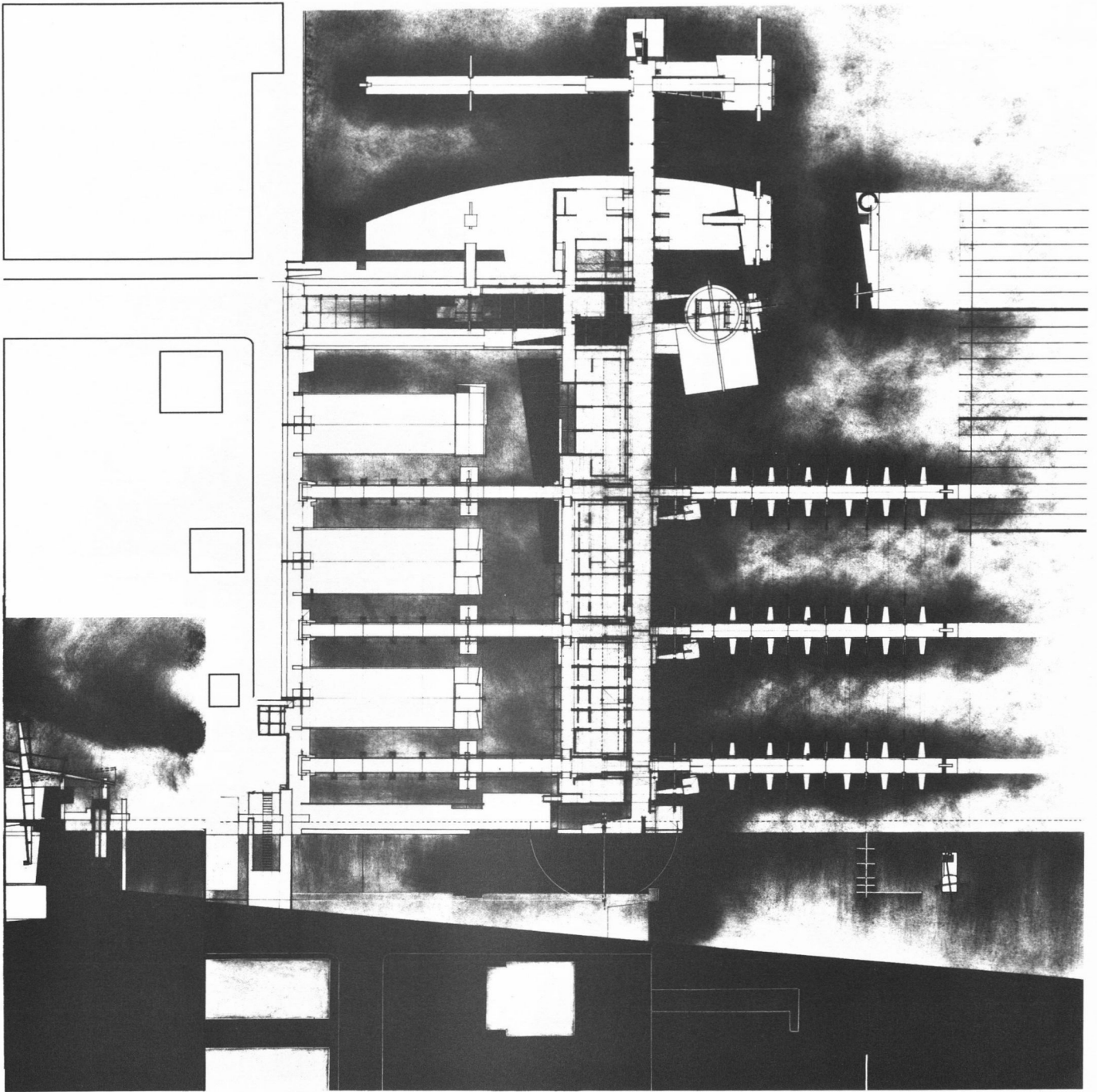
**New Technology: On The River's Edge,**  
Kelvin Carlson, 1992, First Prize, Association of  
Collegiate Schools of Architecture/Monsanto  
Company





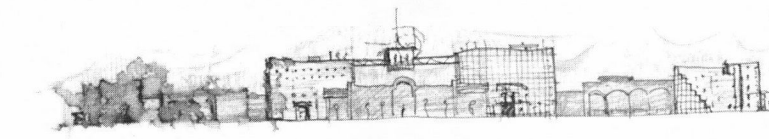
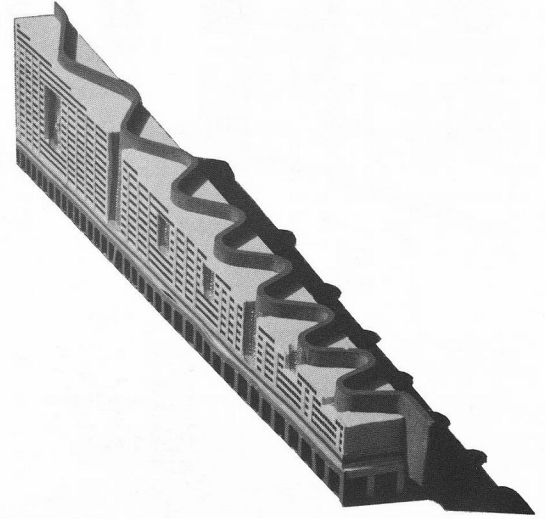
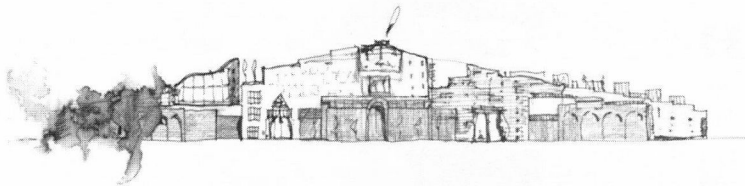
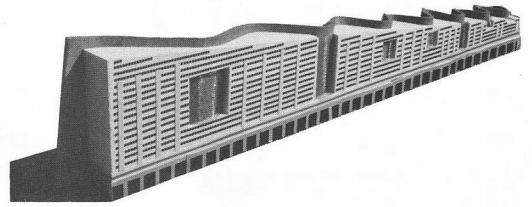
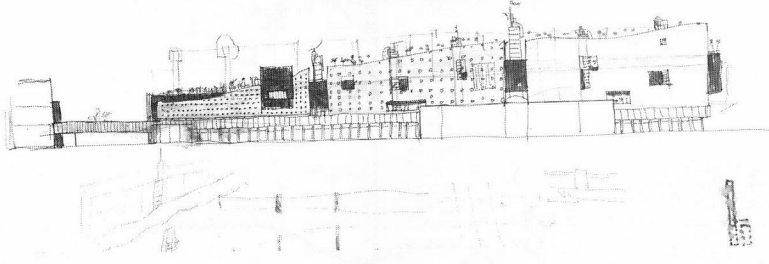
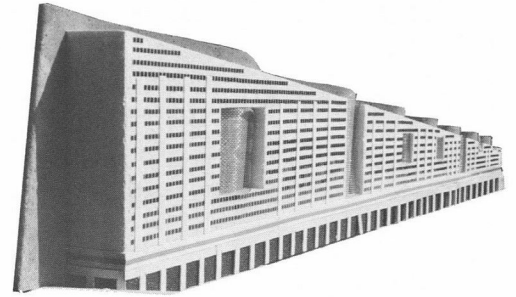
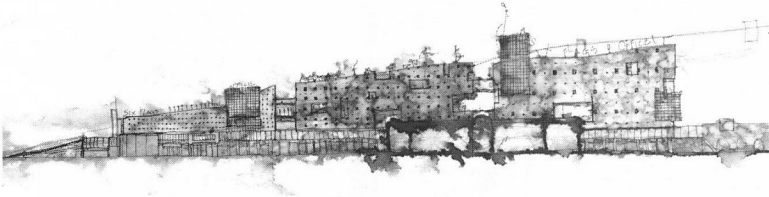
**New Technology: On The River's Edge,**  
Tim Shippey, 1992, First Prize, Association of  
Collegiate Schools of Architecture/Monsanto Company

Instructor: J. P. Maruszczak, Graduate Design



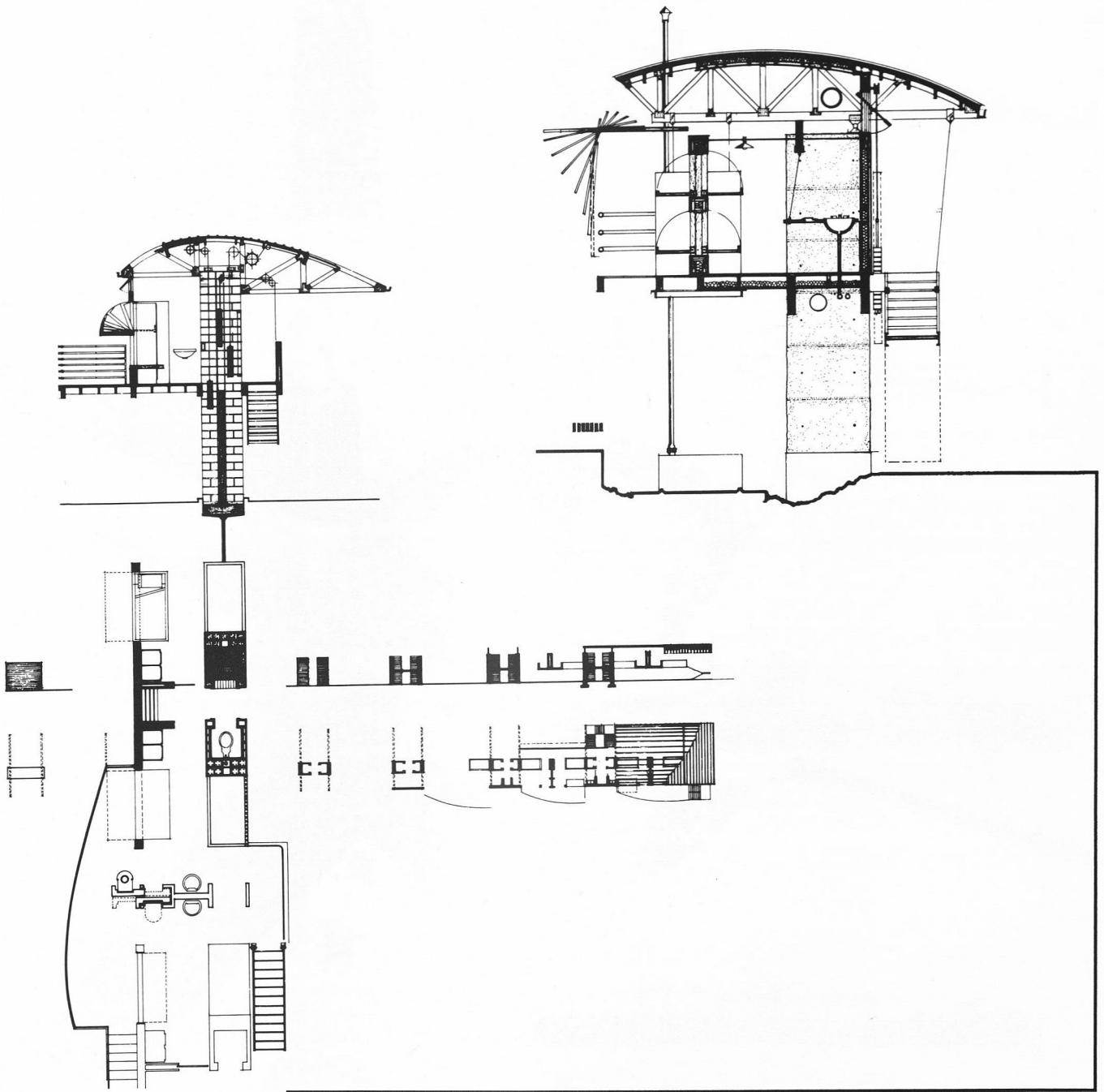
**New Technology: On The River's Edge,**  
Hoang Van Dang, 1992, First Prize, Association of  
Collegiate Schools of Architecture/Monsanto Company

Instructor: J. P. Maruszczak, Graduate Design



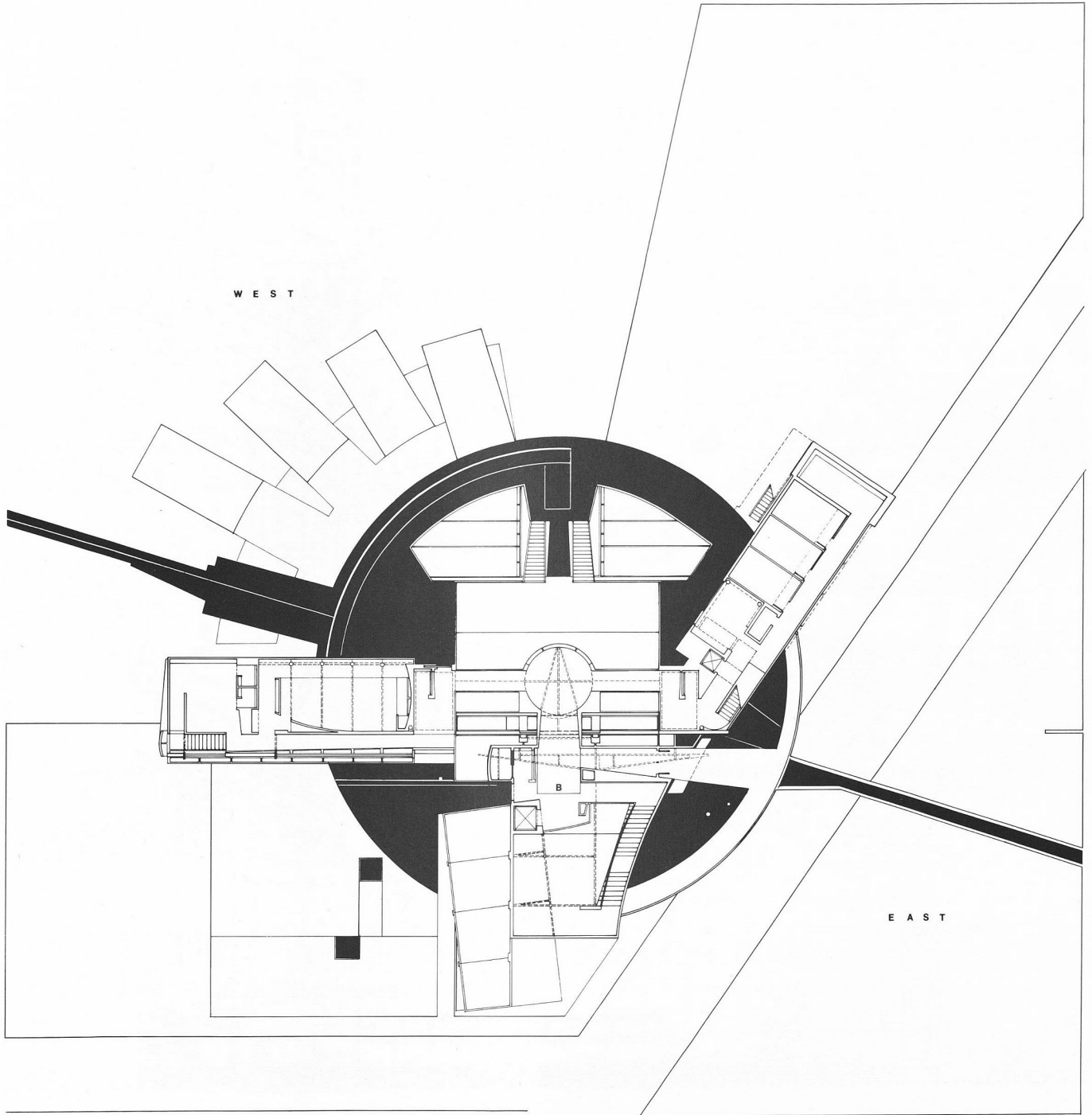
Miami Housing, Florida, Guido Porto

Instructor: A. C. Antoniadis, Graduate Design



**Housing for the Homeless**, Clifford Welch, 1989,  
Second Place, Association of Collegiate Schools of  
Architecture/American Wood Council

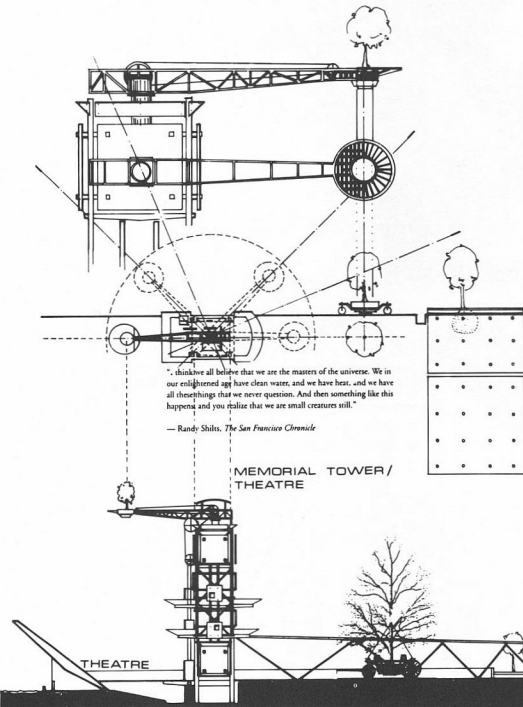
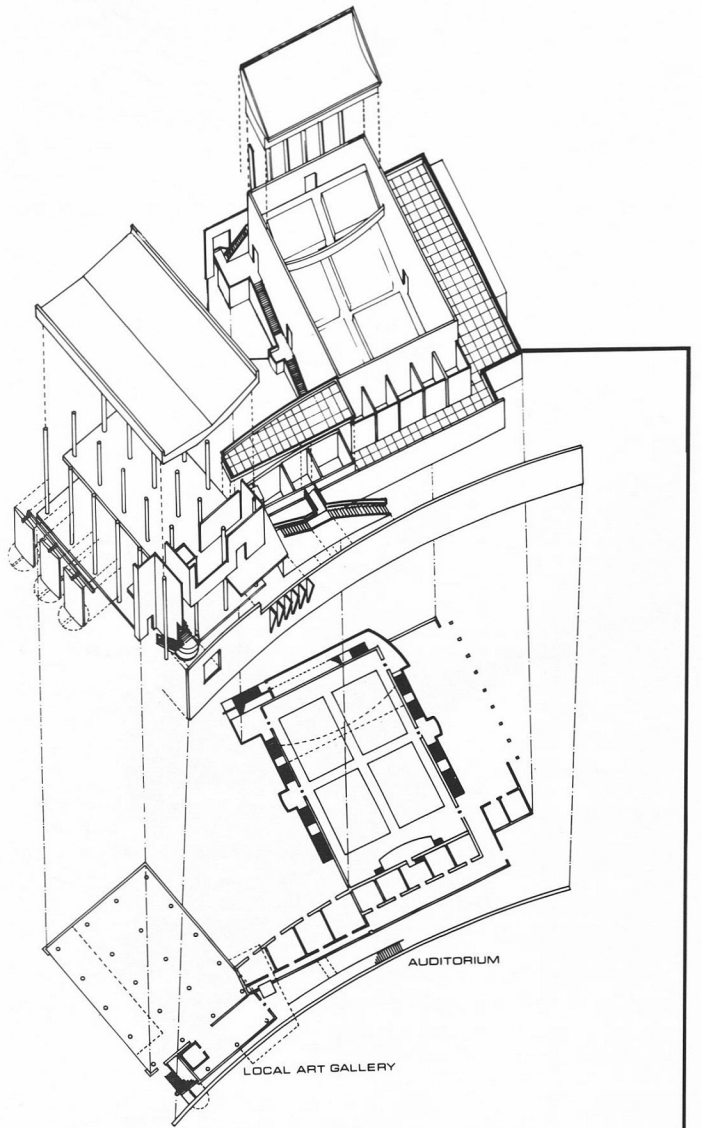
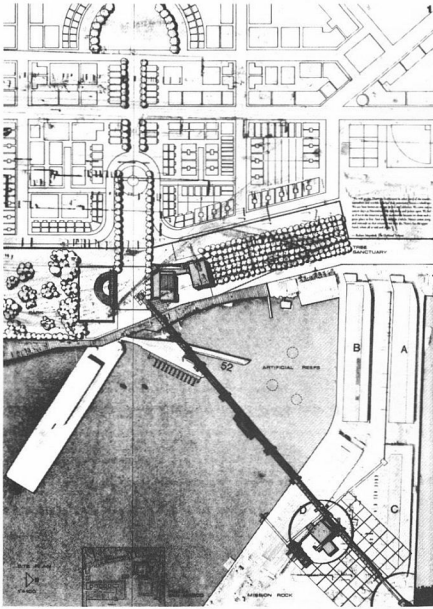
Instructor: J. P. Maruszczak, Graduate Design



East Meets West, Brian Weber, 1991, Third—Open Submissions, Central Glass Company of Japan

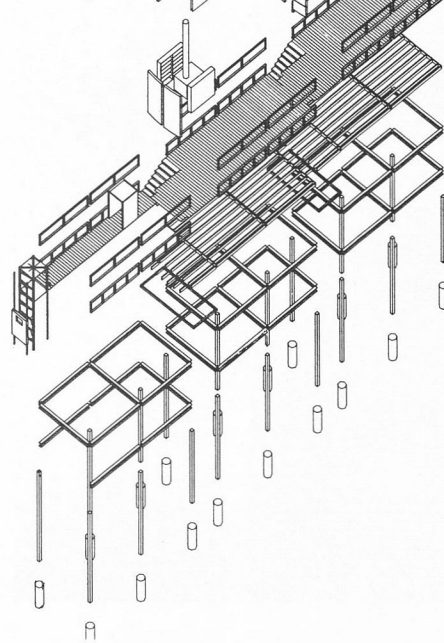
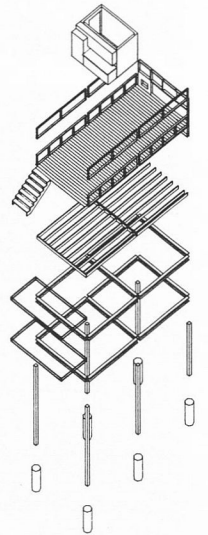
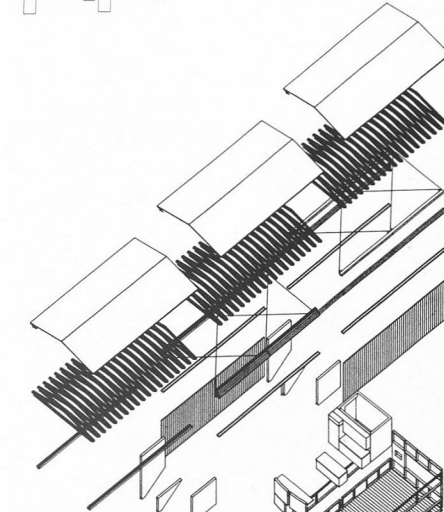
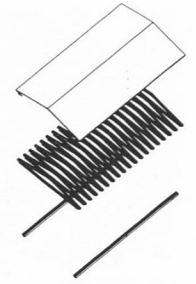
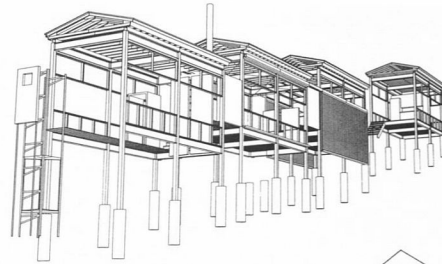
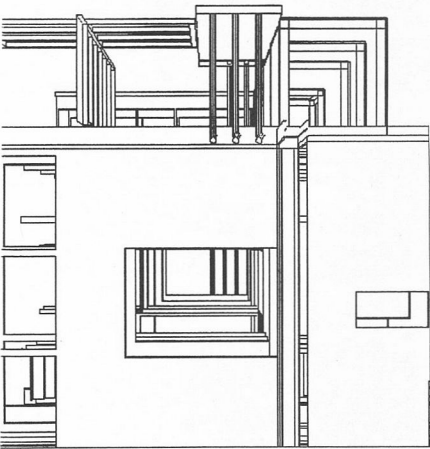
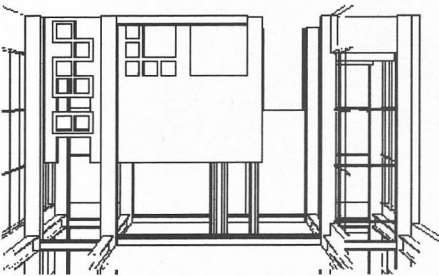
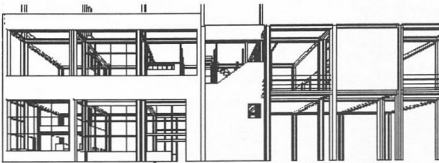
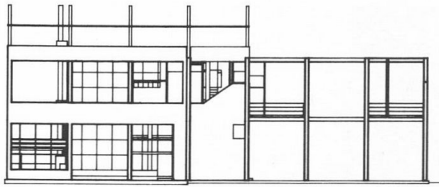
Instructor: Deborah Natsios, Graduate Design





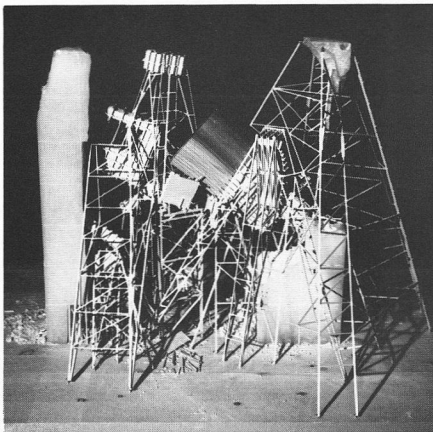
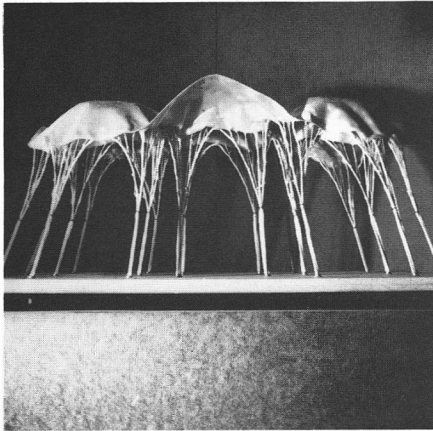
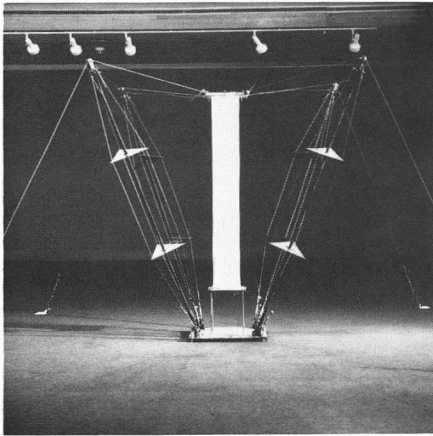
Coop Mission Bay, Allan Brown

Instructor: Todd Hamilton, Graduate Design



Shelby's Lake House—A Project in CAD,  
Lois McGinnis and Michael Patrick

Instructor: Truett James, Graduate Design



Excerpt from a series of biographical notes about the Metroplex,  
La Quinta Inn, Dallas-Fort Worth, Fall 1989 – Dan Hoffman

What differentiates the Newtonian Metroplex from the minds of the great physicists is that we now inhabit the trajectories of their dreams.

The Metroplex is located near an airport and an interstate that connects two large metropolitan regions. It is a center of sorts, a hot spot in the demographics of an endless urban field.

The word Metroplex is derived from metropolitan which itself is derived from metropolis meaning "mother-city." But there is no sense of origin here, no hierarchy. The *plex* suffix reminds one of the word "complex" as in a grouping of interrelated parts. It also reminds one of the contemporary word "cineplex," giving the Metroplex an air of choice, as if urbanity can be served up as a collection of entertainments. The "x" at the end of the word reminds one of other names such as USX or MX. It signifies both power through the idea of multiplication and direction, as in "X marks the spot." But it also signifies cancellation which gives as its host word a potent resonance, transforming it into an empty signifier of pure, potential energy, increasing force without taking responsibility for its direction or use.

This place is damp with the moisture of number and electricity. Calculations rise into the mist, an architecture of expenditure displayed across a horizon of precious indicators, a place where numbers glow like a star's pale fire.

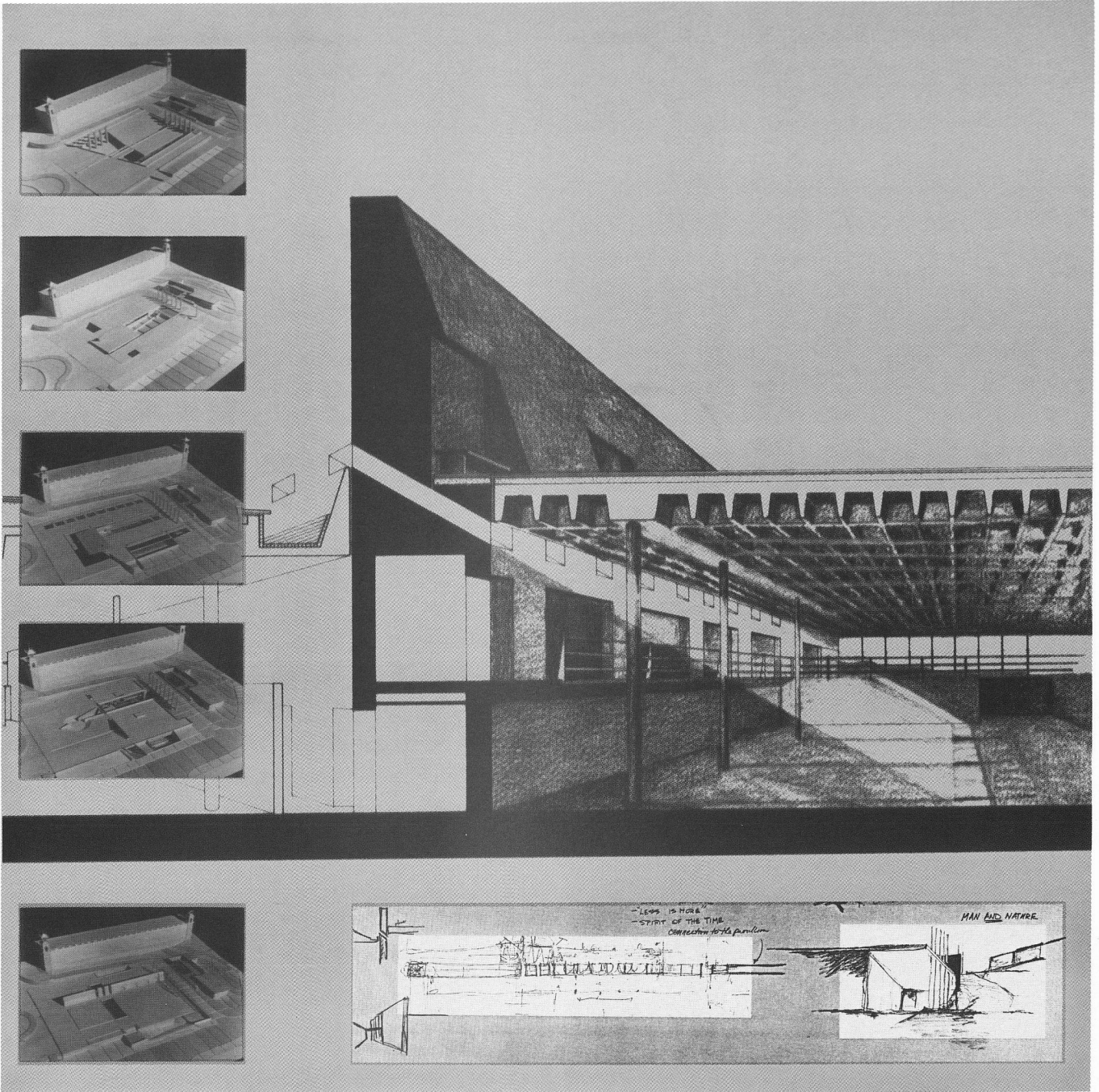
Outside of my motel room is a highway lined on either side with an array of amusement parks. My favorite is the water theme park, the liquid Metroplex. Here amusement is close to the skin – hysterical fun. The rides have names such as the "Hydra Maniac", "The Corkscrew Flumes", "The Banzai Bogan." Complexes of aerial plumbing rise above the highway, a blue anatomy exposed for all to see.

Liquid Metroplex is a constant of dissipation, a spilling of energy from one level to the next, like a waterfall with no end. Bodies welcome this caress, the liquid embrace that swallows its contents whole, a blue anatomy exposed for all to see. But, curiously, this exhibition does not produce shame, for it is said, that inside we are all the same.

**Process And Nature**, Cliff Bourland, Jess Galloway, Brian Glass, Jo Dawn Minden, Amy Wingrove - Craig Anz, Wen-Hsien Chang, David Lee, Chueh-Jan Liu, John Hampton, Laura Burgess, David Mason, and Michael Smith

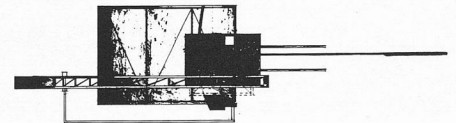
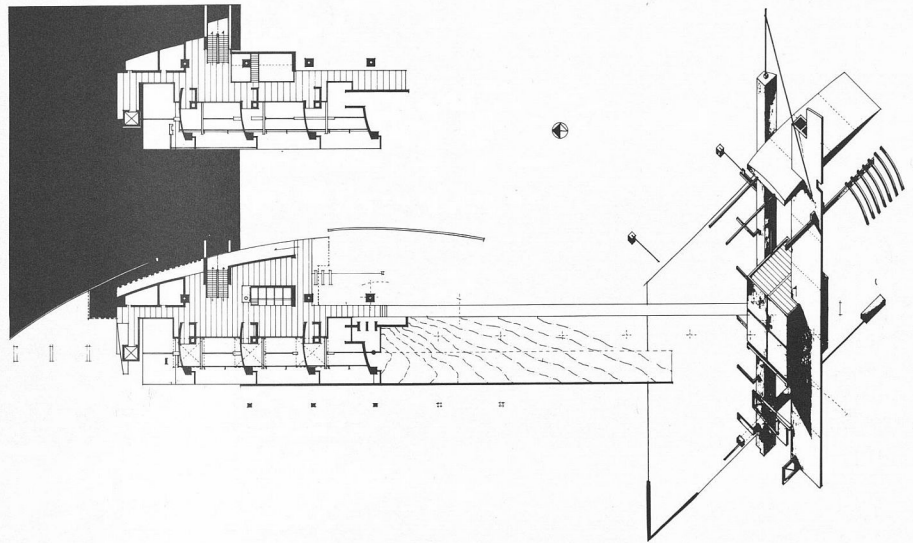
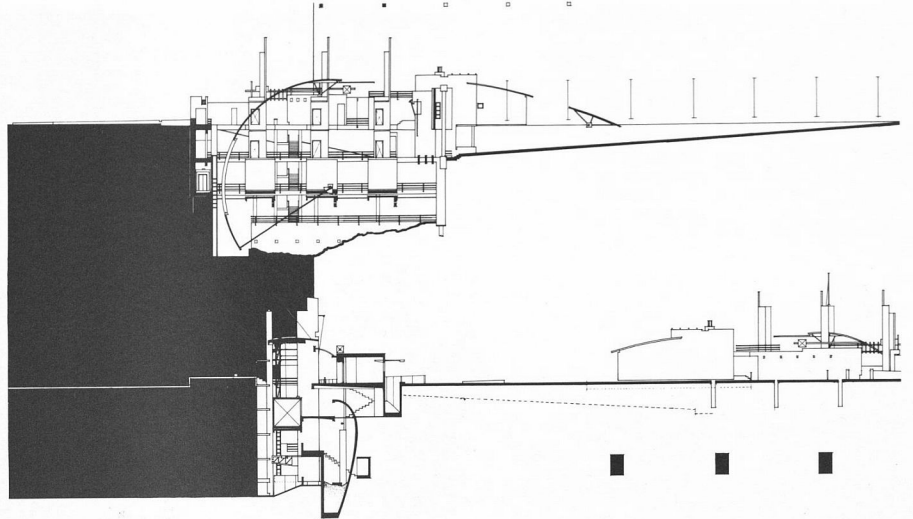
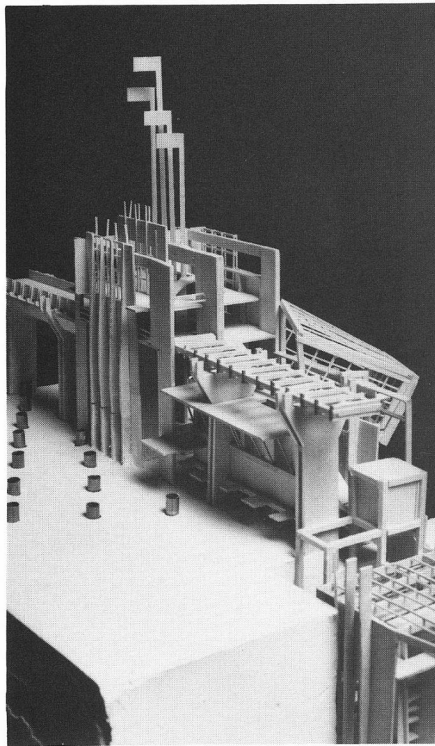
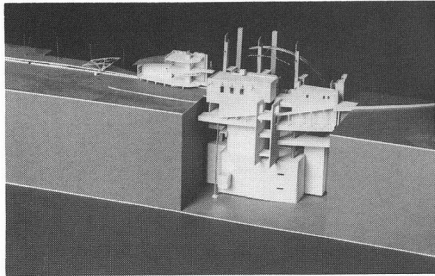
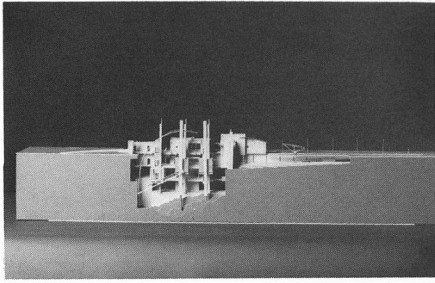
Instructor: Dan Hoffman, Graduate Design





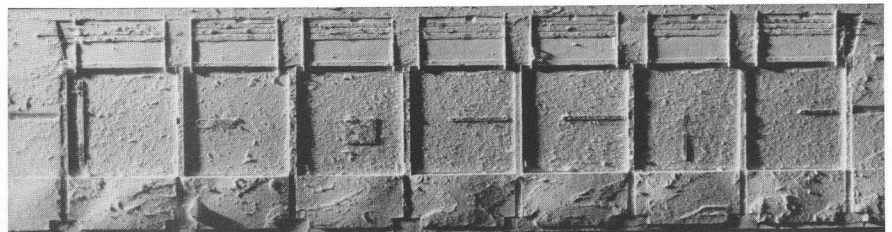
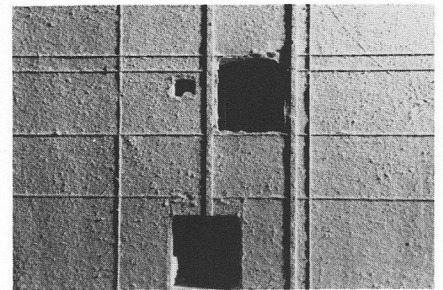
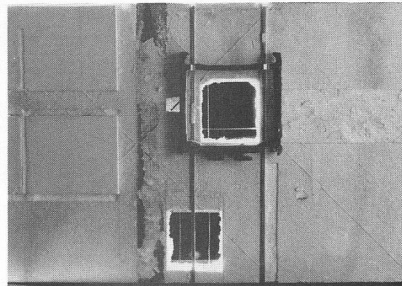
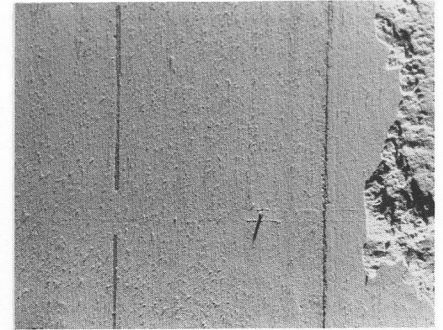
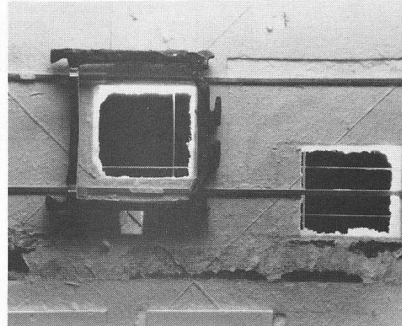
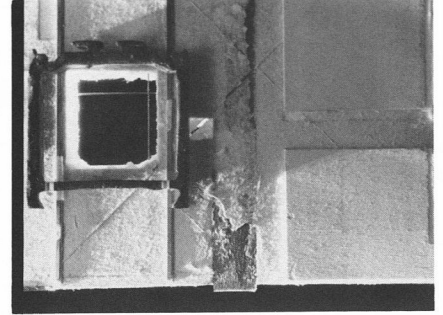
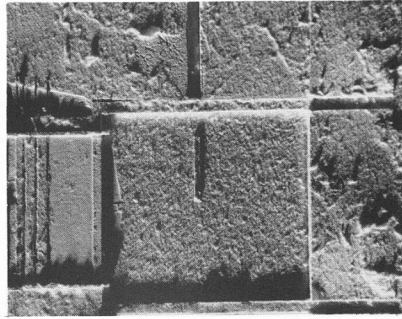
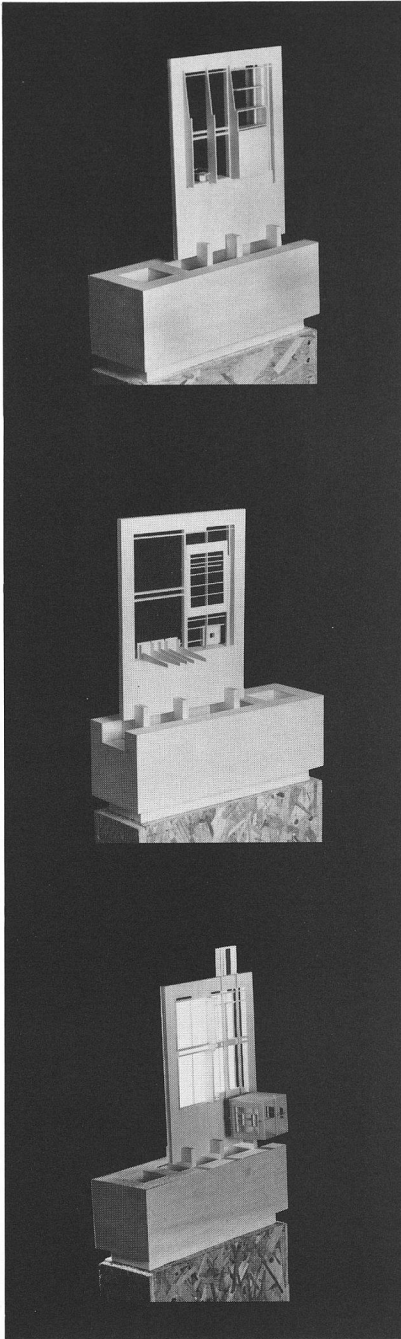
**A Museum for Mies, Barcelona,** Carry McLain, Steven Brookover, Todd Lien, Tom Maxwell and Jo Dawn Minden

Instructor: Mario Corea, Graduate Design



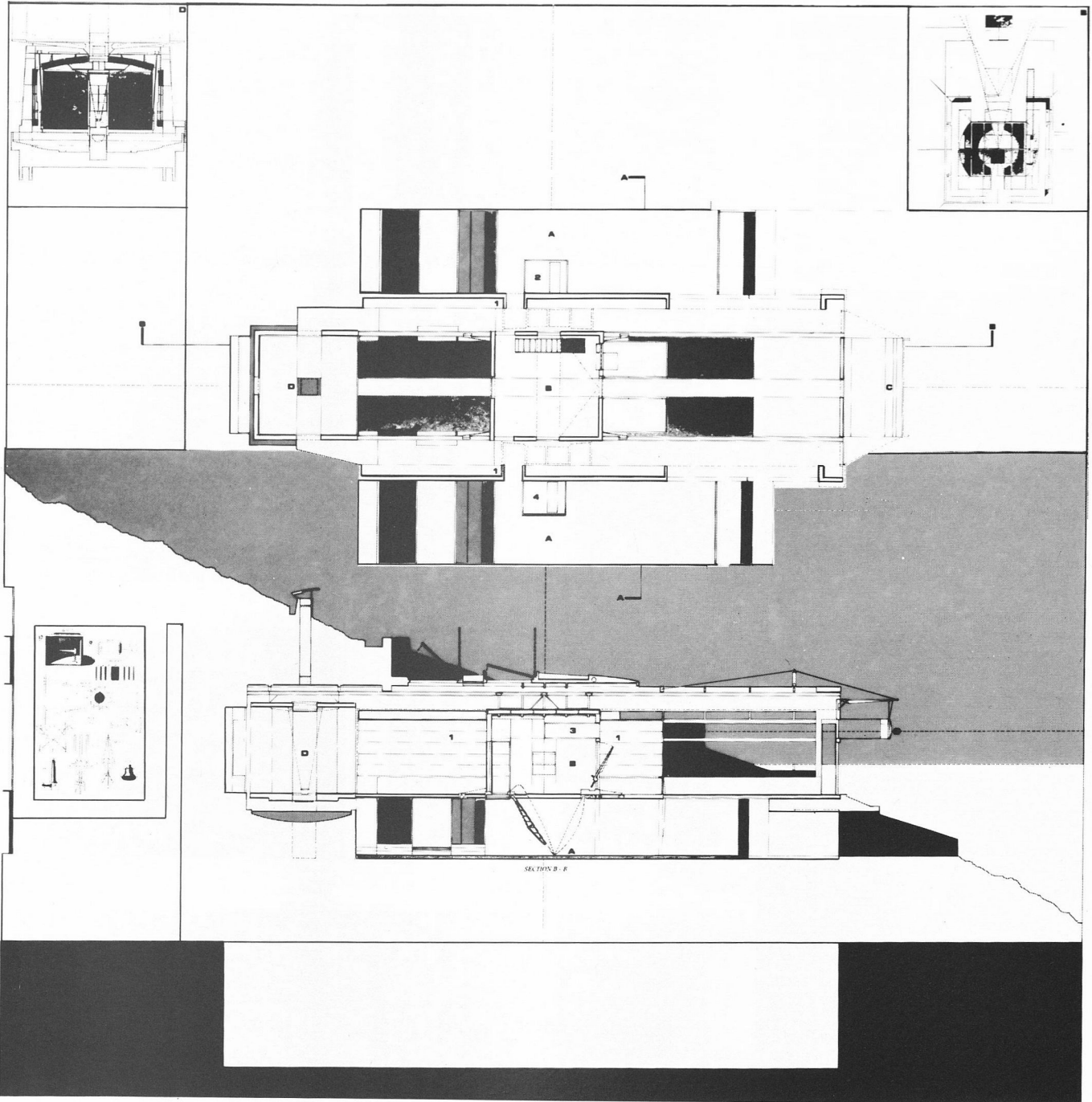
Archive for No-Man's Land, Mohamad Zani Zain, and Mohamad Fadzil Ali



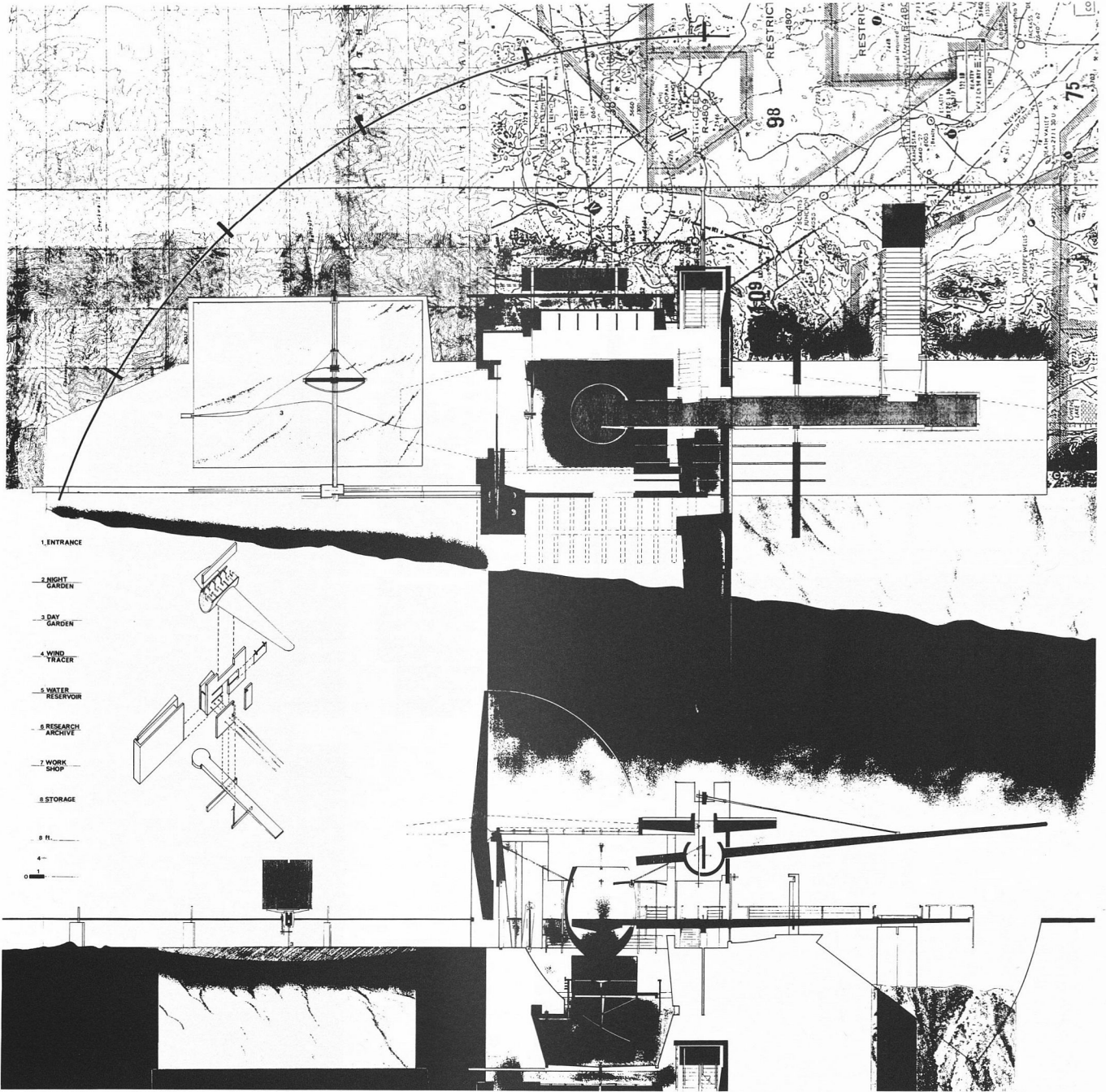


Doug Hankins and John Taylor

Instructor: Peter Waldman, Graduate Design



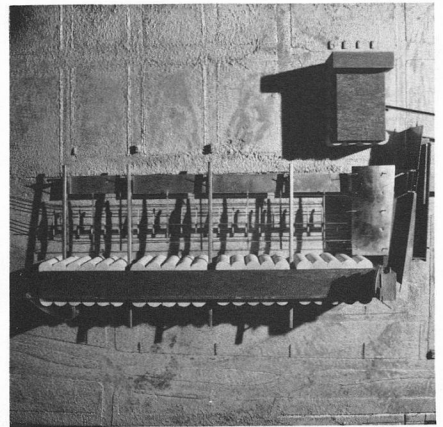
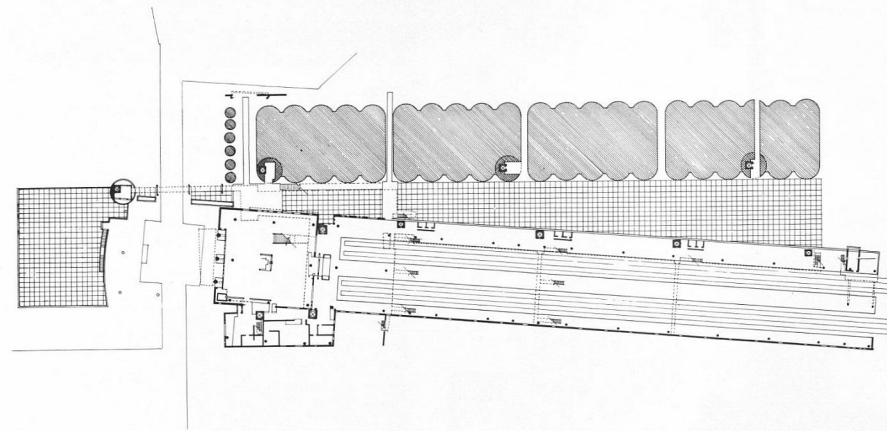
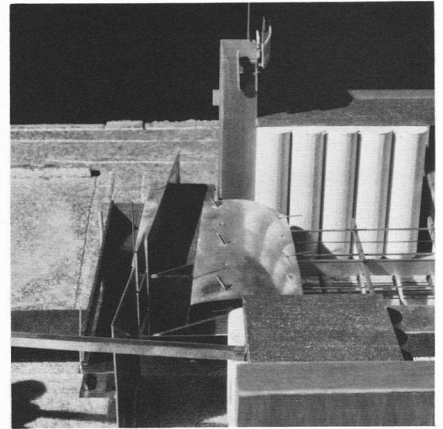
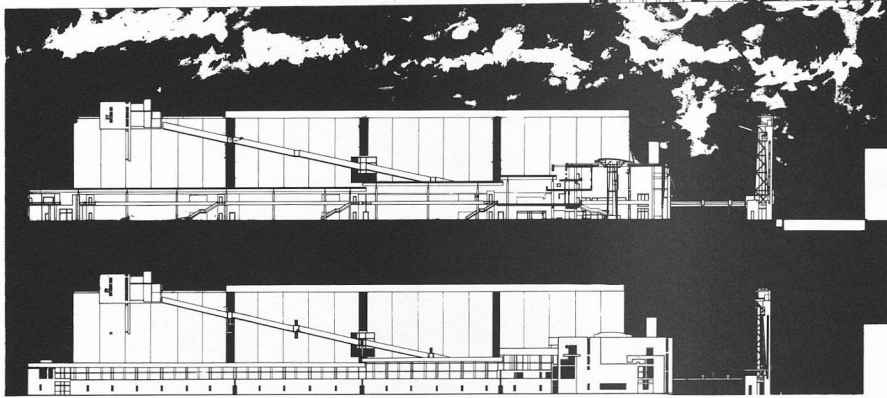
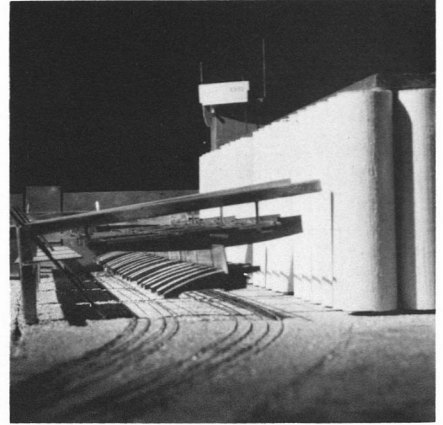
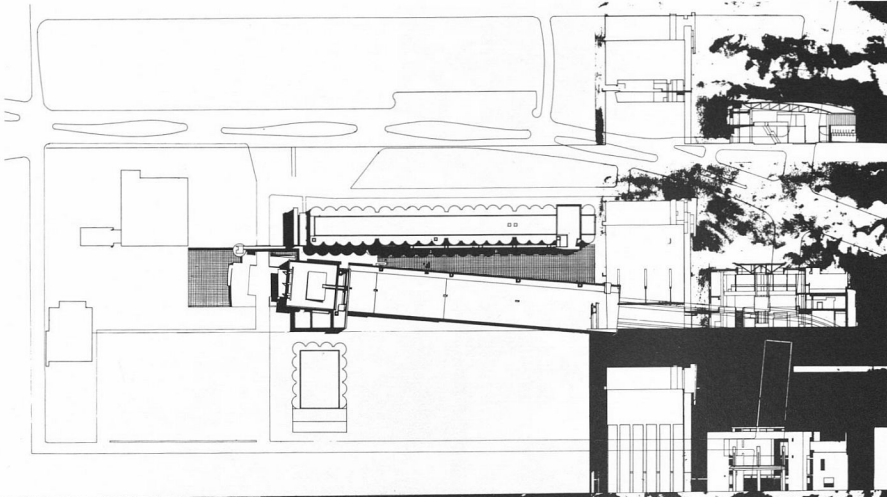
Mediation Between Desert/Man/Natural Change,  
Paris Prize Competition, Brian Weber



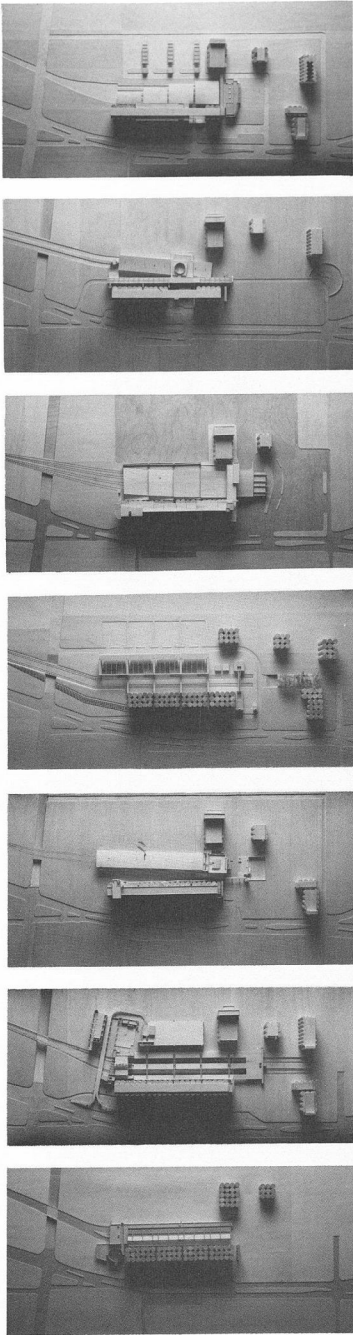
Hoang Van Dang

Instructor: J.P. Maruszczak, Graduate Design

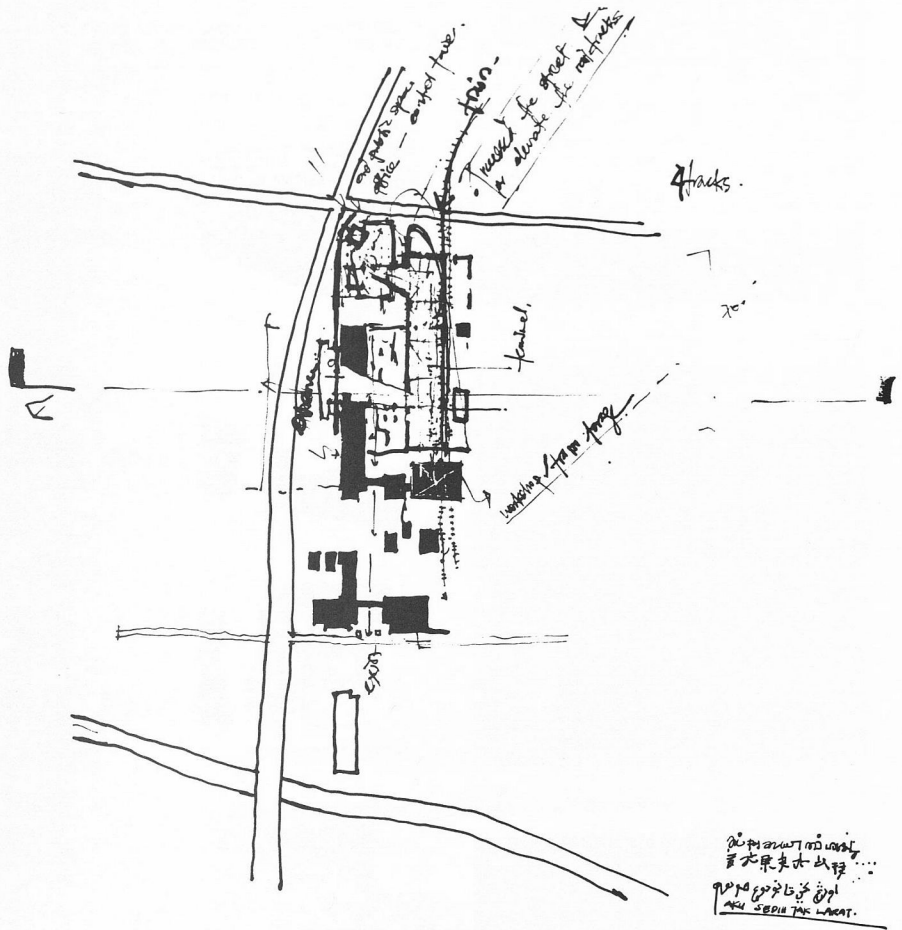




Bullet Train Terminal—Houston, Texas, Mohd Kusa and John Taylor



Todd Lien  
 Rosidi Mohd-Yunus  
 Brendan Dunigan  
 Steven Brookover  
 Mohd Kusa  
 Tim Shippey  
 Khairulazmin Mohd-Said

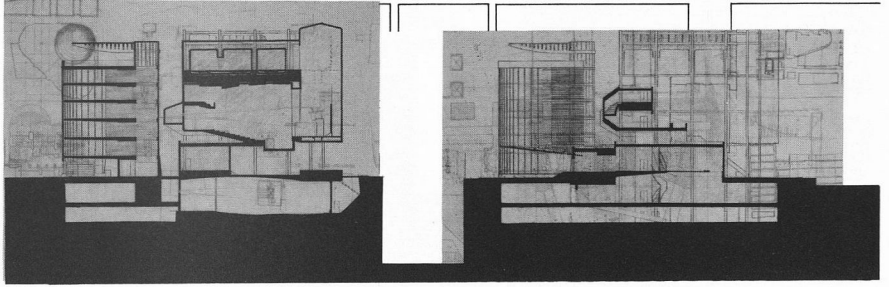
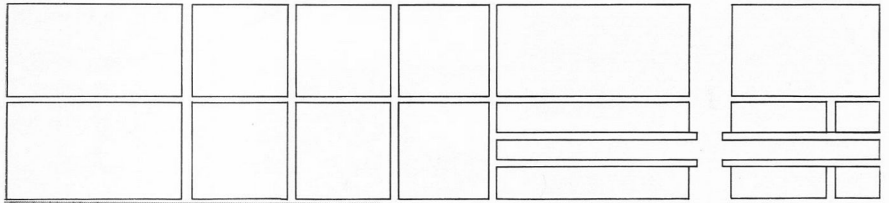
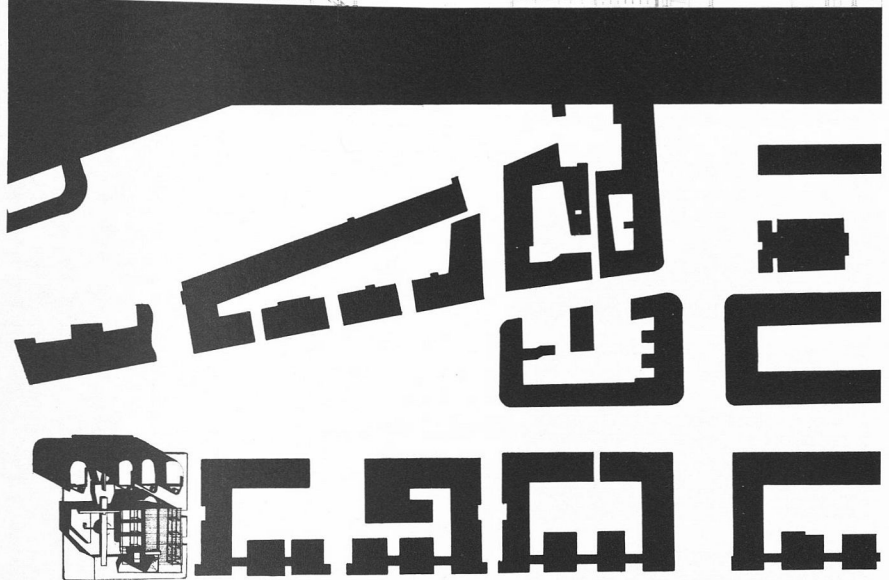
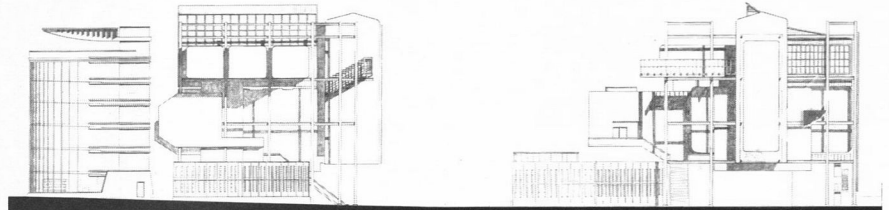
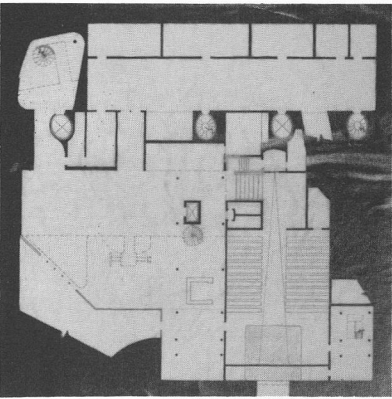
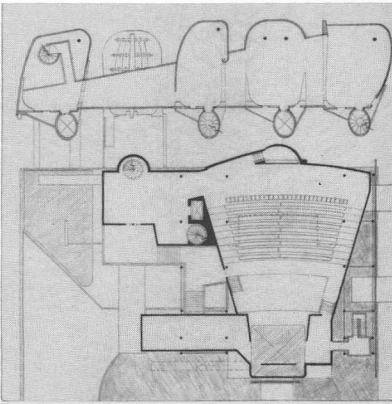
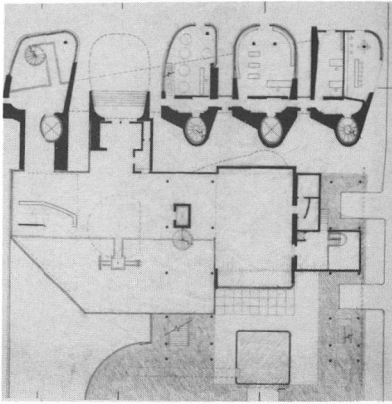


Mohd Kusa

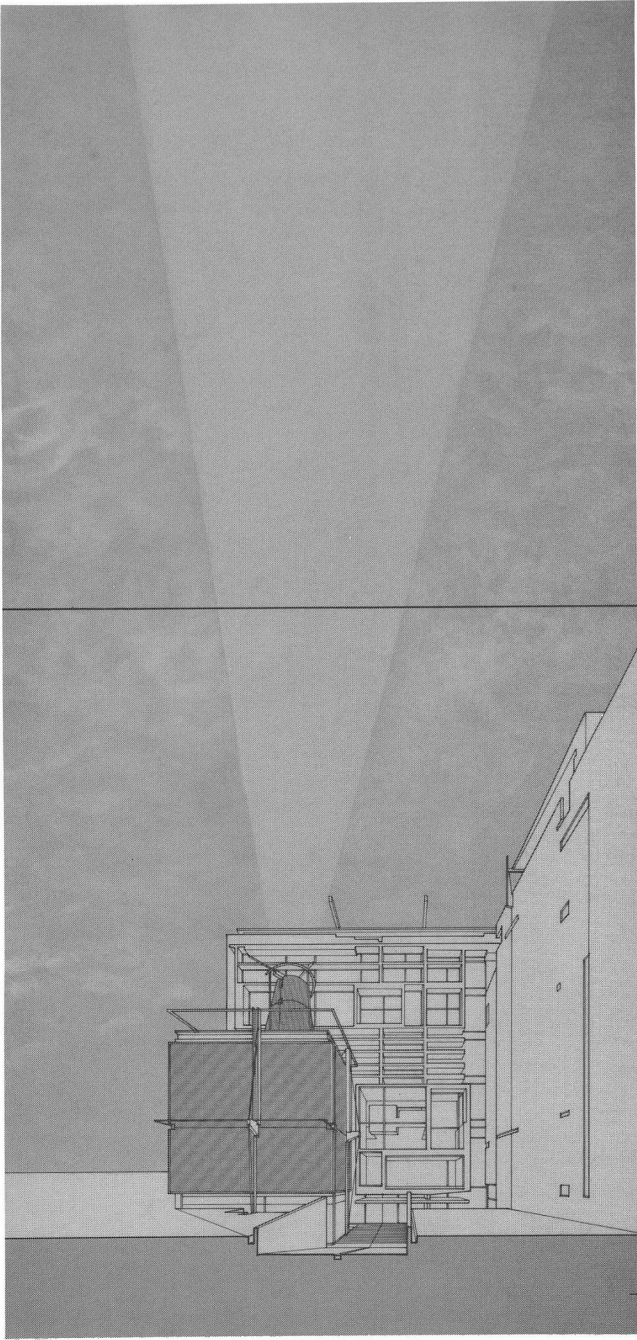
Instructor: John Keenen, Graduate Design



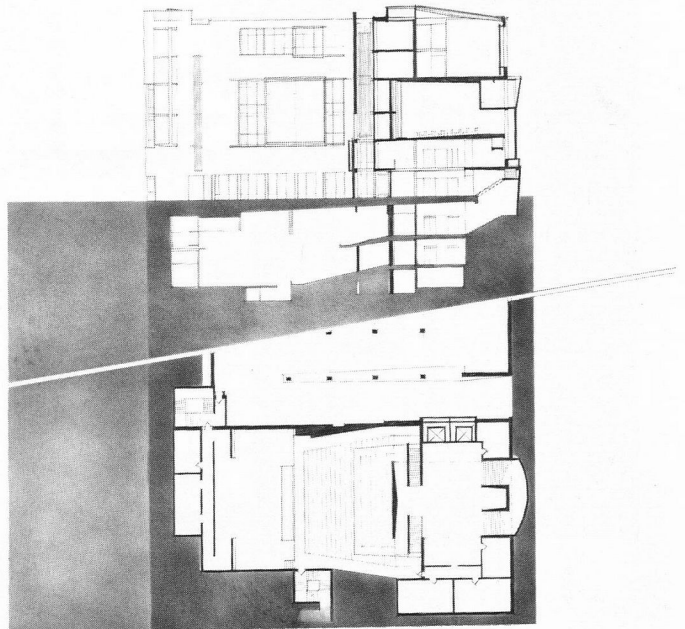
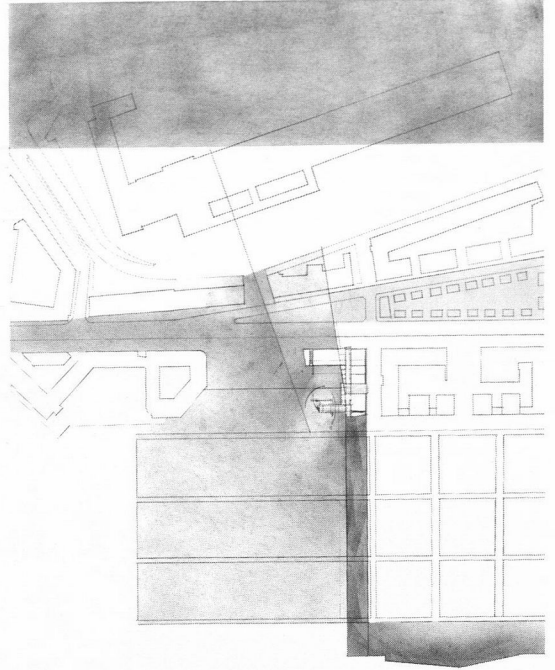




An American Embassy in Paris, France, Richard Crump



Hoang Van Dang and Kelvin Carlson



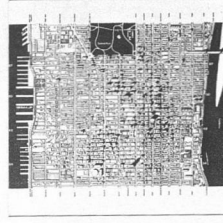
Instructor: Phillip Barriere, Graduate Design



TOKYO



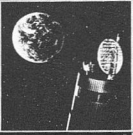
LONDON



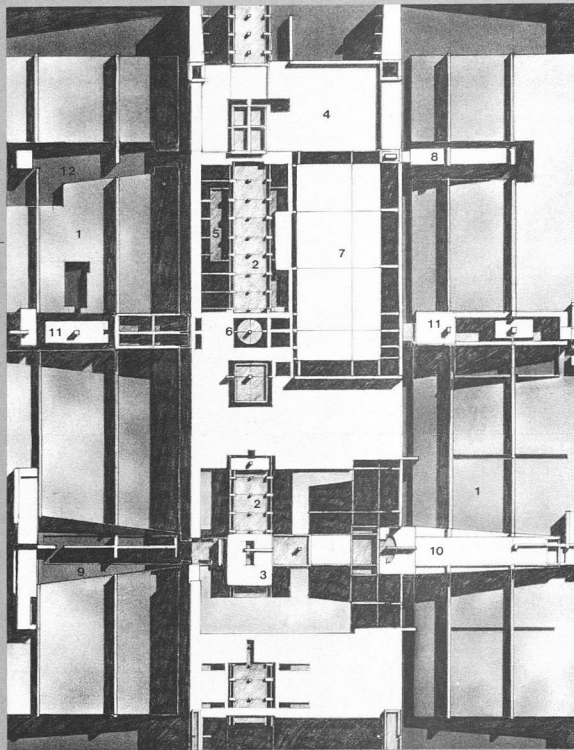
NEW YORK



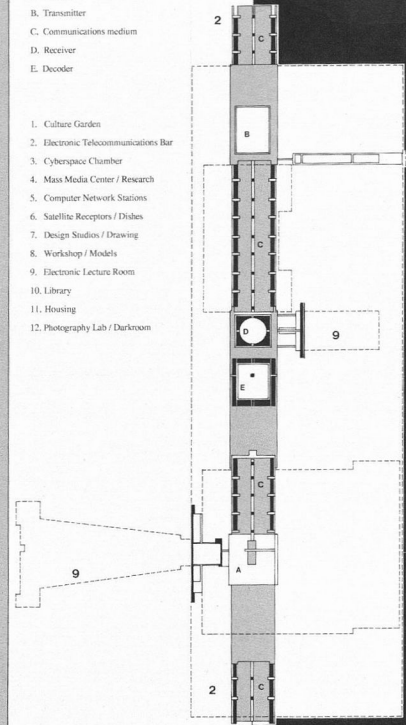
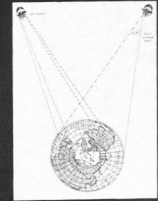
D



B



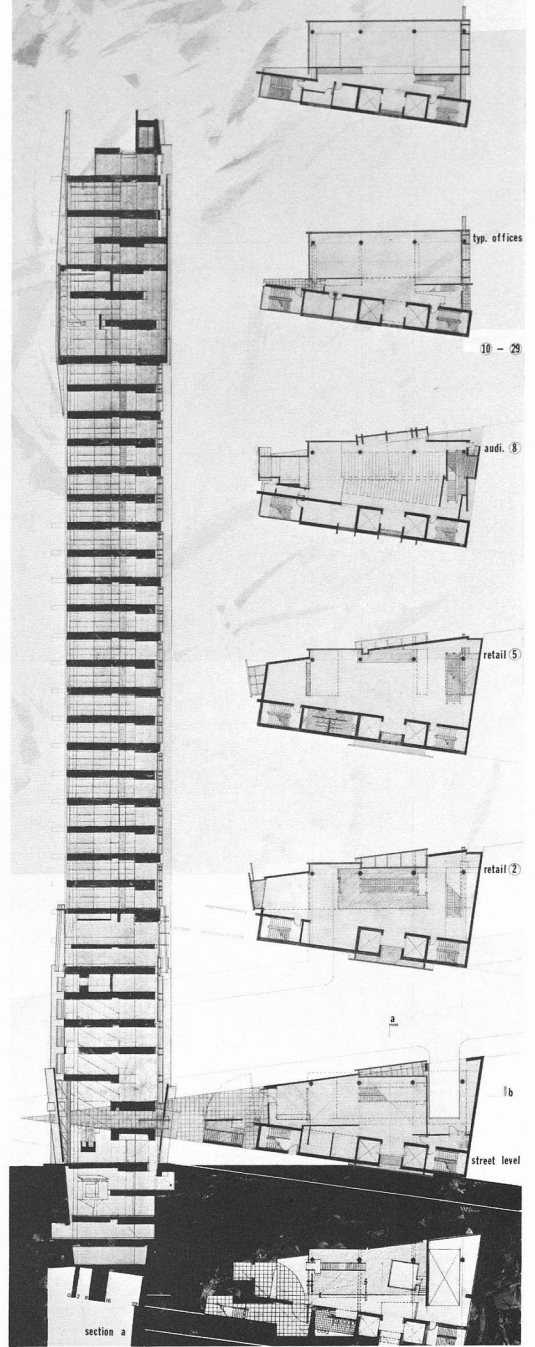
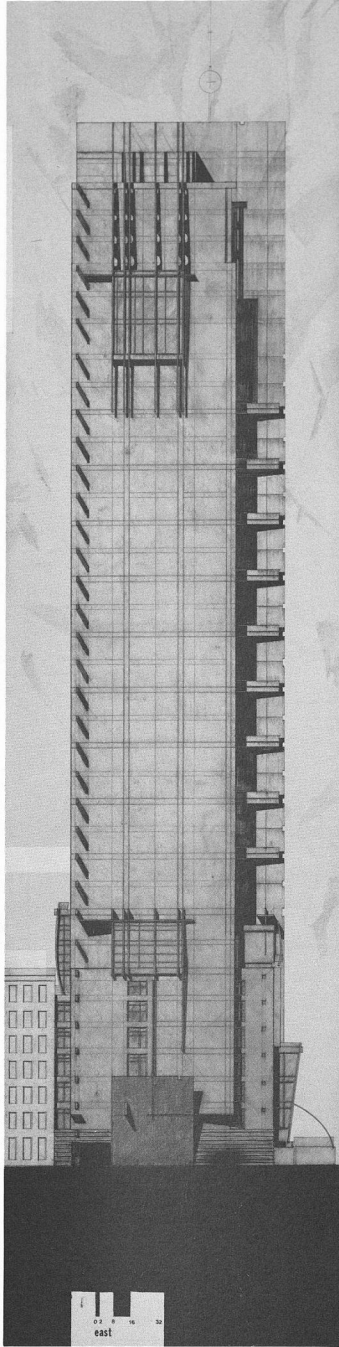
- A. Encoder
  - B. Transmitter
  - C. Communications medium
  - D. Receiver
  - E. Decoder
1. Culture Garden
  2. Electronic Telecommunications Bar
  3. Cyberspace Chamber
  4. Mass Media Center / Research
  5. Computer Network Stations
  6. Satellite Receivers / Dishes
  7. Design Studios / Drawing
  8. Workshop / Models
  9. Electronic Lecture Room
  10. Library
  11. Housing
  12. Photography Lab / Darkroom



**A New School of Architecture**, Tim Shippey and Brian Weber, 1992, Third Place, *Prototype for a School of Architecture*, Central Glass Company of Japan

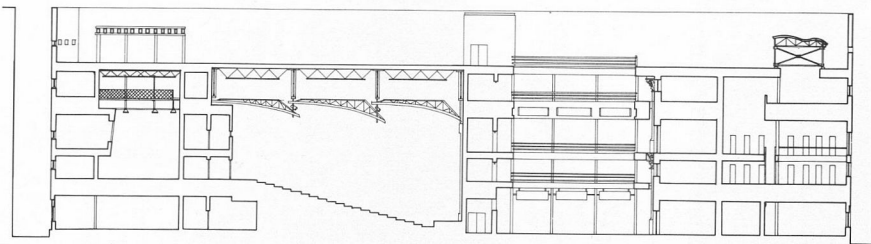
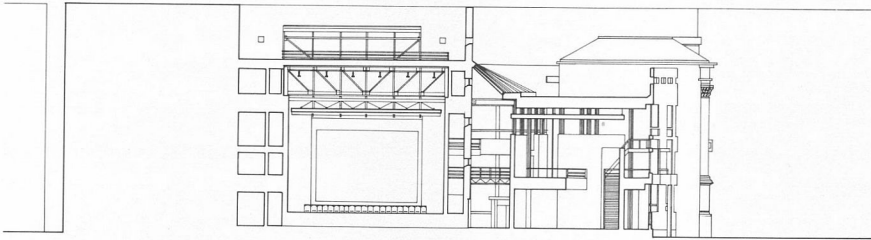
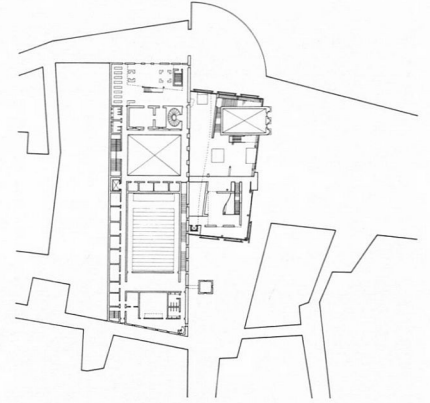
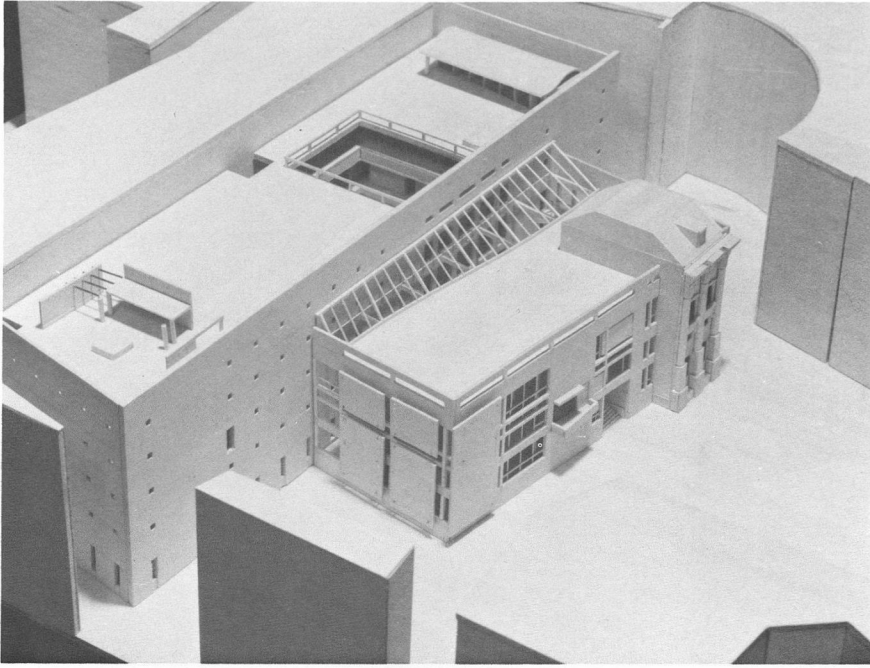
Graduate Independent Study





Media Arts Tower, New York, Hoang Van Dang

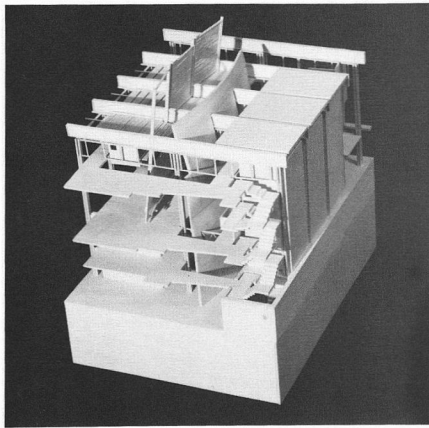
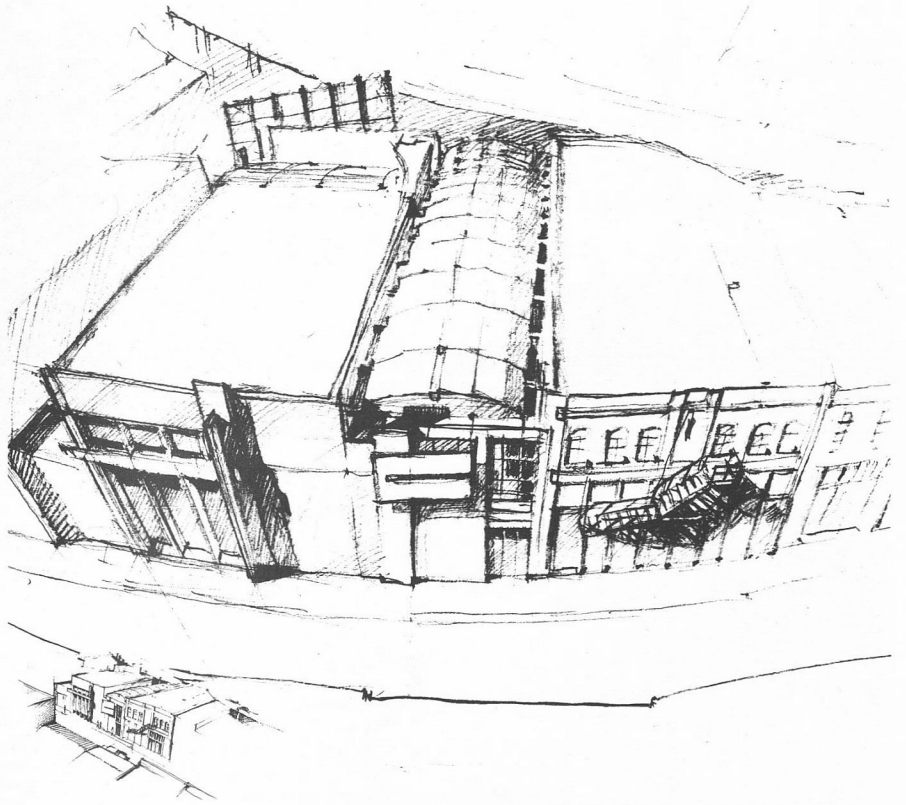
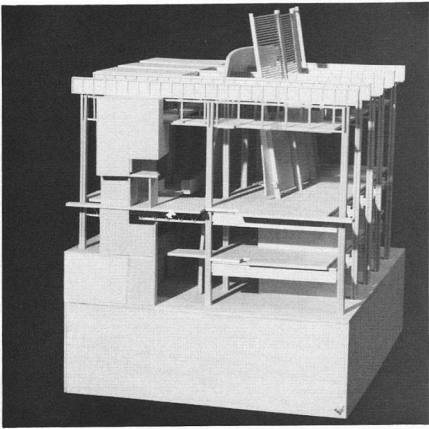
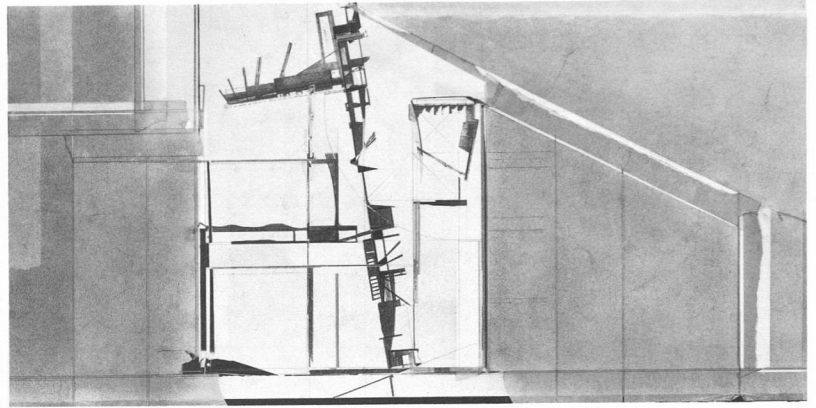
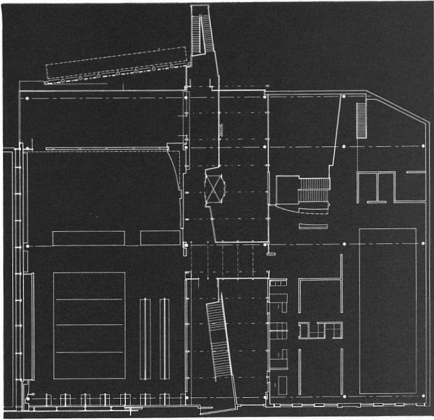
Instructor: Alex Ward, Graduate Design



Film Institute in Vicenza, Italy, Cort Morgan

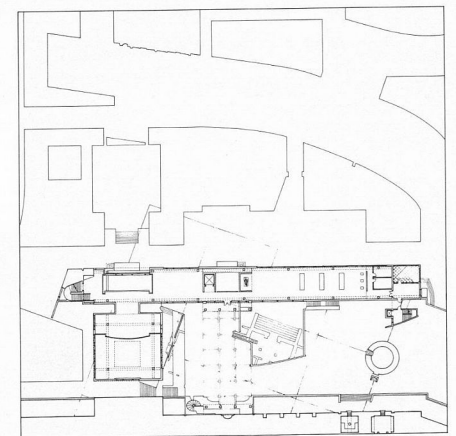
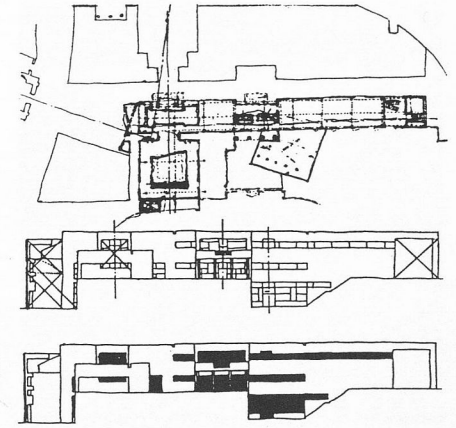
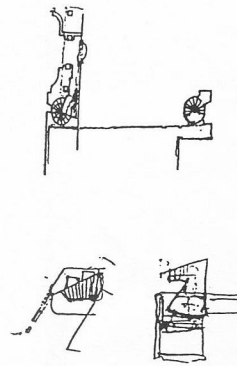
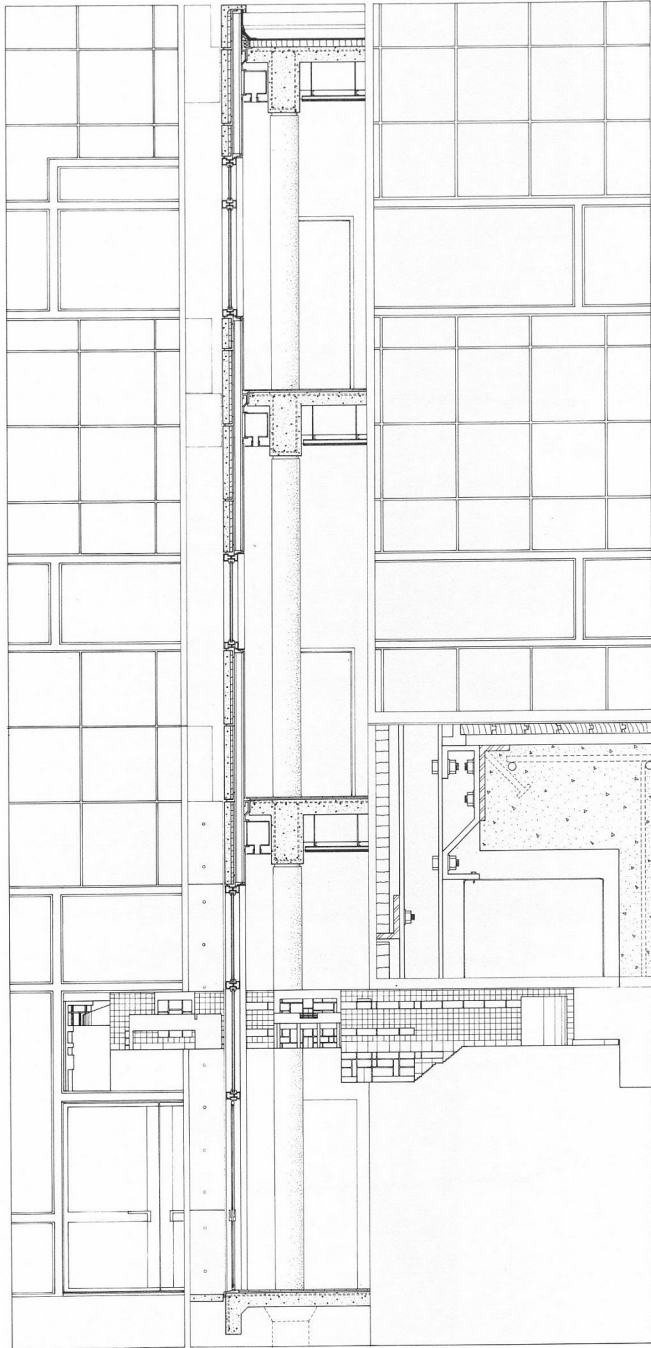
Instructor: Bijan Youssefzadeh, Graduate Design





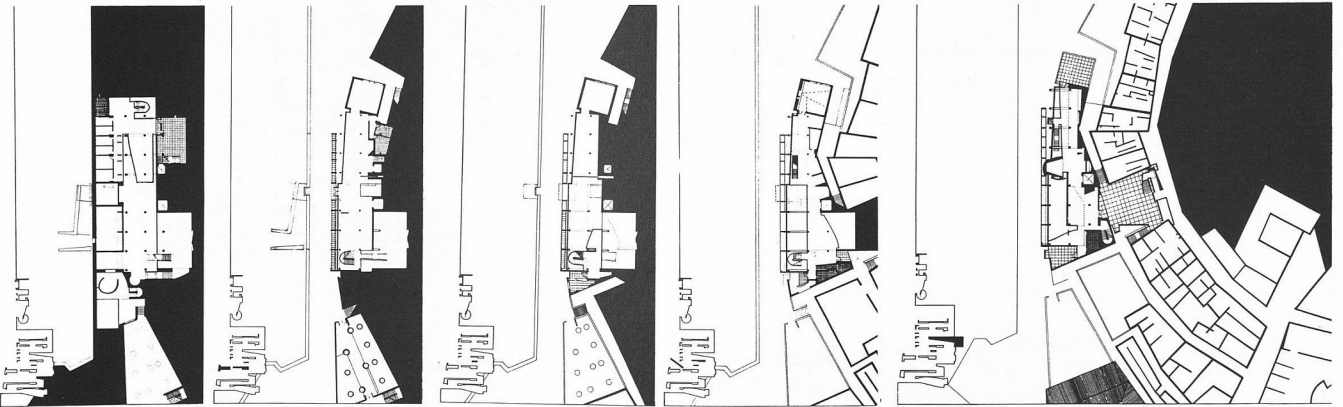
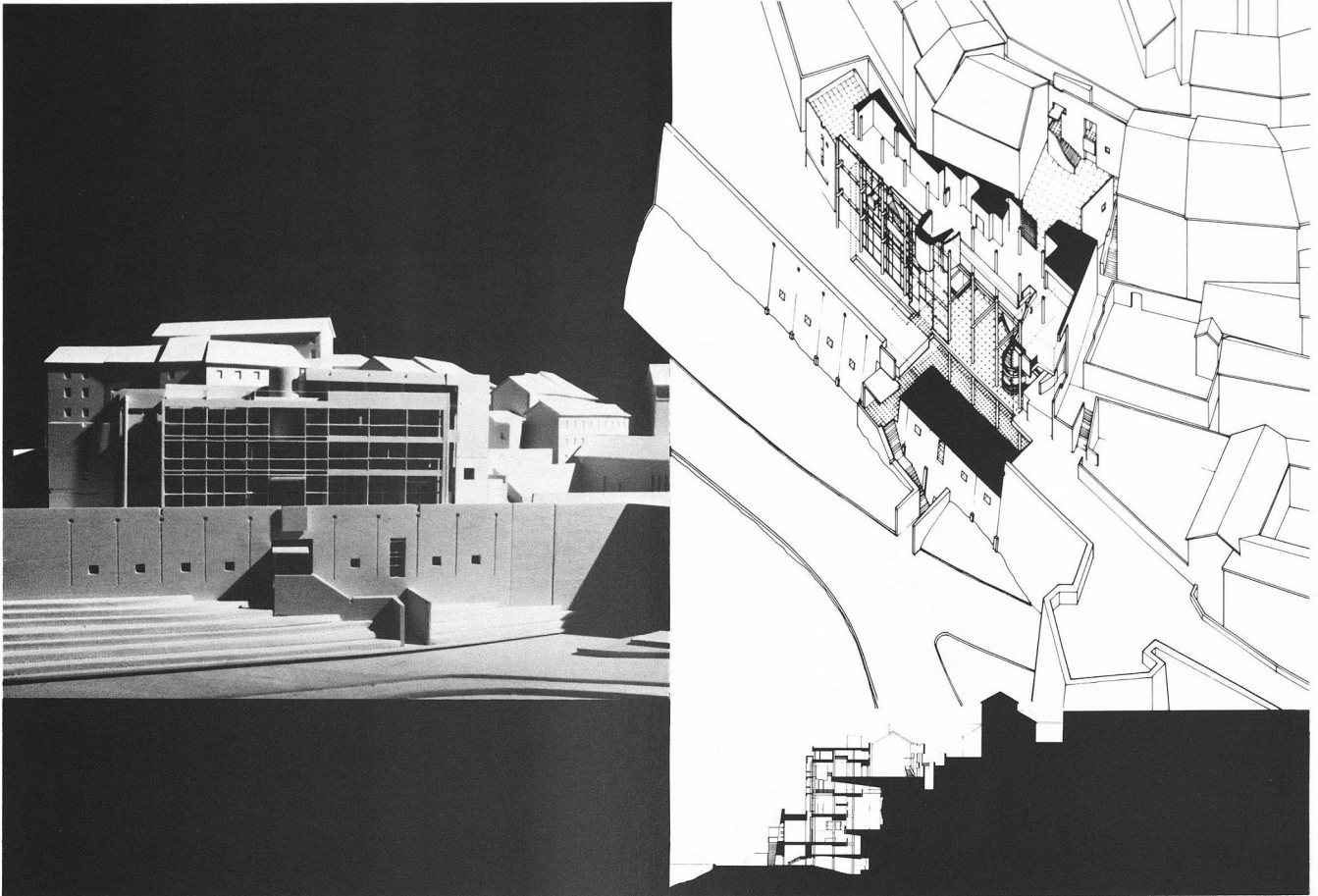
Deep Ellum Infill, Michael Patrick and John Taylor

Instructor: Carlos Jimenez, Graduate Design



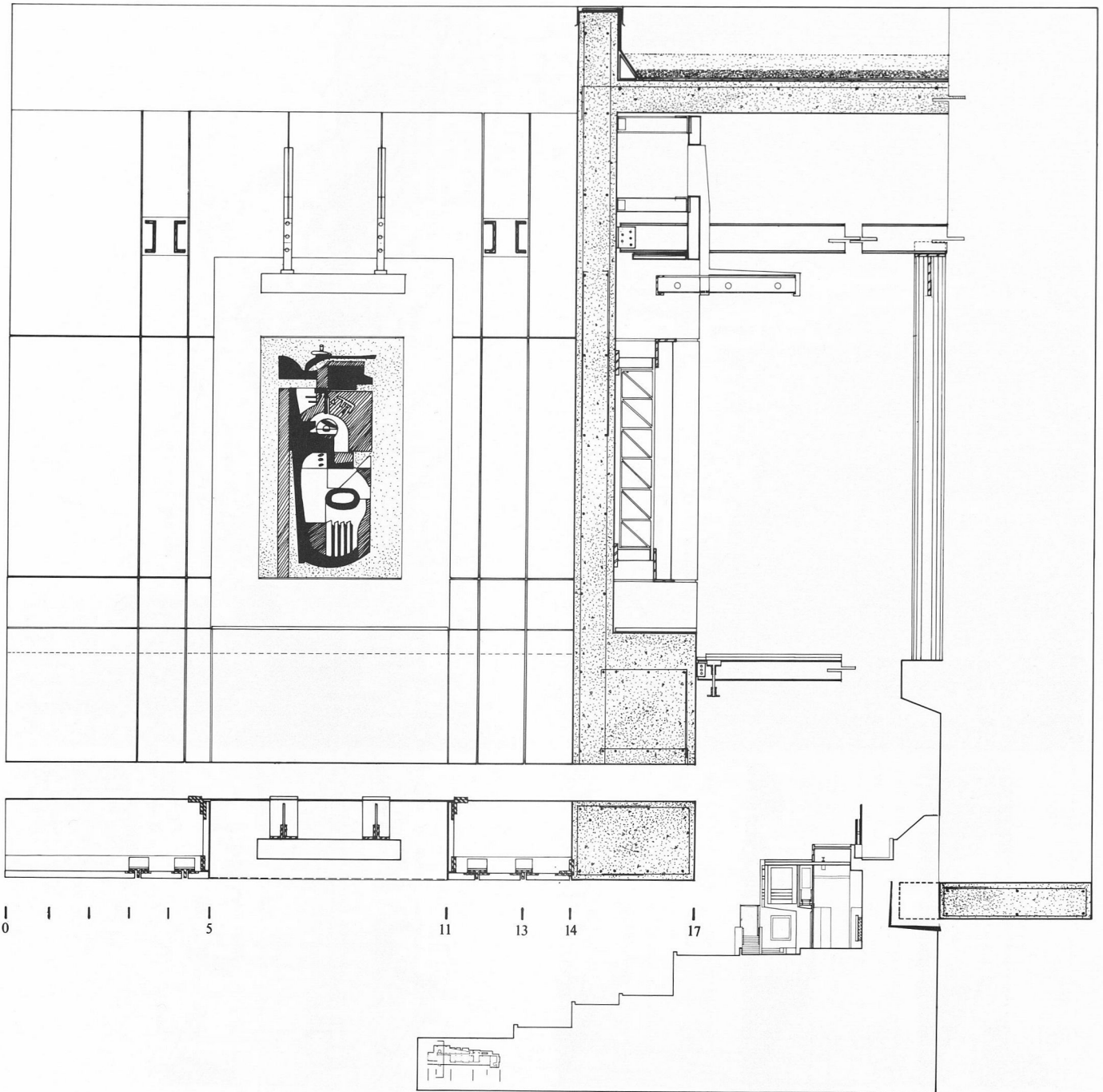
Archeological Museum, Rome, Italy, Jess Galloway

Instructor: Bill Boswell, Graduate Design



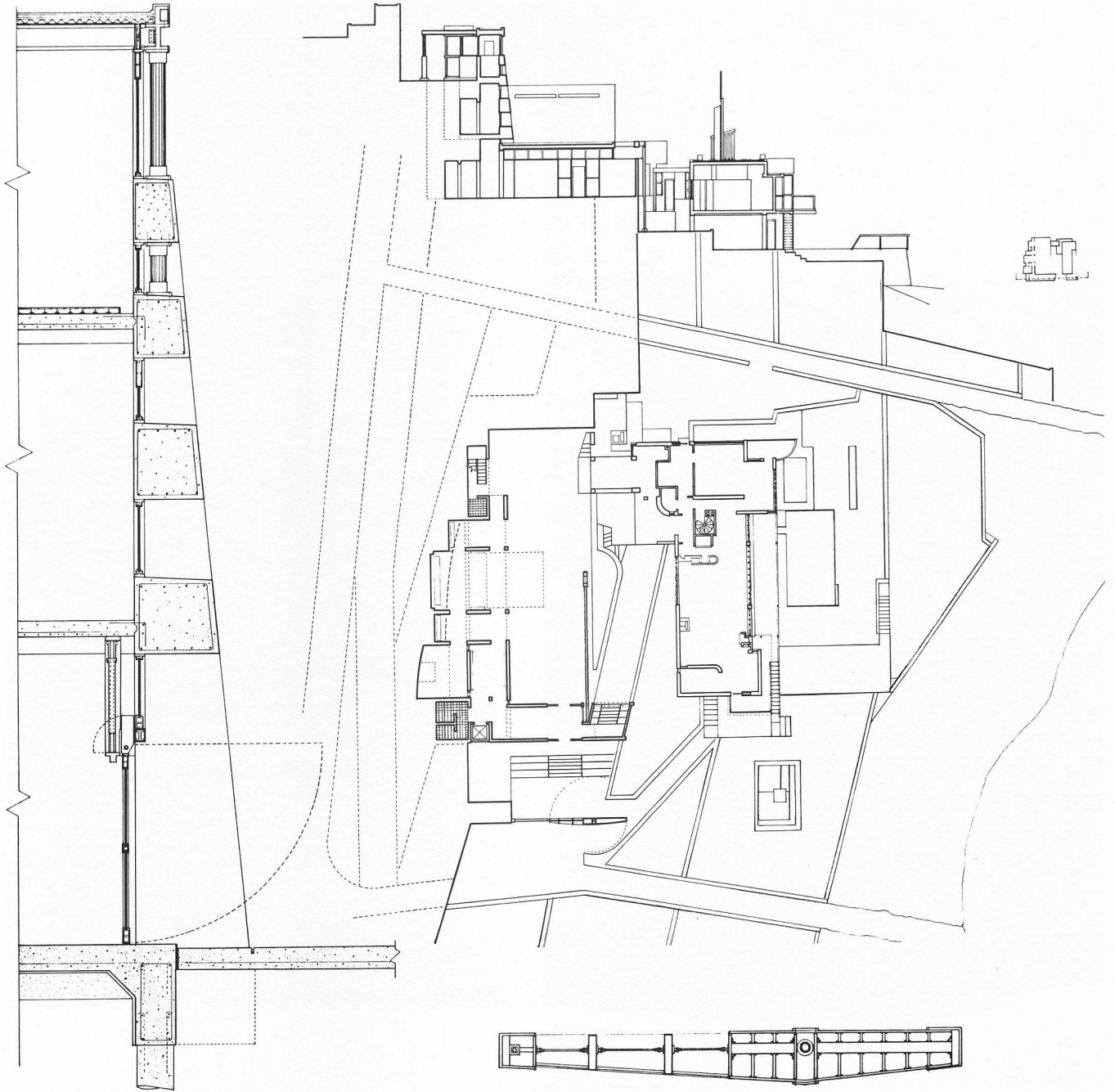
**History Faculty Building at Urbino, Italy,**  
Hoang Van Dang

Instructor: Bill Boswell, Graduate Design



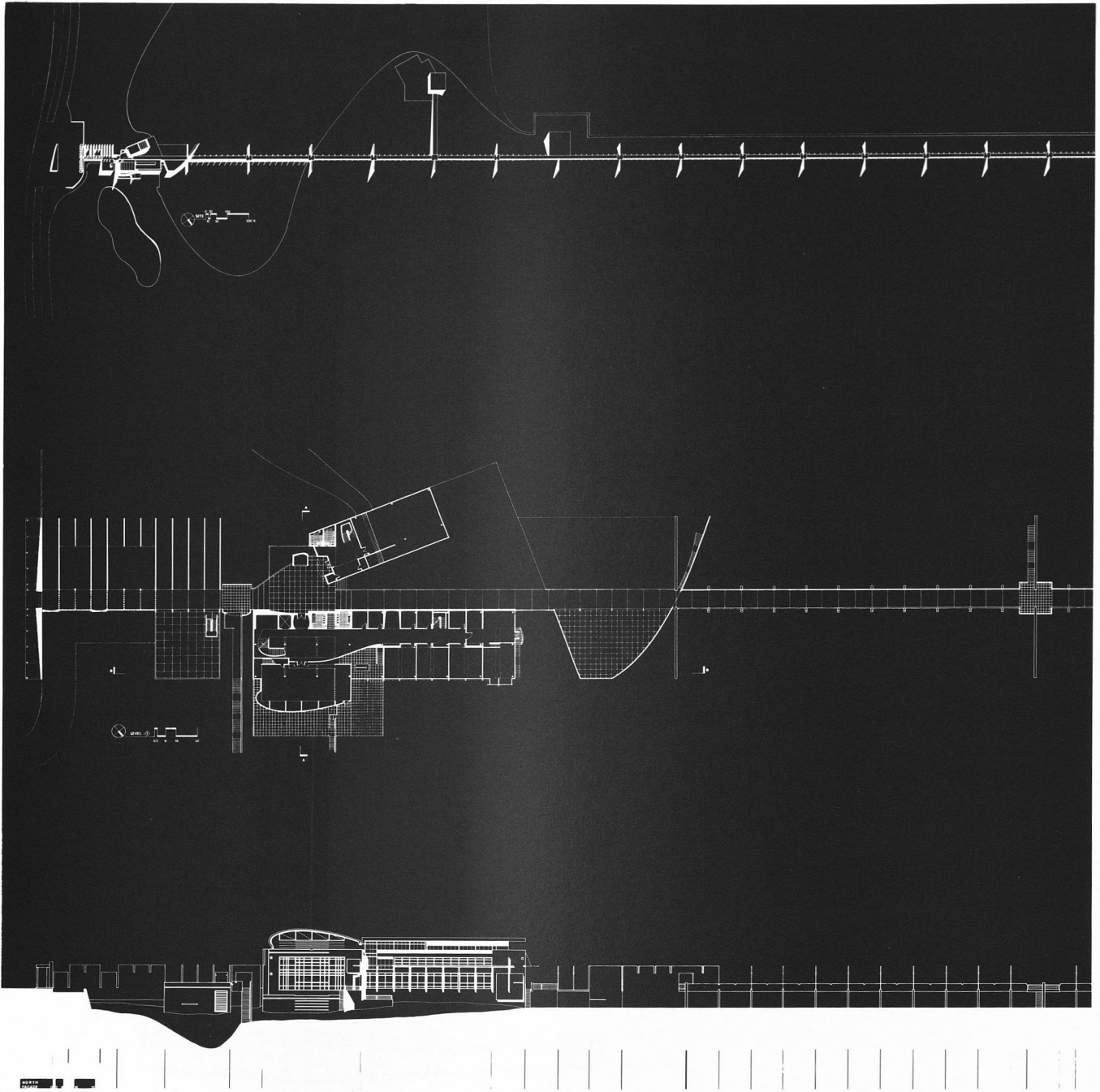
Eileen Gray Museum—An Addition to 1027, Dee  
Simmons



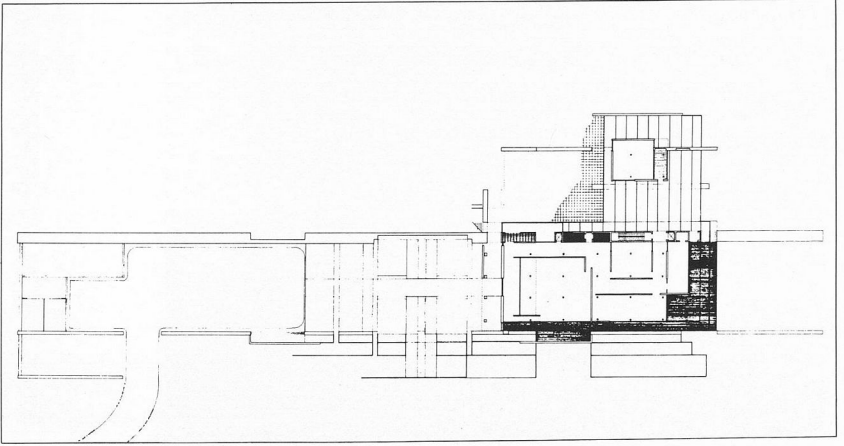
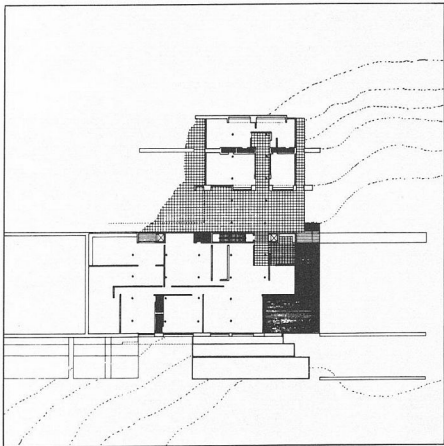
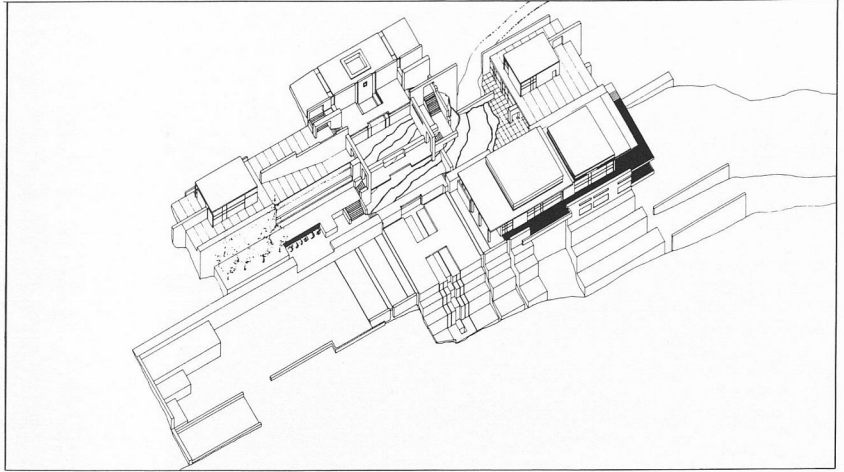
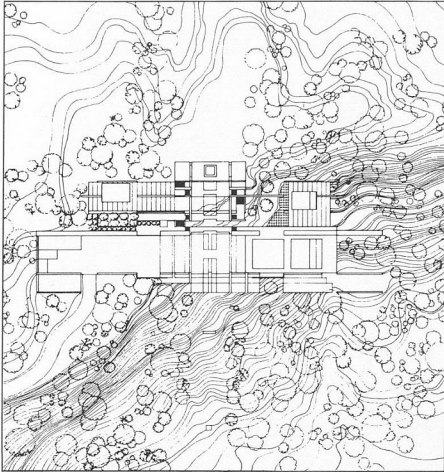
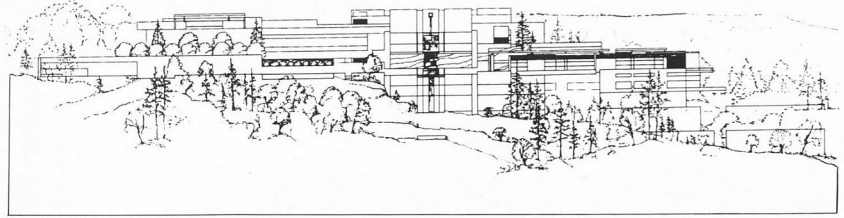
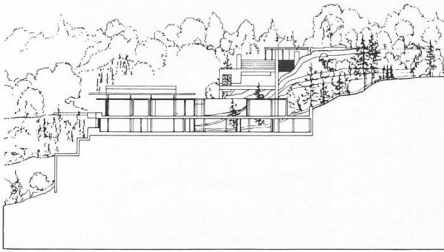


Wendy Wells

Instructor: Bill Boswell, Graduate Design

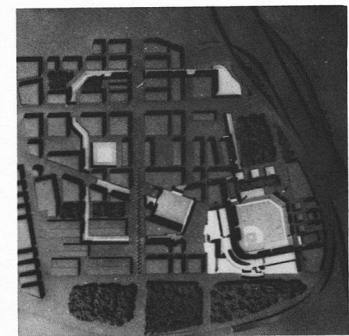
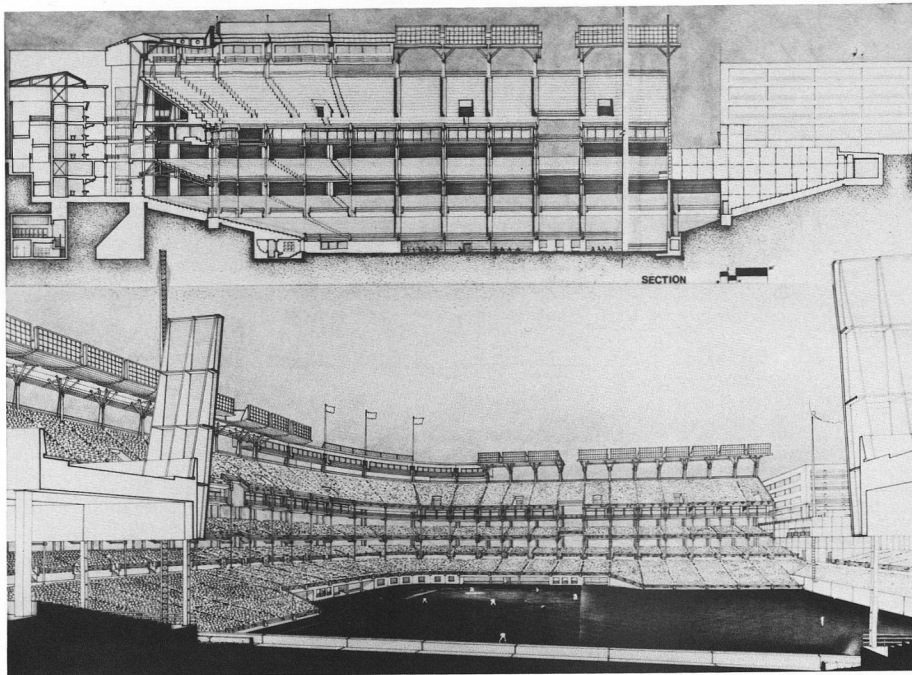
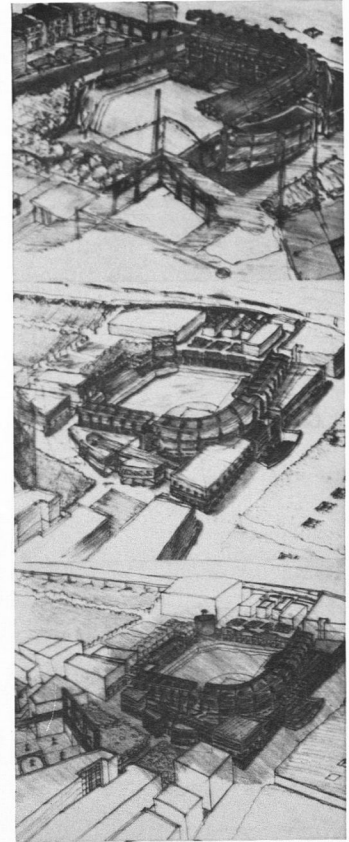
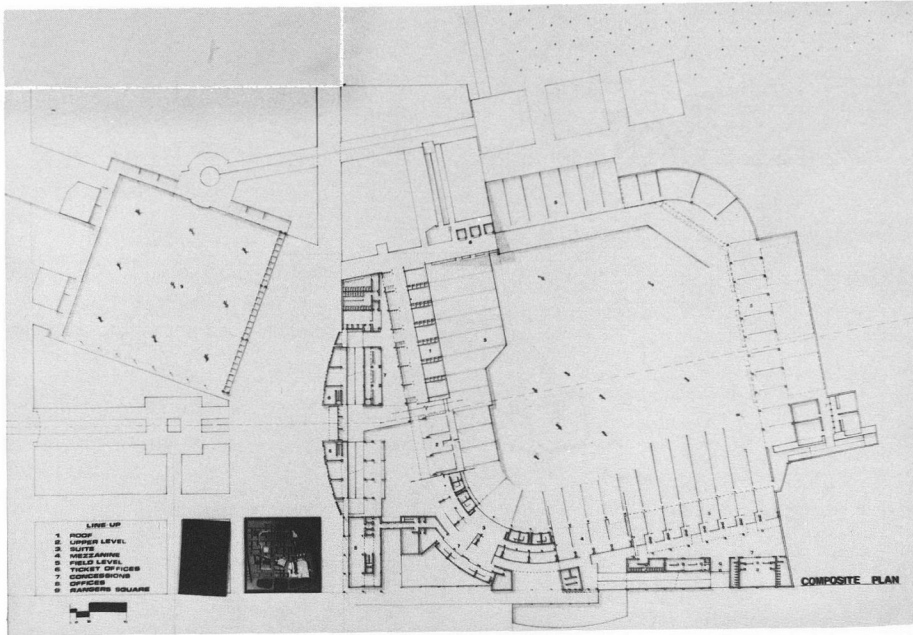


A Residence for the Mayor of Arlington, Texas,  
Hoang Van Dang



A Residence for the Mayor of Paris, Arkansas,  
Jo Dawn Minden

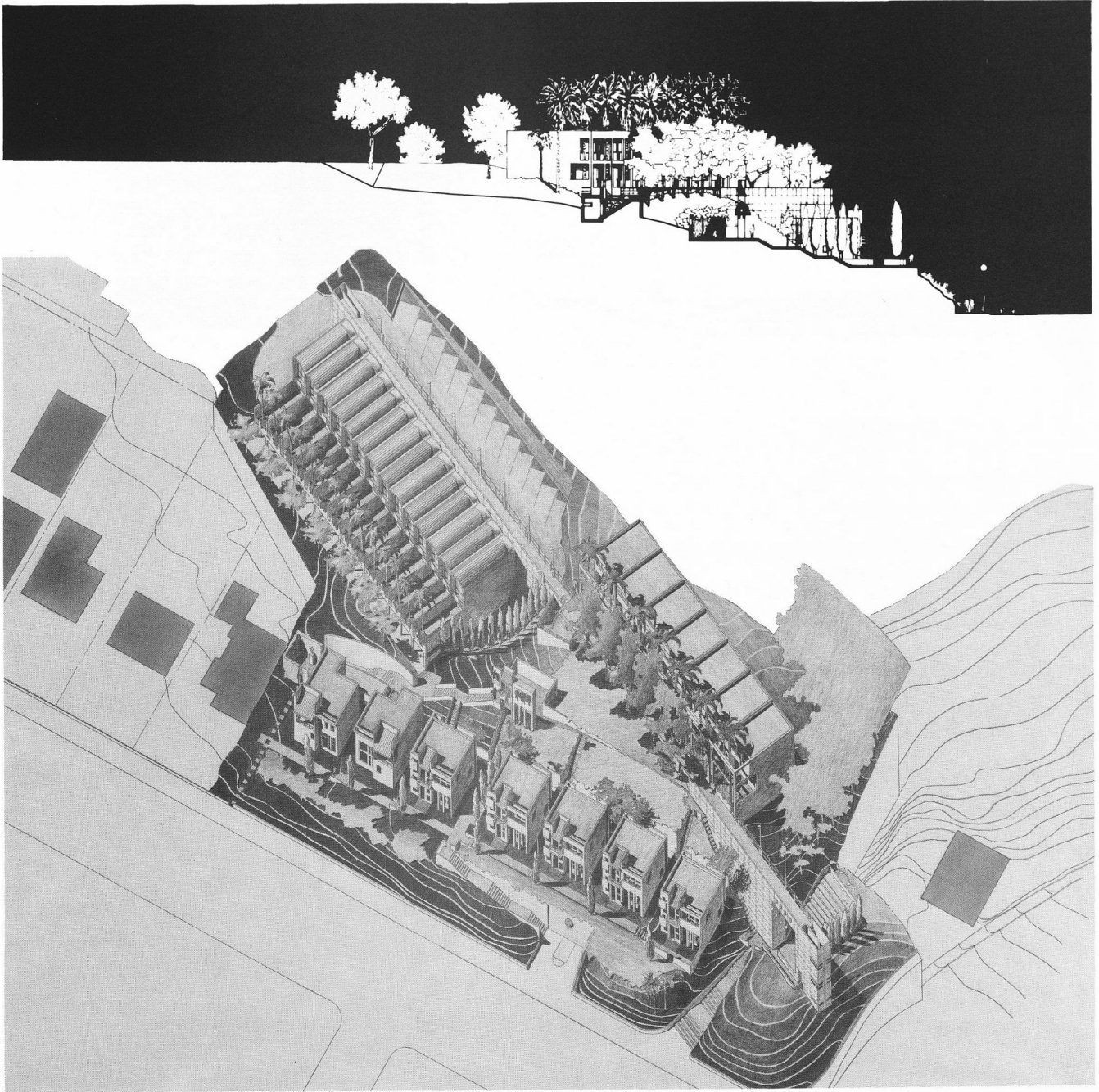
Instructor: Irving Phillips, Graduate Design



A New Ranger Stadium, Joe Darling, 1990, First Prize, A Baseball Park for Dallas, Texas Society of Architects

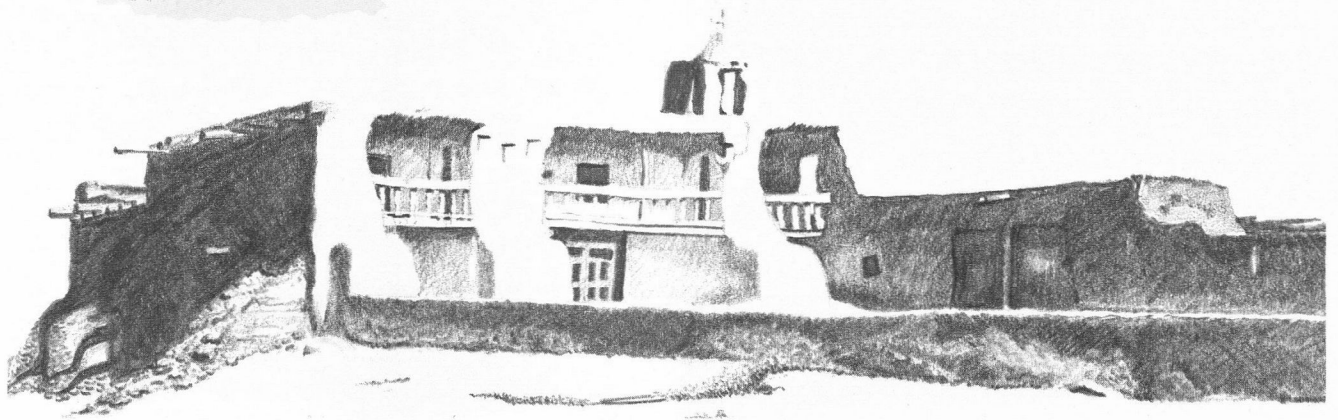
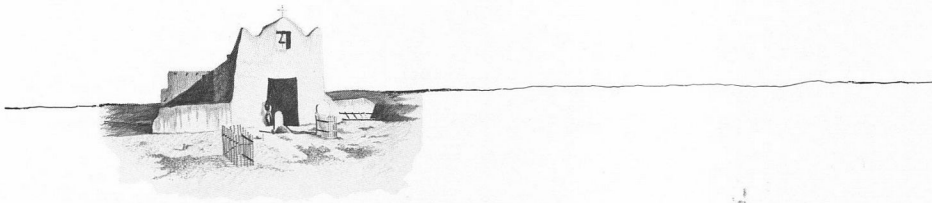
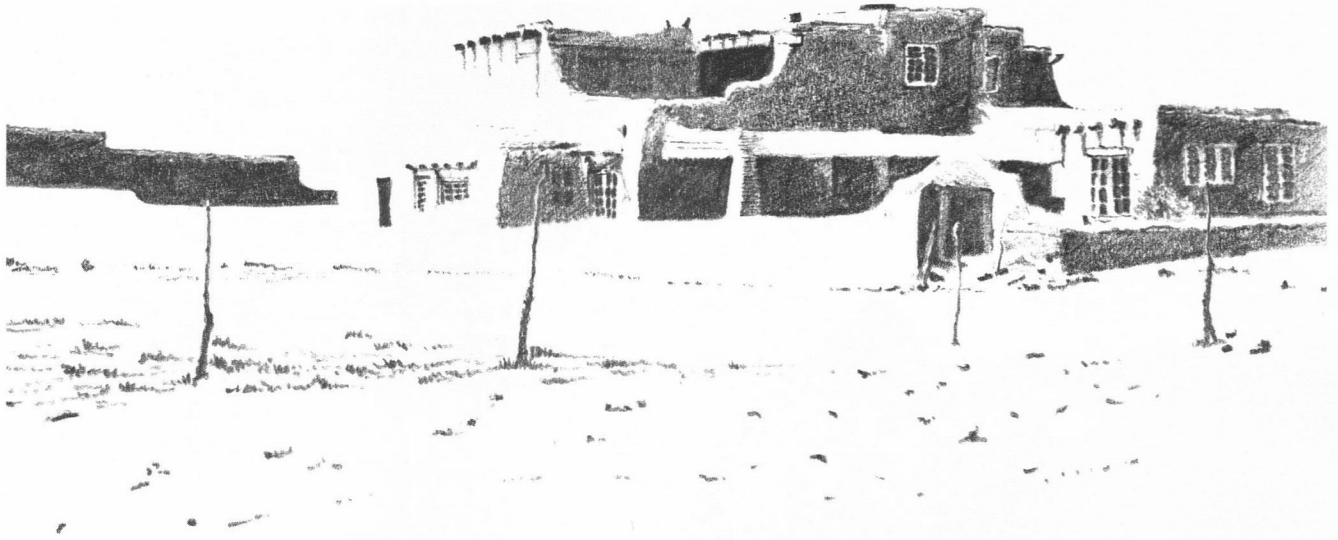
Instructor: Todd Hamilton, Graduate Design





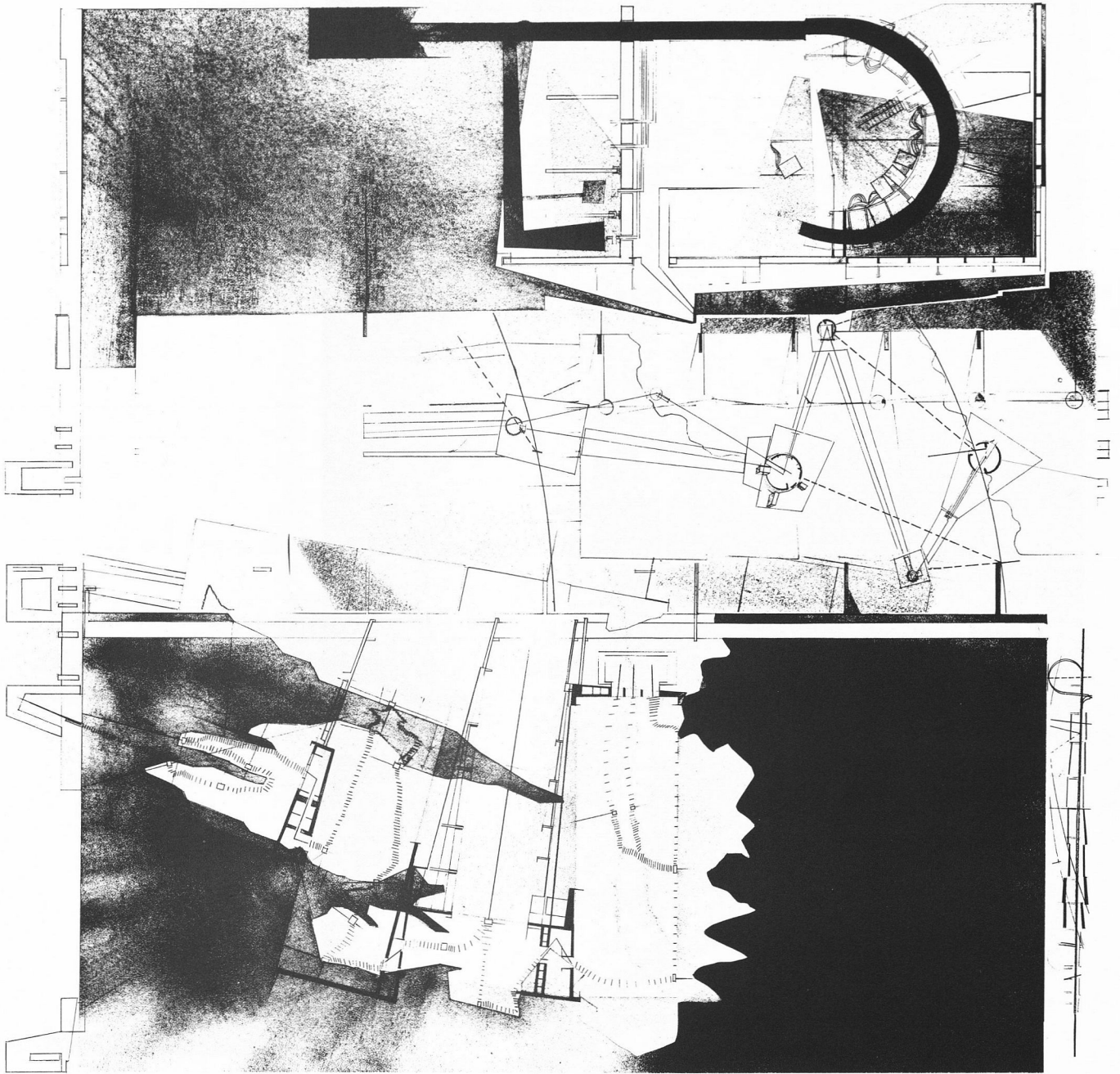
**Garden Intervention—The Wall, Housing Competition for La Jolla, California,** Ed Gordon, Rob Fuller, Richard Hebert, M. Azman, Wei Lei, Chris Murdock, and Bill Earls. Selected for Publication—*Texas Architect Annual Graphics Competition 1993*

Instructor: Todd Hamilton, Graduate Design



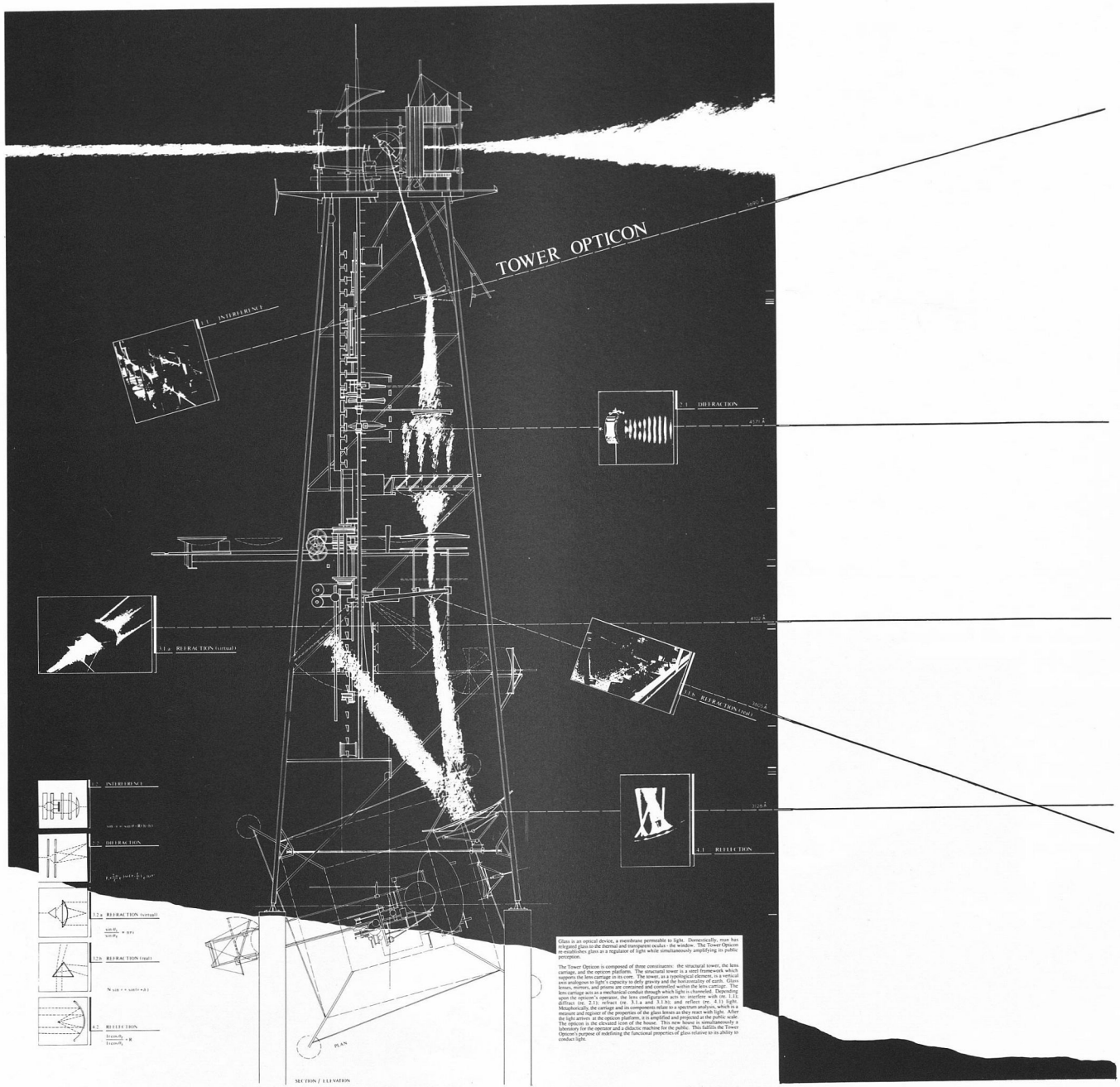
Sketches: Traditional Subjects, Charla Blake,  
Selected for Publication—*Texas Architect Annual*  
*Graphics Competition 1993*

Instructor: Richard Ferrier, Graphic Design



**An Environmental Summer Camp and Visitor/  
Education Center**, Paul Johnson, 1993, Honorable  
Mention, Association of Collegiate Schools of  
Architecture/American Wood Council

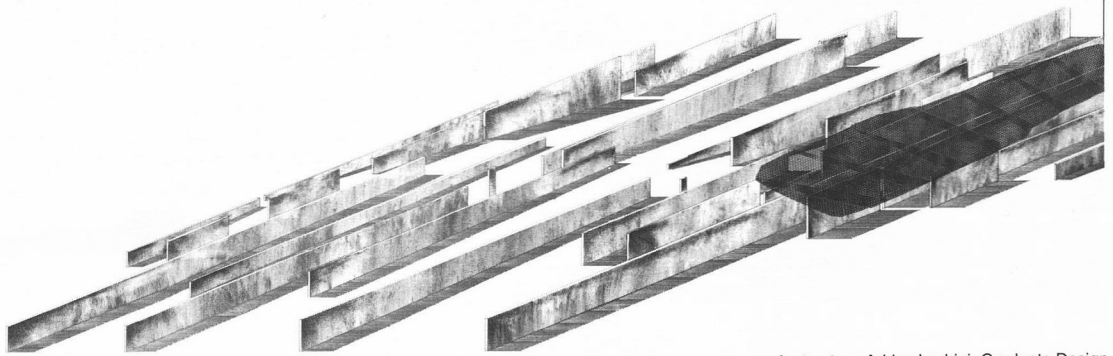
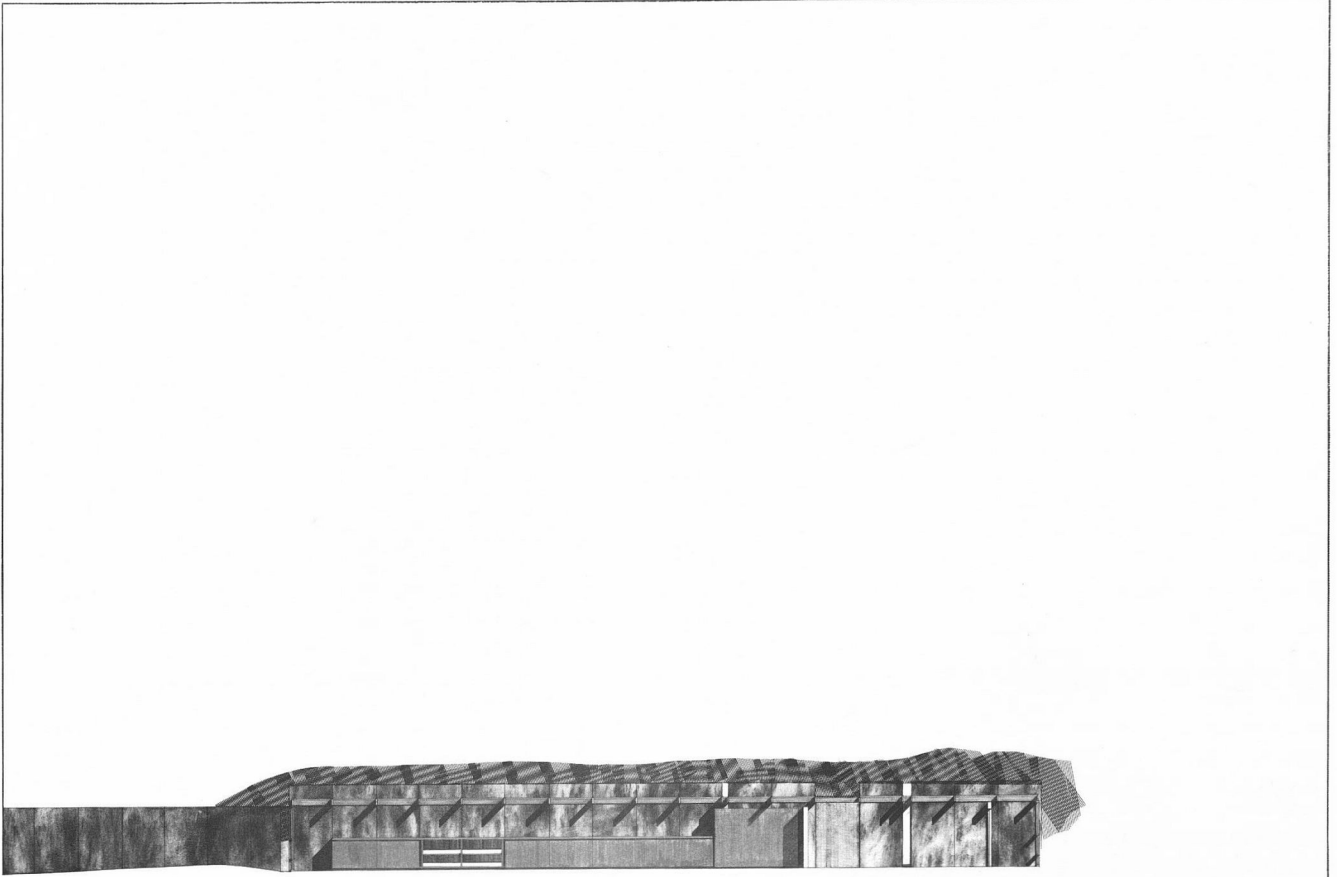
Instructor: J. P. Maruszczak, Graduate Design



Glass House Competition, Clifford Bourland and Glen Knowles, 1990, Honorable Mention, Central Glass Company of Japan

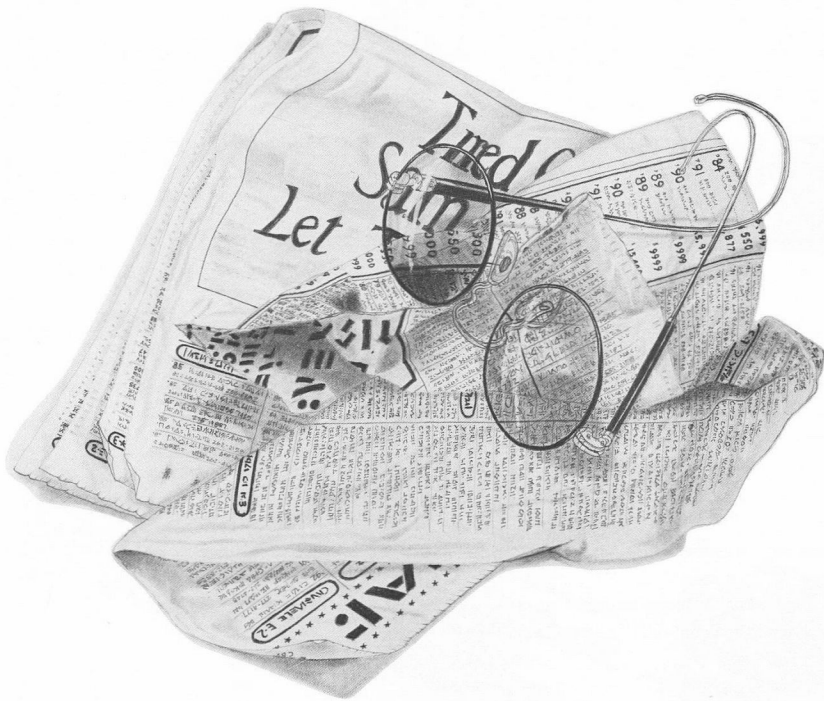
Graduate Independent Study





**Fast Food Restaurant,**  
Patrick Doan

Instructor: Adrian Luchini, Graduate Design



**Print Graphics, Robert Mayland**  
Instructor: George Gintole, Junior Graphics (Path A)

## NARRATIVE CONTENT AND THE LANDSCAPE OF THE MIND: THE TRACE OF A NEW ARCHITECTURE

by Irving Phillips, FAIA

The city of Arlington is a large chunk of a larger grid. Its boundaries define a six-mile square which can only be recognized from a great height in the vast North Texas sky. There is no discernible center and the intersections of major roads are all alike, a grid of endless single-story shopping strips. This large-scale urban geometry has no hierarchy, yet an ancient reality is hidden beneath years of zoned but random growth that shapes the personality of this place.

Just to the east of a great continental fault, Arlington is situated a few miles from the edge of the frontier in a staging area for the great leap into the American West. The high drama of the landscape actually begins at the "Courthouse Bluff" in Fort Worth where the cultures of the Native American and European peoples clashed and cleaved during the nineteenth century. Those who first settled along the creek bottoms (where Arlington's reservoir now lies) were very much aware of that bluff. Both native Americans and frontiersmen from the East once stood upon its heights and gazed into the bright light of an endless horizon, a commanding place easily defended and recognized as a special place in the landscape.

In his poetic book, *Spirit of Place*, Lawrence Durrell claimed that the landscape shapes the character of its people, and that we can learn about the people by carefully observing the landscape. As a true literary contextualist, Durrell presents a fascinating argument.

Is the character of the School of Architecture at the University of Texas at Arlington affected by the landscape? If it is, what is the affect on the work of the faculty and students? A certain spirit permeates the school—a fresh, open-minded attitude that flourishes here at the edge of the mythic West. That open-minded spirit is shown in the attitudes and work of the students. Yet the students at the University of Texas at Arlington, familiar with contextual theory, are not familiar with the physical, historical and psychological context that surrounds them. They are embarrassed by the uninspired built environment of Arlington and have not really observed the heritage of their own landscape. It may be more interesting to

study subjects relating to design, like mathematics, phenomenal transparency, and figure-field interchangeability, than to investigate a presumably boring landscape spoiled by years of neglect and insensitivity. But, as Durrell noted, the landscape is about people and people are also the reason for architecture.

Until recently, architectural theory, practice, and education in the twentieth century have been dominated by abstraction, in mathematic or geometric terms, without reference to particular persons or things. This emphasis on abstraction has been at the expense of narrative content; even to the extent that some architects behave as if their architecture is void of any story line whatsoever, much less narrative content that has literary quality! By narrative, I do not mean the literal expression of a symbol, such as a cross in plan to signify the crucifixion, or a "golden arch" or any literal gesture of symbolism, or architectural historic references, but rather the conveyance of **feelings** through metaphoric expression.

I was trained as a "formalist," and to this day, I am most fascinated by the power of abstraction and mathematical relationships; but it does seem that the architectural mind of the twentieth century has abandoned the literary or narrative potential in architecture. There has been a lot of attention paid to Relativity and Quantum Mechanics and even perception psychology but very little has been noticed about pure psychology and the study of the structure of the human psyche. This is true at the University of Texas at Arlington. Students receive admirable training in abstraction and other formal design tools needed to organize spatial elements in a meaningful and exciting way. However, the students' knowledge of narrative and figural content is limited, and I might add, the extent of their experience with phenomenal transparency and figure-field interchangeability needs more emphasis.

As the twenty-first century approaches, the renewal of interest in narrative and figural content in architecture includes a new look at issues like personification and other mythological and psychological endowments of architectural environments. In the

mind of the modern architect of the twentieth century, the idea of personification, of places, or persona, has been considered, at best passé, and at worst as irrelevant eighteenth century thinking. The modernist mind has become pragmatic, empiric, and unconsciously confuses abstraction with literalism.

This attitude has led to a preponderance of literal expression in architecture. Of course there are notable exceptions, exemplified by Giuseppe Terragni's "Danteum" and Le Corbusier's prolific multivalent, metaphoric expression. Hopefully the goal of the next century will be to bring into balance literal and metaphoric expression in architecture and to reexamine other, more literary devices such as personification.

In my studio, the idea of drawing cues from the environment and developing expressive and symbolic personifications was particularly difficult for the students. Architectural pedagogy has only begun to look at the landscape as more than just geographic and ecological facts. It needs to find the mythology of the people who inhabit a place, and study the significance of the interaction between the natural landscape and the landscape of the mind.

Myth themes abounded in the students' discovery of the narrative capacity of the landscape and were quickly identified as a basis of narrative content and a layer of meaning they had not considered before. I think there was agreement that narrative content is an important part of the poetics of architecture and provided an enrichment to their work. But it was not easy. Translating this literary and historical material into the physical form of architectural solutions is difficult. It is no easy task to master the art of the architectural metaphor. The students' first attempts were literal expressions. But some progress was made even though they became bogged down in the time consuming tasks of formal compositional issues.

The power of abstraction relies on the power of the narrative, for if our architecture is intended for

people we must remember that abstraction conveys objective meaning and narrative conveys subjective meaning. What kind of a human being would we be without subjective meaning?

In closing, I leave you with this thought from Arranda Coomaraswamy:

*Those who think of their home as only a "machine to live in" should judge their point of view by that of the Neolithic man, who also lived in a house, but a house that embodied a cosmology. We are more than sufficiently provided with overheating systems: we should have found his house uncomfortable; but let us not forget that he identified the column of smoke that rose from his hearth to disappear from view through a hole in the roof with the Axis of the Universe, saw in this luffer an image of the Heavenly Door, and in his hearth the Navel of the Earth, formulae that we at the present day are hardly capable of understanding; we for whom such knowledge as is not empirical is meaningless.*

*Irving Phillips is currently in private practice in Houston, Texas. He was a Visiting Critic during the Spring Semester of 1991.*



## VISIT OF NEAVE BROWN JANUARY - MARCH 1993

by Neave Brown

I recall flying into Dallas/Fort Worth on a drizzly afternoon in early January to be met by the Dean of the School of Architecture, the University of Texas at Arlington. He whisked me off immediately to visit the Kimbell Art Museum in Fort Worth, Texas. I was experiencing culture shock in addition to jet lag. The flat immense Texas I had viewed from the sky, I now glimpsed in a reality clouded by myth. Before me was Kahn's great building, curiously belonging uniquely there, while also belonging to the world. And within the building was yet another celebration; to the right ancient Egypt; to the left the sixteenth century Venice of Bassano.

All this formed a dramatic introduction to eight weeks of involvement on the campus with Modern Architecture; lately declared dead. However, it is still conspicuously alive on this campus.

My first trip as a Visiting Critic to the States was in 1963, when I very young and in the process of building my house at Winscombe Street where I still live. It was just prior to my Public Housing projects for Camden Borough Council, and I had recently left Middlesex County Council where I had designed five schools after my apprenticeship at Lyons Israel and Ellis—the practice base for many, including Stirling, Gowan, Colquhoun and others. We were "Moderns." However, things were changing and our disputes were acted out in practice (we were fortunate) and we argued within the profession and academe. It was the period when the Anglo-American teaching axis developed and flourished, the dominant figure being Colin Rowe. I remember his phrase for students finishing their courses—"Graduates of Modern Architecture"—and then of Corbu in particular. They were in my mind during my stay at Arlington some thirty years later.

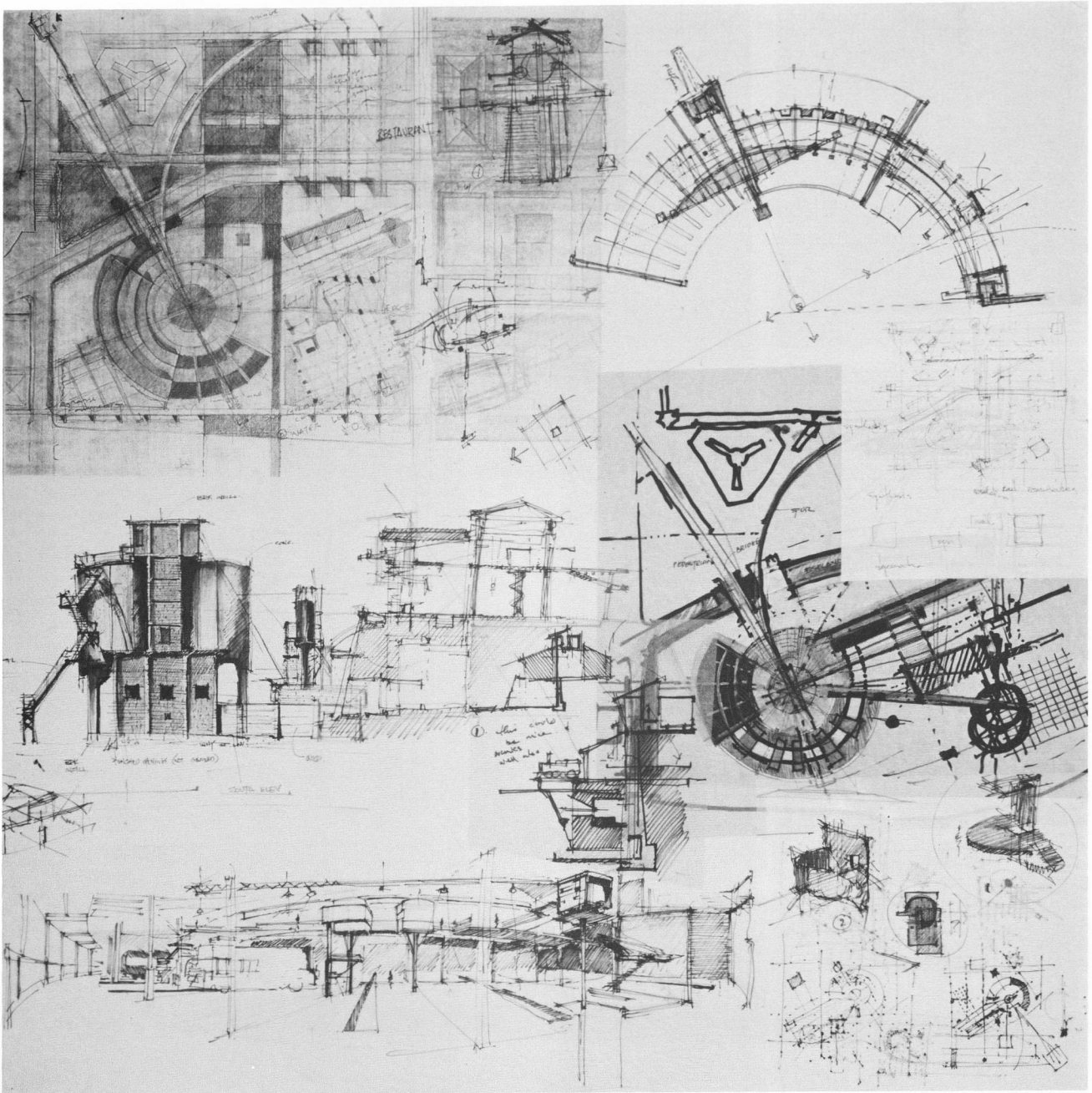
After the Kimbell, we visited the school. The exhibition room with the display of drawings which I was to see and judge later was closed. However, the building itself was there to see including the drawings and models in the halls. The building is central to the campus, an amazing situation I have often heard desired but seldom achieved. It is also together with the schools of Art, Drama and Music. Its situation makes a statement of role and priority in that academic community. Then there are the qualities of the building itself—not quite handsome, but large, strong, full of light, heavy, unbeautiful but accommodating, and by virtue of the

great hall and stairs, social. It was immediately apparent that the school as institution aspires to standards higher than its building. There was a strange, wonderful, useless contraption in the hall, models beautifully made, Rome and the Renaissance, Aalto, Corbusier, abstract studies, drawings, and student projects, both elegant and lively. The Art and Architecture Library is immediately accessible (as it should be). I remember thinking that the school looked and felt good—authentic, free of squalor, and serious.

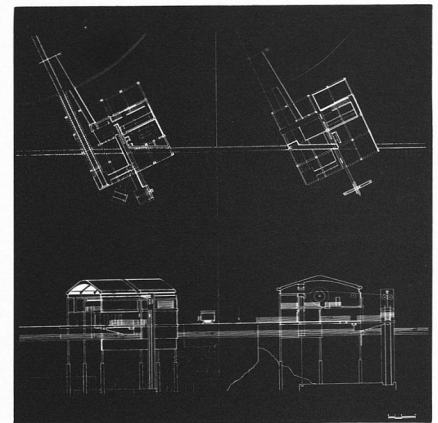
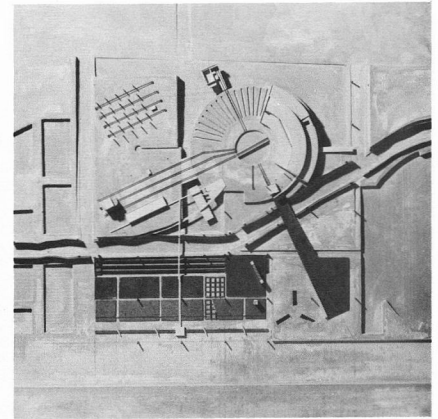
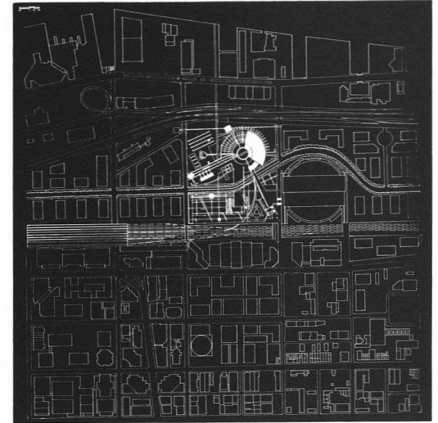
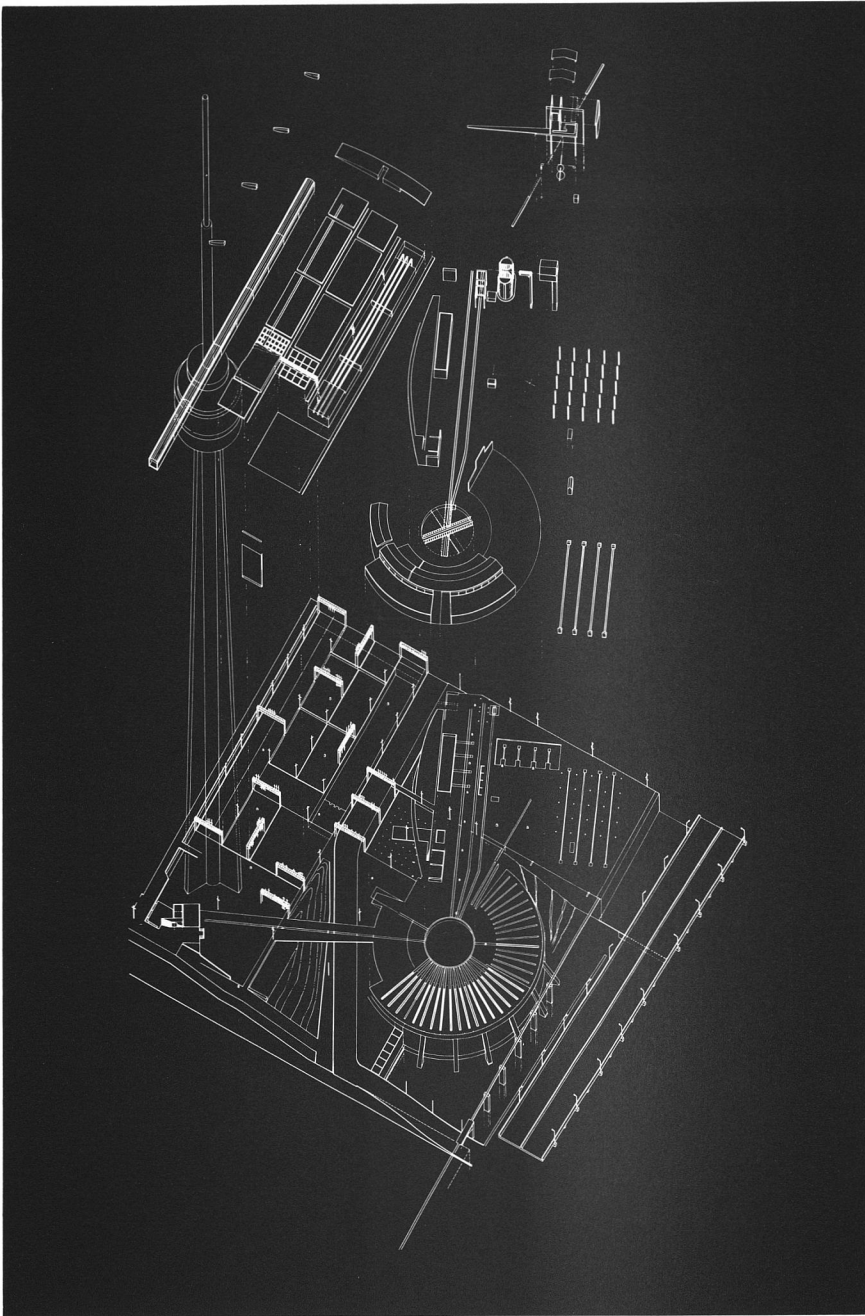
Later when I saw the exhibition of drawings and models which I was to help judge, I had a deeper impression. Every good school I know establishes its own internal culture in order to deal with all the problems of teaching including learning, achievement and criticism. These "cultures" have different qualities and are not equal. They reflect and establish values. The "culture," the qualities and achievements established by the work I saw, was very impressive.

The projects were very responsive to site and situation, creating complex linkages and spaces. They characteristically spread their influence and effect beyond the site. Structure, module, grid—the skeleton and subdivided field for both building and terrain were the instruments of control and armature for expressive elements, walls and surfaces attached and detached. There was a bridge between "architectonics" and "tectonics" providing contact between technical knowledge, technical fantasy, pragmatism and expression. There was a nice sense of delicacy and energy, of extension and personal involvement. Absent absolutely was reliance on "style"—the applied rhetoric, language and features of Post-Modernism. The standard of presentation of both drawings and models was very high. The work was beautiful. Somewhat lacking was a sense of close identification and involvement with an interpretive act (not that it was absent). Perhaps it was subordinated or overtaken, due process being overwhelmed. Or maybe this was or may be a symptom of a cultural condition—that it is not possible to be everything.

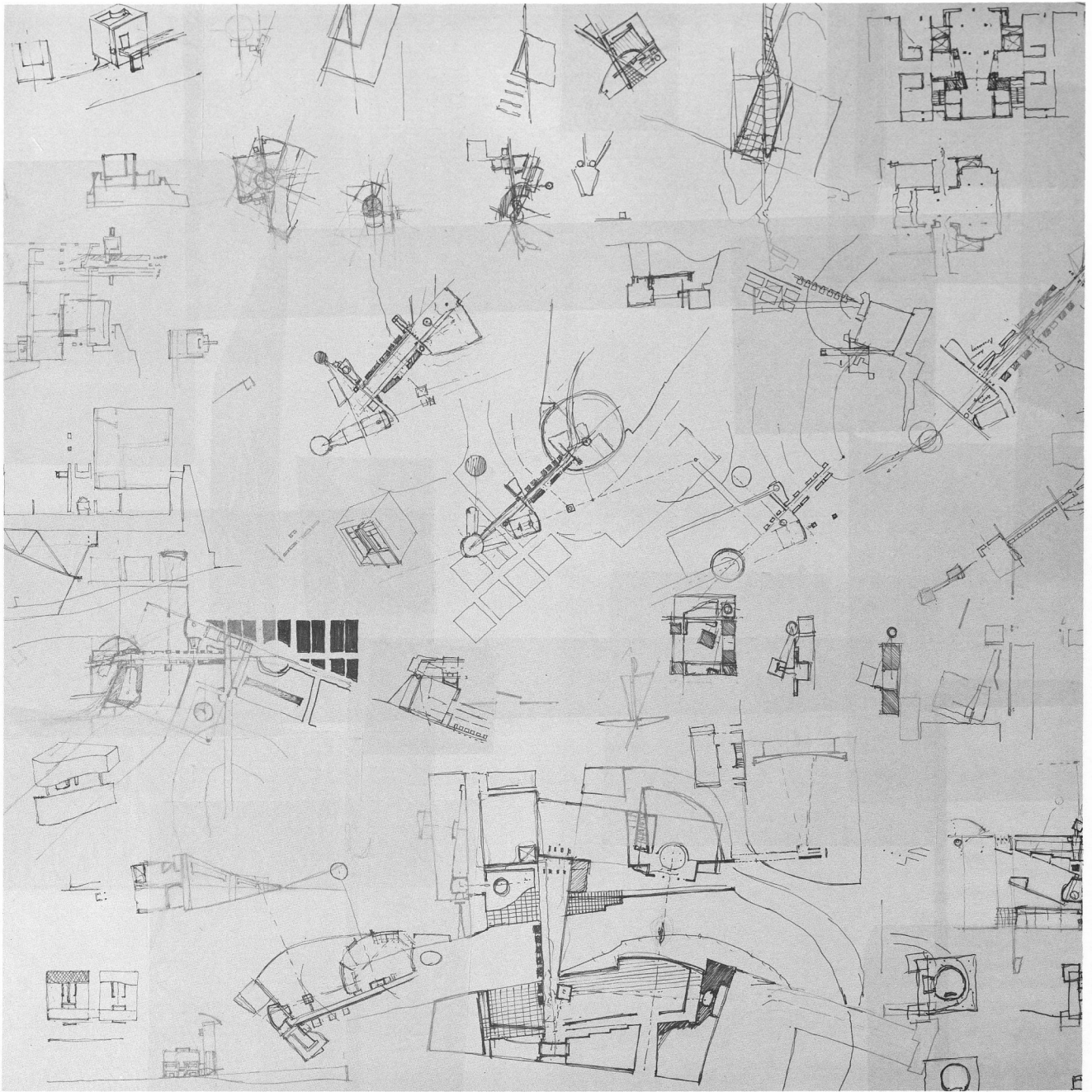
*Neave Brown is currently a Principal with the firm of Neave Brown-David Porter Architects in London. Mr. Brown was a Visiting Critic during the Spring Semester of 1993.*



Toronto Train Museum, Canada, Gordon Gill

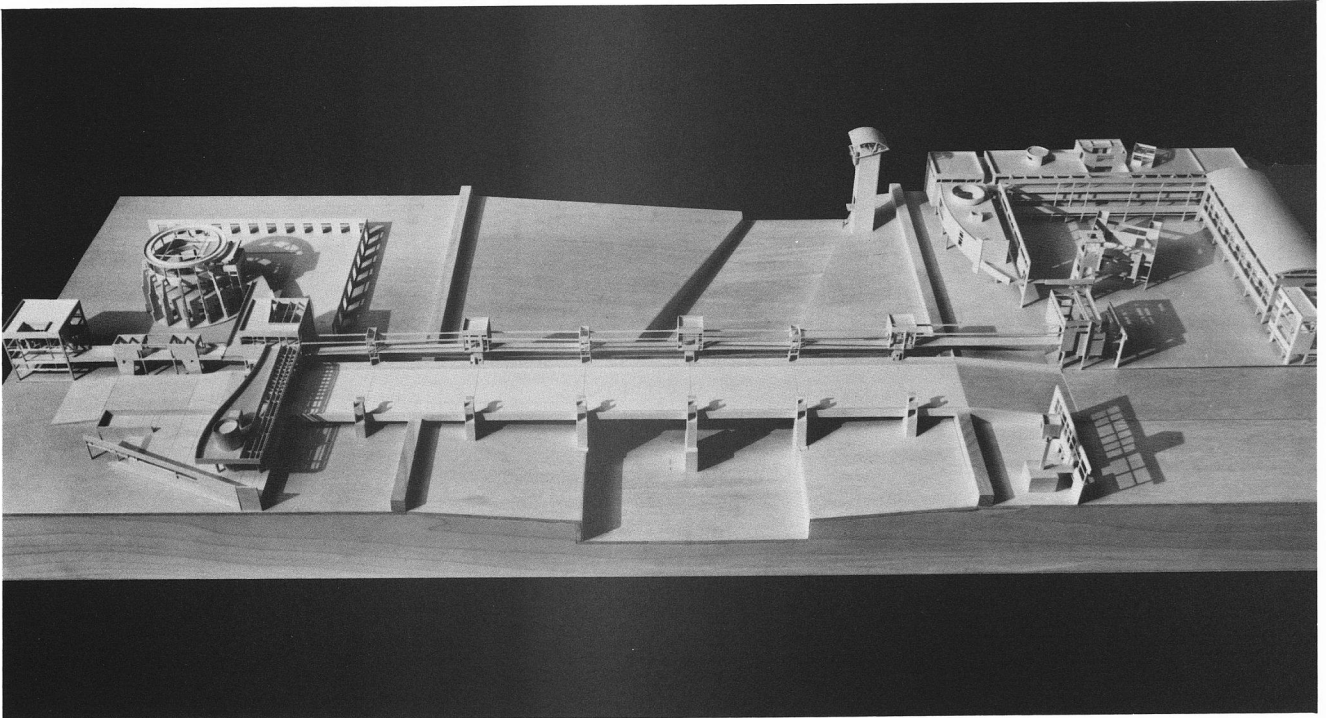
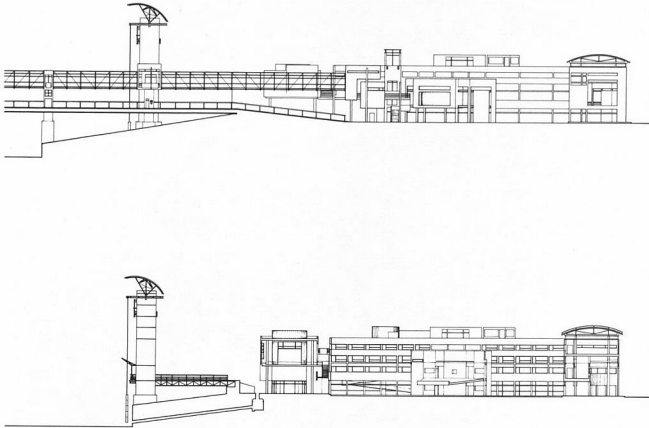


Instructor: Todd Hamilton, Graduate Design



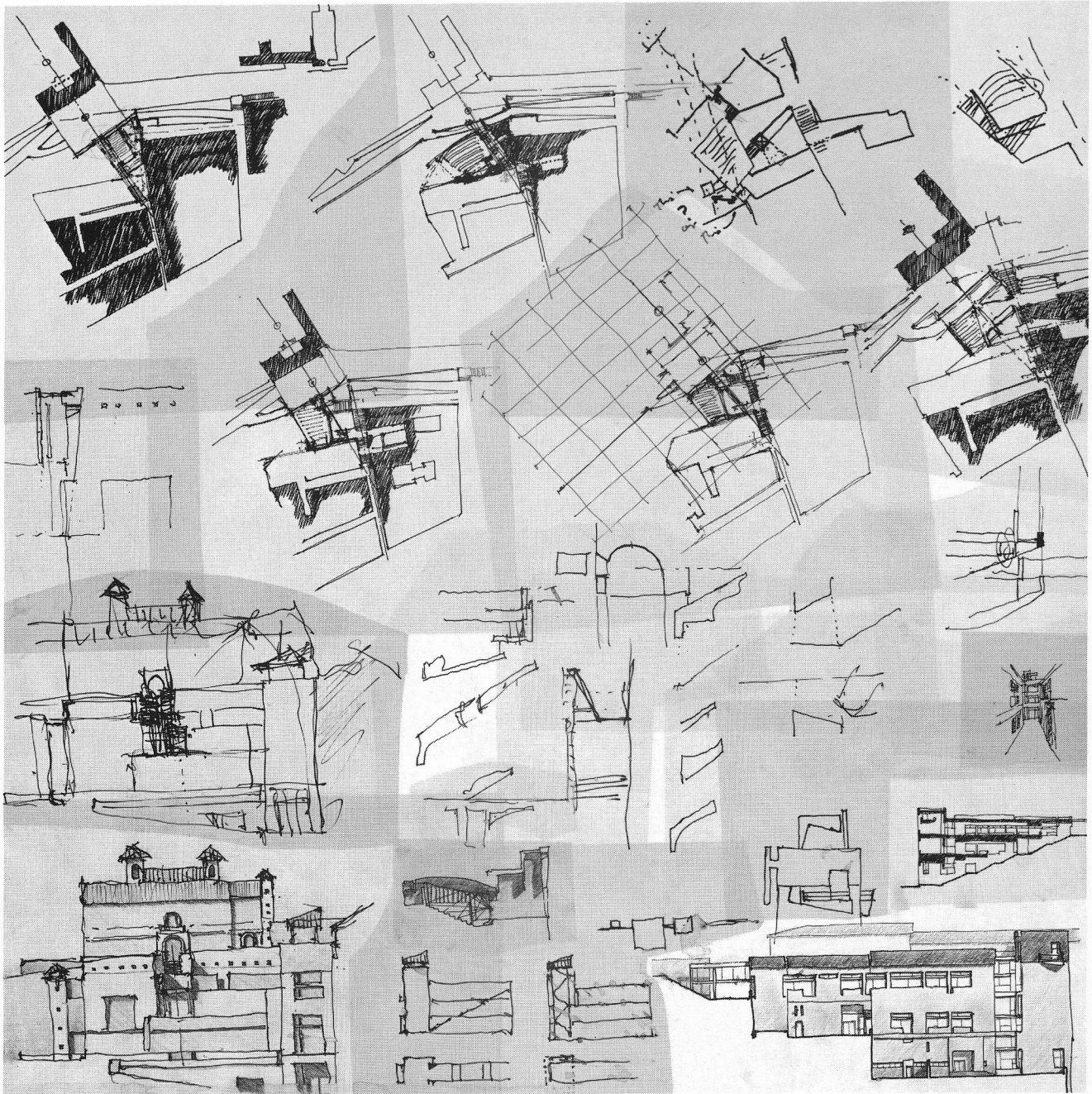
**Border Crossing, Steve Quevedo**



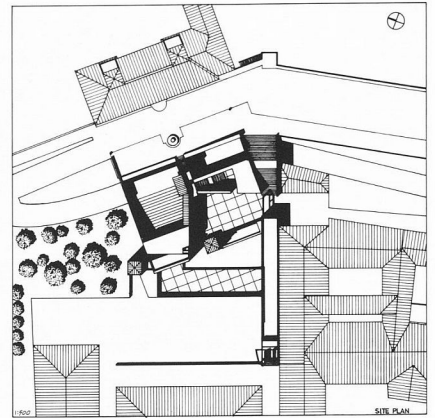
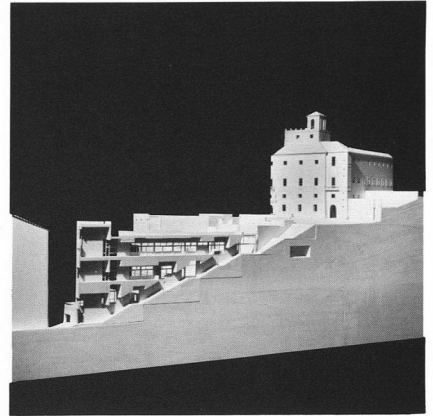
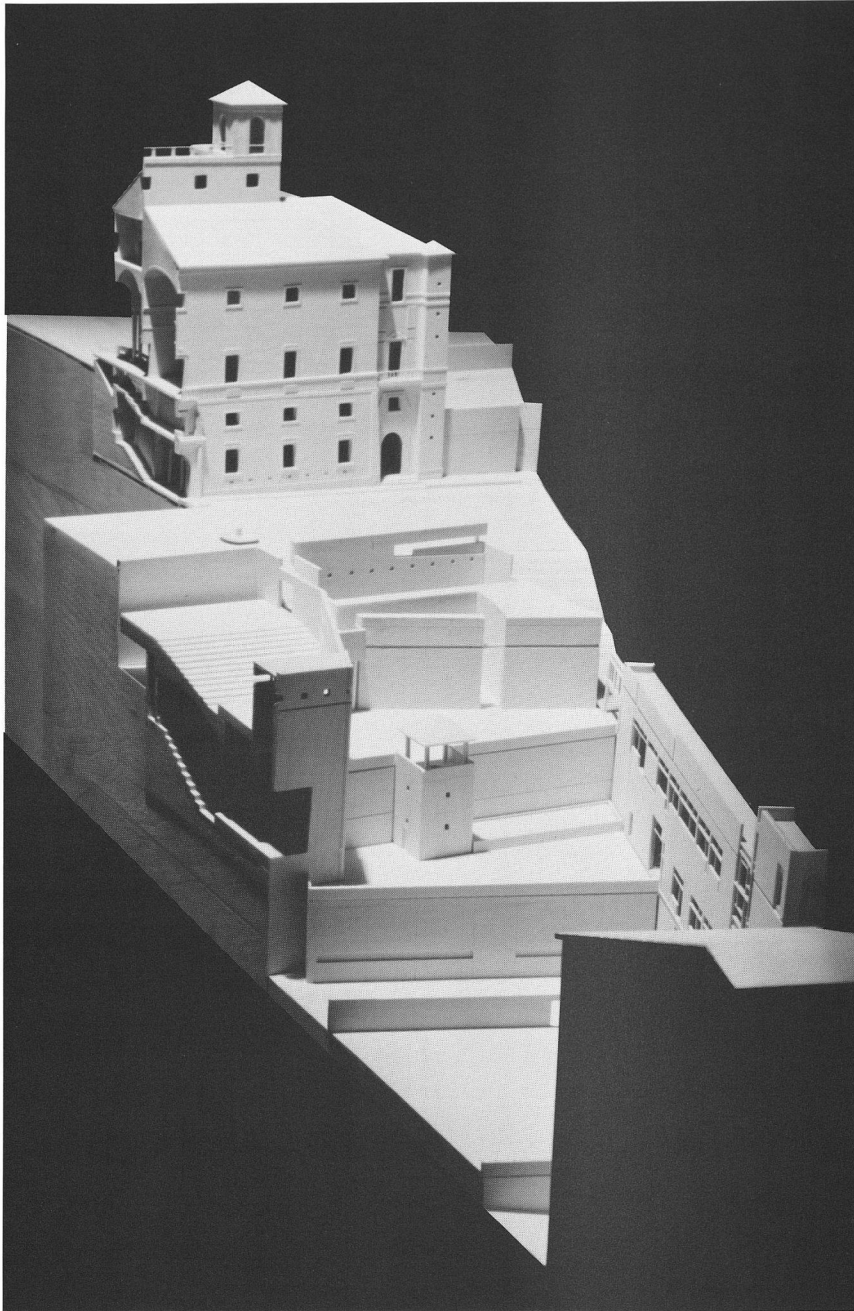


Instructor: Bill Boswell, Graduate Thesis

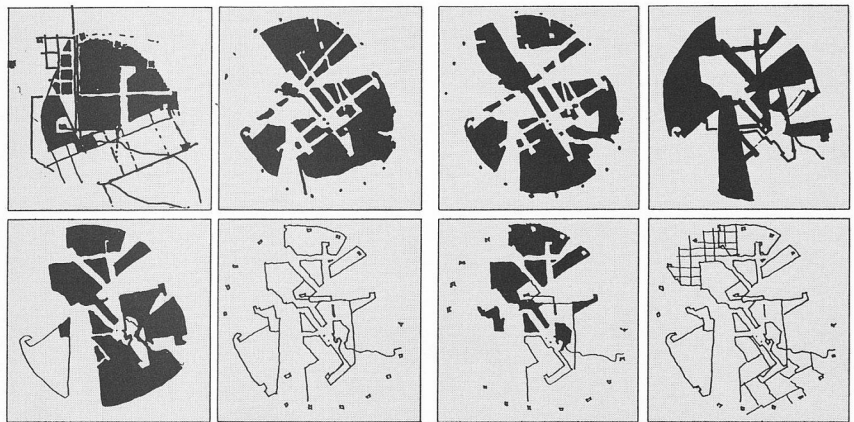
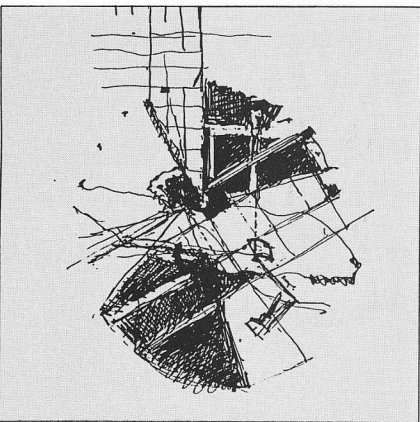
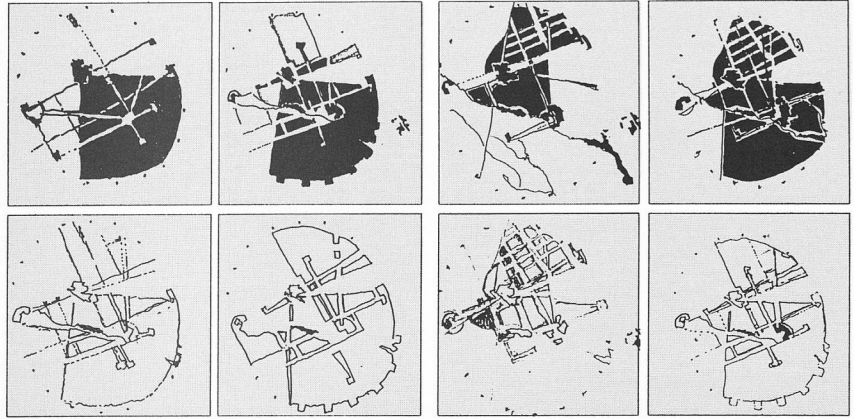
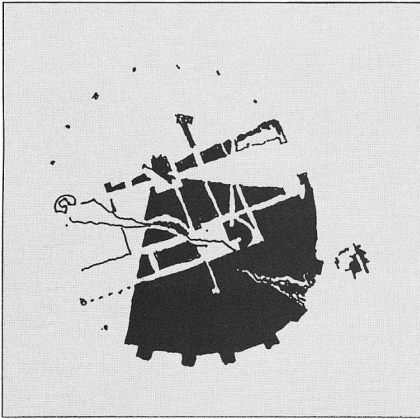
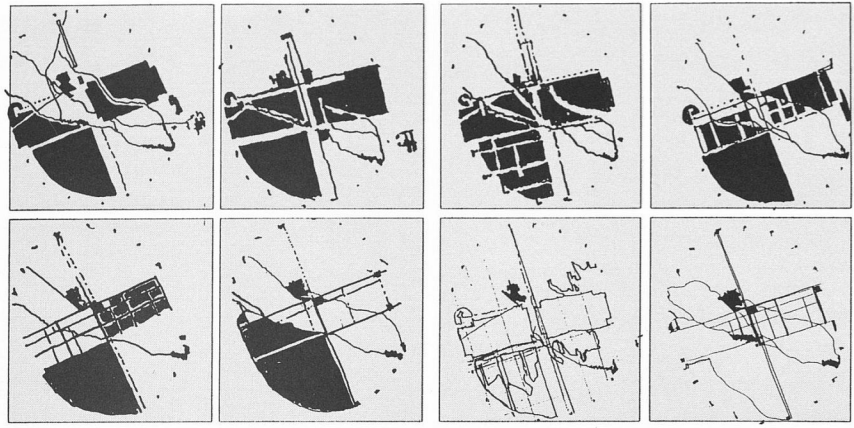
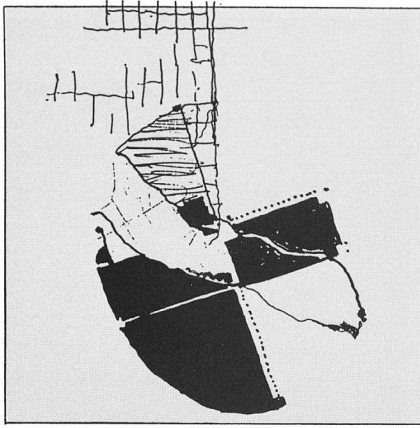




Urban Connection, Jess Galloway

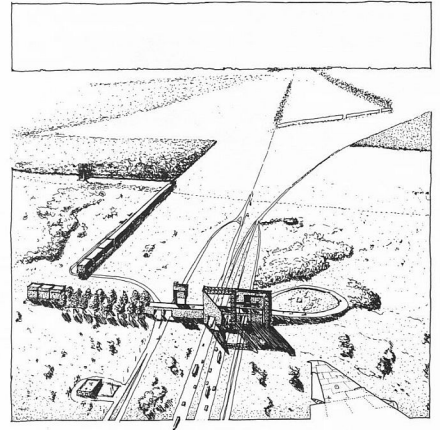
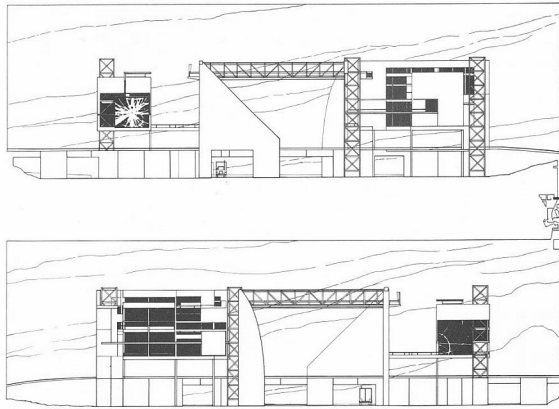
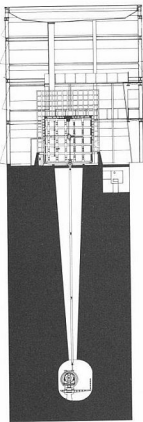
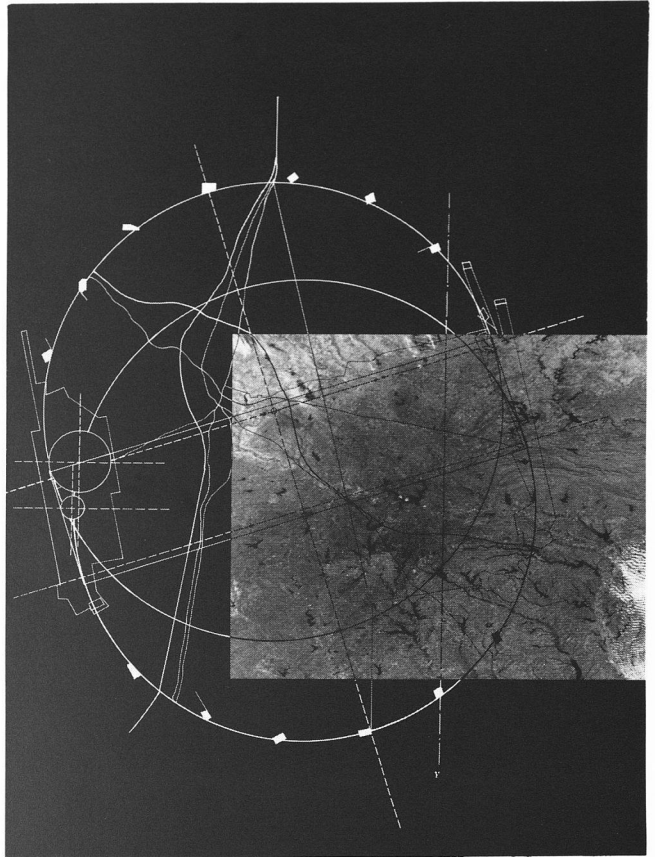


Instructor: Bill Boswell, Graduate Independent Study



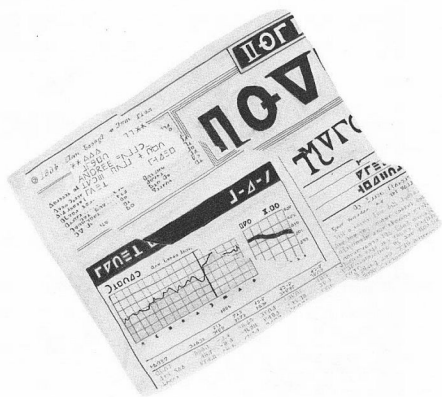
**The Superconducting Super Collider,  
A Monument to Bell's Theorem, Waxahachie,  
Texas, Cliff Bourland**





Instructor: Richard McBride, Graduate Independent Study





**Print Graphics, Andre Falls**  
Instructor: George Gintole, Junior Graphics (Path A)

## ON EDUCATION

by Max Underwood

*It is not enough to believe what you see. You must also understand what you see.*

Leonardo da Vinci  
Taccuini di Leonardo, 1489

*You should immediately form the habit of asking why? Concerning effects, challenge every feature, learn to distinguish the curious from the beautiful and get into the habit of analysis.*

Frank Lloyd Wright  
"To the Young Person in Architecture,"  
Chicago Lectures, 1931

*Design is a matter of understanding, not a technical skill. It develops with the growth of personal processes of observation and thought, exercised by continued application and refinement. It is not an accumulation of facts or techniques to be pulled out of a file when needed, nor can it be learned by merely watching someone else design. It is the ability to apply insight to unfamiliar conditions, and define the principles according to which materials and processes function. Understanding is helped by stating clearly in words the problems and principles. Design is response to needs, conditions, and aspirations.*

Donald A. Fletcher  
"Designing," in *Introduction to Architectural Design*, 1947

Contemporary architecture is a polymathic discipline that in daily practice confronts and embraces the arts, sciences and humanities in its demanding inquiry and realization. Architecture is both an art and a profession that requires of its practitioners a balance of artistic and practical abilities, grounded in a foundation of cultural knowledge, understanding and insight. Architectural education should not dominate the student, but provide the individual an opportunity to become conscious of one's contemporary world, evolving discipline, and self, through experiences that simultaneously develop and inspire intellectual and emotional persona. Thus, education must be more than professional training. It must educate the individual by nurturing a trajectory for lifelong evolution and growth of an individual's talent, mind and character.

*Imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world, stimulating progress, giving birth to evolution.*

Albert Einstein  
"On Science" in *The World as I See It*, 1934

True education is not only imparting a body of knowledge, but advancing it, through a collaborative investigation of the discipline of architecture by both the students and teachers, whether in school or in a professional office. It is not students in competition with one another, but one where everyone is discovering something that was unfamiliar a moment before. When this new situation arises, all are willing to help each other clarify ideas, methods and work. It is true we cannot teach the personal process of intuition that cuts through complexity to produce a work; but we can examine the results and understand the value of the questions the work asks and the possible direction of future explorations. This forces all involved to individually and collectively realize that they are participating in the discovery and formulation of contemporary architecture, and not simply clinging to media fixations or academic certitudes.

The pleasure of teaching comes from the first hand participation in an individual's discovery of the previously unrealized power of his innate abilities in the formation of ideas, investigations and self-criticism.

Education should focus upon each individual's processes of making connections between cross-cultural references, other disciplines and architecture. Therein lies a concern to integrate interdisciplinary knowledge and critical inquiry from the arts, humanities and sciences alike, but in ways that suit the problems and purposes of the present. Each student should develop a personal attitude and vision in his inquiry of architecture, by testing and realization through his critically made work. The student must be encouraged to doubt, and to generate acute alternatives to what architecture is today. Familiarity with that evolving body of knowledge we call tradition and its progression of ideas will help the student to obtain a critical breadth of personal vision and understanding of why certain questions being explored by other disciplines are essential to his evolving body of work. He must remember that the most challenging professional and intellectual problems of contemporary architecture require integrating the knowledge of several disciplines into broader insight and action.

*Max Underwood is a former Visiting Assistant Professor of Architecture, the University of Texas at Arlington, School of Architecture. Currently he is Associate Professor of Architecture, Arizona State University.*



**Print Graphics, Nathan Munk**  
Instructor: George Gintole, Junior Graphics (Path A)

## APPENDIX A

ARCHITECTURE FACULTY MEMBERS  
SCHOOL OF ARCHITECTURE, UNIVERSITY OF TEXAS AT ARLINGTON AS OF MAY 1993

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Baum, Edward M.	Dean Professor M.Arch, Harvard University, 1964
Ferrier, Richard B.	Associate Dean Professor M.A. in Art, University of Dallas, 1972
Boswell, Bill	Assistant Dean Associate Professor M.Arch and Urban Design, University of Colorado, 1972
Hamilton, R. Todd	Assistant Dean Associate Professor M.Arch, Massachusetts Institute of Technology, 1972
Antoniades, Anthony C.	Professor M.S. in Arch., Columbia University, 1968
Duncan, Chester I., Jr.	Professor M.S. in Arch., University of Pennsylvania, 1950
Gintole, George	Associate Professor M.Arch, Princeton University, 1978
Guy, R. Joe	Associate Professor M. Fine Arts, Texas Christian University, 1979
Henry, Jay C.	Professor Ph.D., University of California at Berkeley, 1974
James, G. Truett	Senior Lecturer M.Arch, University of Texas-Arlington, 1982
Kuhner, Craig	Associate Professor M.Arch, University of Pennsylvania, 1970
Lawson, Stephen E.	Senior Lecturer M.Arch, Ohio State University, 1981
McBride, Richard D.	Associate Professor M.Arch, Cornell University, 1965
McDermott, John	Professor M.A. in Art, University of Notre Dame, 1976
Maruszczak, John P.	Associate Professor M.Arch, Princeton University, 1980
Mehta, Madan	Professor Ph.D., University of Liverpool, 1974



Pinno, Andrzej	Associate Professor M.Arch, Harvard University, 1966
Price, Martin	Professor B.Arch, University of Pennsylvania, 1955
Spears, J. Daniel	Associate Professor M.S. in Arch, Columbia University, 1963
Wright, Carroll Lee	Associate Professor M.Arch, University of Texas-Austin, 1968
Wright, George S.	Dean Emeritus M.Arch, Harvard University, 1952
Yardley, Michael	Associate Professor M.A. in Art History, New York University, 1965
Youssefzadeh, Bijan	Assistant Professor M.Arch, Cornell University, 1984

## APPENDIX B

## STUDENT DESIGN COMPETITION AWARDS 1988 - 1993

1993	Honorable Mention Paul Johnson*	<i>An Environmental Summer Camp and Visitor/Education Center</i> Association of Collegiate Schools of Architecture/ American Wood Council (national/student) Participation: 1000 students from 66 schools
1993	Selected for Publication Charla Blake* Hoang Van Dang Edward Gordon* Randall Johnson	<i>Texas Architect Annual Graphics Competition</i> Texas Society of Architects (state/open) Total selected statewide: 22
1992	Fourth Jose Luis Gago	<i>Affordable Housing Design Competition</i> Federal Home Loan Bank of Dallas/Center for Housing and Urban Development, Texas A&M University (state/open) Participation: 34 submissions from 5 schools
1992	Third Tim Shippey* Bryan Weber*	<i>Prototype for a School of Architecture</i> Central Glass Company (Japan) (international/open) Participation: 200+ submissions
1992	First Kelvin Carlson* Hoang Van Dang* Tim Shippey*	<i>New Technology: On the River's Edge</i> Association of Collegiate Schools of Architecture/ Monsanto Company (national/student) Participation: 100+ submissions; Jury awards 3 First Prizes
1992	Second Tim Shippey*	<i>79th Paris Prize Competition: Lloyd Warren Fellowship</i> National Institute for Architectural Education (national/student) First Alternate among 6 finalists chosen from 150+ first- stage competitors.
1992	Cash Award Hoang Van Dang Merit Award Mohd Kusa	<i>Ken Roberts Memorial Annual Graphics Competition</i> American Institute of Architects, Dallas Chapter (state/open)
1992	Second Mark McComas Honorable Mention Chad Duren	<i>Design America Accessible</i> National Institute for Architectural Education (national/student) Participation: 119 submissions
1991	Third Bryan Weber*	<i>East Meets West</i> Central Glass Company (Japan) (international/open) Participation: 200+ submissions
1991	First Robert Casstevens* Second Enrico Pozzo*	<i>A Tree Museum</i> Association of Collegiate Schools of Architecture/ American Wood Council (national/student) Participation: 760 students from 61 schools

\* Project shown in this volume

	Third Michael Patrick*	
	Special Mention Brian Banks	
1991	Honor Award Rod L. Booze M. Fadzil M. Ali Scott Lehman	<i>Ken Roberts Memorial Annual Graphics Competition</i> American Institute of Architects, Dallas Chapter (state/open)
1991	Selected for Exhibit Michael Kaiser* James Whisenhunt*	<i>Monument and Counterpoint</i> Royal Institute of British Architects (international/student) Among 33 selected from 500 entries (818 individuals) from 154 schools and 39 nations.
1991	Honorable Mention Chris Basheer Semi-Finalists Robert Casstevens Mohd Kusa Mary Vecera	Fifth International Design Competition, Osaka, Japan (international/open: Participation: 1,134 submissions from 63 countries)
1990	Selected for Publication Azroei Ahmad	<i>Texas Architect Annual Graphics Competition</i> Texas Society of Architects (state/open) Total selected statewide: 18
1990	First Joe Darling* Honorable Mention Chayavut Jirathun Tom Maxwell	<i>A Baseball Park for Dallas</i> Texas Society of Architects (state/student) Awards given from among 30 finalists from the six Texas schools of architecture.
1990	Honorable Mention Cliff Bourland* Glenn Knowles*	<i>Glass House Competition (Japan)</i> (international/open) Participation: 300+ submissions
1990	Third Bryan Weber	<i>Residential Design Shinkenshiku/Japan Architect</i> (international/open) Among the highest prizes awarded to a student or to an American.
1990	Special Mention Dean Bowman	<i>Where Sight Lines Meet</i> American Institute of Architecture Students/ Cooper Development Corporation (national/student) Participation: 190 submissions from 73 schools
1990	First Michael Patrick* Second Rosidi Mohd Yunas	<i>An Addition to St. Patrick's Church, Cambridge</i> Program submissions Association of Collegiate Schools of Architecture/ Precast Concrete Institute (national/student) Participation: 800+ students from 54 schools
	First Mary Vecera*	<i>An Addition to St. Patrick's Church, Cambridge</i> Open submissions Association of Collegiate Schools of Architecture/ Precast Concrete Institute (national/student) Participation: 800+ students from 54 schools

\* Project shown in this volume

1990	Special Mention Hoang Van Dang* Joe Darling Tom Maxwell	<i>Chicago Housing</i> American Institute of Architecture Students/ Masonry Institute of America (national/student) Participation: 160 students from 74 schools
1990	Merit Award Rod Booze Citation Awards Azroei Ahmad Stephen Duck	<i>Ken Roberts Memorial Annual Graphics Competition</i> American Institute of Architects, Dallas Chapter (state/open)
1990	Second Bill Matthews Honorable Mention Glenn Knowles  Honorable Mention Russell Myers  Special Mention Chris Fultz Hoyt Hammer Brian Rex	<i>A Contemplation Place: Open Submissions</i> Association of Collegiate Schools of Architecture/ American Wood Council (national/student) Participation: 1200+ students from 85 schools  <i>A Contemplation Place: Program Submission</i>  <i>A Contemplation Place: Special Selection</i>
1989	First Phillip Contreras Second Glenn Knowles Third Chandler Growald Honorable Mention Dean Bowman Homer Hinojosa	<i>Beyond the Garden: An Extension to the Walker Art Center</i> Association of Collegiate Schools of Architecture/GE Superabrasives (national/student) Participation: 263 students from 75 schools
1989	First Awards Doug Hankins Mohd Kusa Honorable Mention Wendy Wells	<i>A Texas Winery</i> Texas Society of Architects (state/student) Awards given from among 28 finalists from the six Texas schools of architecture.
1989	Second Wilfred Atanga-Tantoh Jae Young-Joon	<i>London: Designing in the Historical Context</i> Association of Collegiate Schools of Architecture/ Otis Elevator Company (international/student) Participation: 150+ submissions
1989	Best of Show Norman Ward Honor Awards Cliff Bourland Paul Lucke Fred Ortiz Michael Patrick	<i>Ken Roberts Memorial Annual Graphics Competition</i> American Institute of Architects, Dallas Chapter (state/open)
1989	Second Cliff Welch*	<i>Housing for the Homeless</i> Association of Collegiate Schools of Architecture/ American Wood Council (national/student) Participation: 800+ students from 70 schools

\* Project shown in this volume



1988	Third John Hampton	<i>Residential Design</i> Shinkenshiku/Japan Architect (international/open) Highest prize awarded to a student or to an American
1988	First Studio 411 Third Bryan Weber	<i>The Fourth Perspective: Des Moines Museum Addition</i> Conceptual Category (Submission by entire studio) Pittsburgh Corning Corporation (national/student) Participation: 300+ students from 94 schools
1988	Second Studio 411	<i>New York Waterfront</i> Conceptual Category (Submission by entire studio) Municipal Art Society of New York (international/open) Highest prize awarded to an American entry Participation: 500+ submissions

## An Appreciation

This volume owes its origin, assembly, editing, and production to an individual who had both the vision and the patience to see the idea through with uncompromising standards — Cliff Bourland. As Editor of *Recent Archives*, Cliff has been its motive force and shepherding hand. Along with Jess Galloway, he proposed collecting and publishing a survey of student design work in 1991, just as they were receiving their Master of Architecture degrees. And since then Cliff has pursued the book through each phase of publication, all the while beginning his own professional career in architecture.

Cliff Bourland comes to architecture from a previous career in geology. He is one of an important new type of architecture student—a mature mind possessing both an academic gift and a confident experience in the world. This new breed of graduate student sees architecture afresh, and at the same time sees it refracted through the discipline of other intellectual constructs.

None of us, perhaps least of all Cliff, imagined the amount of effort assembling *Recent Archives* would demand. As the task expanded, so did the energy and skill devoted to it. What remained unfailingly constant was the sense of quality Cliff brought to the whole enterprise. In this, he also had valuable help at various points in the process from Jess Galloway and Corvin Matei.

So to all our former students and current friends; those who made this book and the projects in it; the Architecture Program at the University of Texas at Arlington gives its heartfelt thanks and best wishes.

Edward M. Baum  
Dean